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# CAMERA NOTES

OFFICIAL ORGAN OF  
THE CAMERA CLUB, N.Y.

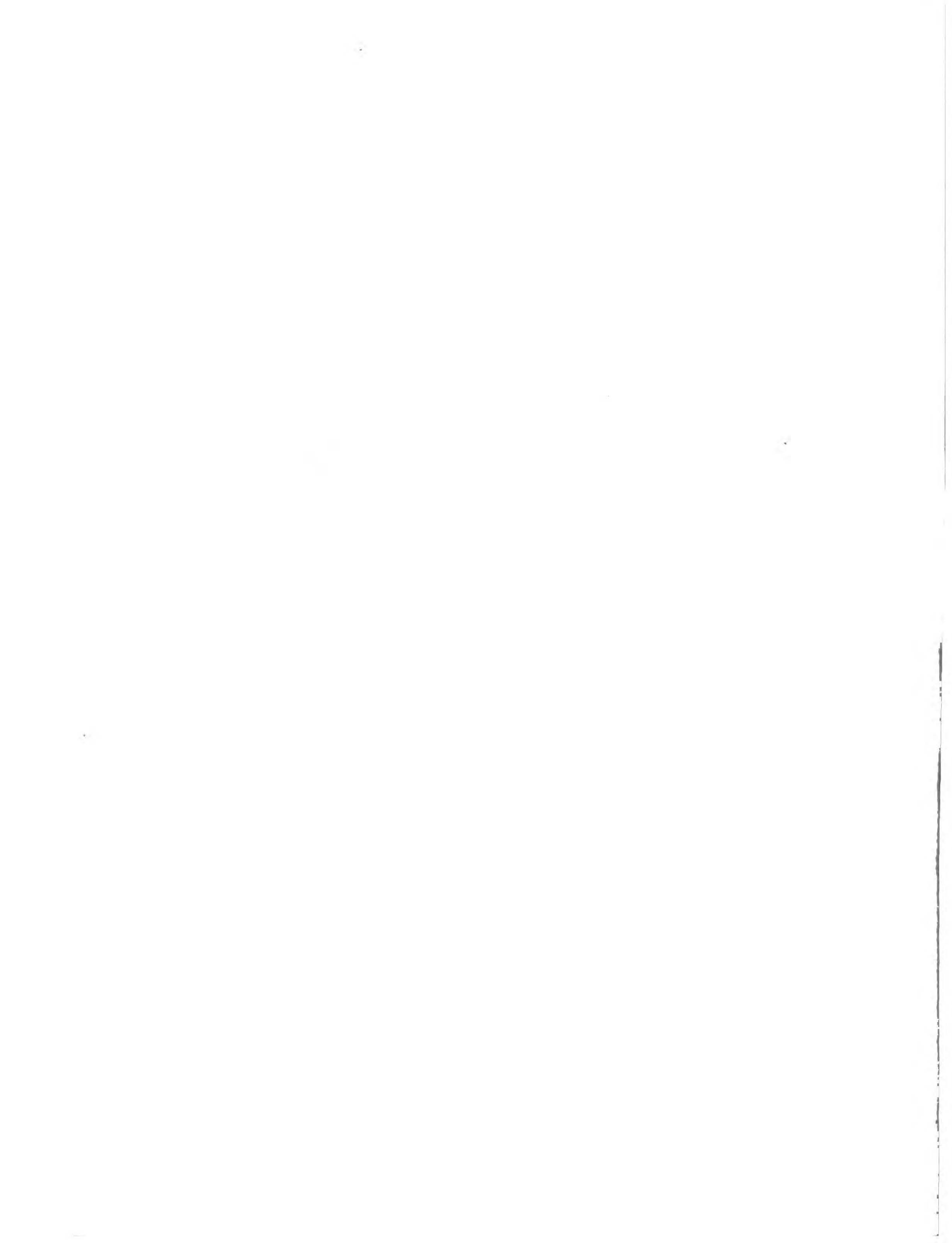


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*SINDLER*







# CAMERA NOTES.



OFFICIAL ORGAN

OF

THE CAMERA CLUB

OF NEW YORK



MANAGED AND EDITED BY

THE PUBLICATION COMMITTEE.

VOLUME I.

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# CAMERA NOTES,

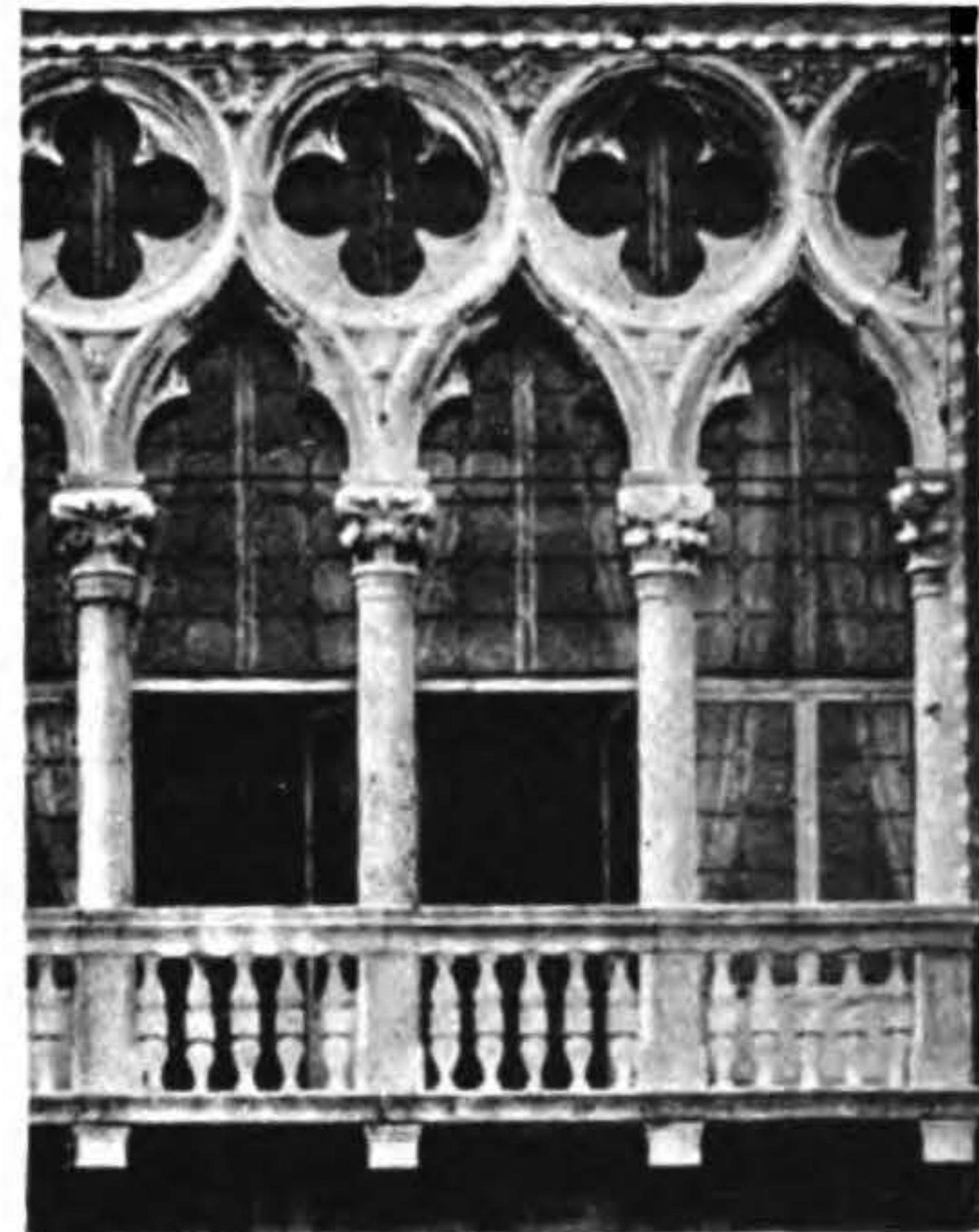
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John W. McKecknie.

WITH this number the JOURNAL OF THE CAMERA CLUB takes unto itself a new name, a new dress and a different scheme of publication. It has been deemed advisable to enlarge the scope of the official organ of the club in several ways. First, as to regularity of issue. It has been hitherto a kind of a comet, flashing occasionally into view at unexpected intervals, but will now become an orderly planet making complete revolutions four times a year. Secondly, to make it more acceptable to our members, possibly to reach a class outside the membership, and to stimulate them to artistic effort, it is proposed to publish with each number two photogravures repre-

senting some important achievement in pictorial photography; not necessarily the work of home talent, but chosen from the best material the world affords.

In addition to this feature, articles of interest, illustrated by half-tone prints, will from time to time appear. In the case of the photogravures the utmost care will be exercised to publish nothing but what is the development of an organic idea, the evolution of an inward principle; a picture rather than a photograph, though photography must be the method of graphic representation. Thirdly, while CAMERA NOTES will continue the work of the former Journal of recording the proceedings of the Camera Club in the most faithful way, it is intended to take cognizance also of what is going on in the photographic world at large, to review new processes and consider new instruments and agents as they come into notice; in short, to keep our members in touch with everything connected with the progress and elevation of photography.

PUBLICATION COMMITTEE.



## Is the Latest Process of Color Photography Genuine?

### Facts Which Place Considerable Doubt as to Its Being a Chemical Process. Chassagne & Dansac's Patent Specifications.

Great excitement has been caused in this city by the introduction, by a firm of dealers in photographic supplies, of several samples of MM. Chassagne and Dansac's process of photography in natural colors. We recently made a careful examination of these pictures. Briefly described, the process is this: An ordinary photographic negative is made on a commercial glass dry-plate previously treated with a solution. From this a print is prepared on a piece of ordinary gelatine printing paper which has also been treated with a special solution. At this stage of the process the picture presents the appearance of an ordinary photograph. The print is then brushed over with a blue dye solution and all the parts of the image which were blue in the original absorb this blue coloring matter. The print is then brushed over with a red solution and all the parts which were red in the original absorb that color from it. The same action takes place with a third or green solution which is next applied. The result of this selective absorption is stated to be a picture in natural colors.

The process as given upsets all the theories of chemists and has puzzled experts.

The pictures exhibited in this country are certainly very disappointing. They resemble pictures that have been tinted by hand, only that an artist of fair ability would turn out considerably better results for a very small remuneration. A careful examination of them, however, causes one to doubt that they are produced in the manner described. Two pictures which had been made from the same negative—and which should, of course, be identical—were not so. To an ordinary observer the color appeared the same, but on a close examination we found a most peculiar effect. The picture was that of a lady posed by the side of an ornamental table. Round the edge of this table was a border of tapestry, with alternate green and red squares. In both pictures these were colored green and red, but a careful comparison revealed the fact that *the squares that were red in one image were green in the other*. If the process is a chemical one this extraordinary effect is certainly mystifying. Another fact which causes us to doubt the chemical action theory is that in many places the coloring matter *is spread beyond the image itself*, as in the case of one picture with a branch of overhanging leaves there are leaves in color *which are not in the photograph itself*. Examining another picture, we find the same table already referred to. It is highly colored in the other two pictures, but in the third it occupies an unimportant part in the image, and has *no color at all*. Is it possible that this extraordinary process *only colors the important parts of the picture*? Another curious fact is that the whites of the picture are perfect and show no traces of color. Scientists tell us that white is composed of the three elementary colors. Theoretically, then, the whites of the image should absorb each of three dyes in such proportions as to produce white, but this effect does not appear to take place.

We have no desire to cast any reflection upon the honesty of the firm who have purchased the American rights. Their reputation is beyond criti-



cism, but our intention is to give our own humble opinion to counter-balance the hysterical nonsense that has been published in the sensational papers.

Another remarkable fact is that in some places where the negative has afterward been retouched by hand the selective absorption in these parts *is just the same*.

The chief point of interest about the process is of course the selective absorption of the colors by the monochrome photograph. This part of the process appears to have been done by several scientists with more or less success, but we would point out that it would not be difficult for an unscrupulous chemist to so prepare a picture with mordants for various dyes that it would absorb the coloring matter in the various parts in the manner described. We will guarantee to make a print ourselves that will act in this way, provided any one will supply the necessary funds, as we are not in the natural-color photography company promoting business. We understand that it is a fact, and if so, it is certainly a significant one, that the inventor has not yet been able to produce a colored picture of an object he has not seen, the exposure being made by others.

Unfortunately so many processes of producing photographs in natural colors have been brought before the public, every one of which has been found to be a "fake" and a money-making scheme, that every new "discovery" in this line must be regarded with suspicion.

The majority of these have proved to be the old process of coloring a photograph from the back of the film on paper rendered transparent.

It is stated that the process is a secret one, but the patent specification has already been accessible. Here are the marvelous concoctions :

"The first solution is prepared by dissolving 200 grammes of blood albumen in 500 cubic centimeters of slightly warm water.

"To the albumen solution the following are added: 5 gm. sulphate soda, 1 gm. oxalic acid,  $\frac{1}{4}$  gm. mercuric chloride, more albumen, a little hemoglobine and 10 gm. hydrochlorate cocaine in 125 gms. water. Then the following is stirred in: 500 c.c. water, in which has been dissolved 1 gm. of each of the following chlorides: platinum, sodium, cobalt,



Alfred Stieglitz.



palladium, ammonium, iron, chromium, gold, tin, barium, nickel, strontium, mercury and silver. This mixture is called the shadows albumen.

"It might here be mentioned that there are *several* chlorides of the different metals given, so that without a knowledge of which is required such a formula is useless. Another point: silver chloride is *insoluble* in water.

"*Relief Albumen*.—To half of above add 1 gm. picric acid, 1 gm. chromic acid and 1 decigramme formic acid. Then add 50 gms. fresh caseine, 1 gm. chloride platinum and 5 gms. chloride sodium in 125 c.c. water.

"*Blue Pigment*.—To 100 c.c. shadows albumen add 1 litre water containing 1 gm. sodium chloride. To 100 gms. of above add 5 gms. carmine of indigo and 5 gms. oxalic acid. Now mix both solutions.

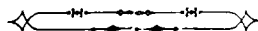
"*Green Pigment*.—To 1 litre water add 1 gm. sodium chloride, 50 c.c. shadows albumen, and 5 c.c. relief albumen. To 50 c.c. of above add 1 gm. each of chloride of nickel, chromium and copper, also 1 gm. sulphate copper and 1 gm. nitrate copper. To another 50 c.c. add 1 gm. carmine of indigo and 1 gm. picric acid. Mix the two 50 c.c. batches and agitate with the bulk.

"*Red Pigment*.—To 1 litre water add 1 gm. sodium chloride and 100 c.c. relief albumen. To 50 c.c. add 1 gm. cinnabar, 1 gm. chloride of iron, 1 gm. sulphate of iron, 1 gm. acetate uranium. To another 50 c.c. add 5 gms. sulphocyanide of ammonium. Mix the two 50 c.c. batches, add 30 gms. fresh caseine, and agitate with the bulk. Keeping the above liquids for some months is recommended.

"For use on the transparencies and prints, 100 c.c. of shadows albumen is added to 1 litre of water in which 1 gm. of sodium chloride has been dissolved. Apply this to the print or transparency. Next use a similar bath containing the relief albumen. The blue pigment is now brushed on, followed by shadows albumen. Next comes the green pigment diluted with both albumens, then relief albumen. The final pigment is the red diluted with relief albumen, after which shadows albumen is applied."

This formula is certainly an extraordinary one, and one that would require considerable patience and money even to test. The method certainly appears empirical. It is doubtful whether many of the ingredients could possibly have any effect. Moreover, it has been pointed out that the result of the addition of picric acid to the metals would be the formation of a most violent explosive, so we would caution our readers against mixing the various ingredients together. It would be better to engage the assistance of your rival or worst enemy.

It is unfortunate that the solutions for making this process will not be placed in the market before July next. WALTER E. WOODBURY.



In every other art a long apprenticeship is served; in photography the buying of a camera is supposed to be all that is wanted, and that is what lowers photography and drags it through the dust, and makes it scoffed at by artists and scientists when it is mentioned as a means to an artistic end.

JOHN BERGHEIM.



## The Presidential Print Prize Competition—Award and Criticism.

The Camera Club is to be congratulated upon having inaugurated a yearly Print Competition. This has been made possible by the liberality of the former president, Mr. Dexter H. Walker, and his successor, Mr. William D. Murphy, who have so generously given a cup to be contested for annually in the Presidential Print Prize Competition, until won three times by the same member.

Entries closed on the 7th of May, and prints were on exhibition at the club rooms on May 11th and 12th. The judges reported but four entries with an aggregate of seventeen (17) prints. Though the number of entries was smaller than was expected, it was made up by the quality of the work, which fully showed the artistic pitch to which the members are keying themselves.

Before entering into a general résumé of the prints it might be well to explain how the judges made the award. The exhibits of each competitor were arranged in groups, and each judge was provided with a ruled blank having spaces respectively for artistic merit, technical merit, total artistic average, technical average and total average. Each judge proceeded to rate each picture independent of any joint criticism whatever, and the competitor receiving the highest total average for all prints in his group was chosen as the winner, Mr. Alfred Stieglitz being the fortunate recipient of the cup. Of Mr. Stieglitz's six exhibits, "The Old Mill" and "Mr. Randolph, a Portrait," tied at the highest average given, 91 per cent—a wide range indeed from an outdoor still life composition to that of studio character work. In examining the former it is hard to see what could be taken from the picture or added to it to strengthen the composition; each plane carries itself with perfectly harmonious quality, no hard high light to mar foreground or distant sky, yet the picture is full of sunlight. The speaking portrait of Mr. Randolph reminds one at once of the celebrated portrait of President Thiers, painted by Bonnat (and exhibited at the French Salon in 1877); and here again Mr. Stieglitz has so admirably balanced his lighting, the black coat against the black background, the white collar and white hair, the ease of pose and, in fact, the very simplicity of the whole shows the master hand, both for artistic and technical strength. The diversity of Mr. Stieglitz's work is not shown alone in the pictures just spoken of, for among his others, "A Black Forest Studio," a well thought-out interior; the peaceful quiet of "A Bit of Venice," and the rugged snow-capped "Jung-frau," give a variety and scope not often found in one man's work.

Miss Clarkson is represented by only three pictures. "Sisters" is admirable, both as to pose and technique, and full of poetic feeling. The "Angel of Peace" is not so successful, the wings being but wings to the human form and the trumpet is sounding but the music of the spheres.

Mr. Post's "Portrait" is by far the strongest of his three exhibits, though out of his usual line of subject. His "Waves and Sky" is admirable in tone, but one feels the want of some focal point of interest, for the waves are hardly waves, but what the lens sometimes makes of the merest ripples. "Water



W. B. Post.



and Waves" would perhaps be a more significant title. His "Apple Blossoms" is a bit too gray, and we miss the dancing sunlight and buzzing bee.

Mr. Young is hardly seen at his best in the exhibits he offers, the "Three Sisters" being the most noteworthy. His other subjects lack repose in composition.

It is hoped that the competition next year will bring out a bigger field, and when the admirable work of the host of lantern-slide makers is considered, it is fair to expect that many of them will join the ranks of print makers.

C. I. BERG, JR.,

*Chairman of the Committee on Prints.*

Judges, { C. I. BERG, JR.,  
W. A. FRASER,  
W. E. WOODBURY.



### First Public Exhibition of Lantern Slides, April 21st.

The first public lantern slide exhibition by the Camera Club was given on Wednesday evening, April 21st, 1897, at the Knickerbocker Athletic Club Theatre and an admission fee was charged for the benefit of the club. The original idea was to show nothing but work of a high pictorial quality, which would necessarily have restricted the list of contributors to a very small number, although in such a case the character of the slides would have better justified the title given to the exhibition, viz., "Pictorial Photography." To ensure, however, a more popular interest in the welfare of the undertaking, many slides were shown which were merely photographically beautiful, and some even were added to raise a smile now and then and avoid any possible monotony of subject. The exhibition was fairly successful from a financial point of view, about one hundred and forty-five dollars were cleared; but had the members at large taken a little more active interest, particularly in the distribution of tickets, we should have had no difficulty in doubling the sum realized for the treasury. As it was, about a score of men contributed the slides, managed the business details, and secured the success of the entertainment by buying most of the tickets themselves and selling the remainder to others. We shall not speak of the artistic side of the exhibition. It was given substantially on the same lines and with the same material as the Members' Exhibition in the club rooms last December; and as the audience, with few exceptions, remained till the large number of 180 slides were shown, it is presumed that the exhibition was not unsatisfactory to them. The pictures were the work of twenty-three individual members, the principal contributors being Messrs. Stieglitz, Fraser, Murphy, Charles Simpson, Montant, Berg, Beeby and Joy, and Miss E. V. Clarkson.





## Club Proceedings.

At a meeting of the Board of Trustees, held Monday, March 1st, 1897, Messrs. Berg, Woodbury and Fraser were appointed a Committee on Prints. It was also resolved to hold a public lantern-slide exhibition at the Knickerbocker Athletic Club Theatre, on Wednesday evening, April 21st, 1897, admission fees to be charged for the benefit of the club; the Lantern Slide Committee was authorized to make all the necessary arrangements.

### Regular Meeting, March 9th.

At the regular meeting of the club, Tuesday evening, March 9th, 1897, Vice-President Murphy in the chair, only routine business was transacted. By request, Mr. J. H. McKecknie exhibited a number of his enlargements, made in the bromide-room, from portions of 8 x 10 architectural studies. These showed how perfect was the lens work on the original negatives, for as many as nineteen enlargements were made from one 8 x 10 negative, and the enlargements were nearly as effective as the original in definition and pictorial quality. These enlargements were developed with metol on Nepera paper and were excellent in tone and gradation. The conveniences provided in the club's bromide-room for enlarging and other copying could hardly have received a more complete demonstration than



Miss E. V. Clarkson.

was afforded by Mr. McKecknie's exhibition.

### The Annual Auction.

The annual auction sale of photographic goods and materials was held in the club rooms on Wednesday and Saturday evenings, March 10th and 13th. The members responded promptly to the call of the committee, and the catalogue included some 300 lots. The majority of articles sold were of good quality and of better intrinsic value than have been offered at previous auctions. All the goods were on exhibition to the members and the public for three days before the sale, so that ample opportunity was afforded to intending purchasers to inform themselves on values in advance.

The sale commenced promptly at 8 o'clock and closed at 11 each evening. Mr. W. E. Johnson acted as auctioneer and performed his laborious task with the cheerful energy which characterizes all his efforts on behalf of the Camera Club. As far as the hard times would allow his enthusiasm was communicated to his fellow members, but it must be recorded that outsiders were the most extensive purchasers and obtained nearly all of the bargains. The prevailing commercial depression is in a measure responsible for the low prices realized, but on the average the sales seemed to be satisfactory. The offering of about 300 lantern slides, made by members of the club, proved a unique feature and the bidding on them was quite spirited. The Auction Committee consisted of Messrs. Alphonse Montant, W. E. Johnson, R. L. Bracklow, Harry B. Reed and A. P. Schoen. Mr. Bracklow kindly and efficiently discharged the duties of treasurer.

### Special Meeting, March 19th, 1897.

LECTURE BY MR. JOHN BAYNES.

On Friday evening, March 19th, Mr. John Baynes, an inventor of some note, delivered an interesting lecture at a special meeting of the club, on "Twentieth Century Art," with special reference to the uses of light and to his own inventions and improvements in "Photographic Modeling." The meeting was called on very short notice, and the night was stormy, but those who came were entertained and edified with a delightful lecture, illustrated with many lantern slides of examples of ancient and modern art. Mr.



Baynes dwelt particularly on the elaborate and gorgeous ornamentation of the tombs and temples of India, and explained its symbolism and its connection with religion and government. He gave reasons for the possibility and practicability of the development of an American national art, and pointed out that the problems which confront it can be dealt with along the same lines which have proved effective along all other lines of national endeavor, *viz.*, by adapting the tools and appliances used in the arts to the economic, mechanical and other conditions of the age in which they are to be exercised. It was maintained that the belief that any tool or tools, such as the mallet and chisel used in the arts of the past, cannot be superseded was an erroneous superstition. The natural forces, which have in so many directions proved themselves efficient in the mechanical arts, can be employed with equal or greater effect in the fine arts; for the good reason that, when under control, they are more subtle, delicate and potent, and more obedient to the imagination and direction of the artist than tools requiring brute force. Reasons were given why reliance and expectation may be based upon the potency of light as an instrument in the arts.

Mr. Baynes is the inventor of certain processes which have been tested and utilized in more than forty crafts, among which may be mentioned the incision of almost all metals used in the arts; gold, silver, aluminum, bronze, brass, iron and steel, varying in depth from one-thousandth to one half an inch. The perforation of metal of from the finest gauges all the way to sheets one-quarter of an inch in thickness; the incision of marble and the perforation of the same to thicknesses exceeding three-quarters of an inch in the production of five entirely new descriptions of mosaics; the inlaying of various materials, one within the other, as bronze in marble, of various tints of marble, metal and marble inlays in mosaic; the production of printing rollers; the production of embossing plates and rollers; the execution of perforated lamps and perforated screens; the execution of printing plates for use both in type and copperplate presses; for multiplying pyrogravure in wood and for producing incised and perforated woodwork; lastly, processes for the production of proportionally graded bas-reliefs, both from the object and for produc-

ing ideal work of which no original exists. Furthermore, it should be remembered that these arts of themselves are unlimited in their capacity for dealing with any form or extent of surface. As regards comparative speed and efficacy a single illustration will suffice. Several years ago, before the processes had arrived at anything like their present effectiveness, by means of one of them, a contract was effected for incising one hundred and fifty thousand five-eighth inch letters in marble (the soldiers' monument at Cleveland, O.), in addition to much other work covering in all over fifteen hundred square feet. Such contract was executed and delivered in two months, fourteen months within the terms allowed in contract. This work by the old methods would have taken more than seven years. In most of these processes the agency of light is very extensively and very variously used, an agency the potency and delicacy of which the studious photographer is before all others able to appreciate.

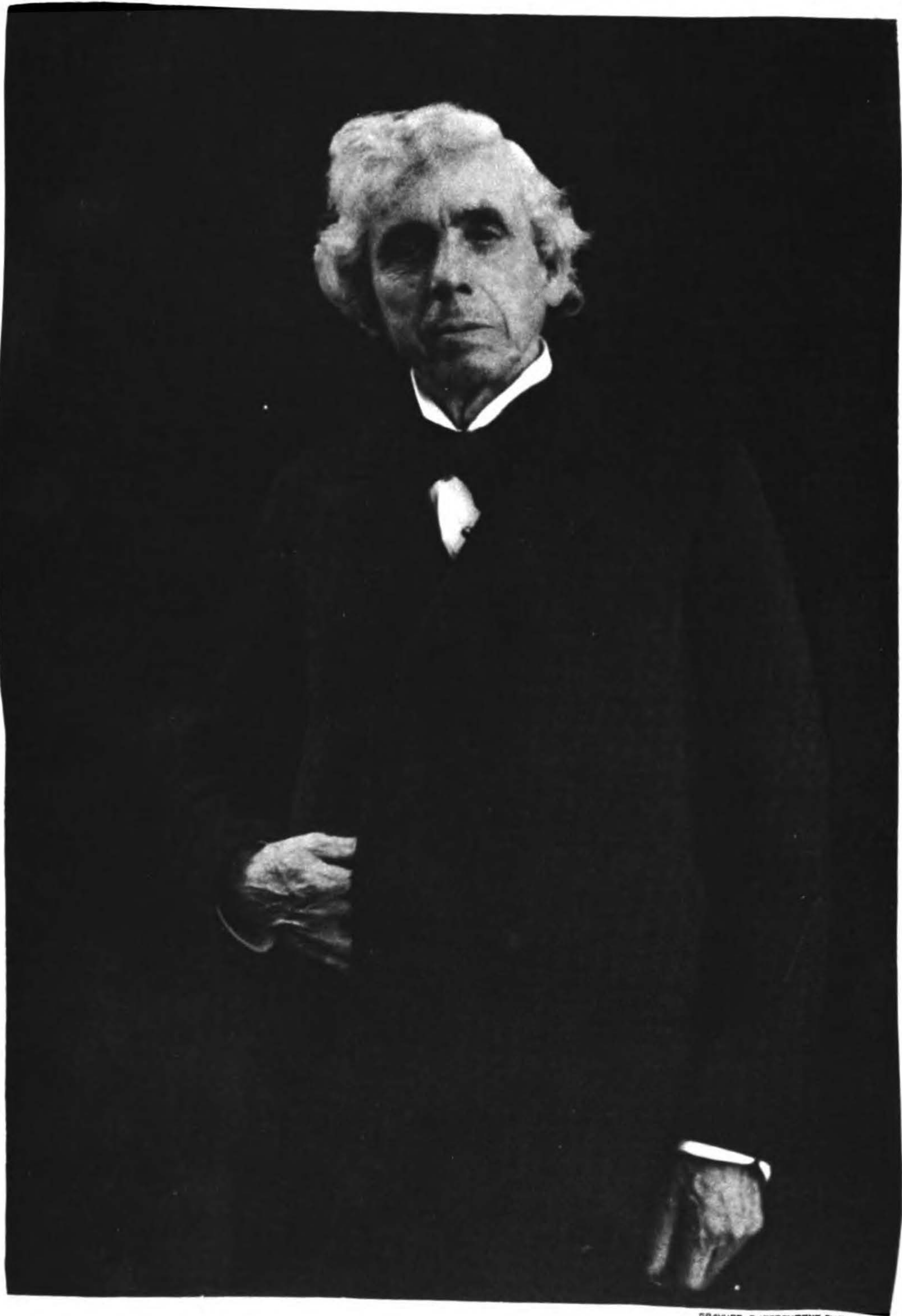
After the lecture the meeting resolved into its social capacity and Mr. Baynes, in the freedom of ordinary conversation, explained many points not touched upon in his formal discourse. The fact that patents are applied for on many of his processes prevented him from giving more than a general description of the manner in which the agency of light was employed.

### Special Lantern Meeting, April 15.

LECTURE BY MR. VAN BRUNT.

At a special meeting of the club, held Thursday evening, April 15, 1897, Mr. Cornelius Van Brunt delivered a lecture on "Orchids and Cultivated Flowers," illustrated by one hundred and fifty lantern slides, all colored in the most delicate and faithful way by Mrs. Van Brunt. The history of the collection and cultivation of orchids, and the interesting subject of the cross fertilization of the plants through the agency of insects, were explained at length by views and diagrams, after which tinted pictures of nearly one hundred varieties were shown. The second part of the lecture, and probably the most popular, was devoted to the illustration of cultivated garden flowers, such as the fuchsia, bouvardia, cosmos, amaryllis, tulip, narcissus, daffodil, flowering-quince, syringa, snowball, honeysuckle, iris, spiræa, canna, California poppy, passion-flower, gladiolus, lotos, poinsettia and lily.





GRAVURE PHOTOCHROME ENG CO NY.

PORTRAIT OF MR. R.

By Alfred Stieglitz.







## Annual Meeting Tuesday Evening, April 13, 1897.

The meeting was called to order at 8:45 P. M., President Walker in the chair, and the roll having been called, thirty active and life members were found to be present. The President read his annual report:

### President's Annual Report, April 13, 1897.

The consolidation of the Society of Amateur Photographers of New York, and the New York Camera Club, on the 7th May, 1896, effected the concentration of the best amateur talent of both; placed them upon a sounder financial basis, and commended itself to the good judgment of all.

On the 19th of the same month I had the honor of being elected President of the united bodies, thereafter to be known as the "Camera Club."

You were good enough at the same time to surround me with the valued assistance of Mr. Wm. D. Murphy, as Vice-President, Mr. C. C. Roumage, Treasurer, and Mr. C. W. Canfield, Secretary.

These gentlemen, all ripe with experience in official positions within the gift of the former bodies, entered upon their duties with a full knowledge of their responsibilities and of your expectations. With the aid of an attentive Board of Trustees, the affairs of the club have been conducted on a business basis, while every effort has been made to adjust details to the satisfaction and comfort of members.

This body, as a whole, dates back some thirteen years, and as one of its founders and most earnest workers, I look back with pleasure upon its growth and prosperity, and congratulate you on its dignified position as the leading American photographic club.

It is the good fortune of your Trustees to close the year with all bills paid, and a balance in bank to the credit of the incoming administration.

Your Trustees upon assuming office determined above all things to live within the income.

The tendency of some former years to spend money before earned, trusting to luck and generous donations of members to make deficiencies good, had become obnoxious to a large part of the membership.

The course pursued by your Board in avoiding this contingency has been fully justified in results, and will assuredly meet with your hearty approval.

Of all human ills, there can be none more humiliating to a conscientious man than being in debt with no visible means of liquidation.

We do not need at this time to come before you with apologies for our extravagances, nor with the collection basket in hand—on the contrary, we yield our places to our successors, congratulating you and them on the results of ordinary prudence in the management of your affairs.

Of course members are always suggesting some expenditure for new apparatus or for changes, and it has been at times almost impossible to resist their appeals; but your Board have with rare exception adhered to their first determination to live within the income.

The exact financial condition of the club will be shown by the Treasurer's report, which will be read this evening.

Your retiring Treasurer deserves your hearty thanks for his long-continued services to the club in that capacity. It is an onerous and trying position.

It is my pleasure to acknowledge our obligations to certain members for private expenditures undertaken by them on behalf of the club; notably the additions to the bromide enlarging room, made by Mr. McKecknie.

Mr. H. N. Tieman donated a substantial sum to compensate for his extra use of the bromide room.

Mr. Alfred Schoen donated some appliances for general use of members, and Mr. Cassard, a head-screen.

These contributions indicate a deep interest in the welfare of the club, and deserve your thanks.

In my opinion no club in the world, taken all in all, has superior accommodations for



work. At least I have found it so, and I believe that in no other year of our existence has such good work been done.

There is no disagreement between the members as to the obtainment at our very earliest convenience of new quarters where, for instance, better facilities for portraiture exhibitions and other purposes may be found. But your board have been assured by its committee that no such quarters are as yet available for the purposes of the club, at a figure within the limits of our income.

You may rest assured that your Board have not failed to appreciate your wishes, nor been free from anxiety in this respect. They are satisfied that members have been in sympathy with them in the matter and realize the difficulties of securing what is most earnestly desired by all. For these reasons the Board directed the renewal of the lease of these premises for another year.

I am quite sure some scheme might be formulated whereby several kindred associations in this city could be induced to unite with us in efforts to secure capital for the erection of a building where each might find accommodations suitable to its requirements.

The rent paid by this club for these rooms is equal to 5 per cent. on \$40,000. Viewed as a capital investment, I believe it possible to obtain subscriptions of sufficient amount to construct and equip a building, from the rental whereof say 4½ or 5 per cent. might be realized by the investors.

I suggest to the incoming Board of Trustees that they signalize their term of office by calling upon kindred associations to meet for the purpose of pressing this subject upon their attention. Individual members of some of these bodies have expressed favorable opinions as to such a scheme—and I earnestly urge *you* to take the initiative.

I congratulate the club on its having maintained its usual average membership, which will be kept to that standard only by personal exertions in the years to come.

It is notorious that the great financial distress so prevalent throughout the country for years has very seriously affected the income of various clubs of this city and especially of those claiming a *rich* membership. We note that many of them have greatly retrenched their expenses, lost members by resignation, and in some instances gone into bankruptcy.

This club has also felt the effects of the "hard times," and some of our members are tardy in payment of dues; but your Trustees have used their privilege under the By-Laws and been indulgent where they have had evidence of an earnest desire for continued connection with the club, and have deemed it wise to be lenient and considerate under these circumstances, rather than lose a good member from causes over which he may have no control.

The Wednesday evening lantern slide exhibits have served to be very instructive. I have asked Mr. Wm. M. Murray to formulate a special report for the Lantern Slide Committee, which will be read to you this evening. You cannot be too grateful to him for his valuable services in connection with the making and exhibition of lantern slides, and his studious attention to details.

I must not be unmindful of the pleasant spirit of rivalry now existing as to the production of slides of the highest standard of excellence. I leave Mr. Murray to furnish you with such particulars as he may deem best for your information. Your gratitude is due to those members who have successfully exhibited abroad and who have taken the highest prizes, thereby adding to the honor and glory of this club. Their work has not been excelled, if ever equaled. The following are some of the high-class medals won by members of the club in open competition during the year:

*By Mr. Stieglitz.*—The Royal Society of Great Britain; this is considered the leading medal of the world. The Champion Shield and Gold Medal at Cardiff. The Gold Medal of India, at Calcutta. The Toronto (Can.) Gold Medal.

*By Miss Clarkson.*—The Viceroy's Medal at Calcutta, India, for the best picture in the exhibition.

*By Mr. Fraser.*—Gold Medal for lantern slides, offered by the *Amateur Photographer*, at London.

The following members are also among those who have also taken prizes:

Mr. Wm. B. Post, Mr. O. W. Huntington, Mr. Harry Coutant, Mr. Charles Simpson, Mr. David Gardiner, Mr. John Beeby, Mr. Charles I. Berg.



Altogether, about fifty-five medals have been awarded during the year to members of this club.

During the year just closed several interesting and instructive papers have been read before the club. An exhibition was given by R. D. Gray, Esq., consisting of stereopticon views in the colors of nature, by the projection method, using the Triple Oxy-Hydrogen lantern of Messrs. J. B. Colt & Co., especially adapted to three-color projection.

On another occasion Mr. George G. Rockwood gave an interesting talk on "Portraiture by the Electric Light," promising to continue the subject more in detail upon completion of the plans then being arranged at his studio.

Dr. J. H. Stebbins, Jr., read a paper on the "Photo-Chemistry of the Silver Compounds," a subject handled by him with his usual care and elaboration.

Prof. Dwight L. Elmendorf in January gave an interesting account of a trip to the Windward Islands, illustrated by means of colored lantern slides. Many of the views on account of distance were only obtained by use of a tele-photo lens, thus reproducing distant objects with great clearness of definition.

In February, Mr. Leo. D. Weil delivered, with much satisfaction to the members, a lecture on "Non-Studio Photography."

Later in the same month, Prof. Albert S. Bickmore, of the Museum of Natural History, delivered a lecture on "Recent Excavations in Egypt," employing about 100 colored slides in illustration of his subject.

On March 19th Mr. John Baynes gave an illustrated lecture on "Twentieth Century Art and Photographic Modeling."

These lectures attracted large and appreciative audiences.

The "Journal" of the club furnishes details of scientific and other work done during the year, and I refer you to it for further information on these matters.

I am impelled to refer to the prizes which have been offered for competition by some of the members, trusting that the inducement offered in the richness of the prizes will spur members to earnest work. Again, I must call your attention to the work of a few members on "Flowers" and "Night Scenes."

The wonderful and beautiful effects produced are so realistic as to be almost beyond belief. Nothing so charming has ever been on exhibition and I advise members of the club who have heretofore failed to patronize these rooms that they are missing something worth seeing.

I also take this occasion to urge you to emulate the examples thus placed before you by careful study and earnest work.

Advice and assistance can always be found here.

The increased sensitiveness of plates has improved their working value in many ways. Astronomy has utilized them with wonderful effect in recording unseen heavenly bodies. The development of the X-rays has added an interesting ally to surgery and medicine, locating foreign substances and diseased matter in the human body.

The kinoscope and its kindred instruments are further instances of the rapidly increasing usefulness of the "rapid" plate and of the progress photography is making in the arts and sciences. Surely one might easily prophesy that soon nothing material will be withheld from view.

The regular monthly meetings have not been patronized by many of the members. The original custom of discussion on photographic subjects seems to have become distasteful, and the committee charged with obtaining such matter finds much to discourage its efforts.

Perhaps this is due to the fact that a large number of members are daily at these rooms when informal discussion ensues. The daily presence of such large numbers at our rooms partakes more of the nature of club life than at any time heretofore in our history. This is an interesting and pleasing fact, bringing the members into closer personal knowledge of each other, and resulting in an exchange of ideas bearing upon the objects of our organization.

Your growth and prosperity will necessarily become the subject of your eternal vigilance. The united effort of such of you as have the interests of the Club at heart will be required to keep your membership intact. Whenever your vigilance abates you will note





Dan K. Young.

the beginning of your decadence. No *one man*, however alert, can do this work. It requires the aid of all. Committees to whom you may entrust certain work must have your earnest support. When your committees have secured the services of a lecturer it would be ungracious of you, as a body, not to furnish an audience.

It is a most embarrassing position in which you place your committee and the officers whose duty it is to provide and conduct such entertainments. This has not infrequently happened.

I regret to announce that during the year we have lost by death four of our most valued members, Mr. J. M. Winants, Mr. E. H. Anthon, Mr. Benoni Irwin and Mr. Frank Livingston Clark. These gentlemen by their genial natures endeared themselves to many of us, and we join with those nearer friends who mourn for them. And now I close with expressions of thanks to all of you, from whom I have received so many evidences of attachment and courtesy. Whatever may be my many faults, they are of the head and not the heart. I leave my

high office to my worthy successors, trusting for your continued esteem and respect, and bespeaking the same for those who will succeed me.

You will always find me as a member on the side which may in my judgment represent the honor, growth and prosperity of the Club. Be indulgent to your officers and Trustees and kindly toward each other. To those who have assisted in the administration of your affairs I offer my thanks—and so I retire feeling sure you are about to begin and continue another prosperous year. [Signed] DEXTER H. WALKER,

*President.*

The annual report of the Secretary was read by Charles W. Canfield.

*Mr. Chairman and Gentlemen of the Camera Club:*

I have the honor to submit the following as the Secretary's report for the current year of matters not touched upon in the reports of other officials:

#### Membership.

The roll of membership of the combined organizations was given by the President (quoted on page 2, No. 1 of the "Journal"), May 19th, 1896, as life and active, 155; other classes, 117. Total, 272.

March 31st, 1897, the figures were as follows: life and active, 164; non-resident, 44; honorary, 20; corresponding, 26. Total, 254: Showing a loss of 18 members.

Detailed statements show a loss by resignations or errors, 24; deaths, 4; accessions, 10; loss, 18.

There have been during the year three transfers.

Meetings have been held as follows:

1896,	May	19.	Special meeting.	1897,	January	9.	Smoker.
"	"	29.	Lantern Slide.	"	"	12.	Regular.
"	June	29.	Regular.	"	February	3.	Special.
"	Sept.	8.	Regular.	"	"	9.	Regular.
"	Oct.	13.	Regular.	"	March	9.	Regular.
"	"	23.	Lantern slide.	"	"	10.	Auction.
"	Nov.	10.	Regular.	"	"	19.	Special.
"	Dec.	8.	Regular.				
"	"	28.	Lantern slide.				

Test nights have been given regularly during the season.







mention here, however, that the annual exhibition of slides, exclusively the work of our own members, which occurred on December 28th, was the most signal success of the year, and has led to the arrangement of a public exhibition of slides, to be held in the Knickerbocker Athletic Club Theatre on the 21st of April, 1897. The meeting in December was attended by some two hundred and fifty people, and many were obliged to go away, there being not even standing room. The extraordinary number of one hundred and eighty-eight slides were shown, the work of thirty individual members. The subjects displayed an entertaining variety and included:

"Picturesque Oddities: Glimpses Through Small Kodaks; Land, Sea, Lake, River and Harbor Scenery; Animal Studies, especially Dogs and Cats; Portraits and Figures; Pictures of Everyday Life; Fruits and Flowers; Wind, Rain, Mist, Haze, Sunlight, Lightning, Moonlight, Snow and Ice; Night Scenes in New York."

The Camera Club retired from the American Lantern Slide Interchange in November, 1896, so little interest having been shown in lantern slide making by the members up to that time that your committee was unable to provide a set worthy of the club, either in numbers or quality. It was the opinion of many that we would suffer greatly from the withdrawal of the Interchange sets, which amount to some fifteen hundred slides annually, but no one at that time anticipated the remarkable wave of activity that has since set in. From the middle of September to the first week in April, about seven months, we have tested three thousand and fifty slides for our members. Many of these have been duplicates of the same subject and have represented experiments in reducing, intensifying, toning and coloring lantern slides. But a large proportion of the testing has been of new work, so that it has justified the undertaking of an exhibition in a public hall at which an admission fee may be charged. While we have not held as many formal exhibitions of slides in the club rooms as in previous years, the high character of the slides submitted at the regular Wednesday evening tests and the pleasant feeling of sociability prevailing on these occasions, have, we believe, in a large measure taken their place.

In order to still further stimulate the interest in lantern slide making, Mr. Alfred Stieglitz has offered two prizes, silver cups, for competition; one open to all members of the club, and the other for beginners. The conditions and rules as formulated by the judges have lately been communicated to the members.

FRANK M. HALE, *Chairman*,  
E. G. TILSON,  
W. A. FRASER,  
*Lantern Slide Committee.*

Mr. Murphy offered the following resolutions and moved that they be adopted, spread upon the minutes, printed in the club "Journal" and that an engrossed copy be presented to Mr. Murray.

WHEREAS, Mr. William M. Murray has during the past year rendered exceptional services to the club, in the dual capacity of editor of the monthly "Journal" and critic of "Lantern Slides," discharging these arduous duties with ability and impartiality.

*Therefore, be it resolved*, That a vote of thanks be, and hereby is, tendered to Mr. Murray, in token of the high esteem in which his services are held by his fellow members of the Camera Club.

The motion was carried unanimously and at the request of the President, Mr. Murphy presented a handsomely framed and engrossed copy of the resolutions to the editor of the club "Journal," together with some very complimentary remarks which were briefly and feelingly responded to by the recipient.



PRESIDENTIAL PRINT PRIZE CUP.

Offered by Dexter H. Walker and Wm. D. Murphy. (See Rules, Pages 23.)



COLUMBIAN UNIVERSITY  
Dear Reader,  
Perhaps you've thought of  
journal, but it was

The reports of officers were accepted and ordered on file.

Mr. Schoen moved a vote of thanks to the retiring officers; the motion was seconded and carried by a rising vote.

The President called on the Nominating Committee for its report, which was presented by Mr. Schoen, Chairman.

The Nominating Committee reports the following candidates for officials for the ensuing year :

<i>For President,</i> WILLIAM D. MURPHY.	<i>For Vice-President,</i> ALFRED STIEGLITZ.
<i>For Secretary,</i> WILLIAM E. JOHNSON.	<i>For Treasurer,</i> FRANK M. HALE.

*For Trustees,*

LOUIS B. SCHRAM,	WILLIAM BUNKER,
DAVID WILLIAMS,	WILLIAM R. THOMAS,

JAMES T. VREDENBURGH, D.D.S.

*For Committee on Admission,*

FRANCIS C. ELGAR, *Chairman,*

W. TOWNSEND COLBRON,	WILLIAM F. HAPGOOD.
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Respectfully submitted,

(Signed) { A. P. SCHOEN, *Chairman.*  
CHARLES I. BERG.  
FRED. VILMAR.  
I. ARTHUR BOOTH.  
HARRY T. DUFFIELD.  
*Nominating Committee.*

NEW YORK, March 27th, 1897.

On motion of Mr. Reid, seconded by Mr. Montant, the Secretary was instructed to cast one ballot for the candidates nominated by the committee and they were accordingly declared elected for the ensuing year.

Messrs. Aspinwall and Murray were deputed to escort the newly-elected President to the chair. In his inaugural address President Murphy outlined the work to be undertaken by the club during the coming season, dwelling particularly on the following subjects: first, the enlargement of the scope of the club "Journal," which it is proposed to issue quarterly, with illustrations in photogravure and half tone of the best examples of pictorial photography, the additional expense to be defrayed by advertisements and perhaps outside subscription; second, new quarters for the club, dependent on increased membership and income; and, third, the proposed international Salon.

The annual meeting then adjourned. A collation was provided in the workroom and the remainder of the evening was devoted to social enjoyment.

**Regular Meeting, May 10th.**

At the regular meeting of the club, Tuesday evening, May 10th, 1897. Mr. Murphy in the chair, only routine business was transacted.

**Special Meeting, May 26th.**

A special meeting of the club was called by the President, at the request of ten members outside of the officers and Board of Trustees, for the evening of May 26th, for the purpose of discussing and deciding upon methods of criticism at the Wednesday evening tests of lantern slides. The meeting was one of the most animated held during the year, fifty-nine members being present. The subject was thoroughly discussed by Messrs. Fraser, Murphy, Devlin, Joy, Bee-

by, Young, Roumage, Montant, Colbron, A. Schoen, Reid, Champney, Johnson, Charles Simpson and Stieglitz. It was moved by Mr. Schram and seconded by Mr. A. Schoen that this club expresses its confidence in and approval of the methods of the lantern slide critics of the past, and its desire that the criticism of lantern slides on the lines laid out by them be continued. It was moved to amend as follows :

That the Lantern Slide Committee on Test Nights be instructed to state to the critics, upon throwing slides on the screen, the wishes of the maker as to criticism, if other than the criticism regularly given be desired. The amendment was accepted by Mr. Schram, and the resolution was carried unanimously.



## Lantern News.

During the months of March and April the interest in the Wednesday test-nights has continued, and the number of slides submitted has averaged over one hundred per week. The attendance has been very good and many visitors, friends of the members, have expressed their appreciation of the exhibitions.

\* \* \* \*

On Friday evening, March 19, Mr. Charles Simpson's lecture on Norway was given in the large gymnasium of the Montclair Military Academy, at Montclair, N. J., Mr. W. E. Johnson acting as lecturer. The night was a very inclement one, but notwithstanding the heavy rain and fog, an enthusiastic audience of three hundred people was present, and traveled in imagination with the photographer, over fjeld and fjord, fos and vand, dal and brae, town and farm, from Christiania to the North Cape, till they beheld at the close the wondrous rays of the midnight sun over the waters of the Arctic ocean

\* \* \* \*

At the regular monthly meeting of the Photographic Section of the American Institute, Tuesday, April 6th, Mr. Alfred Stieglitz exhibited a series of 150 lantern slides, representing the work of several years, and embracing examples of his recent experiments in toning and color effects. The list covered a large range of subjects, but in all these the limits of photographic expression were borne in mind and the entire collection was a remarkable illustration of the extent of the field of pictorial photography. Dr. O. G. Mason, the President, pronounced the exhibition the finest that had ever been shown before the section, and the meeting passed a special vote of thanks to Mr. Stieglitz.



## Lantern Slide Prize Competitions, First Trial, May 5, 1897.

Wednesday evening, May 5th, being the time appointed for the first offering of slides entered for the Champion and Beginners' Cups, there was quite a large attendance at the club rooms. In order to facilitate the display and judging of the slides a new screen was provided and placed exactly at right angles to the axis of the lantern, which was operated from the center of the lecture room. The usual weekly test of slides first took place; the slides being criticised and classified by Mr. Stieglitz, or not, as desired by the respective makers: Ninety-six slides in all were tested, the work of Messrs. Post, Montant, Murphy, Beeby, Canfield and Young.

Afterwards came the judging of the slides offered for the Beginners' Competition. According to the rules these were to be judged by the club members present at the meeting. Mr. Stieglitz, the donor of the cup, explained a plan of judging by ballot and suggested that the members, for the sake of uniform calculation, mark by percentage, estimating 60 per cent. for technique and 40 per cent. for artistic value. Only sixteen members availed themselves of the privilege of voting and only one entry was made in the Beginners' Competition, Mr. D. K. Young offering six slides out of the sixteen necessary to be submitted from May to November. The slides were projected in order and allowed to remain on the screen till all had recorded their votes. The ballots were then collected and averaged by a com-



LANTERN SLIDE CHAMPIONSHIP CUP.  
Offered by Alfred Stieglitz. (See Rules, Page 24.)



mittee appointed by the meeting and the results handed to the secretary of the judges of the Champion Competition to be recorded in a book kept for the purpose.

There was only one entry in the champion class, Mr. Fraser offering twelve slides, on account of twenty-four to be submitted before November 24. This entry was judged by Messrs. Murray and Stieglitz, the third judge, Mr. Champney, being absent, and the results recorded for future reference.

Although the entries were so few, probably because the members had not made themselves sufficiently familiar with the rules of the contest, the first trial of the competitions seemed to be a success, the popular plan of voting chosen for the Beginners' Competition especially meeting with favor. Now that the ice is broken a number of entries may be expected at the June trial. Members are reminded that the remaining trials take place on June 2, October 20 and November 24, and that slides intended for competition should be handed to the judges on or before those dates. The awards will be announced at the general meeting of the club in December.

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### Exhibitions and Competitions.

Intending exhibitors at the London Salon and the exhibition of the Royal Photographic Society will bear in mind that entries for these must leave the United States in the beginning of September. Entry forms will be ready in due season. For further information apply to Alfred Stieglitz, care of The Camera Club.

We hear of many complaints about the late arrival of entry forms for foreign exhibitions. In many cases Americans are actually debarred from exhibiting on this account. Secretaries of foreign exhibitions will please note. The Camera Club will always be ready to receive forms and forward them to applicants.

*Eastman Prize Competition.*—This enterprising company has organized a huge competition for amateur photographers. There are six classes, with 130 prizes amounting to \$2,853. Messrs. Maurice Bucquet, Andrew Pringle and H. P. Robinson have consented to act as judges. These names guarantee conscientious judging. For particulars send to the Eastman Kodak Co., Rochester, N. Y.

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### Honors Recently Awarded to Members of the Camera Club.

At the International Exhibition, Calcutta, held in February, under the auspices of the Photographic Society of India, the following prizes were awarded:

In Class III., Portraits and Groups, open competition, the *gold medal* offered by H. H. the Nawab Ahsanollah Khan Bahadur, to Alfred Stieglitz, for two prints, "My Father" and "Portrait Study."

In Class IV., Genre Pictures and Studies, the *special medal* presented by H. E. the Viceroy for the best photograph in the exhibition, open competition, to Miss E. V. Clarkson, for the composition entitled "Say Yes."

In Class VI., Lantern Slides and Transparencies, the Society's *silver medal*, open competition, to Charles Simpson, for set of six lantern slides of Norwegian scenery, and the Society's *bronze medal* to W. A. Fraser, for set of twelve slides of flower studies.

Robert L. Bracklow was highly commended for his marine subject, "Surf at Marbel-head."

In the international photograph competition, open to all amateurs, recently held in Paris, the first prize of 1,000 francs, offered by the European edition of the New York *Herald* for the best photograph of any resort in Europe frequented by tourists, was won by David Gardiner for his view of St. Mark's Square, Venice, on a wet day.

At the sixth annual exhibition in Toronto, Canada, Alfred Stieglitz was awarded the gold medal for the best general exhibit, scoring in seven classes out of a possible eight.

In the *Mail and Express* competition (New York, May 15th) Wm. D. Murphy was awarded the prize, ten dollars in gold.

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At the Paris Salon pictures by the following Americans were accepted: W. B. Post, C. I. Berg, Jr.; Alfred Stieglitz, E. Lee Ferguson, W. H. Dodge; Henry Troth, Hinsdale Smith, Chas. E. Fairman, John E. Dumont, O. W. Huntington, Ashton Hand, Emma Farnsworth, C. R. Pancoast, Emma Sewall.



### Our Illustrations.

We are indebted to Mr. H. Horsley Hinton, editor of the *Amateur Photographer*, London, for his kindness in permitting us to reproduce his picture, "Requiem," one of the gems of last year's London Salon. The photogravure was done by Walter Colls, of London. The quality of the work speaks for itself.

"Portrait of Mr. R——," by Alfred Stieglitz, was the winning print in the Presidential Prize Print Competition. The photogravure was done by the Photochrome Engraving Company, New York.

The pictures by W. B. Post, E. V. Clarkson, Alfred Stieglitz and D. K. Young are specimens of the work submitted by each one of the four competitors to the Presidential Prize Print Competition.

### Notes from the Secretary's Desk.

Charles E. Manierre, 26 West Fiftieth street, and Ferdinand Stark, 1434 Third Avenue, have been elected resident members, and H. A. Latimer, of 12 Milford street, Boston, Mass., a non-resident member. Other applications are in hand.

On April 26th the trustees passed a vote of thanks to the Committee on Special Exhibition at the Knickerbocker Club Theatre for the able efforts put forth and result obtained.

Membership tickets are ready for all those whose dues are paid.

John S. Jacobus has presented to the club a large drying board for films.

Park permits may be obtained of the secretary upon application in writing.

Cards granting two weeks' privileges of the club rooms may be had upon application to the Secretary, to all those who may be properly endorsed.

In making applications for membership the new forms now to be found on the various writing desks in the rooms should be used.

It has been proposed to suspend the initiation fee until October 1. The question will be voted on at the June meeting.

Members are requested to examine the new House Rules, and help the House Committee in enforcing them.

R. Vincent Fothergill, 57 William street; Ernest F. Kellar, 67 West One Hundred and Thirty-third street; and George R. Aileton, 486 St. Nicholas avenue, have been admitted to active membership in the Camera Club. Thomas R. Hughes, Summit, N. J., has been elected a non-resident member.

### Obituary.

Frank Livingston Clark, of Jersey City, a non-resident member of this club, died suddenly on Saturday, March 27, 1897. Mr. Clark had not enjoyed good health before his death, the recent loss of his mother having severely prostrated him. He was well known to many of the members of the late Society of Amateur Photographers, to whom he was endeared by his genial manners and disposition.

### The Trade.

The Camera Club cordially invites manufacturers and dealers of photographic materials to submit specimens of their goods at the club's monthly meetings. By request such goods will be examined by an efficient committee and reported upon in this journal.

### Reviews.

The Camera Club also invites publishers of books and periodicals as may be of interest to photographers to submit the same to the Publication Committee of CAMERA NOTES for review.



## Three Club Competitions.



BEGINNERS' LANTERN SLIDE CUP.  
Offered by Alfred Stieglitz. (See Rules, Page 24.)

COPIES of the following rules and regulations have been sent to all the members of the club, and an earnest study of the various conditions is requested, so that members may enter upon the several competitions understandingly. Extra copies of the rules may be obtained by application to the proper committees. Attention is particularly requested to the fact that the Committee on Prints will be in attendance every Wednesday evening till further notice, to examine and criticise any prints submitted to them by the members of the club.

As announced in the February number of the "Journal," three important competitions have been instituted to stimulate our members to new and original work in prints and slides.

The prizes—silver cups—the generous gift of Messrs. Walker, Murphy and Stieglitz, are now in the possession of the Trustees and are very handsome. The rules and particulars of the competitions are given below, and are recommended to the earnest consideration of every member of the club. It will be observed that Wednesday nights, already devoted to the testing of lantern slides and the promotion of social intercourse, have been designated for the examination and consideration of prints.

In accordance with the resolutions of the Trustees, therefore, the Print Committee will be represented at the club rooms on each Wednesday evening for the general consideration of prints, and members desiring criticism or advice on prints are requested to submit them to the committee on those evenings.

### Resolutions Passed by Trustees.

Resolved that the Print Committee be instructed as follows:

- 1st.—That the committee, or some members thereof, shall be at the club rooms on each Wednesday evening to criticise prints submitted by members.
- 2d.—The committee is authorized to prepare rules for judging prints entered in competition for the Presidential Print Prize.
- 3d.—That the committee endeavor to arrange for an exhibition of all prints submitted in such competition in May of this year.

### Rules Governing Award of "The Presidential Print Prize" of the Camera Club of New York.

- 1st.—Competition open to all life and active members of the club.
- 2d.—Awards to be made by the Print Committee of the club, and to be announced at the May meeting in 1897, and in the succeeding years at the annual meeting of the club, at which time the President shall appoint the committee for the ensuing year.
- 3d.—The name of the winner to be engraved upon a cup which is to remain in his custody until the first day of the following March, when it shall be returned to the Trustees.
- 4th.—If won three times by the same member, the cup becomes his individual property and competition ceases.
- 5th.—Negatives and prints to be the work of the exhibitors.
- 6th.—The Print Committee is duly empowered to make any rules and regulations not inconsistent with the above, and the decision of said committee shall be final upon all points.
- 7th.—The winner is to give to the club a copy of the full set of prints on which the award is made.
- 8th.—The right is reserved to have the winning prints reproduced in the club or other suitable journal should it be desired.

DEXTER H. WALKER.  
WILLIAM D. MURPHY.



**Rules of the Print Committee Governing the Presidential Print Prize.**

1st.—Competitors to qualify must submit not less than three nor more than seven prints.

2d.—In judging, 60 per cent. will be allowed for artistic merit, and 40 per cent. for technique, the general average of all prints submitted by each competitor to govern the award.

3d.—Any print having received an award in any competition whatsoever, prior to the 1st day of April, 1897, will be disqualified. (Note)—This rule is made to encourage new workers and new work.

4th.—All exhibits must be mounted but not framed. The mounting will be considered as a part of the exhibit.

5th.—No indication of the competitor's identity will be allowed on the prints. A *nom de plume* (initials may not be used) is to be written on the upper left hand corner of the back of the mount. The name and address of the competitor together with the *nom de plume* must be placed in a sealed envelope, on the outside of which must be written the same *nom de plume* that is used on the prints, and this must be sent or handed to the Secretary of the club, on or before the 7th of May.

6th.—If any retouching on negative or handwork on print has been done, it should be so stated on the back of the mount; also, if such work was done by the competitor or not.

7th.—All prints must be delivered at the club rooms, carriage paid, on or before the 7th day of May, 1897.

8th.—All prints entered for competition will be on exhibition at the club rooms, 11th and 12th days of May.

CHARLES I. BERG, *Chairman*.

WILLIAM A. FRASER.

WALTER E. WOODBURY.

**Rules Governing Award of "The Championship Lantern Slide Cup" of the Camera Club of New York.**

1st.—Competition open to all life and active members of the club.

2d.—The judges to be William M. Murray, J. Wells Champney and Alfred Stieglitz, whose work shall be exempt from the competition.

3d.—Awards to be announced by the judges at the general meeting in December.

4th.—The name of the winner to be engraved upon the cup, which is to remain in his custody until the 15th day of October of the following year, when it shall be returned to the Trustees of the Camera Club.

5th.—If won three times by the same member, the cup becomes his individual property and competition ceases.

6th.—Negatives and slides to be the work of the competitor.

7th.—Colored slides are debarred.

8th.—Each competitor will be judged on twenty-four slides, which will be considered in whole or in part, as received, on the following dates for 1897:

Wednesday, May 5th,

Wednesday, October 20th,

Wednesday, June 2d,

Wednesday, November, 24th.

Dates for the ensuing years will be announced in due time.

9th.—The judges are empowered to make any rules and regulations not inconsistent with the intentions of the donor, and the decision of the judges shall be final on all points.

10th.—Slides which have received prizes are ineligible.

**Rules Governing "The Beginners' Competition" of the Camera Club of New York.**

1st.—Competition open to all members, life and active, who have never received any reward for slides.

2d.—Each competitor will be judged on sixteen slides, which will be considered in whole or in part, as received on the following dates for 1897:

Wednesday, May 5th,

Wednesday, October 20th,

Wednesday, June 2d,

Wednesday, November 24th.

3d.—The slides will be judged by the members of the club assembled on the above mentioned dates, a majority vote constituting a choice. A record of the votes shall be kept by the Secretary of the Judges of the Championship Competition.

4th.—Awards to be announced at the general meeting in December.

5th.—The winner to become the owner of the cup offered.

6th.—Negatives and slides to be the work of the competitor.

7th.—Colored slides are debarred.





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SINDLER







# **Volume I, No. 2**





AT THE RUSHY POOL  
By Dr. Hugo Henneberg



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## Art and the Camera.



Von Gloeden, Italy

NY feeling shown in photography applied to the human figure which is other than the conventionally cut-and-dried, is of so uncommon an occurrence as to be almost wholly not understood, or worse, misunderstood. Perhaps the reason lies in the fact that the camera is only just beginning to be taken seriously. It has become so common an instrument of torture and pestilence in the hand of the small boy, or inquisitive girl, that those who are able to think appear unwilling to consider it worthy of consideration as a factor in a real art. The magazine world teems with shallow letter-press on the new adjunct which art has found—the new aids to the artist in drawing and modeling—and overflows with wicked

caricatures of humanity in all states of nakedness and impossible attitudes, laid against papier-mache backgrounds. The pages of the cheap illustrated monthlies fairly bulge with the most horrible representations of the human figure ever exposed to the eye of man; the populace cheer and applaud vociferously all the while, calling for an increase in the number of abominations; and all in the name of Art. And the fault lies where? Not in the dear people, who cry bravo! to what is given them, but rather with the unknowing, commercial-spirited photographer who looks at Bouguereau and Carlo Dolci, and claps his hands on his knees, saying *me, too*.



Just so long as the voice from under the focusing cloth says this and its eyes see this, just so long will this department of photography remain languishing where it now is; but when the man behind the camera learns in the first place to know good art when he sees it, and then to study it and find out *why* it is good art, before he tries to produce its like, then we shall have in the measure of his capability that which *is* art. That the camera, properly guided, is capable of art—real art—there is now no longer a doubt.

F. H. DAY.



## Our Lack of Exhibitions.

It is greatly to be regretted that so few exhibitions are held in this country. The aggregation of characteristic examples of the work of various artists stimulates endeavor and gives an impetus that cannot be equaled in any other way. The value of exhibitions in all sorts of art work has long been recognized. Rightly managed, an exhibition encourages the advanced workers, points the way for the beginners, and elevates the public taste. And that the public taste is in need of elevating few will deny. Poor—miserably poor—photographs stare at us on every hand, and to many persons these appear to indicate the limit of the art. There are poor paintings, but every one has opportunities to see good paintings. There are good photographs, but they are seldom seen.

There are various reasons why exhibitions of photographic work are not so common in this country as in England. The denser population, making any given point accessible to a vast number of people, is probably the greatest factor. To this more compact population is also due the fact that there photographers have longer been formed into associations. While in our larger country there is an imposing number of clubs, it must be admitted that but few of them do more than struggle for existence, owing to the limited number available for membership. Even in our larger cities there are few clubs in such condition as will justify engaging in a large enterprise, or making an experiment involving diligent labor and the expenditure of some money. The result of the consolidation of two good clubs in New York City shows the advantage of a large membership with its greater number of efficient leaders. For the fact must not be overlooked that in any work of this character able generals are essential.

One society in London holds this year its forty-second annual exhibition, and the world contributes cheerfully to make it a success. We have only a memory of the Joint Exhibitions, which came to an untimely end three years ago. The idea of these joint exhibitions was a good one, and the outcome should have been an annual exhibition in each of the three cities. But the humiliating fact remains that while three of our largest and most cultured cities could not maintain a good exhibition once in three years, many provincial towns in Great Britain have the advantage of a view



of some of the best work every year. The work of some of our leading pictorial photographers is much better known abroad than at home.

Our local exhibitions do some good, and the occasional enterprise of a club which secures the loan of pictures by recognized leaders is a favorable sign. In fact, this may prove the most desirable way of familiarizing earnest workers in smaller towns with works of undoubted merit. Its disadvantage is that recognition of a truly artistic worker may be delayed. At present a photographer, like a vaudeville star, is almost compelled to acquire a European reputation before there is opportunity of being heard of at home. There are doubtless many good photographers in our own country who do not take the trouble, or are too diffident, to send their pictures abroad, and so we do not find them out.

As exhibitions abroad are more common and their managers have more experience, the standard is higher and the general taste of the public more cultivated. I have found that not all photographers know of the Photographic Salon and the Linked Ring—but they all should. The Photographic Salon is the logical outgrowth of carefully fostered exhibitions and occupies the highest plane. It has a rival in the older society, of which its founders were at one time members, and its success is due not alone to the energy and ability of its promoters, but to the slow building up of a taste for artistic and original work by that older society.

We now have little but our petty local shows—usually a dreary collection of mediocrity—and a dream of what might have been had our great cities kept up the work. We must look to Greater New York and its Greater Camera Club to cultivate an exhibition that may thrive and grow sturdily. Its spirit may then take root in other sections and much good result. That there is good material for an exhibition, and willing exhibitors, was evident in Washington in 1896, when an almost unknown club, with the offer of little in the way of awards, placed before the residents of the Capital City a collection of photographs that properly excited surprise and admiration among art lovers. Unfortunately this one exhibition was the beginning and the end of a scheme that was probably in advance of the age and general sentiment of the place.

E. LEE FERGUSON.



W. H. Collins, Ireland.



## The Amateur Photographer as a Philanthropist.

When the amateur photographer first loomed above the social horizon, the world little recked that a new type of philanthropist had been evolved. At first society looked upon him as a freak, later classed him as a nuisance under the contemptuous title of "camera crank," but now all turn to him with seductive smiles and gentle invitations to "take" this, or that. The fond mother holds her infant prodigy incessantly before the camera of the amateur, insisting upon "just one more picture of little Tommy in his new bib and tucker."

The proud owner of a newly decorated house extends the "glad hand" to the camerist, and benignly allows him to make an unlimited series of interior studies, on 8x10 plates, for the nominal consideration of "a few sets of those beautiful platinum prints." The summer resorts teem with obliging groups willing to pose in varying numbers of from two to twenty, each member of which relies upon the artist to supply prints for all inquiring friends.

The tourist returning from Europe freely offers to allow some friend addicted to the camera habit to reproduce in lantern slides a few thousand foreign views collected in the shops of the Continent, only coupling the priceless option with a demand for "a set or two of his exquisite slides," oblivious of the fact that such a contract would take a year, or two, to complete, and cost a mint of the amateur's surplus cash.

And lately the editors of newspapers have fallen into line, generously letting the amateur supply his choicest prints, which, when reproduced in villainously printed half-tones, serve to illustrate some Sunday edition, and there the transaction ends. No compensation other than the glory of the thing is thought of, and when the interests of some photographic club demands a few inches of space in the same columns a brief "reading notice" is grudgingly given.

Thus is the public faith in the amateur photographer as a philanthropist made manifest, for in what other fad is a parallel to be found of this general demand for help?

Perhaps no one sees more of it than the traveling amateur, who is a steady target for all manner of supplications from casual acquaintances and rank outsiders. The writer has often been importuned to deviate from his established route in order to photograph prize cattle and remote homesteads of no earthly interest to him, and has generally had to back up his refusal with elaborate arguments, as the simple negative response to such demands seemed to be regarded as a mere feeling of suitable modesty upon his part.

Pigs were once held out as the inducement for an exhausting side trip, the invitation coming from an unknown rural denizen whose only claim consisted of the fact that he had caught the artist in the act of photographing a waterfall.

No other class of innocents is so beset by passers-by, who appear to be irresistibly moved to give advice as to how each exposure should be made.



Then comes the inevitable request for either a copy of that particular picture, or a negative of some other scene, within a radius of a few miles, to be made forthwith.

All of these facts seem to prove conclusively that the amateur photographer is really rated as a true philanthropist, especially as the question of reward is always left to the arbitration of the next world.



Karl Greger, England.

Painters, sportsmen, golfers and miscellaneous nomads are left more or less to themselves, and are seldom "held up" for a division of their spoils, but the photographic amateur appears to have a clear monopoly in the philanthropic line.

Looked at in a philosophic vein it is interesting to speculate upon the above-mentioned over-riding of conventional reserve. The mere presence of the camera does away with all necessity for formal introduction, and the public at large never seems to hesitate at any request for favors from the hands of the amateur photographer.

It may be that in the early stages of the game the amateur, in his search for victims to pose for him, or for audiences upon whom to unload his execrable prints, laid the foundation for all this future trouble, but now that time has proven his ability to lead in the walks of artistic photography is it not seasonable for the public to seek to lighten his labors by leaving him some little discretion as to the choice of subject and the ultimate bestowal of his finished prints.

These lines are written in no captious spirit, for the writer feels that such popular faith in the good nature of the amateur is equivalent to an earthly halo, but while it is true that no representative amateur desires to make money out of his art, it is likewise certain that few wish to be impoverished by it.

One of the greatest delights in the practice of the art of photography on an amateur basis lies in the ability to supply friends with souvenirs of people and of places, without money and without price, and it is not against this form of philanthropy that the amateur rebels, but that he does justly "kick" at the inconsiderate intrusiveness of utter strangers, as well as against unreasonable demands upon his time, is unquestionably a matter of daily record in the experience meetings of his fraternal clubs and societies.

WM. D. MURPHY.





## Some Remarks on Lantern Slides.

### A Method of Developing: Partial and Local Toning.

#### General Remarks.

The past twelve months of the Camera Club of New York will, without question, be known in the pages of its annals as the "Lantern Slide Year"; for in truth, as can be verified by the pages of the old journal, never before was there so much work done or so much interest shown in this most peculiarly fascinating branch of photography.

Slide making originated in the United States, it having been invented, as is claimed, by Langheim, of Philadelphia, some fifty years ago. It at once became popular, and continued to fascinate not only those interested directly in the production of slides, but old and young who simply wished to see pictures in an agreeable way.

Many of our best amateurs devote themselves exclusively to this branch of work, our Mr. Fraser being a notable example, notwithstanding the fact that most of the leading pictorial photographers of Great Britain and the Continent look down upon slide making as outside the "art limits," and therefore beneath their artistic dignity. It has become an accepted fact among them that the process is purely mechanical, and that at best the tonality of slides was incorrect. As for the declaration that slide making is purely mechanical, permit me to say, that after a conscientious winter's work in this line of photography, I have come to a different conclusion, and claim that the technique of slide making *may* be quite as interesting as that of the known printing processes, even including the gum methods which are now coming into vogue. Of that more anon. As for incorrect tonality, in most cases that is due to the lack of knowledge and skill on the part of the slide maker, who has not given the matter enough study, or who perhaps does not quite grasp the material with which he is working. In order to properly appreciate a "picture slide," and in this talk remember I am only referring to "picture slides," the same must be shown under the exact conditions as prescribed by the maker, for the latter, if thoroughly at home in his work, will make his slides to suit the conditions of light and enlargement set down by him before he begins his picture. It is this factor that makes slide making so unsatisfactory and discourages the earnest worker when he sees his slide on strange screens and quarters. Suppose I made my slide to be enlarged ten times and shown with a light whose intensity is  $L$  so as to give the desired effect, and it is then shown enlarged to  $20t$  and a light with an intensity of  $L$ , what is the result? Entirely false values, and consequently a false impression. But does this not hold true of prints to a certain extent? How many gems are thoroughly ruined in exhibitions by poor hanging and still more miserable lighting? We see we must make the best of existing conditions, and only show our work there where we may expect reasonable attention to our intentions.

#### Standard of Slides in the Camera Club, New York.

The standard of the slides made in our club is high, for the judging on test nights has been unusually severe, even hypercritical, according to



many members who do not understand the motives of the judges. Just criticism, though it may seem harsh at the moment, is exceedingly healthy for the welfare of the club. There is much, too much, back-patting in the ranks of photographers. Honest criticism from capable men ought to be sought, and when given, ought not to be condemned as discouraging new talent and hurting the feelings of the spoiled children in the ranks. The judges appointed for the year judged slides for their quality, by which was understood the correct rendering of tone values in connection with the other technical requirements of a slide. "Clear glass for high lights and transparent shadows" did not constitute a perfect slide, as the old-timers imagine. A first-class slide, we will not speak of perfection, very rarely contains clear glass, the lack of tone in any part of it being a serious defect. On the contrary, we have seen instances in which a faint veil over the whole slide would have been a great improvement, the subject presented thus gaining in atmospheric delicacy and charm. It is well to remember that veil and fog are not synonymous in this case. Fog is always to be avoided in slides. A luminous body only should be represented by clear glass. We fully appreciate that our audiences nevertheless still go into raptures over the so-termed brilliant slide, by which is meant one lacking in all medium gradation; in short, a black and white one. Such a slide is an abomination to the refined eye, and fortunately our precepts are bearing fruit among our members, and will therefore in due season influence those who come in contact with them; that is, our audiences. A matter rarely considered by slide-makers is that of color, and we are therefore confronted with bright red snow scenes, glaringly pink landscapes, blue architectural interiors, etc., which, though perhaps beautiful in all other respects, are entirely ruined by this shortcoming. This defect is often due to the desire to obtain softness at the expense of color, for we all know that a soft slide is, as a rule, produced by a long exposure and a weak developer—the two factors which are also necessary in obtaining warm colors. In order to control the color of a slide without sacrificing its gradation and quality, it is often necessary to resort to special toning methods.

It is upon this matter, and also on my own method of developing slides, that I wish to dwell. The slides made by me during the past year were all produced in the manner to be described, and by special request I give you my working methods so that any one may be enabled to obtain similar results.



C. Puyo, Paris.



**My Method of Developing Slides.**

Having given the plate a very full exposure, it is developed in the usual manner with any developer (I personally prefer hydroquinone), with the difference that development is not stopped until the image has totally disappeared when examining the plate by transmitted light. It is then rinsed under the tap as usual, and placed in the hypo bath until thoroughly fixed. Upon examining the fixed slide it will be seen that it is not only so thick that you can hardly recognize the picture, but that it lacks all gradation in being muddy and flat. But this condition is necessary for future operations, all of which take place in broad daylight. On a table place two white porcelain dishes. The one, which we distinguish by calling it A, should contain a one per cent. solution of ferricyanide of potassium, and the other, B, a very dilute solution of hyposulphite of soda and ferricyanide of potassium, say:

- I. 10 per cent. solution of hyposulphite of soda.
- II. 10 per cent. solution of ferricyanide of potassium.

For use, take 100 parts of I. and 15 drops of II.

These baths must be renewed occasionally, as they deteriorate in the light.

In each dish place a small camel's hair brush and a wad of cotton, which latter may be shaped at will to suit the purpose for which it may be intended. If possible, have the table near running water, otherwise have a pailful at hand, as plenty of water is essential for the delicacy of some of the operations to be performed.

**Local Reduction in Order to Build Up Tone Values.**

As before stated, in examining the fixed slide by transmitted light, very little of the image will be visible. In order to facilitate matters, bring the slide *directly* from the fixing bath *without previous washing*, into dish A, in which it will be gradually reduced. Stop the reduction as soon as the image is fairly distinct. This is done by plunging the plate into water, thus stopping all chemical action. The slide is still very thick and flat, but it is now in a satisfactory condition for local treatment and the ultimate thinning down to the desired density.

In this state the slide is placed in dish B, and local reduction by means of the brush is begun. This process must be very gradual, so that it be in our power to alter the relative tone values or gradation at will. You notice in this local application of the reducing agent we in reality have the reverse of brush development in platino-type printing, with even a much greater leeway. The process of producing slides by this method is highly interesting for effects not otherwise possible can, with a little skill, be obtained.

It is by this method that some of those striking snow scenes, shown during the winter, were produced. Originally the slides of these were considerably overtimed and overdeveloped, and then reduced in the above described manner. Between every stroke or two of the brush it is well to rinse the plate, so that the strokes do not show in the ultimate result. No brush strokes ought to be visible when the slide is thrown on the screen; if any be detected the slide is a failure and ought to be discarded. With a





AN ETHIOPIAN CHIEF

By F.H.Day.

GRAVURE PHOTOCHROME ENG CO. N.Y.







little skill and practice, this method is very simple and safe, and any one having succeeded in mastering it will never resort to any other method of producing slides.

Naturally, it is essential to know something of tone values, as the resulting slide might otherwise be ludicrous in its effect. This process of developing a slide is necessarily very slow, forcing being at no stage admissable, as it would insure certain failure.

#### The Use of Formalin.

In winter the gelatine is sufficiently tough to withstand this seemingly rough treatment, but in summer it is well to soak the slide before the brush reduction is begun in a very weak solution of formalin for about a minute and then rinse thoroughly. The solution used by me is 1,000 parts of water to one part of formalin. Sometimes the resulting color of the slide produced in the above described manner is objectionable and possibly rather uneven. To overcome this defect, the slide must be toned in a suitable bath. Among the many experiments made by me, the following will interest you most:

#### Toning.

In many cases it is desirable to color a slide to a pure blue, or perhaps only a suspicion of blue. An absolutely reliable method to obtain this color is to use the following bath:

#### Blue.

I.	Sulphocyanide of ammonium . . . . .	200 grs
	Water . . . . .	32 ozs.
	Carbonate of soda (granular) . . . . .	2 grs.
II.	Chloride of gold (brown) . . . . .	15 grs.
	Water . . . . .	1 oz.

For use take 2 ounces of I and 4 drops of II, always remembering to add II to I, and *never reversing* the operation. This amount of solution will tone at least one slide to a perfect blue. The toning bath, in order to work satisfactorily, ought to have a temperature of 72 to 76° Fahr. Using the bath at a lower temperature results in failure, as the toning proceeds too slowly and unsatisfactorily in other respects. A higher temperature will hasten toning, but the gelatine of the plate is apt to be attacked in a most disagreeable way.

To judge the process of toning, it is necessary to examine the slide by transmitted light, using daylight if possible. A thoroughly toned slide will have a pure blue color when examined in that way. According to my experience, it is advisable to tone reduced slides, after they have been dried, especially in such cases in which only partial toning is to be used. As for the density of toned slides, let me say that those toned with the above bath do not increase in density perceptibly.

#### Green.

In order to obtain a green slide, the following treatment is best:

I.	Oxalate of Iron . . . . .	20 grs.
	Ferricyanide of potassium . . . . .	15 grs.
	Water . . . . .	32 ozs.
II.	Chromate of potassium . . . . .	5 grs.
	Water . . . . .	16 ozs.



Bathe your slide, which in this case must be somewhat lighter than the desired result, in solution I. In this bath the color will turn to a dark blue. From this it is placed in solution II for a minute and then dried. When dry the slide will be a bright green.

**Bartolozzi Red.**

Bartolozzi red is obtained by using the following bath:

I. Ferrocyanide of potassium (yellow prussiate).	15 grs.
Water.....	16 ozs.
II. Nitrate of uranium.....	30 grs.
Sulphocyanide of ammonium.....	150 grs.
Citric acid (crystals).....	30 grs.
Water.....	16 ozs.

For use, take 1 part of I and 1 part of II, and place your slide, which must be first thoroughly soaked, in this solution. It will quickly assume a beautiful Bartolozzi red color. In many cases the whites are stained in coloring the slides in this way, and in order to remove the same dip them into

Carbonate of Soda.....	15 grs.
Water.....	32 ozs.

for a moment, not longer, and the stain will disappear. After this operation proceed to wash.

**Partial Toning.**

In using the gold toning bath some beautiful effects of color may be obtained by dipping the slides into the toning solution for a short time and then examining them by transmitted light. The combinations of the original ground color of the slide and the partial deposit of the gold, which is blue, give us quite a range of purples, blues, reds, grays, blue-blacks, etc., the color depending upon the ground color and the length of toning. Many of the snow scenes, before mentioned, were treated in this way.

**Local Toning with Different Baths.**

While experimenting with the above mentioned and many other coloring processes, it struck me to try and color slides by using these baths on one and the same slide locally. In order to succeed quite a little skill in handling the brush and the various solutions, as well as the water faucet, are essential. And even at that, most slides are apt to be spoiled by the colors running into each other. My mode of procedure is as follows: I take a dry slide, dip into water so as to simply moisten the surface of the gelatine, and then apply the gold toning solution with a small or large brush, as the occasion may require, to those portions of the slide which are to be colored to blue, and shades of the same, and also the blue-blacks and purples, all of which are obtained by the sulphocyanide bath. After these portions of the slide have been colored satisfactorily, an operation which is most trying to one's patience and nerves at times, the other portions are treated successively with the various remaining baths. In most cases the results are exaggerations and also crude; nevertheless such a slide, espe-



cially from a chemical point of view, is of great interest. In certain instances, however, such local coloring or toning is of great effect and beauty, especially if the original ground color of the slide be kept and another color simply suggested in parts. Some of the Venetian scenes in which water, sky and a few houses and gondolas make up the picture, treated in this manner, show up beautifully.

As a general rule the monochrome slide is preferable to those colored by any means whatever, especially for pictorial purposes. Nevertheless an occasional suggestion of color, if used very discriminately and with understanding, relieves the monotony of an evening's entertainment of slides, always remembering that by colored slides I refer to photographically colored ones, and not those tinted by hand with aniline dyes. Those can hardly be included within the limits of legitimate photography.

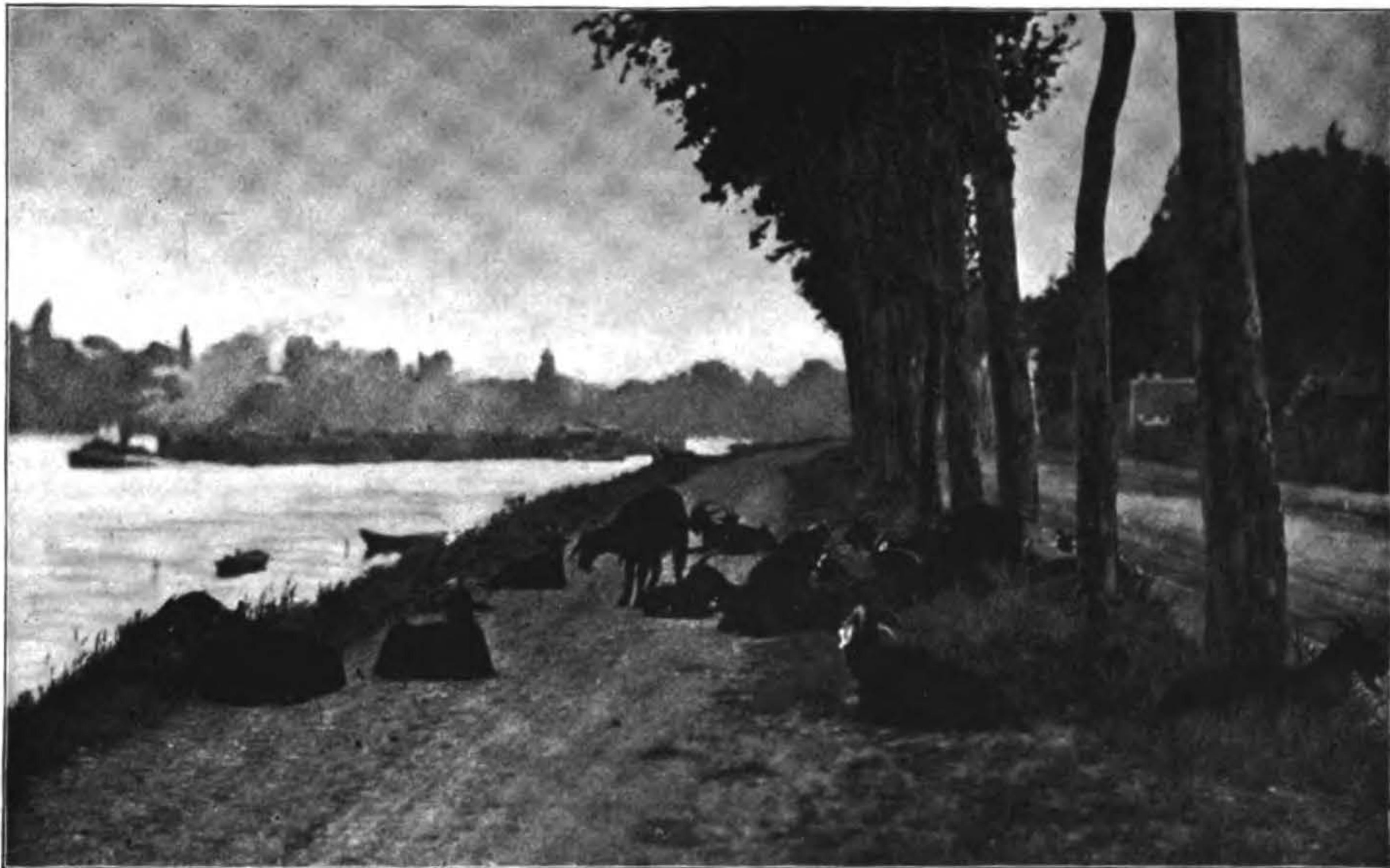
ALFRED STIEGLITZ.



In a criticism on the Paris Salon, R. Demachy, leader of the French school of pictorial photography, says of the American exhibit:

"The United States of America is represented by fifteen exhibitors, all of whom, with the exception of Mr. —, show pictures of similar tonality and with similar character.

"In their work we recognize a desire to produce the pretty and graceful in preference to the beautiful and mighty. The general average is otherwise excellent, the whole leaving a good impression of freshness, both in color and in composition."



Alfred Stieglitz.



## Our Illustrations.

"*At the Rushy Pool*," by Dr. Hugo Henneberg, is one of the masterpieces by this famous Viennese artist. Henneberg is one of the leaders of the Vienna Camera Club, which is beyond doubt the leading club in matters pertaining to pictorial photography. His landscapes, of which class of work he makes a specialty, rank with those of Horsley Hinton, these two artists being the acknowledged masters of modern landscape photography.

The photogravure is by Walter Colls, of London, and is one of the splendid collection published under the title of "Salon Portfolio of 1895."\*

"*An Ethiopian Chief*," by F. H. Day, of Boston, is a good example of this American artist's work, who has a decided individuality of his own. Unfortunately, although good as the photogravure is, certain delicate qualities of the original have been sacrificed in the reproduction. Mr. Day is one of the three American members of the "Linked Ring."

The photogravure was produced by the Photochrome Engraving Company, New York.

For the third photogravure, "*A Venetian Bit*," we are indebted to Mr. Alfred Stieglitz, who has kindly donated the inserts to CAMERA NOTES.

For the illustrations in the text we are indebted to Count von Gloeden, Italy; W. H. Collins, Ireland; Karl Greger, England; C. Puyo, Paris; Alfred Stieglitz, New York, and John W. McKecknie, New York.



## The Resignation of W. E. Johnson.

An important business enterprise has compelled Mr. W. E. Johnson to resign his position as Secretary of the Camera Club. Mr. Johnson expects to remain away at least a year in the prosecution of his business in St. Paul. We shall miss his cheerful conversation in the social gatherings at the club rooms, as well as the characteristic energy with which he performed all the duties of his official positions. Perhaps his work on the House Committee was not the least of the many tasks he set for himself in the course of the past year. Never before have the club quarters been in such perfect order; for the workers in developing, printing and slide making, no less than for those who prefer to enjoy the carpeted and upholstered luxuries of the parlor and library.

During Mr. Johnson's absence in the summer months Mr. Beeby kindly acted as Secretary pro tem. It is expected that Mr. Harry B. Reid, whose previous experience as Secretary of the New York Camera Club eminently qualify him for the office, will succeed Mr. Johnson as Secretary; also as Chairman of the House Committee, on which committee he has been a very important factor during the past few months.

\* For further information of the Salon Portfolios, see page 54.



## Linear Perspective and the Camera.

BY JOHN W. M'KECKNIE.

It is a familiar phenomenon that the sea and sky seem to meet at the horizon. Disregarding the curvature of the earth, we may assume that the surface of the sea forms a horizontal plane, and, likewise, that the clouds lie in another horizontal plane. Since both of these planes are assumed to be horizontal, it follows that they are parallel to each other in space. The seeming convergence of these two planes in the natural landscape may be sighted as a conspicuous example illustrating the fundamental law of perspective that *Planes, which are parallel to each other in space, seem to converge toward an infinitely distant line.* Such a line is called a *vanishing line.* This horizontal horizon, or vanishing line, is also the vanishing line of all other horizontal planes, such as, for instance, the planes of upper strata of clouds or any flat table land by the sea.

It is likewise a commonly observed phenomenon that, as we look down one of our regularly built streets, the facades of the buildings seem to converge in the far distance. For the sake of illustration let us imagine these houses built upward to an indefinite height. Then the vanishing line, toward which these planes of facades seem to converge, would be visible to the eye as a vertical line intersecting the horizon or vanishing line of horizontal planes in the infinite distance. This line would also be the vanishing line for all other vertical planes parallel to these facades, such as, for instance, the facades of the buildings in other streets running parallel to the one we have been describing.

In Fig. A the vanishing line of horizontal planes, such as the ground and the house-tops, is shown at H—H, and the vanishing line of vertical planes, such as the facades of the houses, is shown at X—X.

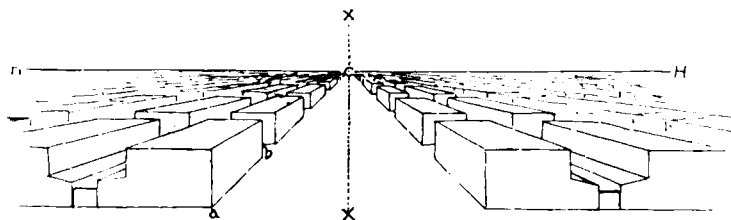


FIG. A.

Now all lines of solid objects may be considered as edges; that is, formed by the intersection of two planes. Thus the line a—b is formed by the intersection of the horizontal plane of the ground with the vertical plane of the facades. Disregarding all inequalities of these two planes, and considering them of infinite extent, it is evident that the line a—b, to whatever length it may be produced, will continue to lie within each of these planes throughout its entire length, and will finally pass through the point where the vanishing lines of the two planes intersect at C, this being the only point common to both lines. Such a point is called a *vanishing point.* Fig. 1 represents three tetragonal prisms placed on a vast level plain. These prisms are composed of planes belonging to three systems, viz., (1) horizontal planes, which form the tops and bottoms of the objects, as well as the plane of the ground; (2) right-hand vertical planes, which form the right-hand sides of the objects and also the far sides opposite to them; (3) left-hand vertical planes, which form the left-hand sides of the objects and



also the far sides opposite to them. The horizon  $H-H$  is the vanishing line of the horizontal system of planes;  $R-R$  is the vanishing line of the right-hand system of planes, and  $L-L$  is the vanishing line of the left-hand system of planes.

Now let us consider any line of these objects, say the line  $a-b$ :  $a-b$  is formed by the intersection of a horizontal plane with a right-hand vertical plane. As the horizontal plane, if infinitely produced, would pass through  $H-H$ , and the right-hand vertical plane through  $R-R$ , and as  $a-b$ , if produced, must continue to lie within both of these planes, therefore  $a-b$  must pass through or vanish to the point  $VR$ , where  $H-H$  and  $R-R$  intersect, and which is the only point common to both lines.

Hence  $VR$  is the vanishing point of  $a-b$ , and of all other lines parallel to  $a-b$  in space.

In like manner  $VL$  is the vanishing point of the line  $a-c$ , and of all other lines parallel to  $a-c$  in space.

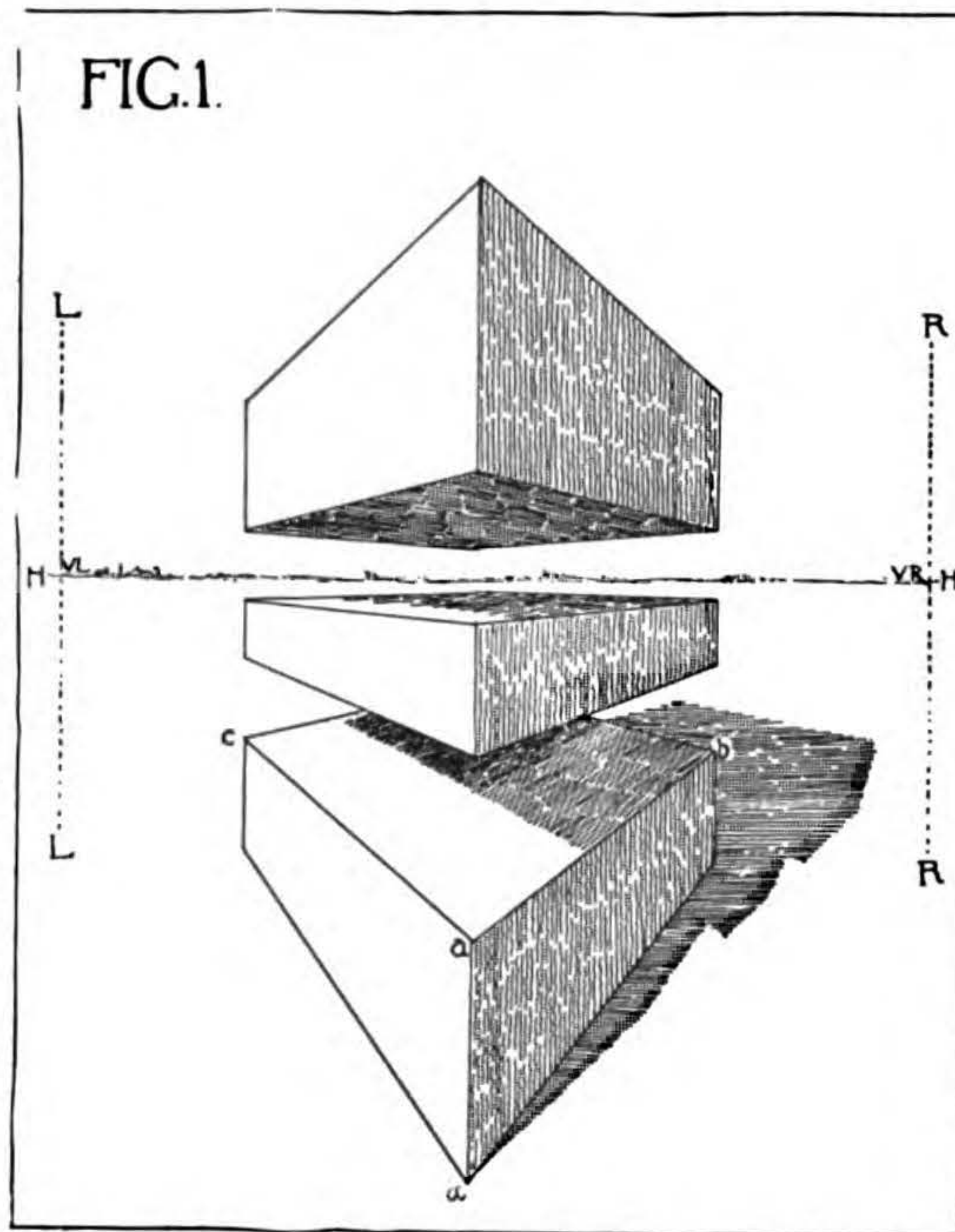
Simply stated, we have the rule that *The vanishing point of a line is at the point of intersection of the vanishing lines of any two planes containing the line.*

If a person, while observing these phenomena of nature, were to interpose a sheet of glass between his eye and the object at which he is looking, and should then trace lines upon the glass, which would exactly cover and coincide with the lines of the object, he would have a perspective picture. Hence the following definition: A perspective picture is one made upon a plane surface in such a manner that, if it were transparent and should be held up in a certain position and at a given distance before the eye, the lines of the picture would cover and coincide with the lines of the object represented.

It is apparent that a lantern slide or any photographic positive fulfils these requirements, and is a perspective picture within the precise conditions of the definition. The plane surface upon which the picture is made, and which corresponds to the photographic plate, is called the *picture plane*. The position occupied by the eye of the spectator, corresponding to the lens, is called the *station point*. The line from the station point normal to the picture plane, corresponding to the axis of the lens, is called the *axis*. The point where the axis pierces the picture plane is called the *center of the picture*. The centre of the picture is denoted by the letter "C."

Since the lines of an object may be covered by lines drawn upon the picture plane, so, in like manner, may the infinitely distant vanishing lines of the planes which form the object be covered by lines coinciding with them.

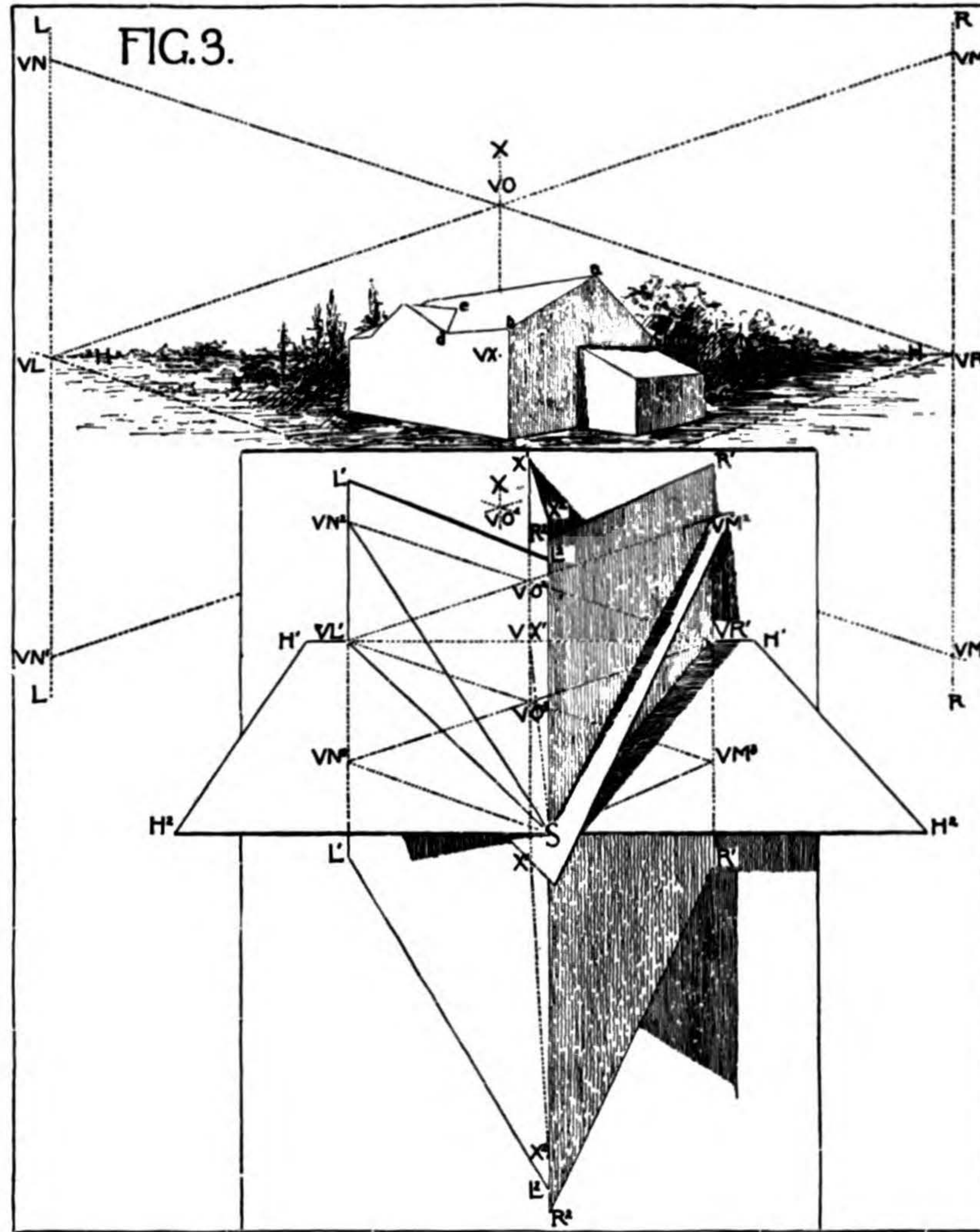
In Fig. 2 we have a bird's-eye view of an imaginary scheme for making observations to determine the perspective vanishing lines of a huge box placed upon an extended level plain. The observer is supposed to have his eye at the point  $S$ . Before him is placed the picture plane  $PP$ .  $H-H$











VM is the vanishing line of the near slope of the barn roof, and VL—VM' is the vanishing line of the invisible far slope. VR—VN is the vanishing line of the near slope of the dormer roof, and VR—VN' of the invisible far slope. VR—VN is also the vanishing line of the shed roof.

A plane S—VM<sup>2</sup>—VL', passed from S, parallel to the near slope of the barn roof, will vanish toward the vanishing line VL—VM, and VL'—VM<sup>2</sup> will cover and coincide with VL—VM, and hence is its perspective.

In like manner:

VL' <sup>1</sup> —VM <sup>3</sup>	is the perspective of the vanishing line	VL—VM <sup>1</sup>
VR' <sup>1</sup> —VN <sup>2</sup>	“ “ “ “ “	VR—VN
VR' <sup>1</sup> —VN <sup>3</sup>	“ “ “ “ “	VR—VN <sup>1</sup>
VN <sup>2</sup>	is the perspective of the vanishing point	VN
VN <sup>3</sup>	“ “ “ “ “	VN <sup>1</sup>
VM <sup>2</sup>	“ “ “ “ “	NM
VM <sup>3</sup>	“ “ “ “ “	VM <sup>1</sup>
VO <sup>2</sup>	“ “ “ “ “	VO
VO <sup>3</sup>	“ “ “ “ “	VO <sup>1</sup>





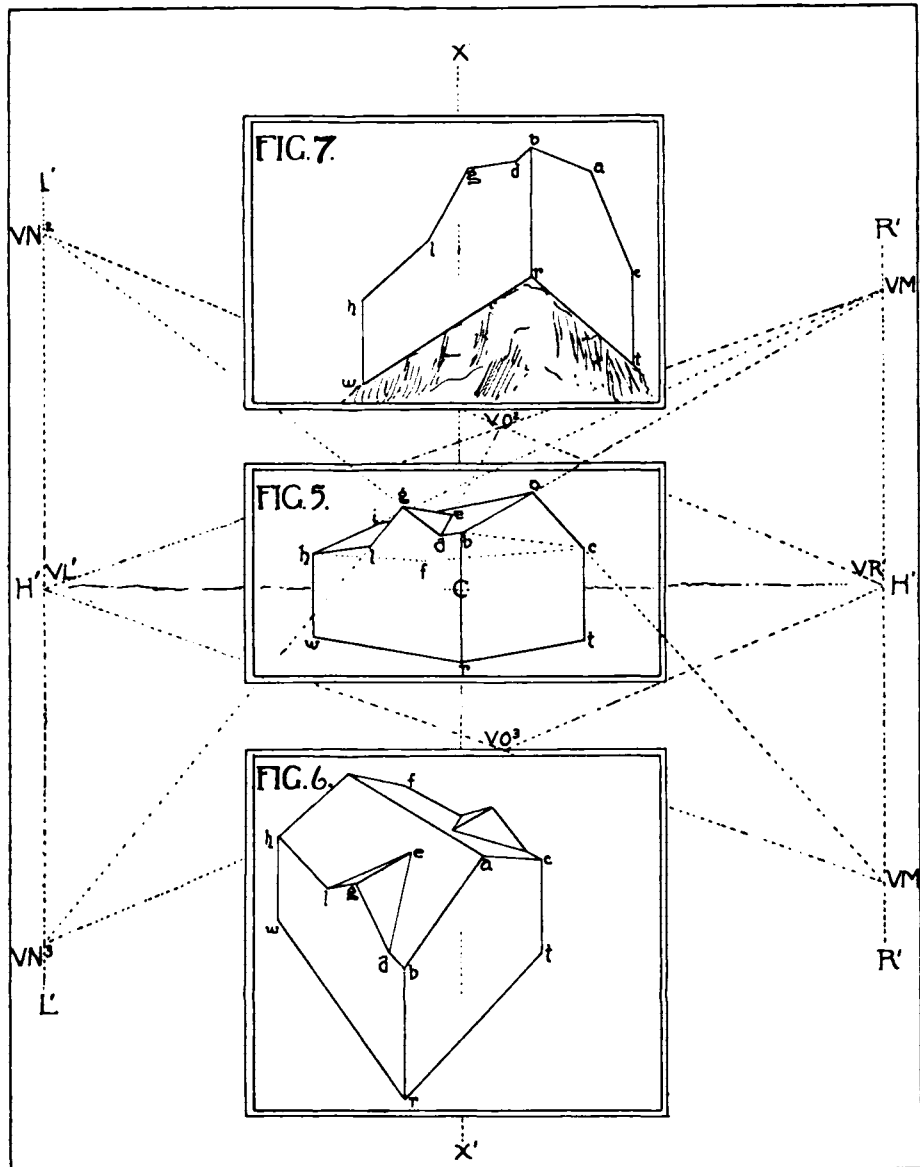
GRAVURE - PHOTODUPLICATIONS, INC., N.Y.

A BIT OF VENICE  
By Alfred Stieglitz









The object, of which a perspective drawing is to be made, may be supposed to occupy any position above or below the horizon  $H'—H''$ , and to the right or left of the centre  $C$ , and in front or behind the picture plane.

Fig. 5 is the picture of a building partly above and partly below the horizon  $H'—H''$ , and with the principal corner  $b—r$  at the centre  $C$ . In Fig. 6 it is above  $H'—H''$  and to the right of  $C$ , while in Fig. 7 it is below  $H'—H''$  and to the left of  $C$ .

In Fig. 7 all of the roofs are visible, which is due to the position of the building below all of the vanishing lines of the planes which bound it. In Fig. 5 the two nearer slopes are visible, because they are drawn below their respective vanishing lines  $VL'—VM'$  and  $VR'—VN'$ . In Fig. 6 the pic-



ture is above all of the V lines, and consequently none of the roofs are visible. By locating the principal corner of the building at the centre C, as in Fig. 5, both sides may be viewed equally; by shifting it to the right of C, as in Fig. 6, or to the left of C, in Fig. 7, each side in turn comes more prominently into view.

Fig. 5. The line  $w-r$  is formed by the intersecting of the left-hand vertical plane  $b h w r$  with the horizontal plane of the ground.  $L'-L'$  is the vanishing line of the former plane, and  $H'-H'$  is the vanishing line of the latter plane. Hence their point of intersection at  $VL'$  is the vanishing point of the line  $w-r$ . The line  $b-h$  is formed by the intersection of the left-hand vertical plane  $b h w r$  with the incline plane  $a b h i$ .  $L'-L'$  is the vanishing line of the former plane, and  $VL'-VM^2$  is the vanishing line of the latter plane. Hence,  $VL'$  is the vanishing point of the line  $b-h$ .

The line  $a-b$  is formed by the intersection of the right-hand vertical plane  $a b r t c$  with the inclined plane  $a b h i$ .  $R'-R'$  is the vanishing line of the former plane, and  $VR'-VM^2$  is the vanishing line of the latter plane.

Hence,  $VM^2$  is the vanishing point of the line  $a-b$ . The line  $a-c$  is formed by the intersection of the right-hand vertical plane  $a b r t c$  with the inclined plane  $a c f i$ .  $R'-R'$  is the vanishing line of the former plane, and  $VL'-VM^2$  is the vanishing line of the latter plane. Hence,  $VM^2$  is the vanishing point of the line  $a-c$ .

The line  $d-e$  is formed by the intersection of the inclined plane  $a b h i$  with the inclined plane  $g d e$ .  $VL'-VM^2$  is the vanishing line of the former plane, and  $VR'-VN^2$  is the vanishing line of the latter plane. Hence,  $VO^2$  is the vanishing point of the line  $d-e$ .

The line  $e-l$  is formed by the intersection of the inclined plane  $a b h i$  with the inclined plane  $g e l$ .  $VL'-VM^2$  is the vanishing line of the former plane, and  $VR'-VN^2$  is the vanishing line of the latter plane. In this instance, these two vanishing lines would, if produced, intersect at a point outside of the picture.

The line  $b-r$  is formed by the intersection of the left-hand vertical plane  $b h r w$  with the right-hand vertical plane  $a b r t c$ .  $L'-L'$  is the vanishing line of the former plane, and  $R'-R'$  is in the vanishing line of the latter plane. These vanishing lines are both vertical, and therefore parallel. Hence, the line  $b-r$  is drawn vertically.

In like manner the vanishing points of the other lines in the figures may be found by the rule.

So far the discussion has dealt solely with the case in which the picture plane is placed at an angle with both the right and left-hand planes of the object. This configuration brings the two vanishing points  $VR$  and  $VL$  into considerable prominence, and hence is called Two Point Perspective. The analogous case, in which the picture plane is taken parallel to one of the principal systems of planes, is called Parallel Perspective or One Point Perspective. In this case one of the principal vanishing points,  $VR$  or  $VL$ , falls at the center of the picture, while the other one becomes infinitely distant at the side of the picture, and accordingly those lines which vanish toward it are drawn horizontally in the picture. Hence the name Parallel Perspective, which is generally applied to this case.

In the third case the picture plane is not only inclined to the right and left-hand planes, as in Two Point Perspective, but it is also tipped out of the vertical, as on the occasions when the photographic plate is out of plumb, through the tilting of the camera. In this case the two vanishing points  $VR$  and  $VL$  perform as much service as in Two Point Perspective, while the vertical lines of the object, instead of being vertical on the picture, vanish toward a third point either above or below the picture, according as the picture plane is tilted either upward or downward. Hence the picture is said to be in Three Point Perspective.



In Fig. 8 the series of pictures of the tower are respectively in One Point, Two Point, and Three Point Perspective.

In the foregoing definition of a perspective picture the imaginary spectator is required to hold the picture at a given distance from the eye, corresponding to the length of focus of the lens in making the photograph, and also to hold it in a certain position so that the axis of the picture corresponds to the axis of the lens. This brings the center of the picture to correspond with the point in the plate opposite to the center of the lens. Theoretically, at least, it may be said that the correct manner of looking

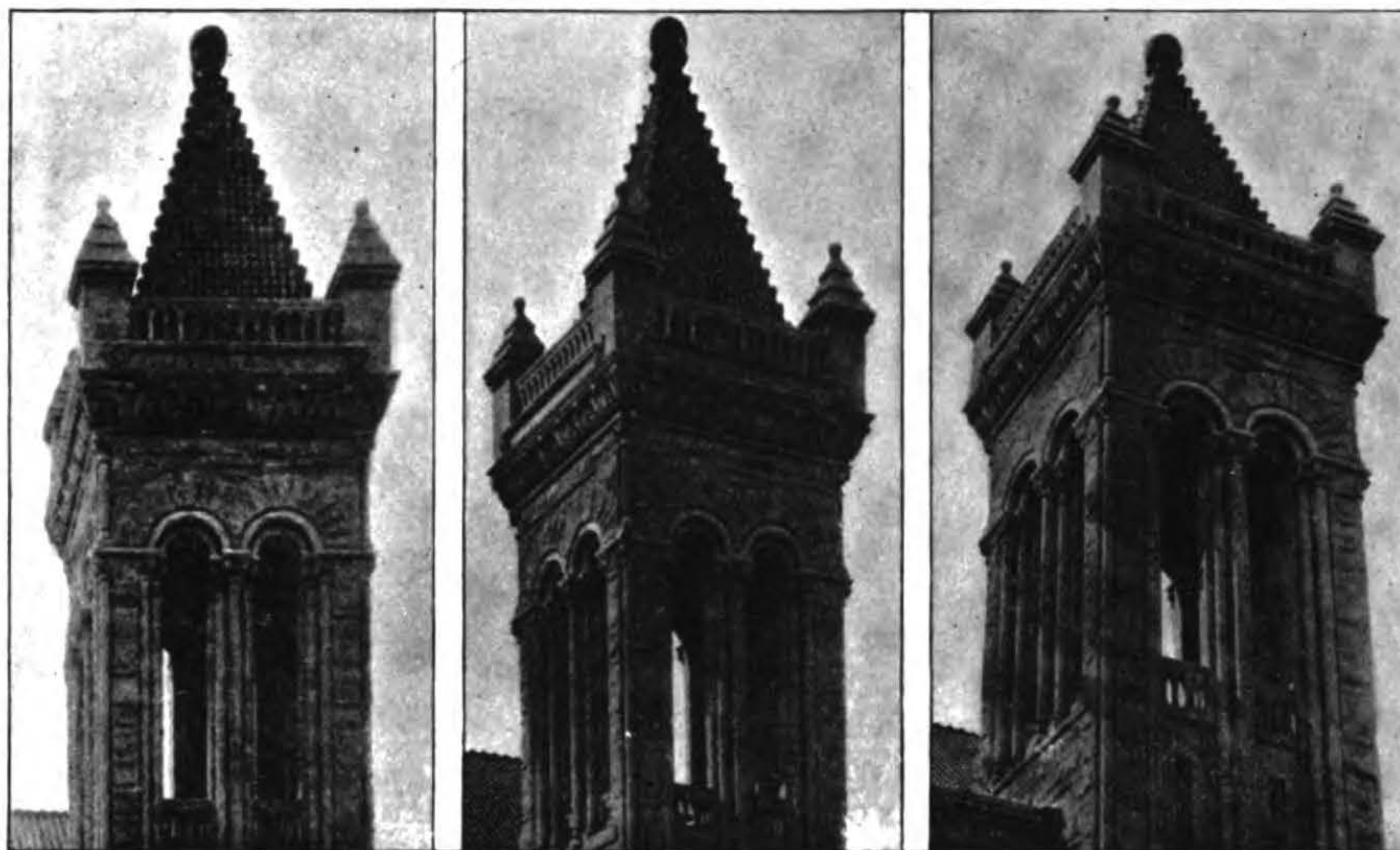


FIG. 8.

at a perspective picture is to hold it so that the eye shall occupy the exact position above described. In order to understand this let the reader hold the plate of Figs. 5-7 so that his eye is opposite to the center "C" and at a distance of about 3 inches from it. At this position the point C is seen directly in front, while the edges of the picture are seen quite obliquely, and are consequently much foreshortened.

The tendency with a perspective drawing, including objects far removed from the center of the picture, as with a photograph made with a wide angle lens, is to create a seeming distortion of the objects at the edges of the picture. This distortion is, however, exactly equalized by the foreshortening as above described, when the eye of the spectator occupies the station point. Viewed from any other point the entire picture appears more or less distorted, and, in the case where a wide angle lens has been employed, the distortion near the edges of the plate becomes quite noticeable and is often very disagreeable.

Since these limitations are quite unknown to the majority of those who view our drawings and photographs, and since it is practically impossible to expect any one to observe them, it therefore becomes advisable to make the pictures of an angular measure not to exceed sixty degrees. With pictures subtending no greater angle than this the distortion is not so readily noticed from the usual points of view.

It is also a maxim in perspective that both of the vanishing points VR and VL must not lie to the one side of the object represented. Fig 9 was made disregarding this rule. This sort of thing is frequently seen in photographs made with a wide angle lens and in which the plate is nearly but



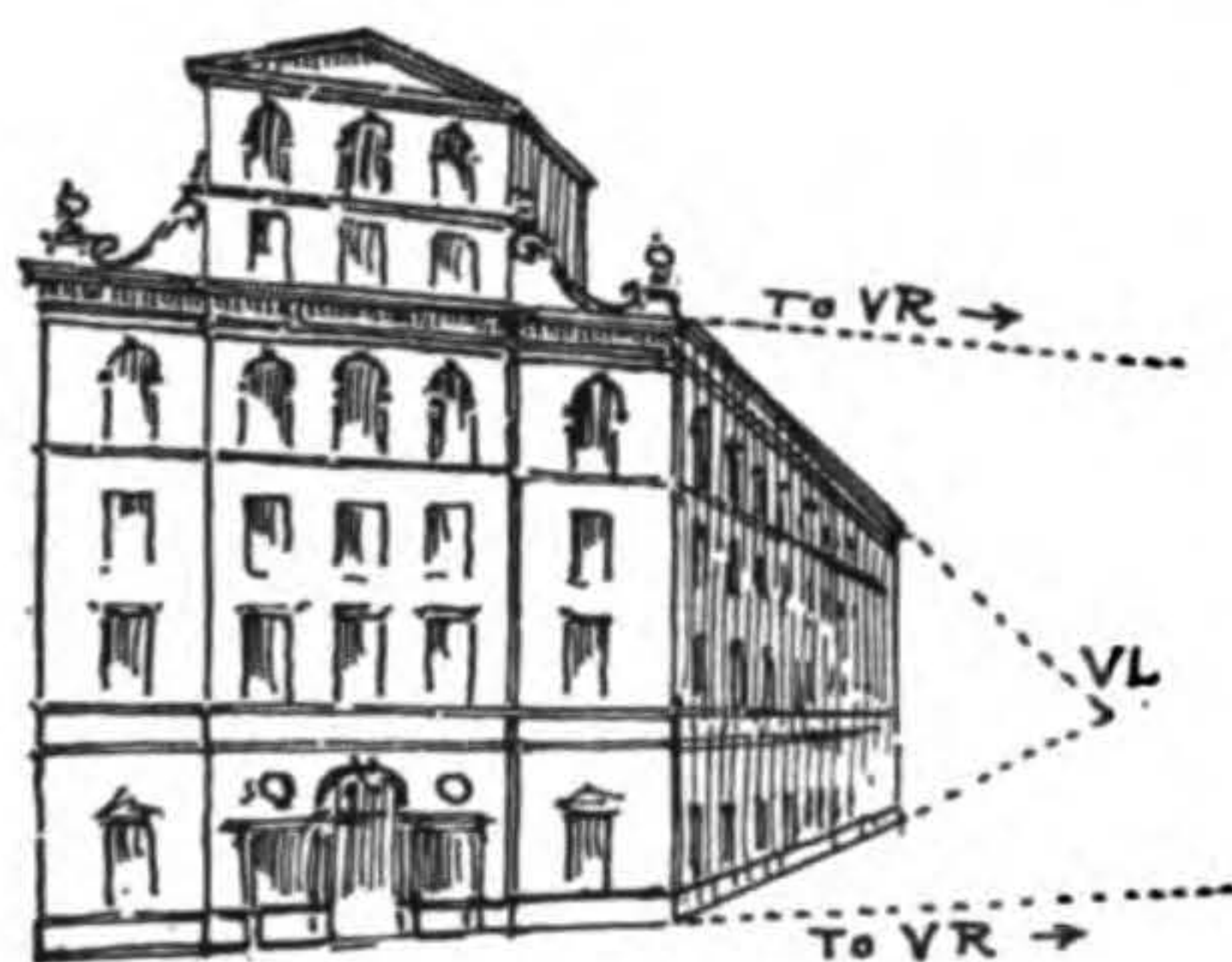


FIG. 9.

base is the circle itself. The ellipses give the most trouble, from the fact that they are often very oblique. In Fig. 10 the ellipse at the top of the right-hand tower is nearly horizontal, since a vertical line from the center "C," passes not far from the centre of the ellipse. The left-hand tower, however, is comparatively far removed from the center "C," and the ellipse at its top is extremely oblique. Still these ellipses, no matter how much the seeming distortion, when viewed from the station point, they are apparently so changed and foreshortened as to look all right.

The perspective of a sphere, unless it be located exactly at the center of the picture, will appear as an ellipse. We are quite unaccustomed, however, to so regard it, and when we come across the phenomenon in a photograph the sensation is not agreeable.

In drawing it is the practice to make corrections for these seeming distortions and to draw the perspectives of circles as horizontal or vertical ellipses, and the perspectives of spheres as circles. In photography it is advisable to so arrange our picture that the circles, if large and conspicuous, shall be as near as possible to a vertical line through the center of the picture.

If it were possible or advisable to make our pictures on the inner surface of a hollow sphere, these distortions would be done away with, though here again, in order to view them correctly, we must needs keep our eye at the center of the sphere. A cylinder, however, answers the same purpose so far as lateral dimensions are concerned, while the vertical dimensions may be disregarded, since usually they are relatively small. The cylinder has the advantage over the sphere in that it can be rolled out flat, as is done with the cylindrical films used in a revolving camera. A picture made in this manner is said to be in Cylindrical or Panoramic Perspective. While by this method the objects at the edges of

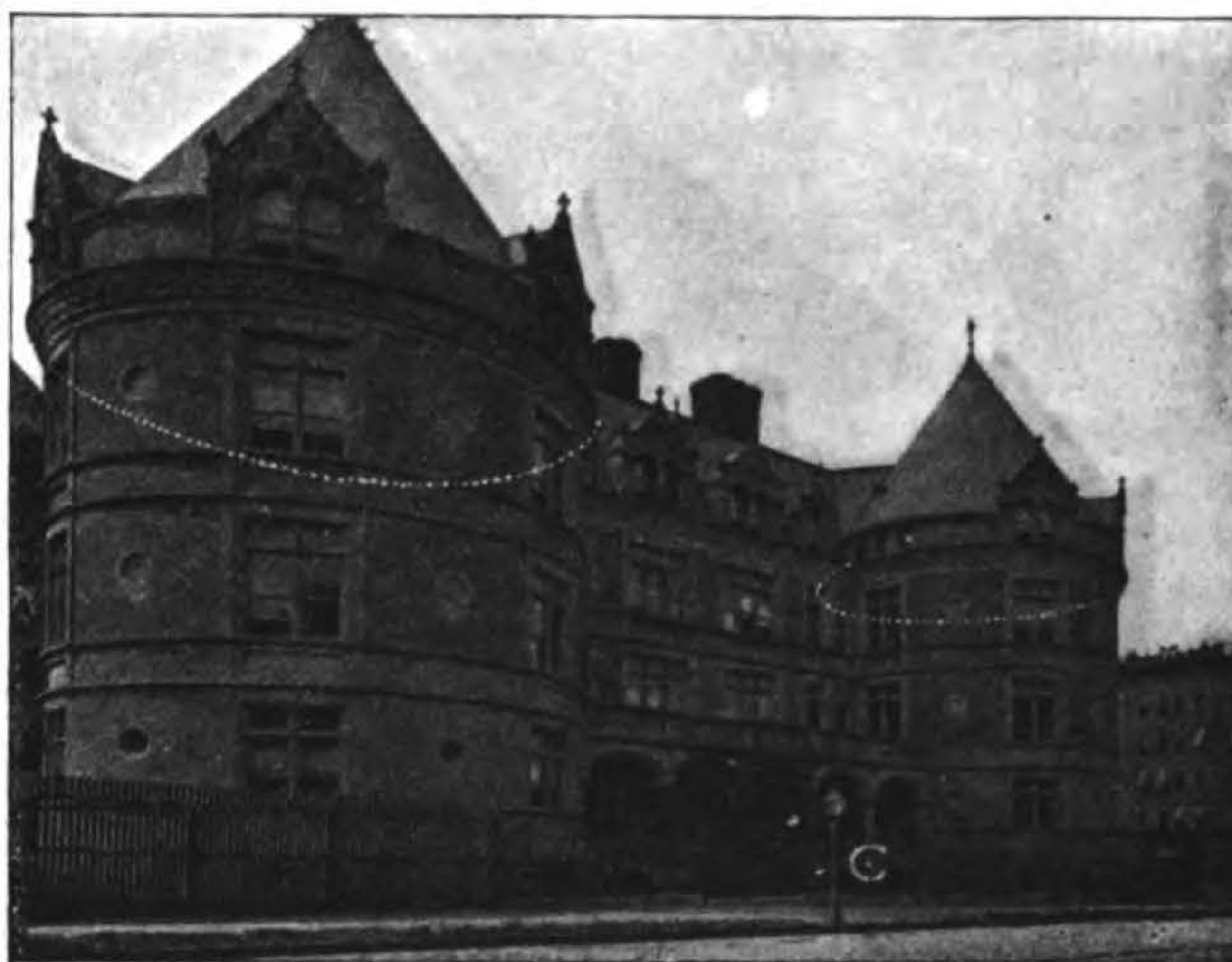


FIG. 10.

not quite parallel to one side of the house or room. The evident correction for this is to place the plate exactly parallel with the side of the object, making the picture in Parallel Perspective.

The perspectives of circles, especially when they are considerably removed from the center of the picture, often look very queer. The perspective of a circle is usually an ellipse, but it may also be either a circle, parabola or hyperbola, according to the angle at which the picture plane cuts the cone of rays, of which the vertex of the cone is the station point, and the



the picture are reduced to their proper sizes, still every horizontal line, except those in the plane passing through the eye, are in curves concave to the horizon. This is the method sometimes used in sketching from nature, and, when well mastered, it may be very effective.

Although in looking at the parallel lines in the houses along our streets the line at which one is looking must seem straight while the others seem curved toward it; still this curvature is entirely discounted by the knowledge that the lines are really straight, and when we see them curved, as in revolving camera photographs of long buildings, the effect is quite unexpected and is often very disagreeable. This curvature would of course disappear if the picture were rolled back into its original cylindrical form and the eye placed at the axis and on a level with the horizon. This is accomplished by cycloramas, where this method of perspective drawing is employed.



### Print Exhibitions.

The Print Committee, Messrs. Berg, Woodbury and Fraser, has made arrangements during the summer to have at each monthly meeting of the club, between October, 1897, and April, 1898, a "group exhibition" of prints from the works of the best known American amateurs, presenting each month the exhibits of not more than two. Invitations have been extended to Messrs. F. H. Day, R. Eickemeyer, Henry Troth, Alfred Stieglitz, E. Lee Ferguson, W. B. Post, Clarence B. Moore, Alfred Clements, Charles I. Berg, and to the Misses F. B. Johnston, Emilie V. Clarkson and Emma J. Farnsworth. From most of these eminent names favorable answers have been received, and we may therefore look forward to what may prove to be the most interesting features of the coming year in club proceedings. The stimulus afforded by the exhibition, in monthly series, of the best work done in America up to the present time, ought to go far to make 1898 the "print year" in our club, as 1897 was undoubtedly the "slide year."



### The London Exhibitors.

The following members of the Camera Club, New York, have sent examples of their work to the important photographic exhibitions about to be opened in London: Miss E. V. Clarkson, Messrs. W. A. Fraser, C. I. Berg, W. B. Post, R. Eickemeyer, Jr., Alfred Stieglitz, John Beeby.



### Eastman Competition.

The time of closing of this important competition has been extended by general request until October 1st. This should enable intending competitors to enter their summer's work.



## Club Proceedings.

### Regular Meeting, June 8th, 1897.

At the regular meeting of the club held Tuesday evening, June 8th, Vice-President Stieglitz in the chair, there were twenty-nine members present.

The Treasurer made a written report, showing receipts, \$1,562.81; disbursements, \$442.28, and balance on hand, \$1,120.53.

The report was accepted and ordered on file. After the transaction of some routine business Mr. Birdsall assumed the chair at the invitation of the Vice-President, and in the absence of Mr. Murphy, Chairman of the Committee on New Quarters, Mr. Stieglitz, read the written report of the committee's labors up to the date of the meeting. It presented for the club's consideration proposed quarters on the south side of Thirtieth street near Broadway. The report was accepted and ordered on file. Mr. Stieglitz read a letter from President Murphy, giving his personal views on the subject; and then, on behalf of the committee, fully described the plan of the two floors under consideration, making the subject still clearer by drawings on the blackboard. Quite a

lengthy discussion ensued, in which Messrs. Vilmar, Schram, Joy, Johnson, Charles and Alfred Simpson, Devlin, Colbron, Mailloux, Roumage and Dayton took part; and it was finally moved, seconded and carried, that consideration of the proposed quarters in Thirtieth street be dropped as unsuitable for our needs.

On motion of Mr. Mailloux, seconded by Dr. Devlin, it was resolved, "that it is the sense of this meeting that the Camera Club should, if possible, find new quarters, suited to its uses and purposes, before the expiration of the present year; that the Camera Club, being conscious of the difficult task imposed upon the Committee on New Quarters, through this meeting expresses its appreciation of and gratefulness for the services already rendered; that a vote of thanks be tendered the committee, and that its members, Messrs. Murphy, Stieglitz and Schram, be requested to continue in office and to make further researches with the object of finding suitable quarters."

The meeting then adjourned.

## Notes from the Secretary's Desk.

The following have been elected Resident Members:

Mrs. O. C. Blache, 234 Central Park West; L. F. R. Holst, 52 Union Square; Arthur Scott, 258 West Twenty-fourth street; J. F. Berndes, Jr., 167 Madison avenue; Percy Brown, 16 West One Hundred and Twenty-eighth street; E. F. Faye, P. O. Box 1076; H. W. Hoefer, 144 West One Hundred and Fifth street; S. C. Alger, 147 East Thirty-seventh street; W. A. Hemphill, 361 West Twenty-third street; J. N. Bishop, M. D., 12 West Thirty-eighth street; George A. Baker, 206 Broadway; H. E. Doering, 130 West Forty-third street; J. Ernest Yalden, 393 West End avenue.

## Lantern News.

During the summer the Wednesday test-nights have been held regularly, and the interest in slide making has been maintained. On the evening of July 14th the club members, fortunate enough to be present, were very pleasantly entertained by Mr. Gilbert Ray Hawes, a prominent lawyer of this city, who had recently made a voyage round northern Europe in the specially chartered steamer *Ohio*, visiting Russia, Finland, Norway, Sweden, and Denmark. His photographic record of the trip comprises some 250 slides, of which 120 were exhibited, and informally, but delightfully, described on this occasion. The variety and novelty of the subjects left nothing to be desired, and the Russian pictures, especially, taken under privileges seldom accorded to the tourist, proved a unique feature. We hope to hear Mr. Hawes again some time during the winter, when his rare collection of slides may be shown to our members and friends under more favorable conditions than the ordinary test-night affords.



## Lantern Slide Prize Competition, Second Trial, June 2d, 1897.

Contrary to expectation, there were few competitors forthcoming at the June trial of the slide competitions; W. B. Post qualifying for the Champion class by the presentation of seventeen lantern slides, of the twenty-four to be submitted; and Daniel K. Young offered three slides, additional to those already entered by him, in the Beginner's Competition.

Again we remind our members that the two remaining trials of the year take place on the evenings of October 20th and November 24th. Thus far only two competitors have appeared in the Champion class, Messrs Fraser and Post; and one, Mr. Young, in the Beginner's class. It is rather singular, in view of the extraordinary activity in slide making and testing shown by the Camera Club during the past season, that so little interest has been taken in these important competitions. Once more we urge our members to wake up for the Autumn trials. Full particulars as for rules to these competitions can be found in No. 1 of CAMERA NOTES, on page 24.



### "Camera Notes," No. 1.

We give a few quotations from the notices of the initial number of CAMERA NOTES appearing in the photographic publications. Not alone these have expressed gratification at the appearance of the July number; our advertisers have been pleased, new ones have been attracted, and many outside subscriptions have been sent in without any solicitation. One man was enthusiastic enough to order the "NOTES" for five years and paid his subscription in advance. We are confident that the promise, to furnish matter of general photographic interest as well as a history of club proceedings, held out in the opening address of the Publication Committee, will be found, in a measure, fulfilled in the present number, in which appear articles on timely subjects by prominent men in the photographic world and also contributions by our own members:

" . . . If the number now lying before us is a sample of what the other numbers are to be, we can only say that it will be one of the most dainty and interesting of photographic journals, and may well be taken as an example by those of our societies who publish journals."

*The Photographic News.* (London, July 2, 1897.)

" . . . The copy of CAMERA NOTES that is before us is full of excellent photographs, printing and paper being signally good."

*The British Journal of Photography.* (London, July 2, 1897.)

" . . . Is a very creditable journal. The typographical get-up of the journal is very tasty, and reflects credit upon the publication committee."

*Anthony's Photographic Bulletin.* (New York, July, 1897.)

" . . . It is beautifully illustrated."

*Wilson's Photographic Magazine* (New York, July, 1897.)

" . . . In one respect at least, better than any of its contemporaries on this side of the water. We allude to its promise to give us two photogravures in each number. There are others that not unfrequently favor their readers with prints by that best of all methods of reproduction, but for lack of true, artistic knowledge, or other cause, they are more frequently than not, unworthy of the honor, while from what we know of those responsible for the CAMERA NOTES, every one of its photogravures will be a work of art. . . . We heartily welcome CAMERA NOTES, and hope it will have, as it deserves, a large circulation outside the club it so well represents."

*American Amateur Photographer.* (July, 1897.)

" . . . The editorship of CAMERA NOTES is in the hands of a committee, the name of whose chairman is a guarantee for the quality of the magazine."

*Photographisches Wochenblatt.* (Berlin, Germany.)

"CAMERA NOTES" is the new magazine of the Camera Club, New York, and is such a fine publication that we hesitate to use the adjectives necessary to describe it."

*Photogram.* (London, England.)



## Photographic Salon Portfolios (London).

It is with pleasure that we call the attention of our readers to the Photographic Salon Portfolios of 1895 and 1896, published by Walter Colls, in London. It is astonishing that these important collections of photogravures are quite unknown to American photographers. Of the 1895 collection the British *Journal of Photography* says:

This collection of photogravures, the work of Mr. W. L. Colls, has been happily chosen, as it includes examples of the various "schools" that contributed to the last exhibition of the Salon, although possibly there is an unnecessary preponderance in favor of foreign workers. Among the twenty pictures selected for reproduction may be mentioned Henneberg's "At the Rushy Pool," H. P. Robinson's "In Kilbrennan Sound," Sutcliffe's "Fog," Craig Annan's "A Little Princess," Horsley Hinton's "Day's Decline," Stieglitz's "Scurrying Home," Demachy's "Rouen," etc. It goes without saying that Mr. Colls' photogravures are capitally done, and he has, in most cases, very successfully reproduced the colors of the originals. If we demur to the implied theory of the preface that modern pictorial photography is only to be dated from 1893, we none the less recognize this collection of pictures as one of which not only the Salon and Mr. Colls, but photography itself may be proud.

The frontispieces of CAMERA NOTES, Nos. 1 and 2, were taken from these collections, and serve as specimens of the excellence of the work represented in these choice reproductions. We advise all those interested in pictorial work to procure copies, which may be had by addressing Walter L. Colls, The Studio, Castelnau Gardens, Barnes, S. W., England. The price for each collection, consisting of twenty photogravures in a handsome portfolio, 11x15 inches, is \$5.15 for plate paper prints, \$10.30 for prints on India paper, and \$15.45 for Japanese proofs. If preferred by intending subscribers, the Chairman of the Publication Committee will be pleased to forward orders. A. S.



### The Test Room.

The Reichenbach, Morey & Will Co., of Rochester, kindly sent us a batch of their Vera and Victor papers, which they have recently placed on the market, for trial.

We can heartily recommend them to all those using what is generally known as the Aristo process for printing purposes. The trial samples sent were tested by various members of the Club, under all conditions of weather and temperature, the results in all cases being more than satisfactory. The firm makes glossy and matte papers, in both gelatine and collodion.

The samples of Velox paper submitted to us by the Nepera Chemical Company have been carefully tested. The paper works smoothly and is reliable. The richness of the blacks and purity of the whites, with a great range of delicate half-tones, is not the least important feature of Velox paper. It is fast becoming a favorite, and deservedly so.

### Notices.

"Ray Filter Photography," beautifully illustrated with half-tone etchings of cloud and landscape "Rayfiltergraph" and distributed by the Bausch & Lomb Optical Co., Rochester, N. Y., gratis, is one of the most pleasing and instructive booklets of the year. Every one interested in photography should write for a copy.

Have you tried Carbutt's new plate, the Eclipse Junior? It is a good plate for a low price.

"Rayfiltergraphs" is an instructive and interestingly illustrated booklet issued by

the Bausch & Lomb Optical Co., Rochester, N. Y., and which explains the advantage of rayfilterography, giving numerous examples of work done with the ray filter. Sent without charge by addressing Department "N," of above company.

Mr. A. P. Yates, of Syracuse, N. Y., official photographer of the New York Central Railroad, says: "I cannot speak too highly of your bichromate of potash ray filter. It is not only a success but a *photographic necessity*. I use it daily in my landscape work." Some of Mr. Yates' fine pictures are reproduced in "rayfiltergraphs" sent free by addressing Department "N," Bausch & Lomb Optical Co., Rochester, N. Y.

The Bausch & Lomb Optical Company celebrate the twelfth year of their production of photographic lenses by the extension of their photographic lens department, the new addition covering 8,000 feet of floor space and providing facilities which the rapid increase in the demand for their lenses has made imperative.

### SALE AND EXCHANGE.

FOR SALE—ROSS 5x7 TWIN LENS CAMERA. Matched pair Ross Leiss lenses, series 3, No. 4, Prosch aluminum shutter, 6 Ross double plate holders in sole-leather case and 6 light weight holders Dallmever Burchett color screen and set diaphragm screens for orthochromatic work. Will sell for \$100; cost double. Applv. Custodian, Camera Club, 113 West 38th Street.

FOR SALE.—STEINHEIL APLANAT, 19 lines, will cover an 8x10 plate, in first-class condition. An excellent all-around lens. Value, \$15. Will accept \$22.50. Apply to Chairman of Publication Committee *Camera Notes*, 111 West 38th Street, New York City.



# The Camera Club.



THE Camera Club, of New York, is the result of a consolidation of "The Society of Amateur Photographers" and "The New York Camera Club," effected May 7, 1896, when the new club was duly incorporated under the laws of 1895. The corporate existence of the two component bodies date from 1884 and 1888 respectively.

The objects of the club are:

First.—The advancement of the photographic art.

Second.—To provide a club house where the members may practice photography, and cultivate social acquaintance.

Among the advantages of membership may be noted the following items:

Free use of all the club apparatus and stock chemicals, together with the assistance of the club custodian.

Free subscription to CAMERA NOTES.

Lectures upon many subjects, including Travel, Art, Practical and Scientific Photography.

Expositions of new photographic apparatus and demonstrations of modern methods of photo work.

Weekly test nights for lantern slides, accompanied by instructive comments by the club critics.

Frequent exhibitions of prints and slides sent in from other photo clubs of Europe and America.

Annual competitions for silver trophies, open to all print and slide makers of the club.

Annual public exhibitions of the best work of the year in prints and slides.

Occasional jolly "smokers" and dinners.

A comprehensive library, including the leading photographic periodicals of the world.

And best of all, the daily opportunity to "see how it is done" by the leading amateurs of the country, and to almost unconsciously acquire a higher photographic standard through simple association with the masters of the art.

All of which advantages may be enjoyed at a nominal cost.

Further particulars will be furnished on application to Mr. H. B. Reid, Secretary, 111-115 West Thirty-eighth Street, New York.



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—OF—

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## Interesting Comments on "Camera Notes."

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CAMERA NOTES, the organ of the Camera Club, New York, is one of our most welcome visitors. As, aside from the illustrations, which are an education in themselves, the reading matter, by men who know about what they write, is both instructive and reliable. The second number is, if possible, even better than the first, both in illustrations and reading matter, especially the latter, the value of which may be to a certain extent understood by the article on lantern slides, by Mr. Stieglitz, which we have taken the liberty of reproducing. We wish we could show CAMERA NOTES to our readers and use its illustrations as texts for sermons on art, but as we cannot do that we do the next best thing—heartily recommend them to subscribe to it. It is only a dollar a year, and the four numbers will contain at least eight photogravures—this number contains three—each of which to a lover of art is worth more than the subscription.

*American Amateur Photographer. (October, 1897.)*

CAMERA NOTES: I congratulate my American confreres of the New York Camera Club as well on the new and remarkably artistic cover in which their journal has now been wrapped, as on the excellence and merit of the contents. The one is a reflex of the other. In an introductory note it is announced that the scope of the official organ of the club has been enlarged. Instead of the comet flashing occasionally into view at unexpected intervals it is now to be a more orderly planet revolving in its orbit four times a year. With each issue it is proposed to publish two photogravures representing some achievement in pictorial photography, not necessarily the work of home talent, but chosen from the best material the world affords.

Judging from the fine work presented to us in this first number of their new venture and the number of medals our New York friends have spirited away from Calcutta from time to time, there will be little need to go outside their own society in their choice of the best material for the pictures which will grace their quarterly periodical. I shall look forward with great pleasure to my quarterly copy and shall prize it for the work of art it is sure to be. I predict for it a long and prosperous career, and wish it and The Camera Club every success.

*Journal of the Photographic Society of India. (August, 1897.)*

"I do not know that I have had the chance as yet of telling you how much we are all pleased with CAMERA NOTES. It certainly is the most beautiful photographic publication which has yet been sent out."

*A. I. Lincoln Adams.*

The second number of this charming publication, which is the official organ of the Camera Club, New York, is to hand, and fully maintains, or even surpasses the excellent first number. We are especially pleased to welcome this publication, as it is an evidence of Mr. Alfred Stieglitz's activity.

A reproduction of one of his own negatives, taken in Venice, another of "An Ethiopian Chief," by Mr. F. H. Day, also Dr. Hugo Henneberg's, "At the Rushy Pool," are the three photogravure illustrations, besides which are many half-tones from pictures with which many English readers will be acquainted.

It is altogether first rate, and we trust the club will long see its way to give the world such a publication.

*Amateur Photographer. (London, Oct. 15, 1897.)*





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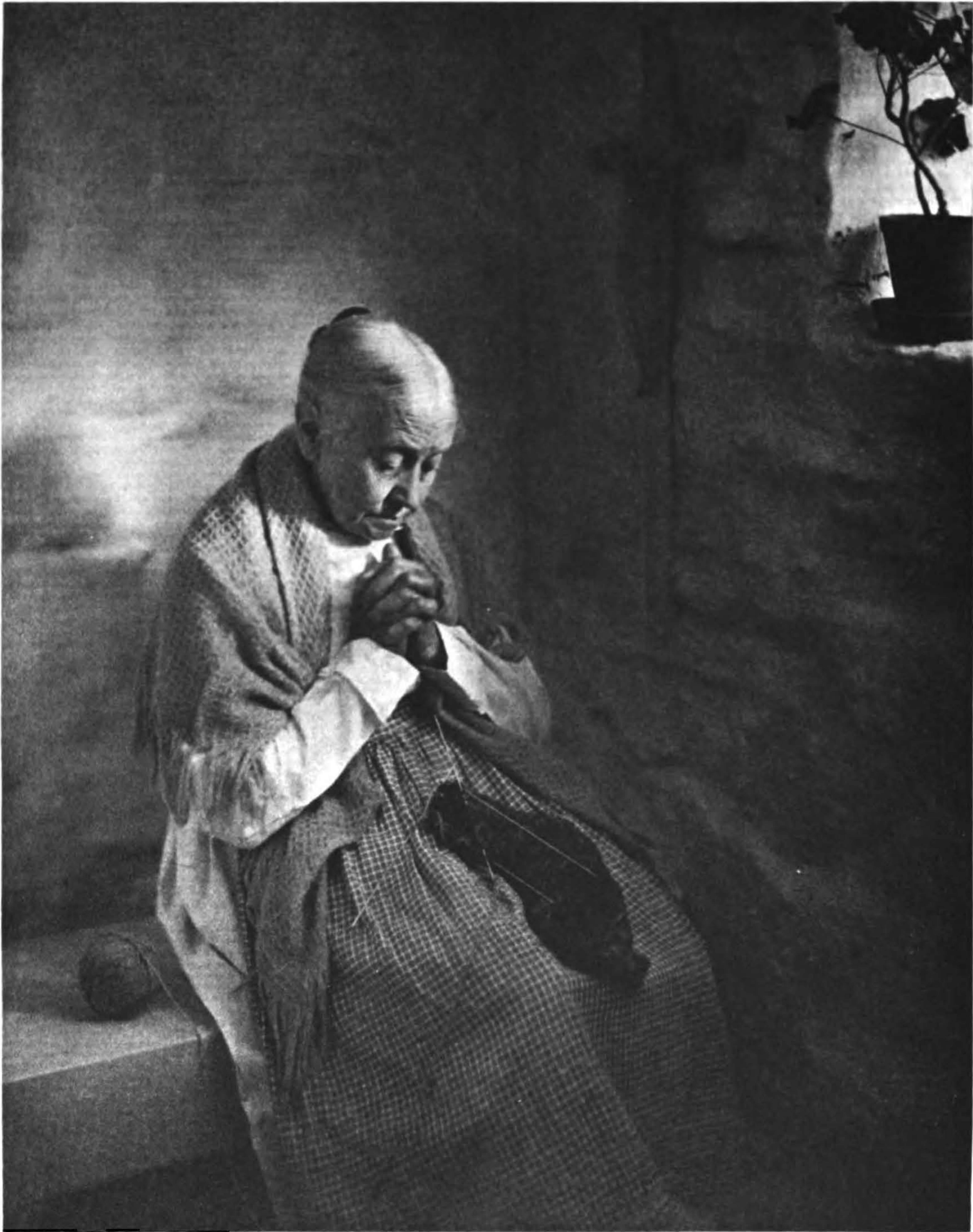






# **Volume I, No. 3**





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## VESPER BELLS

By Rudolph Eickemeyer, Jr.



# CAMERA NOTES,

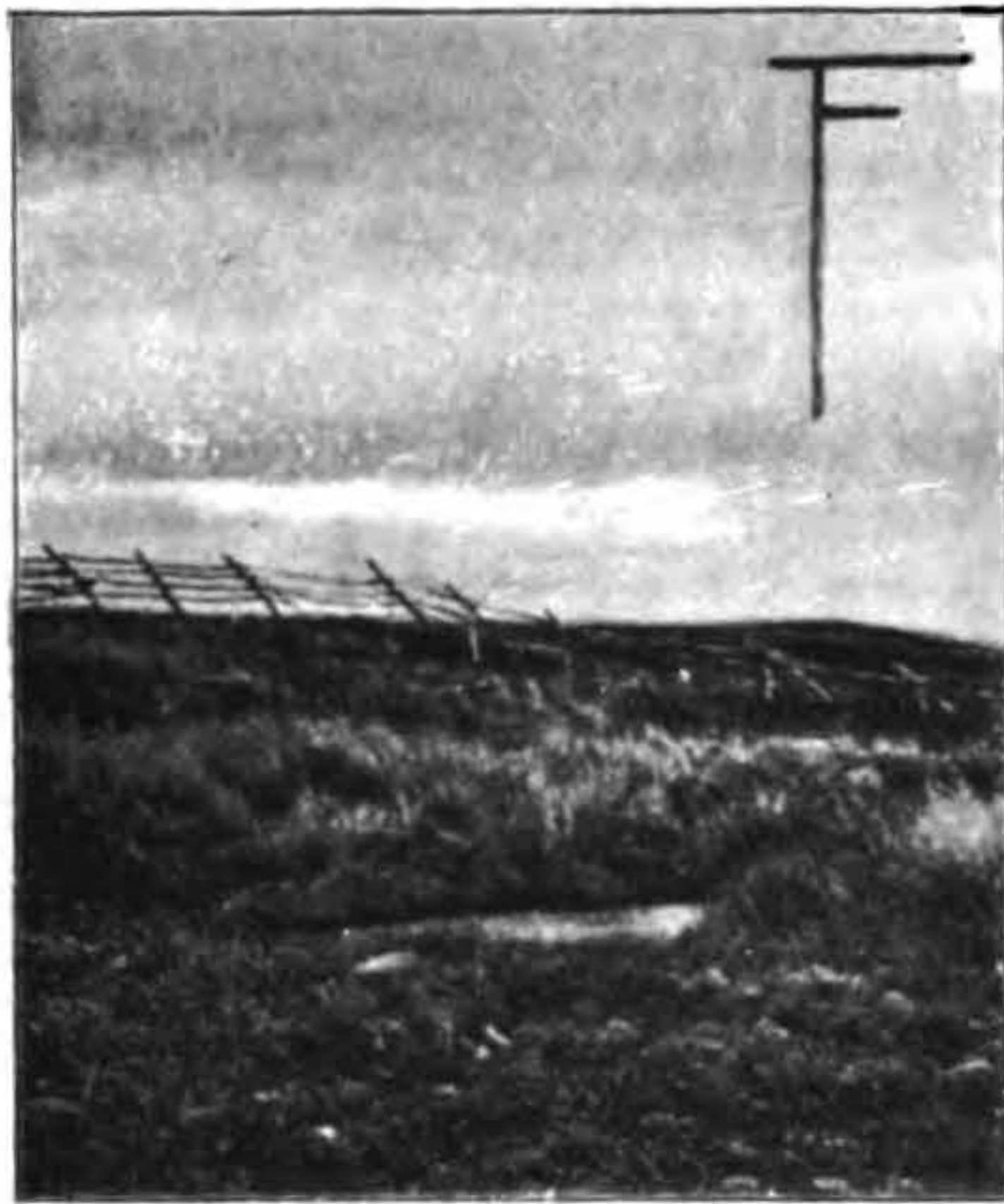
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## How a Picture Was Made.



R. Eickemeyer, Jr.

FAILURES may be said to be the foundation on which success rests, or the way in which any one, whether photographer or not, overcomes his failures depends his success. Some photographers never admit of having any failures." I came across the foregoing in an article by Sutcliffe about the same time that I received a request from our Editor for "something for CAMERA NOTES" and it occurred to me that an illustrated record of acknowledged failures would be a decided novelty. It might possibly be the means, I thought, of leading others of our members to confess that they also had pictures which had gone through various stages until at last the final and complete picture was evolved. If so, the result would be a series of articles of unflagging interest and thoroughly instructive as lessons to all of us. At the same time we might show those who bemoan the fact that they cannot go abroad for their subjects that material is at their very doors if they have but eyes to see and patience to work it into pictures.

I have no sympathy with those who constantly run from one end of the country to the other in search of new and startling subjects. If it be true of the painter that no better indications of the poetical element in him can be found than in the fact that he finds his subjects constantly near his home, the same should be said of the photographer.

I am free to admit that I have passed the period of everlasting longing for the artistic stores of wealth at the feet of the foreigner, and that I have settled down with the determination to conquer two



square miles of country in the vicinity of Yonkers before laying waste the pre-empted territory of our coworkers abroad. My camera and I have pastured on a few old farms every Sunday for five years rain or shine in all seasons, and we find so much to occupy us that we have grown to look upon this territory as inexhaustible; so we may never go to Europe together.

Nearly all my contributions to photographic literature deal with this deserted section of Westchester County. It is getting to be a task to write a new description of the old house in which the pictures illustrating this article were taken. For it is the same old house, built a century ago, with its low slanting roof and large chimneys, telling of huge fire-places and comfort within. A

winding road leads to it, and standing back from the main highway at the foot of a high hill, crested with tall chestnut trees, it looks decidedly picturesque, quaint and old.

It was a hot day last summer when my wife and I drove over to the farm on which this house stands, to spend the day. The milk room was the coolest place in the house and there we found an old lady shelling peas. This room is more easily described than illustrated with a photograph. It is about twenty feet square with a low ceiling. Standing upright I could just walk between the rafters. The side walls were stone. On the north side were two little windows, near which and running the full length of the room was a double shelf covered with pans of milk and garden produce. The room was whitewashed throughout, shelves, ceiling, side walls. The place where the old lady sat was near the door and away from the two little windows. The light about, therefore, was dim and quite lost upon her. I had her stand near the windows in order that I might see the effect of the wall back of her and note the light on her face.

After moving the shelves and other appurtenances out of the way, I photographed her shelling peas. When the print was made I studied it closely. Regarding it as a picture it seemed coarse and I realized that I should have to depict her in some other attitude or occupation if I would bring out the true refinement of her character. The picture however served its use; it showed the possibilities of this little corner of the milk room. The following Saturday was cloudy and the light



R. Eickemeyer, Jr.  
FIG. 1.

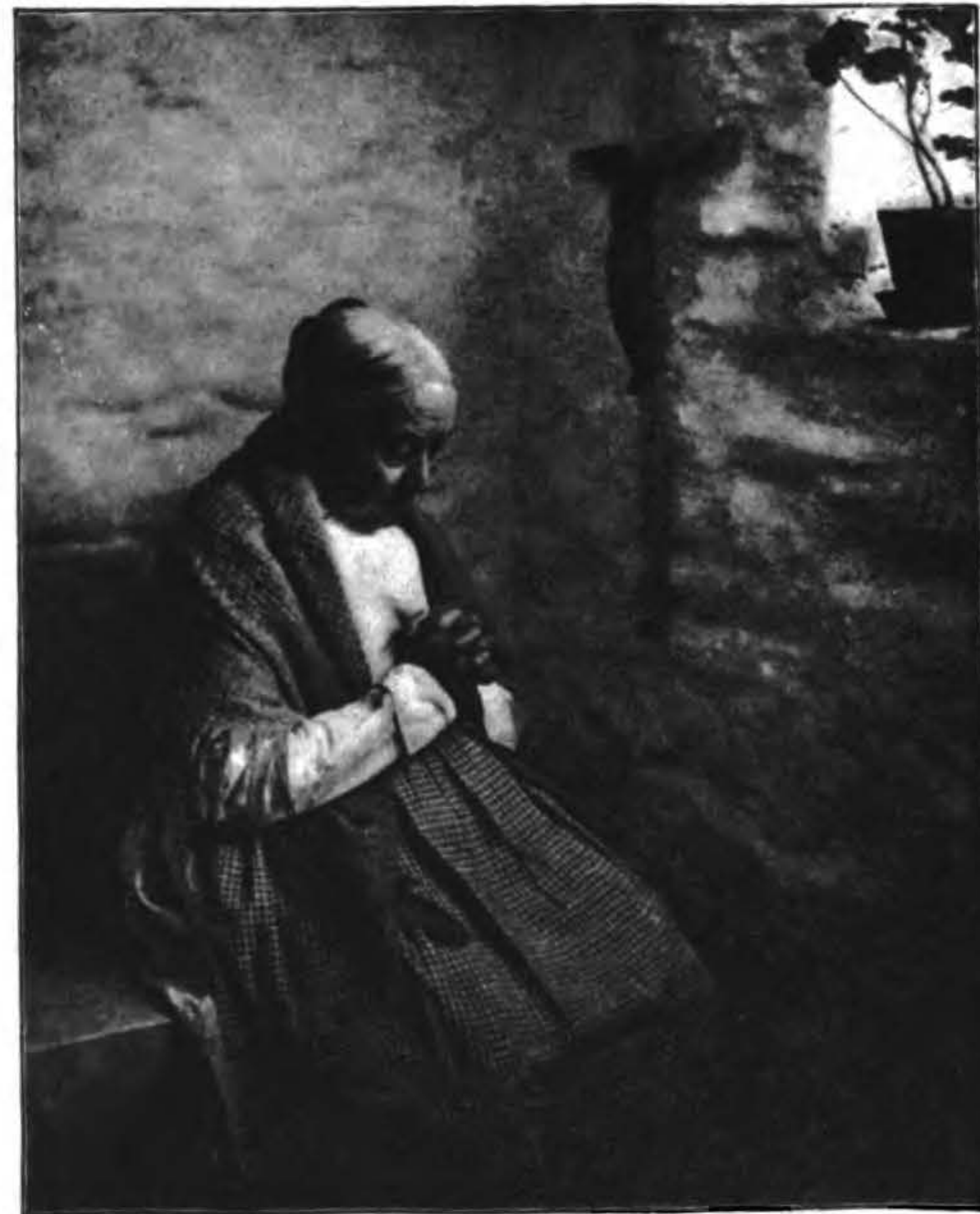


insufficient for photographing, but the time was not lost. I placed a bench in the corner for my model and put a potted geranium in one of the windows. This brightened up the corner and it began to look less prison like, reminding me of the cosy interiors so common in the Tyrol and in South Germany. I recalled the simple but impressive devotion of the people there at the tolling of the bell for prayers, and before the morning had passed I had planned the following Saturday's work. My crucifix from Ober Ammergau should be placed on the vacant wall space to the right and the old lady seated in the corner would bow in prayer at the sound of the Vesper Bell.

The result of this plan is shown in the second picture. The close quarters made the work trying as the day was hot. Although the sun was shining bright, the plate required fifteen seconds exposure so weak was the light from the windows. Anticipating this I had brought with me a head rest which proved to be a relief for my model, as the task of posing was not easy on account of her eighty odd years. I had given so much time and trouble to the making of this picture that it took some time for me to realize that it was not yet complete, and that all would have to be done over again.

All this reminded me of the story of the schoolmaster who had explained to a pupil again and again a problem in mathematics. A disgusted witness of the untiring energy and patience of the teacher asked him why he told the boy the same thing a hundred times. "For the simple reason," the schoolmaster replied, "that if I told him only ninety-nine times all my labor would be lost."

The moment I began to distrust the success of my effort that moment the faults began to be apparent. First of all, I thought, why should the old lady be seated in the corner with nothing to do? She should be reading, or, upon second thought, she would better be knitting, as this would enable me to cover up the bare space on the bench with a ball of yarn; besides the monotonous dress front would be relieved by the stocking in her lap, and the composition would thus be made more complete. The picture would then show that the old lady on hearing the bell had dropped her work, folded her hands, and bowed her head in solemn prayer. The crucifix, too, I saw, should be less prominent and the background much darker, giving the figure "envelope," then the composition as



R. Eickemeyer, Jr.

FIG. 2.



a whole would have a beautiful balance of light and shade. All very true, but this meant another Saturday, the fourth one since the first picture was taken.

On the fourth Saturday everything went as I had planned it. The light was perfect. A sheet was used to illuminate the deep shadows on the model's face. This would, of course, render the whole corner lighter, but such a defect would be corrected by developing the exposed plates locally, allowing but a trace of the developer to touch the back ground or the window. In this way the whitewashed walls were given the proper degree of depth and density and the old lady's face was lighted up and brought out in strong relief. It will be seen then that after all the carefully laid plans to make a harmonious picture my labor would have gone for naught had the plates been treated in the ordinary commercial way.

The question may be asked whether the resulting picture is a success and commensurate with the labor of producing it? This is neither here nor there. I have taken the reader into my confidence for another purpose: To teach him among other things a lesson in patience. Telling him to study his subjects carefully that he may get the most out of them, not to stop when he has made a mere photograph. And to remind him, moreover, that his camera should be a means of translating his artistic sentiment without which his work will be merely a record of cold and lifeless facts.

I have read somewhere that photographs are fatally easy to make. Indeed yes, photographs are, but not pictures. R. EICKEMEYER, JR.



## Notice.

Having received a number of complaints from members as to the non-receipt of *CAMERA NOTES*, we beg to say, that inasmuch as each copy sent out was checked off and posted personally by a member of the committee, members' copies will hereafter be held at the club rooms subject to call, unless request in writing be made to the committee to forward by mail, in which case the magazine is sent at member's risk. Duplicate copies must be paid for. The magazine is mailed to subscribers at their risk. We would recommend registering to insure delivery and will undertake to register upon receipt of registry fee of 32 cents.





## The Music of Colors, the Colors of Music and the Music of the Planets.

Although Aristotle, more than 400 B. C., explained the rainbow as the reflection of the sun in the rain-drop, it was not until Newton, by his ingenious experiments with glass prisms, had analyzed white light into its primary components and then, by an equally ingenious experiment, synthesized these components back to the original white light, that it became known that solar light was not simple but compound. These component parts, red, orange, yellow, green, blue, indigo and violet, for we still cling to this ancient and somewhat misleading division, being seven in number, have always invited comparison with the seven notes of the diatonic scale in music; and it was to be expected, if it could be demonstrated that sound as well as light was made up of component parts, that these parts would prove to be the regular consecutive intervals of a single octave. But when Helmholtz had analyzed musical sound into its elements, by experiments more ingenious and elaborate than Newton employed in his investigation of light, it was found that these tones extended over several octaves in a kind of dispersed harmony, though they included the characteristic intervals from which all other harmonies may be produced. They were ascertained to consist of a ground tone, being the fundamental note, attended by a series of upper partial tones, called harmonics; the whole forming what is known to musicians as the chord of the major ninth. This chord, in its simplest form, is made up of a base note, accompanied by its major third, perfect fifth, minor seventh and major ninth; bearing the mathematical relation to each other expressed by the sequence 4, 5, 6, 7, 9.

To one familiar with the series of numbers representing the relative distances of the planets of the solar system from the central body, as suggested by Bode's law, regarding the earth's distance as 10, these figures present a peculiar significance. As two musical notes an octave apart stand in numerical ratio to each other as 1 to 2, it follows that multiples of either 4, 5, 6, 7 or 9, by powers of 2, only represent higher octaves of the intervals and do not alter the constitution of the chord. What is Bode's law? It is the series 4, augmented by 3, and successive multiples of 3 by 2, commencing at the second number of the series, as follows:

| Mercury                                                        | Venus | Earth | Mars | Asteroids | Jupiter | Saturn | Uranus | Neptune |
|----------------------------------------------------------------|-------|-------|------|-----------|---------|--------|--------|---------|
| 4                                                              | 4     | 4     | 4    | 4         | 4       | 4      | 4      | 4       |
| 0                                                              | 3     | 6     | 12   | 24        | 48      | 96     | 192    | 384     |
| 4                                                              | 7     | 10    | 16   | 28        | 52      | 100    | 196    | 388     |
| The actual astronomical mean distances, on the same scale are: |       |       |      |           |         |        |        |         |
| 3.9                                                            | 7.2   | 10    | 15.2 | 27.5      | 52      | 95.4   | 192    | 300     |

This law fairly represents the relative distances of the planets from the sun, except in the case of Neptune, which was discovered long after the sequence was worked out by Bode. The break in the series between Mars



and Jupiter, however, was the cause of the discovery of the asteroids, of which over 100 are now known. The law failed to place Neptune, which is considerably nearer the sun than Bode's law would indicate, and its real distance, thirty times that of the earth, has a remarkable interest in view of the parallelism which seems to exist between the numerical values of the vibrations of light and sound, and the planetary distances. The figure 27.5, for the asteroids, I have obtained by averaging the distances, in millions of miles, of the nearest minor planet (Flora, 194,000,000) and the farthest (Sylvia, 308,000,000) and comparing the result with the earth's distance

$$\frac{194 + 308}{2} = 251 \text{ and } \frac{91.4}{251} = \frac{10}{27.5}.$$

Taking Bode's figures as the numerical symbols of musical tones, the lowest of the series would represent the note C, the number of vibrations of this note per second being multiples of 4. (The lowest C on the violoncello has 64 vibrations per second, or 16 times 4; and the lowest note of a 4-foot pipe, such as the principal stop on church organs, from which all the others are tuned, has 128 vibrations per second, or 32 times 4.)

Mercury would therefore stand for C; Venus, the next highest B<sub>7</sub>; Earth, the E above that; Mars, C again, two octaves above the first; Asteroids, another B<sub>7</sub>, two octaves above the first; Jupiter, a G<sub>#</sub> above that; Saturn, the next G<sub>2</sub>, and Uranus, the G above that.

Now, all these notes, except G<sub>2</sub>, belong to the chord of the major ninth, though they do not complete it, and compose the chord of the dominant seventh. And if Bode's law be followed, the figures 388, which would be allotted to the outside planet of our solar system, will represent another G, still higher up. But Neptune's actual relative distance is 300, which would correspond to the note D, actual vibration 288, the only remaining interval necessary to complete the chord of the major ninth, the harmonic analysis of all musical sounds. To express the true ratios of the tones of the chord, the figures ought to be,

$$4, 7, 10, 16, 28, 48, 96, 192, 288$$

or C, B<sub>7</sub>, E, C, B<sub>7</sub>, G, G, G, D,

and these being reduced to prime numbers, we arrive at the series, 4, 5, 6, 7, 9, or C, E, G, B<sub>7</sub>, D, the intervals of the chord of the ninth we originally considered.

How nearly correct, therefore, was Pythagoras, when, some 500 B. C., he ascribed to numbers the most prominent place in his system of philosophy; and how wonderful and prophetic was his theory of the universe, which he conceived as a cosmos, or one harmonious whole, consisting of ten heavenly bodies revolving round a central fire, the hearth or altar of the universe; and his doctrine of the harmony of the spheres, the music produced, it was supposed, by the movement of these heavenly bodies, which were arranged at intervals according to the laws of harmony, forming thus a sublime musical scale! Shakespeare surely must have known Pythagoras when he made Lorenzo say, in that most extraordinary and poetic honeymoon conversation,



“There's not the smallest orb which thou beholdst  
 But in his motion like an angel sings,  
 Still quiring to the young-eyed cherubim:  
 Such harmony is in immortal souls;  
 But, whilst this muddy vesture of decay  
 Doth grossly close it in, we cannot hear it.”

In what key is this music written? The key of a chord is not always determined by its lowest note, but may be indicated by some more characteristic interval. And the root of this chord of the major ninth, built on the chord of the dominant seventh, is indicated, by the interval of the minor seventh,  $B_b$ , to be the note F. And the Earth, representing an E in this scale, occupies the important position of leading note, or major seventh, to this great tone F, the grand scale of the universe. We are therefore, picturesquely speaking, waltzing round the sun to music written in the key of F major.

Further, as to the relation of the component elements of white light and of musical sounds, it may be shown that, if C be considered as analogous to the red portion of the spectrum, that  $B_b$ , the widest interval of the chord of the ninth within the octave, may be regarded as representing the violet end. Tyndall has calculated that the velocity of light is such that the number of waves which enter the eye in one second to cause the sensation of red is 451 millions of millions. And that the number of waves corresponding to the impression of violet is 789 millions of millions. Now 451 is to 789, as 4 is to 7: and as C is in the ratio to  $B_b$  as 4 is to 7, we have, in the compared cases, precisely the same ratio. We may, therefore, conclude that the characteristic elements of the harmonies of music and of light are included within the compass of the octave. The relation of light and sound has been even more particularly calculated than this, so as to render for every musical tone a corresponding color of the solar spectrum; and in Europe, color organs, as they have been called, have been devised to exemplify this scheme, and translations into colors of some of the symphonic compositions of Bach, Beethoven and other composers have been arranged and, by means of a mechanical and automatic device, thrown into visible form on a magic lantern screen for the edification of the curious. W. M. MURRAY.



C. Puyo, Paris.



## The Chassagne-Dansac Natural Color Photography.

Having had many inquiries as to what had become of the Chassagne-Dansac color process, we beg to state that according to the latest reports from Europe, Mr. Woodbury's views as expressed in his article, "Is the Latest Process of Color Photography Genuine?" (CAMERA NOTES NO. 1.), have been fully justified.

Eder, Pizzighelli and Huebl, who have done so much for photo-chemistry, have been investigating the process, and have published the outcome of their investigations.

According to them, the process is nothing more than a somewhat novel and simplified method of coloring prints by hand, using a solution of albumen to prepare the surface of the print to be treated and three aniline solutions for coloring. Selective absorption, which the inventors claimed to be a part of the process, has nothing whatever to do with it.

It is remarkable how gullible some scientists have been, not to mention the general public and press. According to Huebl, albumen, gelatine and other bodies of a similar nature, possess the property of combining chemically with certain aniline colors. They absorb the coloring matter from a solution discoloring the latter. By this means it is therefore possible to color gelatine or albumen deep red with a slightly colored solution of cosine. In Chassagne's coloring process very diluted solutions are used, the color in the print depending upon the length of time the solution is allowed to act upon it, or upon the number of times portions of the print are treated with it. In short, the method is a slow one and has few, if any, advantages over the generally used methods of coloring prints, and the results are quite as unsatisfactory.

A. S.



### Notes from the Secretary's Desk.

The following have been elected members of the club since our last issue: J. Bernard Silverman, 113 West Thirty-eighth street; L. M. McCormick, Glen Island, N. Y.; B. von Herff, 216 West Seventy-eighth street; F. O. Congdon, Flatbush, N. Y.; William C. Cullen, 61 William street; Hyman G. Miller, 130 West Forty-third street; Theodore Dwight, 103 West Fifty-fifth street; John Howard Adams, 40 East Twenty-fifth street; William M. Carpenter, Sing Sing, N. Y.; Edward Weinacht, 202 East Sixty-ninth street; F. Huber Hoge, 519 Putnam avenue, Brooklyn; I. L. Halman, Elsworth, Me.; Ernest Wiener, 43 West Fifty-eighth street; Norman S. Towner, 729 Sixth avenue; E. C. Patterson, 133 West Eighty-third street; R. B. Roosevelt, Jr., 31 Wall street; Albert D. Davis, 332 Palisade avenue, Yonkers, N. Y.; Henry S. Fleming, 26 Cortlandt street; Samuel S. Webber, Trenton, N. J.; Jean Habel, Berlin, Germany; Bernard Loth, One Hundred and Fiftieth street and Amsterdam avenue; Otto L. Hesse, 37 Maiden Lane; Lester A. Lawrence, Boston, Mass.; James L. Truslow, Jr., Summit, N. J.; B. V. Tompkins, M. D., 26 West Sixty-first street; J. H. Bolton, 222 West Forty-fifth street; Henry H. Man, 56 Wall street; H. F. Storm, 1 Gramercy Park; William E. Carlin, 30 West Seventeenth street; George H. Seljes, 730 Hudson street, Hoboken, N. J.; James L. Breese, 5 West Sixteenth street; Otto Arens, Plainfield, N. J.; Dr. Leonard Waldo, Bridgeport, Conn.; Richard M. Kemmabel, 334 West Thirty-third street; Miss Harriette Ewen, 155 Madison avenue; Mrs. A. W. Scott, Stamford, Conn.; F. Lewis Graefe, 59 Greenwich avenue; P. D. Johnson, New Brighton, S. I.

The club begs to acknowledge the following gifts to its library:

*The American Annual and Photographic Times Almanac*, 1898, presented by Walter E. Woodbury.

*Picturesque Bits of New York and Other Studies*, by Alfred Stieglitz, presented by the author.

*Vanity Fair*, by Wenzell, presented by Alfred Stieglitz.



## Some Photographic Maxims.

**Spare the knife and spoil the print** is a maxim that many photographers might profit by.

**Fine weather doesn't always make fine photographs.** Some of the most perfect pictures have been made on rainy, misty, windy, or cloudy days, but you must first learn how.

**Patience is a virtue** which all photographers should possess. The man who waits his opportunity to secure one picture accomplishes more than the man who fills up an album with poor photographs.

**Stuffed dummies may be all right** outside a tailor's shop in Baxter street, but they don't look well in a picture. If you must include figures see that they are natural and don't look as if they are waiting with the agony of suspense for you to remove the cap from the lens.



E. J. Farnsworth.

**Where ignorance brings sense it is folly to be otherwise.** When you first begin to make photographs don't pretend that you know all about it. You may gain knowledge by confessing ignorance.

**Life is short,** but it is not necessary to include the whole earth in each picture. The most successful photographs have been of simple subjects, carefully and artistically treated.

**A gun is a useful weapon** in the hands of a marksman, but a dangerous one in the hands of a fool. Some most beautiful effects have been obtained by throwing the picture slightly out of focus, but every photograph thrown out of focus doesn't produce a beautiful effect.

**Every father thinks his own child the best,** but you mustn't expect every one to go into raptures over the pictures of your children, however interesting they may be to you.

**Don't ask a man his opinion** of your pictures unless you value it. Many a photographer has stuck fast in the mud for want of a friend to tell him his hind wheels were off. Court honest criticism, and value it even if it doesn't agree with your own ideas of your work.

**Be original in your work** even if you are called a crank. The personality of the photographer is shown by the different results he obtains with the



same tools. No part should be mechanical or automatic. The photographer may be likened to the pianist. Two players may perform on the same instrument, striking the same keys as given in the music before them, but the sound produced by one may be full of poetic feeling, filling us with the highest and noblest thoughts, while that produced by the other is cold and mechanical, leaving us unmoved.

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**Detail is necessary in a photo-micrograph,** but the landscape which leaves nothing to the imaginative feelings is only fit for a sanitarium prospectus.

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**The beginner makes an exposure** when the wise photographer hesitates to spoil a plate. This is, perhaps, as it should be, otherwise the plate-makers would starve.

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**Only the bad photographer quarrels with his apparatus.** If we were to believe him, the manufacturers have much to answer for.

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**Brains are just as necessary to the developer** as the ingredients recommended in the formula, and all should be of the right strength.

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**A mirror is necessary to shave with,** but a polished surface photograph reflects false lights and little credit upon the artistic taste of the photographer.

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**Cleanliness is next to Godliness.** Nothing looks worse than dirty thumb-marks, stains and other evidences of careless manipulation.

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**The leaning tower of Pisa is one of the sights of the world,** but houses leaning over each other in a picture are only proof of the photographer's want of knowledge of the use of the swing-back.

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**A parallel is a line equidistant at all points from another line.** This fact should be borne in mind by some photographers when trimming their prints. Nature never made the sea to run up a hill, and there is no necessity for them to try and improve on her works.

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**A woman is as old as she looks,** but not in the portraits made by some photographers. The art of retouching was never intended to convert a fifty-year-old matron into a sixteen-year-old Juliet. To soften down the hardest lines and to remedy the photographic defects are legitimate, but the work must end there.

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**To wash a tramp is to endanger his life,** but a silver print should be well washed if you desire it to live.

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**Avoid eccentricity in framing,** although the ash-barrel makes a suitable frame for a poor photograph.

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**You can't make a good picture out of a poor photograph** even if you do put it in a \$50 frame.



**A photographic print, like a man, is better off when well fixed.** There are, however, exceptions in both cases.

**You mustn't think the editor of a photographic magazine a fool** because he doesn't think your pictures are better than any he has ever reproduced.

**The "medalled" pictures in a photographic exhibition are not always the best.** First find out who were the judges.

**The accumulation of a stack of medals should not be the highest aim of the photographer.** The price of silver is at present very low.

W. E. WOODBURY.

## A Month in the Camera Club.

BY WILLIAM D. MURPHY.

Of the thousands of amateur photographers in Greater New York only a few hundreds are associated with any regular photographic club, or society, and the query is often heard, "What good comes of such membership?" In reply let us turn to the mythical but not exaggerated case of an aspiring camerist.

Mr. Snapshot has spent some months wrestling with his new fad of photography, unaided by systematic advice, depending mainly upon hints dropped by the friendly dealer who furnished his outfit, and who uttered much wisdom while weighing out a pound of hypo or cutting up a sheet of blue paper. Perplexing problems daily present themselves to Mr. Snapshot as he labors along, not only in the "dark room," but literally in the dark as to how to overcome the satanic disposition at times manifested by plates and processes, and as he finally emerges half suffocated from the stuffy little closet, which he has wrested from his wife's control and converted into a dark room, he asks himself, "Would membership in a photographic club really pay?"

At this point we will take him under our wing and invite him to enjoy a month at the Camera Club, hoping that what he sees there will aid him to answer his own question.

On Wednesday evening we introduce him to the club, and the regular weekly test of lantern slides opens his eyes to new vistas of artistic endeavor.

He is as much surprised and pleased with the audience as with the pictures, for he finds here assembled half a hundred gentlemen, including some of the



E. J. Farnsworth



most expert amateurs in the country, men with names already familiar to Mr. Snapshot but who seemed stars afar off when he used to read of them in the pages of the photographic journal from which he is in the habit of culling monthly chunks of wisdom.

But now that he suddenly meets these men upon the ground of a mutual interest he finds them most approachable and anxious to lend the helping hand of experience to the beginners in the field of photography.

As Mr. Snapshot sits and listens to the free but kindly comments by the club critics, as each slide is thrown upon the screen, he unconsciously obtains a true conception of the prime essentials of composition and technique, and begins to realize what a liberal education such weekly test nights afford to the members of the club. The chances are that when Mr. Snapshot goes home that night he feels that his question is fully answered in the affirmative in his own mind, and he has had his name duly posted as an applicant for admission to the Camera Club.

But the next afternoon, in response to an invitation from Mr. Medalist, he drops into the club, with a few exposed plates to develop, and learns in half an hour more dark room lore than he has been able to acquire in months of solitary plodding. He sees the busy

members at work printing, mounting, burnishing and making slides, and without asking a single question he is able to gather many a useful hint from such object lessons.

Then perhaps in a night, or two, he attends one of the season's lectures upon Practical Photography, and finds his store of knowledge substantially increased by a well written paper on "Development" or "Modern Printing Methods."

As the days go by frequent visits to the club rooms increase his acquaintance with the members, and he finds the time rare indeed when he does not meet some good fellow anxious to give him valuable points.

The social side of it all soon takes hold upon him, and when the evening of the club "smoker" arrives he feels himself "one of the boys," and begins to look forward to the annual dinner of the club soon to be celebrated.

Perhaps he even commences to prepare a few offhand remarks to be delivered upon that occasion, the president having quietly advised him that new talent is always appreciated at such times.

He also looks forward with expectation to the time when he may read in the



John Gear, London.

clear letter press of CAMERA NOTES some pleasing allusion to Mr. Snapshot's clever work and long before the month of probation is up he has resigned to Mrs. Snapshot the stuffy closet at home, and has moved his photographic idols to the commodious quarters of the Camera Club, while at night his slumbers are soothed by bright dreams of championship trophies and prize cups galore.





## Exhibitions and Competitions.

The two great English photographic exhibitions, the Salon and that of the Royal Photographic Society, now belong to history. They were both great successes, and although it is said that though neither exhibition contained anything of startling merit, the average quality of the work hung was unusually good. In both exhibitions the judges on acceptance were even more severe than heretofore, and we know of many who were much disappointed in having all or part of their work rejected.

Of the nine medals awarded at the Royal this year, none of the much coveted honors left the "mother country."

Americans were well represented in both exhibitions, and their work was favorably criticised in many of the reviews.

In the Salon, Miss Zaida Ben Yusuf, New York, had four pictures hung; Charles I. Berg, New York, two; F. Holland Day, Boston, six; R. Eickemeyer, Jr., New York, three; S. Hollinger, New York, five; H. Homeier, New York, one; Miss F. B. Johnston, Washington, four; A. Stieglitz, New York, five.

At the Royal, America was represented by: J. M. Appleton, Ohio, three; Charles I. Berg, New York, five; R. Eickemeyer, Jr., New York, one; Charles E. Fairman, Washington, two; Miss F. B. Johnston, Washington, four; W. B. Post, New York, one; A. Stieglitz, New York, five; H. Troth, Philadelphia, one; Miss M. Weil, Philadelphia, one; In the lantern slide class, Messrs. W. A. Fraser, New York; A. Stieglitz, New York, and W. Archibald, Newark, were the representatives of the States. No awards were given for slides this year, but the sets of our members, Messrs. Fraser and Stieglitz, were spoken of by the press as containing some very fine specimens of slide work. At the Salon 231 pictures were hung, while the Royal accepted considerably over 400.

AN INTERNATIONAL PHOTOGRAPHIC EXHIBITION is to be held at the Crystal Palace (London) next spring. A preliminary but very comprehensive prospectus of the arrangements has been issued. The exhibition is to include every branch of photography, and will include besides the historical and educational collections, sections for (1) the History of Photography, (2) Pictorial Photography, (3) Portraiture, (4) Apparatus and Material, (5) Photo-Mechanical Processes, (6) Scientific Applications of Photography, (7) Color Photography, (8) Photography as a Science. All those interested in photography are invited to contribute in order to ensure the complete success of the exhibition. Full particulars and prospectuses may be had by addressing the Publication Committee of CAMERA NOTES.



### Honors Recently Awarded to Americans Abroad.

At the Glasgow International Exhibition, Mr. W. A. Fraser took the first prize, a silver medal, in the lantern slide class; and Mr. Archibald, of Newark, the bronze. These were the only awards given in this class.

In the annual Anonymous Competition of the Vienna Camera Club, Mr. W. B. Post defeated all comers by winning the first prize, a silver medal.

At the Roanne International Exhibition (France), Mr. W. B. Post received a gold medal, second prize, for genre work; a bronze medal for portraiture, and an honorable mention in the landscape class.

Mr. W. A. Fraser received the bronze medal for lantern slides. In the annual lantern slide competition of the *Amateur Photographer* (London) Mr. Fraser was awarded a gold medal for his well-known night scenes in New York.

In the Eastman competition John W. McKecknie received an award for enlargements.

Mr. Archibald received the silver medal for his lightning series in the Lantern Champion Class at Hackney, and Mr. Fraser a certificate in the Open Class at the same exhibition.



## Club Proceedings.

### Regular Meetings, Sept. 14th and Nov. 9th.

At the regular monthly meeting of the club, held September 14, nothing but routine and executive business was transacted. It was resolved, however, to qualify for membership in the American Lantern Slide Interchange for the coming season, and for that purpose a committee of five was chosen, by ballot, to receive and arrange a set of slides to represent the work of the club. The following committee was elected: William M. Murray, Alfred Stieglitz, William A. Fraser, Walter E. Woodbury and John H. McKecknie. At the monthly meeting, held October 12, it was resolved, in view of the success attending the temporary suspension of the payment of the initiation fee, resulting in the accession of thirty-four new members, to further suspend the by-law requiring it to January 1, 1898. This resolution was unanimously carried. After the adjournment of the executive session the members attended a demonstration of the new American Self-toning Paper, which was held in the working department by Mr. Frank M. Potter. During the evening the exhibition of Mr. Clarence B. Moore's prints in the trustees' room attracted much attention. A review of this collection may be found elsewhere in this issue.

At the monthly meeting, held November 9, a paper on a new form of Combination Anastigmat Lens was read by Mr. Harry C. Fincke, of the Bausch and Lomb Optical Company. In some of the forms of anastigmats, the spherical aberration was corrected by contrasting pairs of lenses, the errors of one element being balanced by the opposing errors of the other. It was, therefore, impossible to use the front or back combination separately as a single landscape lens. To remedy this fault the present example was devised, and, to increase its all round usefulness, a supplementary element was added, combining readily with the other

two; so that the photographer could command with this new Combination Anastigmat six different foci, six different angles of view, and, of course, six different sizes of image. In making the various combinations the element having the longest focus is invariably used as the front lens. The anterior element is composed of four lenses cemented together, viz., a negative meniscus, refractive index, 1.58; a positive meniscus, r. i. 1.51; a double convex, r. i.; 1.60, and a double concave, r. i. 1.51. The posterior element of shorter focus is composed of a double concave with a refractive index of 1.51; a double convex, r. i. 1.60; a positive meniscus, r. i., 1.51; and a negative meniscus, r. i., 1.58. The combined elements work at F7 for the smaller examples, and F7.7 for the larger. The correction made by this form of lens is such that, even when the elements are used separately as single lenses, there is very little loss of rectilinearity. In the specimen submitted to the meeting for examination there were three single elements of 9, 14 and 11½ inches foci respectively, the latter being the supplementary lens. In combination the resulting foci are 7, 6¼ and 5¾ inches. Such is the covering power of the shorter foci that the combinations may be used as wide-angle lenses.

The announcement was made at this meeting of a series of six lectures on Elementary and Practical Photography, to be delivered during the winter to members and their friends. The subjects include: Photographic Apparatus, by Mr. W. D. Murphy; Development, by Mr. William M. Murray; Printing Methods, by Mr. Alfred Stieglitz; Lantern Slides, by Mr. W. A. Fraser. The other topics: Choice of Subjects and Exposure, and Studio Work, will be discussed by competent authorities.

The exhibition of Miss E. J. Farnsworth's prints was opened at this meeting, and continued for the ten days following.





## Lantern News.

The committee elected at the meeting of September 14th to arrange a set of slides by members of the club to represent us during the season of 1897-8, in the American Lantern Slide Interchange, issued a circular to members on September 23d, calling for contributions of slides for that purpose. The responses were not as prompt as they ought to have been, and it was found necessary to keep the lists open from October 15th, the time originally designated as the last day, till November 10th. A set of a full hundred slides was, however, finally selected and submitted to the managers of the Interchange in time for their examination on the 18th and 19th of November. The principal contributors were Messrs. Murphy, Stieglitz, Fraser, Post, Charles Simpson, Beeby, Joy, Schoen, Champney and Hale. The subjects include quite a large variety, and night photography and slides toned by novel methods were especially in evidence. Mr. F. C. Beach, the general

manager of the Interchange, before our club had regularly qualified for membership, kindly placed at our disposal several interesting sets of last year's circuit, which we have exhibited at our Wednesday tests from time to time. We have thus seen the work of the Colorado Camera Club, the Society of the North of France, the Orange Camera Club, the Chicago and St. Louis Clubs and the Montreal Camera Club. The Wednesday test-nights are steadily increasing in favor and the attendance keeps pace with the larger membership of the club. Since the middle of September over one thousand slides have been tested for members and four hundred Interchange slides have been exhibited. Several of our new men have taken a remarkable interest in slide making, notably Mr. Arthur Scott, whose genius for landscape composition has been shown in a series of pictures full of dreamy poetry and charming originality of style. A little more experience in the technique of slide work is all that is necessary to put him in the front rank of the club's pictorial slide makers. As it is, his earnest, though sometimes unsuccessful, endeavors to produce a picture have subjected his efforts to the most searching review by our slide critics on test-nights, an attention seldom accorded to mediocre work, which is generally dismissed by them with the faint praise that sometimes effectually condemns while it seemingly commends. Mr. Hoge, another new member, has likewise exhibited some promising attempts, evincing a preference for quiet pastoral scenes in which happily arranged groups of sheep add to the effectiveness of the composition. Both of these men, moreover, have submitted prints of their work for examination and review by the Print Committee, on Wednesday nights, an example we would like to see followed.



E. J. Farnsworth.

One hundred picked lantern slides, made by members of the Camera Club, were exhibited at the November meeting of the Rembrandt Club, of Brooklyn, to illustrate an address by our President, William D. Murphy, on the subject of Pictorial Photography. The slides were selected by Mr. Murphy from the collections of Messrs. Stieglitz, Fraser, Post, Montant, Simpson, Cassard, Bridgham and Berg, with the specific intention of demonstrating the kinship of Photography and Art. It is gratifying to note that the cultured critics of the Rembrandt Club fully appreciated the artistic endeavor shown in the pictures.



## The Awards in the Lantern Slide Cup Competition.

Messrs. Murray, Champney and Stieglitz, the judges of the "Champion Lantern Slide Cup" competition, announce William A. Fraser as the winner of the cup for 1897. His average marking for 24 slides submitted, was  $87\frac{3}{8}$ . By the terms of the gift the name of the winner is engraved upon the cup, which is to remain in his custody till the 15th day of October of the following year, when it shall be returned to the trustees of the Camera Club. If won three times by the same member, the cup becomes his individual property and competition ceases. William D. Murphy ranks second in the champion competition, with an average of  $71\frac{8}{10}$ , and Alphonse Montant a close third, with  $71\frac{11}{10}$ . Some disappointment is felt by Mr. Stieglitz, the donor of the cup, because there were so few entries in this class, but it is probably owing to the fact that our best slide-makers found a large part of their work ineligible because their slides had taken prizes in other contests. This competition, however, was inaugurated expressly to stimulate our experts to do new work, "forgetting those things which are behind." It is hoped that next year a livelier contest will be made by the "Champions."

More interest was shown in the competition for the "Beginners' Cup," the winner of which becomes its owner by a single contest. The entries were not numerous in this class, even, until the last trial, November 24, when there were nine competitors in the field. The judging was done by the members of the club themselves, and the popular style of voting certainly proved a success, in rousing a general interest as well as in giving the members some training in the consideration of the technical and artistic qualities of lantern slides. There was a little evidence toward the last that friends were rallying round the flag and "boosting" their favorite as much as possible in the vote; but, on the whole, the judging was very fair and showed excellent discrimination. According to the record of the voting, kept as required by the secretary of the judges of the champion cup, the winner is Charles I. Berg, who received an average of  $78\frac{3}{4}$  per cent. for the sixteen slides required by the rules. Next to him is Arthur Scott, with  $74\frac{3}{4}$ . Mr. Berg's artistic points enabled him to win the cup. His technique was inferior to Mr. Scott's, who, like himself, has only commenced slide-making, but the charm of his figure studies and the beauty of his subjects went far to redeem his photographic shortcomings. Mr. Scott, whose specialty is landscape, though he has no little talent for genre subjects, will prove a formidable competitor next year, even in the champion class, at his present rate of improvement. The averages of the other contestants are as follows: W. C. Harris,  $73\frac{3}{4}$ ; J. H. McKecknie,  $71\frac{8}{10}$ ; W. D. Murphy,  $71\frac{8}{10}$ ; D. K. Young,  $64\frac{1}{10}$ ; John Beeby,  $63\frac{3}{4}$ ; A. Montant,  $56\frac{3}{10}$ ; Dr. J. Arthur Booth,  $51\frac{1}{10}$ .

WILLIAM M. MURRAY.

*Secretary of the Judges of the Cup Competitions.*



## The Eastman Competition and Exhibition, London.

The possibilities of kodak photography have come as a revelation to all those who visited the Eastman Exhibition held in London during the early part of November. The pictures are to be transported in body to New York, and exhibited in the National Academy of Design in January, where they will undoubtedly create quite as great a sensation as they did in London.

The Loan Collection, in which the elite of English picture photographers is represented, will be especially attractive. Pictures by such artists as Craig Annan, George Davison, Horsley Hinton, H. P. Robinson, F. M. Sutcliffe, E. Calland, etc., are included in this unique collection.



All those interested in the art of the old and new masters should not fail to see the magnificent carbon reproductions permanently on exhibition at the galleries of Maison Ad. Braun & Co., 257 Fifth Avenue, New York City. Visitors are always welcome, and have free access to the firm's picture library.





ROUEN

From a "Gum" Print

By M. Demachy







## Exhibition of Clarence B. Moore's Work.

A series of exhibitions of the work of prominent American photographers, under the auspices of the Committee on Prints, was happily inaugurated at the regular club meeting on October 12, by a selection of characteristic studies—marine, landscape and figure, by Mr. Clarence B. Moore, of Philadelphia. Mr. Berg, the chairman of the committee, to whose influence and energy the success of the undertaking is mainly to be ascribed, had prepared the library for the display of the prints, by a tasteful arrangement of the north wall in neutral tinted draperies. A first glance at the exhibit would seem to indicate that the pictures are not of very recent date, because the framing is so behind the times and fashion. The indiscriminate employment of staring white or light cream-colored borders, would prove a serious handicap to any but the very strongest work, and the fact that Mr. Moore's exhibit creates a favorable impression at the start, which grows upon one in a steady crescendo notwithstanding this unfavorable presentation, is a proof of the remarkably high character of the ten examples he has kindly selected from his collection. One of our members, familiar with the history of these prints, tells us that they really represent the work of ten years of the photographic life of the author. We are of the opinion that the ideal study entitled 'La Haine,' is head and shoulders above all the other pictures, although at once the most difficult, not to say dangerous, subject to realize by means of photography. Mr. Moore has chosen to represent hatred by its most obvious expression, a frown; though we may imagine some kinds of hate, such as Iago's, to be accompanied by a smiling countenance, behind which may lurk some gleam of malevolence. Such subtle and paradoxical characteristics, however, are too difficult for the camera, if they are not, indeed, for the easel. And here under this frown, the outward sign of the inward hatred, we may find in the eye some sign of kindness which shows that the subject is not entirely misanthropic and that some chord of the heart may yet be touched to sound again the harmony of love. Perhaps this representation of hatred as not incompatible with the capacity for its opposite, expressed in the Spanish motto: "I love and I hate," should be counted in the artist's favor, enlisting the sympathy of the spectator, to whom the idea of uncompromising hatred must ever be too repulsive to form the subject of an artistic creation. In point of execution we cannot praise Mr. Moore's effort too highly. In its simplicity lies its greatest power. A female head, with tangled and unkempt hair, frowns at us over her right shoulder. That is the whole picture. There are no accessories to disturb; the drapery is sombre and subdued, the background almost a flat tint of gray. The face is marvellously lighted. The name of Rembrandt has been so often taken in vain that we hesitate to say that "La Haine" reminds us of the *chiaro-oscuro* seen in the finest examples of his portraits. The subject is not represented as against the light; it is rather a wonderful example of the results to be secured by a skillful use of what is called normal lighting, that falling at an angle of forty-five degrees from the front and side of the subject. As we have suggested, this picture, as well as all the others, would be vastly improved by a more judicious presentation. We believe that the present framing and mounting have been adopted by Mr. Moore rather to preserve his prints from injury in transit and in exhibition than to display their meritorious qualities.

The most ambitious subject after "La Haine" is "The Veteran's Tale," probably the most popular of all Mr. Moore's works. The pose of the rugged old soldier has been often criticised as somewhat too theatrical, but the idea sought to be conveyed is undoubtedly expressed with remarkable power and we must remember that in the portrayal of a dramatic incident considerable latitude must be allowed the artist. Exaggeration is a valuable element in presenting effects in art, music and poetry. We do not think that Mr. Moore has stepped far beyond reasonable bounds in this endeavor to present a somewhat hackneyed subject in a new light. Many critics will, however, prefer the character study of the same model, in which a variation in the lighting exhibits this truly grand head in the strength of repose. The three pictures of negro life, although examples of what many regard as Mr. Moore's specialty, we do not esteem as among his happiest efforts. The open air study, "Gimme a Light?" is probably the best of these. The



background of trees, out of focus, would be better replaced by something else, but the effect is only slightly disturbing. The group of children, "Marbles," gives too much appearance of effort in arranging the play, although each individual of the five figures is an admirable study. The cold gray of this print, too, causes a disagreeable general effect of flatness not altogether attributable to the open lighting. The photographer is hardly to be blamed for a partial failure in such an elaborate tableau; he has, in fact, taken too much pains. "The Well," with its two simply posed figures, is less ambitious and certainly is more pleasing. "The Coming Race" is an original treatment of a well worn subject. Three boys are starting a miniature yacht-race at the foot of a heavily wooded bank of a stream. The two boys handling the boats are splendid studies and seem thoroughly unconscious and absorbed in their work. The light reflected from the water and the puzzling forms of the arches of a bridge in the background are elements of discord in what, at close range, seems to be an agreeable composition. We say "at close range," for a near-sighted person, one whose limit of distinct vision is inside of ten or twelve inches, will find in the three negro pictures, and the boys sailing their boats, much to interest them. To an observer across the room, however, these are either spotty or flat. The general effect should not be ignored in the composition of a picture, even if pleasing individual features have to be sacrificed. "The Never Ending Fen" is the best landscape we have seen from Mr. Moore's camera. It is admirable in its lines and masses and the sweeping action of its great clouds makes it a grand picture. Mr. Berg hung this study so as to invite a comparison with "The Ebb Tide," to which it makes in some sort a companion picture. The latter suffers a little from the association because the print is rather cold and weak in tone; while "The Never Ending Fen," a brownish print on rough paper, is, by contrast, almost overpowering in its warmth and vigor. "The Lone Cypress" may never be a popular picture, so strongly is the idea of solitude conveyed, but it shows Mr. Moore to be a photographer who sees a picture under circumstances that most men utterly ignore.

We feel highly grateful to Mr. Moore for the opportunity he has afforded us of studying these selections from his famous works, and are convinced that the contemplation of such pictures as "La Haine," "The Veteran" and "The Never Ending Fen," our members will find not only edification but a stimulus to higher and more ambitious effort in pictorial photography. We trust it is not true, as rumored, that Mr. Moore intends to give up the active practice of camera work, for a man who crowns a decade of artistic effort with such a performance as "La Haine" has attained a vantage ground to relinquish which would be a loss not only to him but to the photographic world.

W. M. M.



## The Farnsworth Exhibition.

In the consideration of the fifty selections from the work of Miss Emma J. Farnsworth, of Albany, which form the exhibition provided by the Committee on Prints for the regular November meeting of the Camera Club, it is impossible not to be struck by the remarkable versatility displayed by this young artist-photographer in the treatment of such a wide range of subjects as this collection embraces. Many of the examples, we are informed, have been made for the purpose of book illustration, as accompaniments to story or poem, or it may be, in a few cases, to embody purely ideal fancies at the instance of art publishers. Among these illustrations may be found, perhaps, some of Miss Farnsworth's happiest efforts. She is gifted certainly with a wonderful power of imagination, which seems to serve her equally well, whether she attempts to realize her own creations or the promptings of others. It is true that the very luxuriance of her imagination has led her into dangerous ground, and, in the attempt to reproduce mythological scenes and characters, to come quite close to the neighborhood where there is but one step from the sublime to the ridiculous. But her dignity of purpose, and especially the exquisite refinement of her presentations, causes us to admire the results even in such ambitious flights as "Orpheus with His Lute," "The Departure of the Fleet," and the "Wounded Cupid." And in this connection we would highly commend Miss Farnsworth for her consummate management of classic draperies. In this regard she is easily ahead of American workers if she may not, indeed, claim a high place among the picture photographers of Europe. "The Breeze," "The South Wind," "Diana," and "Upon the Lute," are admirable examples of the success Miss Farnsworth has commanded in a field that has baffled many



would-be artists, the arrangement and picturing of simple Grecian costumes. In the illustrations to several of Austin Dobson's verses Miss Farnsworth seems to be most thoroughly at home; "But Rose Crossed the Road" being not only the best of these but also one of the most charming pictures of the entire collection. The illustration to the "Ballads of Prose and Rhyme" and the "Conversation on Plato," both accompaniments to Dobson's muse, have also attracted much admiration. "An Interesting Book," presented in the form of a photogravure, shows an original treatment of an old subject, and is a dreamy little poem in itself. "At Dusk," a study of the same model and the same cosy window seat, is a companion picture scarcely less charming, though the platinotype print is harsh in comparison with the softness and delicacy of the engraving by the Berlin Photo Company. This is the reverse of the usual order of things, for the product of the printing press is ordinarily deficient in the fine gradations of a carbon or platinotype, especially if the latter be made by the photographer or under his immediate supervision. We do not know whether Miss Farnsworth made her own prints, or not, but the collection, as a whole, is not high class in technical quality. The best landscape, the example photographed through a pin-hole, has been spoiled by harsh and unsympathetic printing. There are many evidences, too, that the original negatives were hard and possibly so developed as to produce a certain vigor and pluck, that many photographers, professional printers included, claim is necessary for platinotype and even carbon prints. This is a grievous error. "The South Wind," "The Breeze," and one of the "Diana" pictures have been almost ruined by the staring, glaring skies, which are so utterly out of harmony with the lower halves of the prints as to appear to be made from different negatives. On the other hand, "Dorothy," "La Cigale" (Summer) and the "Diana," in shadow, are admirable prints. We understand that the two former have been secured for the club rooms to form part of our permanent collection of the works of noted pictorial photographers. "Dorothy," a dainty portrait of a little girl, clad in an old-fashioned costume, walking toward us across a flowery field, is undoubtedly, by reason of its simplicity and the happy rendering of unconscious innocence, the gem of the collection.

Viewed in its entirety this set is chiefly interesting for its revelation of the diversity of subjects that may be undertaken with the camera, when the picture maker is endowed with a poetic temperament that is strengthened by an artistic training. Its exhibition has been to our members, indeed, a sweet traveling through universal variety.

W. M. M.



## The Annual Dinner.

The first annual dinner of the Camera Club was celebrated on the 14th of December at "The Arena." About fifty members of the club and their friends assembled at the board, including: Messrs. Murphy, Stieglitz, Woodbury, Murray, Champney, Elmendorf, Fraser, Colbron, Piffard, Berg, Obermeyer, Schram, Charles Simpson, Cheney, Preston, C. V. King, Canfield, Hale, Reid, Harris, Roumage, Mack, W. C. Cullen, Cullen, Vredenburg, Beeby, Montant, Blythe, Webber, Sala, J. J. Smith, Agnew, Bracklow, W. E. W. Amerding, Tunis, Eickemeyer, Carpenter, Congdon, Dr. Murphy, Nason, Tiemann, Joy and Lee Ferguson.

The President, William D. Murphy, officiated as toastmaster, and although no formal toasts were scheduled, eighteen bright off-hand speeches were made and time gave out before the oratorical talent of the club was exhausted.

Following the opening remarks of the President, Mr. J. Wells Champney spoke upon the "Relation of Art to Photography." He was followed in rapid succession by Messrs. Berg, Elmendorf, Canfield, Cheney, Woodbury, Ferguson, Piffard, Stieglitz, Murray, Schram, Fraser, Eickemeyer, Montant, King, and Reid, each of whom contributed some entertaining detail to the enjoyment of the evening. Photography was naturally the leading theme, but the speeches abounded with wit and a spirit of general good fellowship charming to behold.

Each guest received a souvenir in the shape of a card upon which was mounted an original print in platinum, a menu card, and the seal of the Camera Club. The prints were contributed by Messrs. Stieglitz, Post, Murphy, Berg, Montant, Joy and Fraser.

All in all, the occasion was a notable success, and it seems safe to predict that the annual dinners of the Camera Club will become a fixed and pleasing privilege of membership in that organization.





## Reviews and Exchanges.

**Picturesque Bits of New York, and Other Studies.** By Alfred Stieglitz. A Portfolio of 12 photogravures, on paper 14x17, with an introduction by W. E. Woodbury. Published by R. H. Russell, New York. Price \$10.00

"Picturesque Bits of New York and Other Studies" is the title of a new art publication by Robert Howell Russell, New York, a publisher of high-class illustrated books. It is a portfolio containing 12 art studies by Alfred Stieglitz, reproduced in photogravure from the original photographs, and takes a worthy place in a series of similar publications by Mr. Russell, for which he engaged the services of no less eminent artists than William Nicholson, Charles Dana Gibson, Frederic Remington, A. B. Wenzell and Edwin A. Abbey. The subjects of these studies by Mr. Stieglitz are all familiar to the members of the Camera Club, especially to those who attend the Wednesday night tests and informal reunions, and need no extended notice at our hands. They include "Winter on Fifth Avenue," "A Venetian Canal," "A Winter Sky," "A Wet Day on the Boulevard," "Reflections, Night," "On the Seine," "The Glow of Night," "The Incoming Boat," "The Old Mill," "Scurrying Home," "The Letter Box," and "Reflections, Venice." Most of these studies are famous prize winners, having received high awards in America, England, continental Europe and far off India, and copies of several of them have been sought at prices that would not be deemed inadequate for an oil painting of the same subject. It is a privilege, therefore, to be able to obtain, at a very reasonable sum, these dozen admirable pictures. We have been accustomed to see the fine tones and gradations of our best workers so utterly ruined in the process of engraving and printing that we are agreeably surprised at the wonderful delicacy and transparency of these examples. They are printed on heavy plate paper, 14x17 inches, and each plate is presented in a color appropriate to the subject. We might take exception to the tint employed in the "Glow of Night," where the desire to reproduce the yellow glare of the incandescent and other lights glowing through the fog and mist of a rainy night on Fifth Avenue has led to the

employment of colors that are singularly disagreeable. Perhaps our photographic experience heightens this repugnance, because the tones, ranging from yellow to a somewhat dirty greenish black, recall the effect of an aristotype badly sulphurized in a combined toning and fixing bath. It is possible that the print will be more satisfactory to an artist, or to an art lover, who has never dabbled in photography. In all the other cases the colors are admirably chosen. The first of the series, "Winter on Fifth Avenue," is undoubtedly the finest reproduction of the set. We may say truly that in this case there is absolutely nothing lost of the finest gradations of the original. The driving sleet and the uncomfortable atmosphere of the wintry day are as perfectly reproduced as in the wonderful little 4x5 plate from which so many enlargements have been made since Mr. Stieglitz first made the snap-shot with a borrowed detective camera. It was, at the time, deemed a "lucky hit" by his fellow members in the club, but these lucky hits have since followed each other so fast that the angel of success is now believed to attend Mr. Stieglitz in all his photographic undertakings. The name of this angel, however, according to Mr. Stieglitz himself, is "Patience." This very picture, taken at a time when he did not believe in instantaneous photography, was only secured after a three hours wait in a blinding snow storm, on Washington's birthday in 1893. Nor is patience all that is necessary. Many men, possessed of artistic perceptions and ambitions, have attempted effects as charming as this, and failed, simply because they lacked the technical skill to record the scene. Many of us have photographed snow and rain, and yet found no sign of the falling rain or driving snow on the negative after development. How, then, did Mr. Stieglitz obtain this result, which is here so evident even after all the intervening processes from photographic plate to finished steel engraving? It is not merely that he is an artist, with an eye ever watchful for pictures as they present themselves in the ordinary scenes of human life, but that he is a skilled photographer as well, full of the resources that a long training in the laboratory gives him for all the chemical and mechanical processes of what



has been well called, the art-science. Mr. Stieglitz has been, since his first initiation into our organization, a leader in the scientific as well as the art side of photography, and most of the new processes of printing, and toning, and other means of more perfectly reproducing pictorial values have been introduced to us by him in both precept and example. And the singular perfection of these 12 art studies is due principally to the fact that the diapositives from which the steel engravings were taken were made by Mr. Stieglitz himself, rapid plates being used, so as to preserve to the fullest extent the detail and softness of the originals, and that every print has been produced under his critical supervision. A copy of this artistic publication has been added to the club library. W. M. M.

‘*Nach Der Natur*’ (After Nature), a collection of thirty-two fine photogravures with text, “after original photographs selected from the works exhibited at the International Exhibition of Amateur Photography” at Berlin, 1896. Published by request of the German Society of Friends of Photography and the Free Photographic Union. Edited by Franz Goerke. Large 4to, with twenty-five full-page illustrations, printed on toned etching paper. Published by the Berlin Photographic Company. Price, \$15.

“*Nach Der Natur*” is without doubt the most elaborate and beautiful publication which has yet appeared in photographic literature.

The series of photogravures which form the bulk of the book, include pictures by the chief medallists of the Exhibition. Among the familiar names we find: Henneberg, Alexandre, Hannon, Farnsworth, Stieglitz, Le Begue, Bremard, Baynton, Esler, David, Boehmer, etc. The text, which serves as an introduction to the pictures, is an essay, which tries to prove that pictorial photography may be an art. Even if all the pictures selected may not prove the case most of them are perfect gems. The photogravures, as such, are beautiful specimens of the most perfect of all photographic reproduction processes.

The library of every photographic club should include this important work, as those interested in pictorial photography

will find every phase of it well represented. A copy has been procured for the Camera Club Library. A. S.

**Sunlight and Shadow.**—A Book for Photographers, Amateur and Professional. Edited by W. I. Lincoln Adams. Illustrated. New York: The Baker & Taylor Co. Price, \$2.50.

We are often asked if there is any good book, or what is the best book, to tell a beginner all about photography. One is always tempted to answer, “there is none,” but that the sincere seeker after information ought not to be thus discouraged at the outset of his inquiries. But photography has been, from its very birth, such a changeling that any work designed to instruct us completely in its theory and practice, has become antiquated, in part at least, in a decade after its publication. So that he who would know photography in all its moods and tenses can never be satisfied with any one book, however extensive in its scope, but must supplement his studies with the later records of the experiences of the master minds who have devoted themselves to the investigation and practice of this fascinating art-science. The Scovill & Adams Company, recognizing this need, has from time to time published, in its “Photographic Series,” various small volumes designed to smooth the path of the beginner and likewise to initiate the advanced student into the mysteries of the higher walks of the art. This series now numbers nearly sixty books, and the latest number, written by W. I. Lincoln Adams, and picturesquely entitled “Sunlight and Shadow,” is a very welcome addition to the list. It is not likely that this little work will become old before its time, more especially as it does not treat of the mere technical processes of photography, a fair knowledge of which, by the way, is presumed on the part of the student. It is intended to help the alumnus to make pictures out of his photographs, rather than to teach him optics, or chemistry, or photographic manipulation. Much of its material has appeared in other publications of the Scovill & Adams Co., notably the *Photographic Times* and the *American Annual*, but not in such compact form nor in such sumptuous dress. Mr. Adams, in his preface, modestly disclaims having acted as more than editor, or compiler, of the



notes of a number of men who have become world-famous for their achievements in pictorial photography. But we think he has done much more than this. Not only has he written on several of the special branches in a masterly manner himself, but the whole book of 14 chapters, although embodying the ideas of many men of strong individuality, on subjects concerning which there is necessarily a vast difference of opinion, is so harmoniously blended by our author, that it reads like the production of a single mind, but a mind, however, extraordinarily gifted. It is as if we had joined a photographic club, in which Mr. Adams had introduced us to many of his most distinguished and talented friends. We are thus made acquainted with H. P. Robinson, who talks to us on Foregrounds, and Skies and Marines; with Alfred Stieglitz, who tells us about the Hand Camera and how to use it; with W. E. Woodbury, an authority on Instantaneous Photography and the Portraiture of Children; with W. A. Fraser, the author of Photography at Night; with J. Wells Champney, who gives us some novel schemes of Lighting in Portraiture, and with Xanthus Smith, whose hints on Choice of Subject form the introductory chapter of the book. Nor do these new-found friends confine themselves to a mere discourse. They give us example, as well as precept. The book is filled with beautiful illustrations, some made by the authors expressly for the exposition of their talks, but many selected by Mr. Adams himself, with admirable judgment, from the works of those who are noted more for deeds than words. All of the pictures are from half-tone blocks, even the full-page examples, and so perfect is their execution that we prefer them to any but the very finest photogravures. The full-page subject "Mending the Nets," by A. Stieglitz, is the finest half-tone print we have ever seen. It is hard to conceive how any copper-plate impression could equal this in richness of tone and transparency of shadows. Concerning the typography, binding, and general arrangement of this little book, we cannot speak too highly. Considered apart from its photographic purpose, its wealth and quality of illustration make it an addition to any drawing-room table, where it may take its place with volumes specially prepared for the midwinter holidays.

W. M. M.

**Bromide Enlargements and How to Make Them.** By J. Pike, London: Percy Lind, Humphries & Co., Limited. 6d. net.

This small book is No. 13 of the Popular Photographic Series published by the above firm. The subject is treated in a complete and comprehensive way, and all those interested in the production of Bromide Enlargements will do well to send for the book and read its contents carefully. Englarging will then become a pleasure. A. S.

**The American Annual of Photography and Photographic Times Almanac for 1898.** Edited by Walter E. Woodbury. Published by Scovill & Adams Co. Price 75 cents.

The American Annual of Photography and Photographic Times Almanac for 1898, has been issued and is a most admirable and notable number. Particular attention has been paid, in this the twelfth volume of the annual series to the advancement of pictorial camera work, by the presentation of several valuable papers dealing more or less directly with this subject, the most important question before photographers today, notwithstanding the claims of that will-o'-the-wisp, color photography, which has been persistently crowded into the field of consideration as an essential element of the art side of photography. The leading article, by A. Horsley Hinton, is a vigorous paper entitled "Simple Aspects of Pictorial Photography." It is written with burning enthusiasm, and leaves no doubt in the reader's mind that Mr. Hinton means what he says whether he uses the pen or the camera to express himself. We are glad that he did not attempt to analyze the four beautiful examples of his own work which illustrate his article, or to give mechanical rules by which the injudicious might be led into a servile imitation of his methods and effects. They sufficiently point his remarks by presenting just "so much of physical fact as will suffice to give the imagination an impetus, and no more." Mr. Hinton has merely shown in his essay how the thoughtful student may find the right path to picture-making, and has not hewn out the path itself nor stamped it with footprints into which the plagiarist may plant his clumsy feet. George Davidson ably seconds Mr. Hinton in some brief remarks on the points which make up "The



Good Picture." H. P. Robinson starts off in his usual didactic manner, but suddenly relents and gives us some delightful gossip on "Picture-making Places," with some illustrations of his own that remarkably resemble old-fashioned photography.

F. H. Day's article on "Photography Applied to the Undraped Figure" contains some sensible talk on a much misunderstood subject, and is thoroughly in accord with the principles advanced by Mr. Hinton, in demanding that every picture should have a well-planned, well-thought-out and well-executed motif; "for if *raison d'être* be not found in the subject or composition, its most beautiful lines merely cry for excuse, its cause for existence is nil."

We cannot review the volume at length, but will mention that the present rage for "Night Photography" may be stimulated

by the illustrated article by the great Paul C. Martin himself, the pioneer of picture-making by night, and modified by the ideas of Alfred Stieglitz, who puts in a plea for the suggestion of human life and action in these scenes, giving hints as to how it may be done, and that a little halation shown in the picture adds to rather than detracts from the desired naturalness.

Altogether the American Annual for 1898 is a valuable leaf in the history of the *res gestae* in photography. It is a "let-me-have-it-when-you-get-through" book, and if you lay it down anywhere some one is sure to grab it and read from A to Z before he returns it. Therefore get one for yourself; and when you have studied it sufficiently, put it on your favorite book-shelf, there to serve as a book of reference in years to come. W. M. M.



## Our Illustrations.

The frontispiece, "Vesper Bells," by Rudolph Eickemeyer, Jr., is dealt with in detail by the artist himself in an article to be found elsewhere.

Mr. Eickemeyer is one of America's leading photographers, his reputation extending throughout the photographic world. The reproduction is a splendid specimen of photo-mechanical work. It was executed by the Photochrome Engraving Company, New York.

Our other photogravure, "Rouen," by R. Demachy, of Paris, is a reproduction from a "gum" print by that exceptionally talented and versatile French photographer, who is the leader of the French school of pictorial photography, if we may so put it.

The "gum" process has come into prominence through the magnificent work done with it by Mr. Demachy in the past few years. Unfortunately this reproduction and also choice of subject, hardly show Mr. Demachy at his best. We hope in the very near future to produce a picture which will show him in his true powers. "Rouen" was produced about three years ago, the first year in which Mr. Demachy exhibited his "gum" work. At this year's Salon, it is said, his exhibit of some dozen pictures, all executed in this printing mode, was the attraction of the exhibition and created quite a sensation. His work is strong in its individuality and versatility. In America but few attempts have been made to use the "gum" printing process. The French and Viennese are using it most extensively. It is the printing method *par excellence* for all those who are seriously engaged in photographic picture-making. The photogravure is taken from the Colls' collection, "The Salon, 1895."

The half tones in the text are reproductions from prints by R. Eickemeyer, Jr., illustrating his article; Miss E. J. Farnsworth, taken from her exhibition, which is dealt with elsewhere; C. Puyo, Paris; John Gear, London.



### The Test Room.

The M. A. Seed Dry Plate Co., of St. Louis, has introduced a new Lantern Slide Plate in the market, under the not very euphonious name of "G. B. P. R.," which to the initiated stands for green, brown, purple and red, the colors supposed to be obtainable on this brand of plate.

We received a batch of plates for trial, and as a standard, we compared the Seed product to some English plates which have given us eminent satisfaction during the past year.

The Seed plate is extremely slow and can only be used for contact slides, using either magnesium ribbon, electric light, or daylight as the medium of illumination. As very few slides are made by contact, the

usefulness of the new plates is decidedly small. In our experiments, we found them to be 50 to 100 times as slow as the plate used as a standard, which plate in turn is slower than any American plate formerly produced. As for the grain and colors obtained, we found no advantages over the English plate. We succeeded in producing the various colors by varying the time of exposure and the developer. The slides are easily toned with any of the well-known toning formulæ. The glass used is excellent, being thin and free from bubbles. The price of the Seed plates is a trifle higher than that of some other good makes. Not having had the plates long enough, we can say nothing of their keeping qualities.

A. S.

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### Notices.

The Bausch & Lomb Optical Co. are continually perfecting new and useful apparatus for the use of photographers. Their latest production is called the iconoscope. This little instrument is a finder in the truest sense of the word, as it enables one to discern objects even in the darkest shadows with perfect distinctness. It is in this respect unlike any other finder yet produced, and in addition offers the advantage that the image is perfectly rectilinear. The size of the field is easily regulated to that of the lens with which it is to be used. The iconoscope is attachable to the camera by means of a very small metal "v" and may be instantly changed from horizontal to vertical.

Recent experiments with the bichromate of potash Rayfilter have demonstrated that excellent cloud and autumn leaf effects can

be obtained with ordinary plates and film. The Bausch & Lomb Optical Co., Rochester, N. Y., have therefore perfected a special mounting to fit the Bullet Kodak (the regular mounts fit nearly all other cameras), and every owner of a film or plate camera should write to Department N, above company, for a copy of their Rayfilter booklet with specimen pictures.

W. C. Cullen, sole American agent for the Paget Lantern Slide Plate, has sent us a box of these plates from the fresh shipment recently arrived from the other side. The plates, if possible, are superior to those previously imported. This brand of slide plate is increasing in popularity on this side of the water, and deservedly so, as it meets the most exacting demands of the most exacting slide-makers. Many of our best men use Paget's exclusively.

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**Kodak Works.** Published by the Eastman Company.

We beg to acknowledge the receipt of *Kodak Works*, an elaborately illustrated and well printed booklet, sent to us by the East-

man Kodak Co. It gives one a slight inkling of the magnitude of the Kodak business and the ever-increasing popularity of amateur photography. The booklet has been added to the club library.



# CAMERA NOTES,

The Official Organ of the Camera Club, New York.

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W. B. Post.

## A Word About Models.

BY CHARLES I. BERG.

To the photographer who makes figure work his specialty, there is no problem so difficult as the choice of a model. Lenses have not yet reached the state of perfection when they can take a composite view of the best features of a half dozen different models, nor do many models, or would-be models, possess the qualifications to be thoroughly acceptable. On the same principle that some of the celebrated figure painters draw all the studies first from the nude, so a photographic model ought to be well formed and shapely, even for completely draped work. An ugly turn of the wrist or a fraction too much flesh under the chin may mean the complete spoiling of an otherwise interesting composition. Still harder to realize is the peculiar fact that often a girl who is apparently beautiful and attractive does not photograph well, and the pictures turn out a disappointment to all concerned. The writer of this had an experience recently which illustrates this fact. The model was a very young girl with camellia white skin, and the dainty regular features that naturally are prime aids to success. She held her pose well and was interested in the work, her face was expressive and intelligent, and good results were confidently hoped for; but alas! the inexorable camera showed a straightness of the upper lip, an angularity in the chin, an ugly shoulder line (defects so trifling as not to be detected by the naked eye which had been fascinated by the beautiful coloring) and nothing of a whole morning's work worth keeping. It



seems sometimes as if a lens is like a warped nature that sees and comments only on blemishes, with no word of praise for all the good points.

As a rule, professional models or actresses give the best result, as the professional photographers will tell you. At one of the best known studios, a life sized photograph of a wealthy woman, formerly an actress, was much admired; she was in an evening dress with short sleeves and a long stemmed rose in one hand. The hand and arm were beautifully posed, and in commenting on it the artist said he had worked for half an hour to get her in proper position (the hand being very large and badly shaped), and *would never* have been able to take her in such a pose if her former training on the stage had not stood them in good stead.

Where, however, is the poor amateur worker to find his models? Even when he does secure one suited to his needs his friends soon tire of her, and suggest that a change would be desirable. The women of one's family and their friends may furnish an occasional pose, and sometimes to the younger girl Greek gowns and "dressing up" prove temporarily fascinating, but these sources are not reliable,—the Greek maiden is more than likely to suddenly remember an engagement, and the sweet-faced nun to have visitors announced just as she is properly arranged in her habit.

It is surprising and saddening to find how few of the well known artists' models prove satisfactory before the camera—so many women are poorly adapted to general figure work. Then many with good figures have homely or uninteresting faces. Sometimes a girl from whom good results are not gained at first, suggests through the expression on the pictures some special line of subject to which her face would lend itself in subsequent sittings; the idea may be elaborated upon, and she may become a great help. A merry smile suggests the Coquette, or the French Marquise; a plaintive, drooping lip and a rounded eye, the Madonna; and a heavy featured, dark woman demands Oriental draperies, as inexorably as dimples and an arch look want a scarf of chiffon.

The list of professional models and home talent exhausted, the seeker after the beautiful turns in despair to putting an advertisement in a newspaper. Results are numerous but not always encouraging; replies come from all grades of society—young ladies who think it would be a "lark," respectable young girls who wish to eke out scant pocket-money, poor and elderly females who "have been told" they were beautiful (but how many years ago deponent sayeth not), German nursery governesses and cloak models—always with a fair sprinkling of replies from the regular workers whose names are in every artist's notebook. A fair proportion of the letters are well written and correctly spelled, and it is rather amazing to see how many women of apparent refinement are willing to take to posing as a means of livelihood. It is pitiful, too, to find how few are adapted to such work. The photographer wastes much valuable time trying subjects who prove utterly valueless, and it is a proud moment when he finds a "new model" suited to his needs—if she is one who is able to assume a varying expression she is indeed valuable and likely to atone for many previous failures.



Perhaps the very uncertainty in figure work is what makes it most interesting to any one who embarks on this line, and once addicted to the habit the victim becomes ever more and more strongly enthralled and unable to withdraw, until usually he gradually retires from the other branches of the art and concentrates all his energies on this one most fascinating line of study.



### Relation of Photography to Art.\*

I doubt if there is anything new I can say on the Relation of Photography to Art, and yet I feel I ought to reply to the toast, if only to repeat what has been said, though in a better way, before.

In the first place, I wish to defend the use of the word "artistic" in connection with photography. What else than artistic shall we call that very welcome *something* which differentiates our pictures? There is a wide field legitimately given over to statistical photography, in which the record of facts must predominate. Immense service has been done science by photography, and every year sees new processes for lessening its untruths. Numbers of puzzling problems have been solved by its clear statements. But it is in that other field, where the will of the artist can have control, that I wish to assert his rights to recognition; and the finer his or her instincts, the finer will be the photographic victory. Here, then, is the important point to be made: What should we call all that accumulation of knowledge and that higher quality of poetic instinct which makes the work of one so infinitely superior to that of another.



Zafda Ben Yusuf.

In our club we have given Art a lower place than Technique; not, as I believe, because we value it less, but because the lower must be well built before the higher can be constructed. When we all know how to make perfect slides, then there will be no Technique to claim our attention, and the artistic choice and presentation of our work will be all that concerns us.

How long will it be before that day comes? Alas that Technique is still so powerful an enemy to our well-planned efforts!

\* Toast at the Annual Dinner.



What is artistic? Doubtless there will always be a difference of opinion even with the most gifted and best trained. What an inexplicable power is hidden under those words "most gifted," that unexplained something within us which makes success an unconscious effort, which seems to seize upon all phases of any problem and combine them all in their proper value—and to do this not once, not twice, but invariably. These gifted ones are greatly to be envied and greatly to be praised; but to the others who, through conscious, intellectual effort, come to great good, must also be awarded great praise. I feel they deserve greater praise because of their hard-earned success.

Artistic! Yes, let us keep the word and make it mean more and more as methods become controlled and thought and feeling have their sway. Selection, balance of parts, sacrifices of the unimportant, exaggeration of the most important, great singleness of purpose, an understanding of the value of line, of mass, of detail—these can produce artistic results as well when the camera is used as the pencil or the brush. The limitations are greater, it is true, but the route lies along the same pleasant valleys and over the same rugged hills, and there should ever be an intelligent sympathy between the artist and the photographer.

J. WELLS CHAMPNEY.



### When Distance Lends Enchantment.

Before the practice of photography became general there was seldom any complaint made that a picture covered too wide an angle or that it included objects too near the observer. One of the first lessons a student of perspective has to learn is to avoid presenting his architecture from too close a standpoint; while the point of view most convenient to the artist in drawing from nature, either animate or inanimate, prevents him from falling into the same error. It is only since the camera has been used as an aid to sketching that we have seen specimens of acute or violent perspective, and that has generally occurred in book illustrations, where the artist has slavishly followed the evidence of some very portable, and therefore small, hand camera, furnished with a short focus, wide angle lens, and unprovided with a ground glass on which to study the subject before exposure. While this lens tells truth just as well as a long focus narrow angle lens, it testifies the disagreeable truth that the artist, in his anxiety to make a big image on a small plate, has gone so close to his subject that its dimensions are large in proportion to its distance. This is the sole cause of what is sometimes, but erroneously, called distorted perspective. In order to be able to see an object as a whole, and at the same time to be near enough to recognize its several parts, it has been determined by experiment that the proper distance is three times its diameter. It is the favorite distance with artists and the usual distance of the arbitrary point of sight in perspective drawings of architecture. It is chosen largely for physiological reasons; for, while human vision includes an angle of about 60 degrees, it is a great effort to roll the eyes through more than one-third of this angle. Twenty degrees, therefore, being an agreeable angle for



comfortable vision, we may regard the ratio of the diameter of the object to its distance, one to three, which includes an angle of 19 degrees, to be normal. It is advisable that no graphic representation for artistic purposes be made of objects situated at nearer distances than two and a half times their diameter, a visual angle of 23 degrees. Keeping these ratios in mind when photographing, we need not worry whether we are using a wide angle lens, of either long or short focus, or not. As long as our original objects are situated at a distance of three times their length or height from the point of view, we may photograph them with a No. 1 Kodak or the Lick telescope, and the images will present exactly the same perspective, only in one case very small and in the other very large. We may sketch them, from the same standpoint, on the side of a house or on the back of an envelope; the perspective will still remain the same. It is a function of the ratio of the dimensions of the object to its distance and of nothing else.



Eastman Exhibition.

A. H. Stoiber.

Take the opposite case, where the object is situated at a great distance compared to its size. Here we have no appearance of perspective at all and a picture of an object at such a distance becomes a simple geometrical drawing. What an architect calls a front elevation is an enlarged representation of a building or other object as it would appear situated at an infinite distance. The visual rays become parallel to each other instead of proceeding in a cone having its apex in the eye, and objects no longer appear to diminish according to their distances. The wing of a building, for instance, situated 100 feet further away than the front wall, would be shown as large as if it were on a line with it, in such a drawing; and photographs of objects, situated at practically an infinite distance, taken with telephoto lenses, always exhibit this phenomenon. Consequently, neither the object viewed from a very short distance, nor the object situated at a very great distance, compared to its size, furnishes a legitimate subject for artistic representation or pictorial photography. This does not



Eastman Exhibition.

imply that a landscape should not have a foreground and a far distance, as well as a middle distance. In fact, no picture is a true landscape without including the representation of these three planes; but neither the foreground nor the extreme distance should have exclusive prominence and the former should include no object covering a large visual angle. Otherwise the foreground would become a study at close range and the other parts of



the picture would be thrown out of harmonious relation. If distance, then, lends enchantment to the view, it is more particularly the middle distance that should be kept in mind, though Campbell, when he penned that much hackneyed line, was inspired by the broadest kind of a panoramic view and was looking into the distant hills from Arthur's Seat, Edinburgh.

Must the wide angle, short focus lens, which can best photograph objects close at hand, and the narrow angle, telephoto lens, giving large images of objects at a distance, be then banished from use by photographers, as so often advised, and only long focus mid-angle landscape lenses be used in pictorial work? Perhaps so, but we must also remember that the small lens will give agreeable perspective if objects are not closer than three times their diameter, and that the telephoto lens may be used for objects near at hand, as Dr. P. H. Emerson ably demonstrated in a "naturalistic portrait" reproduced in the American Annual for 1895.

WILLIAM M. MURRAY.



## A Greeting to Our Friends.

The issue of the present number, the fourth installment of Vol. I., completes the first year of the publication of *CAMERA NOTES*, so auspiciously begun last spring. We believe we may claim, without inordinate boasting, that we have more than fulfilled the promises given in the initial number, both in letter and in spirit. We have made our journal more acceptable to the members of the Camera Club and furnished them with a new stimulus to artistic effort; we have reached a class outside the membership, as our subscription list will testify, and the promised photogravures, chosen from the best material the world affords, have been promptly forthcoming, nine having appeared in the course of four numbers, of which London, Vienna, Paris and Glasgow have each contributed one. And we think it may truly be said that all these have shown some achievement in pictorial photography and represented the evolution of some inward principle. Articles of interest have appeared, with liberal illustrations of half-tones and diagrams, most of them the work of home talent, but several by prominent amateurs of other cities, and we have kept our members in touch not only with the proceedings of the club, but also with the progress and elevation of photography. Two things are especially gratifying; one is, that part of the recent large accession to our club membership may be traced directly to the influence of *CAMERA NOTES*, and the other is the cordial recognition of the publication by the photographic journals, both here and abroad. It is not too much to say that the Camera Club, of New York, stands higher to-day in the estimation of the photographic world than either of the old organizations prior to consolidation, and this mainly by reason of the general appreciation of the character of its official organ. It means that if an American Salon is ever undertaken in New York, it will receive, if held under the auspices of the Camera Club, the confidence and support of the leading pictorial workers of England and continental Europe. We ask no higher reward for our labors than to see this event materialize.

It has been found necessary to raise the price of subscription to \$2 per year, the former rate of \$1 being ridiculously low. Nos. 1 and 3 are already out of print and there is quite a demand for full sets. The income from outside subscriptions and advertising has rendered the *CAMERA NOTES* nearly self-supporting, notwithstanding the fact that our entire membership, some 300 names, receives its copies free. If each of these should send us even one subscription, as has been suggested, *CAMERA NOTES* would prove, what we confidently expect it to be, a source of no inconsiderable revenue to the club.

THE PUBLICATION COMMITTEE.





Eastman Exhibition.

CORRIDOR.

## Two Kodak Exhibitions.

Eight years ago a toy camera, ycleped Kodak, a name, it is said, of Russian origin, was launched on the market by the Eastman Company, of Rochester, carrying a roll of paper film for forty-eight continuous exposures as a distinguishing feature. Its circular two-inch picture was ridiculed by photographers, and the phrase, "You press the button, we do the rest," was so opposed to all development of either science or art that its speedy banishment to the rubbish loft seemed a consummation devoutly to be wished. But some corporations, if they have no souls, appear to be endowed with brains, may be syndicates of brains, and also with courage and persistence. The company caused the Kodak to evolve. To-day we carry a small package, touch a spring, and out pops a large camera, like a "jack in the box," perfectly assembled for work; the 5x7 size not less portable, when closed, than the old original toy model. This folding Kodak has revolutionized the manufacture of photographic apparatus, and it is probable that in future all view cameras, of whatever size, will be made in no other form. Kodak has ceased to be a species; it is a genus, including every kind of portable camera. The roll of sensitive film has undergone no less remarkable transformations. Originally on a paper support and requiring to be stripped and transferred to a transparent mount, a delicate and difficult operation even for experts, it is now supplied on the transparent mount itself, in such a form that it can be inserted in the camera, by the merest tyro, in broad daylight. Thus the company has gone on constantly improving its product and enlarging its plant till, America proving too small for its operations, it has, for some years, been established in England and the Continent. But however wonderful have been the surprises sprung on us by the Eastman Company, the most astonishing achievement it ever accomplished was the exhibition and competition held last autumn in London, to which the Kodak world was invited to contribute. Liberal prizes were offered as an inducement, but few expected that the affair would prove anything more than a trade exhibition or were prepared for the revelation which would be made of the Briarean reach of the corporation. All the world was



found to own a Kodak and five and twenty thousand prints were sent to the competition. Royalty itself contributed its quota and, under the discriminating selection of Davison, appeared to exhibit a talent in the treatment of art motives as refined as it was unexpected. There was a little grand stand play here, and in the overwhelming display of the innumerable small prints, in portfolios and cunningly devised combination frames, could be discerned the methods of the accomplished, though liberal, advertiser. But even this did not detract from the merit of the exhibition as a whole and, while the different rooms were arranged in perfect keeping with the character of each division, the general harmony was always preserved. The apparatus and other manufactured products of the company, the printing methods and technical processes, the competition prints, and the loan exhibition of art work, were all displayed in separate rooms. It was in the west room of the New Gallery, in Regent Street, containing the loan or invitation exhibit, that the interest culminated, for here were seen prints or enlargements from the Kodak negatives of the most prominent of the photographic art workers of the world. In fact, this room, by itself, constituted a veritable Salon and in its presentation of the contributions of Hin-



Eastman Exhibition.

INVITATION ROOM.

ton, Annan, Davison, Sutcliffe, Robinson, Pringle, Dresser, and other famous names, showed that some extraordinary influence had been at work. It seemed as if the sacrilegious Kodak had broken open the Linked Ring's anointed temple and stolen thence the life of the building. For George Davison had become an officer of the Eastman Company, and under his artistic direction a revolution had been made in the methods of doing "the rest." Enlargements were carried to extraordinary sizes; printing was done through bolting cloths to lower the high lights and soften the shadows; various textures and tints of paper were employed; agreeable shades of brown, the results of uranium and alum toning, relieved the usual blacks of bromide; yet all the processes were adapted to harmonize with the individual character of the subjects. No less remarkable was the framing and the hanging of the pictures. George Walton, of Glasgow, the famous decorator of the 1897 Salon, had been given carte blanche in the arrangement of the galleries, and it is to his credit that, while he was not stinted in the use of money and was allowed



to indulge his fancy to the utmost extent in the decorations of the four rooms of the exhibition, and each was treated by him according to a different scheme, he never allowed his setting or ornaments to attract more attention than the exhibits. Had the exhibition been limited to the examples of pictorial photography shown in the loan gallery, there is little doubt that it would have out-saloned the Salon in its departure from conventional camera work and its endeavor to show nothing but what had a reason to exist, in the suggestions of beauty and feeling rather than the bald record of facts. As it was, all London was astonished and the people living round about.

The exhibition was carried to New York and repeated its London success, the loan division being supplemented by several additions by eminent American names. The decorations were substantially the same, only slightly modified to harmonize with the architecture of the National Academy of Design. The general arrangements were under the charge of L. B. Jones, of the Eastman Company, to whose energy and ability in the conduct of large enterprises the success of the New York exhibition was mainly due. To Alfred Stieglitz, an American member of the Linked Ring, was entrusted the honor of hanging and arranging the loan and art exhibits, and he accomplished his task in full sympathy with the spirit and intent of his English confreres, who had performed a similar service for the London exhibition. The loan collection filled the entire south gallery, the largest room in the Academy, and some of the finest gems were displayed in the corridor, at the head of the grand staircase, so that a favorable impression was made on the visitor from his first entrance. For twelve days the galleries were thronged with a continual procession of the most refined and cultured people of the metropolis, the attendance, by actual count, amounting to twenty-six thousand. And not merely those interested in photography were moved to attend; art decorators, upholsterers and frame makers, all found something to interest them, some lesson to learn, in this remarkable presentation and setting of a photographic exhibition. Many artists came, also; some were glad, some were mad, and, it is to be supposed, some caught the fad and bought themselves Kodaks that they might do likewise. But we have heard it remarked more than once, all this is advertising, clever advertising. Perfectly true. No doubt the Eastman Company will sell many Kodaks and much film as the indirect, or, if you please, the direct, result of this exhibition, but meantime it has spent about \$50,000, all of which has contributed to the pleasure of a large number of people, to the profit of not a few, besides raising the standard of photography and furnishing an example which will have an influence for good on every art exhibition that may hereafter be held in London or New York. These people have sown plenteously; will any begrudge them if they shall also reap plenteously? It is sufficient for us that they have let their light so shine before men that we have seen their good works. Thereby, pictorial arts have been elevated and in these two Kodak exhibitions has photography been glorified.

W. M. M.



Henry Troth.



## Long and Short Focus Lenses.

It is capable of simple mathematical proof, as will be herein shown, that for any given diameter of lens aperture all lenses, whether of greater or less focal length, simple or compound, give *the same depth of sharp focus* when focused upon any given distance, *provided* a standard size of image is chosen and the images produced by the several lenses are enlarged or reduced to the size of the standard. The diameter of the diaphragm above referred to is the diameter in inches and fractions of an inch, and not the relative diameter by which lens openings are usually compared, known as  $f8$ ,  $f11$ , etc.

The use of long focus lenses must be deemed merely a convenient way of enlarging the picture, and only useful as such. The effect is to combine into one operation the taking and enlarging of a photograph.

For example, the same result in depth of focus, quality of half tones, clearness and minuteness of detail ought to be arrived at whether a lens of 32-inch equivalent focus, with stop  $f64$  (*i. e.*, half inch diameter), is used, or a lens of 8-inch equivalent focus, with stop  $f16$  (*i. e.*, half inch diameter), is used, and the resulting negative then enlarged to the size of the first.

Having assumed a standard size of image to which size all images are to be brought, we may fairly say *that the depth of sharp focus diminishes as the diameter of the lens opening increases, and is independent of the focal length of the lens.*

One who has a six-inch lens with an aperture of  $f8$  ought to be able, therefore, to produce substantially the same results by enlargement, as if he had a twenty-four inch lens using an aperture of  $f32$ .

While the foregoing is true in theory, in practice there are special difficulties and advantages which attend the use of either method of producing the picture. Taking the last example we have:

As to length of exposure: The three-quarter inch opening, corresponding to  $f8$  of the six-inch lens, requires for an exposure only *one-sixteenth* of the time that the same opening corresponding to  $f32$  of the twenty-four-inch lens requires. The shorter exposure would record as delicate gradations of tone as the longer one, they being concentrated upon the sensitive plate and sixteen times as intense. The *quantity* of light passing through both lens apertures would be the same, but more concentrated by the shorter focus lens.

It is true that the time saved in the short exposure would again be lost in enlarging, but then minutes are unimportant while added fractions of a second in exposure may make the taking of a picture impossible.

As to focusing: While the advantage in short exposure evidently lies with the short focus lens, the advantage in focusing certainly lies with the long focus lens. The only thing that can be said in favor of the short focus lens is that on the ground glass the image will be much brighter—in the last example, sixteen times brighter. Ordinary care would answer in focusing with the long focus lens, while much more care would be required in focusing the shorter focus lens, increasing with the increasing shortness of



focal length. It must be apparent that as the smaller image is to be enlarged, its sharpness must be great in proportion to the number of diameters it is to be enlarged, and that by enlarging much of its sharpness will be lost. Negatives intended for enlargement should have the sharpness of lantern slides, a test which few negatives taken by short focus lenses, focused in the ordinary way, would stand. If tables of the depth



F. A. Engle.

of focus are used, the table should be that of a long focus lens which would produce the enlarged result. The danger is that the apparent sharpness of the scene upon the ground glass will make us content with a focus which is not exactly what it should be, and perhaps with a lens which is, in fact, somewhat inferior. It would be necessary to use a magnifying glass for focusing, and possibly also a plain sheet of glass in place of the ground glass, in which case the image could only become visible by using a magnifier.

After all possible care had been taken the difficulty would still remain that any error due to inequality in the surface of the ground glass, or the sensitive plate, or of the plate-holders, or swing-backs, or difference between the points of focus of the light rays by which one sees the picture and the chemical rays which print it, or the variations of position of the sensitive plate in the holder, would be magnified in the enlargement; and perhaps also the halation produced by small points of light being also magnified would produce less satisfactory results.

When, however, one considers how very great the enlargement is in the case of lantern slides thrown upon a screen and what excellent results in gradation of light and shade are obtained, it must be apparent that such moderate enlargements as would be required to make up the difference between what are deemed short focus lenses and what are called long focus lenses, present no very serious difficulties.

It would seem that the only limit to the truth of this comparison between the two results would be where such enlargements began to show the effect of the grain of the negative as one sees it under a microscope.

To put the matter of focusing in more exact language, it may be said that while the long focus lens is focused by the eye on the basis of a circle of confusion\* of  $\frac{1}{120}$  inch, a lens of one-half the focal length of the first must be focused on a basis of a circle of confusion of  $\frac{1}{240}$  inch in order that the

\*NOTE.—The circle of confusion referred to above may be described as the size of any point of the object photographed which is not in sharp focus, and is represented on the plate by a very small circular spot, which to the eye appears to be a point when its diameter does not exceed  $\frac{1}{120}$  of an inch. When a magnifying glass is used, the allowable circle of confusion is, of course, diminished, and may then become  $\frac{1}{240}$  of an inch, or  $\frac{1}{360}$  of an inch, or even less.



enlargement magnifying the circles to  $\frac{1}{16}$  of an inch shall produce the same final result.

So far, we have drawn no distinction between simple lenses of long focus, requiring a longer draw, and those of the telephoto type. For the benefit of those who may not be familiar with this last type of lens, we may say that it is a close approximation to the ordinary field glass, except that the lenses are corrected for the actinic rays of light, which affect the sensitive plate, instead of those rays which affect the sight more powerfully, and that the lens which corresponds to the eye-piece is larger. The simple long focus lens sends to the plate a straight, long-drawn-out cone of light, terminating in a point upon the plate corresponding to a point on the object. On the other hand, the cone of light from a telephoto lens is interrupted when it strikes the rear lens of the combination and is sharply diverted to one side, striking the plate at a much more acute angle than the corresponding ray from the simple lens. In other words, the cone of light is, as we may say, bent around a corner in order to reach its place on the plate. So sharp a bend must, in some small degree, affect the sharpness of the image, and is much more violent than any change of direction that the pencils of light undergo in the operation of, first, the taking of the picture by a short focus lens, and, secondly, its subsequent enlargement.

Although it is not strictly in point, it may be excused if attention is called to the advantage of having the lens opening as great as is possible. This is often advocated, but the reason seldom accurately given, which is that the same quality of result is not obtained by giving four times as much exposure, with one-fourth the opening, as would be obtained by one-quarter the exposure with a full opening. The action of a large quantity of light entering at the same time and acting for a short period will bring out lights and shades which a small quantity of light acting through a longer period would not distinguish. In the case of star pictures, for example, many of the fainter stars which would be printed by the full opening would not appear at all as a result of a longer exposure with the smaller opening.

If what has gone before is correct, it would seem to be a waste both of energy and materials in many cases for travelers and others, to whom bulk and weight are matters of importance, to use the larger cameras; and that substantially the same results would be attained by subsequent enlargements from small original negatives taken with large lens openings. If, however, it is more convenient to take the original negatives full size with less care in focusing and longer exposures, rather than subsequently to enlarge them, that, of course, would justify the use of large cameras and long focus lenses, but otherwise their use seems to be quite unnecessary.

In the *Photographic Times* of April last, the writer developed two equations, to be used for the purpose of determining the exact limits of the depth of focus with a given lens aperture, focal length of lens, distance focused upon, and circle of confusion. These equations are as follows:



$$D' = \frac{\frac{af}{h} \times \frac{D}{12}}{\frac{af}{h} + D} \quad \text{and} \quad D'' = \frac{\frac{af}{h} \times \frac{D}{12}}{\frac{af}{h} - D}$$

In the above equations,  $D$  = the distance focused upon, in inches, measured from one focal length in front of the lens.

$a$  = the diameter of the lens aperture, in inches.

$f$  = the focal length of the lens, in inches.

$h$  = the diameter of circle of confusion adopted, in inches.

$D'$  = the shortest distance in feet measured from one focal length in front of the lens, which will be in sharp focus; and

$D''$  = the farthest distance which will be so in focus.

On inspecting these equations, it will appear that  $a$ , the lens aperture, and  $D$ , the distance focused upon, both being taken as fixed quantities, the equation will not be altered by doubling the value of  $f$ , provided at the same time the value of  $h$  is halved; but  $f$  is the focal length of the lens, and  $h$  is the value of the circle of confusion. Consequently, halving the focal length and halving the diameter of the circle of confusion would still produce the same value for  $D'$  and  $D''$ , and the depth of focus remains the same. This demonstrates the rule mentioned at the beginning of this article, for if the permissible diameters of the circles of confusion are diminished in proportion as the length of focus is shortened, when the image produced by the lens of shorter focus is magnified to the same size as the image produced by the lens of longer focus, the diameters of the circles of confusion are also magnified to the standard size.

The foregoing has been largely based upon a theoretical lens, not taking into account the effects incident to compound lenses, but it seemed unlikely that, considering these, any of the foregoing statements would require material change. The fact that the equivalent focus of a combination is not constant, but increases slightly as the distance focused upon increases, ought, however, to be considered in any actual comparative test between two lenses as above. Anyone who is interested in that phase of the subject will find it fully treated of in the *Photographic Times Almanac* of 1888, page 145, by Ernst Gundlach. A full discussion of the difference between intensity and quantity of light will also be found in the *Photographic Times Almanac* of 1887, page 46 and page 50, by the same author.

Another article closely connected with the subject in hand will be found in the *Photographic Times Almanac* of 1897, page 155, on Astronomical Photography, etc., by Dr. A. Clifford Mercer, particularly as to the separating power of lenses at page 158. As to this latter matter, the writer is still in some doubt as to whether with a given diameter of lens aperture exactly similar results can be reached by the method above indicated, owing to the possible interference by halation with results otherwise obtainable by the short focus lens.

CHARLES E. MANIERRE.

*Dated New York, Jan. 5, 1898.*

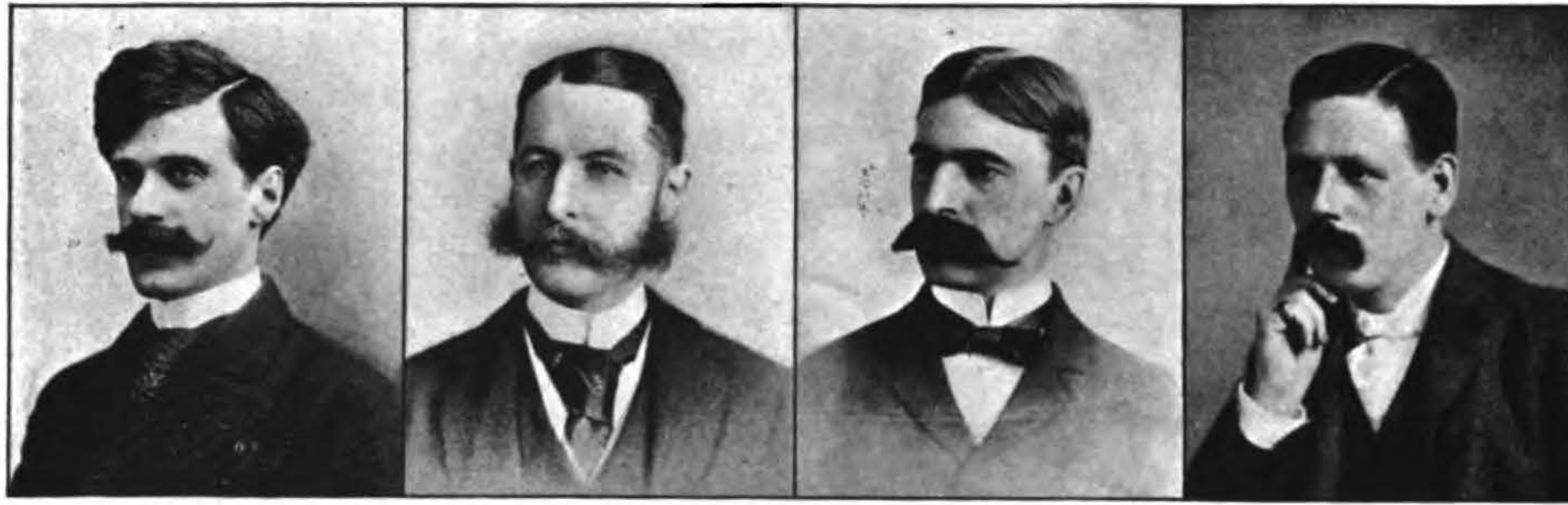


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*Vice-President.*

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*Secretary.*

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*Treasurer.*

JOHN BEEBY,  
*Librarian.*



## Our New Quarters.

The long discussed question of "New Quarters" has been settled in a most satisfactory manner, through the action taken by the club at the largely attended and enthusiastic special meeting held on January 26.

The entire eighth floor of the handsome new Bancroft Building, Nos. 3, 5 and 7 West Twenty-ninth Street, has been leased for a term of five years, together with a studio to be built on the roof after plans to be furnished by the club architect, Mr. Charles I. Berg.

The new rooms contain an area of more than 5,000 square feet, exclusive of the studio, which will add another 500 feet to the total space, giving the club ample room in which to grow amid surroundings that will insure a largely increased membership.

Arrangement of the new rooms has been placed in charge of a committee composed of Messrs. Stieglitz, Berg and Murphy, and it is confidently believed that on the 1st of May the Camera Club will enter a home worthy of its long deferred hopes and aspirations.

The building up of an ideal photographic club is not the work of a day, and time must pass before all the projects of the Board of Trustees can be fully realized; but with patience and consistent adherence to the plans already formulated, it seems safe to predict that our Greater Camera Club will not be unworthy of Greater New York.

The gratifying continuance of applications for membership points towards the time when some limitation must be imposed, and rumors of an increased initiation fee are already heard in club circles.

It is yet too early to say much of the interior arrangements of the new home, but a strong effort will be made to provide the most approved facilities for the several branches of photographic work, and at the same time the social requirements of club rooms will not be overlooked.



WM. BUNKER,

LOUIS B. SCHRAM,

WM. R. THOMAS,

JAS. T. VREDENBURGH,

*Trustees*



## Success!!

The trustees take great pleasure in announcing the completion of the \$2,000 fund for fitting up our new home. While this substantial sum is not all that could be used to advantage in this important work, it nevertheless assures better facilities than we have ever enjoyed. The thanks of the Club are due to the following lady and gentlemen, whose names adorn the subscription list: Miss Clarkson; Messrs. R. S. Adams, J. H. Adams, Agnew, Aspinwall, Balliard, Bridgham, Beeby, Bunker, Blythe, Bracklow, Carlin, Cassard, Colbron, Coutant, Dwight, Doering, Fraser, Flash, Goodwillie, Harper, Halman, Harris, Hitchcock, Joy, King, Lawrence, W. D. Murphy, Montant, Mann, McKune, McCormick, Nason, Obermeyer, W. B. Post, Piffard, Peck, Russak, Roosevelt, Roumage, Stebbins, Stieglitz, Schram, H. A. Smith, Scott, A. P. Schoen, Tompkins, Towner, Thomas, Tiemann, Van Woert, Vredenburg, Walker, Wiener, Wilmerding.



WM. D. MURPHY, *President.*

This result is gratifying in the extreme, as it does not represent any effort to reach all the members of the Club. No circular has been sent out and necessarily many members desiring to participate in the good work are still in ignorance of our plans. More money can be used to great advantage, and the trustees still hope to receive many voluntary offerings.



## Our Illustrations.

The frontispiece, "Coquette," by Charles I. Berg, one of our prominent pictorial photographers, was highly praised by London critics, when recently shown at the Royal Photographic Society Exhibition. It is one of Mr. Berg's happiest efforts. The reproduction, which does full justice to the original, was produced by the Photochrome Engraving Company, of New York.

"Lombardy Pastoral," by J. Craig Annan, of Glasgow, completes the series of photogravures for the year. It is needless to dwell upon the merits of Craig Annan's pictures, as they are accepted by artists as well as photographers as being among the genuine gems produced by means of the camera. His work is very highly appreciated by artists especially. The photogravure was etched and printed by T. & R. Annan & Sons, Glasgow.

The half tones in the body of our text are reproductions from prints by Miss Ben Yusuf, Messrs. W. B. Post, A. H. Stoiber (the picture received a second prize in the recent Eastman Competition), Henry Troth, F. A. Engle, W. D. Murphy.

Two of the half tones give an idea on what lines the pictures in the recent Eastman Exhibition were arranged and hung.

We also present our readers with the portraits of the present officers and the Board of Trustees of the Club.



## Lectures on Elementary and Practical Photography.

Two of the six lectures arranged by the Board of Trustees last October for members and friends, as an educational series, have already been delivered: the first, "Photographic Apparatus," by President W. D. Murphy, on Monday, December 20. His entertaining paper is here reproduced *verbatim*. Professor D. L. Elmendorf's lecture, the second of the course, was delivered on Monday evening, January 17, before a large audience of ladies and gentlemen, gathered together not less in anticipation of enjoying his wonderful colored slides than to hear his advice on "Choice of Subjects and Exposure." The lecture was, necessarily, mainly extemporaneous, but we present a synopsis of his remarks which embodies most of the instruction therein contained.



## Diamido-Meta-Dioxybenzine 1: 3: 2: 5, and Its Use as a Developer.

BY JAMES H. STEBBINS, JR., PH. D.

So much has already been written upon the subject of new developers, that it is with some hesitation that I venture to bring this subject before you, and I only do so, as the compound about which I am going to write is of particular theoretical interest, inasmuch as it departs radically from the rules governing aromatic amido, oxy, and amido-oxy compounds laid down by Lumière frères in the Bul. Asso. Belge, 1891, p. 700-708.

The compound in question was discovered by two friends of mine, Messrs. O. P. Amend and Felix Thiele, who, finding the product to be of great value as a developer, filed an application for a United States patent upon the same.

The theoretical side of the question was fully investigated by Dr. Felix Thiele, whose notes I can do no better than reproduce in this article, as they cover the ground thoroughly.

In the article above referred to by Lumière frères, they state that a product of the aromatic series, in order to act as a developer, must contain in the benzene nucleus at least two amido groups, or a hydroxyl and an amido group, which must stand in the para-position, in relation to each other. This rule also obtains, if the molecule contains a greater number of amido or hydroxyl groups.

A large number of compounds are then mentioned to which this rule is said to apply. Dr. Thiele, writing upon the subject, says:

"A comparison between the compounds enumerated and the theories advanced by Lumière frères as being necessary for the production of developing compounds, with the subject of our application for letters patent, will show that the suggestions of the writers,

Lumière frères, are entirely opposed to the views which led us to the discovery of our new developer.

Lumière frères have suggested a series of compounds which may develop the latent photographic image, provided they contain either one hydroxyl, and one amido group, or two hydroxyl groups, or two amido groups in para-position, but they have never taken the trouble to prove their theory by applying it to all the compounds mentioned by them. Further investigations upon the di and tri amido benzines have shown that only a few of these compounds bear out the theories of Lumière frères.



Eastman Exhibition. W. D. Murphy.

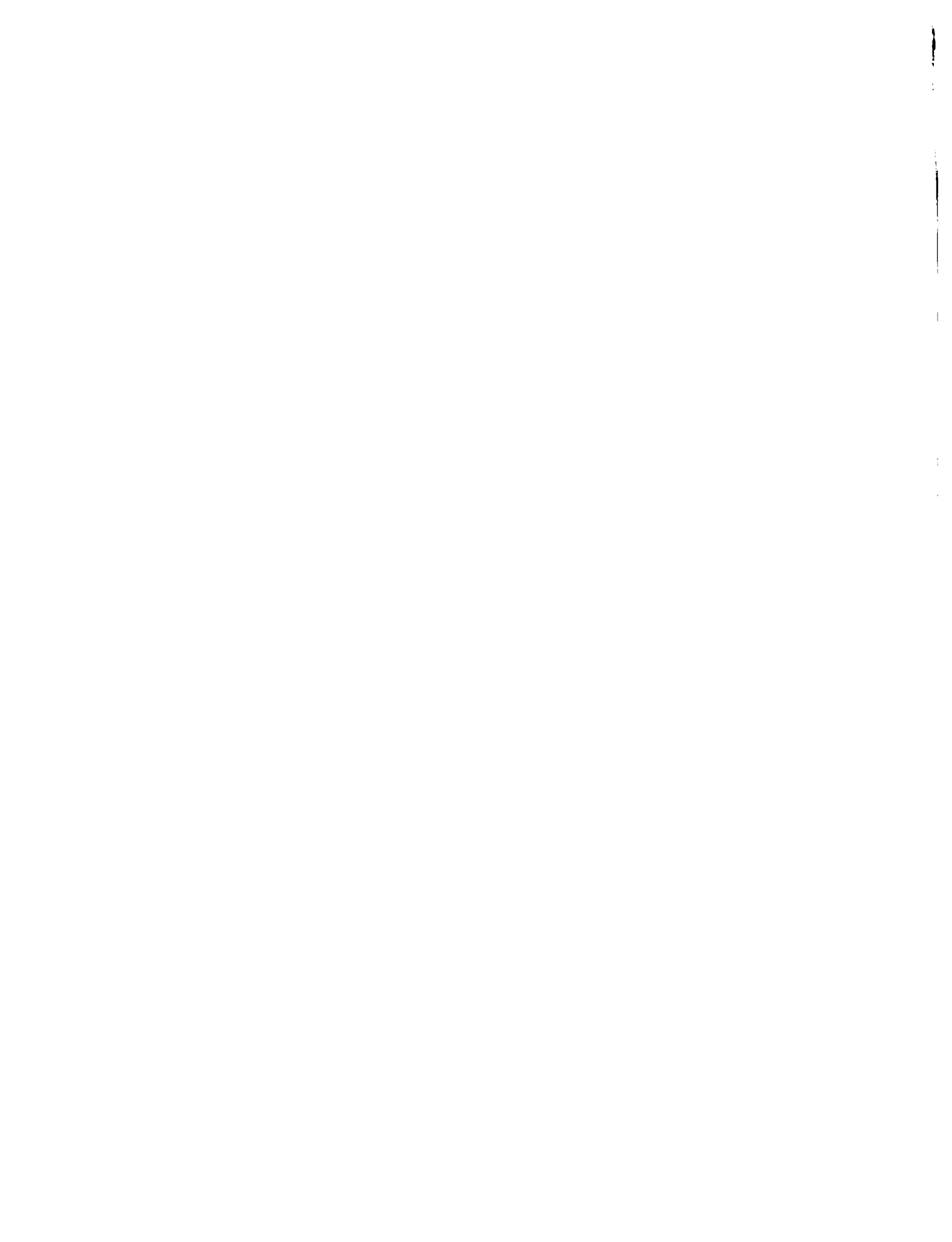




LOMBARDY PASTORAL

By Craig Annan







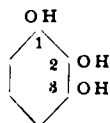
The compounds experimented with by Lumière frères were para-substituted compounds. These compounds were used, as they are much more easily obtained than their isomers; but among them no meta-dioxybenzine derivative, or even resorcinol itself, was tested as to its developing power, on the assumption that meta-substituted benzene derivatives would not develop, and hence it was taken for granted that the same rule applied to the resorcinol derivatives.

We were the first to doubt Lumière frères' hypothesis, and to prove that their law was not infallible we thought it wise to test the action of diamidoresorcinol upon the latent image.

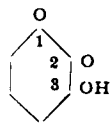
The results obtained far surpassed our expectations, as the compound was found to work quicker, and to give clearer and cleaner plates, than any of the other developers known to us. The results obtained closely resembled those produced with pyrogallol, which led us to the conclusion that benzene derivatives substituted in the ortho-position produce the best results as developers.

This will be easily understood when it is remembered that all compounds substituted in the ortho-position easily form so-called anhydrides; there even being a series of bodies of which only the anhydrides are known—as, for example, oxindol, isatine, etc. The formation of such compounds is due to their power of splitting off water, even in aqueous solutions.

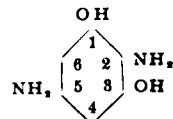
Pyrogallol is undoubtedly an ortho-substituted benzene derivative, as its formula clearly shows:



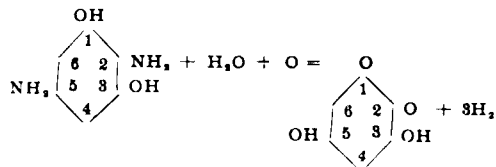
The two hydroxyls 1 : 2, coming in contact with oxygen under certain conditions, split off their hydrogen atoms, thus yielding a new body, known as meta oxychinone:



If this theory is correct, diamidoresorcinol should react under like conditions in the same manner, as its formula somewhat resembles that of pyrogallol.

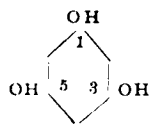


This indeed was found to be the case, as may be seen from the following equation:

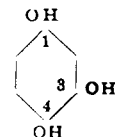


The new body thus obtained is a symmetrical meta dioxychinone.

The constitutional formula of diamido-meta-dioxy benzene,  $O_1H: O_2H: N_2H_2: N_2H_2$ , was lately proven by us, while making our researches on the subject of resorcinol derivatives.



If resorcinol be fused with caustic soda, phloroglucinol will be obtained, but never oxyhydroquinone. In the same manner diamidoresorcinol may be obtained from di-nitrosoresorcinol, having the constitutional formula  $O_1H: O_2H: N_2O: N_2O$ .



It would seem as if the hydroxyl group, in the meta-position in the resorcinol, repulses strong reagents in somewhat the same manner as the CHO group in benzaldehyde



forces a new substituent to enter the meta-position, which in this case is naturally the position "5."

The above described diamido-meta-dioxybenzine is remarkable for the clearness and intensity of its action upon the haloid salts of silver, good results having been obtained with it when pyrogallol, oxalate of iron, para-amidophenol and other developers failed to act. Another advantage of this developer is that, being neutral or slightly acid in reaction, it has no softening action upon the gelatine films, which is at all times desirable, and especially in warm weather.

A practical method of using this product is as follows: Dissolve 1 part of the diamido-meta-dioxybenzine, 0.1 bromide of soda and 7.2 parts of sulphite of soda crystals in 180 parts of water, and apply to the exposed plate in the usual manner.

Some little time will elapse before the reduction begins, but, once started, the action is rapid and steady.

I have brought this product to your attention, not because it is a merchantable article, but purely because it is of theoretical interest, as being a departure from the generally accepted theories governing such bodies at the time that Lumière frères published the article above referred to, and I am informed that later experiments have caused these gentlemen to change their views, to the extent of also including the meta-derivatives of benzine among the possible reducing compounds.

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### A Series of Important Exhibitions.

The Vienna Camera Club, which has ever been a most important factor in the development of pictorial photography, and which, besides advancing the interests of the art, has contributed some of the brightest lights to the photographic world, is at present holding a most important series of exhibitions, exclusively devoted to pictorial photography. These exhibitions, of which there are to be four, are each limited to one hundred selected pictures, and are to illustrate the development attained in this new art in those countries seriously interested in it.

The exhibitions, each of which will be open four weeks, have been arranged as follows:

First: Germany.

Second: Austria.

Third: France and Belgium.

Fourth: Great Britain and America.

The two English-speaking countries exhibiting together, and each exhibition having been limited to one hundred pictures, it has been arranged that America be represented by thirty pictures, a very fair proportion considering that Great Britain is the mother country of pictorial photographers and contain many more first class photographers than America. Mr. Alfred Stieglitz, having been appointed a committee of one by the Vienna Camera Club to select the American pictures, and it being understood that only work with a strong individuality and special merit was desired for the purpose, has chosen eleven American photographers besides himself, to represent this country. The list is as follows:

The Misses Zaida Ben Yusuf, New York; E. J. Farnsworth, Albany; F. B. Johnston, Washington, and Messrs. F. H. Bay, Boston; W. B. Post, C. I. Berg, S. Hollinger, R. Eickemeyer, Jr., all of New York; J. E. Dumont, Rochester; H. Troth, Philadelphia; and E. Lee Ferguson, Washington. Only prints are eligible to these exhibitions as the Europeans do not include lantern slides in exhibitions of this class.

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### Our New Librarian.

John Beeby has been appointed librarian in the place of Mr. Duffield. Mr. Beeby is now hard at work in straightening out matters, the library having been sadly neglected for years. The new librarian certainly deserves great credit in undertaking such a huge task. He proposes, in due time, to make the library the most representative in the country.



## Lecture—Photographic Apparatus.

(Delivered to the Camera Club, New York, December 20, 1897, by William D. Murphy.)

In inaugurating this course of lectures upon Elementary and Practical Photography, it would be well to state at the outset the controlling motive of the series, to wit:

The hope entertained by your Board of Trustees, in whom the club has rashly lodged the widest power for good or evil, that by this means such masters of our craft as Stieglitz and Fraser may be induced to turn State's evidence, as it were, and reveal to us all the secrets of their necromancy in the photographic art. In pursuance of this idea your President has been offered up as an innocent sacrifice on the altar of duty, to break the ice with a preliminary skirmish on the subject of "Photographic Apparatus," a topic upon which more light might perhaps be thrown from the pages of an illustrated catalogue than from the lips of old Demosthenes himself.

However, it is possible that a few selections culled from the garden of personal experience may not be too wide of the mark for the purposes of this little talk upon the tools of our trade, so without any claim as an authority upon the subject I will endeavor to touch upon some of the essential merits and defects of the various articles that go to make up the outfit of an amateur photographer.

In the first place, let the proposition be clearly set forth that the prime essentials to successful work as a photographer are patience and the faculty to persevere toward the desired end in spite of the numerous difficulties that beset the art in all its stages.

The beginner who has confidently entered the field relying upon that seductive and widely circulated fable, "You press the button and we do all the rest," or who counts upon elaborate apparatus to insure him a short cut to championship honors, is certain to soon experience a deep-seated disappointment and will surely pass under the shadow of a widespread gloom.

Not until he realizes that brains and hard work are the foundation stones of success in photography, as in other callings, will he approach even the outskirts of the true domain of the photographic arts, and it is equally true that, when he has learned to conscientiously apply this principle he will find success close at hand, whether his photographic apparatus is plentiful or meager. In fact a multiplicity of apparatus is a stumbling-block in the path, and it is infinitely better to fully understand the possibilities of a limited outfit than to wander in hopeless confusion amid a superb assortment of unknown lenses and perplexing shutters.

Plates are not the only things that become fogged by injudicious use; the mind of the operator is subject to mental fog that is as dense as any chemical product, and interferes as seriously with success.

At this point it would perhaps be as well to touch gently upon the theme assigned me, in order to keep on good terms with the Trustees, so let us first consider the needs of a photographic beginner in the way of apparatus.

Nine-tenths of the beginners enter the field lured by the hand camera, and to such novices almost any picture-making box offers equal opportunities for his initial efforts, and yet it is a singular fact that to the veteran camerist nothing is more troublesome than to secure a satisfactory hand camera.

The question of lenses naturally goes hand in hand with the camera problem, but the novice carries not to consider such small items. All he wants is something that will take pictures under any condition of light or shade, and of course some truth-loving dealer can sell him just what he wants. Heaven forbid that we should say anything unfriendly of the dealer in photo supplies; we must all trust him, and it will be indeed a cold day when he declines to trust us.

But it is obvious that the photographic aspirant should take advice from some expert friend, or better still join a camera club forthwith, and place himself in touch with good fellows who will give him many a lift over the Chilkoot Pass of his novitiate which leads to the Klondyke of pure delight revealed in by the post graduates of the art.

But to return to the vital matter of selecting our first camera. Personally I should advise a tripod box instead of hand camera for two reasons. First, the beginner will



commence to understand the situation much more easily if he starts in to work under a focusing cloth. The ground glass tells its own story of focus and of composition, while the "finder" of the hand camera is a delusion and a snare, being rarely in sympathy with the lens, and also being possessed of the misleading faculty of making all scenes look like pictures—a distinction easily appreciated when the resulting prints are brought to light. Secondly, the operator will do less damage to the feelings of his friends, as he will take less pictures by tripod than by hand; he will have fewer failures to account for, will save lots of money and will learn to develop his exposures himself instead of sending valueless rolls of film to be professionally developed for a valuable consideration.

As to the specific variety of camera to be selected, nothing need here be said; but as to size, it is distinctly advisable to start in with small plates, 4 x 5 or 5 x 7. Indeed the tendency of the expert camerist of to-day is toward these sizes in preference to the more cumbersome and more expensive full plates. It must be remembered that a lens of a given series designed to cover a 4 x 5 plate, takes just as much picture as a 10 x 12 lens of the same series, the angle of view being the same, only of course the detail of the picture is reduced in proportion.

Having secured a satisfactory camera with a good firm tripod, the lens must next be considered, and here the widest latitude exists for personal taste. No one make of lenses can be set above all others for universal work, and it would be difficult to even demonstrate that any one make is superior for even a special line of work. This is proved by the fact that of a dozen expert photographers few would be found to agree upon the same make of lens as possessing all the most desirable qualities.

Personal inquiry of many authorities leads to the above conclusion and it seems safe to advance the proposition that any good lens, when properly used, will produce satisfactory results in the way of general work. It is true that modern scientific research in the lens factory has led to superior types of lenses correcting astigmatism and yielding sharp definition to the very edges of the plate; but in comparing the work of one of these new lenses with the work of old ones it is not every one who is willing to give up his old favorite of the rapid rectilinear type for the newcomers but there is a marked superiority in the matter of speed, owing to the increased aperture and astigmatic correction.

Having thus skillfully avoided the danger of advertising, or depreciating any one's pet make of lenses, let us assume that a 4 x 5 tripod camera and a lens with a 6 inch focus has been selected, together with six double plate-holders, so that a full box of plates may be loaded at one time. One dozen plates under ordinary circumstances should be ample for a day's outing. Make your exposures deliberately and try to make every exposure yield a picture. One real meritorious picture per day would be a grand average for the best photographer to score during his summer vacation. Assuming that we are now supplied with the fundamentals of an outfit, we will turn our attention to the dark room. First in importance is a safe and comfortable light. If we ruin our eyesight in the early stages of the game by using a one-candle power lantern we will derive little pleasure from the artistic results to come later on.

Get a lantern big enough to admit of using gas if possible, an argand burner is best. No item of all your photographic outfit is more important than an adequate lighting plant. Artificial light is always better than daylight, even when the latter can be safely controlled, the light from the sun varying with every hour of the day, and each day being likewise upon an independent basis. A changing light is most deceptive in development, the judging of density being difficult enough under the most favorable circumstances, so by all means secure a uniform light.

As this paper is not supposed to deal with negative making, we will not go at length into the furnishing of the dark room, or the selection of a standard developer. We could easily secure plenty of testimony to prove that each of the popular developers, like Abou Ben Adhem's name, "Led all the rest," but this beverage we will pass from us to a later lecturer. But before leaving this subject let a word be said in favor of vertical fixing, and washing tanks; a mention may also be made of a simple device for quickly washing plates when only a few are being put through at a time. I refer to a washing-board, simply a piece of board a little wider than the plates, and long enough to hold one or several plates. The board should have raised edges to prevent the water from escaping at



the sides, and when propped up at any angle under the faucet it affords the quickest kind of washing for the plates put upon it. The thin veil of constantly changing water will effect a sufficient removal of hypo in ten or fifteen minutes.

Passing by the painful experience of the first few weeks of exposing, developing and spoiling plates, we will suppose ourselves possessed of a good negative full of detail, well balanced in composition, and showing proper gradations of light and shade.

Then comes the awful regret that it is only a 4 x 5 plate, when it possesses beauty sufficient to fill a large and expensive frame. Here is where we again pick up the cue or "apparatus," and we vainly look for a satisfactory enlarging and reducing camera.

The catalogues show us attractive cuts of just what we want, but investigation reveals the fact that the implement is as big as a freight car, requires a trestle like a railroad bridge, and is as hard to manage as a mule.

But at the club, or elsewhere, we get a pleasing enlargement made and then realize the wisdom of the small plate idea, for out of a hundred pictures only one is good enough to justify so much superficial area. The real place for an enlargement is upon the lantern screen, and to secure it we must make a slide from our pet negative, either by direct contact, which requires no apparatus other than a printing frame and the dark room, or by reduction which calls to mind an old enemy, the elephantine enlarging and reducing camera. Happily a little ingenuity at home will enable us to construct a rough working arrangement for reducing negatives to slide dimensions, using our regular out-door camera as a basic point. Take a solid board five feet long and as wide as the bottom of the camera, along the left edge of the board nail a strip of moulding projecting half an inch above the surface of the plank. Procure a box about the same size as the outside measure of the camera, knock out the bottom and fit in grooves a common kit to hold your negative; the kit must move freely sideways. If this box is properly centered on one end of the plank, and the camera placed upon the plank a couple of feet away, the arrangement having been put upon a table, or propped up on the window sill, with a sheet of ground glass hanging in the window behind the box that holds the negative, you have a rough but serviceable reducing camera at a purely nominal expense.

The sliding front of the camera gives vertical range while the horizontal motion of the kit in the negative box permits of lateral adjustment.

Small kits to hold the lantern slide plates can be put in the ordinary plate-holders, and this crude arrangement will turn out as good work as a regular reducing camera, and have the advantage of occupying less space. What you really do in making a slide is to photograph your negative upon the slide plate, by light transmitted through the negative itself.

If the old idea of doing this work through a needless tunnel is any comfort, you can easily cover the box and camera with the focusing cloth held up by two light rods resting on the box and camera, but experiment has proved this to be an unnecessary precaution. The box holding the negative should be large enough to prevent direct halation from the window; that is to say, when looking through the ground glass of the camera no image of anything but the negative and its surrounding frame should be seen. It is also well to blacken the inside of the negative box.

The camera slips easily along the board, held in alignment by the raised strip of moulding on the edge, and it is a very much simpler matter to get just the size reduction required than when working with the regulation outfit. The weight of the camera affords enough friction to hold it in place while taking out and returning the plate-holder, but if absolute stability is required, a slit cut in the middle of the plank to admit the tripod screw from the under side will insure it.

We have now seen that the simplest of outfits, at a most reasonable expense, will give us the entree into the charmed circle of photography; negatives, prints, and slides, all being placed within the reach of any intelligent beginner.

Printing methods find no place in this little talk, but under that head it may be permitted to mention burnishers, of which I can only say, *don't get one*. It is better to start in right and make your prints on the more artistic matt surface, or platinum papers, which require no burnishing, and yield results so infinitely superior to the old glazed surfaced photograph, that in the scale of merit they deserve to rank at a ratio of one to sixteen.



It may not be out of place at this point to take up the question of hand cameras more in detail, for while there is little room to doubt that the tripod and time exposures are the surest means of securing art pictures, there is still a wide field for hand camera work. Personally, the ideal hand camera has never materialized in my presence, but it is easy to outline the requirements of a perfect one. The box should be of the closed variety, rectangular and solid in construction, with an easily adjusted back-focusing arrangement, the lens being fixed at the front, and supplied with a shutter that is always set for exposure. Such an arrangement is a great saver of time, the box is always ready for use, so that the artist has plenty of time to catch his snap-shot and get away before the victim realizes that he is being "taken."

The ideal lens should be so adjusted as to give a universal focus at any distance beyond, say, twenty feet; but up to date this is an idle dream, so far as the higher type of lens is concerned. The usual six or seven-inch focus lens, now used in our hand cameras, will not give a universal focus at less than 100 feet.

From the above outlined description of an ideal hand camera, it may be said that some of the small boxes of the bull's-eye type nearly approach the standard, and this is in some measure true, excepting, of course, of the lens, which falls far short of the desired perfection.

Some of the new folding cameras are marvels of design and workmanship, and possess the great advantage of extreme compactness. But cameras of this type involve much loss time in opening and adjusting for work, and are also very difficult to hold in level position.

A rectangular box held in the hands shows certain lines that assist the eye in determining the correct position, while the angular lines of a projecting bellows acts as a confusing factor in a problem that is not so easy as it looks to be.

Many of the best amateur workers prefer a longer focus lens for the hand camera, on the ground that it secures larger detail and enables them to pick out the center of a picture without the disturbing elements of an exaggerated foreground and a too copious sky.

But be the focus what it may, varying according to the taste and requirements of the artist, the lens must possess extreme rapidity to be suitable for hand camera work, for the difference in light called for by lenses working at  $f/8$  or  $f/11$  is just 100 per cent., a difference as wide as the margins between success and failure, when gray day or rain pictures are in question.

Some of the newer lenses work satisfactorily at  $f/4$ , giving the maximum of illumination up to date.

Speaking of lenses, the telephoto lens must not be passed by in silence, although the lecturer has not personally wrestled with it, believing that there are chances enough against the strolling amateur already, without adding astronomical complications to the case.

For certain purposes the telephoto, with its power of magnifying distant objects, is of great value, but the ordinary amateur has as yet felt little call to add it to his outfit. A telephoto attachment can be added to any of the standard lenses, the combination being simply screwed on to the tube, where it acts to the lens as a telescope does to the eye and magnifies in proportion to the length of the focus, which is necessarily so extended as to call for a camera of very long extension and a tripod of great rigidity.

We have as yet said little in regard to a most important item of an apparatus—namely, the shutter; and here again I am confronted by the specter of advertisement, but the three makes of reliable shutters are so well known to you all that nothing really new can be said of them. Personal experience has led to the conclusion that it is better to own one good shutter and understand it thoroughly, than to possess all three and be but dimly acquainted with their tricks. The lecturer once photographed for two days amid the beautiful scenery of Lake Como and the St. Gothard Pass, only to subsequently learn that owing to an imperfect knowledge of a new shutter, he had been giving instantaneous exposures that lasted until the next one was made, ranging from ten minutes to half a day. Of these three types of shutters we need but briefly consider the general construction, looking first at the Iris diaphragm type, constructed after the principle of the iris of the human eye, opening from the center and so adjusted as to give a so-called instanta-



neous exposure ranging from 1-100 part of a second to three full seconds, by one pressure of the bulb.

Secondly, we have the "wing" shutter, the exposure being made by two wings passing the lens at a speed regulated to suit all requirements; this is a serviceable type admitting of greater speed than the Iris style.

Thirdly, we have the curtain shutter, operated like a spring roller window shade and giving a very full and even illumination of the plate. To this type belongs the focal plane variety so popular for the most rapid of instantaneous work.

A subject of more than common interest to your lecturer is the necessary apparatus for a traveling amateur, and a few words thereon may perhaps be pardoned.

Few things are more pleasant than to be able to return from a far away trip well supplied with photographic memoranda of places and of people visited. A personal experience of more than 30,000 miles of journeying with my camera, has naturally revealed many difficulties to be avoided and many expedients to be resorted to, and at the risk of unduly prolonging this talk, one or two details must be mentioned.

If serious photography is to be attempted, glass plates must be mainly depended upon, though for some lines of tourists' work the new film cartridges are of great advantage. If possible a separate trunk should be set apart for the photographic supplies if a long trip is planned, and for the itinerant photographer no comfort is greater than to have his photo trunk especially partitioned to hold the several articles of his outfit and a plentiful supply of plates.

Regarding plates, it is risky to trust to picking them up en route, for size and quality are not always obtainable outside of the larger cities.

As to cameras for such a trip, there is room for wide difference of opinion, but the speaker generally takes two, a 6½x8½ tripod and a smaller hand camera.

The chief annoyance that the tourist experiences is in changing his plates, even at night time in his hotel the room is nearly sure to be well lighted from a transom over the door. This trouble can be avoided by the use of a light proof changing bag that will admit of filling your holders in broad daylight, if made like the one that I have the pleasure of showing you. It may somewhat suggest a pair of bicycle bloomers, and like the bloomers it was not built for purposes of ornamentation.

With a little practice 6½x8½ plates can be easily handled in it, packing away the exposed plates face to face in numbered envelopes in the box from which the fresh plates have been taken.

A careful record of each exposure should be made, to insure intelligent development upon arrival home.

These few suggestions are offered in the hope that some grains of sense may be winnowed from the chaff, and that perhaps some worthy brother of the camera may find profit therefrom.

And now, gentlemen, as far as photographic apparatus is concerned, I feel that I have touched the hair but lightly, for in truth it is not an inspiring subject. The annual auction sale in these rooms tells its own sad tale more eloquently than could reams of rhetoric.

Memories of the last auction arise before us, with apparatus "thick as autumnal leaves in Vallambrosa," and the solemn tones of the auctioneer are almost heard again as he chants the sad requiem of our mistakes. We see our one-time favorites passing under the hammer, one by one falling into new ownerships for nominal considerations, and then in a moment of temporary aberration of mind we find ourselves buying some unknown article at a price exceeding its original cost to the proud seller, who sits benignly by and wonders why we bid on it.

These scenes are too painful to dwell upon, and I must close, feeling that in treating upon the subject of apparatus I have been as awkwardly placed as was the new minister in a New England village.

Soon after his arrival Bill Jones, the town reprobate, died, leaving such a bad reputation that none of the older ministers would undertake his funeral services. They put it off on the new parson, and he made an heroic attempt. He commenced his sermon with the statement that "the departed was born in the first year of the century," and then made no further allusion to the corpse, but proceeded to eloquently describe the wonderful events and inventions since that date, and closed with a glowing and patriotic picture of the future of the nation.

When the sermon was over the consensus of opinion in the congregation was that: "It was a great opportunity for the new minister anyhow, and that he ought to be thankful for having such a subject as old Bill Jones."



## Choice of Subject and Exposure.

(Extract of lecture delivered on Jan. 19, 1898, by Prof. Dwight Lathrop Elmendorf.)

There are photographs and there are pictures, and not many of our photographs are pictures. Why is this?

Perhaps there was too much subject and therefore too many points of interest, causing the confused impression one receives upon looking at an overcrowded show window; we pass on and soon forget that there was anything to see.

Parisian florists teach an important lesson in the simplicity of their window, and not only our florists, but we photographers might do well to study the consummate art often there displayed in the disposition of a bunch of flowers and a bit of drapery.

If some of our fine lenses only could, I am sure they would cry out in distress when pointed at some conglomerate mass of subjects, any one of which might make a picture if the others were subordinated.

Peradventure there was not enough subject.

The error is sometimes made of attempting to depict the uninteresting simply because of some technical difficulty, and probably for this reason we see many curiosities which are out of place in an exhibition, unless set apart with others of similar character.

That the commonplace may be made most interesting under skillful treatment no one will deny after seeing the clever work of some of our best workers.

We may think that we will get fine pictures because we have the finest lens and an expensive camera.

Most assuredly, when the lens is adapted to the plate, photography will give an exact impression of what was before the instrument, but it does not follow that the result will be artistic or a picture.

I take no account of the technical or the mechanical processes in the making of the negative or print, presupposing that we all are perfect in these respects.

The result artistically depends either upon chance or upon the mind behind the camera.

Given an artistic mind behind the camera, the possibilities of photography are almost infinite.

It will seize upon opportunities too commonplace to many and produce charming pictures.

Another reason why so many photographs are not pictures is that we are prone to imitate the work of another.

This tendency is generally conducive to failure from an artistic standpoint.

Let each one be himself and express what nature reveals to him, if he wishes to cultivate artistic feeling; otherwise he becomes a mere copyist, which means a state of coma as far as art is concerned.

If nature makes us think, let us endeavor to transfer the thought to our negative, but do not force a couplet or pretty poem upon poor unoffending nature unless she yields willingly.

Have a reason for your picture and it will of itself demand the right to exist.

Then again consider the masterpieces of the old masters; they are not in every respect perfect, frequently the drawing is bad, and yet they hold and always will hold their place in art.

Let it be granted that they might have been more perfect, yet withal they teach that there is something more than mere form in art.

Not many of the rules of art can be applied to our work, nevertheless when we consider a subject we must obey at least some of the laws of composition, and see that the chief lines balance and that the lines of perspective are not distorted.

It won't do to place the camera in any chance position and press the button. We should always remember that there is more than one way of looking at a subject, and it is advisable to stop long enough to discover if there is not a better point of view than the one chosen.



If our subject be still life, the subject itself can be turned and posed until we are satisfied that we have it at its best.

It is well to study a living model without permitting the same to become aware of the fact, for it is simply disheartening to have your model stiffen into the pose of a wooden figure, somewhat like a tobacconist's sign or a Central Park statue, which seems to be the common idea of posing. Since we cannot move a landscape we must move our camera.

When we are convinced that no better point of view is possible, we must turn our attention to the lighting of the subject, and this needs most careful study.

How often have we obtained the best position for our camera only to find our subject badly lighted.

If we were Joshuas we might overcome this trouble, but as we are not, we must either wait or come at some other time when Old Sol may be pleased to give us what we desire.

It is never advisable to photograph a landscape during the middle hours of the day, unless the day be dark and dreary and we are after such effects.

The early morning or late afternoon light will yield rounder and more pleasing results, the shadows when well treated giving life and depth.

After having our point of view and our light as we wish them, notice whether the chief point of interest occupies the central point of the plate or not. If it does, it should be changed a little either to the right or left, up or down, anywhere but the exact center, for that is generally considered the weakest and least effective point, except by a theatrical star on the stage.

Having posed and lighted our subject, we now calculate the exposure necessary.

Just here let me remark in passing that I do not know of any shutter that gives a correct exposure for landscape work.

Some of them give all parts of the plate an equal amount of exposure, others give the center more than any other part, whereas the foreground should have more than the sky and the center generally less.

I use a modified Prosch duplex shutter, so adjusted that the sky gets less than the foreground, and with this I have succeeded fairly well in getting clouds and atmosphere in the distance instead of dead white.

In calculating the exposure I invariably study the illumination of the ground glass or focusing screen, having made many experiments, with careful notes of the same and the results which each of my lenses gave at all times of the day and year. I am now almost certain that the exposure will be within the developing power of my chemicals.

I must confess that every plate I put in a camera is an experiment and that I look upon photography as an experimental science, and partly for this reason does it entice me on to discover new beauties, and it may be to do still better work.

I hope that I shall never be satisfied, for unless one's ideal is just beyond his grasp, it is not worth having.

Allow an old worker to offer a few suggestions from his note book. On open marine views the exposure should be very short and the lens, if a good one, should be stopped down considerably. •

My own lenses are the Zeiss Convertible, and though they cover well at  $f/6$ , I generally stop down to  $f/32$  on marine views to prevent over-exposure because my shutter does not work very fast; probably its best speed is about the fortieth part of a second.

An open landscape will need much more time, for it generally contains much green and other colors which absorb much of the actinic part of the light, and therefore that which is reflected through the lens is not chemically so quick in its action on the plate, although it may appear very brilliant to the eye.

Upon this kind of subject I generally use stop  $f/16$  and an exposure varying from a tenth of a second to four seconds, according to the time of the day and state of the weather.

In the woods the exposure must be increased far beyond what one would suppose and with a stop  $f/64$  I frequently give over a minute.

Street scenes must be made quickly if we wish to catch the life in them, and this class of subject is a difficult one because there are many stiff straight lines and the tall build-



ings cast such deep shadows that it is best to give all the exposure possible consistent with the motion of the moving objects.

The best results are obtained when the sky is overcast, yielding a soft and partly diffused light, which will prevent the harshness most likely to result from strong sunlight.

Very frequently the light seems to be very powerful to the eyes, when in reality it is very yellow and correspondingly slow in its action on the plate. I have often been deceived by this and have slightly under-exposed, much to my surprise.

Altitude has an important bearing upon the time of exposure; the greater the altitude the less exposure. In very high altitudes I have been compelled to stop down to  $f/64$  and use the shutter at full speed on distant mountains.



## Two Notable Exhibitions.

Since the organization of the Orange Camera Club, several years ago, there has existed a remarkable *entente cordiale* between its members and those of the Camera Club of New York, cemented both by private friendship and the frequent conference of its working committees. The earnest purpose of the Orange Club to make its lantern pictures mean something more than mere photographic technique, has always rendered its contributions interesting to us, and the Orange Interchange set for 1898 was shown to quite a large audience of our members and friends at the Wednesday test, held December 29, 1897.

On the following evening, December 30, a still larger audience assembled in the club rooms to attend the first regular lantern exhibition of the season, the attraction being a special collection, also the work of the Orange Camera Club, lent by Mr. T. J. Preston, who is now a member of both organizations. Mr. W. H. Cheney, of the Orange Club, presided at the screen; Messrs. Preston, Terhune and Wiswell kindly lent their aid to make the occasion a success. The slides consisted of 150 carefully selected and arranged examples, and Alfred Stieglitz, being an honorary member of the Orange Club, contributed liberally to the collection. Many of the pictures were prize winners at the various competitions established by the club to stimulate its members to new fields of endeavor, and, although no makers' names were announced, the work of Messrs. Preston-Cheney, Hine, Plumb, Townsend, McGowan and Wiswell was easily recognized. Mr. Preston, who has lately joined our Camera Club and is an enthusiastic devotee of photography at night, showed some novel effects of carriages and horses and people, taken at close range, in his views around "The Tenderloin" of New York City. In some of these the suggestions of the busy rush of life, after dark, in the theatrical district of, probably, the fastest city in the world, exhibited achievements which would have been pronounced almost impossible but a few months ago. There were several good specimens of color effects produced by toning and double toning. While we regard double toning in lantern slide work as an exceedingly risky operation when artistic results are desired, it cannot be denied that in some cases it is remarkably effective in representing the tones and suggesting the tints of nature. A winter scene, by Mr. Wiswell, showing a snowy road flecked with shadows, with a warm background of trees, was one of the best of these and was quickly appreciated by the audience. Mr. Cheney's landscape and genre scenes, some of which had excited the admiration of the house at the Wednesday test, were also warmly applauded. The flowers and marines of T. A. and C. G. Hine were a marked feature of the exhibition, and from the same authors there were several interesting studies of domestic life in foreign lands.

The slides were pleasantly and colloquially described by Mr. Cheney, who incidentally gave a brief sketch of the Orange Camera Club and its methods of work. A word of praise is due for the clever arrangement of the collection; the subjects, which were both numerous and varied, following each other in such delightful order that the appetite for more was continually whetted. This, we understand, was the work of Mr. Preston, who demonstrated in this exhibition that the successful presentation of a lantern entertainment depends not only on the individual excellence of the slides, but very largely on the artistic unity of the collection considered as a whole.

W. M. M.



## Exhibition of F. H. Day's Work.

A collection of some 300 prints, the work of Mr. F. H. Day, of Boston, is on view at the club rooms as we go to press for this issue. In its conception, execution and presentation it is the most remarkable "one-man" exhibition yet shown since the Committee on Prints inaugurated the series. Mr. Day believes in doing all things well and devotes just as much attention to framing and hanging as he does to the composition of the pictures themselves. The entire exhibit was hung and arranged under his personal supervision — in fact, almost entirely by his own hands; the artistic unity of the display, thus realized, amply justifies his painstaking efforts. A review of this unique collection of figure studies, with several illustrations, will appear in our July number, and we hope, also, to present an article by Mr. Day on the subject of his work.



## The Troth Exhibition.

The monthly "one man" print exhibition, shown at the December meeting and the week following, introduced the Camera Club to some interesting work by Mr. Henry Troth, of Philadelphia, whose talent for picture making was chiefly displayed in his fourteen landscape studies. A few of these hardly rose above the standard of old-fashioned conventional, but good, photography, and rather operated to lower the estimation in which Mr. Troth's finest examples deserve to be held. "The Lonely Shore" is without doubt his most successful attempt at the composition of a picture. The sky is evidently printed in and shows heavy storm clouds lowering over a surf-beaten beach; the foreground consisting of sand dunes, with the stunted cedars and grasses characteristic of the lower New Jersey coast. The work is not only the embodiment of an idea, but the evolution of its inward principle is so well carried out that the several parts harmoniously blend together into a perfect whole. Quite in contrast to this picture is another coast scene, in which the sand dunes roll from the foreground to a dark clump of trees at the right middle distance. A gentle surf beats on the beach and a brilliantly lighted sky proclaims a bright summer day. Yet this sky is printed from the same negative as "The Lonely Shore." While these prints were displayed side by side in the exhibition, we believe few noticed the similarity of the cloud forms, the adaptation of the material having been so cleverly performed that each picture maintains a distinct individuality, and yet remains homogeneous. A third attempt to use this cloud negative, in the view of some fishermen's huts at low tide, was, however, a distinct failure. Photographers accustomed to the process of double, or combination, printing, ought to be cautious about showing their hand, and in a small collection like this, such repetitions are almost sure to challenge attention. That art is best which most successfully conceals art. A very original picture is that entitled "A Japanese Effect," which has had the well merited honor of being hung in the English "Salon." It is a weird combination of cliffs, lagoons, hills and cedars, all apparently American goods, the whole presenting a striking suggestion of the decorative compositions of Japanese landscape artists. Mr. Troth certainly exhibits a charming versatility in his sympathetic treatment of sea coast scenes. In his general landscape work he does not seem to be so much at home. "The Sun-flecked Path" is the best of three wood interiors and the difficulty of showing checkered sunlight and shadow in the heart of the wood is successfully overcome.

Mr. Troth's exhibit includes a large collection of flower studies, which from their completeness seem to be intended as illustrations to some important botanical work. While they do not come under the head of pictorial photography, and hence of minor interest to our members at the present time, they furnish abundant lessons to the latter in the art of photographing difficult combinations of form and color. Little attempt is made in these examples to arrange the flowers picturesquely, the purpose evidently being to show the morphology as plainly as possible, and yet no one could have grouped this series without an innate and educated artistic sense. The backgrounds are pleasantly varied to suit the subjects, the tones are admirably suggestive of the local color, and the execution of the whole collection seems to have been, with Mr. Troth, a labor of love.

W. M. M.



## The F. A. Engle Exhibition.

The fourth of the series of one-man exhibitions was devoted to the work of Mr. F. A. Engle, a new star in the photographic firmament. A one-man show is unquestionably a severe test of a man's ability, as it is apt to show up the shortcomings of one's work in a most unmerciful way. From this point of view, we hardly think that the Print Committee, which has been doing such magnificent work for the club, has been overkind to Mr. Engle in inviting him to this series of exhibitions; especially so, as CAMERA NOTES is expected to review the pictures exhibited honestly.

Mr. Engle's exhibit consisted of twenty-four pictures, all platinotypes mounted on Rembrandt mounts. As specimens of good photography, as that term is generally understood, the prints were certainly above criticism; but from an artistic point of view they were sadly lacking in several important factors, although the composition in most cases was good.

The great fault in these prints was the incorrect rendering of values, and the absolute lack of aerial perspective in most of them. Evening and morning effects, favorite subjects with Mr. Engle, should never be rendered with jet black foregrounds and middle distances. There is no such thing in Nature; weeds and grass, everything has texture, and at whatever hour of the day they may be photographed, there must be some suggestion of it in the print. It is this suggestion which lends so great a charm to these popular effects, and Mr. Engle has certainly failed in this particular. A black foreground representing a bit of Nature is as great an eyesore as a sky rendered by white paper.

In the "Study of a Cat," the texture of the animal was exquisitely rendered, but Mr. Engle has discounts of the pictorial value of the print by the total absence of foreground and background, the cat looking as if it had been cut out and pasted on a bit of black paper. This may catch the popular verdict; it is nevertheless neither good photography nor good taste.

A. S.



## Print Exhibition by John W. McKecknie.

During the month of January considerable interest was shown in the collection of large bromide prints, made by John W. McKecknie, a prominent member of the Camera Club, comprising architectural and sculptural subjects of the classic, medieval and renaissance periods. These were all made on the Nepera bromide papers, in the manipulation of which Mr. McKecknie is an acknowledged expert. About fifty of the examples were 22 x 28 in size, and it may be a surprise to some of our members, who think our rooms are poorly adapted to the production of large work, to learn that this entire series of admirable enlargements was made in the little bromide room of the Camera Club. Its present facilities, however, are largely due to Mr. McKecknie, who, about a year ago, in the performance of his duties on the House Committee, made extensive changes in the enlarging room. Not the least valuable feature of this exhibition was the number of copies of sculptures, bas-reliefs, curiosities and historical fragments, contained in the famous Museum of Naples, the completeness of this series not being equaled by the official photographs in the museum itself. Many of the interiors of cathedrals and churches were made under extraordinary privileges, granted to Mr. McKecknie by the local governments as a member of a commission sent out by the Smithsonian Institute, and in some of the places, where the State is more powerful than the Church, photographs were taken while divine services were in progress. Though the principal aim of the photographer was technical accuracy, and the compass and level were in constant use during the work, many of the pictures were noticeable for their high artistic qualities. Mr. McKecknie is an architect and has incidentally been a teacher of perspective, and we may infer from the evidence shown in this collection that a scientific training is no mean preparation for the practice of the so-called fine arts. Before these lines are published Mr. McKecknie will have gone to Kansas City, there to practice his profession, and while we wish him God-speed in his new field of endeavor, we regret that his departure will deprive the club of a valuable member and the workers in the rooms of an experienced counselor.

W. M. M.



## Notes from the Secretary's Desk.

Since the last issue of CAMERA NOTES, the following have been elected members of the club: F. N. Waterman, 223 West One Hundred and Sixth street; Herbert J. Riley, Hackensack, N. J.; Lawrence Jacob, 36 West Fifty-ninth street; William E. Nichols, 216 West One Hundred and Fifth street; Oscar Flash, Staten Island; J. W. Bartlett, M. D., 149 West Ninety-fourth street; Miss Rose E. Young, 130 West Forty-third street; J. Edgar Bull, 34 Gramercy Park; Joel W. Thorn, 8 East Fifty-fifth street; Carlyle A. Curtis, New Brighton, S. I.; E. C. Meinecke, 162 Leonard street; G. O. Shields, 19 West Twenty-fourth street; Arthur M. Hunter, 41 East Sixty-third street; William Renwick, City; Rollins E. Smith, 108 Fulton street; W. H. Harris, 251 Fifth avenue; Julia F. Sorzano, 33 Broadway; Leverett Brownell, Nyack, N. J.; A. L. A. Himmelwright, Newark, N. J.; T. J. Preston, Jr., Orange, N. J.; Hewett A. Beasley, Baltimore, Md.; Louis Borsum, Plainfield, N. J.; H. J. Kaltenbach, Hoboken, N. J.; Gilbert Ray Hawes, 120 Broadway; Wm. C. Kellogg, 2 Wall street; T. M. Marc, Produce Exchange; Ralph M. Grout, 50 New street; S. Maurice Campbell, 301 State street, Brooklyn; A. Walpole Craigie, 509 Fifth avenue.

The rules governing the Presidential Print Prize, second year, will be found on another page. The rules for the other competitions will be announced in the next issue of CAMERA NOTES.

## Lantern News.

During the season of 1897 lantern slide entertainments in the club rooms, to which members might invite their friends, had to be entirely suspended on account of the crowded state of the lecture room, and the informal gatherings of the Wednesday test-nights in some measure supplied their place.

The Lantern Slide Committee, however, has lately rearranged the west room and restored it to its former use. Several lantern exhibitions have already been given; one, on December 30, by Mr. W. H. Cheney, of Orange, an account of which is given elsewhere; another, on January 28, at which the Interchange sets of the Hamilton and Toronto Camera Clubs were shown, and an extra entertainment on January 10, when Mr. Gilbert Ray Hawes lectured on "Russia, the Land of the Czar."

Interchange sets of the Buffalo and Rockford, Buffalo and Rutland, Albany and Syracuse, Ottawa, St. Catherine's and Montreal, and other camera clubs, have been shown to the members and visitors on Wednesday evenings.

Interest in lantern slide making has been fairly well maintained and a large number of slides has been tested and reviewed, mostly the work of sixteen members. We are sadly in need at the present time, however, of new subjects. Too much of the work offered follows in the old paths discovered by a few bold pioneers, and the stimulus afforded last year by the novelties of night photography, rain and fog effects, as well as the experiments of toning and double toning, no longer excites our imagination. On several occasions lately it has been necessary, in order to entertain distinguished visitors at the test nights, to show old and famous collections by request. The authors of these have been kind enough to yield to the demand, though they are aware that the finest work, by such familiarity, must needs at last come into contempt. Why should not every photographer select some specialty and by diligent study and practice make it peculiarly his own? A subject that has long been neglected by our members, and which would not interfere with originality and individuality in any way, is home portraiture and figure work. We suggest it as a new field of endeavor.

On January 8th Dr. J. N. Bishop entertained about two hundred of his friends, at the club rooms, with an illustrated lecture on "Northern Seas and Land of the Midnight Sun," a trip made by the lecturer last summer. The audience was very appreciative and followed the lecturer with much interest. The lecture was illustrated by some 250 slides made from the lecturer's own negatives.



## Club Proceedings.

The extraordinary increase in the membership of the Camera Club during the past year has had the effect of almost entirely eliminating the scientific and photographic elements from the regular stated meetings which have gradually, of necessity, become mere business meetings. At the monthly meeting, held December 14, however, Mr. H. Snowden Ward, of London, gave an interesting and instructive talk in elucidation of several novelties in photographic apparatus, examples of which he exhibited. The most important of these was the Budget-Lee Photo-Theodolite a new surveying camera with many useful improvements, adopted by several government surveys, and probably the most complete and serviceable of its class up to the present time. Mr. Ward also exhibited the Coles Rising-front Camera, and showed slides illustrating the use of this and the Photo-Theodolite. After the scientific part of his lecture Mr. Ward showed a number of lantern slides by Paul A. Martin, from his first negatives of the interesting subject of photography at night. They even surpassed the expectations of our members, though Mr. Ward explained that these were only commercial copies from Mr. Martin's negative and did not possess all the marvelous effect of the original.

A series of flower studies by H. T. Malby, of England, while intended mainly for the illustration of the science of botany, were characterized by considerable beauty in grouping and arrangement. It was observed that, contrary to the custom of many flower photographers of note, none of the backgrounds were blocked out, but carefully adopted to harmonize with the several subjects. Mr. Ward received the thanks of the Camera Club at the conclusion of his lecture, and the hour being late, the paper on "Diamido-Meta-Dioxybenzene and its Use as a Developer," by J. H. Stebbins, Jr., Ph. D., was read by title. It is published in full in the present number of CAMERA NOTES.

At the regular meeting, held January 11, besides the ordinary routine business there was announced the institution of four new club competitions, for which silver and bronze medals will be offered, and rules

governing the contests were submitted by the Committee on Prints and Slides. The conditions are fully set forth in another part of this issue.

### Special Meeting: The Engagement of New Quarters.

A special meeting, to receive the final report of the Committee on New Quarters and the report of the Board of Trustees on the subject of moving, was held on the evening of Wednesday, January 26. The attendance was the largest in the history of the club since consolidation, or of either of the old organizations prior to consolidation, there being eighty-five members in attendance, of whom seventy-five were entitled to vote on the subject brought before the meeting. President Murphy in the chair. The chairman gave a brief but complete statement of the financial status of the club, its membership, present and prospective income, and a sketch of the proposed quarters in the Bancroft Building, in West Twenty-ninth Street, near Fifth Avenue. He also read the report of the committee on New Quarters. A large perspective view of the building was hung on the walls of the lecture-room and a lantern slide showing the comparative floor space of the present and prospective home of the club was projected on the lantern screen. The committee recommended the lease of the seventh floor of the Bancroft Building, or of the eighth, if it could be negotiated, containing 5,000 square feet, as against 3,700 square feet in the present quarters, for the term of five years from May 1, at an annual rental of \$3,000; together with a studio to be erected on the roof for the use of the club, at a cost of \$1,500 to \$2,000, at an annual rental of 10 per cent. on cost of its construction. Full details of measurements, surroundings, conditions, light, heat, water, electric current and elevator service, were supplied by the committee. After a full discussion, in which Messrs. Roumage, Walker, Charles Simpson, Dayton, Elgar, Stark, Stieglitz and others took part, a motion by Dexter H. Walker, seconded by Daniel K. Young, that the President and Secretary



be, and hereby are, authorized to sign the lease of the eighth or seventh floor of the Bancroft Building, with the studio on the roof, and that the matter, together with all arrangements for moving and fitting up the new rooms, be referred to the trustees with full power. was carried with but three dissenting votes. The meeting then adjourned.

The Board of Trustees subsequently succeeded in leasing the eighth floor of the Bancroft Building, together with the roof studio, for the term of five years from May 1, 1898, at an annual rental of \$3,150 to \$3,200, depending on the cost of construction of the latter. It is expected that the expenses of moving and fitting up the

new quarters can be met by private subscription without touching the club treasury, and a substantial part of the sum required has already been voluntarily contributed. A full account of the new rooms, with diagrams and illustrations, will be given in the July number of CAMERA NOTES.

At the stated meeting, February 8, Mr. Murphy in the chair, only regular business was attended to. According to the Constitution, the following gentlemen were duly appointed on the Nominating Committee: Messrs. J. Wells Champney, Chairman; Charles Simpson, Moses Joy, Robert L. Bracklow, and William T. Colbron.

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## Correspondence.

*To the Editor of CAMERA NOTES.*

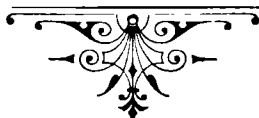
DEAR SIR: Might not a few words be said in your valuable journal about the methods of the London Salon, even if they be not in praise? So much has been said commendatory of the Salon, that perhaps a complaint may come with no little surprise.

The American exhibits have just been returned, and the utter carelessness in handling is evinced on every exhibit, both on frame and picture. It might be argued that this is due to the shipping agents either before or after the exhibition, and one might be inclined to think so, were it not for the damaging evidence made manifest in the manner of numbering for the catalogue.

Would it be believed that numbers were pasted on the prints themselves, while there was every opportunity to place them on mat or frame? Yet this is what we find, to say nothing of the broken, scratched, and besmeared frames and mats, and exhibits missing entirely, and in one instance a frame is returned without a picture. Another peculiarity of the Salon or Linked Ring is the gracious way in which they notify an exhibitor, just before the exhibition is opened, "that the committee regret that the space at their disposal will not permit the acceptance of the following numbers on your entry form" (here specifying, as in case of writer, two out of seven sent). The natural supposition therefore would be that the balance were favorably received. This, however, is dispelled after a review of the catalogue, where but two are indexed. What then has become of the others? Have they been retained for an exhibition of the Holy of Holies, for which no catalogue is issued? It was found upon inquiry that these errors of omission and commission were not alone experienced by the writer. Faithfully yours,

C. I. BERG.

[*Note by the Editors.*—Americans sending their work to the exhibitions abroad do so under great disadvantages, and as a rule at a great expense. Unless their prints and frames be handled with reasonable care in the future, Americans will cease to show their pictures in the important European exhibitions. As it is, our own Custom House methods are such as to scare out all but the greatest enthusiasts from sending abroad, but even the enthusiasm of these has its limits.]





## Notices.

WE have received a sample lot of John Carbutt's Non-Halation plates, which are double-coated, and are pleased to state that they are a most valuable addition to the various brands of plates manufactured by him. Non-Halation plates are rapidly increasing in favor, and we predict that in the near future photographers will rarely use any other plate. These Carbutt plates are first class in every respect and we heartily recommend them to our readers.

WE take pleasure in calling our readers' attention to the "Perfect" Album for film negatives, for which H. N. Tiemann, 17 West Forty-second street, City, is trade agent. The album consists of four leaves in which there are three folds to form pockets for the negative. These leaves are protected by outside covers, which also help keep the album flat. The albums are  $5\frac{1}{8} \times 6\frac{1}{4}$  outside measurement and will hold any size negative to  $4 \times 5$ .



### "The Presidential Print Prize."—Second Year.

RULES GOVERNING AWARD OF "THE PRESIDENTIAL PRINT PRIZE" OF THE CAMERA CLUB OF NEW YORK.

1st.—Competition open to all life and active members of the club.

2d.—Awards to be made by the Print Committee of the club, and to be announced at the May meeting in 1897, and in the succeeding years at the annual meeting of the club, at which time the President shall appoint the committee for the ensuing year.

3d.—The name of the winner to be engraved upon a cup which is to remain in his custody until the first day of the following March, when it shall be returned to the Trustees.

4th.—If won three times by the same member, the cup becomes his individual property and competition ceases.

5th.—Negatives and prints to be the work of the exhibitors.

6th.—The Print Committee is duly empowered to make any rules and regulations not inconsistent with the above, and the decision of said committee shall be final upon all points.

7th.—The winner is to give to the club a copy of the full set of prints on which the award is made.

8th.—The right is reserved to have the winning prints reproduced in the club or other suitable journal should it be desired.

DEXTER H. WALKER.  
WILLIAM D. MURPHY.

RULES OF THE PRINT COMMITTEE GOVERNING THE PRESIDENTIAL PRINT PRIZE.

1st.—Competitors to qualify must submit four prints.

2d.—In judging, 60 per cent. will be allowed for artistic merit, and 40 per cent. for technique, the general average of all prints submitted by each competitor to govern the award.

3d.—Any print having received an award in any competition whatsoever, prior to the 1st day of April, 1897, will be disqualified, as also the prize prints of the 1897 competition. (Note—This rule is made to encourage new workers and new work).

4th.—All exhibits must be mounted but not framed. The mounting will be considered as a part of the exhibit.

5th.—No indication of the competitor's identity will be allowed on the prints. A *nom de plume* (initials may not be used) is to be written on the upper left hand corner of the back of the mount. The name and address of the competitor together with the *nom de plume* must be placed in a sealed envelope, on the outside of which must be written the same *nom de plume* that is used on the prints, and this must be sent or handed to the Secretary of the club, on or before the 6th of May.

6th.—If any retouching on negative or handwork on print has been done, it should be so stated on the back of the mount; also, if such work was done by the competitor or not.

7th.—All prints must be delivered at the club rooms, carriage paid, on or before the 6th day of May, 1898.

8th.—All prints entered for competition will be on exhibition at the club rooms, 10th and 11th days of May.

CHARLES I. BERG, *Chairman*,  
WILLIAM A. FRASER,  
WALTER E. WOODBURY.



# CAMERA NOTES.

OFFICIAL ORGAN

OF

## THE CAMERA CLUB

OF NEW YORK.



MANAGED AND EDITED BY

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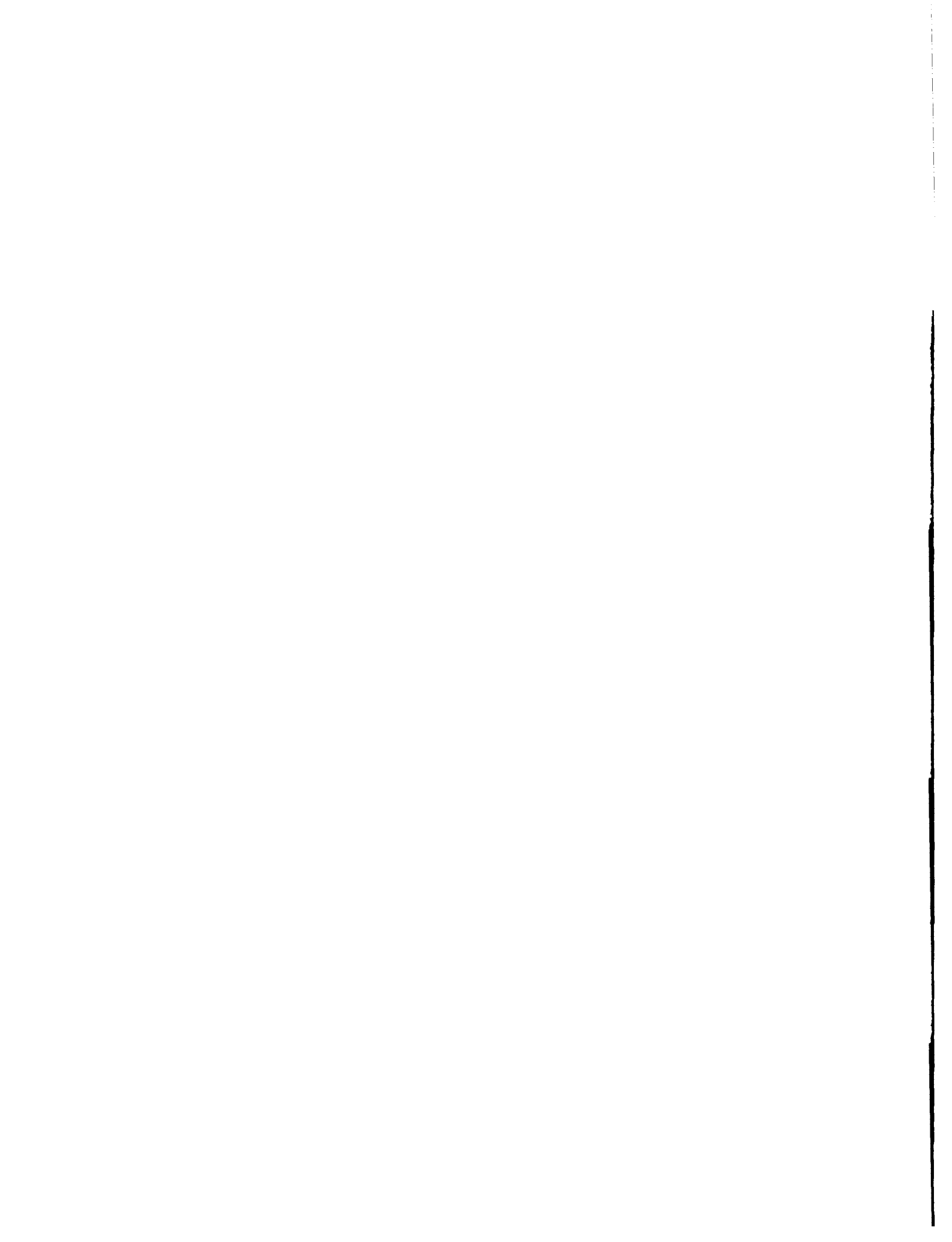


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SINDLER







# **Volume II, No. 1**





STUDY IN RED

Reproduced from a Gum Print

By Robert Demachy



# CAMERA NOTES,

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F. H. Day.

## Art and the Camera.

IT is not strange that the relation between art and the camera is to-day not quite understood, or perhaps I would better have said, only beginning to be understood. Art is old and the camera is new. Art was not built in a day any more than Rome was, and to comprehend that an entirely new medium may be brought to uphold or defend the old theory is a difficult matter for the observer in general and the painter in particular. The painter, I believe, in some instances realizes only too keenly that a new competitor has entered the field, and that his pencil may not always possess the prestige which he cherishes for it to-day. There are academies for the pupil in painting and sculpture in all the larger cities of the world, which are annually turning loose upon the world small multitudes of ill-trained beings who insist upon puzzling those who are less gifted than themselves with

rules and principles and axioms intended to produce art. With this end in view, a man who has handled a camera for a couple of years (recording



groups of his friends on verandas or, by flashlight, huddled into a corner of a room; or the effects of a local snowstorm or freshet; or the next year enlarging his ambition, perpetuating the oldest house for miles around, or reproducing a group of cattle under a tree, or the effect of moonlight on a stream) writes a book upon photography, illustrated with maps and diagrams showing angles of light which may, and may not, be used in portraiture, outlining theories of composition and giving tables which pretend to elucidate questions of optics. These books are generously printed by the manufacturer of some new camera or shutter or photographic paper, and as generously bought by the constantly increasing myriads who press the button and permit others to do the rest. No wonder it is, I say, that photography is discredited by thinking people, who are too busy, or have too little interest, or too much jealousy, to really look into the matter. Botticelli's circle was not made with a compass, neither is art produced by the lens and bellows. Adequate photographic apparatus has not yet had a life as long as that devoted by most great painters to reaching even the bottom of their ultimate attainment.

Yet, they who have "studied" art in some local academy declare the camera is not worthy serious consideration. There was a time in the history of art when no man thought it necessary to study his anatomy from the nude—when no man knew of such a thing as the science perspective; still pictures were produced and art progressed in spite of the cries of denunciation which met the apostles to the new ideas.

One must grant at the outset that the world is flooded with caricatures of art which are, I regret to say, more largely produced at present by the camera than through any other medium. This is deplorable, and its causes are threefold: 1st, Facility of production; 2d, Ignorance of the operator; 3d, Mischief done by the so-called text-books on photography.

Every schoolboy has his five, ten, or twenty dollar kit. The first print is a triumph; multiply this by hundreds of thousands of boys and the result is apparent.

The next stage the boy becomes a man. He has read—but I will not advertise the books by naming them—some half-dozen volumes, perhaps more, which have inflamed his desire for celebrity. He uses this lens, that paper, enters into correspondence with their respective makers, who naturally praise his work. His only knowledge of what goes to make up a picture is bounded by lens, plate, paper and the stray inconsequent discussions indulged in at the "club" to which he belongs. He knows nothing of why Bouguereau is not the equal of Andrea. He makes no distinction between Daubigny and Millet and could not choose between Leighton and Durer. How, then, devoid of the intuition or the training of the eye and the mind, can it be hoped that this inevitable result can be anything other than the crudities and terrors which find their way to every corner of the earth, pushed there by the enterprise of our modern monthly magazine, whose swollen pages, gorged with these monstrosities, are horrible to contemplate. This fact, however, does not invalidate the theory that Art may be produced by the camera. Three simple statements are enough as guides to the appreciative mind:



1st, Do not permit the ease with which the thing before you may be reproduced to lead you into reproducing poor things. 2d, Permit yourself to read absolutely nothing relative to the technical production of photographs. By observing this dictum one's mind is kept free from being dogged by the errors of others, and more susceptible to the influences of his own errors and achievements, which are of the greatest value and the only means by which any true knowledge may be obtained regarding the possibilities of the camera. 3d, Become a student and lover of art if you would produce it. To suppose it possible with the aid of the camera to concoct a landscape without previous knowledge of method and effects of Durer, Leonardo, Troyon, Corot and Constable, were on the face of it hopeless; and on the more difficult and less successful side of figure work an intimate knowledge of line and composition is even more necessary to the man behind the camera. And this knowledge cannot be obtained through attention devoted to the photographic representations so generally circulated, but must be obtained directly from past masters of their craft—Memling, Rembrandt, del Sarto, Velasquez, Titian, Rossetti. The list cannot be too large or the knowledge too intimate. By tying one's self down to such a system, and only by so doing, will the art of the camera ever be justified in the eyes of those whose applause we care for.



F. H. Day.

F. HOLLAND DAY.





## Picturesque Tonality in Photographic Work, and How It May be Obtained in Transparencies and Lantern Slides.

### I.

The difference between a picture and a photograph is oftentimes manifested in the rendering of the tone values of nature. Though we may succeed in portraying the lights and shadows, the gradations and by some process now in course of discovery, even the colors of a beautiful landscape, so that we realize within the limits set to all human effort, relatively, in our print the full glory of the vision revealed by the camera obscura, we have at best, but produced a good photograph. The painter who starts with no higher motive than to depict nature with the utmost fidelity, skillful though he may be in drawing and truthful in coloring, does not stand on much loftier ground than the ordinary conscientious photographer though his works may please thousands of people and become famous in the world. To produce a picture, either in pigments or in deposits of metallic silver on paper and glass, something more is required than truth to nature. A picture is founded on truth, yet is not that truth. Truth is stranger than fiction because it lacks the harmony that characterizes fiction. And a picture is fiction because the truths that are therein embodied are modified and arranged in obedience to the laws of harmony. The harmony of nature is governed by grand and immutable laws; the harmony of a picture is

another kind of harmony, and every picture obeys an organic law of harmony, modeled after nature, peculiar to itself. Sweetness is an element of harmony, but harmony must not be all sweetness. Of all musical sounds, the most perfect concord is the octave, and the next perfect is the fifth; yet these harmonious concords, if uttered consecutively, are fatal to the production of music.

“The sweetest honey  
Is loathsome in its own  
deliciousness,  
And in the taste confounds  
the appetite.”

So consecutive concords of truth may ruin a painting, a novel, a play, and



Miss E. V. Clarkson, New York.



even prevent a photograph from becoming a picture. There is no more beautiful element in a picture than the sky, and no sweeter concord than its repetition in the water and other reflecting surfaces, yet it is a most frequent source of discord in graphic representations, both by painting and photography, and mainly because of a too truthful rendering of its tonality. Though the sky, or the cloudy veil which covers it, often occupies two-thirds of a picture, it is generally to be considered as an accessory rather than a leading motive in the construction of the work, and should, therefore, receive the treatment of a subordinate part. The photographer must not only guard against the false witness that the unequal actinism of the sky continually bears in productions of the camera, but even after employing all the resources of modern invention, such as ortho-chromatic plates and filtering screens, must be prepared to go a step further, if he would be the maker of a picture rather than the mere agent in the evolution of an automatic process. He must learn to subdue, by artificial means, all the details of the picture, however beautiful in themselves, that interfere with the presentation of the principal idea. While a large paper print undoubtedly offers the best medium for the practice of pictorial photography, giving, as it does, the advantage of various textures and even tints of surface and the opportunity for skillful retouching by the brush and point, there



Miss Zafda Ben Yusuf, New York.

is no reason why the limitations imposed by the exactions of projection apparatus should deter us from making the small sized dia-positives, known as lantern slides, conform to the same aesthetic principles. The methods of obtaining artistic unity, as far as it may be secured by technical processes, must necessarily differ, but the aim ought to be the same; and it is absolutely essential to success that the student should have a distinct conception, not only of the relative tonality expressing the harmony of the original scene as presented to the eye, which constitutes the art of photography, but a knowledge of the tonality required to express the harmony of a picture, which may almost be called the art of painting.

## II.

To assist its members to this knowledge, the Camera Club has for many years maintained weekly test nights, presided over by experienced lanternists, at which new work could be submitted for review and criticism



and examples of the lantern slides of the leading photographers of the world presented from time to time for their edification and improvement. Under the present organization, the critics who undertake the onerous duty of reviewing the work of their fellow members—a matter of some four thousand slides every year—are annually appointed by the Board of Trustees. Formerly it was a frequent complaint that the criticism was too severe for the work of those who followed photography for recreation or amusement, but as the standard of excellence has steadily been advanced, the objection is quite as often made that it is not severe enough. Especially is the aspiring lantern slide maker offended if his offering is passed without comment, or with a faint and expressionless approval that has come to signify that it is not worth serious consideration. But the duty of the critics is not so much the correction of ill-doing or the praise of them that do well, as to discover the germ of a picture where it exists in a hidden form, and to nurse it, by judicious counsel, till it buds and blossoms into the perfection of matured fruit. Quite frequently the beginner shows considerable artistic taste in the selection of his subject and presents his interpretation with no small degree of technical skill, yet his work comes short of attaining pictorial harmony, because he has failed to eliminate some disturbing element, or has included some feature of beauty that draws attention from the leading motive of the piece. It is related of Protogenes, the celebrated painter of ancient Rhodes, that having painted a partridge as an accessory to a picture of a satyr leaning against a pillar, he unhesitatingly blotted it out, after finding that it attracted more admiration than the main subject, in spite of the fact that its execution had cost him many days of exacting labor. It is this lesson that the pictorial photographer must learn, especially if he seeks to express his ideas in lantern slide form. A subsidiary motive may be tolerated in a paper print that would be painfully discordant when viewed on the magic lantern screen. The laws of the screen are almost as inexorable as the terrible commands of the Sermon on the Mount—"If thy right eye offend thee, pluck it out and cast it from thee; if thy right hand offend thee, cut it off and cast it from thee; for it is profitable for thee that one of thy members should perish and not that thy whole body should be cast into hell." By omitting part of a composition, therefore, a picture often makes its appearance, as if by enchantment, from a chaotic mass of details. But while the division of interest, caused by the clashing of badly balanced parts, is a frequent reason for the failure of a picture, the false tonalities of sky and water, in otherwise satisfactory scenes, have been the most prevailing elements of disturbance. For this, the old dictum, handed down from the original manipulators of the stereopticon, who sacrificed everything to illumination, that skies and other high lights should be represented by clear glass, is largely responsible. Against this false teaching our club critics have resolutely bent their efforts, and their work has been one long crusade against blank skies, and unmeaning expanses of water. Recognizing the value of the expedients in common use by the exponents of artistic photography, such as modifying the sharpness of subordinate parts, masking, double printing, and other means of securing unity of effect in print form, they have constantly recommended



the adoption of similar methods in lantern work. Though they have advocated this, by precept upon precept, line upon line, here a little and there a little, it is doubtful whether their efforts would have received such a large measure of success, as shown in the present high standard of performance in the club, if one of their number, Mr. Alfred Stieglitz, had not added



E. Lee Ferguson, Washington.

to his valuable teaching the force of an illustrious example. It was the exhibition of his marvelous slides, in many cases showing effects hitherto deemed impossible in transparencies, that turned our members to the earnest consideration and ardent practice of his novel theories. It was in these slides that we first beheld the tonality of nature modified into the tonality of pictorial harmony, and yet combined with the most delicate translucency. In all the transformations of the relative values of the tints of his pictures, he has never lost sight of the fact that the primary requisite in the lantern slide is clearness. A painter does not willingly hang his work in a dark corner, nor should a lantern slide maker diminish the illumination of his picture on the screen by making his slides thick. The musician must ever bear in mind the compass of the instruments and voices that are to perform his compositions, and the lanternist, necessarily, must write his harmonies in high registers, or they will be muffled and confused. As much of the effect of Mr. Stieglitz's recent slide work depends on his manage-



Karl Greger, London.

ment of skies and other masses of bright tones, a description of two of his technical methods of rendering these may prove of general interest in this connection.

### III.

The first of these methods was discussed at considerable length in a paper written by Mr.



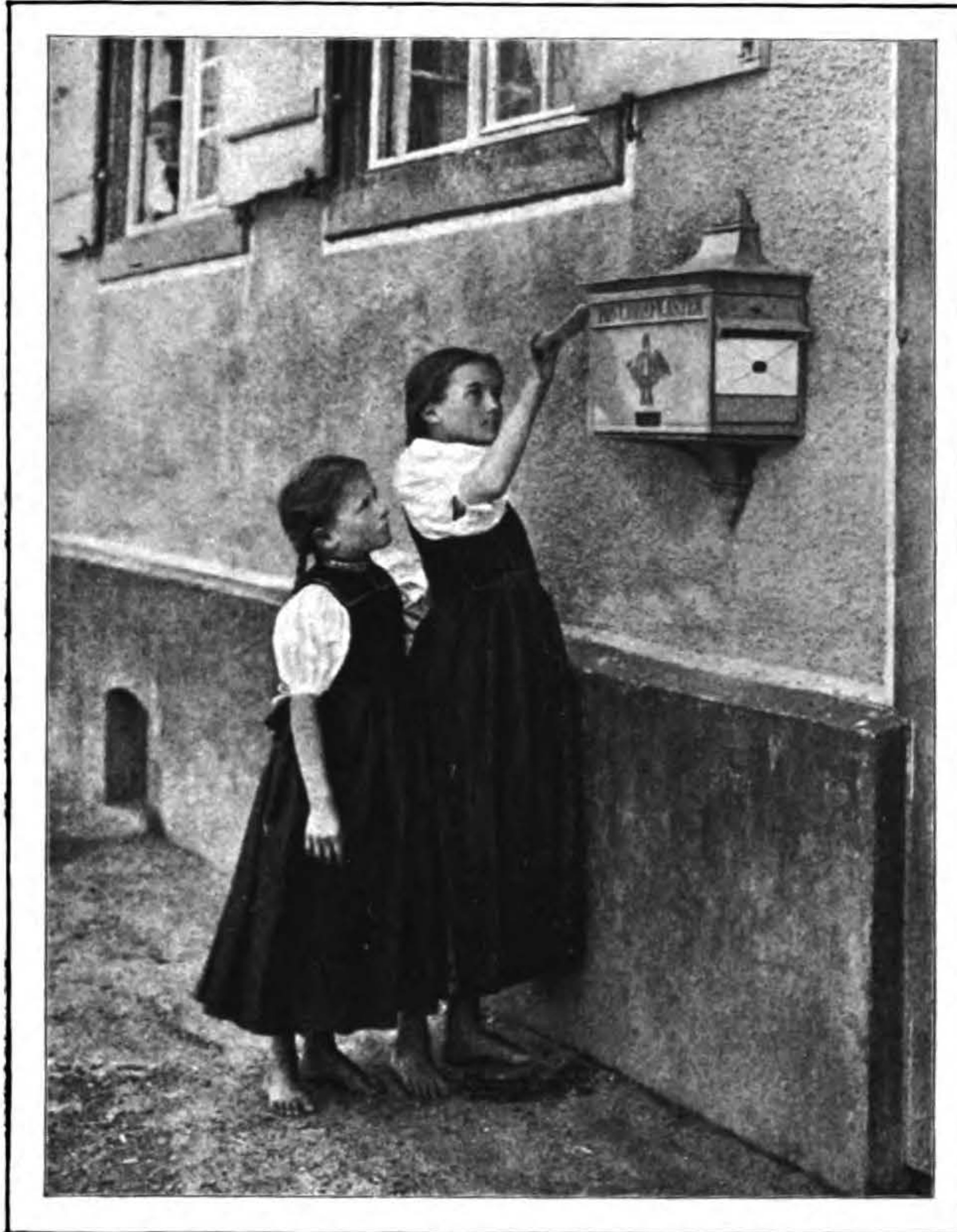
Stieglitz last year, and published in No. 2 of Vol. I., CAMERA NOTES. As a process, it is possessed of no particular originality, being neither more nor less than an adoption of the ordinary principle of intensity reduction by a modification of what is known as Farmer's solution. But as a mode of applying this process, and especially in view of the remarkable results obtained by Mr. Stieglitz himself by its aid, it may be regarded as marking a new epoch in the art of lantern slide making. Observing the ease with which slides, accidentally over-exposed or over-developed, could be brought to the proper density by applying the usual mixture of hyposulphite of soda and red prussiate of potash, in the full daylight, it occurred to Mr. Stieglitz to both over-expose and over-develop his slides, *intentionally*, so as to do away with the necessity of guessing at the proper intensity in the uncertain and deceptive light of the dark room. Having adopted this habit, it was but a step further to add the principle of partial and local reduction, which is the characteristic feature of this admirable method of making slides.

In practice, the slide (preferably a chloride plate) is exposed considerably beyond the normal, and is then developed till the image is no longer distinguishable by transmitted light. It is then fixed as usual, and, while still saturated with hypo, is brought out of the dark room for the subsequent operations, which are all performed in white light. It is now immersed in a weak solution of ferricyanide of potassium (about one per cent.), which, combining with the hypo left in the film, slowly reduces the intensity till the image again becomes visible. An occasional rinse in pure water will stop the action at any desired stage. The judgment must now be exercised to decide upon the tones to be preserved in any particular part of the picture. If the sky is expected to recede, so as to throw the foreground and middle distance into prominence, the local reduction of the latter may be accomplished by brush work, employing a stronger reducer for this purpose. A mixture of

|                                |           |
|--------------------------------|-----------|
| Ferricyanide of potassium..... | 6 grains  |
| Hyposulphite of soda.....      | 40 grains |
| Water.....                     | 1 ounce   |

will be found strong enough, if used when freshly made. This must be applied with a cautious and skillful hand, for the tones once lost cannot be recovered. The operation is something akin to painting, though where the painter obtains his effects by the addition of material substances, the lantern slide maker obtains his by taking away. The success of both, in landscape work at least, depends on the mental conception and appreciation of the values of aerial perspective. While the photographer must needs be equipped with some of the qualifications of an artist for this work, be it observed that the entire operation, from beginning to end, is conducted by purely photographic technical processes. There is no handiwork, in the shape of retouching with brush or pencil, on either negative or slide, which may raise the question, so often urged against the modern exhibition print, whether the artistic result is not due more to the craftsmanship of the painter than to the talent and skill of the photographer. Mr. Stieglitz sometimes heightens the effects of this alteration of tone values by the judicious





Alfred Stieglitz.

use of color, obtained invariably by chemical agents, such as toning baths of gold or uranium or iron, and never by painting the slides with aniline dyes or other pigments, which he regards as *from* the purpose of true photography. In the before-mentioned paper he gives directions how these may be applied and various receipts for the solutions. By partial toning, and occasionally local and double toning, he has succeeded in producing a scale of delicate tints, purples, blues, blue-blacks, grays, reds, and browns, but has used this tempting

palette sparingly and always in thoughtful consideration of the subject of his picture—a discretion, perhaps, not always exercised by his followers. Since the publication of his remarks on this subject in *CAMERA NOTES*, there have been many fearful combinations of brilliant colors shown on the screen at test nights, but these have about run their course. Several of the experts of the club, however, have employed gold toning with charming effect; notably Messrs. Fraser and Beeby in night and street scenes, while Messrs. Murphy and Preston have produced some remarkable specimens of double toning in their marines and snow studies. But the great value of Mr. Stieglitz's first method is not color, but light and shade (*chiaro-oscuro*), and the power it puts into the photographer's hands of throwing the interest into any of the planes of the picture by the introduction of brightness into that portion. By its means a negative that would yield only a commonplace and unmeaning print may be turned into an artistic study in slide form. If there were clouds in the original scene, they are fully preserved in the copy; if there was only a sky tint, that tint is also utilized in any desired intensity. A sky tint, sufficiently deep to differentiate terrestrial objects of lighter tone seen against it, is infinitely preferable to the incongruous cloud forms so often printed in for that purpose. Where the objects projecting into the sky are of complicated outlines, such as the tracery of trees or the delicate forms of archi-



ecture, and it is desirable to show these in their true lighting, it is evident that the process above described presents peculiar mechanical difficulties. It was to overcome these difficulties that Mr. Stieglitz devised his second method of modifying the tone values in lantern slides, which is here, by his special request, published for the first time. In brief, it consists in throwing part of the work of compensation onto the cover glass, with which all slides are bound and protected. It has been the custom of many photographers to print cloud forms on the cover glasses of landscape slides, using for the purpose a second lantern plate, so as to avoid the risk of embodying them with the slide itself. They have generally dodged the difficulties of accurate registry by vignetting them strongly toward the horizon. The



Alfred Stieglitz.

presence of this blank band of lighter tone is not only unnatural but invariably reveals the fact that the sky is printed in and suggests that nature's journeymen had made clouds and not made them well. It may be remarked that the remedy is often worse than the disease, especially when, as is frequently the case, the same cloud does duty for half a dozen slides in the same exhibition. In the method adopted by Mr. Stieglitz each slide is made to contribute its own sky effect. It is most useful in those cases where the tonality is correct except in the aerial region, and where the spaces seen through the trees, or other intervening objects, are entirely blank. The slide is first finished as far as possible and any toning or modification necessary is done before the next step. A mat is then added, accurately cut and centered, so as to allow the exact amount of sky space appropriate to the scene. For this purpose, the mat known as the Boston mat, or any other furnished with leger-lines to insure perfect registry, is to be preferred. If the slide is tested on the screen in this stage, it ought to show perfect tonality except for the handicap of the blank sky; and, by temporarily shutting off the light from the upper part, this fact may be proved. Putting the slide into a printing frame and taking it into the dark room, another lantern plate is placed in contact with it, the mat, of course, intervening, and a short exposure is given by diffused gas-light to form the sky-tint. This is developed a little darker than necessary and fixed. If the original slide had received color toning the cover glass should be treated to correspond. The reducing solution should now be used, to wash away all portions of the image that are not intended to perform a modifying office and likewise to reduce the general tone of the whole to agree with the intensity

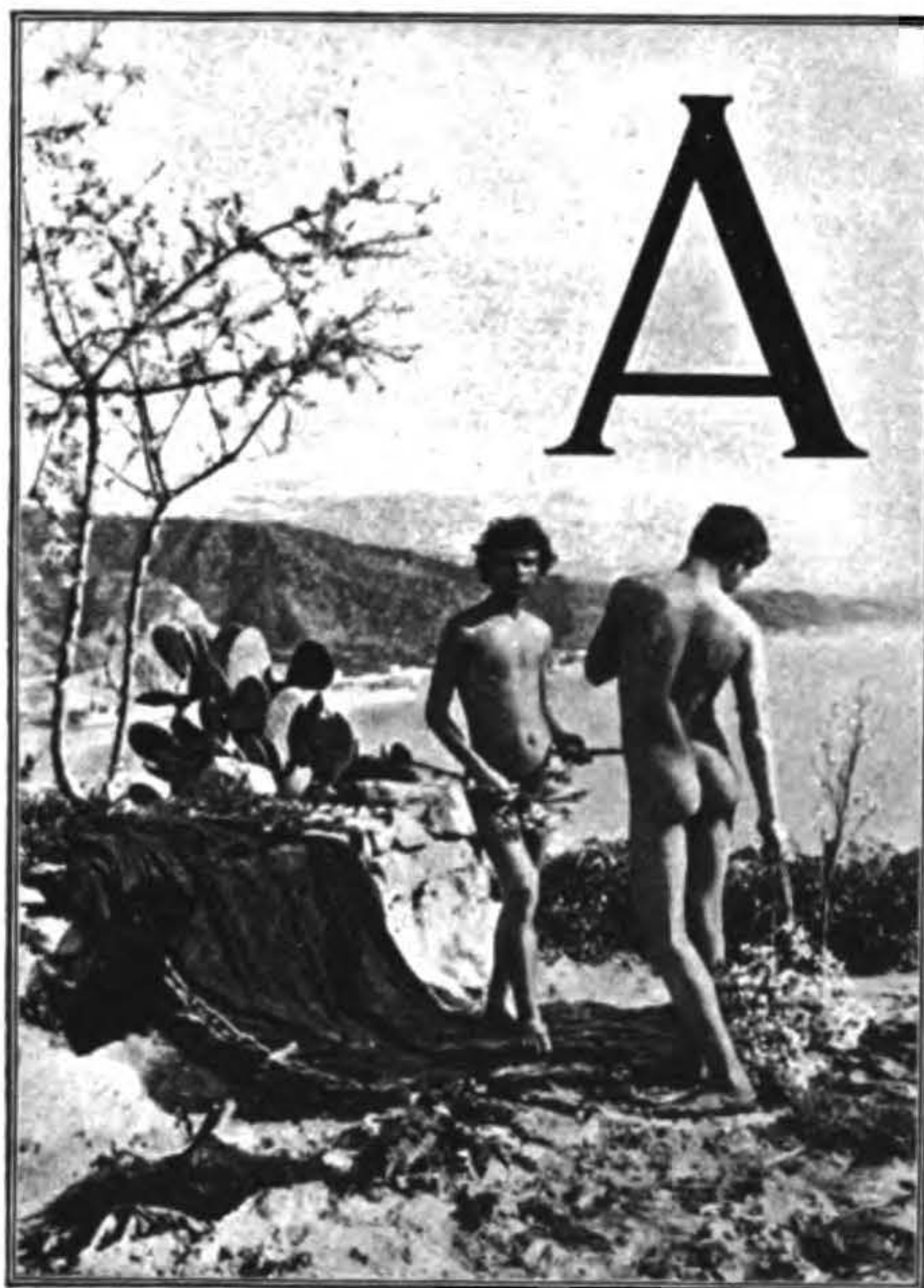


of the original. The cover-glass, when completed, presents the appearance of a partial negative, all the dark parts of the slide showing clear, or nearly clear, glass, including the delicate tracery to be shown against the sky. The high lights of the slide that require to be tempered, such as the sky and the reflections of it from various surfaces, are opposed by different degrees of tone, according to the extent of the use of the reducing solution, but all other impressions should be wiped out. An accurate registry of the cover-glass may now be made and the cover scratched or marked over the leger-lines to facilitate its adjustment. A slight temporary binding will hold the glasses together for a trial on the screen, and if the tones are still too heavy, the cover-glass may be further reduced to the exact shade required, when the slide may be permanently bound. It may be thought that all this is a great deal of work to undertake just to make one little lantern slide, but ten of these slides are better than a thousand in which no attention is paid to relative values. A comparison of one of these with and without its cover-glass will convince the most skeptical. To see the transformation of tones, and especially to behold the whole foreground leap into life by the tempering of the sky, and objects formerly dark against the clouds become positively luminous, is like viewing the work of enchantment and makes one think that the name "magic lantern" is not much of a misnomer, after all.

WILLIAM M. MURRAY.



### Developing, and a New Result.



Count Gloeden, Italy.

AN old rule in photography, and one of the first to be learned by the novice when he undertakes to make a negative, is to continue the development until the image begins to disappear, the reason being that a part of the deposit is lost in the fixing bath and it is necessary to carry the process of development to that point where all of the silver affected by the light has been reduced.

The coating of a plate being of some appreciable thickness and translucent, the action of the light is retarded in passing through it, and to secure a normal exposure sufficient time must be given to allow the light to penetrate to the bottom of the film, thereby changing the constitution of the silver through the whole thickness and according to the intensity of the light given off by the objects photographed. If less time be given, only objects, or parts of objects, reflecting light of



the greatest intensity will cause the film to be affected to the desired depth; while the detail of the half tones and shadows will be lost in proportion to the reduction of time. Even though the detail may appear on the surface of the plate, and seem of sufficient quantity when examined by reflected light, the resulting negative will still be hard and valueless. Over-exposure gives a flat and almost equally valueless negative, because of the reflection and diffusion of the light after it has passed through the film.

In developing, the reducing action naturally begins at the top of the film and continues below the surface, according to the depth the light has been allowed to penetrate and to the time of continuing the development. This allows a time factor to be used in the developing of correctly exposed plates, and various experimenters have estimated this factor to be from seven to ten; for example, note the time required for the first appearance of the image, say two minutes, multiply by the factor seven, which gives fourteen, the number of minutes required for the reducing agent to complete its action through the thickness of the film.

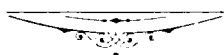
It is almost impossible to make "snap shots" on dark, rainy days, unless a lens of large aperture is used, and even then the results are not entirely satisfactory.

However, it is possible, by the following method, to secure some very pleasing results, if only the top layer of the film have been affected by the light. Begin the development as usual and continue as far as is safe without causing chemical fog. There is now a superficial negative, no part of which can be seen at the back of the plate, but which seems brilliant and shows abundant detail by transmitted light. If the plate were placed in the fixing bath at this stage, nearly all of the image would be lost; instead of fixing, however, and without removing from the developer, expose the plate to white light for a few seconds and continue the development until a positive picture appears at the back of the plate. Then fix as usual. By this process the useless superficial image is used as a negative through which a positive is printed in the underlying and unaffected portion of the film, and, if the proper times of exposure and development have been given, a most pleasing positive, without fog, and showing all the detail developed in the primary negative, will be the reward of the labor.

From these positives, negatives may be made, either by contact or enlargement, and they will contain much more detail than could have been secured from the original exposure by the ordinary process.

In my own experiments I have used rapid plates during rainy and foggy weather in January; instantaneous exposure; normal metol-hydroquinone developer; a secondary exposure of from three to five seconds, the light being from a 32 c. p. incandescent lamp hung about thirty inches above the developing tray, and a secondary development sufficient to show the positive at the back of the plate and slightly by transmitted light.

W. C. HARRIS.





## Our New Home.

After a month of chaotic existence during the painful experience of moving, the Camera Club finds itself installed in a new home that holds forth the promise of comfort and convenience. In arranging the rooms the committee kept in view two central ideas; first, to provide adequate working facilities for the various processes of photography, and secondly, to impart a certain social tone to our new habitation.

With an increase in floor space of nearly fifteen hundred feet in a building containing all modern improvements, this task may seem an easy one, and now it rests with our members to say how well the work has been performed; but only those familiar with the countless demands of a photographic club will fully appreciate the difficulties in the way of an ideal success. At a later date we hope to present an illustrated description of the rooms, but a few details of plan and scope may not be out of place at this time.

Situated on the eighth floor of the building, high above the surrounding houses, the prime essentials of light and air are secured, while twenty-six large windows offer ample space for all kinds of daylight work.

On leaving the quick running elevator the visitor to the Camera Club steps into a small vestibule connecting with a pretty little reception room in which a few choice prints show to advantage against the red burlap wall covering, and suggest at once the photographic character of the club.

From the vestibule we enter the meeting and exhibition hall, hung in burlaps of a neutral sage-green tone, where ample space is found for social gatherings and the hanging of an extensive collection of prints. On the left of the entrance we pass the office, a small but busy sanctum where the Secretary, the Treasurer and the editor of *CAMERA NOTES* hold despotic sway. What the "conning tower" is to a man of war in action, this office is to the Camera Club.

Just beyond the office, by the sunny front windows, is a corner devoted to social lounging, where members repose in easy chairs and "swap" tales of past achievements and future hopes.

So far we have observed little to indicate that the rooms embrace an extensive workshop, but after crossing the exhibition hall we find ourselves in a new domain where cameras, lockers, washing tanks and dark rooms reveal the working qualities of the club.

In the rear of the eastern wing of the building are to be found a ladies' dark room, the coat, carbon and bromide rooms, and the library, where works of reference and the photographic periodicals of Europe and America may be consulted in an atmosphere entirely literary and free from any disturbing influence.

Especial attention has been given to the electric lighting, and all the rooms are as cheerful by night as by day. But the gem of our possessions remains to be unveiled in the shape of the studio, just completed upon the roof of the building, where gallery work may be done under either a north or west skylight.

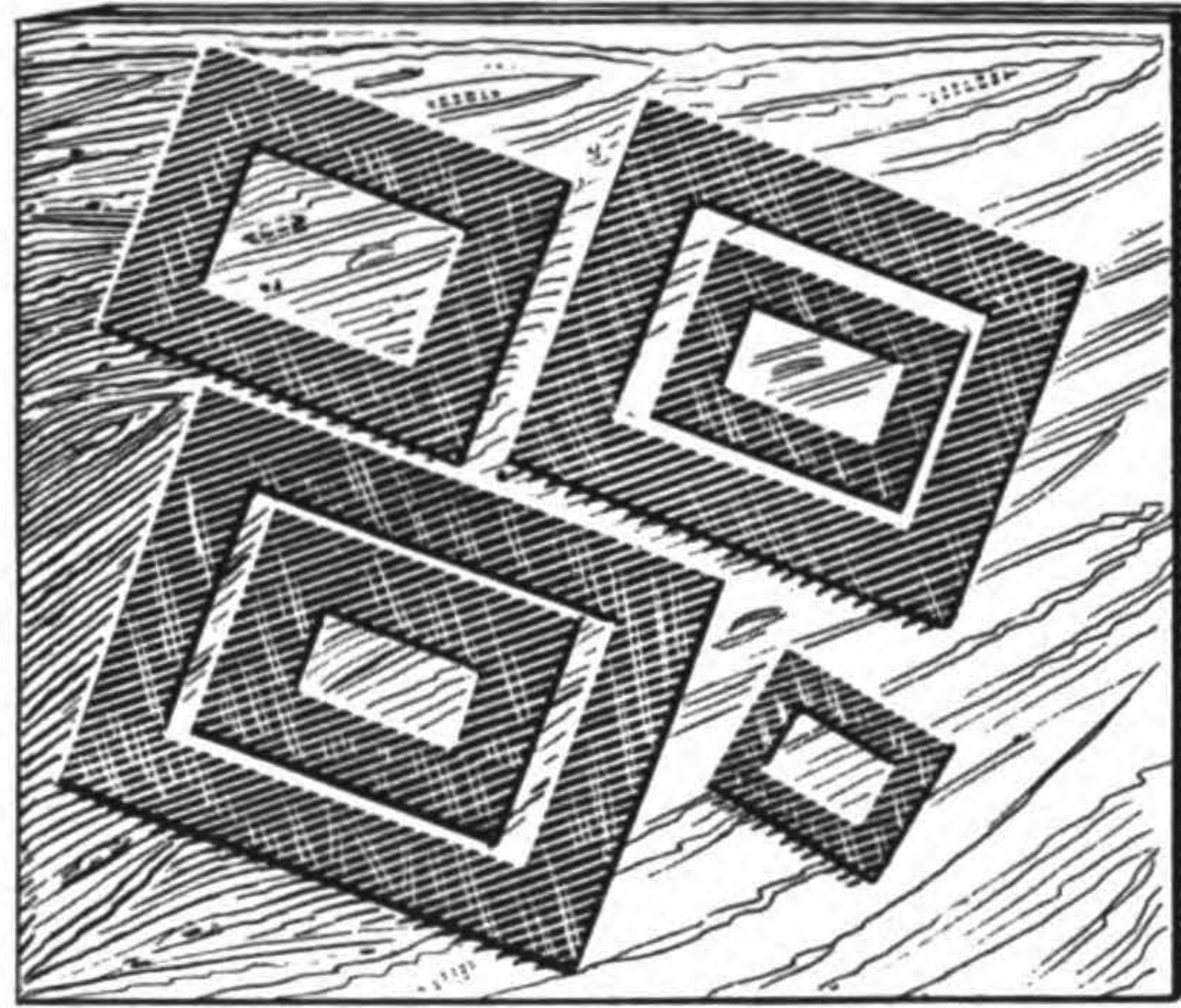
A dark room and a dressing room connect with the studio, and it is hoped that the splendid facilities in this department will lead to a healthful renaissance of portraiture and figure work in the club.

In turning over the rooms to the club, the Committee on New Quarters makes no claims of perfection for the work accomplished, but the result is cheerfully submitted to the membership at large, in the hope that this friendly jury will bear in mind the necessary limitations of time, space and money under which their committee has combated with the adverse fates that so persistently stand in the pathway of improvement.



## Celluloid Trimming Forms.

Some time since, the writer noticing the transparent celluloid triangles used by draftsmen and being impressed with their lightness and flexibility, it occurred to him to try having some rectangular forms made of this material to take the place of the glass forms used for trimming photographic prints, and the results have been so satisfactory that the opportunity is now taken of presenting the same to our readers. The objections to the use of the glass forms, especially when used for trimming prints wet, are, first, their weight, the great effort required to lift the form from the print after it is trimmed, owing to the exclusion of the air and having to overcome the pressure of the atmosphere on so large an area; and secondly, on account of their liability to break and becoming nicked and crushed on the corners and edges; hence there was a strong incentive to try something that promised better. The celluloid forms, which are shown in the cut, are exceedingly light, being less than one half the thickness of the glass forms, and are quite pliable and strong. By removing a large area in the center the weight is not only still further lessened, but the atmospheric pressure on the damp print is gotten rid of to a proportionate



extent. By having the inside edges parallel with the outside, it is possible to use them as a guide for trimming too, if desired, and they further serve the purpose of enabling the form to be quickly and correctly placed upon the print where the subject is a mechanical or architectural one, as any horizontal or vertical lines can be quickly located parallel to the edges of the form, thereby enabling the subject to be brought into exact vertical and horizontal position with respect to the outside edges; also, these celluloid forms being quite transparent, the print is visible over the entire area of the form, enabling the operator to preserve such portions of the print as he may desire. These forms can be procured to order from any dealer in artists' and draftsmen's materials, it being merely necessary to state with the order the exact dimensions to which the forms are to be cut. The sizes shown run from 11 x 14 inches down to 4 x 5 inches; the exact dimensions are about one-half inch less in length and width than the size of the untrimmed prints, except the two smallest, which are about three-eighths of an inch less. The trimming of wet prints is best done with a rotary wheel trimmer, using a sheet glass beneath the print; trimming the prints as they are taken from the washing tank and mounting while wet, saves time and avoids rehandling.

S. S. WEBBER.





## An Historical Letter.

It is not often that historical fact and humor are so happily combined as in the following interesting letter from our valued friend, the Hon. L. E. Chittenden, who vividly narrates his early experiences as a photographic sitter:

MY DEAR MURPHY:

You ask for a confession of my first experience in the art of Daguerre, and since confession is good for the soul, you shall have it.

In September, 1842, when I was eighteen years old, I had read Blackstone, and thought myself a greater lawyer than I have since supposed or claimed myself to be. I was at the Court of Franklin County in St. Albans, Vt. There I met two peripatetic artists from the great City of Boston, who were offering to make portraits of such accuracy that they were more like than the sitter, for five dollars each. They called them Daguerreotypes. They had not been able to secure a victim, for their mechanism was fearfully made and its operation awful to behold!

They offered to *give* me my portrait if I would endure the trial. I was ambitious and did not wish to deprive the bar of the opportunity of securing my portrait so cheaply, and in a moment of weakness I consented. The operators rolled out what looked like an overgrown barber's chair with a ballot box attachment on a staff in front of it. I was seated in the chair and its Briarean arms seized me by the wrists, ankles, waist and shoulders. There was an iron bar which served as an elongation of the spine, with a cross bar in which the head rested, which held my head and neck as in a vice. Then, when I felt like a martyr in the embrace of the Nuremburg "Maiden," I was told to assume my best Sunday expression, to fix my eyes on the first letter of the sign of a beer saloon opposite, and not to move or wink on pain of "spoiling the exposure." One of the executioners then said I must not close my eyes or move for ten minutes, at the end of which he would signal by a tap on the ballot box. The length of that cycle was too awful for description. There was not such another in the "time, times and an half," of the Prophet Daniel, or in the whole of "Pollock's Course of Time." It was a time of agony, and I supposed at first that it would come to an end, but I had to abandon that hope. I began to recall and review the tortures of which I had read, "Fox's Book of



H. A. Beasley, Baltimore.



Martyrs," "The History of the Inquisition," and had nearly finished "Las Casas," "Tyrannies and Cruelties of the Spaniards," when the tap came and the anguish ended.

Some days afterward the portrait was produced. It was a portrait with a tremolo attachment of wavy lines, the eyes leaden, the nose too large, the expression dull and heavy. And yet it was regarded as a triumph of art. The printing of anything directly from the object was in itself so extraordinary that one scarcely thought of criticising the print. I myself thought it the most wonderful advance in art that had ever occurred. Now when I recall the pitiful results of this experiment and mentally compare them with the exquisitely beautiful illustrations in the number of CAMERA NOTES you have sent me, I cannot but feel that the world owes a larger debt to photography than to wood and line engraving and etching combined. I think I have never seen an etching which surpasses the "Lombardy Pastoral" in all the qualities that make an etching attractive.

Cordially yours,

(Signed),

L. E. CHITTENDEN.

March 14, 1898.



### Our Illustrations.

As our frontispiece, we take pleasure in bringing another example of Demachy's exceptional talent. "A Study in Red," by Robert Demachy, Paris, is a reproduction of a gum print, the artist's favorite printing process. The photogravure was executed by Walter L. Colls, London.

The insert, "Ebony and Ivory," by F. Holland Day, Boston, is without doubt one of the masterpieces of pictorial photography. As a nude, in photography, it stands unequalled. Although exceedingly difficult to reproduce, the Photochrome Engraving Co., of New York, have done capitally.

In the third photogravure, "A Pasadena Landscape," W. B. Post, one of our own members, and one of the most prominent of American photographers, is represented by one of his happiest landscapes, in which branch he is strongest. The Photochrome Engraving Co. reproduced the originals.

The illustrations in the text represent the work of F. H. Day, Boston; Miss Ben Yusuf, New York; Miss E. V. Clarkson, Potsdam, N. Y., whose "Say Yes" is the picture which received the Viceroy's medal at Calcutta in 1897; E. Lee Ferguson, Washington; Count Gloeden, Italy; Alfred Stieglitz, New York; Karl Greger, London; H. A. Beasley, Baltimore.



### The Founder of "Camera Notes" Presented with a Loving Cup.

After the regular business of the monthly meeting on March 8, Mr. Alfred Stieglitz was presented with a handsome silver loving cup, bearing the following inscription:

*To Alfred Stieglitz, from his fellow members of the Camera Club, in recognition of his distinguished services in founding "Camera Notes," 1898.*





EBONY AND IVORY

By F. Holland Day







## F. H. Day's Exhibition of Prints.

No catalogue or list of titles accompanied the display of F. H. Day's photographs which composed the regular print exhibition of the Camera Club for the month of February. In view of the attention paid to framing, hanging and other details, which the collection received at the hands of the maker, this omission is peculiarly significant. We may reasonably infer, therefore, that he deems the naming of his creations as not essential to their effect on the beholder. They are intended to be regarded not so much as representations of external nature as the embodiment of mental creations in which the imagination of the spectator is called upon to do its part in the rendering of the ideal. They are, in other words, suggestive rather than imitative. We are not to ask the artist, *Que fais-tu?* or his production, *Que dis-tu?* It is as if the ordinary course of things had been reversed, and the picture in turn demands of us, *Que sais-tu?* And if, in some few instances, we fail to grasp the meaning of Mr. Day's unique productions of the camera, we may well pause and inquire whether the fault be not ours rather than his. We do not mean to say that these photographs are only to be comprehended by the few, or that they are designed exclusively for the refined and cultured. They appeal, indeed, generally speaking, to the love of beauty inherently rooted in every human breast. They have for the many an exoteric meaning, while conveying to the favored few the inner or esoteric message which is the characteristic of all true and elevated works of art. An eminent American photographer, not unknown to fame abroad, and in the field of landscape and *genre* surpassed by few, confessed the other day that after seeing Mr. Day's pictures his own appeared lifeless. He said: "I cannot tell the reason why his work seems so airy and *spirituel*, and mine, by comparison, heavy and earthly; his, poetic and classic; mine, prosaic and modern." Yet these two men are alike endowed with an innate art faculty, though one is saturated with the idealism of ancient Greek art and the other with the realism of the present day. Both have stood between us and nature as helpful interpreters; the one in the narrow confines of an improvised home studio, and the other in the determination, as he has expressed himself, "to conquer the two square miles of country in the vicinity of his own home rather than attempt to lay waste the pre-empted territory of his co-workers abroad"; both have recognized, with Goethe, that the highest problem of any art is to cause by semblance the illusion of a higher reality. In nearly all of Mr. Day's productions he has kept well within the limits of the pictorial powers of the camera. There is one exception, an attempt to represent the dead Christ. Photography may well hesitate before venturing with waxen wings on such giddy flights of fancy, but even here Mr. Day compels our respect, both by his seriousness and dignity of purpose and the refinement and reverence of his interpretation. He seems in this case to have been his own model; his lithe and slender form, his intellectual and expressive face, adorned with flowing hair of the traditional color of a ripe filbert, lending their sympathetic aid to the rendering. The accessories are tenderly handled, and the rugged background of natural rocks—it is an open-air scene—suggests the tomb prepared by Joseph of Arimathea. Whatever may be thought of the propriety of this attempt at anthropomorphism by the aid of the camera, it is, at least, free from the repulsive features that characterized the effort of another American photographer, several years ago, to depict the same subject; and whatever failure there may be in it, is certainly not owing to a want of enthusiasm in the pursuit of the highest aims or to any lack of reverent devotion.

Near this remarkable picture is an allegorical study, the subject of which is not indicated. In the absence of any key to the mystery, we might suppose the statuesque youthful figure, gazing intently from the picture, to symbolize the Genius of Greek Art inspired by the forces and phenomena of nature as they pass in vision before his eyes, a subject involving the ideal embodiment of an abstract creation, and revealed to us by one of the English painter Watts' most famous pictures. In fact, in loftiness of aim Mr. Day bears no slight resemblance to that great painter of the mysteries, and like him his ambition seems to be, and this exhibition is the witness of it, "to express in his art the thoughts and feelings which have moved him seriously; to echo in his life's work all that he feels to be noblest and best."



Possibly Mr. Day's most successful effort—and it is especially happy in being easily within the legitimate province of photography—is the study entitled "Hypnos," in which Sleep is represented by an Ephèbe with closed eyes, breathing the soporific odor of a poppy. In this, the idealism is wonderfully aided by the concealment of the ear of the subject by the wing of a bird, a pigeon's probably, inserted under the fillet which binds the hair. We do not know why such an effect should be produced by this simple device. Mr. Day has employed it advantageously in several of his studies, notably in the case of "The Ethiopian Chief"; but that he has been equally successful in obtaining classical picturesqueness without such accessories may be seen in "The Smoker," evidently from the same model. All these figures are more or less undraped, and not the least praiseworthy feature of Mr. Day's art is his refined treatment of the nude. There is not the slightest suggestion of nakedness in any of his numerous studies in which undraped figures occur, and yet no photographer has ever given the varying values and multitudinous gradation of flesh tones with such appreciation, sympathy and truth. For this we might laud the quality of his technique, and there is sufficient manifestation of its perfection in these three hundred examples to furnish a model to the photographic student, if it were not that the highest evidence of his technique is his concealment and suppression of it. His aspiration has been to lift us into the realms of the imagination by avoiding the vulgar effects of mere realistic quality; and he has aimed throughout his work to suggest, not the mere beauty that delights the eye, but the grace which moves the intellectual and higher sensibilities as well.

W. M. M.



## The Ferguson Print Exhibition.

Twenty-eight picked examples from the work of Eugene Lee Ferguson, of Washington, made up the regular monthly print exhibition for March. As displayed on the west wall of the lecture room, the first impression of the collection was undeniably somber and gloomy, an effect mainly attributable to the dark and heavy framing of the exhibit and somewhat to the inadequate lighting afforded in the cramped quarters occupied by the club at the time. Yet, a more minute examination and consideration of Mr. Ferguson's collection—and it must really be regarded as one of the most noteworthy exhibitions held in our rooms during the present remarkable season—lead us to conclude that the presentation of these pictures was a matter of no little thought and solicitude to their author; and, while each example has been mounted and framed with special reference to individual effect, it is only when the entire exhibit is brought together in close juxtaposition that a certain monotony and heaviness is felt. The frames are nearly all black or dark brown, generally brought up close to the margins and in some instances relieved by a thin fillet of gold. In one or two cases the diagonal line formed by the joining of the frame at the corners is repeated in the composition, and, especially when the picture is square, the disagreeable effect is intensified by the extreme width of a concave or flat molding. However, the framing is designed in conformity to modern ideas, and in general gives evidence of thoughtful good taste and refinement. Possibly, if Mr. Ferguson had been able to arrange and hang his own work, we should have had occasion to praise his ability not only to present each composition as a harmony in itself, but also in reference to every picture by which it may be surrounded.

Among the numerous figure studies are several admirable and unconventional portraits, and it is, perhaps, in these efforts that Mr. Ferguson shows his greatest strength; yet there are five little landscapes that are no less an evidence of an appreciation of the beautiful in nature and the artistic employment of subordination of tones and values in revealing that beauty to others in pictorial form. Of these the best is a "Sunset," in which the sun shines through clouds, over lagoons bordered with trees and sedge, the whole composing a landscape of extreme simplicity. A winter scene, equally broad and simple, the somber sky giving the snow its true relative value, the lines in the foreground strengthened by a skillfully introduced figure, is also an admirable study. The other landscapes are less successful, perhaps, but are characterized by a tenderness in the rendering of the quiet moods of nature and contain suggestions of poetic feeling rarely



observed in photographic interpretation. Indeed, whatever richness of imagination or luxuriance of fancy Mr. Ferguson throws into his work, is displayed here; his figure studies, outside of his portraits, being rather studio posings or effects of lighting, which, clever as they may be, do not strongly enlist our sympathies, and he has hardly entered the fertile field of *genre* at all. But in portraiture, as we have observed, he attains positive strength and seems to have the ability to seize the predominant characteristic of his sitter and record it unaffectedly with the camera. Without the slightest knowledge of his models, we may easily suppose that his picture of the gentleman reading a newspaper is a truthful portrait, showing the ordinary, everyday appearance of the original, and the arrangement of the study is as natural and easy as if the subject had never posed at all; in other words, he is entirely unconscious of sitting, and this is almost the highest praise that can be given to a portrait photographer. The same remarks apply to the picture of the young lady with the hat coquettishly worn on the side of the head, and of the young gentleman with the high shirt collar, whose portrait is probably the most unconventional of the collection.

Much of the dignity and repose of Mr. Ferguson's pictures depends largely on the grace with which he has delivered his photographic message to us, rather than on the loftiness of his aim or the ambition of his subjects. All of the work is executed in platinum and the variety of colors and tones obtained leaves nothing to be desired that would require the agency of other processes. Mr. Ferguson seems to be an accomplished master of technical methods, and while the perfection of modern optical apparatus makes the camera see rather too many details, it is refreshing to meet with a photographer, presumably using the finest instruments procurable, that does not permit his lens to be too much in evidence in his pictures, nor his prints to reveal all the crude facts of his negatives. By various devices, employed by expert and artistic practitioners, the finished results, while sufficiently rich in detail, appear in a softened aspect, so that the subsidiary parts take their proper place in the picture and thereby enable the principal idea to dominate the harmony. As members of the Camera Club we shall always be grateful to Mr. Ferguson for the lessons and suggestions afforded by this loan exhibition of his prints, but most especially for his efforts to establish an American Salon; for however the Washington exhibition of 1896 fell short of his own high ideal, simply because just a little ahead of the times, he performed a service to pictorial photography in America by driving the entering wedge.

W. M. M.



## Philadelphia Photographic Salon.

The Pennsylvania Academy of the Fine Arts and the Photographic Society of Philadelphia will hold a Photographic Salon at Philadelphia from October 24 to November 12.

The purpose of this Exhibition is to show only such pictures "produced by photography as may give distinct evidence of individual artistic feeling and execution."

There will be no awards.

The Jury of Selection consists of William M. Chase, painter; Robert W. Vonnob, painter; Alice Barber Stephens, illustrator; Alfred Stieglitz, photographer, and Robert S. Redfield, photographer.

The exhibition promises to be a great success. It will, in reality, be the first International Salon held in America, notwithstanding the recent numerous minor exhibitions which claim that prerogative.

We are especially delighted to see the Pennsylvania Academy of the Fine Arts at the head of the exhibition, as it is a move in the right direction and a point in favor of pictorial photography.

The members of the Camera Club, New York, must not fail to be thoroughly represented.

Full particulars and entry forms may be had from Harry B. Reid, Secretary of the Camera Club, 3 West Twenty-ninth Street, New York City.

Entries close October 8th, 1898.



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## Annual Meeting, April 12, 1898.

The meeting was called to order at 8:45 p. m., President Murphy in the chair. A very large attendance was present, as it was the last gathering in the old home.

### President's Report.

In the brief inaugural remarks delivered by your President when he assumed office a year ago, emphasis was laid upon three ideas as constituting the central planks of the administrative platform for the current year, and now it is gratifying to recall the fact that the two essential plans then formulated have been carried to a successful issue.

In the order originally named, CAMERA NOTES has materialized under the able personal management of Alfred Stieglitz, and has taken rank among the foremost photographic journals of the world, reflecting credit upon the club and being largely responsible for its present prosperous condition.

Secondly, the long cherished dream of "new quarters" has been converted into an accomplished fact, insuring a commodious and well appointed home for the club for the next five years.

While the third item mentioned, the project of an "International Salon," "is not dead but sleepeth," in a light refreshing slumber from which it may be easily awakened when the time is ripe.

In this report it is not the province of your President to enter fully into the details of the work of the several departments, such facts being left for the reports of the various committees to be presented in due order to-night, wherein the record of our financial prosperity, our increase of membership, our successful entertainments, our instructive lectures, and the general welfare of the club will be fully set forth.

However, the President cannot refrain from touching upon some details and, at the same time, expressing heartfelt approval of the work done by the officers and committees whose united efforts have made this a banner year in the history of the club.

Particular mention must be made of the valuable services rendered by our fellow member, Mr. Berg, who has freely drawn upon his time and his experience, in the capacity of supervising architect, in the arrangement of the new rooms and the building of the studio.

During the past year the frequent meetings of the Board of Trustees have been remarkable for the large attendance and close attention to the countless details of club management.

The attendance at such meetings has been phenomenal, averaging eight out of the nine members of the Board, and in no single case has a quorum failed to appear.

This fact alone demonstrates the keen interest felt in the advancement of the welfare of the club, while the consistent policy adopted by the Board to augment the membership of the club and to place its financial condition upon a sound basis has resulted in a highly satisfactory showing at this the end of our fiscal year.

Early in the year it was determined by your officers to make every effort to present a clean set of books at the end of their term of office, and with this object in view it was necessary to more strictly enforce the provisions of our Constitution in regard to members delinquent in the payment of dues.

This unpleasant task has been resolutely discharged by a Board unanimous in the belief that favoritism to such delinquents would not only be prejudicial to the interests of the club, but would also be an absolute injustice to the great majority of members who promptly meet the moderate obligations of club membership.

So while our net gain of fifty members since our last annual meeting is of itself satisfactory, it becomes still more encouraging when considered in the light of the fact that the roll as presented to-night is an exceptionally healthy one, free from the delusive padding that so often makes the roster of a club misleading and unfair.

The result of the Spartan policy is revealed in the Treasurer's report, which shows that not a dollar of arrears is due from any member of the club, while the Treasurer, like the commendable Village Blacksmith, immortalized by Longfellow,

"Looks the whole world in the face,  
For he owes not any man."

In addition to meeting all regular charges and accumulating a balance of more than \$1,000, a special fund of nearly \$2,200 has been raised by subscription to defray the cost of fitting up the new rooms.

This has been done without any general appeal to our members at large, and it is hoped that the sum will be still further increased by voluntary offerings from members to whom no personal application has yet been made.



Reviewing the general situation, one of the most encouraging indications of the past year has been the widening of the circle of photographic influence, made manifest by the friendly and frequent invitations received from other clubs and societies for the exhibition of our Lantern Slides.

Not only from clubs with photographic affiliations, but from those of social and artistic character, including such representative organizations as the "Rembrandt" and "Hamilton" Clubs, of Brooklyn, the essentially artistic "Salmagundi," of New York, various church and social societies, the Buffalo Camera Club, and the Camera Club of Ellsworth, Me.

In regard to the latter club it is pleasing to note that it was organized by one of our non-resident members, who, acting upon the inspiration arising from an exhibition of slides loaned by this club, succeeded in forming a new organization devoted to photography.

These facts suggest a ready means by which the fame and influence of our club may be largely increased, at the same time promoting the advancement of the photographic arts throughout the land.

In the matter of medal winning, our international exhibitors have justified their reputation and have received many awards: this honor roll includes the names of Miss Clarkson, Messrs. Fraser, Post, McKecknic, Stoiber, D. K. Young, Coutant, Waterman, Stieglitz, Berg and Bartlett.

Without trespassing further upon your time to recite the triumphs of a year made bright by the promise of still better years to come, your President will only pause to congratulate the club upon the fact that at the commencement of the third year of our greater Camera Club, we emerge from "the starving road that leads to glory," and step boldly forth upon the broad smooth highway that terminates only at the golden portals of an ultimate and permanent success.

(Signed)

WM. D. MURPHY,  
*President.*

The annual report of the Secretary was read by Harry B. Reid.

Mr. Chairman and Gentlemen of the Camera Club:

I have the honor to submit the following, as the Secretary's report for the past year:

*Membership.*

The roll of membership to date is as follows:

|                     |     |
|---------------------|-----|
| Active members..... | 185 |
| Non-resident.....   | 50  |
| Corresponding.....  | 18  |
| Life.....           | 20  |
| Honorary.....       | 16  |
|                     | —   |
| Total.....          | 289 |

The changes for the year were:

|                                        |    |
|----------------------------------------|----|
| New members elected and qualified..... | 84 |
| Resignations.....                      | 19 |
| Dropped.....                           | 13 |
| Died.....                              | 2  |
|                                        | —  |
| A net gain of.....                     | 50 |

The Trustees held ten regular and three special meetings, all of which were attended by a quorum, and a majority of them by a full Board.

There were held ten regular and two special meetings of the club.

Lantern Slides Tests were given every Wednesday during the year with the exception of one evening.

(Signed)

HARRY B. REID,  
*Secretary.*



The following report was read by Mr. Hale, Treasurer:

THE CAMERA CLUB.

*Treasurer's Report for the year ending April 1st, 1898.*

|                                              |            |                                 |            |
|----------------------------------------------|------------|---------------------------------|------------|
| Balance on hand.....                         | \$230 90   | <i>Disbursements, Ordinary.</i> |            |
|                                              |            | Rent.....                       | \$1,999 92 |
|                                              |            | Custodian.....                  | 611 00     |
|                                              |            | Electriccurrent                 | 336 28     |
|                                              |            | Postage.....                    | \$88 67    |
|                                              |            | Printing.....                   | 222 25     |
|                                              |            | Old journal....                 | 21 50      |
|                                              |            | Chemicals.....                  | 94 97      |
|                                              |            | Laundry and                     |            |
|                                              |            | ice.....                        | 53 10      |
|                                              |            | Binding books.                  | 25 80      |
|                                              |            | Desks.....                      | 44 00      |
|                                              |            | Repairs.....                    | 17 75      |
|                                              |            | Tools, keys,                    |            |
|                                              |            | twine.....                      | 35 75      |
|                                              |            | Insurance.....                  | 12 75      |
|                                              |            | Interchange, ex-                |            |
|                                              |            | pressage....                    | 16 95      |
|                                              |            | Print exhibi-                   |            |
|                                              |            | tions.....                      | 17 03      |
|                                              |            | Periodicals....                 | 20 90      |
|                                              |            | Sundries.....                   | 40 43      |
|                                              |            | <i>Camera Notes.</i>            | 250 00     |
|                                              |            |                                 | 961 85     |
|                                              |            | Balance: Cash                   | \$3,909 05 |
|                                              |            | on hand.....                    | 1,008 62   |
|                                              |            |                                 | \$4,917 67 |
|                                              |            |                                 | \$4,917 67 |
| <i>Receipts, Ordinary.</i>                   |            |                                 |            |
| Dues April 1st, 1897, to March               |            |                                 |            |
| 31st, 1898.....                              | \$3,551 74 |                                 |            |
| Locker rents, April 1st, 1897, to            |            |                                 |            |
| March 31st, 1898.....                        | 494 08     |                                 |            |
| Initiation fees.....                         | 165 00     |                                 |            |
| Life membership.....                         | 150 00     |                                 |            |
| Dues from members in arrears..               | 60 00      |                                 |            |
| Locker rent from members in                  |            |                                 |            |
| arrears.....                                 | 12 00      |                                 |            |
|                                              | 4,432 82   |                                 |            |
| <i>Receipts, Extraordinary.</i>              |            |                                 |            |
| Lantern slide exhibition at K.               |            |                                 |            |
| A. C.....                                    | \$145 37   |                                 |            |
| Annual dinner.....                           | 08         |                                 |            |
| Club auction.....                            | 106 50     |                                 |            |
| Expressage refunded.....                     | 2 00       |                                 |            |
|                                              | 253 95     |                                 |            |
|                                              | \$4,917 67 |                                 |            |
| <i>Assets.</i>                               |            | <i>Liabilities.</i>             |            |
| 1898.                                        |            | 1898.                           |            |
| April 1. Cash balance in bank.....           | \$1 008 62 | None.                           |            |
| " I. " " " " (Cr. moving                     |            | Excess assets over              |            |
| fund).....                                   | 1,945 00   | liabilities.....                | \$5,306 29 |
| " I. Cash balance (Cr. <i>Camera Notes</i> ) | 352 67     |                                 |            |
| " I. Estimated value of furniture and        |            |                                 |            |
| apparatus.....                               | 2,000 00   |                                 |            |
|                                              | \$5,306 29 |                                 | \$5,306 29 |

E. & O. E. FRANK M. HALE, *Treasurer*, April 1st, 1898.

Examined and found correct, April 12th, 1898.

*Finance Committee:* { LOUIS B. SCHRAM, *Chairman*.  
ROBT. J. DEVLIN.

The House Committee, through Mr. Dwight, made a lengthy report, which was duly filed.

The Finance Committee, Mr. Schram, made a verbal report.

The Committee on Meetings, Mr. Bunker, Chairman, read a report reviewing the work of the year.

The Lantern Slide Committee, through Mr. Hale, Chairman, made a verbal report.

The Committee on Publications, Mr. Stieglitz, Chairman, made a lengthy report on the condition and prospects of CAMERA NOTES.

Among the main points brought out in the report it was seen that CAMERA NOTES ran \$102.67 ahead of expenses, so that the club saves its appropriation of \$250, besides which thirty-two of the new members are directly due to CAMERA NOTES; showing what a valuable property it has become in its first year of existence.



The report includes thanks to the kindness of the domestic and foreign press, and also to all those who so kindly supported the undertaking. Mr. Stieglitz publicly thanked Mr. William M. Murray for the energetic and unselfish manner in which he has so ably seconded him in carrying out the spirit with which the magazine was started.

The reports were accepted and ordered on file.

The President called on the Nominating Committee for its report, which was presented by Mr. Champney, Chairman.

The Nominating Committee reports the following candidates for office for the ensuing year:

*For President,*  
William D. Murphy.

*For Secretary,*  
Harry B. Reid.

Louis B. Schram,  
William R. Thomas,

*For Vice-President,*  
Alfred Stieglitz.

*For Treasurer,*  
Frank M. Hale.

*For Trustees,*

William Bunker,  
James T. Vredenburg, D.D.S.,

John Beeby.

*For Committee on Admission.*

Francis C. Elgar, Chairman,  
W. Townsend Colbron, William F. Hapgood.

Respectfully submitted,

Signed,

J. Wells Champney, Chairman,  
Charles Simpson,  
Moses Joy,  
Robert L. Bracklow,  
William T. Colbron.

New York, March, 1898.

*Nominating Committee.*

There were no other nominations, and the entire ticket, as reported by the Nominating Committee, was unanimously elected.

At the stated meeting held Tuesday evening, May 10, President Murphy in the chair, only routine business was attended to. It was announced that as there had been no entries for the "President's Cup," the date of closing would be extended to June 1.

A demonstration of Velox paper by the Nepera Chemical Company took place on Monday, May 16. Quite a large attendance was much interested in the demonstration, which proved that Velox, when properly used, gives beautiful results, and is at the same time very easily manipulated.

On Monday evening, May 23, Mr. C. F. Holst lectured on "Modern Lenses." Mr.

Holst spoke from a practical as well as scientific point of view, and proved that he had mastered the subject fully. Owing to the stormy weather many members of the club were unable to avail themselves of the opportunity to hear Mr. Holst, but those who had braved the elements, and they were a goodly number, entered into quite a discussion with the lecturer during and after the lecture. Such discussions are usually of more value than the lectures themselves.

At the stated meeting held Tuesday evening, June 14, routine business was in order. It was the last monthly meeting before the summer holidays.

## Notes from the Secretary's Desk.

An exhibition of lantern slides, arranged by Frank M. Hale from contributions by individual members of the Camera Club, New York, was held at Ellsworth, Me., under the auspices of the Ellsworth Camera Club, on the evening of March 8.

The audience numbered 500 people, who were highly pleased with the entertainment, and a substantial sum was realized for a worthy object. Night photography and effects





BRAYNE - PHOTOCHROME, INC., N.Y.

A PASADENA LANDSCAPE

By W. B. Post







of storm, wind, rain, snow and mist, were particularly admired. The makers of the slides were Messrs. Murphy, Post, Hale, Fraser, Stieglitz, Berg, Beeby, Joy and Scott and Miss E. V. Clarkson.

\* \* \*

A new organization, under the title of the Trenton Photographic Society, has lately been formed at Trenton, N. J., with commodious quarters in the Scott Building, provided with up-to-date facilities for the practice of photography, including the electric light for projection and copying. Mr. S. S. Webber, who is also an enthusiastic member of our own club, is its first president.

\* \* \*

Mr. John W. McKecknie, late of this club and now a practicing architect at Kansas City, Mo., has decorated his offices with a series of panels fitted into the walls and including his valuable collection of architectural and sculptural photographs recently exhibited in our rooms. He has issued a tasteful catalogue of these prints, which are mostly 22 x 28 enlargements, and has kindly sent copies to all of our members.

\* \* \*

The Committee on Moving packed the contents of all lockers not emptied by the owners before April 2, and the entire property of the club, both public and private, was transferred to the new quarters, Bancroft Building, 3 West Twenty-ninth street, on Monday, April 25. A notice was sent to all members on that date that the new rooms would be opened on May 1 and that the distribution of lockers would take place on the following day.

\* \* \*

The Club has recently received the following generous donations: A Ross 7x9 Rapid Symmetrical lens from Mr. Frazer; a Suter 9 inch and a 6 inch Ross Rapid Symmetrical from Mr. Hitchcock; a 6½ inch Ross Rapid Symmetrical from Mr. W. D. Murphy, and a 14x17 rubber tray from Mr. Jacobus.



## New Members.

The following have been elected members of the Camera Club: Mrs. Mary H. Beaman, 317 East Forty-ninth Street, Chicago, Ill.; Mr. Adrien P. Schmidt, 106 West Fortieth Street; M. J. A. Dimock, Elizabeth, N. J.; Mr. George W. Harris, Montclair, N. J.; R. A. Hibbs, M.D., 128 East Fifty-ninth Street, Mr. Nathan Peavy, The Arena, City; Mr. C. H. Crosby, Chicago, Ill.; Mr. Fred. W. Keasbey, Morristown, N. J.



## Honors Won by Camera Club Members.

Mr. W. A. Fraser has won the following prizes for slides since the publication of the last list: *Photography* (London), silver medal, night scenes; *American Amateur Photographer*, silver medal for night scenes, and bronze medals for flowers and marines; Calcutta, bronze medal; Beverly (England), bronze medal; Amsterdam (Holland), silver medal for flowers, bronze for night scenes, and a diploma of honor for the highest aggregate number of marks in three classes.

Miss E. V. Clarkson received a gold medal in Calcutta for *genre* work.

C. I. Berg and Alfred Stieglitz were each awarded a bronze medal at the same exhibition for *genre* and portraiture respectively. At the Pittsburg Salon Mr. F. N. Waterman received an honorable mention. Mr. D. K. Young received a bronze medal in one of the *Amateur Photographer* (London) monthly lantern slide competitions.

At the Paris Salon, Alfred Stieglitz was represented by six works and W. B. Post by one.

Mr. A. H. Stoiber received two very high awards in the Eastman competition and was also successful in winning a large money prize in the photographic competition recently held in Monaco.

Mr. D. Gardiner received a gold medal in the above competition.

Mr. W. P. Agnew was awarded the first prize (fifty dollars) in the competition held by the Sculptural Society, New York.



## Course of Lectures on Elementary and Practical Photography.

### III.—On Development.

BY WILLIAM M. MURRAY.

(Delivered Monday, February 21, 1898.)

There has never been a period since the dawn of photography when we have had such fast plates, such rapid lenses and such powerful developers as at the present time, and yet, strange to say, the prevailing fault of our negatives is under-exposure. The reason is not hard to find. It is an exceedingly difficult matter to successfully develop a fully timed exposure on a fast plate; it is comparatively easy to produce a fairly good printing negative from one slightly under-exposed. So we have got into the habit of reducing our exposures to lessen the difficulties of development, and a false standard of what is a good negative has been established. This habit has been farther confirmed by the rage for fast shutter exposures. If we should sit in intelligent judgment on the ordinarily accepted negative of to-day, our verdict might almost be that the light "never touched it."

How inconsistent we are in some of our photographic operations! We buy the latest construction of rapid lens working sharp to the corners at  $f/7$ , or even at  $f/6$ , and then stop it down to  $f/50$ , because the light on the seashore, or in Switzerland, or on India's coral strand, is so blinding that we fear an over-exposure. Nothing but the chain-lightning brand of electric plates will satisfy us, and we forthwith neutralize its effects by setting our shutter to the 1-100 part of a second. Then, too, the enterprising chemists who discover our new developing agents are so anxious to demonstrate the vigor of the latest candidate for favor that the working formula recommended is far too powerful. Exposure, therefore, is still further reduced to meet the new conditions. The multiplication of developers is an evil to be deplored. We have too many already, and while they are probably all good, the later ones are inadequately understood, and consequently, as yet, of doubtful efficiency. If the newcomers could be made so expensive that we could not use them, or so much cheaper as to lead to their exclusive employment, the photographic world would be much benefited. With all the marvelous achievements of modern chemistry and the utilization of the countless properties of coal-tar products, it is a question whether we are very much ahead, as far as development is concerned, of our position on the very threshold of dry plate photography. If the subject has been adequately impressed on the plate, it is a very simple and easy matter to reduce the disturbed silver molecules and develop the latent image. We can then use iron or pyro or any other ancient and despised reducing agent, and there will be no staining or fog, no halting or prolonging of the development, but an easy and regular progress from the beginning of the process to its successful conclusion. Time is money, but the least expensive item in the practice of photography is the time spent in exposing the plate. Do not stint it!

I am aware that most of those I am addressing, being residents of a large city, are necessarily compelled to depend on the hand camera for much of their work. While this is a valuable instrument when properly employed, and it has lately opened up a new field of pictorial photography, as well as revealed to us the mysteries of animated nature, it is proper to remember that, to study the principles of lighting and exposure, there is nothing like a plain view camera, not too small (say, 5x7 to 8x10) mounted on a stout tripod. The student of photography will find it a profitable exercise to set up such a camera before his favorite pictorial subjects and, without exposing any plates at first, to compare the lighting and tones of nature, as they appear to the eye, with their projection on the ground glass after transmission through the lens, employing the largest stop for the purpose. He will be astonished, perhaps, to notice how much light is cut off in its passage to the focusing screen. This effect will appear even more marked when he inserts the smaller stops generally used in making time exposures on rapid plates. Quite a marked change in the tonality of certain colors, also, may be observed as the size of the



diaphragms is diminished. A subsequent trial of various speeds of plates may demonstrate to him the wisdom of using large stops and slow plates, preferably orthochromatic, for obvious reasons, rather than fast plates and small stops, in landscape and open-air photography especially. The miniature film cameras, now in such universal use, can only be employed understandingly by those who have become expert through practice with larger instruments. A 4x5 hand camera, with a focusing screen, will be found the most advantageous to use. With the head under the focusing cloth observe the effect of open, well lighted scenes on the ground glass, and afterwards test the amount of visual illumination afforded by the shutter, at various speeds, with the apertures generally employed in instantaneous work. I think the conclusion will be that a large stop and a slow shutter are necessary to the adequate exposure of even quite brightly lighted scenes. Therefore, in hand camera work, open up your lens, slow down your shutter, employ the fastest plate procurable, and you will find your labor in the dark room a comparatively easy task. Do not try to make snap shots of figures or objects very near the camera; they will surely be under-exposed. Forty or fifty feet is near enough in open street scenes, and, at such distances, phases of fairly rapid motion, coming toward the lens, may be recorded, without noticeable blur, with a moderate speed of shutter. Athletic events at close range had better be relegated to those professionals who have a remunerative contract with an illustrated journal. They are not congenial subjects to the amateur seeker after pictorial effects, and their development is an ungrateful task. Many photographers believe that, no matter how slightly a plate has been exposed to light, all the details may be brought out, if only a developer powerful enough is used. This is a fallacy. Make a snap shot of a sunset, with a medium stop, and then try to bring out the image with the strongest developer you can compound. The high lights of the sky will come up perfectly clear, without the least forcing, but the most prolonged development will only produce yellow stains and chemical fog in the forms and shadows of the terrestrial objects; proving that the molecules of bromide of silver in those parts of the plate have not been disturbed at all in their bed of gelatine.

I have thus gone to considerable length with the purpose of demonstrating the importance of a liberal exposure, and, at the same time, an exposure adapted to the strength of the developer usually termed "normal." Chemical solutions keep best in concentrated form. The working solutions made up from these are known to photographers as normal developers. Commercial gelatine plates are generally accompanied by formulae for these solutions, which are recommended by the manufacturers as best adapted to their development. It is always advisable to try these recipes, but, as a rule, they are stated in such complicated terms that a simplification of them demands quite an exercise of arithmetic. Taking the pyro developer as a type, it is commonly agreed among experts that two grains of pyro to the ounce of solution, preserved from too rapid oxidation by eight grains of sulphite of soda (crystals), and accelerated, or put into a state of activity, by eight grains of carbonate of soda (crystals), or its equivalent, four grains of carbonate of potash, constitute a normal or correct developer for a plate which has had a full and true exposure in every part.

The developer provided by the Camera Club for the use of its members is a pyro and potash developer. Its normal working solution shows it to be powerful, but well restrained; containing three grains of pyro to the ounce, together with fifteen grains of sulphite of soda and nine grains of carbonate of potash. There is a further preserving and restraining influence exercised by three-eighths of a grain of citric acid and three-sixteenths of a grain of bromide of ammonium. Surprise is sometimes expressed why pyro is still employed in our dark room, when so many newer, and, as it is claimed, more powerful, developers may be obtained. However, there is no developer that is so convenient for general use, and it is quite powerful enough for all the legitimate demands that may be made upon it. The directions for use, one dram, each, of the two stock solutions, with from two to four ounces of water, are so simple that the veriest tyro can follow them and vary the quantities intelligently to suit his needs. There is no developer in separate solutions that can be put up in such concentrated form as the pyro, or which may so easily be adapted in use to varied exposures. The great objection against it is its tendency to stain the fingers. There is no necessity at all for its doing so. Bend a piece of



sheet tin or brass, twice, to an obtuse angle; lay one end in your tray under the plate, the middle part against the side of the tray, use the projecting end as a handle, and you have a cheap but effective plate lifter.

Have one of these for the developing pan and one for the hypo bath and you will keep your hands clean. It is a safe rule to regard all photographic solutions as deadly poison. Many of them actually are (metol, even, is said to be very irritating to the skin), and it is, therefore, wise to form the habit of handling these combinations of organic poisons and strong alkalis as little as possible.

Return the developer to its graduate before putting the plate in the fixing bath, fill the tray with pure water, lift the plate with the tip of one finger, handle by the edges only, and you will rarely have stains from pyro developers, even if you do not use a plate lifter.

However, whatever developer is chosen, it is recommended to reduce it to its simplest form, and all unnecessary ingredients ought to be omitted. So many grains to the ounce is probably the most convenient form of expressing the quantities, and such formulae may be readily compared, and, if desired, translated into the nomenclature of the metric system. What is most important is to have a distinct idea of the constituents of the developer, and their quantities, at the start, so that alterations in the working solutions during the progress of a development may be made understandingly. Here are some of the standard developers, now in common use, stated in this concise form, on the basis of two grains of reducing agent to the ounce:

|                          |           |
|--------------------------|-----------|
| Pyro.....                | 2 grains  |
| Sulphite of soda.....    | 8 grains  |
| Carbonate of potash..... | 4 grains  |
| Water.....               | 1 ounce   |
| Hydroquinone.....        | 2 grains  |
| Sulphite of soda.....    | 8 grains  |
| Carbonate of potash..... | 8 grains  |
| Water.....               | 1 ounce   |
| Metol.....               | 2 grains  |
| Sulphite of soda.....    | 12 grains |
| Carbonate of potash..... | 6 grain   |
| Water.....               | 1 ounce   |
| Eikonogen.....           | 2 grains  |
| Sulphite of soda.....    | 8 grains  |
| Carbonate of potash..... | 6 grains  |
| Water.....               | 1 ounce   |

In making up stock solutions from these recipes it is advisable to place the alkali in a separate solution. By adding the accelerator, or alkali, in fractional doses, in the course of development, the use of bromides and other restrainers may be almost totally dispensed with. As far as possible, it is recommended to adopt the exposure to the normal working solution, and in the case of portraiture and the photography of open landscape or architecture this may generally be done. But if there is much contrast of light and shadow or of actinic and non-actinic colors, it is customary to expose longer for the shadows or the insensitive colors, and the other parts of the picture may be overdone. The treatment of these subjects calls for more careful or, as it is called, tentative development.

It is not sufficient to dilute a normal developer with water, as sometimes recommended, for this purpose. In cases of very full (or over) exposure, a diluted developer, containing the normal amount of accelerator, would simply take a longer time to bring out the image, but would not save the result from being flat and spiritless.

Experience teaches us to commence the development of negatives, known to be over-exposed, with a solution of pyro and sulphite, or hydroquinone and sulphite, as the case may be, and afterwards to add the alkali in small quantities till the desired detail and density are obtained.

This is a very good procedure and constitutes the whole principle of tentative development. It involves, however, the loss of the developer, for it is hard to estimate the amount of accelerator thus added, and it is safer to throw it away than to risk it on another plate. It is better, therefore, to start with a developer containing a small amount



of the accelerator, say one-quarter of the normal quantity. Rock the plate in this solution from one to three minutes and watch the results. If the image appears rapidly the plate has been much over-exposed and may possibly be finished without changing the treatment. But if, on the contrary, the image appears slowly and faintly, the exposure may be assumed to be nearly normal. Now pour off the first solution into its graduate and preserve for future use. It will have oxidized very little and will be only slightly changed in color. Now flow the plate with a solution of pure alkali. The gelatine has absorbed so much pyro, or other developing agent, in the first soaking, that this may be done without danger of fogging. The plate will now begin to develop rapidly and its progress should be carefully noted. If the image shows any tendency to flash out quickly, pour off the second solution and flood with water, or return the plate to the number one, in which the development may, if necessary, be completed. By this method perfect control is maintained over the plate in all stages of the development. Even cases of abnormal exposure may be successfully developed in this way and, at the same time, it is equally effective with ordinary exposures and snap shots. It is not designed to enable the operator to dispense with thinking—the object of most arbitrary rules arranged to make development a kind of automatic process—but to give him time to think and to alter his solutions before the plate has a chance to fog and not after. This method of alternate solutions is, moreover, very economical, the oxidation of the developer seeming to confine its operation more particularly to the film itself—a consequence, probably, of the long soaking in separate baths. The solutions can, therefore, be used repeatedly before becoming exhausted. It is essential to success to keep the solutions between the temperatures of sixty degrees and seventy degrees Fahr. In the case of hydroquinone, especially, must this caution be observed, as it becomes almost inert at fifty degrees and will, inevitably, cause yellow stains in prolonged development. A temperature of sixty-five degrees Fahr. would be about right and the fixing bath ought to be kept at the same figure. Hypo is nearly always used too cold and too strong. It is soluble in one and one-half times its own weight of cold water, and the saturated solution, so generally employed, is far too concentrated. If freshly made, moreover, it is certain to be very cold. One part of hypo to five of water is quite strong enough, and if kept at a reasonable temperature will fix more effectively than a saturated solution. The sudden transfer from a strong fixing bath to the warmer wash water undoubtedly aggravates frilling, if it is not its frequent cause.

Probably the hardest problem of development is to know when to stop. It not only requires a knowledge of what constitutes a good negative; it is necessary to know how a plate should look when fully developed and when still encumbered with the emulsion unacted upon by light. No amount of theorizing on this subject can supply the office of practical experience. We might almost assert that the art of development cannot be taught but must be learned. Every man must find some gauge for himself by which he can compare and measure results. Some experimental exposures, both time and instantaneous, made, if possible, under the direction of an experienced photographer, the circumstances being duly observed and recorded, and the subsequent trial of a standard developer, may furnish him with this gauge. Above all, the beginner must cultivate the habit of observing all the phases and phenomena of development and the myriad changes which are taking place under his very nose. To do this he should have plenty of light at his command in the dark room. If he uses a portable ruby lamp let him turn the light side away from him. The reflection from the walls of the room will enable him to find his bottles and trays readily, while the sensitive plate may be kept safely, with the exercise of ordinary prudence, in the shadow of the back of the lamp. An occasional peep will keep him informed of the first stages of the development; as the plate becomes wet the danger of fogging from exposure to light is much decreased and he may become bolder. As plates differ very much in their appearance during development, it is advisable to stick as much as possible to one brand of plates. When familiar with its peculiarities the necessity of looking frequently at the plate is not so urgent and an expert may judge the progress of the development as it lies in the tray without looking through it at all. When it is about finished a single glance in the clear light of the ruby lantern will confirm this judgment, and after a gentle rinsing it may be placed in the hypo bath. It should remain in this bath till perfectly fixed, not less than fifteen minutes, for on this operation the permanence of the negative more truly depends than on prolonged washing. While the plate is still dripping with hypo it should be examined, and if the sky, or other extensive portion, is too dense, it may be reduced by local treatment with a solution of red prussiate of potash, applied with a soft brush or swab of absorbent cotton. It may now be washed and dried and if on trial it yields a good print, without masking or other dodging, it may be esteemed to possess the essential technical qualities of a perfect negative.

A negative is not required to be a thing of beauty in itself. It is a means whereby we may produce beauty, possibly, but as long as it can do this it may be as ill-favored as some parents of beautiful children in the human family. The purpose of a negative is to enable us to make a good positive; whatever its appearance, therefore, the homely rule, "handsome is that handsome does," applies. We hear much about bloom, and pluck, and sparkle, and other qualities, many of which are asserted by our "daddies" to be the exclusive attributes of the good, old-fashioned, wet collodion plate, but if all these do not



contribute to the production of a perfect print they are as sounding brass and tinkling cymbals.

When we copy a negative in the printing frame, or in the camera, with the intention of reversing its lights and shadows and half-tones into the new values of a paper print or glass transparency, we perform the operation by the agency of light which we cause to pass through the negative. If the deposit of silver is too thick—in other words, if the negative is very dense—this operation is hindered or altogether prevented. The transparency, or more properly speaking, the translucency of a negative is of primary importance. By it we limn the shadows of our scene; but as the picture must have lights as well, we are moved to add another essential to the requirements of a good negative, namely, strength. That is, all the parts of the negative corresponding to the lights must possess such a measure of vigor that the whites and blacks in the resulting print may correspond to the contrasts observed in the original scene.

Translucency and strength, therefore, are two indispensable requisites of a perfect negative, yet still there is something wanting. These enable us to obtain lights and shadows, to be sure, but we have only to gaze at the new moon to see how imperfect an appearance of a natural object is presented by high lights and deep shadows alone. Between these extremes are certain intermediate values of every conceivable intensity, commonly called half-tones, but which may be more adequately described by the generic term, gradation. Gradation, then, is the remaining without-which-not of the perfection we seek in a photographic negative. Consequently, this trinity of attributes, translucency, strength and gradation, constitutes the absolutely essential qualities to be realized by intelligent exposure and development. Tone, or color, is by some authorities deemed important, but if the three great requisites are satisfied we may reasonably conclude that color is not necessary.



## Notices.

**[Every member of the Camera Club is part owner of "Camera Notes." Whenever possible, it would be of advantage to him, everything being equal, to patronize our advertisers. Reciprocity would be of mutual advantage.]**

**J. B. Colt & Co.**, who for years have been located on Nassau Street, have moved into the Bancroft Building, 3, 5 and 7 West Twenty-Ninth Street, near Fifth Avenue, where they have a most beautiful place of business. J. B. Colt & Co. are the leading firm of the United States engaged in the manufacture and sale, at wholesale and retail, of educational and scientific projection apparatus, electric focusing lamps, etc.

**Solograph** is the name of a new camera manufactured by Scovill & Adams. It is thoroughly up to date and excellently built. Before investing in a hand camera, it would be well to examine this new product.

**The Voigtlaender & Son Optical Co.** is the name of the American branch, recently established, of the celebrated firm Voigtlaender & Sohn, of Braunschweig, Germany. The Voigtlaender lenses have always ranked amongst the best, and are naturally great favorites. The Collinear Doppel-

Anastigmats have but few equals. Those interested in lenses would do well to write to the firm, 467 West Fourteenth Street, New York, for a catalogue.

**Higgins'** photo-mounter still excels all others. The Higgins products stand in a class by themselves, notwithstanding the many imitations.

**Diogen** is the name of a new developer recently introduced in the market. A concentrated solution of the same will keep like Rodinal, and can be used in a similar way, by diluting with water. Its action is preferable to the latter, as it is slower, and the resulting deposit of silver finer and of better color.

The concentrated solution is prepared as follows:

|                            |                        |
|----------------------------|------------------------|
| Water.....                 | 250 cms <sup>3</sup> . |
| Sodium Sulphite, crystals, | 100 grammes.           |
| Diogen.....                | 25 grammes.            |
| Potassium Carbonate.....   | 125 grammes.           |

For correctly exposed plates take 14 cms. of the stock solution, 60 cms<sup>3</sup>. water, and 2 drops of potassium bromide (1:10).

For under-exposure increase the quantity of water to be added; while for over-exposure use less water and increase the quantity of potassium bromide from 2 drops to 5 cms<sup>3</sup>, the amount added depending upon the over-exposure.





# CAMERA NOTES

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# **Volume II, No. 2**





EVENING NEAR THE PYRAMIDS

By Ernest R. Ashton



# CAMERA NOTES,

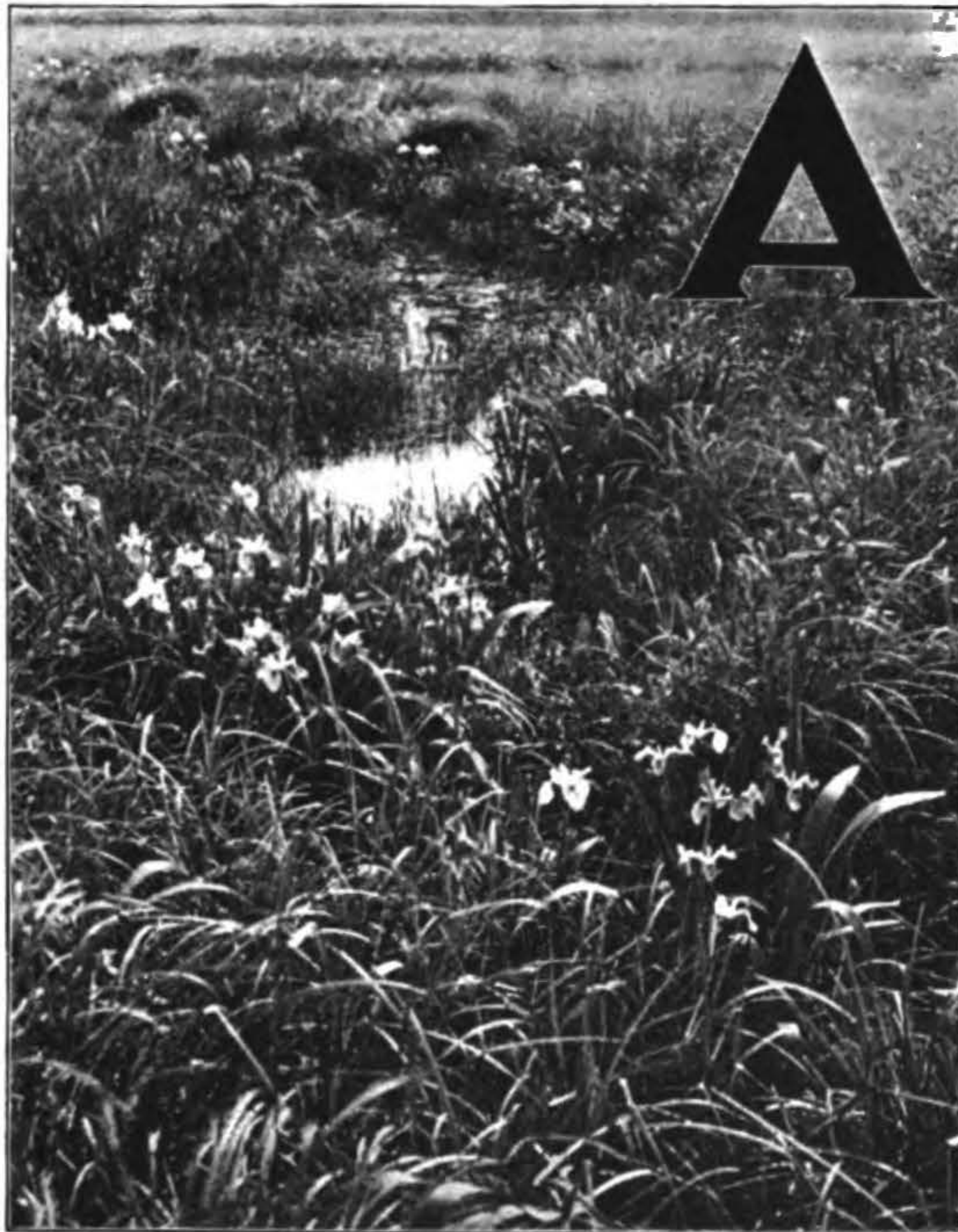
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## Self-Culture and Photography.



R. Eickemeyer, Jr.

**A** MOST estimable young woman, whose earnest and honest endeavor to perfect herself in the "humanities," in spite of the fact that she is deaf, dumb and blind, has interested the sympathies of the educational world strongly in her behalf, recently writes as follows concerning her preparations for entering Ratcliffe College: "My studies, at present, consist of Greek, algebra and geometry. . . . I admire Greek. It is easier to read than Latin and much more spontaneous and beautiful. I wish algebra and geometry were only half as easy for me as languages and literature! But, somehow, I cannot make myself care very

much whether two and two make four or five, or whether two lines drawn from the extremities of the base of an isosceles triangle are equal or not. I cannot see that the knowledge of these facts makes life any sweeter or nobler!"

While, no doubt, Miss Kellar's ideas are partly the consequence of her



congenital imperfections, and her enthusiasm for letters leads her to decry the value of numbers before she has fairly entered upon their consideration, it must be confessed that she has voiced with remarkable accuracy the opinions not only of those whose academic training has just commenced, but also of a large number of those who have received a so-called "liberal education," or such a measure of it as to entitle them to all the rights, privileges, immunities and honors belonging to bachelors, or even masters, of arts. She has reflected, moreover, the spirit of this utilitarian age, which considers it a waste of time to study anything that does not contribute directly to the object in view; for, in the elective system of education now in vogue, it is customary for the scientific student to religiously eschew the ancient language and literature, and for the literary man to avoid mathematics as calculated to fetter his native genius. Yet no one has ever been injured by knowing too much of any of these things, but rather by not knowing enough for practical usefulness; and if Miss Kellar ever advances in science to the point of recognizing that

"The heavens themselves, the planets and this center,  
Observe degree, priority and place"—

that the solar system and all the subordinate manifestations of it in the phenomena of light, sound, heat, electricity and magnetism are founded on the great laws of central forces, whose secrets are unlocked by the keys of the knowledge of circular and trigonometrical functions—she will find that geometry and algebra will exert no less influence in making life sweeter and nobler than the revelations now made known to her only in the acquisition of divers kinds of tongues and the interpretation of tongues.

And so it is with other studies; it pays to dig deep. It is true of Art; it is true of Photography. A man, to be sure, may become a fair practical photographer with but a very superficial knowledge of physics and chemistry, but he will be far from entering into the joy of his Lord for having done well as a good and faithful servant; indeed, he may barely escape the condemnation of him who buried his talent in the earth, because he knew his master to be a hard man, reaping where he had not sown and gathering where he had not strewed. For Photography is an exacting master. As Michael Angelo said of Art, so we may say of Photography, this painting with the finger of Light: "It is a jealous thing; it demands the whole and entire man." We may bring to it all we know, or can know, of physics, chemistry, astronomy, mechanics, geometry and drawing, and still it will ask for more. But it also offers, and gives, a goodly reward; and whoever has studied these things in the earnest prosecution of Photography has found his knowledge of them corrected, deepened and enriched by the use of the camera, which is at once the most truthful recorder of the kaleidoscopic changes of the visible and invisible phenomena of Nature and at the same time may be made the most obedient servant in the retinue of Art.

WILLIAM M. MURRAY.





## A Few Reflections on Amateur and Artistic Photography.

An over-production is at present noticeable in all branches of human endeavor, and at no time have the various art professions suffered from overcrowding as at present. Amateur photography, apparently accessible to every one who can press the button, and reminding one, even with the crudest handling, somewhat of pictorial art, has taken hold of the public taste to such an extent that the kodak fiend has been made into a typical figure and has had to play his ridiculous part on the stage and in the comical magazines for years.

Since amateur photographers are as plentiful as bicyclists, the more astonishing it seems to me that those men who really produce something artistic can be counted on the fingers of one hand.

Of course, I am aware that the majority photograph for a pastime, merely to show that they are clever fellows and can "also do it."

If that is the height of their ambition, very well; one can surely find no fault with it—

we all like to amuse ourselves. But why are these men, who do not even lend it a thought as to whether they have any special gift for photography or not, so persistent in continually showing their efforts of photographing their dog, or their grandmother, or some uninteresting place they have visited, to everybody they can seize upon unawares? It may be great fun to Aunt Nell or Cousin Anne, but to an intelligent man such provincialism is not short of an affront.

They may be satisfied with photographing up to a certain point, when the days are long and they are out for a summer holiday, but they should not try to get such things published in some professional magazine, to frame and exhibit them, and to add to the mendacity of some minor exhibition; least of all should they have any grievance against juries and suc-



Copyright, 1896.

"WHO'S DAT?"

R. Eickemeyer, Jr.



cessful men. They should be dignified enough to wait until some one who knows, and has the courage to be honest, tells them that photography is in their line.

The reader may ask why amateur photography should be taken so seriously; it is only a kind of sport, not business.

It is an old saying, if a thing is worth doing, it is worth doing well. Besides, it has a message to convey. Each new movement of such widespread tendencies necessarily has. Common sense, without any theoretical argument, should tell us so.

Far be it from me to advocate that the fierce business competition of to-day should also enter amateur photography; its unmercifulness is to me its saving grace, which could make it, if handled more consistently, the best adapted medium to keep alive the artistic qualities of mankind. The possibility for such a vocation is certainly there, because of all art expressions it is the most universally liked, and therefore the correct one to instill with influences that would arouse live interests.

If I were asked, "Why does a man photograph?" I would answer: "The average man photographs because life is so interesting to him that he would also like to show it to other people." And of such a picture one can surely demand that it speaks to one, or conveys something. A picture should show that the man who made it got at least as far as being able to reproduce a piece of nature, or a figure subject, interesting to him, with a certain degree of originality and taste. If it doesn't do that, what is the use of it? Even if he photographs his own children, one would think that it should be only a natural desire to have the likeness as artistic and picturesque as possible.

In higher stages photography can reflect all the subtleties of a man's mind; but then it is no longer a pastime, but the strenuous study of a lifetime.

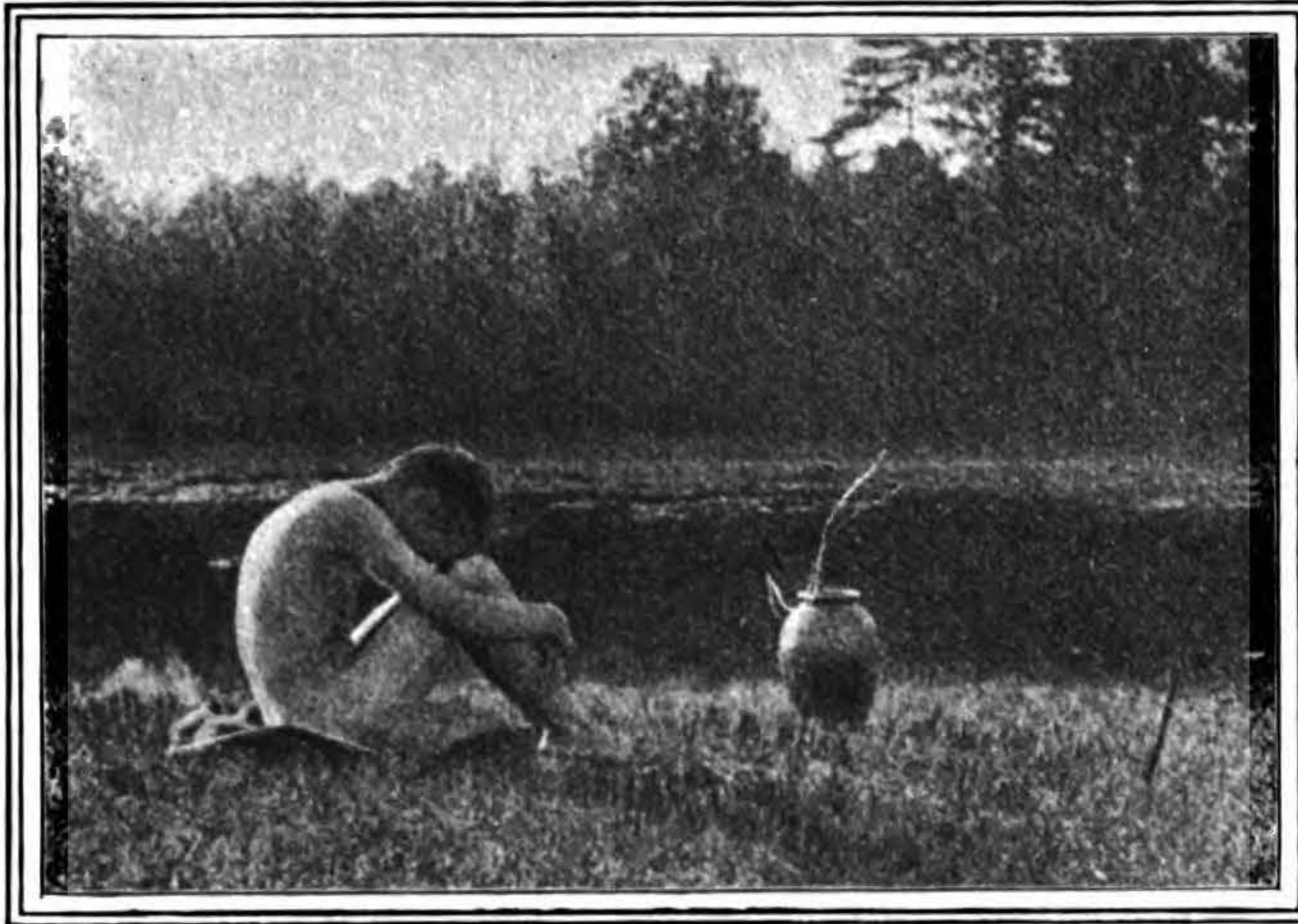
An anecdote will illustrate better what I mean than all didactic theories.

The philosopher Herbert Spencer, whose only exercise is playing billiards, strolled one afternoon into a public billiard-room, and promptly challenged a man he found lounging there to a game of billiards. They banked for the first shot. Mr. Spencer won and led off. When his opponent came to play, he put the chalk in his pocket and went at it in professional fashion, running out the game before he missed. Mr. Spencer walked to where his coat was hanging, and as he passed the stranger he said to him: "Sir, I have always considered the game of billiards an innocent amusement, and a game well adapted to the recreation of a student. But, sir, when a man plays as you play it bespeaks a wasted youth. Good afternoon, sir!"

Not everybody can be a great photographer, but while one is about the matter he should put his whole heart into it; live for nothing else for the time, unless one is contentedly narrow and has no care for others.

Technically, I believe, there is but little cause for complaint. Most amateurs understand how to focus fairly well and are not specially harassed by the various processes of developing, printing, retouching, etc.





F. H. Day.

All American photographic clubs seem to strive for technical perfection. It is their only academic rule.

They are, perhaps, not conscientious enough, too easily satisfied. They are not willing to stand three hours during a blizzard on Fifth avenue until the right moment for a suc-

cessful snapshot has come. They do not consider that out of twelve prints perhaps only one is faultless. For that only patience and perseverance are necessary, and nobody can expect to have them to such a degree, except he is truly devoted to the work he is doing.

Clearness and correctness, which are absolute necessities in photography for scientific purposes, are by no means of the same importance in pictorial photography.

The spectator does not examine closely to see if every blade of grass or every tuft of foliage is minutely defined; it is the appearance of the whole which touches and entrances him. The mere detail is not art; it is imitation without life, a cold mechanism deprived of its utility.

What our amateur photographers principally lack is a cultivated taste; cultivated by reading, thinking for oneself, seeing things and acquiring a historical and contemporary knowledge of art. This belongs to the general education of every intelligent man in Europe. That is the advantage the English, French and Viennese photographers have over our men.

That such cultivation is no superfluous baggage, one can readily see when our men attempt composition and the expression of sentiment. They stand helpless, experiment without definite aim



Henry Troth.



and at last pacify their conscience with some mawkish sentimentality that reminds one of a fashion magazine poem. The bootblack and newsboy portrait-painters have their countertypes galore among amateur photographers.

Never listen for a moment to such nonsense, that composition is of no importance. Composition is almost everything; through a thorough understanding of it even the method of the newsboy painter can be elevated into art, as Dumont has shown in his "Clarinet Player."

How can such knowledge be acquired? Advice is difficult, as good taste cannot be taught. Japan, who with her exquisite industrial art triumphs over the achievements of all other nations, had no art schools and no art critics until Occidental civilization introduced them. (Art critics only become necessary when the artists themselves don't know where they are at.)

It is largely a matter of temperament; if one has the right temperament, everything that happens in one's life is grist for the mill.

Living among dainty surroundings alone does not accomplish it; rather a hard and severe training of the eye, and no sparing of time and study in manifold directions.

The good fates be thanked that there is not yet any gratuitous school of artistic photography. The man of originality always teaches himself, pegs away at his own salvation.

Why does Eickemeyer succeed? Because photography is to him a science. More than in any other art, everything is calculation in photography.

The photographers remain too much specialists. A painter after having studied for several years here and abroad continues to study independently. An amateur photographer, however, thinks that as soon as he has mastered the mechanism of his craft there is no room for improvement.

In France a photographer might profit greatly by associating with artists, but here, where the social element among artists is still undeveloped and where the best ones are hermits, not much can be gained by it, especially as the artists are not willing to acknowledge the artistic side of photography.

I would recommend the study of good works of art. Of course there is the danger of imitating certain characteristics of composition. This was all of the criticism I had to make of Day's portraiture; it reminded me too much of the reproduction of modern paintings in current art journals. To make a photograph and lend it a certain originality by cutting away certain parts and giving it an odd shape, is not strictly legitimate. The method of work should always be as simple and direct as possible.

Retouching, in my opinion, should be entirely abolished. To retouch successfully the photographer must be a draughtsman, and that can hardly be expected from him. Besides, very little is gained by making a photograph look as if it were done in some monochrome art process. As soon as it resembles an etching or a wash drawing it outsteps its true vocation and challenges comparisons, which will hardly be to its advantage. The scope of photographic reproduction is large enough without using other mediums of expression as helpmates.



You may ask, what is going to be done with all these artistic photographs? There is no danger that there will ever be too many; besides, there is room enough for good works.

I know how many square acres of interior walls are still bare, or hung with maudlin absurdities, on the East Side and Harlem flats. Make war on pot-boiler art. As the painters fail to raise the standard of art among the middle class by asking unreasonable prices for mediocre work, give them photographs of a broad human interest, make only a few prints of each successful picture, frame them artistically and sell them at democratic prices that are within the reach of all. There are many



Frances B. Johnston.

others besides me who would rather have Breese's "Yvette Guilbert," a landscape by Eickemeyer, a decorative study of Day or a night scene of Frazer on their walls than a worthless daubing in oil or water color, encased in a golden frame two feet deep.

There is also much room for improvement among the professional portrait photographers; they should be entirely replaced by amateur photography, which is always—I must pay it that compliment—no matter however unsatisfactory at times, vastly superior to their smiling, touched-up atrocities. The Daguerreotype era should be nearly over by this time. We want more Coxes, Breeses and Hollingers.

Also, in illustration, photography could play an important role. It has already found an opening in newspaper illustration; why not also in magazine and book illustration of a superior order? It would surely not be very difficult to surpass the efforts of the designers employed by the magazine publishers. I am convinced that a Photographic Illustration Co., capable of issuing conscientious artistic work for the illustration of novels and poems, would prove successful after a few years of hard work.

Yet before I do any more prophesying, let some amateur photographers first follow my advice and cease throwing their maudlin efforts broadcast upon an indulgent world.

SADAKICHI HARTMANN.



## The Other Side—A Communication.

[That Pictorial Photography is a subject that has two sides, depending entirely upon the point of view, may be seen from the following communication which has recently been received by the Publication Committee. Though almost diametrically opposed to the ideas sought to be promulgated by the writings and illustrations in CAMERA NOTES up to the present time, we gladly present this "story of the other side," rejoicing that a fellow member of our club feels sufficient interest in the question to be moved to define his position with such clearness, strength and frankness. The letter, we think, will repay studious perusal, in connection with an occasional glance at the July number of CAMERA NOTES.—PUBLICATION COMMITTEE.]

TO THE PUBLICATION COMMITTEE :

*Gentlemen:* On page 4 of the July number of CAMERA NOTES we read: "No wonder it is that photography is discredited by thinking people," and a little further on: "How, then, can it be hoped that this inevitable result can be anything other than the crudities and terrors which find their way to every corner of the earth, pushed there by the enterprise of our modern monthly magazines, whose swollen pages, gorged with these monstrosities, are horrible to contemplate?"

The writer of the above evidently had the July number of CAMERA NOTES in his mind. A growing and very dangerous Tarantism has inoculated the club, and it appears that nothing is artistic which is not *outré*, nothing beautiful which is not *bizarre*, nothing worthy of attention which is not preposterous, nothing serious unless untranslatable. Photography has no legitimate field except impressionism and sensationalism. We find a large number of quasi-artists who talk glibly of Durer, Leonardo, Daubigny and Millet, who, at the same time, admire the idiotic monstrosities of the modern so-called Impressionist School.

Nature has become obsolete, and the pictures most admired look as if "one of nature's journeymen had made them, and made them badly, they imitate nature so abominably." Because these journeymen cannot interpret nature, the pictures of those who do so are ridiculed because they are intelligible, and of course the outside barbarian is ignored with cool contempt.

Yet we find that Troyon's cattle are cattle, Rousseau's trees are trees, Millet's men and women are men and women, Daubigny's skies are skies, Schreyer's horses are horses, Knaus' children are children, and we know it without guessing, because they cannot be taken for anything else in their pictures any more than they can in nature.

It is because this self-satisfied, hypocritical, pharasaical, self-duped lot of pigmies fail entirely to grasp the self-evident beauties of the above masters, that they bedaub them with the turgidity of their own unhealthy minds, in the hope of projecting into the picture some obscure and fantastic meaning never dreamed of by the artist, and when imitations are made by this





SPINNING

By Miss E. V. Clarkson









Frances B. Johnston.

race of dwarfs, clearness becomes flatness, vigor becomes hysterics, softness is timidity, strength is pomposity, freedom is inebriety, and we are scoffed at for not standing in rapt admiration before a product which is Divine only because it passeth human understanding. We are then reminded of that sublime line of Dante:

"A teche es eand di  
edwi th' gri pes,"

and hope that these "artists" will follow his advice.

We must acknowledge that the impressionist pictures do one good service, as fostering mental gym-

nastics at guessing what they mean, or what they are supposed to represent.

This fad for muddy, fogged, bombastic, indistinguishable, unguessable monstrosities will soon pass away and we will recognize that a photograph to be artistic need not be hideous.

But in the meantime cannot the editors of CAMERA NOTES preserve us from them? Their production may be glossed over as mere senile inebriety, but their reproduction is a heinous crime.

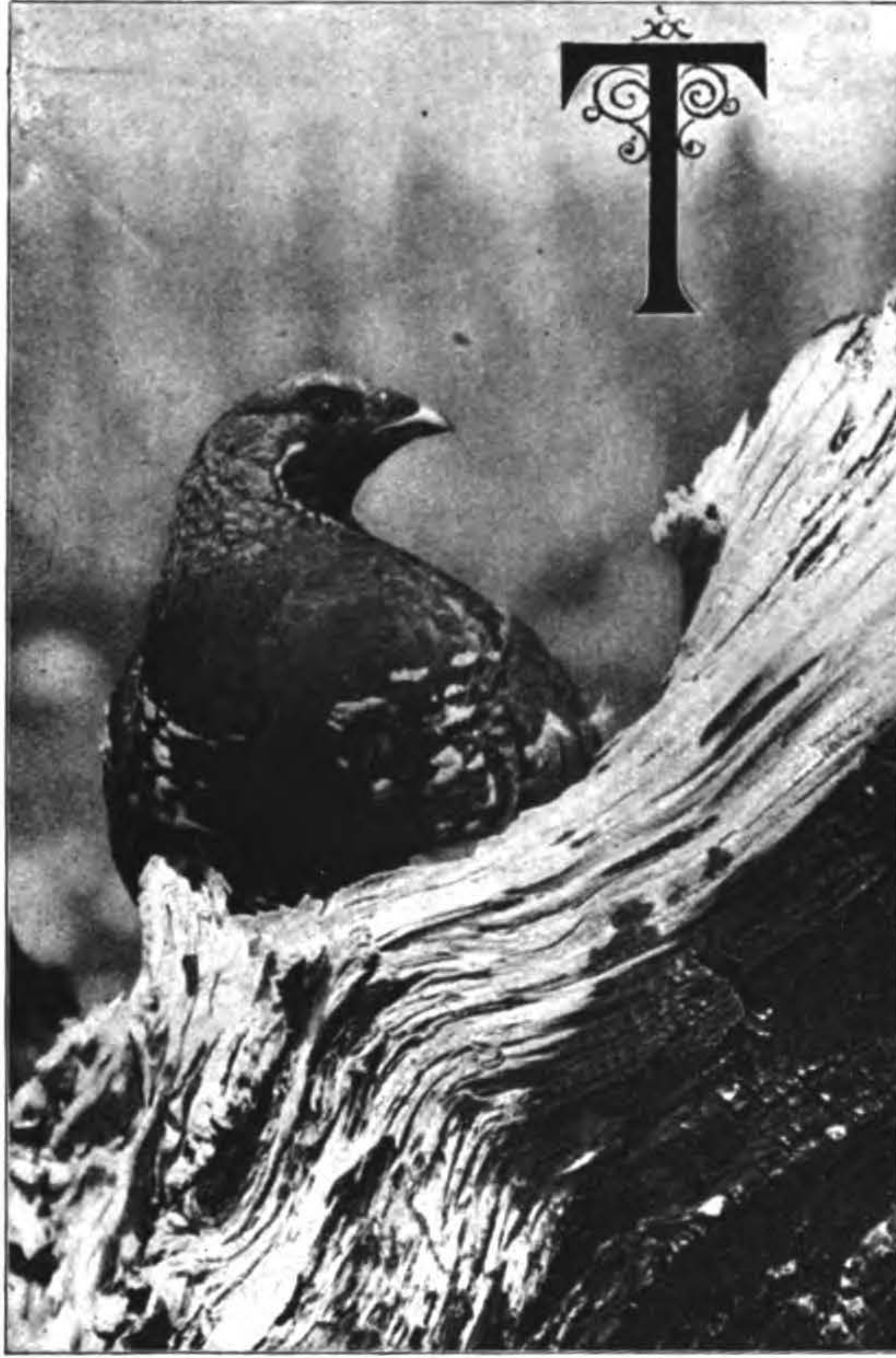
It is with great pleasure that we see the permanent joker of the club has written a sarcastic article, in his happiest vein, on this class of pictures, but we are afraid that this school, with its fantastic and unnatural taste, might possibly miss the sarcasm, and quaff it as the choicest wine, without perceiving the pungent vinegar in its composition.

Let us break away and get back to nature, and turn our backs on all pictures which can only be interpreted by a maniac, or we will be liable, by regarding them overmuch, to fall to the level of the gibbering idiots, or rise to the unsearchable heights of the raving lunatics. It has been said that lunacy and genius are twins, but if these pictures are the productions of genius, it were better to say there is only one child in the family.

DANIEL K. YOUNG.



## Natural History and Photography.



FRANKLYN GROUSE (COCK).

THE majority of the text and popular books on natural history are filled with uncouth drawings which, often little better than caricatures, purport to represent bird and animal life. This is not to be wondered at, since, as a rule, the illustrator has had for his models only the distorted pieces of taxidermy with which the museums are filled.

To go into the field and make studies from life would require an immense expenditure of time and labor, besides a good deal of *savoir faire*, to enable him to approach close enough to work from his subject. That the influence of photography is beginning to make itself felt in this branch of illustration is very evident. If I mistake not, Mr. Wallahan, of Colorado, was the pioneer in photographing wild animals—devoting nearly all his time,

however, to a few species of big game; but he has been followed by a number of earnest workers, notably Mr. Lodge, of England, whose extraordinarily fine work is undoubtedly known to many of our readers, and Dr. Schufeldt, of Washington. While these two men work on different lines, Mr. Lodge taking wild birds from life in the field, and Dr. Schufeldt having his wild specimens, which are caught, sent to his studio, both have taken many magnificent and valuable photographs. One taking up this matter for the first time will meet with many disappointments and failures. Unlimited patience is required; even though your bird be confined to a studio, it is likely to take hours and even days to get the pose you wish, free from any expression of fear. In the field a greater stock of patience is needed, to which should be added a good knowledge of the habits of your subjects, and most especially in approaching near enough to get a fairly good sized image. The writer first took up this work while on a two years' shooting trip in Idaho and Montana, working in a desultory sort of a way, and secured only six different subjects at the end of the first summer. At the end of the second, however, the list covered over sixty varieties, which shows that if there were a few patient workers at various points in the country a large



number of photographs could soon be obtained, of value for illustration and lantern slides for lectures.

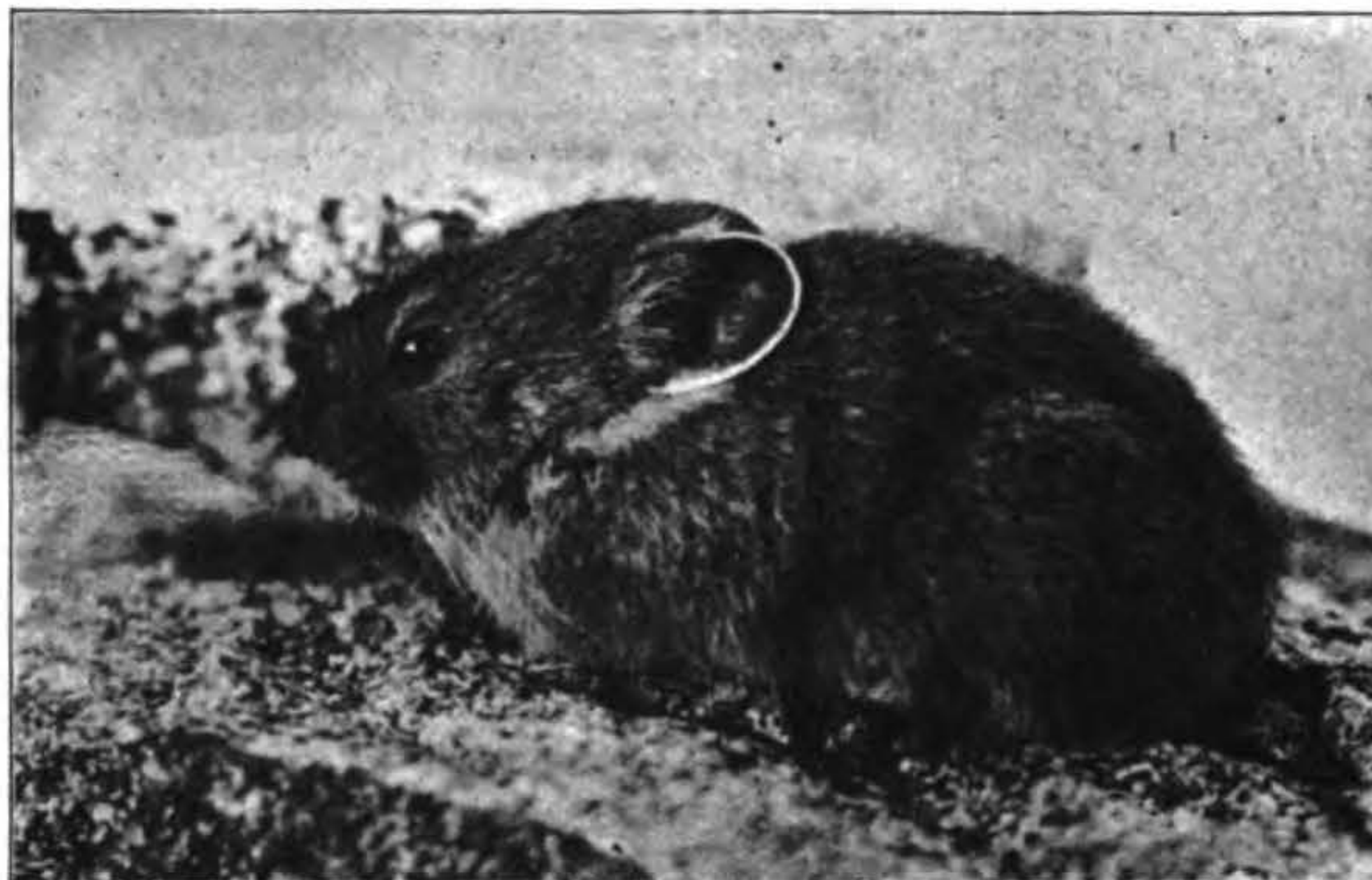
One of the greatest drawbacks in field work is the probability of harsh and uninteresting backgrounds and surroundings.

I have heard criticism on the lack of action, as well as unnatural atti-

tudes of animals in photographs and their general inartistic effect. To the first objection there can be but little argument. It is difficult to get the animal still, and one is fortunate if he can photograph him in any *interesting* action portraying his daily life.

As to the attitude being unnatural, I am inclined to think that the critic has grown so used to seeing the exaggeration of many drawings, and has studied animals so little, that he does not recognize what is natural. That they are inartistic is evident. It is true that some of the best photographs contain elements of art, but the application of the term to natural history illustration is meaningless.

After three years' experience in this work I am in favor of the use of a good-sized plate—say  $6\frac{1}{2} \times 8\frac{1}{2}$ , or  $8 \times 10$ —for studio and home work; but for field work, where one has mountains to climb and has to carry one's outfit many miles on one's back, I should much prefer a compact camera using a  $4 \times 5$  plate. The writer once carried a  $6\frac{1}{2} \times 8\frac{1}{2}$  outfit, "grub," etc., on his back on a snow shoe trip in the Bitter Root mountains. I walked about 300 miles during the twenty-seven days, and found the big outfit a disadvantage to me, both from its weight and the difficulty of handling it quickly. I should select two lenses; one of, say, 6 in. focus, and



LITTLE CHIEF HARE (ROCKY MOUNTAIN PIKA)

one of long focus, 12 or 15 in., and a shutter that is easily sprung by a 50 foot tube and that makes the least possible noise in working.

A telephoto is often very useful, if it is a good one. We found Dallmeyer's and also Zeiss' new system excellent; several others we tried were useless. For photographing mountain goats and sheep, and



WATER MOCCASIN (FLORIDA).



often deer, antelope, elk, etc., and for hawks and birds which are shy, it is well adapted. It is difficult to focus accurately, having rather poor illumination; has very little depth of focus at large apertures, owing to its great relative focal length; is slow working, and requires a box with long bellows and great rigidity to get the full benefit from it; and if a shutter is used it should be as free from jar as possible.



MOUNTAIN CHIPMUNK.

A photograph of the White Tail Deer was taken with a high power Dallmeyer, medium stop, about two seconds' exposure, at about four o'clock p. m.; plate, 26 x Secds. A whistle from the photographer caused her to stop and look backward.

Among the illustrations is one of the Little Chief Hare, or Rocky Mountain Pika. He lives in certain parts of the Rocky Mountain system, among the great masses of broken slide rock, and in many ways is one of the most interesting little animals on our continent. In the lower altitudes, say 4,000 feet, he is out and about a good deal of the winter, but in the high altitudes, from 6,000 to 9,000 feet, his home is buried under from 10 to 50 feet of snow and he does not make his appearance before June or July. When he first comes out he is rather lazy and likes to sit and sun himself, as shown in the illustration. Later on he is



CANADA LYNX.

seldom quiet for any length of time, excepting in the early morning. He has many household duties and begins early in August to gather in his supply of winter hay, for the snows and frost come early up where he lives. If you are watching by a pile of slide rock you will see him pop suddenly out of some crevasse, look hurriedly around to see that the coast is clear of any prowling weasel or hawk, and after uttering his peculiar little cry, he



will scamper over the broken masses of rock with incredible swiftness to his favorite "hay field," where he gathers a large mouthful and hurries back to arrange a little haycock where his grass will dry, protected from the winds. He works incessantly, and should a storm threaten he will work all night if necessary to gather in his haycocks to one of their common storehouses under the rocks. In photographing him the camera was focused on his favorite sunning place, partially hidden by weeds and leaves, while I sat fifty feet away and waited his appearance. I worked, on and off, for over a month before I got his picture.

Having already trespassed on my space, I can only say a word about the other illustrations. The lynx was one of several we trapped; he was taken out of the trap and lightly clogged and photographed whenever he stopped and assumed a position wanted. All cats, as well as bears, must be trapped or treed to be satisfactorily photographed. They are far too wary to be surprised with the camera.

The other birds and animals illustrated were photographed in much the same manner as the Little Chief Hare. W. E. CARLIN.



## Notes.

Gum printing, which is all the rage in continental Europe, and which is rapidly gaining favor in Great Britain amongst the higher pictorial photographers, has at last been taken up by a few Americans, who are seriously experimenting with it. If some of the beautiful originals produced by such workers as Henneberg, Watzek, Kuehn, all of Vienna, the Hofmeisters, of Hamburg, and Demachy, of Paris, could be seen on this side of the water, this method of printing would soon find many adherents in the States. As it is, most of the reproductions seen are crude and undoubtedly lack the quality of the originals, and quality is everything in the gum print. Those interested in this most delightful of all printing processes will do well to read the articles occasionally published in the *Amateur Photographer* (London), that wide-awake weekly which caters so well to the wants of the pictorial photographers, whether beginners or advanced.



The Paris Salon was a huge success. It is gaining in importance every year, and the educated public of Paris is beginning to take a great interest in picture photography, as shown at these annual exhibitions.

As in every European exhibition, the gum prints created the most interest, while the English and American work was generally decried as weak and ordinary as compared with these pictures. Most of their pictures were executed in straight carbon or platinum. While granting that pictures produced by the gum process may be exceedingly beautiful, and oftentimes possess a charm not obtainable by any other photographic printing process, yet a print produced by that interesting and novel printing method is not *necessarily* a picture. We are afraid that novelty is



often mistaken for artistic value, for we contend that a real picture remains one whether produced in carbon, platinum or gum.

Gum printing undoubtedly opens a new field of possibilities, impossible to be attained by any other known printing method; still, it by no means kills the existing ones.

We all admire good oil paintings; nevertheless, we are glad to look at a good water color or pastel. Each method has its particular charm and value.



We are all looking forward to the exhibition season. The Philadelphia Salon and the American Institute Photographic Exhibition, which is to be a counterpart of the successful Glasgow exhibition held last year, are about to be opened. They both promise to be great successes. In England, the two star exhibitions of the year, the Salon and the exhibition of the Royal Photographic Society, will have been opened at London before these pages leave the press. Many Americans will be represented in both, although not as extensively as we had hoped for.

The expense in forwarding framed pictures to London and having them returned is a heavy one, and many exhibitors ask themselves whether the game is worth the candle. The writer exhibited in both exhibitions last year, and the expenses attached thereto, excluding the cost of producing the prints, were about twenty dollars for casing and expressage, and over thirty dollars for framing. Most of the frames came back in a sad shape—especially those from one of the exhibitions. It is an open question whether the Custom House on this side is not responsible for much of the mischief done, although a good deal of the damage could be traced to the European side. It is a curious fact that it costs nearly twice as much to get the pictures back as it does to send them. This is due to the extra charges of brokerage, storage, etc., of our Custom system.

A. S.



### On Saving Clouds in a Negative.

When developing with the hydro-metol type of reagents, many of the terrors of "hypo" in the older developer disappear. In fact, a trace of hypo acts only as a mild, and sometimes desirable, restrainer.

I find that the sky half of a negative may be treated to a bath of hypo, when the clouds are in danger of disappearing, without leaving the lines of checked development that are so apt to follow the local use of bromide in such cases. I use a swab of cotton dipped in the regular fixing bath, wash out the sky portion of the negative as soon as it is sufficiently developed (of course holding the plate so that the hypo will not run back onto the undeveloped portion), not completely clearing the sky but thinning it down to taste; rinse under the tap and complete the development as usual. If the hypo carried back into the developer makes it work too slowly, a fresh solution is the natural remedy.

L. M. McCORMICK.



## Collection of Prints by Members of the Camera Club.

For several years past the photographic work of the members of the Camera Club has been chiefly manifested in lantern slide form, a condition of things for which the former cramped establishment of the club, rather than any negligence on the part of the management to foster the production of prints, is responsible. The rooms in Thirty-eighth street, recently vacated, though seemingly commodious and convenient for practical photography, were singularly deficient in printing facilities. Besides the limited number of available windows—a most important desideratum—it was almost impossible, from lack of space and appliances, to work in carbon, or gum, or plain silver, or any of the processes requiring the preparation and sensitizing of the paper by the operator himself immediately before use. (All these defects have been abundantly remedied in the new quarters, where special sensitizing, drying and developing rooms, with hot water on tap, have been provided for the exclusive use of the print makers.) Beyond the production, then, of a few large bromides and platinotypes, little was seen in the old rooms of the efforts of those who did not make lantern slides, though a Committee on Prints was regularly appointed which invited the presentation of prints for examination and criticism at any of the Wednesday evening meetings. While few availed themselves of this privilege, the committee was not unmindful of the necessity of keeping the members in touch with the progress of the times, and accordingly instituted the interesting series of print exhibitions by eminent American photographers which formed the prominent attraction at the reunions of the club during the past season. In view of the slight evidence that our members were anything more than lookers-on in Vienna, therefore, it came somewhat as a surprise that, in response to an informal request, at short notice, by the Committee on Prints for a few pictures with which to decorate the walls of the new rooms in Twenty-ninth street at their inauguration, no less than one hundred and fifty prints of high character were promptly offered by some thirty-eight members. These have remained on exhibition during the months of May and June, and it is expected that some of them will be presented to the club to form the nucleus of a permanent collection. There could be no better evidence of the general advance in the practice of photography in this country and of the elevation of the standard of what constitutes a picture in the minds of our own members, than this modest exhibition. We do not mean to say that the whole collection is of this high quality. As far as we are aware there was little or no censorship exercised in the selection of the prints, but in spite of this omission there is nothing hung but what is at least a truthful and well executed record of fact, and in many instances the photographer has gone beyond this and shown that he knows how to interpret the confusion and complication of nature into the harmony and simplicity of a picture. Under the conditions of its collection any individual notice of its excellencies would be out of place here, but the exhibition, considered as a whole, is a notable example of what may be brought together without the offer of medals or prizes or any inducement to contribute other than the interest our club members feel in the general advancement of photographic art.

W. M. M.



## Our Illustrations.

The frontispiece "*Evening near the Pyramids*," by Ernest R. Ashton, of London, is a production which will appeal to most tastes. The subject is splendidly handled, artistically and photographically.

Mr. Ashton's pictures are but little known in America. His Algerian *genre* pictures and figure studies, with which his name is identified, have given him a high position in the photographic world. If we are not mistaken, he is a pupil of that splendid veteran and pioneer, H. P. Robinson. The photogravure was produced by Walter L. Collis, London.

"*Spinning*," by Miss E. V. Clarkson, of Potsdam, N. Y., is the picture which was awarded the gold medal in the *genre* class at the Calcutta Exhibition, 1898. Whatever emanates from Miss Clarkson's studio has always a certain value. Her *genre* pictures are apt to incline towards sentimentality (which must not be mistaken for sentiment), and often lack that spontaneity which is so essential in giving pictures a lasting value.

Miss Clarkson unfortunately has been able to devote comparatively little time to photography in the last few years. She is, nevertheless, one of the most enthusiastic and generous mainstays of The Camera Club.

The photogravure was produced by the Photochrome Engraving Company, New York.

"*A Ranchman*," by R. Eickemeyer, Jr., of New York, speaks for itself. Mr. Eickemeyer's work needs no comment.

The photogravure was etched and printed by the Photochrome Engraving Company, New York.

The halftone illustrations in the text comprise the work of F. H. Day, Boston; Miss F. B. Johnston, Washington; W. E. Carlin, New York; R. Eickemeyer, Jr., New York; and Henry Troth, Philadelphia.



## Notes from the Secretary's Desk.

The following have been elected members of the Club:

Messrs. Sidney Herbert, London; Rev. Henry Mason Baum, Brooklyn; Max Vogrich, 105 Madison avenue, City; Gustavoue Kirby, Mount Kisco, N. Y.; Eugene Lee Ferguson, Washington, D. C.; Robert Otis Swan, Oyster Bay, N. Y.; George F. Secor, Sing Sing, N. Y.

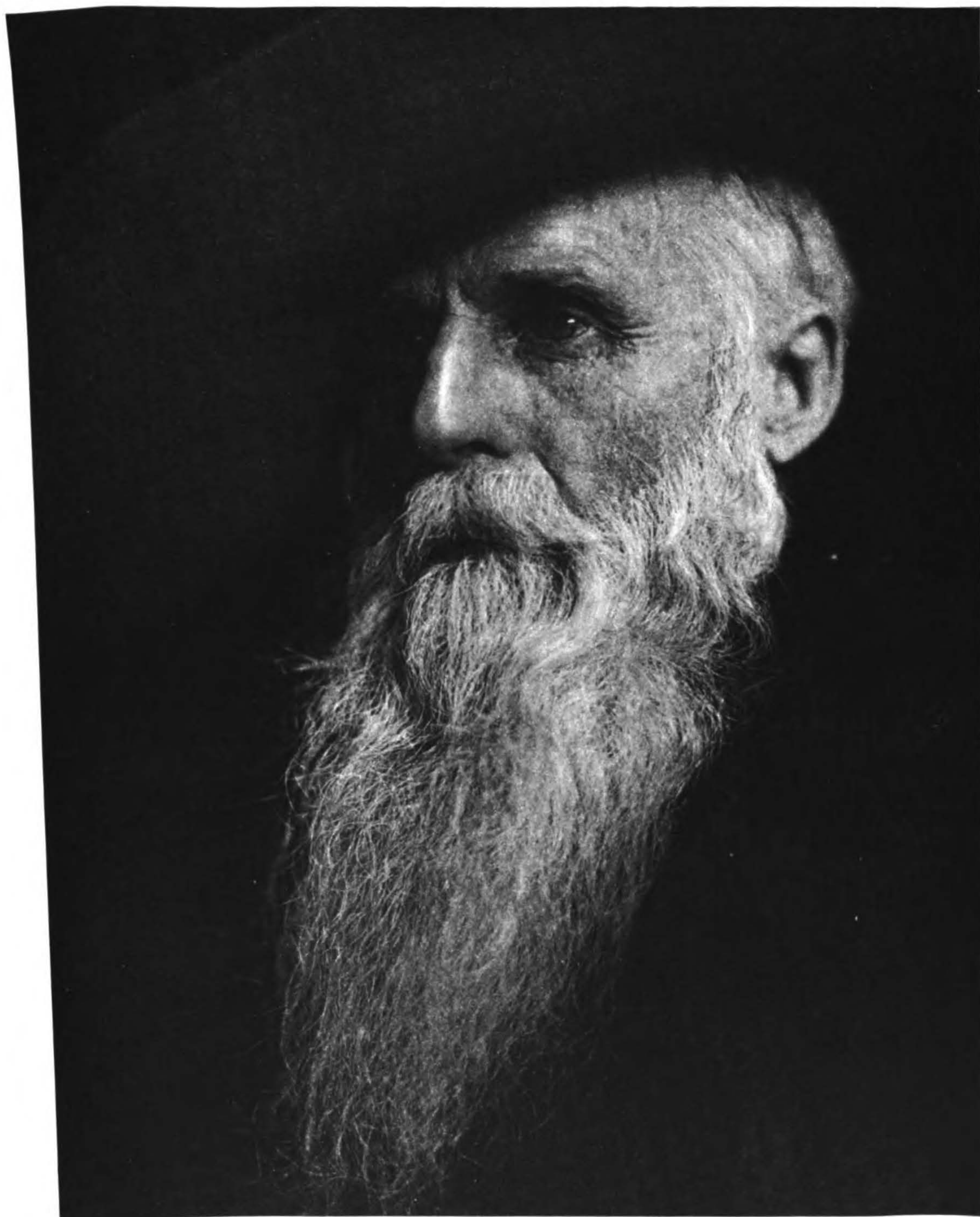
The Presidential Prize Print Competition did not fill. The Cup therefore remains in the possession of the Club for the year. It is not very complimentary to the donors of the same that the members should have shown so little interest in the competition.

On another page will be found the conditions and rules for the Champion Lantern Slide Cup Competition. It is sincerely hoped that the competition for this valuable prize will be a keen one.

The Studio is now open and engagements for the same may be booked at any time.

The Club begs to acknowledge, with thanks, the receipt of four framed enlargements, the gift of the Eastman Kodak Co. They now adorn the walls of the new rooms.





A RANCHMAN

By Rudolf Eickemeyer, Jr.







EXHIBITION OF PRINTS  
BY MEMBERS OF THE  
CAMERA CLUB.

~~~~~  
MAY-JUNE, 1898.  
~~~~~

| No  | TITLE.                             |                      |
|-----|------------------------------------|----------------------|
| 1.  | Marine,                            | W. C. Harris         |
| 2.  | Rainy Day on the Boulevard,        | "                    |
| 3.  | Dewey Day in Herald Square,        | "                    |
| 4.  | Portrait,                          | John Beeby           |
| 5.  | On the Hudson,                     | "                    |
| 6.  | A Bit of Niagara,                  | "                    |
| 7.  | Portrait,                          | "                    |
| 8.  | Sandy Dunes,                       | L. M. McCormack      |
| 9.  | Sun and Shade,                     | John Aspinwall       |
| 10. | Decorative Panel,                  | Alfred Stieglitz     |
| 11. | A Bit of Venice,                   | "                    |
| 12. | " My Father,"                      | "                    |
| 13. | Scurrying Home,                    | "                    |
| 14. | Mending Nets,                      | "                    |
| 15. | Portrait Study,                    | "                    |
| 16. | A Wet Day on the Boulevard, Paris, | "                    |
| 17. | The Old Mill,                      | "                    |
| 18. | Landing of the Boats,              | "                    |
| 19. | Reveries,                          | Miss Mary E. Martin  |
| 20. | Windmill, Easthampton,             | L. M. McCormack      |
| 21. | The Phantom Ship,                  | Oscar S. Flash       |
| 22. | Moonlight,                         | John Beeby           |
| 23. | Carding Wool,                      | Miss E. A. Slade     |
| 24. | Banjo Practice,                    | Wm. D. Murphy        |
| 25. | Portrait,                          | Miss M. E. Martin    |
| 26. | Portrait,                          | Miss Beman           |
| 27. | "                                  | "                    |
| 28. | Portrait Studies,                  | A. Walpole Craigie   |
| 29. | "                                  | "                    |
| 30. | "                                  | "                    |
| 31. | "                                  | "                    |
| 32. | "                                  | "                    |
| 33. | "                                  | "                    |
| 34. | Portrait,                          | W. A. Fraser         |
| 35. | Night in Columbus Circle,          | "                    |
| 36. | Portrait,                          | "                    |
| 37. | Portrait,                          | Wm. W. Renwick       |
| 38. | Pandora,                           | "                    |
| 39. | Portrait,                          | "                    |
| 40. | Laughing Portrait,                 | J. Wells Champney    |
| 41. | Portrait,                          | Mrs. Jonathan Thorne |
| 42. | "                                  | "                    |
| 43. | "                                  | "                    |



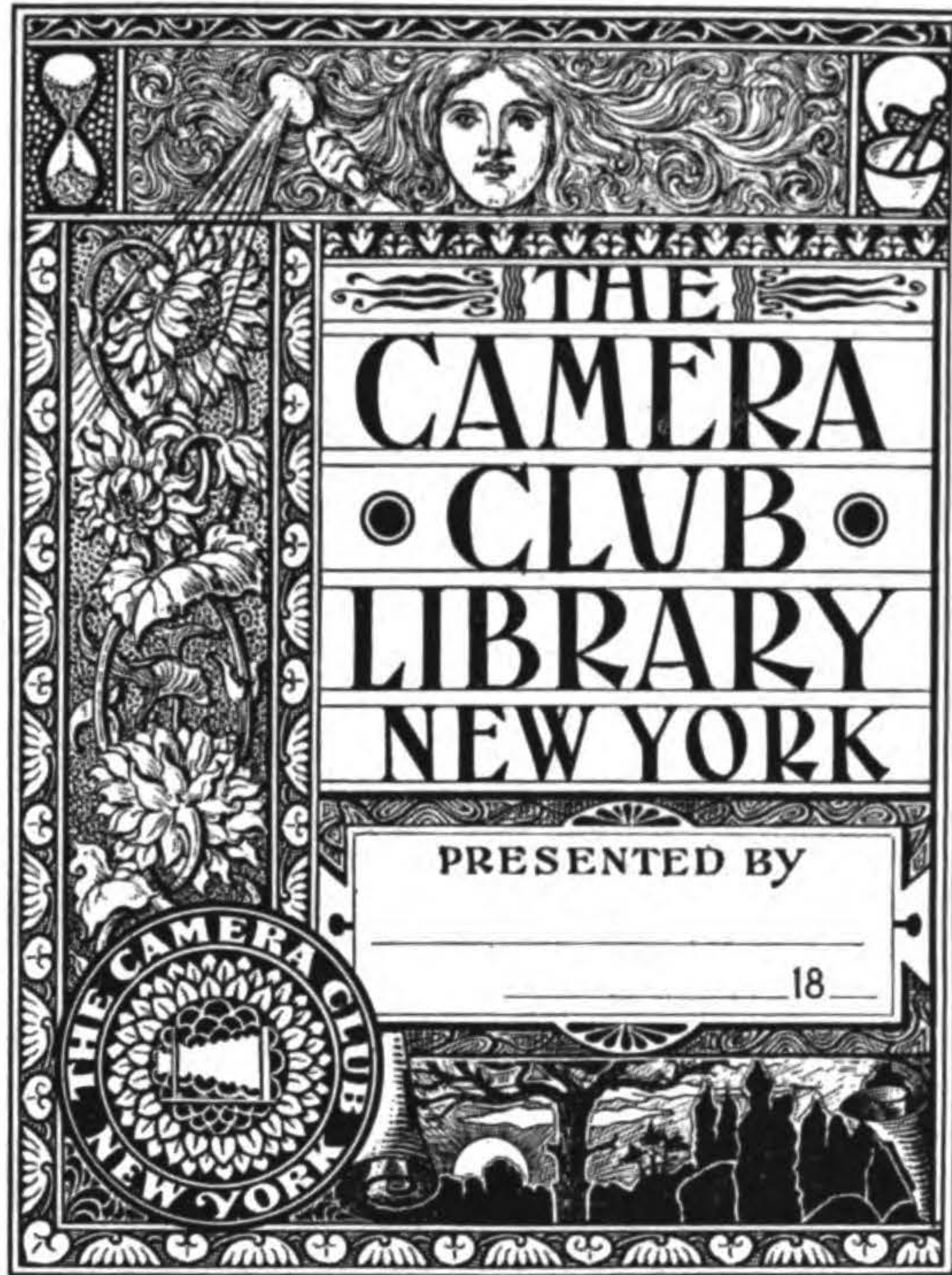
|      |                                          |                                          |
|------|------------------------------------------|------------------------------------------|
| 44.  | The Horseshoe Falls, Niagara,            | Wm. D. Murphy                            |
| 45.  | " " " (enlargement),                     | "                                        |
| 46.  | The Chorister,                           | "                                        |
| 47.  | Picking Oranges,                         | "                                        |
| 48.  | Great Glacier of the Selkirks,           | "                                        |
| 49.  | Ethel,                                   | "                                        |
| 50.  | Yosemite Valley, from Inspiration Point, | "                                        |
| 51.  | American Falls, Niagara,                 | "                                        |
| 52.  | " " " (enlargement),                     | "                                        |
| 53.  | Evening on the Riverside,                | "                                        |
| 54.  | Mirror Lake, Yosemite,                   | "                                        |
| 55.  | The Sentinel, "                          | "                                        |
| 56.  | Melody,                                  | "                                        |
| 57.  | Evening,                                 | S. S. Webber                             |
| 58.  | My Pussie,                               | Ad P. Schmidt                            |
| 59.  | Expectancy,                              | H. A. Beasley                            |
| 60.  | Stormy Sunset,                           | Wm. D. Murphy                            |
| 61.  | Off the Battery,                         | F. Huber Hoge                            |
| 62.  | Banjo Player,                            | "                                        |
| 63.  | Moonlight in Prospect Park,              | "                                        |
| 64.  | A Study,                                 | Chas. I. Berg                            |
| 65.  | "                                        | "                                        |
| 66.  | Madonna,                                 | "                                        |
| 67.  | A Study,                                 | "                                        |
| 68.  | Renunciation,                            | "                                        |
| 69.  | Daughter of the Nile,                    | "                                        |
| 70.  | Il Penseroso,                            | "                                        |
| 71.  | Repentant Magdalene,                     | "                                        |
| 72.  | Portraits,                               | "                                        |
| 73.  | "                                        | "                                        |
| 74.  | Pharaoh's Daughter,                      | "                                        |
| 75.  | Miss M. M.,                              | "                                        |
| 76.  | The Coquette,                            | "                                        |
| 77.  | A Study,                                 | "                                        |
| 78.  | The Storm,                               | Arthur Scott                             |
| 79.  | Country Home,                            | "                                        |
| 80.  | Flooded Fields,                          | "                                        |
| 81.  | Portrait,                                | A. D. Davis                              |
| 82.  | Portrait,                                | "                                        |
| 83.  | A Portrait,                              | James L. Breese and Rud. Eickemeyer, Jr. |
| 84.  | "                                        | "                                        |
| 85.  | "                                        | "                                        |
| 86.  | "                                        | "                                        |
| 87.  | Yvette Guilbert,                         | "                                        |
| 88.  | A Panel.                                 | "                                        |
| 89.  | The Ranchman,                            | "                                        |
| 90.  | Young St. John,                          | "                                        |
| 91.  | The Peanut Field,                        | "                                        |
| 92.  | Off the Battery,                         | Thos. R. Hughes                          |
| 93.  | A Portrait,                              | W. P. Agnew                              |
| 94.  | Witches' Hollow,                         | J. Wells Champney                        |
| 95.  | Two Bunches for a Penny,                 | Dr. J. W. Bartlett                       |
| 96.  | Street Life,                             | "                                        |
| 97.  | Waiting for Trade,                       | "                                        |
| 98.  | Well Patronized,                         | "                                        |
| 99.  | An Argument,                             | "                                        |
| 100. | A Street Ice Vender,                     | "                                        |



|      |                                  |                      |
|------|----------------------------------|----------------------|
| 101. | Reuben and Rachel,               | Harry Coutant        |
| 102. | } X-Ray Pictures,                | Dr. Chas. W. Stevens |
| 103. |                                  |                      |
| 104. |                                  |                      |
| 105. |                                  |                      |
| 106. | Portrait,                        | Geo. Hamlin          |
| 107. |                                  |                      |
| 108. | Pottsville, N. Y.,               | Paul Sala            |
| 109. | On the Banks of the Schoharie,   | "                    |
| 110. | The Coming Storm,                | Harry Coutant        |
| 111. | Wayside Flirtation,              | "                    |
| 112. | Off the Battery,                 | "                    |
| 113. | A Dutch Family,                  | Miss E. A. Slade     |
| 114. | Industry,                        | "                    |
| 115. | Dandelions,                      | L. M. McCormack      |
| 116. | Grant's Tomb,                    | ---                  |
| 117. | Century House on the Harlem,     | R. L. Bracklow       |
| 118. | Landing,                         | ---                  |
| 119. | When the Shadows Fall,           | F. J. Ray            |
| 120. | Rocking Stone, Bronx Park,       | R. L. Bracklow       |
| 121. | The Brook,                       | Dr. Vredenburg       |
| 122. | A Fountain,                      | "                    |
| 123. | Cows,                            | "                    |
| 124. | Old Time Flowers,                | W. D. Murphy         |
| 125. | Choir Boys,                      | "                    |
| 126. | A Study for an Easter Card,      | "                    |
| 127. | White Birches,                   | Oscar S. Flash       |
| 128. | A Shady Road,                    | Mrs. H. W. Cannon    |
| 129. | Electrical Coal Cutting Machine, | Geo. W. Harris       |
| 130. | Away in the Future,              | Miss Mary E. M.      |
| 131. | Miniatures,                      | Wm. Bunker           |
| 132. | Josephine,                       | Wm. D. Murphy        |
| 133. | Snowy Day,                       | H. N. Tiemann        |
| 134. | Landscapes,                      | Mrs. H. W. Cannon    |
| 135. | Monte Carlo,                     | A. H. Stoiber        |
| 136. | Frosty Morning,                  | Wm. B. Post          |
| 137. | Portrait,                        | A. C. Gould          |
| 138. | Woodland Road,                   | "                    |
| 139. | Fishing Sloop,                   | "                    |
| 140. | Portrait,                        | "                    |
| 141. | "                                | "                    |
| 142. | Country Road,                    | "                    |
| 143. | Italian Group,                   | Joel W. Thorne       |
| 144. | A Light Load,                    | "                    |
| 145. | Pocahontas,                      | Theodore Dwight      |
| 146. | A Full Basket,                   | "                    |
| 147. | Late October,                    | Mrs. H. W. Cannon    |
| 148. | Wood Interior,                   | Dr. Leonard Waldo    |
| 149. | The Jersey Coast,                | "                    |
| 150. | Prof. Schmidt,                   | Ad. P. Schmidt       |
| 151. | Portrait,                        | Theodore Dwight      |







JOHN BEEBY, DEL ET SC.

## The Club Library.

The Club Library had been woefully neglected for so many years that at one time it was suggested that the accumulated magazines and books be given away, as it would be useless to ask any conscientious being to undertake setting things aright.

It was at that time that Mr. John Beeby, of the newer element of the club, stepped forward and volunteered to accept the office of librarian. What he has done in one year can only be appreciated by those who have watched the progress of his work. He has thus far given the club the nucleus of a good library, which has become one of the features of the organization,

and which will, in the course of a few years, become a valuable asset, provided future librarians continue the good work.

Mr. Beeby hopes that the members of the club will donate books to the worthy undertaking. Donations from the publishers will also be gladly accepted and would be duly acknowledged in *CAMERA NOTES*.

The original of the accompanying club book-plate was designed and executed by Mr. Beeby himself.

## Reviews and Exchanges.

(BOOKS REVIEWED IN THESE COLUMNS ARE ADDED TO THE LIBRARY OF THE CLUB.)

**The Encyclopedic Dictionary of Photography.** By Walter E. Woodbury, Editor of "The Photographic Times." Published by The Scovill & Adams Company, New York. Price (in handsome cloth binding), \$5.

"The Encyclopedic Dictionary of Photography," by Walter E. Woodbury, is the most complete reference book that has been published on photography. It contains over 2,000 references, covering 536 pages, besides some 600 illustrations, many of which are half-tones. The references are excellently written and treat the subjects thoroughly. Printed in large type on coated paper, it is typographically

above reproach. A photogravure of "The Old Mill," by Alfred Stieglitz, serves as a frontispiece. It is hardly necessary to recommend adding this book to one's library, as seeing and wanting will in this case be one and the same thing.

**Penrose's Pictorial Annual: The Process Year-Book of 1898;** a Review of the Graphic Arts. Edited by W. Gamble. Published by Penrose & Co., London. American agent, G. Gennert, 24 E. Eleventh street, New York.

"Penrose's Pictorial Annual" has become a most welcome yearly visitor. The present volume, No. 3, is fully up to its



predecessors. It contains about 132 pages of interesting reading, written by authorities in matters pertaining to the photo-mechanical processes, besides 90 full page illustrations, covering the various printing methods of the day, in monochrome and color. The book is printed on woodcut paper. The printing shows that the

English have learned much in half-tone printing during the past two or three years, and that they will soon equal the work done here in the States, which has always been accepted as the acme of perfection. Those interested in the advancement of the photo-mechanical processes must not fail to procure a copy.

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### Notices.

**Carter's Ink Co.**, of Boston, have sent us the following very useful novelties: *Carter's Mounting Pad*, *Pickering's Speed Tester*, and a copy of *Gilson's Exposure Tables*. These articles may be seen at the Club office. They will also be shown at the September meeting and fully explained. Our readers would do well to get descriptive circulars by addressing Carter's Ink Co.

recently issued a new catalogue, replete with interesting information. It is beautifully printed and contains besides illustrations of their lenses, etc., several full page photogravures, which illustrate what their lenses are capable of doing. The cover is up-to-date in design and execution, in harmony with this up-to-date firm.

The catalogue may be obtained by request, by addressing the Publication Department, Bausch & Lomb Optical Co., Rochester.

**Bausch & Lomb Optical Co.** have

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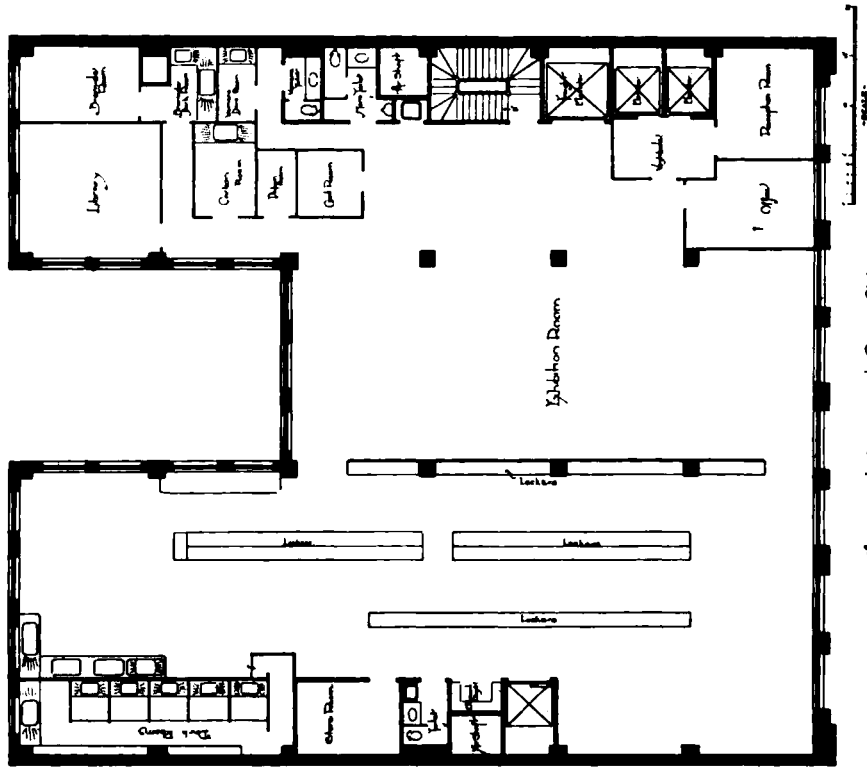
## Second Year of the "Championship Lantern Slide Cup" Competition.

RULES GOVERNING AWARD OF "THE CHAMPIONSHIP LANTERN SLIDE CUP" OF THE CAMERA CLUB OF NEW YORK.

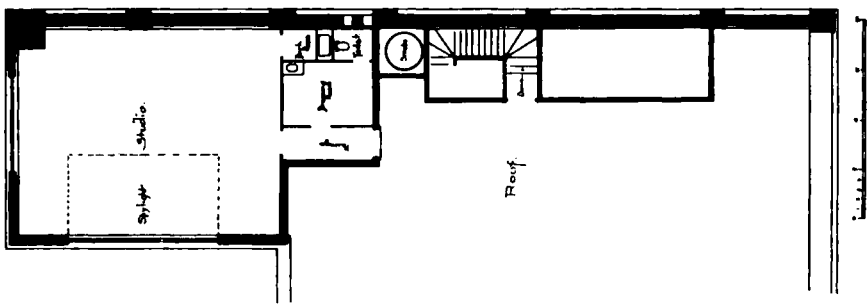
- 1st.—Competition open to all members of the club.
- 2d.—The judges to be William M. Murray, J. Wells Champney and Alfred Stieglitz, whose work shall be exempt from the competition.
- 3d.—Awards to be announced by the judges at the general meeting in December.
- 4th.—The name of the winner to be engraved upon the cup, which is to remain in his custody until the 15th day of October of the following year, when it shall be returned to the Trustees of the Camera Club.
- 5th.—If won three times by the same member, the cup becomes his individual property and competition ceases.
- 6th.—Negatives and slides to be the work of the competitor.
- 7th.—Slides colored by hand are debarred.
- 8th.—Each competitor will be judged on ten slides, which must be delivered to the Secretary of the Club on or before November 21, 1898.  
Date for the ensuing year will be announced in due time.
- 9th.—The judges are empowered to make any rules and regulations not inconsistent with the intentions of the donor, and the decision of the judges shall be final on all points.
- 10th.—Slides which have received prizes are ineligible.







Arrangement of rooms for the Camera Club.  
Dinner-Club Building  
37th St. 7th Ave. N.Y. City





# The Camera Club.



THE Camera Club, of New York, is the result of a consolidation of "The Society of Amateur Photographers" and "The New York Camera Club," effected May 7, 1896, when the new club was duly incorporated under the laws of 1895. The corporate existence of the two component bodies dates from 1884 and 1888 respectively.

The objects of the club are:

First.—The advancement of the photographic art.

Second.—To provide a club house where the members may practice photography, and cultivate social acquaintance.

Among the advantages of membership may be noted the following items:

Free use of all the club apparatus and stock chemicals, together with the assistance of the club custodian.

Free subscription to CAMERA NOTES.

Lectures upon many subjects, including Travel, Art, Practical and Scientific Photography.

Expositions of new photographic apparatus and demonstrations of modern methods of photo work.

Weekly test nights for lantern slides accompanied by instructive comments by the club critics.

Frequent exhibitions of prints and slides sent in from other photographic clubs of Europe and America.

Annual competitions for silver trophies, open to all print and slide makers of the club.

Annual public exhibitions of the best work of the year in prints and slides.

Occasional jolly "smokers" and dinners.

A comprehensive library, including the leading photographic periodicals of the world.

And best of all, the daily opportunity to "see how it is done" by the leading amateurs of the country, and to almost unconsciously acquire a higher photographic standard through simple association with the masters of the art.

All of which advantages may be enjoyed at a nominal cost.

Further particulars will be furnished on application to Mr. H. B. Reid, Secretary, 3 West Twenty-ninth Street, New York.







# List of Members.



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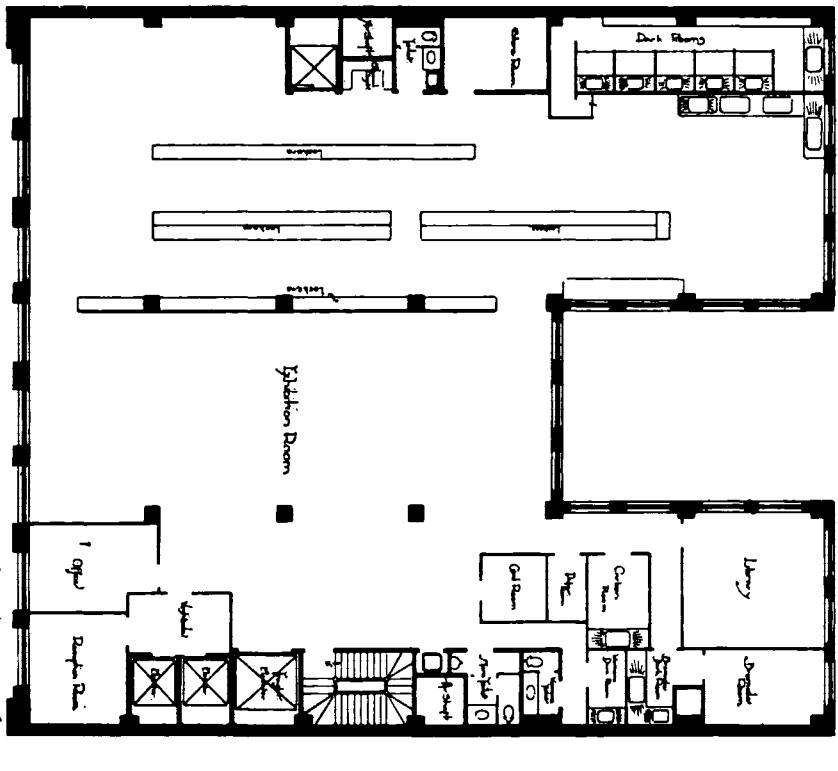
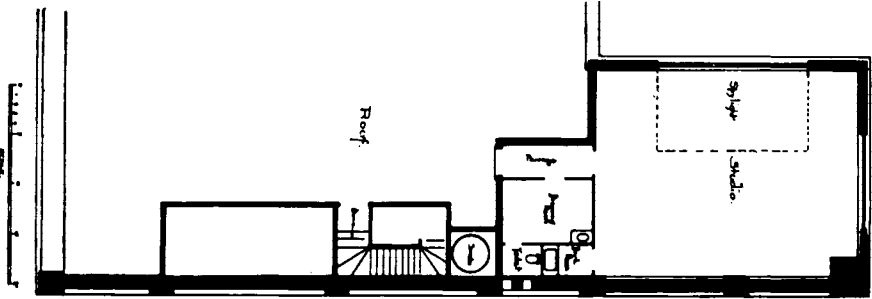
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Arrangement of rooms for the Green Club.  
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# CAMERA NOTES

OFFICIAL ORGAN OF  
THE CAMERA CLUB, N.Y.

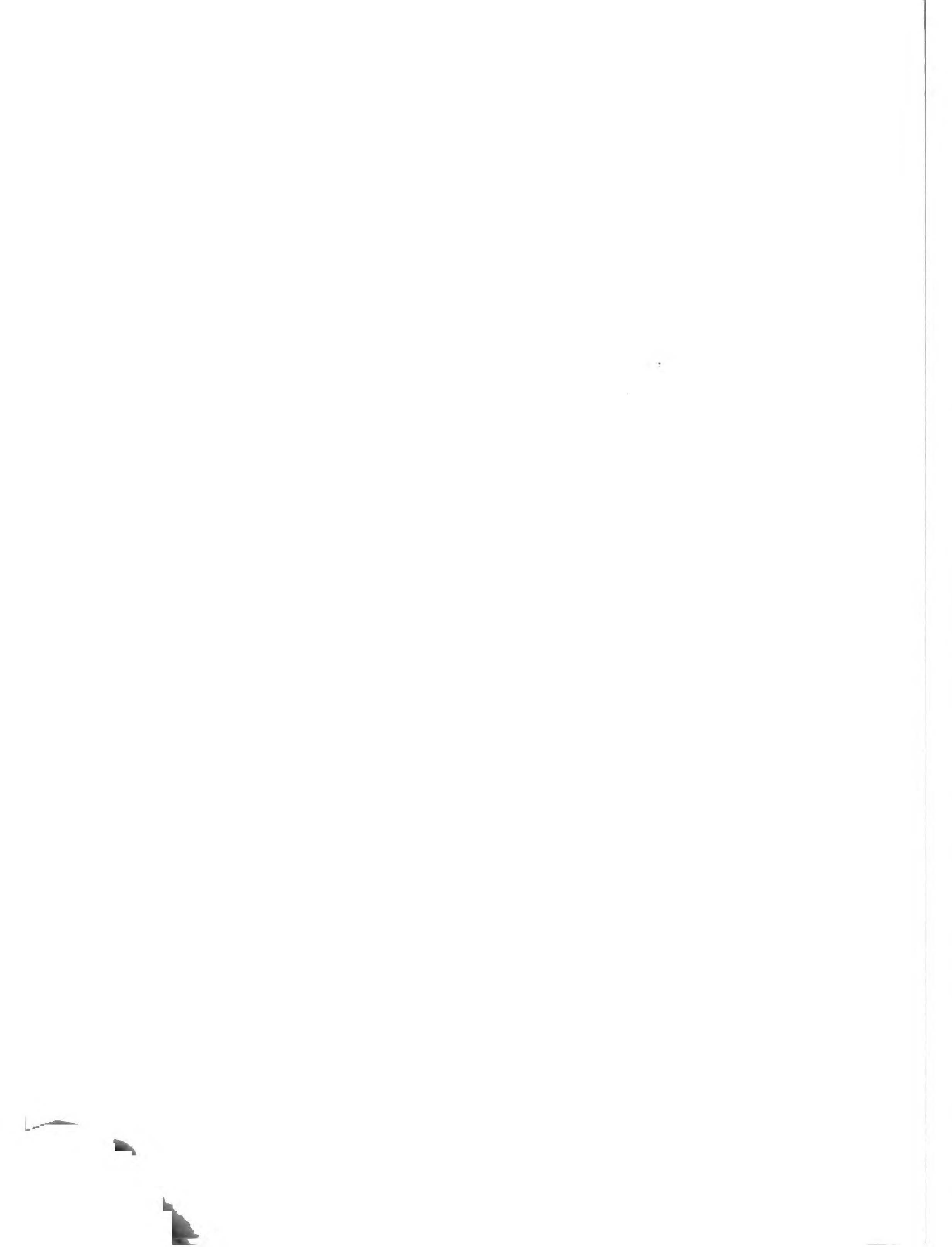


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3-7 WEST 29TH STREET  
NEW YORK CITY

SINDLER







# **Volume II, No. 3**





**RETURNING FROM THE PASTURE**

By Tom Bright



# CAMERA NOTES,

The Official Organ of the Camera Club, New York.

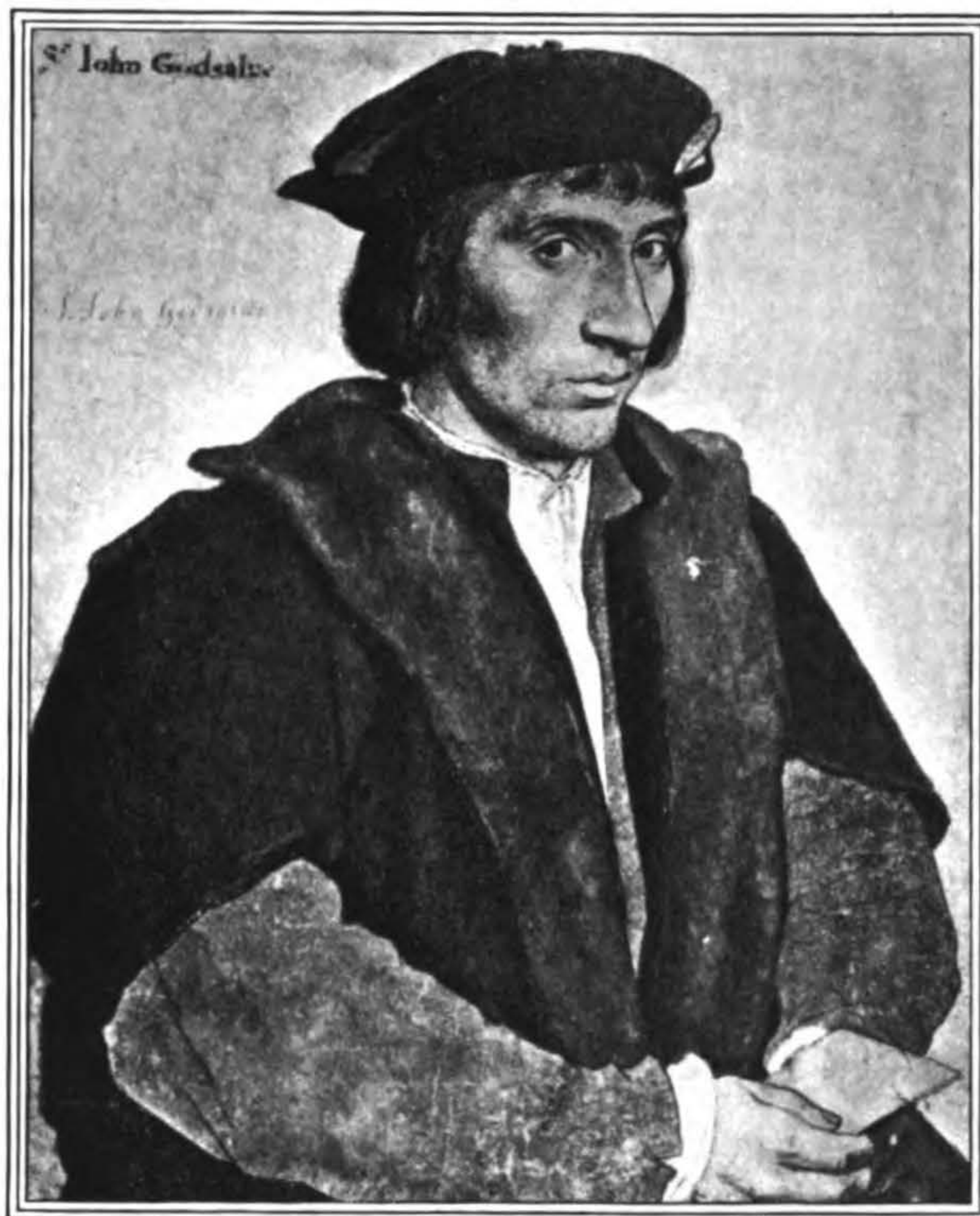
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SIR JOHN GODSALVE.

Hans Holbein.

## A Portrait and a Likeness.

**T**HERE is a common fallacy to the effect that the camera never lies, whereas, in point of fact, there are times when it prevaricates as unblushingly as any society woman, and tells as many whoppers as a yellow journal reporter hard pressed for copy. Every amateur, as well as professional photographer, has had experience with the eccentricities of his instrument, and he knows the weird results that occasionally happen which are quite beyond his ken, or, in fact, outside the pale of any ordinary ex-

planation; furthermore, it is entirely possible for the camera to catch fleeting expressions that no more represent the sitter posed in front of the lens than they do the moon. While it happens that a snap shot by the veriest duffer of a beginner sometimes contains many of the qualities that go to make a good portrait, such successes are rare and the evolution of a thor-



ough likeness is, as a general rule, arrived at only by patience, study and artistic judgment.

To begin with, no matter what the medium, the portrait should be a likeness first of all; and when the artist belittles that necessity, be sure that he does not speak from his soul, for though he may never acknowledge it, that is his gravest desire. I have never known a portrait painter who did not strive with all his energies to accomplish that end. If he succeeds, he is always delighted, for, secure in this, his work is liable to proceed with greater comfort, freedom and facility. A failure, or a partial failure, entails no end of doubt, struggle and discouragement. I have seen one of the most distinguished painters of the age, a man whose reputation is world-wide and whose name is a synonym for all that is dexterous and appetizing in brushwork, scrape out his picture every day for twelve successive days, because of his failure to catch this first essential—the resemblance.

There are of course, likenesses and likenesses, and a mere superficial exterior resemblance of the human features, a topographical chart of the countenance, as it were, may be of the slightest artistic value, even though one might be able to recognize at a glance the subject. Indeed, it not infrequently happens that the art student in his salad days catches unerringly certain traits in an individual which give to his work a plausibility, while admiring friends at once exclaim "how like"; and everyone recalls how, with a few lines, the caricaturist makes evident, though with horrible exaggeration, the salient points of his victim's physiognomy. Such productions are not, however, indisputable proofs of the truthfulness of the artist's work, though they may serve their purpose for the time.

We have had in this country, from time to time, a succession of foreign artists who have opened studios and been successful in attracting the fashionables, whom they have painted in all the bravery of handsome dresses, background and furbelows; but how few have succeeded in giving us any real suggestion of the true man or woman. Most of these men have been of brilliant technical equipment, a prize pupil of the schools and past masters in the art of handling their material. Who, standing before one of Boldini's marvelous pieces of juggling with his medium, obtains any idea of his sitter, when a woman happens to be the model? There are clever translation of silks and satins; lace wonderfully indicated, and pose of astonishing novelty, but in point of fact, the sitter is the last thing the spectator thinks of. The rainbow colored raiment and rich accessories, in the portraits of Madrazo, are clever still-life performances, none more so, and the man possesses all the dexterity and technique that training and experience can bring, but the beings who wear these sartorial decorations, what of them? The human note is utterly missing as a rule; the character, the soul, the sympathetic delineation are rarely present and there is little satisfaction to be obtained from the performance any way it is viewed.

Of course there have always been fashionable portrait painters and there will continue to be to the end of time; doubtless their achievements give greater satisfaction to their clientele than would the more serious and more truthful efforts of painters with higher ideals. The one-time beauty whose highest ambition is social conquest and whose passing youth pro-



claims the approach of middle age, whose figure begins to assume the comfortable rotundity of matronage, welcomes the painter who, in transcribing her on canvas, does not insist on stupidly adhering to these awkward, disagreeable facts of nature for which she is in nowise responsible. She admires the courage that ignores idiotic details; she is carried away by the flattery that smoothes wrinkles, straightens out a nose, brightens up the eyes, softens angles and subdues a tendency to stoutness; in fact, she appreciates Goldsmith's:

—“flattering painter who  
made it his care  
To draw men as they ought  
to be, *not* as they are.”

But though these friendly and considerate offices may give the artist a temporary financial success, his canvases, as human documents, are utterly valueless, and he deceives no one, possibly least of all his sitter. As for the world, it is rarely misled by this species of jugglery, and generally it estimates a man at his true worth. As a matter of fact, it is by no means always nec-

essary to see the original of a portrait to be impressed with its fidelity. Most real likenesses speak for themselves, for their sincerity is unmistakable. Who for a moment could underrate the absolute faithfulness of Titian's "Man with the Glove," in the Louvre? Does not every feature bear testimony to the fact that the artist has caught the very essence of the man? Run through the list of Holbein's, either his drawings or paintings, and note the directness and simplicity of the results. You feel that they *must* be like the originals. Rembrandt leaves no question as to his honesty in setting down the facts in the case of his Dutch burghers, and if Van Dyck's men and women are invested with an elegance and a distinction most unusual, it is because he had the patrician world for clients, and not for the reason that he flattered, or that he placed stuffs, furniture and gewgaws above qualities of mind.

Moroni's "Tailor," Botticelli's "Young Man," and Franz Hals' "Man," in the National Gallery in London, are convincing enough, though the originals are dead these hundred years and more, yet one could swear to the likeness. Among contemporary painters, Bastien-Lepage's portrait of his grandfather and Whistler's portrait of his mother, are masterpieces in the



"MAN WITH THE GLOVE."

By Titian.



delineation of character; John Sargent's portrait of his master, Carolus Duran, is the very man himself, and Watts' many canvases of prominent Englishmen are full to the brim of individuality. None of these needs the testimony of the original, so plainly do they convey the story, and yet all are pre-eminently unaffected, simple and naive. The artists have given their attention to their sitters and have concentrated their efforts to reproduce the human side, first of all.

Photography has its limitations, and while it may not render as many complex qualities as the human brain working through the hand may encompass, it has at least the advantage of absolute correctness in drawing and construction, which man cannot rival, however dexterous he may be. The camera, however, as recent achievements have proved, is full of splendid possibilities, of which portraiture is not the least, and the field for the amateur is most extended. The day for the old-time, cut and dried pose, where the victim was told: "Do not wink or move, assume a cheerful expression, and gaze at the instrument," is happily gone by. Even the professional operator has mitigated the horrors of the wooden look, the background of impossible trellis, or distant glimpse of hilly landscape dashed in by a third class scene painter, and instead of the deadly balcony, the carved, stiff-backed chair and rocky foreground, he now essays to give an *entourage* suggesting all the comforts and a few of the luxuries of home. Indeed, some of these professionals have leaped to artistic heights that would cause the earlier workers to rub their eyes with amazement, could they but return to earth again.

Certain things are to be remembered by the amateur in taking pictures with the camera, and some of them cannot be impressed too strongly upon him. To begin with, let him bear in mind that simplicity is ever necessary, in pose, expression and surrounding, and I should make this "simplicity" his watchword. The object being the individual, he should strive to take as little away from the individual as possible. The accessories should be aids to the composition, not encumbrances. Let everything be subservient to the human document and if there are to be details of still-life, have them only to lead up to the central figure. Inasmuch as we are accustomed to seeing our friends in the quiet refinement of private houses, do not deem it requisite that they must appear on the occasion of a photograph arrayed in uncomfortable finery, or surrounded by unfamiliar objects, with which they could not under ordinary circumstances have any possible association. Arrange the light so as to have some concentration, and illumine the best features only. It is obvious that the better traits, physical as well as mental, are the ones we prefer to dwell upon, and these should be accentuated, though of course, not unduly so. Endeavor to get the natural aspect of the sitter, and do not be afraid to wait until such an expression and attitude are assumed. Haste is the mistake into which most amateurs fall. The anxiety to get at the work and accomplish something are responsible for many an unsuccessful negative.

Complete all the preliminary arrangements of setting up the instrument and getting the plates ready before turning your attention towards the model; then, do not be afraid to carefully examine the features critically, not only for the best point of view, but for the most characteristic. Weigh with much deliberation all the minutiae of the personality of the sitter. When these particulars have been fully decided, then, and only then, may the button be pressed!

ARTHUR HOEBER.



## Both Sides.

The Publication Committee did me the high honor of placing a reproduction of one of my photographs in the forefront of the very first number of CAMERA NOTES (April, 1897), and if I am now allowed to occupy some space in the literary pages it will be to print some reflections on the present day aspect of pictorial photography prompted by "A Communication" which the same publication committee admitted to their pages in CAMERA NOTES for October, 1898, which, but for the introductory note which recommends the letter to "studious perusal," might well have been dismissed as the perfervid utterances of one blind to the fact that "the other side" implies the existence of a *this* side, and that *both* sides may have a justification which everyone who is sincere in desiring the greatest good should take pains to recognize, giving, as it were, the benefit of the doubt even to that which may appear to him foolish; careful not to kill with uncharitableness, or to trample upon what may be precious pearls, though they may look like mere husks, but exhibiting that patience and tolerance which are characteristic of the temper by which right taste is proved.

Now, unless I have misread the signs and indications of both professional and amateur photography in America, and have been misinformed by those who have had better opportunities of studying it, I should say that in that culminative product of the world's civilization, the American nation, photography, except in its commercial applications, is taken less seriously than in the Eastern Hemisphere which witnessed the nativity of art, and where the original seed still germinates in a rich soil composed of the decaying fashions and fallacies of the past.

To this witnesseth the fact that the gigantic industries which give the supply of photographic materials a status of importance in commerce and finance are essentially dependent upon that kind or phase of photography sufficiently indicated by the association of the terms Kodak and Snapshot, a description of photography which is the mere pastime of him who this year pursues it with enthusiasm, anon to lay it aside in favor of some new hobby. This is photography only in the sense that tracing upon a semi-transparent surface the figure which is placed beneath can be called draughtsmanship.

Setting aside, then, this vast army of thoughtless and irresponsible "snappers" (which nevertheless it is to be feared must by their deeds seriously prejudice the minds of intelligent people against photography as a whole), it may be worth while to patiently examine the source and the tendency of what, for want of a better term, we may call the modern school of pictorial photography, as also that "other side," a self-constituted champion of which styles, that which he does not like and seems not to understand, the "idiotic monstrosities of the modern so called Impressionist School," the admirers of which he finds think nothing artistic, beautiful or worthy of attention which is not *outré, bizarre, preposterous* and untranslatable.

The "Communication" in the October number of this magazine to which I have referred, and which the editors with admirable broad-mindedness admitted for publication, instances the July number in support of his



verbose accusation, on turning to which I am set wondering as to whether it is Demachy's Study of the Head and Shoulder of a Woman, or Holland Day's "Ebony and Ivory," which has so stirred his indignation, and if in the remarks of mine I attempt to justify *both* sides and ask for justice to *each*, it is because I feel that the vituperation and contempt which may stultify and thwart the new, without strengthening the position of the old, is largely due to the misappreciation and misunderstanding of the aims of those whom Mr. Daniel K. Young calls a "self-satisfied, hypocritical, pharasaical, self-duped lot," and whose work he terms a "fad for muddy, fogged, bombastic, indistinguishable, unguessable monstrosities," for, overlooking the discourtesy of all this, I fancy that it is only the misunderstanding of the writer (to whom I shall not have occasion to refer again), which may be measured by his fine redundance of adjectives, any one of which applied personally might constitute a gross insult, but which flung thus at an accepted and widely esteemed group of persons need only to be regarded as the comic exhibition of impotent wrath!

And now to my subject:

It is easy to understand that to the uncultured rustic the mere imitation of a bird's song would be more pleasing, and certainly more understood, than the finest composition of a modern classical composer; after which a simple catching air would appeal more than Chopin, Bach or Wagner, what though in the latter case the instrument throbbed in passionate response to the touch of the performer.

But in time that which at once moves the uncultured senses, palls and is unsatisfying, even as the palate becomes cloyed with dainty sweets and asks after a while for the acrid and pungent. Caviare and olives are sought for when sugar plums no longer please, yet it is not necessary to say that the later taste is more exalted or superior to the earlier and simpler; indeed, it might be argued that the fact that a stronger stimulant is required is evidence of the exhaustion of the sense of enjoyment, but because, be the sense that of hearing, smelling or tasting, it is not only not a stronger and more vivid appeal that is gratifying, but on the contrary it is the more subtle, the more rare, the less self-evident which is welcomed and because it is subsequent to the commoner taste and is more enduring when once acquired, we regard the acquired taste as an accompaniment of greater refinement and an evidence of culture.

Now the parallel which I think may be drawn is this, that when as with the improvement of appliances and materials it became quite easy for a person of average intelligence to produce any quantity of faithful facsimiles of nature, we have latterly craved for something else, and the thing which is to one man "outré" and "bizarre," yet is to another a source of real and lasting enjoyment, because he has been surfeited with the superficial prettiness of the usual thing. Pity him if you must for possessing a pampered appetite and *blasé* tastes, but remember also it is a pampered and *blasé* age, which after all is not so distasteful to most of us as to induce us to hie to the backwoods and leave civilization in the hope of returning to a condition of childlike simplicity.

I am aware that this may seem placing but a low order of merit upon



work which I know is often the product of earnest self-devotion, yet it seems to me the only way of accounting for the acceptance not only of the newer photograph, but of many other forms of artistic endeavor by those we should never suspect of possessing highly trained aestheticism, and if this be true of the spectator, so also is it of the producer who, he hardly knows why, strives to depart from the ordinary and often achieves something which at least has the appearance of originality.

And if for the moment you will accept this as one view of the case on one side, let us look at the source of what is produced by the other side, and consider its motive, or cause, and its effect.

With the painter or draughtsman the most difficult thing is to produce a faithful and complete imitation or copy of nature, and the nearer such facsimile is approached we admire—What? Not so much the work as the skill or the infinite pains of which it is an evidence. With the photographer the production of a facsimile, thanks to his perfected appliances and the simplification of process, is, I had almost said, quite easy; obviously, then, there is here no *tour de force* to excite our wonder.

Were truthfulness to nature, in the sense of imitation, the aim of the graphic arts, then the photographer would at a single bound outstrip the master painter. That the aim of pictorial art is not to copy nature, but to appeal to the imagination or merely to the senses by a certain eclecticism in its treatment of natural forms seems to be the most difficult thing for the photographer to understand. The photographer sees the painter gathering the suggestion of lines and forms and tints from nature, and grasps this but misses, does not realize that this gathering of nature's forms has not for its object the clever copying of nature; he overlooks or is unconscious of the ulterior motive and the proximate aim. By way of example let me revert to the works of the two photographers already named—Demachy and Holland Day—each widely different and yet both sufficiently illustrative.

The former by his renderings of dainty forms, delicate tones, flowing lines quickens fancy and awakens ideas fantastic, ephemeral, yet as sparkling and enjoyable as the life of the Paris he knows and loves so well.

Day on the other hand awakens less joyous emotions, and in his appeal to the sensibilities of his spectators touches a deeper chord. He makes one feel—Feel what? Well, I need not attempt to define. Has not my reader listened to music which has thrilled him through, and could he not have said that such and such music made him feel—Feel what? Simply this, it made him *feel!*

But my reader may object and say Demachy does not quicken *his* fancy and “Ebony and Ivory” only annoys. Very well, my good sir, so be it; there are others to whom the work of these and of such men does appeal most powerfully, so let it alone. Perchance you prefer your cocktail and I my absinthe, yet cannot we drink together?

To abuse and ridicule that which you do not like is surely unworthy of one whose every hour derives benefit from the evolution of mind and matter through untold ages.

I am not for a moment prepared to say that photography is accom-



plishing great art, though I believe it has commenced to step towards a higher platform—higher I call it for the same reason that by common consent the fine arts are higher than craft and techniques, and science higher than mechanics.

It is the artistic *possibilities* and its endeavors that I would be jealous of rather than its present achievements.

Comparisons are notoriously odious, yet may we find a parallel in this, that the painting of Watts and the poetry of Browning are not pleasing to the many, yet Watts and Browning are not the less great artists.

Photography by reason of its easy production and commonplace surroundings appeals to a more *bourgeois* circle, and hence if it aspires to attempt the more imaginative is proportionately condemned—or misunderstood.

The few to whom its more original attempts appeal are rapidly becoming more numerous. To appreciate the unusual, to sympathize with the emotional is what education and civilization are tending towards, so that presently, may be, the unconventional will have become commonplace, and then perchance a hyper-sensitive race, an ultraneurotic age, will sicken of caviare and crave for the simple sugar plum, and some one else will be penning an article in advocacy of the truthful transcript of nature, but it will not be in the next generation nor the next.

Meanwhile what of the simple photograph which has no other mission than to record nature and facts with an exactitude and completeness that no other means makes possible?

It will and must continue; its utility assures for it a worldwide and imperishable existence; indeed, the mechanical or technical photograph has in the social condition an importance far outweighing the "picture," which is but the enjoyment and relaxation after the stern realities of a workaday existence.

So, sirs, make your photographs sharp and clear, comprehensive and exhaustive, and with exquisite finish, so that we may be proud of photographic achievement and admire your skill, but allow others to use photography as they will, to give me and a few other such productions which shall please us without our knowing why.

How widely different are the several kinds of photographs one sees! The one a true copy of the scene or place which we value not for itself but in proportion as we are interested in that scene. Another which we respect because of its exquisite quality and smart appearance (as we admire a well groomed hat). Yet another which instructs us as to what modern invention has made possible—the rendering of intricate detail—the portrait of an invisible diatom or of the far off planet. Again we have the photograph produced by an adroit and farseeing man who has caught in the expression the very character of friend or relative, and we thank the gods for having permitted such a means of recalling for a moment the dead or the far absent—and yet there is the mere flat image, the composing of black and white and intermediate tones no matter the objects portrayed—familiar or strange, truthful or not—the mere representation of something suggested by nature which makes us feel, which stirs sensations, which the turmoil of daily life has drowned and which have lain dormant. A note struck by an unknown hand which finds responsive reverberation in ourselves. Something which the eye can rest upon and in an age of highly strung nerves does not irritate but soothes.

What does it represent, what does it mean, what is it like? What matters, if it pleases?

Nature herself, aye, even the ideal Deity, takes as great pains to please as to instruct.

A. HORSLEY HINTON.



## Clouds in Landscape Photography.

The photography of what may truly be termed a landscape presents a problem which crucially tests the capabilities of the modern sensitive dry plate. A picture of a landscape properly consists of four parts; the sky or clouds, the extreme distance, the middle distance and the foreground. If one or more of these parts be omitted the view is commonly called a landscape, but might more appropriately be designated a study. In this paper a landscape is understood to mean a scene including the entire four planes or parts above mentioned. Now we know that the photographic plate generally used on account of its great rapidity, the gelatino-bromide emulsion, is highly sensitive to violet rays of light, and only faintly to the yellow and red. For the present we may leave plates treated with aniline dyes, to extend their sensitiveness into the lower parts of the spectrum, or toward the red, out of consideration, since such treatment renders them appreciably slower to violet light, and hence less adapted to universal use. Modern rapid photography, especially of open landscape, is possible mainly because most of the rays entering the camera are mixed with violet light. Therefore, the plate most sensitive to that light is generally preferred in ordinary practice. When insensitive colors predominate in the near foreground, extraordinary conditions may be regarded as existing, which may be met by specially prepared plates, aided by the judicious employment of various tints and intensities of filtering screens. But of this another time.

Let us for a moment glance at our landscape. The sky and clouds being composed chiefly of violet rays, possibly also of ultra-violet rays, are exceedingly powerful in their effects on the gelatino-bromide plate with which we are provided. Indeed, the lens must be stopped down and the speed of the shutter increased to give this portion the exposure amenable to the normal



Frances B. Johnston.



strength of developing solutions. The far distance, owing to the influence of the atmosphere, which interposes its turbid media between us and distant scenes, making dark objects lighter and light objects darker, is similar in its actinic properties to the sky; in fact, we may say, it is the sky, mixing its blue and violet rays with the local colors of the distance and clothing the mountain in its robe of azure hue. Science has shown us that this color is caused by reflection, the smaller waves of white, solar light, which are blue, rebounding from the air itself or from minute particles of foreign bodies suspended in the air. But the far distance exercises less force on the sensitive plate than the sky or clouds, and hence requires a somewhat longer exposure. And when we consider the middle distance and the foreground, where the painter, following nature, loves to distribute his reds and yellows and other luminous but non-actinic colors, the time of exposure has to be increased till, according to conservative authorities, we have to give twenty, thirty, or even more, times the exposure required for the sky. It is evident, then, that these four parts of a landscape cannot be exposed equally and simultaneously and proper values be maintained, and that a compromise must result in an over-exposure of the sky and an under-exposure of the foreground. Sometimes these conditions are almost entirely reversed. The sky is not always blue. At sunrise and at sunset it may appear, in places, green, yellow and even red; while the foreground, at the same time, may be bathed in bluish light. In the transmission of reflected light, by which, principally, vision and photography are possibilities, there is exercised a di-chroic, perhaps we should say a pleo-chroic or poly-chroic, action; terms used in describing the phenomena of colors as displayed in crystals viewed at different angles. The white light of the sun, which is composite, is scattered by the atmosphere at noon, and reflection from the small particles suspended in the atmosphere presenting the shorter waves in excess, we have the sensation of blue. The other colors, however, as shown by spectrum analysis, are still present though greatly diminished in force. But at sunset the white light, by successive collision with the particles, is robbed more and more of its shorter waves, and as the sun approaches the horizon the blue gradually disappears, and the light, transmitted through longer distances and through a denser medium, runs through the gamut of the spectrum, from blue, through green, yellow and orange, to red. The nearer objects are no longer in the white, solar light, in fact are in deep shadow, and lose the power of displaying local color through the absorption of certain elements of white light and the radiation of the residue. And as they reflect from their surfaces the light that is over them, they assume the hue of mid-heaven, which is still blue. But however transformed the scene may be by these changes, the problem of how to photograph it in one automatic operation yet remains to be solved.

Many photographers have been satisfied to regard a landscape print as a kind of partial study for a picture, in which some of the values may be utterly ignored: and not a few of them have come to believe that a negative with a dense sky is an evidence of correct exposure and development. Etchings, in the same way, very seldom include the representation of sky values, and the eye soon becomes accustomed to look for its gratification to



other elements of the picture; the sky being either left blank or suggested by a tint caused by smudging the plate in printing. The skies and cloud forms sometimes shown in etchings are looked upon by connoisseurs as an exhibition of an exceptional *tour de force*, belonging more properly to the domain of engraving. But modern photography is richer in resources for obtaining full values in landscape work than etching, and modern disciples of the art are accordingly expected to realize them. Photographers, indeed, early learned to lessen the evils caused by the unequal actinism of the various tones and distances of a landscape, by a skillful manipulation of the lens cap, making it revolve round the upper rim of the mount as an axis; a procedure enabling the operator to give a longer exposure to the foreground and middle distance. The same effect is produced when a shutter is used, by so ordering the opening of the obturator that the upper part of the lens receives the smallest amount of light. A further modifying influence may be exercised in the dark room operations, by restraining the action of the developer after the details of the sky are out and by applying stronger solutions to the foreground. Many have preferred, however, to make separate negatives of sky and earth, giving to each a different exposure; and, by combining the two parts in the operation called double-printing, claim to secure a greater brilliancy than by any other method. Some beautiful effects have certainly been produced in this way, and I have lately seen a large collection of studies in which double-printing had been most skillfully employed in adding sky and clouds to the landscape. The common errors of using cloud forms lighted from a different direction than the other parts of the picture, of clumsy masking and vignetting, of too great intensity in the aerial region, were not observed in these examples; and yet, in many of them, there was a certain lack of homogeneousness that attracted an undue attention to the sky. We sometimes admire a woman whose countenance seems more beautiful because of the merest suspicion of a slight obliquity of vision, a little mole on the cheek, or some trifling irregularity of feature. It draws the eye and hence induces us to esteem as a mark of beauty what is actually a positive defect. So here, in these landscapes, the sky makes us particularly admire the whole picture, and yet we are slightly conscious of being taken in all the time. And when we come to analyze these compositions, we may trace the dominating power of the sky to the habit of the advocates of combination printing of accumulating cloud negatives in the seasons of the year when they are most readily obtained, such as the winter and spring, and then incorporating them, in varying densities to suit the subject, with tender summer landscapes. A true sympathy with nature and her moods would suggest the wisdom of making the cloud negative at the same time with its accompanying landscape; and in case of a lack of clouds on that day, a sky tint would seem to be the best method of representing the blue firmament in its proper value. But it is indispensable in all such operations of combination printing that the photographer should have a distinct idea of the effect he desires to produce, either from memory of the pictorial features of the actual scene, or from an ideal previously formed in his own mind, which he seeks to realize by a selection from nature's storehouse of beauty; otherwise there will be an absence of



harmony in his picture no matter how masterly his technique may be. That the possession of this faculty is rare may be accounted for by the fact that few students have the patience to cultivate the habit of creating a mental conception and then working it out by photography, for they seem contented to regard the camera and printing frame merely as easier instruments for copying a scene in nature than the palette and brush. To produce a landscape which may be regarded as a work of art, however, requires natural talent, or genius, strengthened by education, on the part of the photographer as well as the painter. Perhaps as the photographer seems loth to raise himself to the painter's methods of creating a picture, we may look for the painter to condescend to use the photographer's means; and then we may behold land and sea, clouds and sky, blended together in harmonious unity.

During the last few years many landscapes have been exhibited in which the natural clouds are shown in exaggerated intensity, the photographing of the clouds in conjunction with the landscape having been effected by the intervention of some form of ray filter; a color screen optically prepared, and sometimes a solution of bichromate of potash contained in a cell behind the lens. Orthochromatic plates are generally employed with these, and when properly timed good effects may be obtained. Various strengths of solution are used for the purpose, the operator adding distilled water to a strong stock solution till he obtains the tint he desires. For general use a solution of 1 to 60 is recommended, or about 8 grains of bichromate of potash to the ounce. A prominent optical firm manufactures these filters and solutions; and, to facilitate their sale and use, has issued a little handbook of instructions, with examples of cloud and landscape photography by an alleged expert. But nearly all these illustrations are worse interpretations of values than the old type of photograph with white skies; and it is evident, from the frequent abuse of the employment of ray filters and color screens, that many photographers, fascinated with the strong modeling of the clouds and the vigorous tone of the sky tints thus obtained, have neglected to observe that the use of ray filters, with or without orthochromatic plates, necessitates a large increase of exposure. Especially is this the case when the landscape is exposed with the sky. It is true that negatives may be made with quite short exposures that will develop readily under normal developing solutions; but the values will not be truthful unless a generous exposure is given. The duration of this may be ascertained by experiment, and no one who expects to do good work with orthochromatic plates and ray filters should begrudge the time and trouble necessary for this purpose or expect to accomplish his task properly in a hurry. If ordinary plates be used, even the fastest commercial plates, with a ray filter, it is well to remember that Edward Bierstadt, an experienced authority on this subject, has estimated the exposure necessary, using a bichromate of ammonia cell, the strength of the solution being 8 grains to the ounce, to be 200 times as long as that required without it. The commercial color screen of collodion dyed with aurantia, or aniline yellow, is about the same strength; a little stronger, perhaps, since it is calculated to be equivalent to a bichromate solution of 2 per cent., or, say, 9.6 grains to the ounce.





F. H. Day.

Where our purposes are purely pictorial and we are not bound to reproduce with scientific accuracy the tone values of some particular autumnal foliage, or to present the modeling of groups of clouds in strong relief as a meteorological study, the use of orthochromatic plates with ample exposures, but without color screens or ray filters, will probably answer all the necessary requirements. Many of the old textbooks tell us that the photographic plate is sensitive to the colors of the solar spectrum from the Fraunhofer line H, representing the violet, down to the line E, the green; and

not at all to yellow, orange and red; but we know that objects of any color may be successfully photographed if we only give them time enough. The whole problem, when natural scenes present themselves in the colors of the entire spectral range, is how to estimate the exposure without giving false tonalities to some of them; and the object of all orthochromatic processes, as applied to plates and light filters, is not merely to render the plates sensitive to Fraunhofer D, or yellow, or even beyond to B, in the red, but to enable us to give a uniform exposure to the whole scene with fair average results. When there is an excess of violet in the distance with strong yellows and reds in the foreground, or where a painting is to be copied exhibiting the same conditions, no orthochromatic plate, whether commercial or prepared by the photographer with special baths, will give entire satisfaction by itself, and some form of ray filter will be required in addition, to bring about an actinic balance and effect the compromise exposure. The photography of clouds and sky in connection with the varying conditions presented by the landscape during the course of the day and the seasons, therefore, demands a careful study of the subject of orthochromatic methods.

WILLIAM M. MURRAY.



## A Walk Through the Exhibition of the Photographic Section of the American Institute.

—“your gallery  
Have we passed through, not without much content  
In many singularities.”—*Winter's Tale*.

I have been asked to write a criticism about the photographs which formed such an adequate background to the asters, grapes and pumpkins in the exhibition which the American Institute held at the National Academy of Design during the month of October.

As it was the first ambitious effort of the Photographic Section of the American Institute to make a fair show “of the largest number of professional and amateur prints ever exhibited in the United States,” the critic must be lenient. The intention was well meant, and that is worth encouraging.

A. P. Ryder, the painter of “The Flying Dutchman,” once told me that art could only be judged from one standard, namely, the highest; that standard which is sustained by the greatest masterpieces of art. I do not agree with him. At that rate a critic of American art could only speak of Tryon, Dewing, Abbott Thayer, Winslow Homer and a few others in painting; and St. Gaudens in sculpture. That would hardly be just, for it is the honest struggle of the hundreds of inferior artists that produces men like those mentioned. Men of talent fight just as hard as geniuses, and deserve just as much praise and encouragement when they produce something as perfect as their faculties allow them to accomplish.

Technical criticism I do not undertake. I believe, like Antoine Woertz, that technical criticism is folly. If I go into a studio of an artist I may, when asked, indulge in it. In an exhibition, only the results interest me; for the critic is merely a man of taste, a concentrated opinion of the public.

Allow me to divide the exhibits into three classes: first, those few that are good; second, those that could be good; and third, the large majority that are neither good nor ever could hope to be so. Only specimens of the first two will be mentioned, and the reader will readily see by my criticism whether they belong to the first or second. John E. Dumont's “The Weeping Magdalene” is the most ambitious picture of the exhibit. It is of great beauty in parts. The religious sentiment is not predominant, but it is at least serious if not sincere; dignified, if not devout.

His “Hailing the Ferryman,” however, I do not fancy. When I heard that it was awarded a gold medal I shrugged my shoulders. Ridgway Knight, of whom it strongly reminds, is one of the prosiest, vulgarly commonplace artists I know. Dumont's photograph is worse than a bad Ridgway Knight. That may sound cruel, but it is not far away from the truth. I am not acquainted with the rules that directed the giving of awards, but I personally would have given the genre prize rather to any other picture of this class than to No. 202. Even A. N. Lindenmuth's “Love Letters” is a better genre picture. It is well composed in the old Munich style, tells a simple story and is sentimental enough to delight the taste of sales-

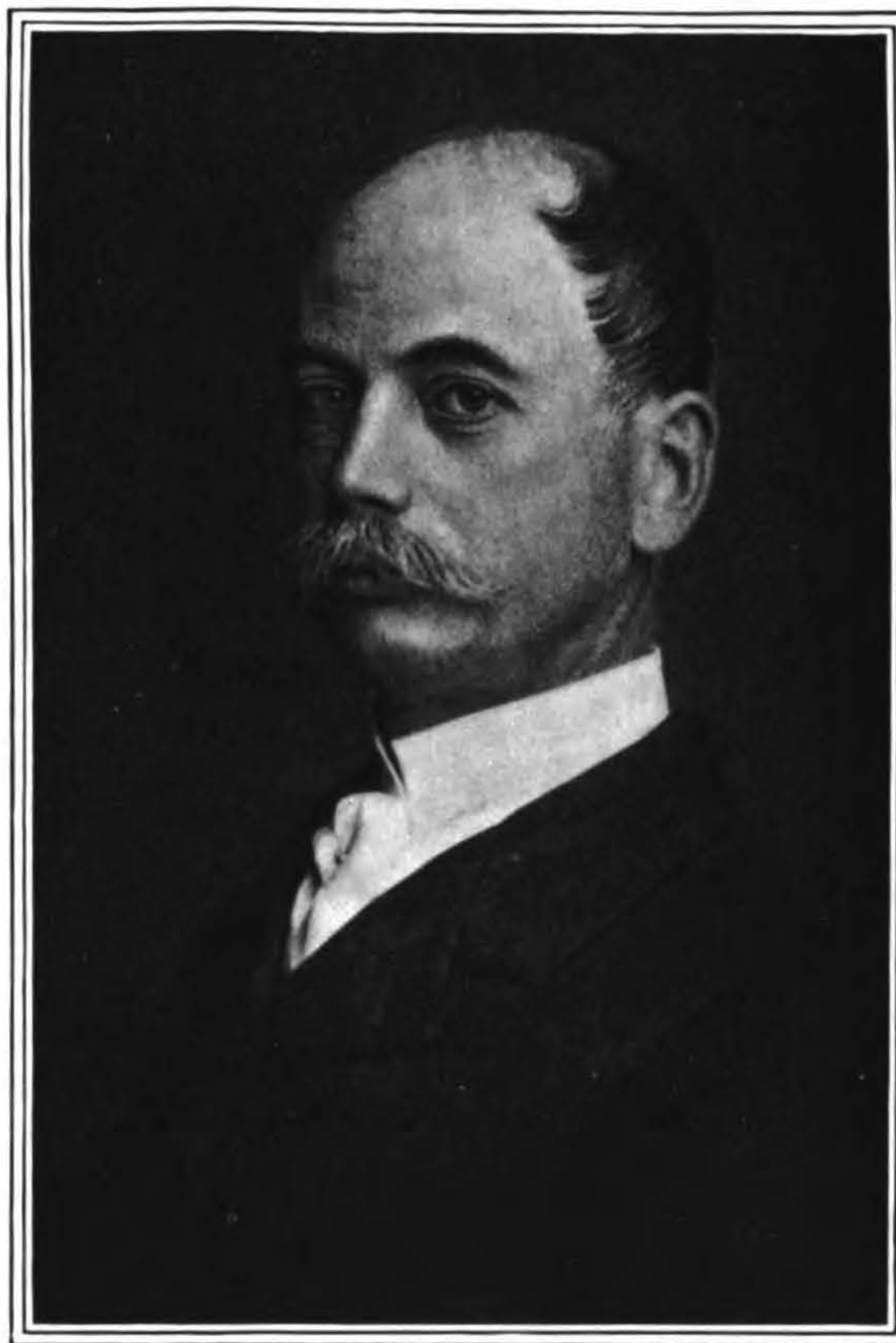


ladies and servant girls. It rivals successfully the prize pictures of some *Ladies' Home Journal*, and could be hung to advantage in the parlor of some "double decker" flat. It is quite a masterpiece of its kind. But how the same man dares to show in New York City such absurd monstrosities of pictorial clap-trap, even worse than the arrogant concoctions of professional photography, as his "Oliver Twist," etc., is incomprehensible to me. It is brazen insolence. The jury probably admitted these pictures merely to show to what extent the art of photography can be abused.

Miss Zaida Ben Yusuf's work shows a good share of poetical and decorative feeling. She understands how to pose her subjects. Her "Study," of a draped young girl, is perhaps her most perfect piece of work, simple, refined and graceful as it is; but personally I prefer "The Book," which was to me one of the attractions of the exhibition. What a pity that the lines of the picture forming the background for the head were slanting instead of horizontal. But how exquisite the hand is; true enough, that is largely the merit of the model, but in art one does not consider the causes, but the effect.

"The Peacock's Plumage" is not, in my opinion, a picture; it is ordinary, and not at all to be compared with her other work, which is generally so aristocratic, logical and edifying.

F. H. Day and Miss F. B. Johnston were not well represented. What is the use of exhibiting indifferent work? Good portraiture and clever studies of heads were quite abundant. The best head, from the realistic point of view, was, undoubtedly, Elias Goldensky's "Italian Type." An interesting type, well taken, without any other aim except a truthful representation; it repeats nature, that is its merit. After looking at it once, one can't forget it easily. From an ideal point of view, C. B. Moore's "La Haine" is a most praiseworthy production. It reminds me of Leonardo da Vinci, or is it Uhde? Miss Mathilde Weil's "Our Lady of Sorrows"; "The Magic Crystal," a child holding a transparent globe, and "Constance,"



WM. M. MURRAY.

By Hollinger.



have a certain grace of fancy and refined mystery that is beyond the usual measure of amateur photographers. Also Isaac Benjamin's "Study," Lee Ferguson's "Irma" and "Child's Head," belong to the best work of this class.

I stood some time before J. T. Keiley's "Study," No. 205. It afforded me considerable amusement. Impressionism and Symbolism in photography, hail! It is a phase of art that in painting is so successfully explored by Gustav Verbeck, who came once to my studio to ask me how he should name one of his fragile color fragments, as he was not quite sure himself as to what it represented. I myself indulge at times in this kind of work, which, however, does not hinder me from making fun of it, just as little as I can overlook its serious side. Its vagueness, its restless search for hitherto unknown effects, its poetical nonchalance, are sufficient cause for laughter, but at the same time it expresses a struggle for new developments in art; it is pioneer work that opens up untrodden realms to general traffic.

W. A. Fraser, well known for his night scenes, showed three specimens of his nocturnal reveries, of which one—I take the liberty to call it "The Deserted Street"—was quite startling; but I doubt whether these novelties have any permanent art value.

Among the landscapes C. Grant La Farge has struck a new note. He favors long lines in all his compositions, no matter whether he represents the white trunks of birch trees interlacing each other, sand dunes with drifting clouds, the afternoon shadows of trees on snow; length, quaintly mixed with Japanese parallelism, and a certain frugality of idea are the dominating notes of all his line composition. His pictures are almost poetical and worth hanging up. If he continues in this manner he will soon acquire a style or, if he is not careful, at least a mannerism. L. M. McCormick's "Sand Dunes" would please the artists. It almost looks like an etching. But I prefer a real etching to a photograph that looks like an etching. A photograph should look like a photograph. It is not well when an art oversteps its nature line of limitation. Other landscapes worthy to be mentioned were Henry Troth's "A Glimpse of the Sea"; W. S. C. Kimball's "Over Sticks and Stones," delightful in its simplicity; and George C. Meeker's "The Passing Shower."

The prize print "Harvesters," by Hinsdale Smith, a blurred brownish affair, had no special attraction for me.

The only artistic still-life I remember is W. C. Smith's "Murphies." It is quite a feat to render a heap of potatoes interesting; particularly in an exhibition where the odor of genuine vegetables continually rose to one's nostrils.

Among the street scenes, W. C. Harris's "On the Boulevard," although a little flat, gives us a fair impression of the *ennui* and melancholy of a boulevard on a murky day. As I do not know anything about lantern slides, I leave them unmentioned.

What else is there to say? Oh! I forgot the framing. It was a revelation to me. I have never seen an exhibition of photographs so excellently framed as this one. Why, the composition of many of these frames and colored mats revealed more temperament, more pictorial quality, and



more inventive handling of pure tone and color than many exhibitions of pictures which fate has had in store for me. These frames, by far more interesting to me than the grayish brown monotony of the 494 prints, afforded a lesson that can hardly be overrated; they fulfilled their responsibilities to their special material. Of course, there are differences of kind in aesthetic beauty, but, comparatively speaking, I would have the audacity to say that the frames conveyed, in this special form and mode of expression, more to me than the pictures for which they were made.

I have not yet mentioned Mr. Stielgitz's work. There is no doubt that his prints made the exhibition what it really was, a quite interesting one; but as he has sent nothing that was new to me, excepting his "Gossip, Katwyk," "Katwyk Dunes," and some foreground studies of snow, which I do not consider up to the mark of his best work, I have but little to say.

Nobody masters the contradictions of photographic art as well as he. He combines refinement of detail with poetical beauty, and understands how to render his realism poetical and decorative, by the simple, and yet so rarely united, means of an artistic temperament and a perfect technique. He can, indeed, be proud of the admiration that the whole profession is forced to pay him. Yet he should not allow his fame to rest too long on the achievements of former years. We expect, no, we even have a right to demand, something new and something still better of him, than these prize winners that his admirers know so well and which make them impatient for more.

The exhibition has revealed to me once again that the awarding of prizes is often meaningless and rarely satisfactory; that the beauty of individual work invariably suffers by surrounding it with the maudlin productions of mediocrity, and that photography although possessing artistic merit enough to realize all possible conceptions, has, taken as a whole, I am sorry to state, no ideal at present.

SADAKICHI HARTMANN.



## Night Photography.

As inquiries continually reach me as to the exposure and development required in night photography, perhaps a few words on the subject may be of interest, and I may be pardoned for taking up a little of your space. To the general manner of working as described in an article in the *Photographic Times* of April, 1897, I have made but few changes, and these entirely in the exposure and development. The exposure, I find by practice and considerable experiment, should be much lengthened over that advised in the article referred to. Practically I double it, and as time is of great importance, on the cold and stormy nights, when the best effects can be attained, I secure this by using one of the newer forms of lenses, working with a larger aperture, and exposed very seldom less than ten minutes, and in some cases running up to fifteen minutes, depending of course on the amount of light present and the character of the subject.

In the development I still use metol made up in two solutions; formula as advised by the manufacturers.

Of these, take one ounce metol stock solution, one dram alkali solution, and make up with water to five ounces; a very weak developer, but one which, with time given for full development, will produce a lovely negative full of detail, and without the harsh contrasts so often seen in this work.

W. A. FRASER.



## In Re-Compensating Cover Glass.

In Mr. Murray's very able article on "Picturesque Tonality in Photographic Work, and How it May Be Obtained in Transparencies and Slides," which appears in CAMERA NOTES, Vol. II., No. 1, my method of slide making was fully discussed.

For the benefit of those who have not been able to fully grasp the idea of the "compensation cover glass" method alluded to in part III. of said article, it has been suggested that an illustration in our pages would prove of considerable value. Fig. I. is a reproduction of one of the writer's night slides, which was made from a rather hard negative. Notwithstanding



FIG. I.

Lantern slide made by the "Stieglitz method," with as many values retained as possible.

that the slide was kept as soft as possible, it will be noticed how harsh and crude the reflections look, especially in the lightest range of tone values. In order to rectify this shortcoming and bring the tones into harmony, a sensitive lantern slide plate was brought into contact with the finished *matted* slide (Fig. I.) in the *exact* position which it would ultimately occupy as cover glass. (It is essential to make this cover glass from the matted slide in order to

insure necessary register, as otherwise a white line would appear on the screen around the outlines of trees, steeples, etc.)

The plate after having been exposed to an incandescent light, at one foot distance, for about a second, was developed, and then such portions as were of no use for the desired compensation were eliminated by the well known applications of ferricyanide of potassium and hyposulphite of sodium. Fig. II. is the result of this manipulation and in it we see the cover glass, reproduced from the film slide. It naturally is reversed, so that when the films of the slide and cover glass are brought into contact the slide will be in proper position for binding.

As a combination of Fig. I. and II. we get Fig. III., a slide with reflections in perfect harmony and in perfect register.



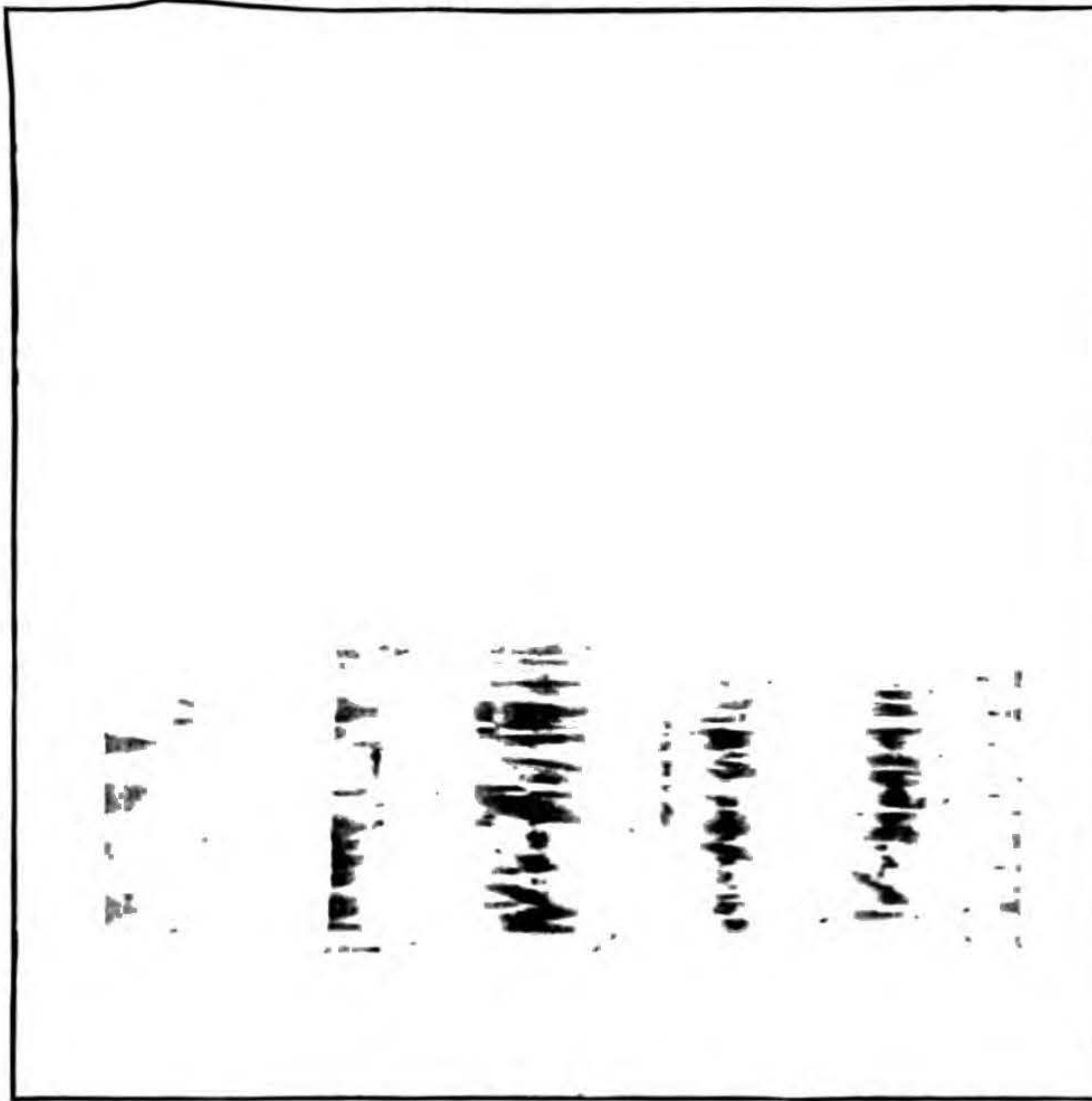


FIG. II.  
Compensating cover glass with values exaggerated, made from Fig. I.

something out of the ordinary. The registering of the cover glass is exceedingly simple, an average worker being able to mount upward of twenty slides per hour. Unfortunately, the reproductions give but little idea of the vast difference between the ordinarily mounted slide and the one with a compensation cover glass, as viewed on the screen; nevertheless, they serve their purpose in illustrating the method alluded to.

It will readily be seen what an immense field my method of producing slides opens, not only to the slide maker, but also to those who wish to improve their original negatives by making new ones from transparencies made by a combination of the methods suggested by the writer in Parts II. and III. of Mr. Murray's article.

ALFRED STIEGLITZ.

From mere description and illustration these various new methods of producing slides of a very high class may seem somewhat difficult and tedious. With very little practice, however, the slide maker will be surprised at the rapidity and ease with which he is enabled to obtain superior results, so that the little extra time and work spent on each slide thus treated will be more than offset by the satisfaction of having produced



FIG. III.  
Figs. I. and II. combined.



## Too Well Done!\*

Such was the reason given by one of the judges in a recent local competitive exhibition for the rejection of certain entries of portraits and figure studies. Though evidently intended to be understood in an ironical sense, the verdict startled the good managers of the exhibition, to whom it was an entirely new principle on which to base the selection of works which were about to be hung on the walls of the National Academy of Design. Perhaps it was, but a consideration of the prints finally admitted to the exhibition, both in the portrait and other classes, will, I am sure, go far to convince the doubting that whatever of artistic or even scientific excellence is there displayed, is owing largely to the fact that not only the atrociously bad, and what is worse the mediocre, offerings were rejected, but also those which, as the examining judge expressed it, were "too well done." For a photograph may be spoiled by being too much done, just as well as roast beef. It is right, of course, it is even our bounden duty, to strive to be perfect in all things, but we are not expected to paint the rose or to gild refined gold.

But, I hear it urged, a portrait is intended to be the likeness of a person, and can it, then, be too like life? Most assuredly it can. If a portrait is to be used for the mere purpose of identification, such as an accompaniment to a passport, or the counterfeit presentment of some criminal in a "rogue's gallery," it is justifiable to omit no detail that may contribute to the end in view, even to the extent of making it a study of the pores of the skin. The aid of the retoucher is not necessary, at any rate, in this case. A true portrait, however, is not, necessarily, a complete entity, a record of all the visible attributes of its subject, appealing to the eye alone; it is a work of art, addressing itself to the imagination; an abstraction, the act of leaving out of consideration one or more qualities of a complex object so as to attend better to others. It performs its office by suggestion rather than by imitation; by convention rather than by realization. Take the case of sculpture, which represents a man without the assistance of color, in such a limited display of action that it is little more than posture; giving merely his form in an ideal presentation, that recalls the original, sometimes, to an extent beyond the power of painting. Even the eyes, which have been justly called the very light of the countenance, are omitted. Yet this abstraction, we might almost say subtraction, of the attributes and characteristics of man, is one of the noblest forms of portraiture. Its grandest material, marble, suggests in its purity the elevation of the conceptions that are embodied in its modeling. Now, if it were the object of the sculptor to make his portrait a mere likeness, he would not choose to fashion it in marble or clay or plaster of Paris. There are other materials, available, far more plastic than these, when Pygmalion seeks to create a Galatea. For instance, the ancient and honorable Daedalian material, wax. When you walk into the corridor of the Eden Musée, you resent the impertinence of the policeman who gazes over your shoulder as you buy your ticket; whose immovable attitude is the only thing that prompts you to observe that he

\* Read before the Camera Club, October 11, 1898.



is a wax "figger." But he is like life; there is no denying that. And the man that made this portrait is called an artist; indeed is an artist, in one understanding of the term. His other works, downstairs, are no less life-like; there is "Washington Crossing the Delaware," and "A Gorilla Carrying Off a Woman," and other wonderful likenesses. They call the room where these are exhibited, "The Chamber of Horrors." Never was a name more happily chosen, but the figures are all well done; they are what is meant by "too well done."

The same principle obtains in literature and even in ordinary conversation. A novel, a poem, or a play, loaded with truthful but over-elaborated details, is tiresome; and talkers whose conversation is marked by iteration and a love for minute particulars, are classed as bores. Nothing is more tedious than the attempt of many honest and conscientious people to tell us the truth, the whole truth and nothing but the truth. A great deal of stress is sometimes laid on the righteousness, or the necessity, of presenting the whole truth. In a court of justice we are required to qualify ourselves as witnesses by swearing that we will so testify; but no man has ever tried to keep his oath to the letter without being shut up peremptorily by one of the counsel or by the magistrate sitting upon the bench. Even there, in the cold, matter-of-fact hall of justice, they want the history of events, not in the natural order, chronologically as they occurred or as they may be associated involuntarily in the minds of men in general, but in the poetic order; which is an arrangement calculated exclusively on effect and subject to the laws of dramatic poetry. Ancillon says, in one of his philosophic essays, that "authors who have made a successful study of this subject, skim over a multitude of circumstances under which an occurrence has taken place, because they are aware that it is proper to reject what is merely accessory to the object which they would present in prominence. A vulgar mind forgets and spares nothing; he is ignorant that conversation is always a selection; that every story is subject to the laws of dramatic poetry,—*festinat ad eventum*, and that all which does not concur to the effect destroys or weakens it. The involuntary associations of their thoughts are imperative on minds of this description; they are held in thralldom to the order and circumstances in which their perceptions were originally obtained." For an exquisite example of this, note the nurse's rambling way of telling that Juliet is nearly fourteen years old, in the first act of *Romeo and Juliet*; and the inimitable reply of Dame Quickly, in *King Henry IV.*, when Falstaff asks her "What is the gross sum that I owe thee?" "Marry, if thou wert an honest man, thyself, and the money too. Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin chamber, at the round table, by a sea-coal fire, on Wednesday in Whitsun-week, when the prince broke thy head for likening his father to a singing man of Windsor;" and much more of the same sort. How promptly would Juliet's nurse or Dame Quickly be checked in court for bringing in matters incompetent and irrelevant! Yet their stories are, on their face, truthful and as like life as an old-fashioned photograph. They are simply "too well done," and in their presentation Shakespeare paints for us the operations of the minds of vulgar characters.



In this connection Lowell has aptly remarked that "the art of effective writing is to know how much to leave in the ink-pot"; and the best authorities on the office and practice of the graphic arts might be cited as agreeing on the vital importance of distinguishing between essential and accidental features, in our efforts to interpret the truth of nature, by outward and visible signs, in works of sculpture, painting and etching. Sir Joshua Reynolds says, "In portraits, the grace, and we may add, the likeness, consists more in the general air than in the exact similitude of every feature;" and again, "Simplicity is an exact medium between too little and too much." Seymour Haden, the great etcher, wrote, "Too minute a rendering in matters of art is bad; the best art is conventional—that is to say, suggestive rather than imitative;" and Parry, "An overloaded work of sculpture, or painting, or of any other art, is as wearisome as an overburdened sentence."

Let it not be understood that the preliminary examination of the photographs submitted to the judges in the late exhibition held by the American Institute, resulted in the rejection of all the examples in which fine detail was to be found and the elevation of "fuzzytypes" to the places of honor. All the schools, so called, were liberally and impartially dealt with, nor was private or eccentric preference allowed to exercise any weight in the selection. Excessive detail and finish were the chief faults observed, and the professional portrait photographers were in many instances the worst offenders in this respect. To have so extensive a business that one's work has to be almost entirely intrusted to subordinates seems not always conducive to artistic results, no matter how talented the director of the establishment may be, how refined and graceful his posing, or how Gainsborough-like his painted backgrounds. The retoucher with his magnifiers and sharp pencils, the carbon printer and his mounts of celluloid and porcelain, and the colorist with his abominable air-brush, may be depended upon to iron out all vestiges of character and soul the original negative may have possessed.

Among the rejected pictures were many subjects that were well lighted and posed, fair in arrangement and composition, and, though somewhat over-finished, might still have been reckoned among the respectable members of photographic society, had they not failed to leave anything to the imagination, had they not been entirely lacking in suggestion, had not their authors insisted on presenting everything in sight, whether principal or accessory, with the same unvarying emphasis. However, while the judges administered their office of selection generally on the principles here set forth, it was deemed expedient to also temper justice with mercy. The scheme of the exhibition allowed a candidate to enter as many pictures as he pleased, and the endeavor was made to give some representation even to those whose shortcomings are dwelt upon in this paper. A few of them were given very elevated positions in the two principal rooms, and the worst specimens were placed in the famous Corridor; which served, as it often does in exhibitions of paintings in these galleries, as the *limbus fatuorum*,—the receptacle of all vanity and nonsense.

WILLIAM M. MURRAY.



## The American Institute Exhibition.

This exhibition, lately closed, naturally invited comparison with the Eastman exhibition which occupied the same galleries in the early part of the present year. But while visitors to the Institute competition could not easily put aside the memory of that notable event in the evolution of pictorial photography, it is hardly fair to make a comparison between the two. The Eastman exhibition was undertaken on a stupendous scale, only possible to a corporation of vast resources; ample time was taken to prepare the world for the affair; the most eminent professional and amateur talent, even royalty itself, was artfully stimulated to contribute to its success, and all its details were carried out by experts specially commissioned for the purpose. The cost of all this was estimated to be in the neighborhood of \$50,000; quite a large fortune, indeed, though a bagatelle to a company which is able to pay 20 per cent. dividends on millions of capital.

But, with the exception of the Eastman display, the American Institute exhibition must be regarded as the most fairly representative collection ever shown in New York; bringing together the works of the best American photographers, and presenting especially the most remarkable collection of portrait and genre studies exhibited in this country up to the present time.

Though open to the world, the time of preparation was too short to expect contributions from European photographers. Perhaps a little too much leniency was shown, in some of the classes, in hanging work not evincing evidence of progress, but it was intended to hold a competition and not a salon; and Dr. Bartlett, to whose indefatigable and single-handed efforts in the face of great difficulties the success of the undertaking was entirely due, desired to bring a portion, at least, of the prints which had any chance of award to the consideration of the judges. That this clemency excited the ire of some of the *cognoscenti* may be remarked not only in the searching review in the present number of CAMERA NOTES, from the rather severe standpoint of a professional art critic, but in the comments of the press during the exhibition and in the quoted conversation of some of the visitors. Not a little annoyance to the exhibitors and the public was also occasioned by the indiscretion of the managers of the Institute, in encroaching on the space allotted to the photographic art exhibition, by displaying flowers and advertising printing papers and camera goods in the east room and corridor. Some of the horticultural specimens, indeed, completely obscured the view of pictures hung on and below the sight-line; which was manifestly unfair to the competitors, as well as to the hanging committee, who were ignorant that anything but photographs were to be shown. The exhibition of fruits, vegetables and flowers, which occupied the remaining rooms of the Academy, was, however, highly interesting considered by itself, and we believe the worthy and well-meaning managers of the American Institute will profit by the experience of this year and not attempt again to mingle the fruits of the earth and the products of the camera so intimately. The north room, containing the portrait, figure, genre and champion exhibits, was happily spared from this desecration (as we have heard it called); and to any one, not suffering from indigestion, afforded a haven where he could forget that dahlias and prize bride-bouquets, grapes and pumpkins had any *raison d'être*. As an evidence of the high grade of the pictures in this room, it may be said that many of them have since been accepted by the Philadelphia Salon, whose judges rejected about 80 per cent. of the works offered, hanging only about 260 out of 1,300 contributions. (In the Institute exhibition about 50 per cent were rejected.) The landscapes and marines, shown in the east gallery, included some remarkably good work, but the exhibit was rather uneven, and a number of the larger pictures sacrificed too much to brilliancy. The general effect, however, was pleasing.

Regarding the exhibition as a whole, and ignoring the slight errors in details of management, resulting entirely from the accidental clashing, in this instance, of the many excellent departments of usefulness in the American Institute, we believe the thanks of the amateurs are due to Dr. J. W. Bartlett, the secretary of the Photographic Section, for his zealous efforts in behalf of pictorial photography in America, in projecting and carrying out the scheme of this important competition.

It is particularly gratifying to notice the interest our own club members took in the exhibition. They competed in many of the classes and, as may be seen on another page, captured a goodly number of the prizes, sixteen medals out of thirty-six awarded falling to their share. That our test nights have provided a good lantern slide school, also, is shown by the award of the entire five prizes in this class to members of the Camera Club.

W. M. M.



## Our Illustrations.

"*Returning from the Pasture*," by Tom Bright, England, which CAMERA NOTES offers as a frontispiece in this issue, was exhibited in the London-Salon, 1895. It is a capital bit of composition and an exceptional rendering of an ever popular subject. The photogravure was produced by Walter L. Colls, of London, to whom CAMERA NOTES is indebted for many of its most beautiful reproductions.

"*A Wet Night, Columbus Circle, New York*," is a splendid reproduction of Mr. W. A. Fraser's picture which captured one of the coveted "Royal" medals this year. Mr. Fraser has, for the past two years, made a special study of night work and stands second to none in this particular branch of photography.

The reproduction was executed by the Photochrome Engraving Co., New York.

"*Mending Nets*," by Alfred Stieglitz, has unfortunately lost much of its quality and charm in the reproduction. It is a most difficult picture to reproduce effectively. Mr. Demachy, in his review of the Paris Salon, alludes to it. (See page 109). This picture, as well as Mr. Berg's and Mr. Fraser's, was hung at the recent Philadelphia Salon.

The Photochrome Engraving Co. is responsible for the reproduction.

"*Magdalen*," by Charles I. Berg, is an example of the nude in photography, which will aid in disproving the general assumption that the undraped figure must necessarily offend when reproduced by means of the camera. The picture is certainly one of Mr. Berg's happiest efforts, notwithstanding some of the disturbing elements in the accessories.

The plate and the edition of photogravures were the work of the the Photochrome Engraving Company, New York.

In our text we reproduce pictures by F. Holland Day, of Boston; Miss Frances B. Johnston, of Washington, D. C.; and the portrait of our Mr. W. M. Murray, by Hollinger, New York. The illustrations to the various articles need no further explanation.

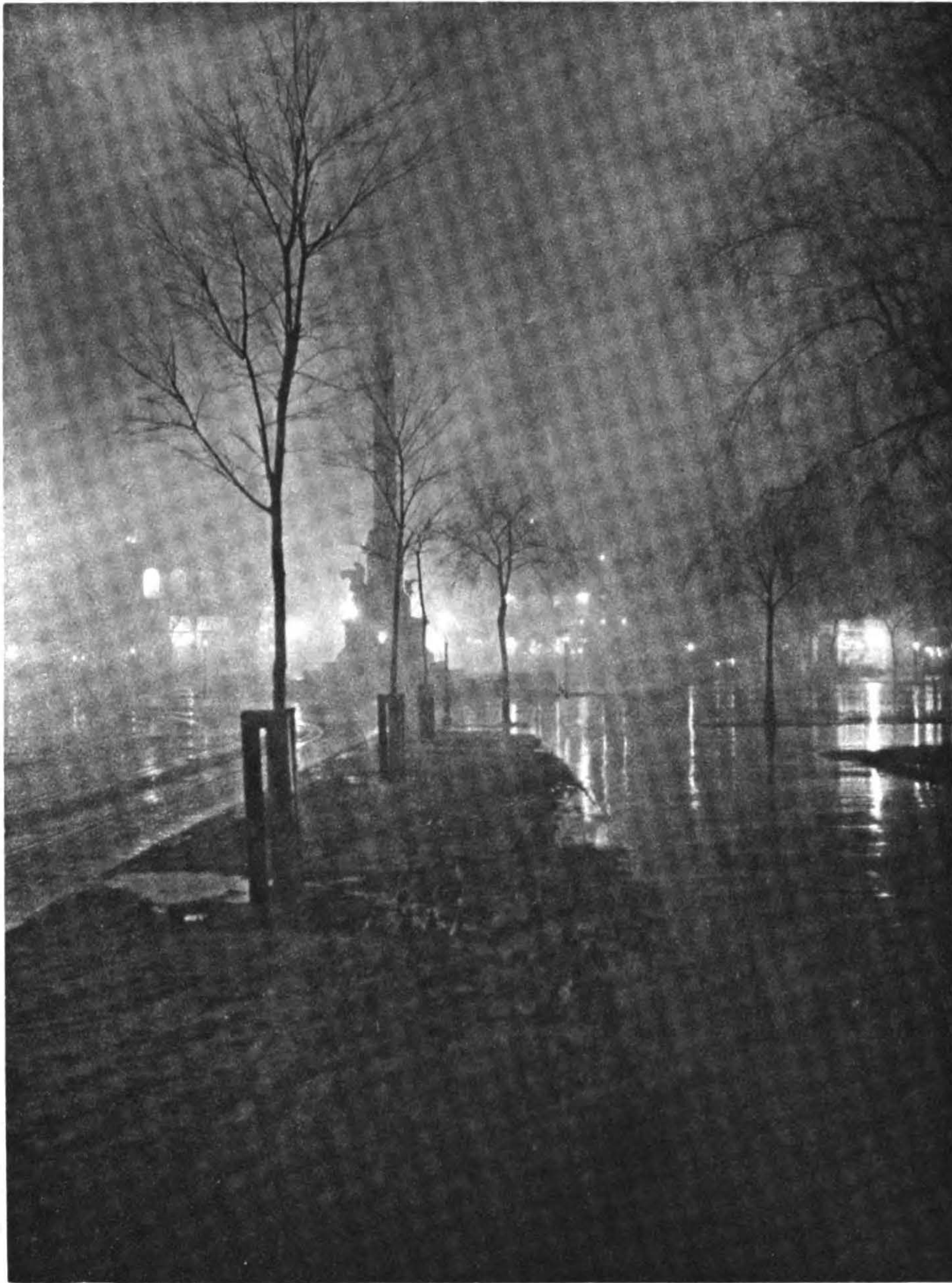


## The Post Collection of Pictorial Photographs.

Collections of pictorial photographs are as yet quite uncommon, the only one in this country of importance belonging to Mr. George Timmins, of Syracuse, who has invested liberally for years past in pictures which pleased him. His collection has an international reputation, containing as it does some of the finest pictures produced by means of the camera. Within the last year or so, Mr. W. B. Post, himself a prominent photographer known the world over, has been quietly purchasing many splendid examples of pictorial photographs with which to form the nucleus of what promises to be a unique collection. Mr. Post is a connoisseur *par excellence*, and has determined to procure only the very best, willingly paying a liberal price for such work. It is his aim to own the masterpieces of the leading photographers. Thus far the Post collection contains the best examples of Horsley Hinton, R. W. Robinson, F. H. Day, Stieglitz, Fraser, Mrs. Kaesebier, Hinsdale Smith, Cembrano, Cadby, Hollyer, Bhedwar, Farnsworth, White, etc.

He frames his pictures with exquisite taste, and it is only a question of time when the Post collection will be the most notable in the country.





A WET NIGHT, COLUMBUS CIRCLE, NEW YORK

By W. A. Fraser







## “Camera Notes” at a Premium.

Readers of CAMERA NOTES are probably not aware that Volume I. is out of print, and that the same is now bringing seven dollars in the open market, several public libraries having paid that price recently.

As the edition printed is limited to one thousand and the demand greater than the supply, members of the club, as well as subscribers, would do well not to damage their copies, as we feel convinced that Volume II. will be at an even greater premium when complete.

The edition will under *no consideration* be increased.



## Proceedings.

At a regular meeting of the club, held Sept. 13, President Murphy in the chair, it was resolved to qualify for membership in the American Lantern Slide Interchange for the season of 1898-9, by contributing the required number of slides (50) and by choosing a lantern slide director to represent the club in that organization according to the rules. William M. Murray read a detailed report of the lantern slide proceedings of the past year, dwelling particularly on Interchange matters, and outlining the changes lately instituted by the latter's general managers. The report was adopted and Mr. Murray was unanimously elected Lantern Slide Director for the ensuing year.

The President subsequently appointed the usual committee to receive, select and arrange the slides contributed by the members for the Interchange set.

The committee, Messrs. Murray, Stieglitz, Fraser, Joy and Scott, sent a circular to all the members of the club on Sept. 14, requesting that contributions be sent to them, for approval, on or before Oct. 20.

\* \* \*

At the regular meeting, held Oct. 11, President Murphy in the chair, Charles I. Berg, chairman of the Print Committee, announced the resumption of the “one-man” exhibitions, so happily inaugurated last year, and stated that, in addition to the Hollinger collection of portraits, then on the walls, he had secured attractions which would extend over the seven active months of the photographic season.

William M. Murray read a paper entitled “Too Well Done!” which is printed in full on another page.

The president then introduced Mr. L.T.R. Holst, who exhibited some novelties in photographic apparatus, including an improved form of hand camera in which the lens performs the office of finder, at the moment of exposure, without adding materially to the bulk or weight of the camera. The instrument was provided with several other convenient adjustments admirably adapted to the requirements of instantaneous work. Mr. Holst also exhibited a Goerz sector-shutter, working in the opening of an iris-diaphragm between the lenses, the mechanism of which insured a good exposure by a momentary pause at the maximum aperture chosen by the operator, the opening and closing movements being executed with the greatest rapidity.

The latest novelty shown by Mr. Holst was a curious and serviceable field glass, known as the Trieder Binocular. Although no larger than an ordinary opera glass, this instrument possesses a magnifying power of nine times, accompanied by superior illumination and a wider field of view than is generally found in field glasses. It is constructed on the formulae of Goerz, though in its main features it does not differ materially from the Zeiss Stereoscopic Field-Glass, now manufactured in this country by Bausch & Lomb. By the ingenious employment of a peculiar form of prism (there are two in each barrel of the field-glass) the rays of light entering the objectives are made to travel over a much longer path than the actual length of the barrel before reaching the eye-pieces, thus permitting the use of long focus lenses and correspondingly increasing the size of the image.



The prisms are known as Porro or Abbe prisms, having been independently invented by both these opticians. The Trieder Binocular is provided with an excellent system of adjustments: one enabling the user to separate the distance between the cylinders, which gives a stronger stereoscopic effect to the images of distant objects; another providing for any inequality in the vision of the operator, by a contrivance for altering the focus of either tube independently of the other.

\* \* \*

The Wednesday lantern tests were resumed on September 28, and the new projection apparatus (made by J. B. Colt & Co.) has given general satisfaction, though the light is somewhat more powerful than that formerly used, rendering the judgment of the density required to show the best tonality a somewhat delicate matter at first. But the difficulties have now been overcome, and everything may be said to be in perfect working order. No great amount of new work has yet been offered, most of the members preferring to cultivate the several specialties in which they have hitherto been successful. Mr. Beeby has brought home from his summer trip to England some charming river studies, made in the vicinity of Liverpool and Newcastle-on-Tyne, in which haze and mist effects are happily rendered.

Mr. Webber has shown seashore and woodland scenes in various tones; Mr. Scott, pastoral and landscape studies; Dr. Bishop, volcanoes and craters of the Sandwich Islands; Mr. Campbell, incidents of the Cuban war, and Messrs. Murphy, Fraser and Stieglitz have contributed on several occasions to the evening's entertainment by exhibitions of their work. Mr. Fraser has continued his study of night effects; his wonderful mastery of the technical difficul-

ties enabling him to secure pictorial beauty out of the most unpromising scenes. He has likewise made a few landscapes. Mr. Preston has lately shown some excellent flower studies and also a few novel examples of double-toned slides, in which warm sunset skies are artistically contrasted with cool foregrounds of snow.

\* \* \*

On Wednesday evening, Oct. 12, a special collection of lantern slides, kindly loaned by Mr. George Timmins, of Syracuse, was exhibited to the members of the club and their friends. Mr. Timmins's collection of photographic prints has become world-renowned, and this set of English slides, selected by him personally from the finest examples of Edgar G. Lee, Auty, Carpenter, Wade and other famous English workers, reflects no less credit on his artistic taste and discriminating judgment. The set (100 slides) was appreciated by our members as affording a timely comparison with the work of American slide makers and a gauge by which our progress toward pictorial quality may be estimated.

\* \* \*

On Tuesday evening, Oct. 25, a large audience (over 200) listened to an interesting lecture by Prof. A. D. F. Hamlin, on "Constantinople and the Bosphorus," illustrated by numerous lantern slides.

\* \* \*

At a regular meeting, held Tuesday, November 8, Mr. W. M. Hollinger, of New York, addressed the club on the subject of Portraiture by Photography, a full *résumé* of which we hope to present in the next number of CAMERA NOTES.

The exhibition of prints by Miss Zaida Ben-Yusuf, of New York, and Miss Frances B. Johnston, of Washington, D. C., was opened.

\* \* \*

## "Royal Medals" Won by Americans.

Inasmuch as two of the six awards at this year's London Exhibition came to America, it will be interesting to our readers to know that in all only seven of these medals have been awarded to American workers. The list, including this year's winners, is as follows: Miss Mathilde Weil, of Philadelphia; Miss E. J. Fitz, of Boston; Messrs. W. A. Fraser, of New York; R. Eickemeyer, Jr., New York; Dr. E. Leaming, of New York; and Alfred Stieglitz, of New York, who has received two.



## The Camera Club and the Interchange.

It is with profound regret that we record the failure of our club to qualify for membership in the American Lantern Slide Interchange this year. The failure was caused by the singular indifference of most of the members of the Camera Club to the necessity of providing the required quota of slides. Had the task been simply to get together a set of slides of superior artistic and technical excellence, the lantern slide director need not have gone outside of the committee of arrangements to obtain them. Mr. Stieglitz and Mr. Fraser might have furnished the entire fifty from their own collections had the director consented to accept their kind offer to supply all the slides necessary to complete the set. Such a collection, in his opinion, would not have been representative of our organization, but would have been practically a one-man, or two-men, exhibit. Therefore, at the regular meetings, at the test nights and in ordinary conversation, he endeavored to arouse the individual members to a sense of their personal accountability in this matter; but alas, as the sequel proves, without any great success. We print his last report of progress, as it contains a brief history of the entire subject and includes a stirring appeal to the corporate pride of our club. At the regular meeting, held Nov. 8, Mr. Murray said: As the relations between the Camera Club and the Interchange have now come to a serious crisis, I herewith present a report explaining those relations. If the tone of the report, which is in sermon form, seem to be unnecessarily severe, I trust it will be attributed to my sincere regard for the honor and welfare of this club and not to any spirit of faultfinding.

### I.

In the first chapter of Genesis, at the third verse, will be found the words of the text: "And God said, Let there be light; and there was light."

Between the protasis and apodosis of this short sentence there is an interval understood which represents a prodigious amount of labor. Stenographic as the Mosaic account of creation is, there is a detailed description of the six days' labor of making light: the firmament; the division between land and sea; the great luminaries of the heavens; the fowls of the air and

fishes of the sea; the beasts of the field and man himself, distributed over the first and second chapters of Genesis. The Creator is omnipotent, but he does not absolve himself from the necessity of labor. The heavens themselves are the work of his fingers; he does not merely say, Let there be ———, and behold, it was so; he does not simply pass resolutions and then rest in contented contemplation, but goes to work immediately and executes them.

What has all this to do with us?

You will see. Listen to my tale of woe!

At a regular meeting of the Camera Club, held Sept. 13, 1898, there being present 33 members, it was moved, seconded and carried that the club qualify for membership in the American Lantern Slide Interchange for the season of 1898-9, by electing a lantern slide director to represent the club in the Interchange and by contributing a set of fifty slides before Nov. 15, in accordance with the rules of that organization. The club unanimously re-elected the lantern slide director of 1897, William M. Murray, to serve another year; and furthermore, the president, in order to carry out the wishes of the meeting, appointed a committee of five (Murray, Stieglitz, Fraser, Joy and Scott) to receive, select and arrange the slides that might be contributed by the members for the purpose aforesaid. The director drafted a circular the following day, which was promptly sent to all the members of the club, asking for contributions of slides for examination and approval, designating Oct. 20 as the last day for receiving them, so as to allow the committee a reasonable time for properly arranging and boxing the set. Thus was allowed to the members desiring to be represented in the Interchange collection a full month to make slides for the purpose, even if they did not wish to use work previously prepared. But on Oct. 20 there was in the actual possession of the committee just 17 slides, the offerings of President Murphy (10) and Mr. Fraser (7), and sameness of subject reduced even this small number to 8, out of which to choose (*sic*) 50 slides to represent this great organization, which during the year has projected on the screen in tests and for the accommodation of its members over 3,000 slides.



The time for receiving contributions has been consequently extended to the present date, Nov. 8, notwithstanding the fact that the delay interferes with the proper presentation of the set; but all to no purpose. Promises have been made to the committee's appeal to individuals, but no more slides have been forthcoming. The conclusion, then, is inevitable, that the 30 odd members voting at the meeting of Sept. 13, for the qualification of the club for Interchange membership, intended to order a set of 50 slides made by a person or persons unknown, not by any means by themselves, to be called the Camera Club set of 1898, since but one member present on that occasion has conformed to the resolution. Judging by results only, the passage of that resolution was an attempt to create values by *fat*, just as an irresponsible nation tries to make money by calling printed paper, or an insufficient quantity of an inferior metal, a legal tender for the payment of debts. It is, in effect, saying, "Let there be slides," in the vain hope that there *will* be slides, that somebody, somehow, will move in a mysterious way his wonders to perform, and we may say afterwards, "And it was so," and "Behold, the slides were all very good."

## II.

Your lantern slide director has put the facts before you in this strange way, not with the intention of scolding the club, collectively or individually, for any neglect of duty, this having been everybody's business and, consequently, nobody's business; but solely for the purpose of arousing your attention to the necessity of immediate action, if we would save ourselves from the humiliation of two years ago, of confessing that, in spite of our boasted excellence in lantern slide work, we are unable to furnish the small quota of slides necessary to represent us in the Interchange. On Nov. 10, 1896, at a regular meeting, I was compelled to announce that the number of slides received by the committee was insufficient to make up the set for that year (100 slides at that time being required), and although the time was extended to Nov. 18, the club dropped out of the Interchange by default. The Interchange only asks for fifty slides this year, and will take any fifty that are contributed, without examination as to quality. As this condition throws the responsibility of sending bad work on the

several members of the organization, *i. e.*, the lantern slide directors of the individual clubs, it is highly important that the slides should be of superior excellence. There is plenty of material for this set, already made, in the possession of our members; but it is being held back, in some cases from modesty, in others from indifference, and, in a few instances, because the makers are reserving their best efforts for prize competitions in and outside of this club. I appeal to you now, severally and collectively, to consider whether it is not more important, in the present condition of things, to do your little utmost to maintain the honor of the Camera Club, than to compete for the champion cup or to take a medal, even, in a foreign competition. The time is very short, but it is not yet too late. The general managers of the Interchange will receive slides up to Nov. 15, possibly a little later. If the members will send in their work, liberally and of their best, up to Saturday, Nov. 12, the committee will be enabled so complete the set required to represent the club this year. It is not a question of whether or not it is to our direct, material and selfish advantage to maintain membership in the Interchange. We may, perhaps, have seen few sets furnished by the twenty-four clubs in the organization during the past year that compared favorably with our own; and that set was far from fairly representing what we are able to do. That is not the question. We do not join the Interchange from purely interested motives, or merely to enjoy the privilege of gazing at the work of sister societies; but because, possessing superior facilities for photographic advancement, we are expected to take the lead in lantern slide making and to furnish a model for other clubs, less fortunately circumstanced, to follow. It is certain that many of the clubs regard us in this light. The announcement has already been made to the clubs at large that we have resolved to remain in the Interchange. Knowing this fact, it will be a disgrace in New York to virtually declare that we are too lazy or too indifferent to furnish our quota of slides, which by the new rules has been reduced one half. I am confident that during the rest of this week there will be a great rain of slides upon the committee. Do not misunderstand the situation in which we are placed. It is too late to withdraw from the



Interchange with honor; and unless the fifty slides are made up by Saturday night, there will be grave danger that the Camera Club, for the second time in two years, will be under the shameful necessity of announcing to the general managers of the Interchange that it is too feeble to carry out its own resolutions.

WILLIAM M. MURRAY,

Lantern Slide Director.

Such an appeal, one might think, would move hearts of stone. As a fact, however, it was received in absolute silence, with the exception of a humorous remark of the president as he passed to the next business of the evening. The meeting, a large one,

including more than fifty members, not only seemed to be struck dumb, but subsequent events proved that the report fell upon deaf ears. At the close of the list, Saturday, Nov. 12, a paltry dozen had been added to the slides in the hands of the committee, making a total of only twenty instead of the required fifty. By reason, therefore, of failure to do our duty, our club has lost its Interchange membership. It is to be fervently hoped that a year of reflection will move us, as it did in a previous instance, to redeem our reputation, which we will have the privilege of doing in the autumn of 1899. Till then CAMERA NOTES will not bore its readers by alluding further to the subject.

W. M. MURRAY.



## The Hollinger Portraits.

(Exhibited at the Camera Club, Oct. 12 to 25.)

Surely oak and threefold brass surrounded his heart who first dared to exhibit, as a serious portrait, a photograph of a well known public man (but recently a President of the United States), taken from a point of view situated about south west by west of the illustrious sitter. We are especially attracted to this character study of Benjamin Harrison because it presents in the most striking manner the remarkable departure that Mr. Hollinger has made from the conventional methods of his brother photographers. It may never be known to us what Mr. Harrison thinks of this original portrait, but it is very certain that no amount of argument would have convinced him, or any man, beforehand, that this was the best way to depict him. And, reasoning entirely *a posteriori*, we may easily conclude that it is not Mr. Hollinger's custom to persuade his subjects into sitting for their portraits in some new and strange way. He could hardly be successful in conveying the delightful suggestion of unconsciousness which marks nearly all his efforts, if he did not observe Commodore Vanderbilt's somewhat Hibernian principle of life, "Never tell anybody what you are going to do till you've done it." But this picture, which represents the back of Mr. Harrison's head, an oblique view of his nose, left eye, ear and cheek, above which appears the bulging projection of a remarkably roomy brainpan, conveys a better idea of the character and calibre of the man than any portrait that has been published of him, whether limned by brush or camera. And now that this strange picture has come into existence, we doubt very much whether Mr. Harrison himself, his family and his friends, regard it as a thing they would willingly let die. But it should not be inferred, from the description of this example, that Mr. Hollinger is fond of arranging his subjects in eccentric poses; there is nothing at all eccentric about him or his methods, and as for posing, he has frankly confessed to his fellow workers, in convention assembled, that he never poses at all. He simply makes his sitter feel comfortably at home, and then "takes" him before he realizes that any photographic operation is in immediate contemplation. Anybody can do it, as the prestidigitator tells us from the stage, when he performs a trick that has taken years of thought and practice to perfect. For Mr. Hollinger has had years of experience. He used to practice at Dayton, Ohio, where he was just an ordinary, easy-going, orthodox professional (we may take it for granted he was a mighty good one), posing: using backgrounds, foregrounds, palms and vases; retouching and burnishing; selling his prints by the dozen just like the rest of them; in short, giving the dear public exactly what it wanted, which is regarded as good business, if not good art. And who shall say that this experience is not bearing



fruit, now that he is the photographer, *par excellence*, for the most intellectual, cultured and refined people of this metropolis? During all the time that he was doing work distasteful to him, he was studying character and keeping up a devil of a thinking. For Mr. Hollinger is a thinker. He mused, and while he mused the fire burned; the man who was walking in darkness saw a great light, and the light showed him that all the portrait photographers were working on erroneous principles. So he girded up his loins and made a new departure. Henceforth he resolved to build his photography on the foundations of art, instead of art on the foundations of photography. He abolished rules, or rather he made still stricter rules for himself; for the abolisher of laws is your true statute maker. Under his new dispensation, he obtained a writing of divorcement from all backgrounds, foregrounds, palms, bric-a-brac, and other abominations of the sumptuously appointed studio, to which he had formerly been devoted; but his most radical tergiversation was to cease selling photographs by the duo-decimal system. If a portrait be a picture, he might have reasoned, why should it be sold by the dozen? Is thy servant a banana merchant that he should do this thing?

Mr. Hollinger, moreover, became convinced that he needed a larger sphere of activity, and moved to New York City, where he continued his studies of art and fed his mind on the pabulum afforded by the works of Rembrandt, Reynolds and Vandyke; and, what is more, he assimilated his art food and made it part of himself. In the whole of the large collection of his work shown at the Camera Club, there is not a single example of an imitation of any exponent of the old or the new masters. He has not borrowed Rembrandt's big hats, nor stolen Reynold's landscape backgrounds, nor copied Vandyke's costumes and posings. His portraits simply embody the characteristics of his sitters, and his work is *Hollinger's*, and no other man's. And how comes it that this humble photographer from a little town in Ohio can drop down into the middle of Fifth avenue, as if from a balloon, and in one bound become a leader in the race for fame and fortune in this great city? Because his genius for art is wedded to a talent for business. A modest show case at the entrance to his gallery contains three unobtrusive prints, but nearly everybody that passes stops to look at them; these prints are changed *daily*. Many distinguished men have ventured upstairs and become sitters to the brainy little man who only undertakes to make one picture, to be ready the day after to-morrow, and which they can buy or not, as they are pleased, at a price which most swell photographers consider the normal figure for the historic dozen. His studio is a plain room; his background, the wall of the same (covered with red burlap); or, for a change, a white or neutral tinted sheet, such as an amateur might use in his own house. If you are a would-be sitter, the conversation is between you and him; and you soon become easy on one important point. All the preliminaries tend to demonstrate that Hollinger is not a dentist; he's not going to tweak your molars, plug your cavities, or drill your jumping nerves with an electric engine. He will, however, gently take your photograph unawares, as soon as he ascertains that you are *yourself* and not your *alter ergo*, who is nervous about his necktie and anxious to plaster his hair down with a wet brush. And when the sitter gets his print, the day after to-morrow (it may be as large as an 8 x 10 or as small as a miniature, for Hollinger is a merciless trimmer), he shows it to his friends and they are moved straightway to have *their* pictures taken, which they show in like manner. So an endless chain of advertising clients is started to reward the man who had the pluck and genius to be original and to think for himself.

Nor does Mr. Hollinger confine his efforts to public and distinguished characters; there are not wanting those, among his ardent admirers, who believe his real specialty to be the graceful portrayal of women and children; and the present exhibition is a witness of their good judgment. No better evidence could be given of his kindness and human sympathy, the secrets of all success in portraiture, than the glimpses he reveals in these studies of the unconsciousness and happy innocence of childhood.

W. M. MURRAY.





## Exhibitions and Competitions.

### The London Salon.

At the London Salon the following Americans were represented: Miss Ben Yusuf, with six pictures; F. Holland Day, four; Miss Mary Devens, five; R. Eickemeyer, Jr., one; E. Lee Ferguson, two; Miss Frances B. Johnston, two; F. Watts Lee, four; Mrs. J. Montgomery Sears, three; Alfred Stieglitz, three; Miss Mathilde Weil, two; A. H. Stoiber, one; in all, eleven representatives, who contributed thirty-three of the two hundred and thirty-four pictures hung. We are glad to see some new talent represented, the list showing again how strong the United States is in lady photographers.

The exhibition was, as heretofore, of high merit and of great interest to the public as well as to the student.

### "The Royal."

As in the past few years, the Exhibition of the Royal Photographic Society of Great Britain attracted a number of Americans.

The medals awarded at this exhibition are considered the blue ribbon of the photographic world; it is the ambition of most of the American photographers to get possession of one or more of those trophies.

The United States in this year's exhibition received two of the six medals awarded, and only through a technicality it failed to receive a third one. The fortunate prize winners were Miss Mathilde Weil, of Philadelphia, who scored with her portrait "Polly," and W. A. Fraser, of our club, with his bromide enlargement, "A Wet Night, Columbus Circle, New York."

R. Eickemeyer, Jr.'s, "Vesper Bell" is the picture alluded to as having failed to score, through an oversight in filling out the entry blank properly.

The Americans were represented as follows: W. J. Cassard, with two pictures; J. E. Dumont, two; R. Eickemeyer, Jr., three; E. Lee Ferguson, one; W. A. Fraser, two; H. Schervee, one; R. W. Schufeldt, four; Alfred Stieglitz, four; Geo. E. Tingley, two; Miss Mathilde Weil, three; in all ten representatives, who contributed twenty-four of the four hundred and twenty-three numbers exhibited.

Mr. Fraser's picture is reproduced in this number, while Mr. Eickemeyer's "Vesper Bell" appeared as a frontispiece in CAMERA NOTES, Vol. I., No. 3.

### Camera Club Members at the American Institute Exhibition.

The Camera Club was truly triumphant at the recent exhibition, winning sixteen of the thirty-six medals awarded.

Mr. Alfred Stieglitz headed the list of prize winners, winning a gold medal for "Scurrying Home," in the Champion Class; the silver medal, as the highest award in the Champion Lantern Slide Class; a silver medal, second prize, in the Genre; a silver medal, second prize, in the Landscape, and a bronze, third prize, for Portraiture.

Mr. W. A. Fraser scored twice, receiving a silver medal, first prize, for his Royal Medal Winner, and the bronze, second prize, in the Champion Lantern Slide Class.

William B. Post scored a bronze medal, third prize, for landscapes, and a bronze medal, second prize, for lantern slides, non-prize winners. John Beeby took two awards, a silver medal, first prize, in the Non-Prize Winner Lantern Slide Class, and a bronze medal, second prize, for hand camera work. In the Portrait Class, E. Lee Ferguson received a second prize in the form of a silver medal.

In the General Class, Mr. Wm. J. Cassard scored with "Grapes," receiving a second prize, bronze medal.

Arthur Scott received a bronze medal, second prize, for slides in the Non-prize Winner's Class.

In the Enlargement Classes, Sidney Herbert received a second prize, bronze medal; likewise F. Huber Hoge.

In the Lantern Slide Classes, the Club took all the awards.



In all, five gold medals were awarded, eleven silver, and twenty bronze.

The judges were: Messrs. W. M. Hollinger, A. T. Bricher, A.N.A., Edward Bierstadt, Chas. I. Berg and W. M. Murray.

### Camera Club Members at the Philadelphia Salon.

Of the 259 pictures hung at the recent Philadelphia Salon, Alfred Stieglitz contributed ten, the limit; Charles I. Berg, five; E. Lee Ferguson, five; Miss F. B. Johnston, four; W. A. Fraser, three; Hewett A. Beasley, two; William J. Cassard, one; a total of thirty.

In the Annual Lantern Slide Competition of the *Amateur Photographer* (London), W. A. Fraser won a Progress Gold Medal for some of his night scenes.



### Notes from the Secretary's Desk.

The following have been elected as members of the club since the last issue of *CAMERA NOTES*: Miss F. M. Wickes, 44 West Twenty-ninth street, City; Miss Frances B. Johnston, Washington, D. C.; Messrs. A. M. Lemercier, City; H. H. Sessions, Chicago, Ill.; Sam. S. Holzman, 54 West Ninety-sixth street, City; Thomas A. McIntyre, Produce Exchange Building, City; Joseph X. Arosemena, Larchmont Manor, N. Y.; Francis T. Meyer, Montclair, N. J.; Joseph Livingstone, Hotel Netherlands, City; James Burchell, 38 East Fifty-third street, City; Edward H. Wiswell, East Orange, N. J.; William A. Morschhauser, 919 West End Avenue, City; R. R. Colgate, 100 William street, City; G. H. Chamberlin, Yonkers, N.Y.; J. Dunbar Wright, 346 Lexington avenue, City; Miss Mary H. Mullen, Jersey City, N. J.; Messrs. Hugh Roberts Parrish, 26 Cortlandt street, City; John Francis Strauss, 33 West Ninety-fourth street, City; A. Hatfield, Jr., 47 West Forty-third street, City; F. C. Beach, 361 Broadway, City; Edward Pidgeon, 147 West Eighty-fourth street, City; Anton Schweickart, 615 East Eleventh street, City; Alfred Marshall, Larchmont, N. Y.; Dr. Seth C. Comstock, 6 West Seventieth street, City; John G. Underhill, 123 West Seventy-fourth street, City; Edwin B. Wilcox, 343 Madison avenue, City; D. J. Vlasto, 128 West Forty-first street, City.

The club is indebted to Mr. W. B. Post for his generous gift of six of his choicest pictures, most tastefully framed. They have been added to the Permanent Club Collection and Exhibit.

Mr. John Aspinwall has kindly set up his complete outfit for photomicrographic work, with arc light attachment, in the main hall of the club rooms, for the general use of the members.



### Donations to the Moving Fund.

The name of A. H. Stoiber, now traveling abroad, has been added to the list published in former numbers of *CAMERA NOTES*.

Subscriptions are still very acceptable.

The moneys subscribed to the fund will only be used in fitting up the rooms and purchasing necessary apparatus.



### Donations for the Studio Floor.

On November 17th, our president, Mr. W. D. Murphy, lectured on "Pictorial Photography" before the Brooklyn Institute. The subject was illustrated with the choicest slides, and was thoroughly appreciated by a large and representative audience. Mr. Murphy, in his accustomed liberal spirit, has turned the bonus received by him for the lecture to the treasurer of the Club, to be used for the improvement of the Club studio.

Mrs. R. Lounsberry, Dr. Stevens and Mr. A. M. Hunter have added liberal contributions for the same purpose.



## A "Tusch" on Our Own Horn.

We need hardly call the attention of our readers to the sumptuousness of the present number. From its first inception we have not limited CAMERA NOTES to a particular number of pages or illustrations, but have endeavored to make each issue the very best in our power and, if possible, an improvement on its predecessor. We have promised to give two photogravures in every number, but have several times printed three (in the present case four) examples of the graver's art; an examination of which, we believe, will show that quantity has not in the least detracted from quality. Aside from the elegance of its presentation, which is in keeping with the passing holiday season, we have, in this issue, devoted special attention to recent important exhibitions, here and abroad, so that it may be known as an "Exhibition Number." Not only does it contain able reviews, by well known critics, of the Paris Salon, the Philadelphia Salon and the American Institute Competition, but the several articles, "A Portrait and a Likeness," "Too Well Done," etc., will be found to have a particular reference to the leading features of those events. The article "Both Sides," written by A. Horsley Hinton, that eminent landscape artist and able editor of the *Amateur Photographer* (London), is not the least interesting feature of this issue. We suggest to the members of the Camera Club that they not only peruse this number themselves, but also take occasion to show it to their friends; for "no man, when he hath lighted a candle, putteth it in a secret place, neither under a bushel, but on a candlestick, that they which come in may see the light."

THE PUBLICATION COMMITTEE.



## The Americans at the Paris Salon.

(Criticism by Robert Demachy, published in the *Bulletin du Photo-Club de Paris*. Translated for CAMERA NOTES by Joseph Obermeyer.)

Among the exhibits sent by America we must call attention in the first place to the work of Miss Johnston and Mr. Stieglitz. Differing in style, they produce results which are remarkable in equal degree. It is the first time that Miss Johnston has exhibited in Paris, and her works have been particularly appreciated; they display a vigorousness of treatment and a clearness of intention which seem to be somewhat lacking in the average American work, as far, at least, as we are able to judge from the specimens sent to us. We except, of course, Mr. Stieglitz, who is a leader, and whose example has not been followed as often as it should be.

The "Lady with the Veil," by Miss Johnston, is not only a photographic *tour de force*, but a remarkable portrait as well; the expression of the model is lifelike; the eye looks out through the cloud of veil with a set intensity of expression. "A Gainsborough Girl" is lighter, in a very skillful fashion and trimmed in an original manner; the hat which gives its name to the picture being almost entirely suppressed, enough of it only remaining to give the very correct impression of the importance of the style of the headdress. In "Salambo" the modeling of the very expressive head is excellent and the decorative idea of the headdress is ingenious. The "Woman with the Glove" is a real portrait, subdued, quiet and well composed. We regret, however, the choking up of the blacks, due to the printing method employed. To be mentioned also are "Mistress Annie," in which the lighting is strikingly like that of the "Gainsborough Girl," with, perhaps, more modeling; "Profile"; "The Sphinx," in which the transparency of the veil is perfectly rendered; and a decorative landscape, in which latter, however, the values of the distance are not entirely correct. In short, an excellent display which places Miss Johnston well up amongst the masters of the new school.



Further on we find three delicate prints by Mr. Bullock. They show the rather cold tonality which the Americans affect, and of which they will soon tire; charmingly done, they lack ingenuousness and I am almost tempted to say that they are too perfect. The "Cow Path" betrays a pretty sentiment, and the composition of the middle distance is very skillful, but it seems to call for something in the foreground, the picture beginning almost abruptly in the middle distance. "Psyche" by Mr. Fairman, is an audacious work. I could pass at a pinch so bold a title, if the artist by his use of soft effects, of transparent gauze, of unreal lighting, had succeeded in making us forget the model and the lens; such, however, is not the case in the present instance; it is but too apparent that "Psyche" will dress herself again and that the butterfly, born with the aid of a clever pair of scissors, will retire into the storeroom of accessories. We photographers must not forget that we will always have more trouble in making the personality of our model disappear than the painter, and should adapt ourselves accordingly. "Despair" is hardly more satisfying; Mr. Fairman is not lacking in ideas, and we compliment him upon the fact, for they are a rare commodity, but he does not seem to be master of his methods of interpretation.

We do not quite understand the effect sought by Mr. Hinsdale Smith in his "Cow-path in the Berkshire Hills," with its gray tonality, its unequal color and its misplaced printed-in clouds. "The Return of the Flock" is excellent in composition, and in the disposition of light and shade it contains the elements of a picture, but Mr. Hinsdale Smith has not grasped the opportunity which was offered him. His print is coarse, his high lights chalky, while the far-distance, which should be luminously clear, is dull and choked up. "Farmington Plains," on the contrary, is a charming, excellently composed landscape, very artistically lighted and with fine tone values.

"Foggy Morning," by Mr. Redfield, is pretty without being remarkable; the "Last Ray," indifferently composed, while the "Salt Marshes" contrast light and shade attractively; "Solitude" is a charming bit of landscape. It is one of those subjects, seductive to the eye, which are very difficult to reproduce by photographic means; Mr. Redfield has succeeded admirably in rendering the effect he sought for. By its side hangs "Golf," by Mr. Pancoast, a simple snap-shot of a cold perfection; "The Valley of the Housatonic," a photographic panorama, is skillfully done, but necessarily shows the unnatural shortcomings peculiar to this kind of subject. The same can be said of "Looking at the Clouds"; it is excellent, but the visitor does not linger over it.

Mr. Thomas sends a pretty picture, "Frightened," which rises considerably, as far as treatment and personality of conception are concerned, over the altogether too impersonal work of many of his compatriots. In the first place, we have here, in the place of the uniformly restless sky, which, alas, we see too often, a sky which is happily broken by a screen-like mass of clouds at the top of the picture, which explains to perfection the lighting of the country side. The sheep are well grouped, and the artist has cleverly made use of the frightened attention of the animals, caused by the appearance of the camera, to bestow the title "Frightened" to his composition, thus turning a mischance into an advantage.

Mr. Comstock Baker's "Study of a Model," is well draped and well lighted, but rather lacks character. The uniformly gray background contributes to the monotonous perfection of the work. "Approach of Evening" is an equally perfect little landscape with a turbulent sky and of a pretty color.

Mr. Lee Ferguson sends us four frames, the first of which, "Still Life," hyacinths with a plaster statuette, might have been interesting and seems to miss its mark only by rendering the matter between the flowers and the statuette with an unfortunate sameness, notwithstanding the fact that photographic processes well handled are particularly adapted to differentiating materials. The young girl with the cat, entitled "Friends," reminds too much of the Christmas numbers of English and American magazines. "Evening at the Lock" is uninteresting; the open air portrait, "Irene," on the contrary, is charming and of a pretty sentiment, and would be perfect were it not for the same uniform rendering of matter noticed in "Still Life."

"Ecstasy," by Mr. Schneider, is a good example to study. Here the falseness of the lighting and of the accessories have taken away all artistic merit from a photograph





MENDING NETS

By Alfred Stieglitz







in which the persons are remarkably well posed. The lines of the young woman at the piano are graceful, while the little girl balances the composition perfectly; with suitable surroundings a charming little picture would have resulted, but the author, badly inspired, introduces a painted background from which the warm light of a lamp shedding its rays, accentuated by a skillless pencil, is supposed to reflect on the *ensemble* of the composition. Now, the models are not lighted from above, nor against the light as they should be under the circumstances, but from the side and rear, and full daylight gives the lie to the lighting of the lamp. In addition, a large window in the rear opens upon a sunlit landscape, all of which rather surpasses the bounds permissible to fantasy.

Following Mr. Schneider we must mention Miss Emma Sewall, for what is good in her interesting composition of an old woman reading the Bible by the light of a candle. "The End of the Day" is likewise annulled by the manifest incorrectness of the lighting. Not only is it impossible that the candle should yield the diffuse light by which the model is flooded, but the body of the candle itself is violently lighted by mysterious luminous rays emanating from the left and very little is lacking to make the candle itself cast a shadow on the table. Such improbabilities can hardly be admired.

Mr. Troth sends us two studies of dunes and ocean whose delicate gray coloring are of a ravishing truthfulness. Such subjects, almost monochrome as they are in nature, lend themselves admirably to a faithful reproduction; of course, they must be selected with the same understanding that Mr. Troth displays. "A Glimpse of the Sea" is particularly successful, the velvetiness of the sand being perfect.

Mr. Post shows a single proof, "A Frosty Morning," in which the misty background in effect as if only just stumped in, is of a delicacy of tone which is simply charming.

We have kept Mr. Stieglitz's exhibit for the last; an exhibit of a charming variety, which is restful after the somewhat monotonous range of subject and manner of treatment of his compatriots which has already been noted. "Mending Nets" is of a rare poetry, the effect of atmosphere being wonderfully rendered. Attention must be called to the truthfulness of the white note of the bonnet against the sky, for we have often found occasion to criticise the falseness of the relation between the tone of the sky and the whites of linens or of walls in photography. "Venice" is a delightful picture. Mr. Stieglitz has avoided the banality of a well known subject by the cleverness of his lighting and by a peculiar quality of his reflections, which are free from that distressing photographic sharpness which generally impels us to turn the print face down. His "Portrait" is excellent, with fine blacks, and very lifelike. His "Night Effect" is remarkable, and much more truthful than similar effects which we have had the opportunity of seeing. It is free from choked up blacks, and the absence of wafer-like halations about the street lamps is happy. Mr. Stieglitz excels in winter landscapes with snowy foregrounds. The two studies in this direction are perfect. In "Study of Foreground," the rendering of the crystalline velvetiness of the snow cannot be surpassed; this, however, is a technical point: the artist is revealed in the lighting, and the bands of shadow which cut the white expanse and mark the different planes reveal the imprint of Mr. Stieglitz. It is evidence of great skill. "Snow and Sky" is of an extreme delicacy; but we are rather astonished to see the snow brilliantly sunlit, while the sky suggests the sadness of a dark, dreary day. I am far from quarreling with Mr. Stieglitz for seeking to obtain an effect by sunning his sky when making the print; I would even congratulate him upon his success, if the result were truthful, but it seems to me that such is not entirely the case.

It will not be a difficult matter to recapitulate the impression on the public produced by these two exhibitions, English and American. The first was distinguished by its high average excellence and by the delicacy of its attempts and the simplicity of its means. On the other hand, it was to be criticised for a peculiar sameness of appearance of works evidently of different intention. The average of the second appeared to be less high. In consequence, the better works were more pronounced, if smaller in number.

All in all, the Paris Photo Club has reason to be grateful to its English and American comrades for the cordial way in which they have contributed toward the success of the exhibition which has just closed its doors.



## Donations to the Library.

The Club Library has received the following donations: "Art and Practice of Silver Printing," by Robinson & Abney; "Photography for Amateurs," by Hepworth; "Text-Book of Photographic Science," by Abney; "Amateur Photographer," by Wallace; "Progress of Photography," Dr. H. W. Vogel. This series was donated by Mr. C. S. McKune. Mr. R. L. Bracklow presented "Chemistry for Photographers"; Mr. H. S. Mack, "Photography in the Field and Studio," and "A. B. C. of Photography"; Mr. Arthur Scott, "The Art of Retouching"; Mr. W. C. Carlin, "Manual of Photography," by Brothers, and "Photography," by Hunt. A bound volume of *Photography*, Vol. I., 1889; *British Journal of Photography*, 1889; four special numbers of the *Amateur Photographer* (London); and three volumes of *Annuaire Général de la Photographie*, 1893, 1894, 1898, were donated by Mr. A. Stieglitz.



## Reviews and Exchanges.

(BOOKS REVIEWED IN THESE COLUMNS ARE ADDED TO THE LIBRARY OF THE CLUB.)

**In Nature's Image. Chapters on Pictorial Photography.** By W. I. Lincoln Adams. Illustrated. New York: The Baker & Taylor Co. Price, \$2.50.

To continue his good work in the worthy cause of pictorial photography, commenced last year by Mr. Adams in the publication of "Sunlight and Shadow," a still more sumptuous volume, entitled "In Nature's Image," has been written and arranged by the same master hand.

As in the previous book, the author has cleverly contrived, by an artistic disposition of the elegant illustrations, to make the pictures do most of the talking and, where possible, to present the views of the makers of them in elucidation of the various chapters.

This will, no doubt, prove the most satisfactory way of conveying instruction to those who are anxious to know about Genre, Telling a Story, Models, The Nude, Home Portraiture, Flowers, Children, Landscape with Figures, Interiors, which are the several interesting subjects of the book. It is our experience that photographic students prefer to hear the views of actual picture makers, whose works have received honors at home and abroad, rather than the technical demonstrations of mere theorists; for they regard them as speaking with authority and not as the scribes. As the author of "In Nature's Image," however, Mr. Adams writes with peculiar impressiveness, being an adept with the camera and yet possessing the pen of a ready writer. We admire his discretion in confining his remarks within reasonable limits, though some of the topics must have tempted a photographic enthusiast, as he certainly is, to speak *in extenso*. A minor attraction of this book is the ten beautiful vignettes which grace the initials of the chapters. They are perfect little gems. W. M. M.

**Photograms of '98. A Pictorial and Literary Record of the Best Photographic Work of the Year.** Published for the "Photogram," Ltd. Dawborn & Ward, Ltd., London.

This publication, which at its commencement four years ago may have seemed like a work of supererogation, has made such a place for itself that it is now an actual necessity to all photographic libraries and a welcome addition to the favorite book-shelf of the connoisseur. Its compilation is only possible by the voluntary assistance of the foremost exhibitors of the world, who forward copies of their prints to the publishers even in advance of the salons and competitions. That the illustrations are so fairly representative of the yearly progress in pictorial camera work is a sufficient evidence of the estimation in which the Photogram series is held by those most interested in elevating the standard of photographic art. The articles briefly and graphically tell us what we are most anxious to know; the noticeable features of the three great English exhibitions, Crystal Palace, Pall Mall and Salon; besides giving timely reviews of the progress of photography in France, Canada, the United States and far-off New Zealand, by the most capable pens. The book is entirely illustrated by half-tone blocks, and so exquisitely has the printing been executed that few contributors can complain that their work has been misrepresented in the translation. We are pleased to see that the admirable binding chosen for the first number has been retained for the series, together with the distinguishing diagonal band on the back. There are few books in the library to which we more willingly turn, whether to while away a half-hour or to keep posted on the progress of the times, than these Photograms of '95, '96, '97 and '98. W. M. M.



## The Philadelphia Salon.

### Its Origin and Influence.

A Photographic Salon on something like a proper basis, and demanding and establishing an artistic standard of excellence far higher and vastly more exacting than any previously and authoritatively set in this country, was recently held at Philadelphia and is now a matter of photographic history. So pronounced was the interest that it excited, not alone in the photographic, but also in the more extensive picture-loving world; so essentially and individually artistic were a number of the pictures that it called forth from workers, many of them previously unknown, who for years have labored to perfect their art with that earnestness that is begotten of a sincere love of it and a positive belief in its greater and nobler possibilities; and so evident and immediate was its elevating and refining influence on both the photographic work and taste of the country from the Atlantic to the Pacific—as to mark a photographic epoch and justify the initiative taken by the Pennsylvania Academy of Fine Arts, and to call for a review of the events that led up to it, before turning to the exhibition itself.

When Paul Delaroche, the well-known artist, exclaimed enthusiastically, on seeing one of Daguerre's plates, "Painting is dead!" he voiced a popular and extravagant sentiment that had been called forth by the publication of alchemistic experiments that made the name of Daguerre an epoch-marking word in the scientific phraseology of every civilized tongue throughout the world, and in the same breath served the new-born art-science a desperately bad turn by exciting a bitter and exceedingly narrow class-prejudice in the minds of that entertaining and estimable class of society, the painters, who, with all their Bohemian love of lax law and liberality of view, are quite as conservative as lawyers, doctors and liberal political leaders upon matters that seem in any way to threaten or affect what they hold to be their peculiar rights, prerogatives and interests. There seemed to be some magical power about this extraordinary discovery that the alchemists had stumbled upon, in their fruitless hunt for the philosopher's stone, that was to turn all it touched to gold—this process that had been hinted at in some of the old Greek classics and that Daguerre and others had made practicable and of utility; and extraordinary and unlimited possibilities were accredited to it. It had enemies accordingly, just as any new thing that seems to threaten any particular calling or profession has enemies; as the railroad and postal systems found bitter opponents in the stage-coach and packet companies; just as every new painter of power and individuality has bitter enemies at the start who use all their power to misrepresent and crush him. And when it became apparent that it had its limitations—that, for example, it was not able to depict the true color and flame of the sunlight or the Egyptian blackness of the night—things which no painter from the time of the Creation has ever been able to do—it was sneered at and characterized as simply mechanical and chemical, and altogether irresponsible to the individuality of its manipulator; and the painter would refer



with great gusto to his photographer acquaintance as "my *chemical* friend," laying decided stress on the *chemical*. This sort of treatment decidedly abashed many of the more sensitive and serious photographic workers and succeeded in creating an opinion that was insisted upon everywhere, and at all times with axiomatic dogmatism, that photography was purely mechanical and hence entirely devoid of any direct artistic value. So generally was this false doctrine preached that it gained many advocates among the devotees of the camera of the press-the-button sort; and when the photographic efforts of certain of our painter friends, whose artistic knowledge and ability is of no mean order, are considered, and we recall how entirely bad they are in every possible respect, not even evidencing—the remotest acquaintance on the part of their makers with the first laws of composition—it is not to be wondered at that the preaching of such men against photography as an art, supported by samples of their individual photographic efforts which they offer in evidence, has gone a great way towards creating an adverse impression in the ranks of the indiscriminating and gregarious.

Happily for the future of photography, there were those in the photographic world who were not to be imposed upon by this sort of art-snobbery nor to be abashed into silence by narrow snubbery of this kind—those who felt that the hog's bristle was not the only medium given to man through which to express his artistic feeling, who loved their art, recognized its limitations and knew its possibilities, and who were well equipped both to carry out their ideas and aspirations on the one hand and to fight for and defend them on the other.

"The writer distinctly remembers," runs an article in the *Photographic Times Almanac* for 1895 from the pen of one to whom artistic photography in America owes more than to any other man, both on account of his camera and his pen—"the writer distinctly remembers how Messrs. Srna, Scolik, Mallmann and others of the Viennese Camera Club talked about a Photographic Salon as early as 1889, and how they were laughed at at first. But these gentlemen were not to be discouraged by petty sneerers, and, going ahead with the courage of their convictions, they soon had the whole club interested in the work, and as we all remember, the Viennese Photographic Salon was a huge success and a triumph for picture photography. In England this example was followed with great success and then Paris followed suit."

Nevertheless, all of these exhibitions left much to be desired and could scarcely be termed more than high class exhibitions. None had yet dared to take the position occupied by the leaders in the photographic world today; nor does this seem extraordinary when it is remembered that the oldest and most influential photographic body in the world, the Photographic Society of Great Britain (now known as the "Royal"), whose annual exhibition held at London was looked forward to from all parts of the world as the event of the photographic year, was decidedly lax in its method and did not insist on the highest artistic standard for its exhibitions. Its influence over the photographic world was almost absolute, and to demand more than it called for was sure to raise a perfect storm of ridicule and



abuse. Yet in spite of this there were those within its ranks who were not yet satisfied; who declared that photography was capable of still greater things, and that the standard was not high enough; who insisted that the society's judges were too careless in their judgments, and that they permitted pictures to be hung which had little or no claim to artistic merit; and who urged and demanded that steps be taken to remedy this. These men, who were few in number and who came to be known as the progressive element, finding that they were far outnumbered by the "conservative" element and that they could do nothing there for the advancement of their views, decided to start their own exhibition, to be known as the Salon, which was to be run purely in the interests of photography as an art. The medal system was to be abolished and the one distinction was to be that of having been judged worthy of exhibition. Thus was evolved the famous Linked Ring, as it came to be called. It was composed not alone of Englishmen, as is generally supposed, but of the most advanced men of the different countries.

Overwhelmed with abuse by an army of photographers of a certain class, ridiculed by the press, and opposed at every step by their former associates, this small body of enthusiasts nevertheless established their Salon, and that first real Photographic Salon marked out a new era for pictorial photography. Its influence spread almost immediately, a like plan was adopted by the Continental societies, and within a short period remarkable and splendid work was exhibited in Vienna, Paris, Hamburg and other continental cities, till finally pictorial photography came to be taken seriously by the continental art societies and academies, and to-day the principal photographic exhibitions are held under their auspices, and in several art centers the leading art museums have established permanent exhibitions of original photographs of real artistic merit and value in addition to their collections of paintings and sculpture, and have set aside a fund for the purchase of the same.

In the United States matters had not progressed so favorably. Here, where nearly every other person, adult or minor, male or female, white or black, was the proud possessor of a camera, there was no dearth of photographic societies, and it was quite the thing for the "Art-babbling Plate-spoiling Tripod Club," for example, to hold a sociable salon, where badly fogged pictures were labeled and exhibited as impressionistic studies, and medals and red, white and green ribbons were awarded for snapshots of horses in motion, in the taking of which one leg had been "snapped off," or for vulgarly elaborate pictures of ill-shaped females, undressed in mosquito-netting, ham-tester or carving-knife in hand for stiletto or cimeter, badly posed in the midst of a group of imitation antiques of tin or clay against a most disturbing background, usually a variegated plush portiere, and labeled "Cleopatra," "Judith," "Harem Lady," or whatever other name that chanced to be fished out of the grab-bag of the picture-makers' memory, to excuse the atrocity.

This sort of "salon" was held in almost every city or town and did incalculable mischief to the real pictorial photography; for the serious art-loving workers would not dare to exhibit under such circumstances as



these, and all the force and encouragement of studying good work was lost. Even at the best class of exhibitions, policy and bad taste seemed to have a deal to do with the judging. Now and then, however, an exhibition would be announced that seemed to be of more than ordinary promise, and many would be tempted to break their time-honored rule of not entering their pictures in an exhibition, only to find that if their work was not judged by a jury of cabbage-heads, it was subordinated to a galaxy of assertive onions, buxom pumpkins or *passée* flowers.

From the year 1884 to 1894 American photographers, amateur and professional, annually looked forward to the "Joint" exhibitions, held alternately at New York, Philadelphia and Boston, as the event of the year. They were supposed to afford him an opportunity to study and compare the best work produced by means of the camera at home and abroad. Their aim was to cultivate pictorial photography as the term was at that time understood, and also its scientific and technical branches, lantern slides, apparatus, etc. The annual exhibition of the Photographic Society of Great Britain served as a model to some extent for these exhibitions. The medals awarded at them—for it was always deemed necessary to tempt the exhibitor with some glittering inducement—were considered well worth striving for and were only second in importance to the "blue ribbon" of the photographic world, the "Royal." The more modern ideas of advanced pictorial photography were then never dreamed of except by a few—that same few who by their tireless energy and constant preaching have made the present advanced standard possible. The photographers who devoted much of their time to its study were few and far between. It was not taken seriously by the press nor by the artistic element of the public. The "Joint" exhibitions were often run by committees totally devoid of any artistic feeling or training. Artists were generally appointed by them to make the awards, but these gentlemen rarely took their responsibilities any too seriously. These exhibitions were rarely of any real international importance and seldom even nationally representative.

In America, while every obstacle imaginable seemed to be thrown in the path of the onward march of this new medium for giving expression to the individual artistic feeling, towards that realm which was peculiarly its own—photography was by no means at a standstill. Good, and even great, work was constantly being done. Here one could be found devoting his spare moments to the study of this art and its possibilities and making comparative studies of the world's great masterpieces in painting, etching and engraving, in order to bring that knowledge to bear on his photographic pursuits. Often he was unknown, except to his small circle of friends, whom by his work he both educated and influenced. There another might be met, a lover of Balzac, Thackeray or Poe, who attempted to perpetuate the types that surrounded him—tried with his sun-magic to catch a bit of the soul of the sitter, like Gogol's painter, so that the pictured type lived on and all but spoke to you long after its original had passed away, thus perpetuating for posterity the characters and types of a particular locality with its feeling and atmosphere. Imagine, for an instant,



how valuable to the student would be such light-written records of Greece or Egypt, or our own pre-historic America.

Elsewhere another has caught, first in the pupil of his eye and then through the eye of his camera, the characteristic points of a great modern city by day and by night, with all of its tireless energy and its extremes of life. Here a poor woman picks her way along, with starvation in every line of her face and form, and there a handsomely attired lady is passing in her carriage to her pleasure; simply glimpses these, and yet life histories, and that, too, from the standpoint of the one who took the picture. Another would have presented it differently. This man has been inspired by his subject and has been making a study of it for years. To do it he has had to put his finger on the pulse of life, and the picture is the record of its throbbing. Yes, such workers as these were laboring each in his own locality, and in his own special way, towards the one common end. And all the while there stood on the outposts, at least one watchful sentinel keeping the flame of hope alive, watching for the proper moment for the marshaling of these hidden forces—for the welding of them into one great onward movement. Entirely acquainted with the great work done in Europe, and yet with unshaken faith in the ability of his own countrymen to surpass it, even though they had never yet put forward any great example of their ability—for with one or two notable exceptions American productions were almost unknown in the European salons—he wrote in 1895:

“We Americans cannot afford to stand still; we have the best of material among us, hidden, in many cases; let us bring it out. Let us make up our minds that we are equal to the occasion, and prove to the photographic world at large that we are awake and interested in the progress of picture photography. Abolish these joint exhibitions, which have done their work and served their purpose, and let us start afresh with an *Annual Photographic Salon*, to be run on the *strictest* lines. Abolish medals and all prizes—the acceptance and hanging of a picture should be the honor. There is no better instructor than public exhibitions.” And again in 1896:

“Photographic exhibitions in other countries are gradually decreasing in number and greatly increasing in quality. Medals are being abolished in high class exhibitions and only the very best work hung.

“Let us hope that the United States will soon show the world the finest collection of pictorial photographic work ever seen, if only to make up for its former deficiencies and backwardness.” In the *Photo Mosaics* for 1887 a contributor writes: “It may safely be asserted that the ultimate and decisive recognition of photography as an art will come from America.” The above quotations will suffice to show that if nothing had really been accomplished towards any definite photographic movement up to 1898, there was nevertheless an ever-increasing sentiment in that direction that was the harbinger of better days for the future of photography, and seemed to indicate that the time was almost ripe when the best hopes of the optimistic would to some degree be realized. Therefore, when, some nine months ago, it was announced that the Pennsylvania Academy of Fine Arts had



recognized the true position of pictorial photography, and that it had taken the initiative to hold an International Photographic Salon at Philadelphia under the joint auspices of the Academy of Fine Arts and the Photographic Society of Philadelphia, it was hailed with delight by that handful of American enthusiasts who had so long been battling for the proper recognition of pictorial photography on this side of the water.

The clear straightforward conditions of admission to this exhibition, its first class committees and representative board of selection, the abolition of all awards and distinctions aside from that of the acceptance of the pictures offered, seemed to leave little to be desired, and to carry the assurance that at last there would be held in this country a salon worthy of the name.

Was this hope realized, and did the salon accomplish what was expected of it? In order to answer these questions it will be necessary for us to turn to the salon itself. Let us first of all turn to the catalogue. The outside of its front cover is of an olive green tone, with a decorative and rather apropos panel of a draped figure bearing a lighted lamp and entitled "Light." The within side of this cover and the first ten pages are distinctly disfigured by advertisement, and give the book a cheap look, and divert one's mind to the thought of those self-love-inspired publications, church, sociable and private theatrical programmes, to meet the expense of which the corner grocer, butcher and other neighborhood tradesmen are annually held up for a "first class" advertisement, to their helpless horror. It was undignified, and gave a distinctly cheap, commercial appearance to what otherwise would have been an example of refined and tasteful printing. Then comes the title page, and that giving names of jury, etc.; from this it appears that the jury of selection consists of Messrs. William M. Chase and Robert W. Vonnoh, painters, Miss Alice Barber Stephens, illustrator, and Messrs. Alfred Stieglitz and Robert S. Redfield, photographers. We learn from the Philadelphia press that full 1,500 pictures were entered, and it appears from the catalogue that only 259 were hung, making it appear that 1,241 were rejected. This, together with the explanatory words with which the catalogue opens, places one in a frame of mind to expect much indeed. "The possibilities of photography as a method of artistic expression are generally admitted," reads the catalogue. "Recognizing this fact, the Pennsylvania Academy of the Fine Arts, under joint management with the Photographic Society of Philadelphia, submits for approval this exhibition of pictorial photography as the first Philadelphia Photographic Salon.

"The purpose of the salon is to show only such pictures produced by photography as may give distinct evidence of individual artistic feeling and execution.

"For the first time in this country is presented a photographic exhibition confined exclusively to such pictures rigidly selected by a jury, whose certificate of acceptance is the only award."

Turning from this with hopes raised to the highest pitch, we are doomed to meet our first disappointment. From the Philadelphia press notices we had been led to suppose that all of the leading European photographers



are represented here, yet in the A's of the catalogue there are only two names, and that of J. Craig Annan is not one of them; hastily running over the catalogue we discover that nearly all of the well-known European names are missing. Such men as Annan, Demachy, Henneberg, Watzek, Bergeheim, Kuehn, Robinson, etc., etc., are masters of their art, and should have been represented when the main object of the exhibition was to show the very best photographic work that it was possible to attract, and we know for a positive fact that these, and indeed the majority of European workers, would have gladly entered their work had they been properly approached. The result would make it appear that abroad the matter of the approaching salon was not placed in the hands best calculated to advance its interests. The hurried hunt for the names of our trans-Atlantic friends brought under notice the illustrations to the catalogue, and was responsible for a graver disappointment. Of the ten pictures wretchedly reproduced, only three are really representative of the best work shown at the salon, and some of the remaining seven pictures are so entirely void of merit of any kind that they should not only not have been reproduced, but should never have been allowed a place in the salon. It is difficult to understand how the jury ever came to pass upon them favorably. This is particularly unfortunate, for this catalogue has been widely circulated, and will without any doubt convey an entirely wrong idea, to those who were not able to see the exhibition for themselves, of the really high standard of the great majority of the pictures hung in the salon. Yet in spite of that same high standard there were upwards of fifty pictures in the exhibition that, if not distinctly bad, were essentially mediocre, and which, without any doubt, lowered the tone and standard of the entire salon. How the jury ever reconciled itself to accepting these pictures on the one hand and to the rejection on the other of certain pictures which it is well-known were submitted to it—pictures which had their faults, without a doubt, and were far short of the highest standard set by the jury, just as they were a thousand times more interesting and meritorious than any of the above mentioned fifty—is quite beyond comprehension.

With these exceptions the Philadelphia Salon was the most remarkable photographic display ever shown to an American public—so remarkable that a well known New York painter who had seen and had ample opportunity to study the different pictures, advised his art-class to see it, if possible. "It was a revelation," he told them, "and there is not a member of the class who could not learn something from that exhibition, many of the photographs being of the most perfect composition, and nearly all of the pictures of great artistic merit and quite beautiful."

Individuality and correct tonality, with all that these two things imply, were evidently the essential qualities looked for by the majority of the judges in the prints submitted. The result was a surprise to all except the advanced workers, whose claims for photography it more than confirmed. For the first time it was realized that a Stieglitz, a Hinton or a Day was as distinctive in style as a Breton, a Corot or a Verestchagin; that photography is open to broad as well as sharp treatment; that it had its impressionists and its realists. So great was the revelation, that its full



significance was not immediately realized—it seemed rather to have a dazzling effect. Perhaps the strongest evidence of this was the manner in which the press took the thing up. It was not prepared for it. It praised without knowing just why; criticised without understanding, and settled down to discussing technical excellence as that was understood in the old days of photography.

Technical excellence! None seemed to understand the real significance of the expression in its broadest sense—such natural treatment as is necessary to express exactly the feeling of the subject treated. Not infrequently have I heard some particularly charming, dreamy print of a twilight scene condemned because it lacked sharpness, and pronounced technically faulty; when the picture represents just the hour when everything is calm and still in the country; when even the frogs and the crickets are silent; when the earth exhales its gray and sepia tinted vapors that ascending blend themselves with the soft mists of approaching night, and blot all conflicting details into a vague harmonious whole; all nature lacks sharpness, and a landscape becomes a marvelously beautiful mass of indescribable and suggestive shadows, with here and there a hint of light that marks the death of day. The very charm of such a picture and hour is its dream-stirring vagueness—a vagueness that leaves something to the imagination, and by its weird shadows and ghostly lights stimulates its activity. Take, for example, some of Hinton's or Croft's remarkable pictures. It were as reasonable to condemn a fog picture, because it wanted definition, as to demand that the dreamy Grieg be interpreted and executed with the same vigor and spirit as the stentorian Wagner. Every subject, be it what it may, demands a certain order of technical treatment, and it is the ability to treat it properly and with entire sympathy and harmony that distinguishes the artist from the mere mechanic. A "crescendo of silences" is ten thousand times more expressive and harmonious at the proper moment than the most masterly and musical marshaling of sounds ever conceived in the brain of man.

Let us turn to the pictures by Alfred Stieglitz. Here are ten pictures that show a remarkably broad range, both as to subject and treatment. In each instance we forget all about technique in the charm of the picture story. What does it mean? It means that the maker of these pictures had the artist's keen human sympathy and a correct appreciation and love of what is interesting and beautiful in nature; such qualities as enabled Balzac and Stevenson to get so near to the heart of humanity and to thrill with immortal life the pages of their books; such qualities as enabled Frans Hals and Jules Breton to preserve for all times the Dutch burgomasters and the Breton peasants. The quick sympathy and keen eye of the artist has felt the full human charm of such scenes as "Scurrying Home" and "Gossip," and has caught in an instant what it would have taken the painter hours, if not days, to obtain; and yet, technically, as to composition and the like, these pictures are almost faultless. On the other hand he has appreciated the local feeling and artistic possibilities of such subjects as "Winter on Fifth Avenue," and "Reflections, Night," and that too when such things were held to be photographically impossible; and after





MAGDALEN

By Chas. I. Berg







patiently waiting and watching for the right moment has caught on his plate the conception of his brain. To-day, when night pictures are more or less common, one remembers the great surprise and interest excited by Alfred Stieglitz's night picture exhibited in the London Salon of 1895.\* It was, as nearly as I have been able to ascertain, the first night picture taken or exhibited, and one of the most picturesque. Another of his pictures that possesses great charm, especially to those who know the beautiful city of the Adriatic, is his "Bit of Venice." Though not exhibited at the salon, I mention it here because there was also on exhibition there a picture by another that recalled this picture at once, *it was so different*. This may seem paradoxical, but those familiar with the two pictures will understand my meaning. It is a striking illustration of how the true artist in photography and a mere technically careful photographer will treat a very similar subject. "Mending Nets," which to me is one of the greatest of Mr. Stieglitz's pictures, should have been differently framed and printed to have enabled the casual observer to appreciate its real values. Indeed, several other pictures of his should have been printed differently in order that all the charm in them might have been known. No one realizes this more thoroughly than does Mr. Stieglitz himself, but his services to photography in another line, services for which every lover of the art owes him a profound debt, have prevented his enjoying the luxury of giving the time to his own photographic work that would be necessary for the proper interpretation of his negatives. None of his friends but regret that he is not doing more work with his camera and plates; and none but appreciate the extent of the sacrifice that he makes in not doing so. He is the exponent of realism in photography. I do not mean that sort of "realism" that has to do with undraped females perched in impossible positions on trees, or forms emerging from rushy pools and disturbing foliage, that remind one of the alleged photographs of starving Cubans exhibited so profusely in our metropolitan shop windows just previous to the Cuban trouble—which, to be frank, is really a form of sensualism—but of that intelligent realism, I mean, to use the words of Verestchagin, which is built on observation and on facts, in opposition to idealism, which is founded on impressions and affirmations, established *a priori*. To this latter class belongs F. Holland Day. Examine, for example, his series of the "Seven Last Words," which, by the way, was improperly hung in the exhibition—an architectural frame should never be so hung that it can be looked down upon—and which I take it are experimental studies rather than finished pictures. Great injustice has been done Mr. Day by the entire press in this, that it has judged and criticised these pictures, not for what they are, but as finished works. Taking a subject that was centuries and countries away from him, he has endeavored first to form some idea

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\* Paul Martin, of London, exhibited his famous set of slides, "London by Night," at the same time at the "Royal," shortly afterwards publishing his mode of procedure in an English magazine. Inspired by this publication, Mr. Fraser began his work on the same lines in January, 1896. Early in the same year, Mr. Stieglitz was the first to introduce life into his night pictures. All this relates to pictorial night scenes, and not to photographs taken at night in scientific experiment.—EDITORS



of it, to imbue a model with his conception, and then to make a photographic record of his idea. This endeavor is as ambitious as it is new. Mr. Day has virtually struck out along new, and what were hitherto held to be impossible, lines—lines that require a special order of ability, a powerful and artistic imagination, and a magnetic and forceful personality. Yet if the true orator is able to stir, not one, but many hearers to full and sympathetic understanding, let us say of Antony's oration over dead Caesar, till they come to be entirely in touch not only with the complex emotions and motives of Antony, but likewise with the awakening interest of the Roman populace; their remembrance, regret, sorrow; their suspicion of the perpetrators of the deed; their indignation and finally their terrible hunger for vengeance and blood—surely a photographer, if he have the requisite ability, can imbue one sympathetic model with the feeling and emotion of a particular time and character within the bounds of human conception. Have Mr. Day's critics forgotten the efforts of the actors of the Passion Play, whose earnest and pious efforts to present the passion and death of Christ has stirred an irreligious and indifferent world to piety and tears?

It is not my desire for an instant to convey the impression that Mr. Day has accomplished what he has striven for—for I feel that he has not—but I do feel that he has come sufficiently near it to warrant the expectation of greater things from his finished work, for I regard these pictures as simply experimental efforts. On the other hand, he certainly stands at the head of this class of workers, and is virtually alone in the work that he is doing, for I do not consider the work of Dumont as anything more than theatrical, and wretchedly theatrical at that; almost as reprehensible as the spurious pictures of the Passion Play that were thrown on the screen at the Eden Musée last winter—that were utterly and irredeemably blasphemous and inartistic; and the Philadelphia paper which bracketed Dumont's "Weeping Magdalen" and Day's "Seven Last Words" in order to shower praise upon them both, demonstrated beyond disproof its own utter lack of critical balance and insight, and went as far as it was possible for a criticism to go to damn Day's work beyond redemption. I would just as soon have thought of coupling Berg's charming little nude with the "Seven Last Words," merely because Berg had chanced to miscall his study of a beautiful undraped model, posed kneeling on a polar bear skin, with a handsome Japanese screen for a background, "Magdalen," in order to explain or excuse her obvious unwillingness to show her features while posing in the altogether, and hence burying her face in her hands. The picture might as appropriately be called a "Model Resting," a "Modern Magdalen," "Odalesque," or almost anything. In looking at it no one thinks about its name, and Mr. Berg would be as little pleased as Mr. Day to find these works thus coupled, and both gentlemen would have excellent grounds for displeasure.

Of all the pictures exhibited by Mr. Day, that entitled "Ebony and Ivory" is the most thoroughly artistic, the most finished piece of work that he has ever done. Its tonal values are exquisitely harmonious, and in its conception it is distinctly Greek; indeed, it has but one fault



that I can mention: The little ivory statuette is in too high a key of white for the subdued tones of the balance of the picture and is distinctly disturbing. Nevertheless, this is a minor fault, and the exquisite lines and modeling of the dusky figure, as it half emerges from its nocturnal background, are a source of constant pleasure to the beholder. Its mistiness, it is true, might cause my Japo-German friend, Hartmann, to laugh and damn it with faint praise, or our English critic, Mr. Caffin, to smile approvingly and call it an accident; but with due respect to both eminent critics, it is neither an accident nor a cause for laughter, though one might feel gratified at having been able to cause Hartmann to laugh, he is habitually so glum and solemn. I never heard him laugh myself as long as I have known him, and yet the very vagueness of this picture should appeal to him, he is so fond of that sort of thing himself in his pastel work—his "Poe's Cottage," for example.

Next in order comes Day's "Ethiopian Chief," a splendid bit of work, and like all of Mr. Day's pictures shown in the salon, with the exception of "Hannah," the realization of an ideal well conceived and artistically carried out. I do not desire to convey the impression that Mr. Day does no realistic work. His "Hannah" is as pronounced a piece of realism as was shown in the salon—an unmistakable type of a New England woman, simple and restful in treatment, and a masterpiece of its kind. Yet Mr. Day does represent the idealistic element of which he is emphatically the leader, and the photographic world may expect great things from him. The London salon has already recognized his merit, and has elected him a member of that very exclusive body, in which, up to the time of his election, America had but two members, Mr. Stieglitz and Mr. Eickemeyer; and his influence on the photographic world at home and abroad is destined to be greatly influenced by his work. The day will come when most of the criticisms now passed upon his work will be either forgotten or remembered as the crude productions of uneducated and prejudiced space-fillers, and the work criticised will be taken seriously by the entire artistic world, and Day looked upon as an artist worthy of the name, who has won his right to the title beyond question or dispute.

Another exhibitor of great promise is Clarence H. White, of Newark, Ohio, whose pictures hang on the same wall with and to the left of those of Mr. Day. Were I called upon to place him I should say that he belonged to the romantic school, but his pictures are so clearly strivings after a something that has not yet been reached, the creations of an artistic character that has not yet attained its maturity, charming creations that make one think of Keats and astound the observer when he learns that Mr. White has never lived in Paris, and is not familiar with the best examples of the modern French school of painting, that I do not feel justified in attempting now to place him. His "Violinist" and "Portrait of Mrs. H." have been referred to by many of the critics as "Whistlers"—which is neither a compliment to Mr. Whistler nor to Mr. White. They are distinctly and individually White's, and reflect his personality markedly, presenting, as they do, a wonderful refinement of feeling with a certain positive crudeness of execution. In them we can see reflected the life of



this young Western man who is scarcely more than a lad—who is in the grocery business for a livelihood, and who has virtually never known any artistic influence or association. It is only too apparent that all of his pictures have been "tooled," touched up on the face of the print with Chinese white or India ink, and crudely touched at that; they stand out in spite of all this as the distinctly individual creations of a truly artistic and poetic mind and soul. His picture "What Shall I Say?" is the sentimental and time-worn subject of a girl at a desk with writing paper before her and pen in hand "trying to think"—yet in spite of the fact that the subject is worn threadbare, Mr. White has treated it in a way that is decidedly charming, and has turned out a picture that tells its story almost better than anything of the kind that I have ever seen, and in a refined manner. His "Spring," a triplicate of three panels in one frame, is the most decorative thing of the kind that I have ever seen. The mind that conceived the "Dream of the Maid of Orleans," now hanging in the Metropolitan Museum of Art, might have been proud to have executed this picture—which has a charm and a feeling of light that is not to be found in the painting. It is, if the expression be permissible, a photographic bucolic. It is radiant with the soft sunlight of the early spring—it is delicate with the tenderness and innocence of young life, human and arboreal; it is restful with a restfulness that only those can appreciate who have battled and suffered and lost, and yet have not been turned to stone. It is, in a word, a poem of true harmonies that stands alone of its kind. The one fault I have to find with this picture is not with the picture at all—which observation betrays my ancestry beyond denying—but with the framing. The grain of the wood is too pronounced for so delicate a subject—otherwise the thing is perfect. For so young a man Mr. White has met with great success, and success is dangerous to youth—but I believe that it will not turn his head, for he is a serious worker and loves his art, and has the soul of the artist. I believe and hope that it will not make him self-satisfied, but that it will inspire him to greater and more careful efforts—that he will profit by the lesson that the Salon has taught, and strive earnestly for exalted places in the photographic world for which he is destined, if he but fulfills the promise of his present work.

Gertrude Kæsebier! A year ago the name was practically unknown in the photographic world. Six months ago her work was caricatured by one of the leading members of the Philadelphia Photographic Society—caricatured as only a clever man can caricature, and the professionals there and here enjoyed and applauded and predicted that she would disappear. To-day that name stands first and unrivaled in the entire professional world. Of the revelations of the Photographic Salon her exhibition of portraits was the greatest. Nothing approached it; such work had not even been dreamed of as possible. The work of veterans like Horace Bundy, one of the few great American portraitists, paled before it, while that of the purely commercial photographer became by comparison an object of ridicule and disgust. Small wonder that these men ridiculed and abused her work—and less that Mr. Chase should have said of it, "It is as fine as anything that Van Dyck has ever done." Yes, and the day is almost at hand when to



say that such and such a portrait looks like a Kæsebier will be the highest possible praise that can be bestowed thereon. Of the ten studies that she exhibited in the Salon it is hard to say anything entirely adequate. They are great works. Here, for example, is a charming nude of a child, that is perfect in line and full of the tenderest feeling, that has a positive value as a beautiful picture independently of its merit as a likeness. This indeed is one of the distinguishing marks of this series of ten pictures—they are all of them portrait studies, done professionally as orders—and yet there is not one of them but has its distinct charm as a picture, and which could not be hung in the collection of any picture or print lover and prove a constant source of pleasure, independent of any that acquaintance-ship with the subject might lend. When we remember the shortness of the life of the majority of professional photographs—how one grows tired of them within a year, even when they are the likenesses of our best friends—and reflects that there are very few specimens of the work of even the best known photographers which, if we were offered, the subject being unknown to us, as things possessing artistic merit in themselves and such as would give us pleasure, we would refuse most emphatically to receive, we can begin to realize in some degree what a complete revolution Mrs. Kæsebier has wrought in commercial photography. Look at either of the pictures entitled "Mother and Child," for example; each has its distinct merit of composition, tonality and maternal feeling. Could a man, however so gifted, have taken these pictures? No! only a woman whose whole being vibrated to joy of a mother's love, whose whole life could consume itself in one flame of affection for her child, who could say of her boy in the army, "The papers charge that our soldiers are being starved by the Government. They had best do no injury to my boy, else I shall appeal to every mother in the land to help me punish them. I will stir them up to such a pitch of maternal indignation and hate that they will rise in terrible revolution, and I shall head that revolt and drive from power those who have injured my boy." Only such a woman could have made such pictures as these. The magic of love has made them live, and all who look upon them feel their life. Not one of these ten pictures but reflect something of their maker's personality. Into each one she has infused something of her own life—photography is no mere trade to her; it is a passion that absorbs her life, a medium of expression for her artistic feelings and aspirations for which she has given up the palette and brush—for she was a painter and had made excellent studies in Paris before she took up photography as a calling. When she was preparing to set out for Paris, her friends made her promise not to take her camera with her, and to do no photographic work. To this she half consented, but when she came to pack her trunk she found there was a vacant space in it just large enough in which to place her camera. She had nothing else to fill it with, and so in went the camera as a space-filler. Then one day in Paris long after, she took it out and did a little photographic work. The results interested her fellow students greatly. In the little country towns where they spent their summer months there was no photographer handy, and they wanted their likenesses to send home, so she found frequent use for her camera, and the



portraits thus made were so remarkable and of such real artistic value that all of her associates urged her to give her whole time to it, as it was evidently her vocation. Finally, when she did turn to it seriously, she brought to it that art, knowledge and training which together with her strong individuality have made her pictures what they are—distinct artistic creations that are destined to wield a tremendous influence on photographic portraiture in America, and to set a standard for it never before imagined.

Almost directly opposite Mrs. Kæsebier's portraits in the Philadelphia Salon hung the wonderful landscapes of A. Horsley Hinton. I shall never forget the moment when my eyes first fell upon one of Mr. Hinton's pictures. The wonderful beauty of the thing held me spellbound. For a long while I sat feasting my eyes on that picture, "Day's Decline," and experiencing a pleasure so strong that it amounted almost to pain; such a pleasure as only the real lover of pictures knows. Then I exclaimed to myself, "This is one of the greatest landscape pictures that I have ever seen. Here is a man who is as closely in touch and sympathy with nature as that master of harmonies, Sidney Lanier, ever was; here is one who can express in the language of the camera what Lanier expressed so accurately and beautifully with his pen and flute, the deep poetry and mystic imaginings of the wild and uninhabited corners of the world. Whatever else he might be, he was truly a poet at heart. In some curious way, as I thought of the picture the vision of Lanier as a prisoner of war at Point Lookout, Md., languishing there with only his flute for a companion, rose up before me, and I could almost hear those wonderful melodies that told of his great love for nature and her wild beauties, that awakened a responsive chord in the breast of another prisoner of war, John B. Tabb, the poet, and established between them a lifelong friendship. Indeed, it is the essential characteristic of Mr. Hinton's landscapes that they do excite and stimulate the imagination. In the minds of the lovers of nature they will awaken latent dreams and dormant fancies, just as a strange wild sunset will bring up memories that seemed dead, and with its departing glow warm them into momentary life. Mr. Hinton's treatment of his skies is remarkable. Many people have condemned him for the manner in which he secures his skies, and yet the same people would probably applaud the putting on of paint with a palette-knife instead of a brush if it produced the desired result in a painting—and so long as Mr. Hinton violates no law of nature in his work, no one has a right to complain, and photography is distinctly the gainer. Of the five pictures that Mr. Hinton shows, there is not one that is not true to nature and that does not show a marvelous and correct knowledge of the chameleon-like changes that pass over the face of earth and sky, and a happy faculty of knowing how to perpetuate the most beautiful of these exquisite variations. No man has done more for the advancement of landscape photography. If his skies are made from separate negatives they have all the appearance of negatives that were made at the same instant as that in which he has taken the balance of the pictures, and so timed as to produce exactly the atmospheric and cloud values as belong to the ground portions of his pictures. I would just as little condemn him for this as I would condemn Meissonier for having pieced



the canvas of his "18c7," as he was compelled to do, or the old Greek artist, who conceived one of the world's greatest pieces of sculpture, because he made it of three separate pieces of marble. Of the five pictures shown by Mr. Hinton, "Sunrise and Rain" and "Day's Decline" please me most, but the others also had great value, and each one possessed a most pleasing harmony of tone. There are still those who stand out for painfully sharp landscapes on all occasions and under all circumstances, and who are still loud in their condemnation of the pictures of such men as Mr. Hinton and Mr. Croft—who, by the way, belongs to the Hinton school and whose pictures attracted special attention at the salon for their great charm and feeling—and who contemptuously refer to such work a "fuzzy." A few years ago there was a great army of these men, who formed themselves into a square, so to speak, for the protection of landscape work from what they call fuzziness, and who bombarded with ridicule and abuse the few men, like Hinton, who were striving against terrible odds to make possible such broad treatment as did not detract from the magnificent effect, for example, of a majestic tree that silhouetted itself against a morning sky; who strove for true tonal values, the curing of the sick-white skies, that were so much affected by the landscape photographers of the past, and made the observer fear that the whole heaven was turning into one great skimmed milky way; and the perpetuation in picture of the beautiful rather than the commonplace. When we think of how completely that army has been defeated by the "fuzzy" school, we cannot refrain from quoting the lines of a countryman of Mr. Hinton's, written in another connection:

"But for all the odds agin' you, Fuzzy-Wuz,  
you broke the square."

"The Country Doctor," by L. W. Barrington, is an interesting and ambitious piece, in which both light and grouping are well handled, but while we cannot but commend the deep interest taken in the doctor and his charge by the numerous members of this evidently large family, we cannot avoid breathing a fervent hope that the patient's complaint may not prove contagious.

"Fog-Bound," by Frances Barkley, attracted my attention by reason of the texture of the fog and the strong-light shadows.

All of Mr. Berg's studies were interesting. I was much concerned as I stood before his "Pharaoh's Daughter"—which I rather liked—by what appeared to be a fly that had located itself just aft of the lady's left eye, and put out my hand to brush it away only to find that it was one of the damsel's curls. These studies are clearly experimental, and convey the impression that they are sectional experiments for some large and ambitious piece of work, such as the "Diana's Hunt," for example.

Archibald Cochrane's "Farmer's Daughter" possesses decided merit; it is broad in treatment, full of action, and local in feeling, except for the leg-of-mutton sleeves to the girl's dress.

"A Sketch in Old Sepia," by Allen Drew Cook, is something more than pleasing. It has the true feeling of a child's picture, and reminds one a bit of Mrs. Kæsebier's work.



Mary Deven's gum prints were chiefly interesting because they were the only examples of gum print work in the salon. They possess artistic merit, but not of a very high order, and have too much of the feeling of *dead color* in their technical treatment to be pleasing.

"Child with Doll," by Mrs. Thomas Eakins, is another child's picture of merit, of whose full values Mrs. Eakins did not seem to be conscious. Differently printed and framed the picture would have been vastly improved. "Sea and Sky and Sand," by Frederick H. Evans, was one of the most delicate things in the exhibition, with the sea, sky and sand simply suggested, and two tiny human silhouettes showing against the sand in the distance to introduce the feeling of life. "Woodland Study: Surrey," by the same artist is also worthy of notice.

The impression left on me by the work of Mr. E. Lee Ferguson was largely mathematical. I marked in my catalogue before his "Sunset" a minus sign, and before his "Irma" another, while before his "Eventide" I placed the sign of addition. I think that we can figure on something much better from him in the future if he is skilled in sign reading.

The night pictures by Mr. Wm. A. Fraser were among the most remarkable pictures in the exhibition. Technically they are faultless, and bespeak years of the most careful work. As one regards these pictures he becomes conscious that Mr. Fraser has made a most careful study of the night effects, under the conditions of fog, mist and rain. His "Wet Night, Columbus Circle," is distinctly his masterpiece. It has a charm that is all its own, a local feeling that is pronounced, and a pictorial value that is beyond dispute.

Daniel F. Gay's "October" gave me much pleasure. It represents a harvest field that has all the feeling of the place and the hour. Goldensky's type studies were unsurpassed in their line, but reproduced in a way that was not a credit to their author's artistic taste or judgment. The technical treatment of the "Italian Type," a well known Philadelphia model, being aggressively hard.

A picture entitled "Mistress Anne," by Miss F. B. Johnston, is a most pleasing thing, and shows its maker to be a refined and ambitious worker, whose work is somewhat retarded by the conventional requirements of an onerous professional life.

"Sheep," by L. L. Peddinghaus, was most atmospheric, while "On Guard," by A. L. Spiller, is a metallic atrocity that made one think of some modern parvenu who, being desirous to stock his dining-room with ancestral portraits, had purchased a suit of modern antique armor of the theatrical property-kind, donned it, and gotten some impecunious artist to paint a confidential picture of him in it as his own great grandfather.

In "A Japanese Effect" Henry Troth has just missed a Japanese effect, and he does himself and also the Japanese an injustice by so labeling it. His "Glimpse of the Sea" was the most satisfactory of all of his shown pictures. "Mother and Child," by Eva L. Watson, is remarkable. I have never seen another picture like it. If Miss Watson continues to turn out work of that order she will soon find her place among the great portrait photographers of the world. Miss Weil, too, shows some most commend-



able work—the very best example of which is her “Portrait: Mrs. H.” How her work stands with some of the best judges in the country is best illustrated by the fact that I heard Mr. Day ask her to exchange one of her pictures for any one of his that she might care for, that he might have some of her work in his collection. “The Brook,” by Jeanie A. Welford, seems to show the influence of Mr. Hinton, and is decidedly pleasing; while the work of W. D. Welford shows the right spirit and good taste; and J. W. Wright’s portrait, “Jim,” is full of the values and qualities of the Italian portraits of the days of Delsarto. It is a fine portrait study, easy, vivacious and happily posed.

With this picture I close my review of the photographs of the Photographic Salon. I have given the most serious consideration to the work of those who have made such an exhibition as the Philadelphia Salon possible, and who are destined to exercise a still greater influence on the future of photography; who have fought for it right up to the threshold of the temple of the muses, and who will yet prove its right to be enshrined therein. I have touched upon the work that most impressed me, and stated frankly my opinion of it, and I have passed over many pictures that were nice in feeling and of real artistic value, but conventional, and while I trust that I have given offense to no one, I know from experience that the truth is sometimes painful, though also necessary where we hope to advance. I have written this review out of sheer love of photography, which I have followed for upwards of fifteen years, and which I hope to see advanced to that state of perfection that will leave no doubt that its claim to a permanent position in the world of art is well grounded and beyond dispute—a claim that I have always felt to be just, and a future that I have never doubted would be realized. The Philadelphia Salon was a step in the right direction, but much yet remains to be accomplished. The tendency of the Philadelphia press was towards the position that the acme has been reached, and that our great American bird has carried off the photographic honors of the world and that the photographic star of Europe has paled before our sun. This is a distinctly and hurtfully false position. Good work has been done here; greater work proportionally has been done abroad, where the artistic surroundings, atmosphere and influences are such as have never been enjoyed in this glorious, busy land of ours, molding the characters and temperaments of the people for centuries. Progress in the right direction can only be accomplished by the united action of all serious workers in photography, irrespective of race or country; for if it is a true art it knows no country, but claims the best energies of the world. Let us leave the scoffers and the frivolous behind; let us set a standard for ourselves that is worthy of the loftiest ambition; let us know each other, be we American or French, German or English, and be sincerely and frankly honest with each other and severe with ourselves; and let us put ourselves in the position of being able to say to the world: We present to you that which is truly beautiful; that which will give the highest and most refining kind of pleasure; that which will make you better and nobler; that which will contribute its quota of energy towards advancing man to that lofty and spiritual state of mind for which our



Creator destined us and towards which we are laboriously working our way.

JOSEPH T. KEILEY.

[NOTE.—In reference to Mr. Keiley's criticism of the jury of selection, on page 119, for the admission of some fifty mediocre examples of photography, which in his opinion lowered the tone of the high standard otherwise maintained by them in their selections, we may state, without unduly divulging the deliberations of that body, that of the entire entries submitted to the Salon the Jury accepted unconditionally *only 190*, placed about 70 in a doubtful class and rejected the balance, which was about 80 per cent. of the whole. After the Jury had finished their labors the Hanging Committee, a separate body altogether—in fact a local committee, but invested with the proper power, decided, after some deliberation, not only to exhibit these doubtful works on the walls of the Academy of the Fine Arts, but also to reproduce some of them in the catalogue as illustrations. It is hardly necessary to remark that the exhibition would have been a gainer by depriving the entire 70 pictures of the benefit of the doubt. This note will sufficiently explain their presence in an otherwise high class event, fully worthy of the name "Salon."

We would also like to say that Mr. Keiley, whose exhaustive criticism shows him to be an earnest student of the progress of photography and photographic exhibitions in America, was also one of the most worthy exhibitors at the Philadelphia Salon, and his nine pictures proved him to be an artist of marked individuality. His four landscapes were designed to illustrate the possibility of applying the general features of the different schools of landscape painters to photographic work. His portraits, too, were characterized by a strong originality in style, as well as a rare appreciation of the value of delicate gradations in the rendering of the human face. As a study of artistic tonalities his pictures stood in a class by themselves.—THE EDITORS.]



### Some Salon Statistics.

One hundred photographers contributed the two hundred and fifty-nine pictures hung at the Philadelphia Salon.

No exhibitor was permitted to exhibit more than ten pictures, that being one of the rules of the exhibition. Mrs. Käsebier, Miss Weil and Messrs. White and Stieglitz were each represented by the limit. Mr. Keiley's exhibit included nine pictures—while Messrs. Day and Edgar G. Lee each had eight hung. Next in order were Mrs. Stephens and Mr. Langfield with seven each; Miss Watson, six; Messrs. Berg, Boon, Hinton, and Ferguson, five each; Mrs. Devens, Miss Johnston, Messrs. Breux, Croft, Evans, Hinsdale Smith, Troth, J. C. Strauss, four each.

Forty-three exhibitors were each represented by only one picture.

A remarkably strong showing was made by the women, both in quality and numbers. Of the hundred exhibitors, seventeen were women, sixteen of whom were American and one European.





# CAMERA NOTES

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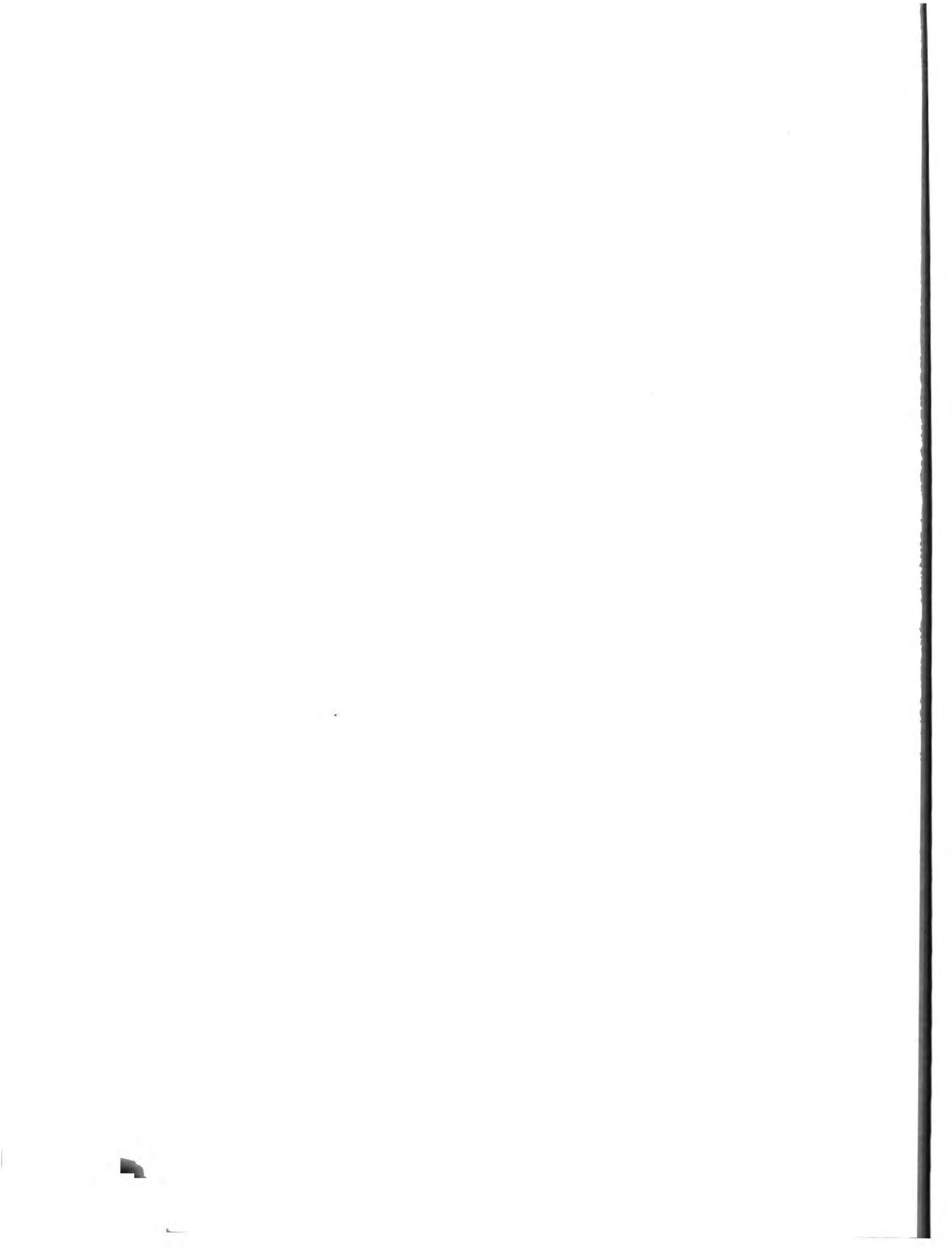


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By Prof. Hans Watzek



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Gertrude Käsebier.

## Tonality.

THE great law, according to which every picture must be judged, is the all-embracing law of harmony.

The more closely a picture conforms to the requirements of this law the more nearly does it approach to a state of perfection; and, correspondingly, as it advances toward perfection, does it grow in beauty.

Whether it is inconsequentially beautiful or deeply so, will depend largely on the nature of the subject.

Harmony (from the Greek substantive *ἁρμόσις*, a joining, formed from Greek infinitive *ἄρειν*, to fit) defined literally,

means the fitting or joining together of such parts or elements as will blend most perfectly into a concordant unity.

More broadly stated, it is the amicable, or correct, relation of one part of a composition, or situation, to another, and of all parts to the whole.



Bearing this in mind we will now turn to the subject of this paper—a subject than which there is none other so comprehensive in its scope, so universal in its nature, and so exacting in its demands; and yet one concerning which, photographically speaking, there appears to exist an absolute disregard and a profound ignorance.

The collective tones of light and shade pervading a picture are termed its tonality. Upon the harmonious relations of these tones, one to another, and to the picture as a whole, and of the whole to the thing depicted, are based a picture's greatest claims to praise or censure.

If it appear that the tonal values are untrue and discordant, as is the case with a great majority of photographs, the picture becomes a mere photographic reminder of some past place, person or event. As such, it has a certain worth to the person who made the picture, just as a worn feminine glove or kerchief has value to the lover, because of its associations.

Artists of the brush and pencil are, as a rule, responsible for the most flagrant offenses in this direction. They use the camera instead of the notebook, because they can get more out of it in less time, and the pictures that they turn out are, in the majority of instances, about as artistic as the photograph records made in our hospitals of fractures, tumors and the like, if not less so. Together with many who constantly use the camera, they are quite unacquainted with the artistic possibilities of photography. Yet in many cases their negatives, far from being worthless, possess excellent qualities and possibilities. It is the print that is unsatisfactory. To the observant eye it presents a grouping of tones that, instead of being relatively true to nature and the negative, and collectively harmonious, are false to both, and utterly discordant. A transparent shadow is rendered as a solid mass of black or brown, and a diaphanous cloud that in nature has all the appearance of a filmy white veil is printed out, if at all, with all the substantiality of an ice-cake floating in a river at the first thaw; the foreground is hard; distances are sharply defined; the sky has a queer look that does not explain itself; and secondary objects force themselves on the attention with more aggressive assertiveness than the principal one. Indeed, instead of keeping to the idea that strength lies in harmonious union, each part of such print seems to desire, emphatically, to assert its entire independence of all the other parts, collectively and individually. Such treatment of a print is fatal to harmonious and artistic results; and yet at least fifty per centum of the good negatives made are so rendered. This is mainly due to a lack of artistic taste and feeling, together with a large ignorance of the law of tonality, the ever varying phases of nature, and the principles of art. In a word, a truly artistic photograph cannot be made by chance. A good negative may be; but thereafter it is not enough that the negative be studied in every feature and detail, but there must exist in the mind of the printmaker a thorough understanding of and entire sympathy with the subject thereof. He must possess the poet's gift of seeing what is beautiful in his theme, of feeling its most delicate charm and of voicing all he has felt and seen in the most expressive and harmonious language. He must be as entirely at home with lights and shades as the musician is with notes, or the poet with numbers. Difficult, indeed, would it be to find a better illustration of this than the picture entitled "Gossip on the Beach." The





Mathilde Weil.

negative of this was no chance affair, but the result, first, of the inspiration of some momentary grouping that flashed into the artist's soul, the artistic possibilities and significance of such a scene; and then, of much watching and waiting for the important instant when the independent elements of nature and life should so group themselves as to tell the story of the picture most simply and beautifully. The moment came. It was on a day when sea, sky and land

were keyed together by a wonderful atmosphere of luminous gray. At the zenith the sky was dull, with sluggish slate-colored clouds, but toward the horizon it melted off into a diaphanous pearl-tint, that seemed to hint of light beyond, and that blended the sea and sky so softly, so imperceptibly, that it was hard to tell where the one began and the other ended. Out of this pearly distance rolled a gray-green sea, growing darker in tone as it approached the shore; churning itself into long streaks and masses of pure white foam as it writhed and rolled; then lazily lapping the beach, showing vitreous patches here and there where the attenuated waves that had crept farthest in upon the shore seemed to pause for an instant before scurrying back after their fast retreating companions. To the left, a fishing craft that had been run in upon the shore, was preparing to put to sea. Two Katwyk women had separated themselves from the beach strollers and walked out upon the silver-gray beach to the water's edge, where, falling into the natural attitudes of their class, they stood gossiping, catching upon their shoulders the weak, mellow light of the declining sun, that had just broken through the solid phalanx of clouds that all day long had held it prisoner; their united forms, which cast a long, faint shadow upon the beach, toning-in wonderfully with that splendid background of sea and sky, and bringing sea, sky and sand together into a perfect picture, whose horizontal and perpendicular lines were relieved and



balanced by the curved and angular ones of the sail, tackle, hull and boom. Almost instantly thereafter the women shifted their position, the boat moved and the whole scene changed in its every feature, the artistic fading, like a dream, into the conventional and commonplace. Yet that instant, brief though it was, was long enough for the artist to turn that charming and fleeting dream into a permanent reality. Accompanying this article there are two illustrations, reproduced in half-tone from large prints from this negative. In the process of reduction and reproduction certain characteristics of the originals have necessarily been sacrificed, as is always the case with such reproduction, the subject itself losing much of its breadth by being compressed into so small a space. Reproduction "A" is from a carbon print, and is rather better than the original, in that it is a little less hard and very much more atmospheric. The same hand that made the negative did not make the print; neither is this interpretation of the tonality of the subject the version of the brain that conceived the picture. Following the custom of a certain young American artist in Paris, who, when studying a picture, was in the habit of measuring off every square inch of the canvas and dwelling upon it thus sectionally, even to the extreme of measuring the breadth of each brush-stroke, let us examine this illustration in its parts and as a whole, keeping in mind its title, and remembering that it was made on a luminous gray day in Holland. Consider, first, the tonal value of the sand of the beach; has it the feeling, or even the suggestion, of sand—a whitish sand under a luminous gray sky? Decidedly, it has not. The tone here is altogether false—falsely even in the print than in the reproduction. It is a heavy, gelatinous, solid mass, with very little character—and it would require but a small effort of the imagination to make one fancy that the good women were perched, like felines, on the top of a board fence. Next in order come the waves. They, too, are false in value. They are osseous opacities, that scarcely convey even a suggestion of gray-tinted, translucent sea water—which a puddler in a foundry might as readily mistake for molten metal as for water. The sky is dull, monotonous and leaden throughout, with never a hint at luminosity, and the abrupt manner in which it meets the sea line rather reminds one of the way in which a drop curtain joins the stage. The two figures are hard and somewhat wooden in tone, and, instead of being the harmonizing element and evident motive of the picture, they play rather a discordant part, and all but give place to the somber hull with its ebon sail. The tonal values of this hull and sail are glaringly untrue and, instead of acting as a balance to the rest of the picture, they are inharmonious and distracting, and entirely too assertive. Taken as a whole, the picture is wanting in atmosphere, lacking in vivacity, discordant in tones, and entirely devoid of feeling; while the attention, instead of being centered on the two figures, is divided between them and the hull and sail, thus losing to the picture its force and motive.

To sum up, it is a dead thing, that suggests the possibilities and beauty of the subject, but chills and repulses by the cadaverous coldness of its treatment, just as a corpse excites aversion, even though it may show signs of great personal beauty.

“Once I beheld a group of sorrowing men  
Who bent above the death-mask of a maid.  
The lines of the loved face were doubtless there,



But as each looked  
he started back  
again,  
As from a stranger,  
chilled and half  
afraid.  
Her features lacked  
the soul had made  
them fair."

Reproduction "B"  
is from a platinum  
print, made from the  
same plate. It rep-  
resents Mr. Stieg-  
litz's own idea of  
how his negative

should be interpreted. Land, sea and sky have been kept down to a key of gray. The strongest tones in the picture are centered in and about the figures which represent the idea of the picture. Effort has been made to make these tones draw all other tones of the picture into one harmonious whole; and the secondary objects, the hull and sail, have been kept in subordinate relation to the balance of the picture, and not permitted to usurp the attention, to the detriment of all else.

While many of the very delicate values have been lost in the reproduction, sufficient remain to illustrate how vitally important is correct and harmonious tonality. Just as "Gossip on the Beach" required the most delicate of treatment, so did the Indian portrait, reproduced on the first page, demand firm, strong tones to harmonize with the facial and racial characteristics of the sitter—the grim, old Indian warrior, with his pogamoggin, wampum and feathers. There he sits, arrayed in the habiliments of his people, one of the last of a rapidly disappearing race, looking out in proud silence upon that onrolling tide of humanity that is greedily devouring all that was his, and fast crowding his people from the face of the world. Too proud to protest, too thorough!



FIG. B.

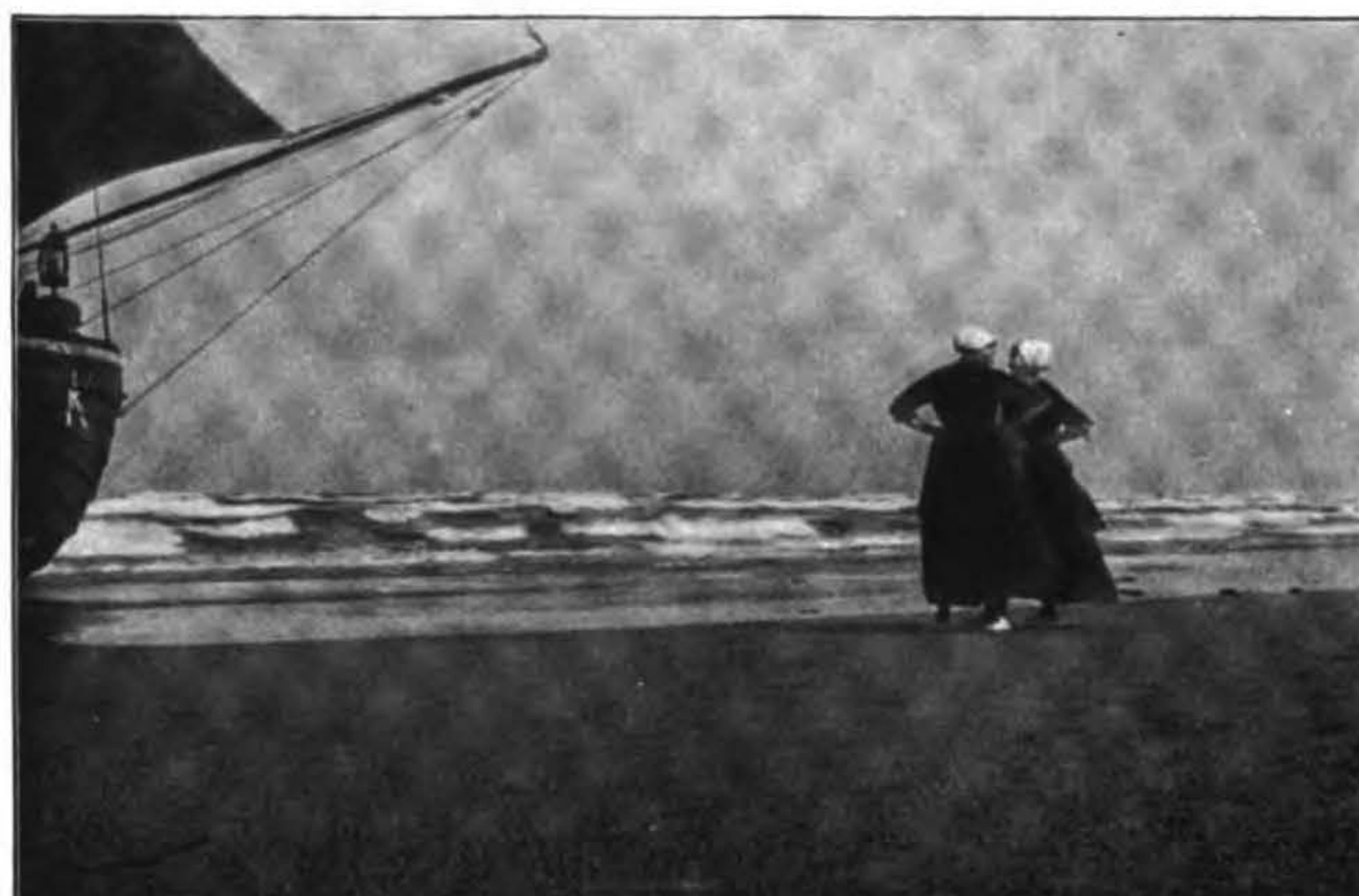


FIG. A.

stojcily; and unbendingly awaits the inevitable end. On his face there is written a sort of fierce sadness, such a look as is ever to be found on the faces of a strong people whose possessions have been usurped and whose race, as such, is doomed to pass from the world. The face betrays



another secret, too, with all its passiveness—a longing for the chance to do battle once more and to be able to pass to the happy hunting ground with the scalp of an enemy at his belt, and the wild war cry of his tribe still ringing in his ears. All this, this splendid picture tells—which, in its way is a masterpiece of tonality. Turn from this picture to that of the girl with the violin, and observe how different the treatment and tonality. Note how the darks and lights have been brought together, and with what harmonious results. What could be more delightful in tonality than the portrait of the girl in the lace gown? Here you have fine composition and delicate modeling: and the lines of the neck and shoulders are very charming. There is a warmth of tone to the background that is exceptional and gives good atmosphere to the whole, while the several light spots therein prevent it from becoming monotonous and tiring, and also serve to balance the rest of the picture and to bring the whole together.

As an example of how much correct tonality will do for a photograph, Miss Weil's Royal Medal picture merits careful study. The subject itself, as will be seen from the reproduction, is but little removed from the conventional, either as to the model or the posing, and it certainly is not representative of Miss Weil's best work. Yet, despite the fact that it is all but commonplace—that it is a subject that has been very similarly treated by many different persons—its tonality is so correct and so charming as to take it out of the class to which it would otherwise be relegated, and win for it a position all of its own, and the royal medal besides. An excessive retouching about the eyes results in some very unpleasant tone renderings in the original print. Happily for photography, the days of retouching are numbered. Its results are rarely ever artistic, and in the majority of cases they are emasculating and vulgar. Compare the picture with the portrait of Mr. Murray, that appeared in the last number of *CAMERA NOTES* and note the remarkable, not to say painful, contrast of tonality. This last mentioned picture might have been saved by a harmonious and pleasing tonality. Instead it presents to the eye harsh, discordant and unpleasant tones, that simply accentuate the picture's faults. For instance, the unpleasant difference in the size of the eyes, and the fact that they appear to be looking at different objects; the stiffness of the pose, the falseness of the flesh-tones and the tailor-like treatment of the coat. The picture lacks depth, but to be entirely fair, it must be said that the reproduction does not do justice to the original. The principle involved in these examples and comparisons can be more forcefully illustrated by drawing an example from literature. A clever, gifted writer, like Philip Gilbert Hamerton, for example, can take a mere nothing, or a false theory, even, as he has done more than once, in writing of photography, in his essay on "Photography and Painting," and garb it so tastefully in graceful language, or commingle it so cleverly with minutiae of truth, as to make it a thing of permanent interest—while in the hands of mediocrity a sound theory, or charming story, may be told in such a manner as to divest it of all its force and weight in the one instance, and deprive it of its every delight in the other. Likewise, a negative, whose composition is perfect, can be proofed in such a way as to tell its story so harshly and coldly as to repulse, instead of please, while in the proper hands a faulty negative can be so interpreted as to impart to it a



decided charm and value. It is in this that tonality plays its all-important part. A picture, to quote Sidney Lanier's excellent description, "is an imitation upon a flat surface of things which are not flat; it is an imitation upon a surface lying wholly in one plane, of things whose planes lie in all manner of angles with each other; it is an imitation of three dimensions by two, and of horizontal distance upon vertical distance." The eye, upon beholding it, instinctively becomes the critic thereof. "For example: Is this really like a mountain? queries the eye, and straightway falls to examining the imitation and comparing it with realities. Is this genuine oak foliage? Would these shadows fall in this manner, and is their value truly estimated and depicted? A thousand such preliminary questions the eye asks."

In such a critical examination it is with the tonality that the eye chiefly busies itself. The comparisons that are made with realities are actually tonal comparisons. The one question is, Have the color, feeling and atmosphere of the original been properly interpreted tonally? Color, we are taught, is visible to us through an excitation of the optic nerve, produced by vibrations. For each color and gradation thereof there is an equivalent shade somewhere between the extreme of white and the limit of black—one color being produced, for example, by rendering it in a tone in which the white predominates; another, by expressing it in one in which black plays the greater part. The gamut of tone is sufficiently extensive to permit of the most diverse permutations and combinations of shade. In some photographs and pen-and-ink drawings, particular colors have been so accurately translated into black and white as actually to suggest the original. The readers of this article are doubtless familiar with certain photographic reproductions of daisies, in which the yellow was so strongly suggested as to excite surprise and comment, and to lead to the speculation that perhaps, with a fuller knowledge and understanding of the subject, it might be possible so to combine whites and blacks as to produce on the optic nerve the same excitation as is caused by exposing to it



Gertrude Käsebier.



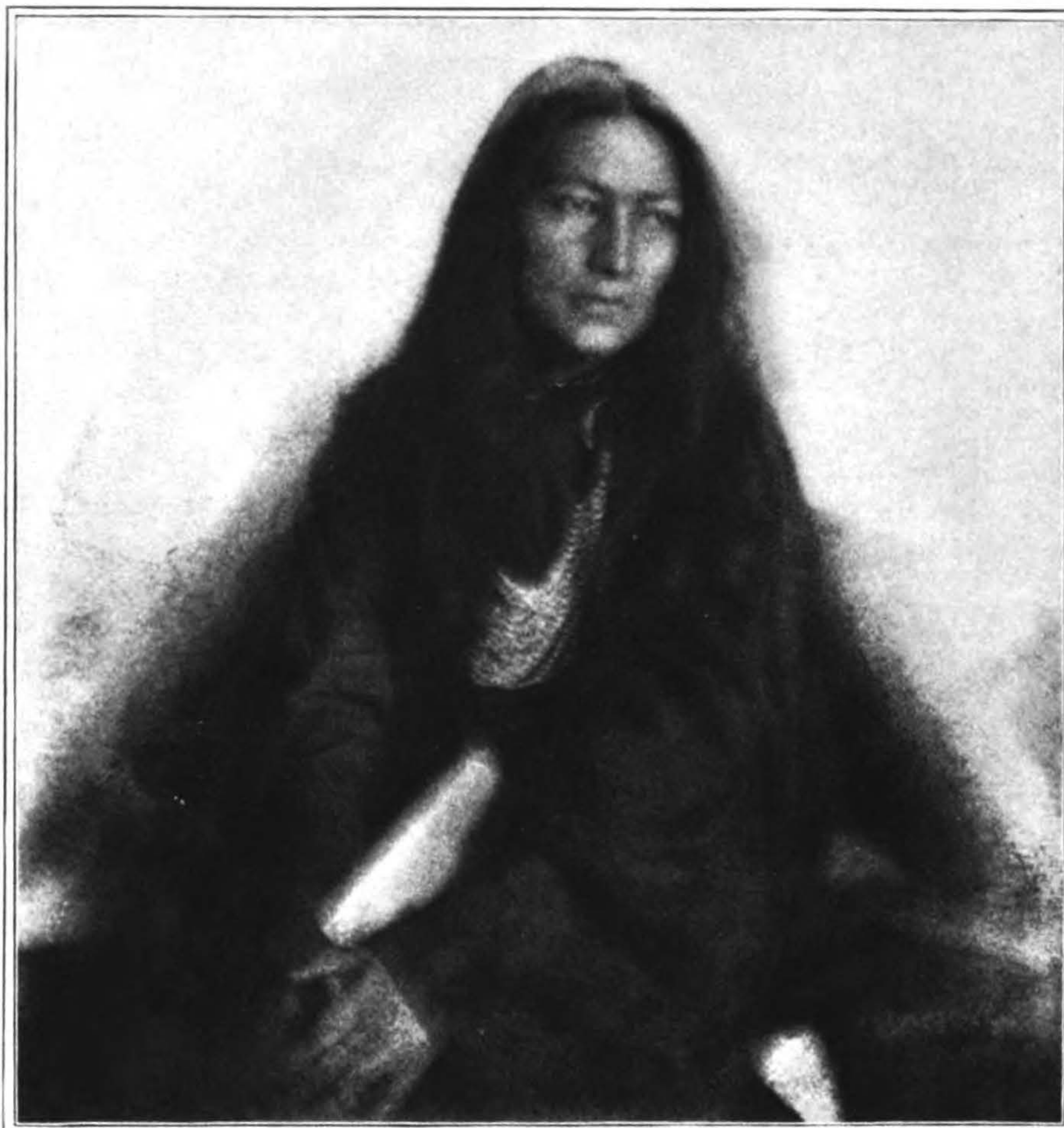
a patch of red, or a field of green—or any other shade whatsoever. However that may be, it certainly is possible to produce equivalent values by means of these lights and shades, and it is by means of these that we depict solid objects on flat surfaces. If the lights are massed and the blacks given full depth the delicate intermediate tones and half tones are lost, and that which is popularly known as a poster, or Beardsley, effect, is obtained, to the entire sacrifice of all feeling of atmosphere. Some such effects are not only pleasing, but artistic, for tones of light and shade, like tones of music, have



Gertrude Käsebier.

individually no meaning appreciable by the human intellect, but possess rather a certain sense value, which is pleasing, or otherwise, as it is harmonious or discordant; and, therefore, a combination of such tones may be quite foreign to conventional natural effects, and even diametrically opposed to them, and yet, nevertheless, so harmonious in its tone values as to be pleasing to the senses without appealing to the intellect, and, because of its sensuous charm, may possess an esthetic and lasting value. Every great musical masterpiece is an example of this, for while we are in the habit of associating certain thoughts with certain pieces of music, the meaning attached is purely an arbitrary one, and the music of "Carmen," to one who has never heard of its plot, nor seen the libretto, would tell no story of the romantic life and tragic death of the vulgar, beautiful gypsy, but would be a series of marvelously placed and blended tones, imparting not an intellectual, but simply sensuous, pleasure. The artistic handling of these tones, combining properly graded lights and shades, and correctly contrasted warm and cold tones, gives correct modeling, distance and relative values, delicacy and depth, atmosphere and feeling. Feeling is actually the expression tonally of individuality—the individuality of the artist who executes the picture. It is the handling of the tones of a picture as a whole, so as to impart delicacy, as, for example, the luminous gray-key of White's remarkable and beautiful picture, "Spring," which imparts to it all the feeling of tenderness and youth; or vigor, as in the case of the Käsebier Indian portrait; or vague dreaminess, such as is shown in "Ebony and Ivory;" or chic, as with certain of Demachy's pictures. It is, in short, the





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## STUDY OF AN INDIAN GIRL

Reproduction of a Platinotype

By Joseph T. Keiley





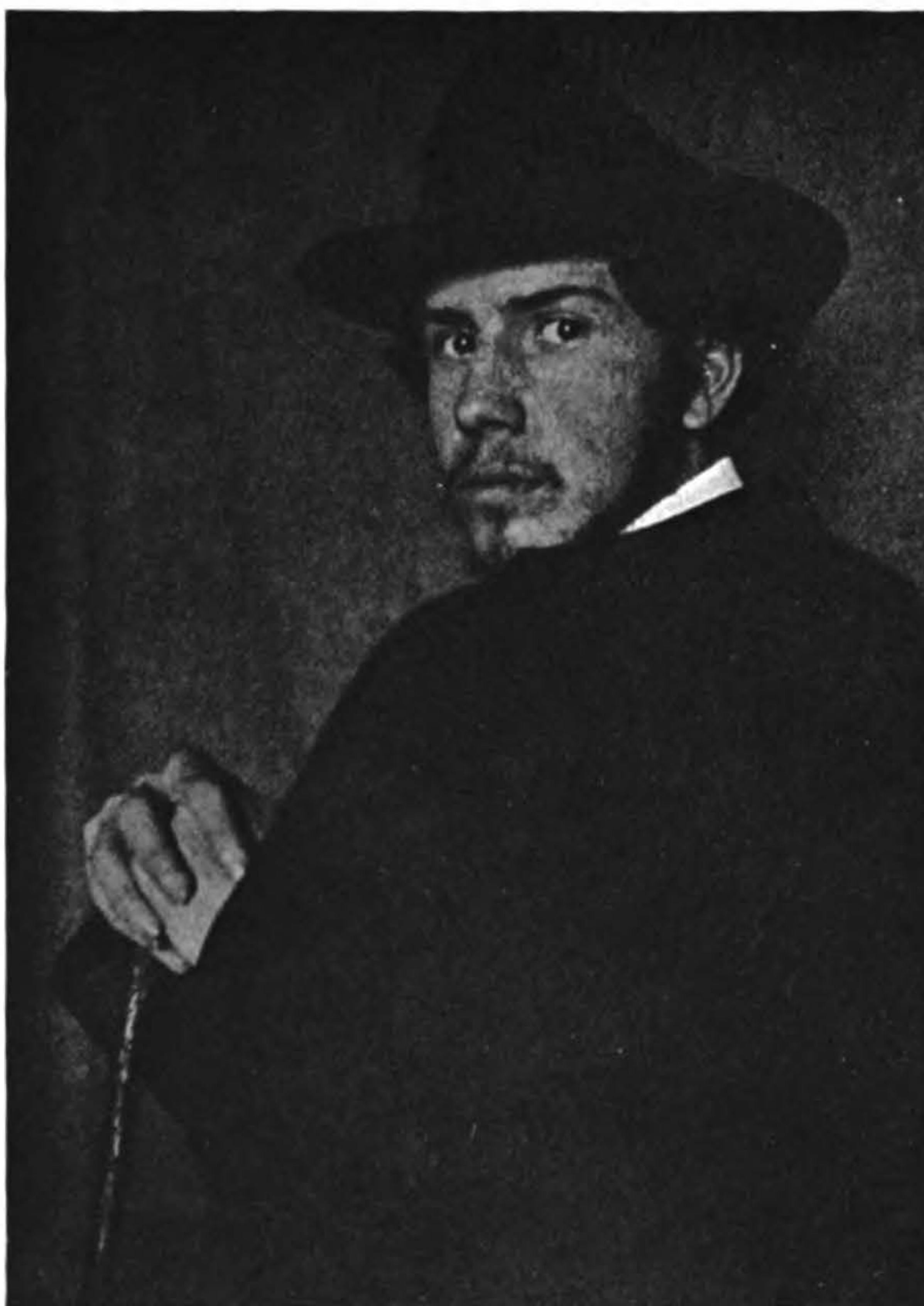


medium through which is stamped the artist's individual interpretation of and sympathy with his subject. Every good negative will yield such results as are shown in the two reproductions of "Gossip on the Beach." The negative, after all, is the foundation. The print is the edifice complete, either hideous or beautiful. The printer, within certain limits, has almost absolute control of the lights and shades of a picture. If he understands his negative and is in sympathy with his subject, he can present to the world a charming, and, in some instances, a great picture. But he must be familiar, entirely, with the gamut of tone and the significance of shade; not only theoretically, but practically, so that he can use them at will and understandingly. A friend, speaking of John B. Tabb, the poet, related "that on one occasion, while on shipboard with him, Tabb had observed one evening a number of boys running about the ship, after the aimless fashion of the small boy lacking in occupation and ready for mischief which is not forthcoming; excusing himself a moment, he gathered the boys about him in a corner of the cabin and began to tell them stories of the Civil War, in which had played a part. He soon had the youngsters and their elders, who had gathered on the outskirts of the small elect, laughing or crying at will; horror, astonishment, fear, joy, every expression imaginable, flashing in rapid succession over the features of his audience. Indeed, there seemed no emotion of the human heart with which he was not familiar. He played upon their feelings as I had previously heard him perform upon the piano, with the skill of a master, and a great master."

Likewise must he, who who would execute a really beautiful picture, be familiar with the most delicate mystery of shade, and the innermost soul of shadow. Let those who question the possibility of any artistic feeling and individuality in a photograph, examine, and, if possible, possess themselves of examples of the pictures, of those I have had occasion to name herein, and of the other great leaders of the photographic world. And let all who would make really beautiful photographs remember the admonition of the old Japanese proverb:

"As the shadow is, so will the picture be."

JOSEPH T. KEILEY.



Gertrude Käsebier.



## American Pictorial Photography.

Having received many requests from our readers for special proofs of the photogravures which have appeared in CAMERA NOTES the Publication Committee has decided to issue a limited edition of one hundred and fifty handsome portfolios, containing eighteen photogravures, printed on India, mounted on heavy 11 x 15 inch plate paper. The pictures will be the make of American photographers only, and will contain, besides the best specimens which have thus far been published in CAMERA NOTES, about six new pictures. Every copy will be numbered, and will contain the subscriber's name.

The price of subscription before the date of publication will be five dollars; after that, ten, at least. The subscription list will close May 1, 1899. Orders must be accompanied by check or equivalent, and addressed to CAMERA NOTES.



### Our Illustrations.

The frontispiece "*Michel*," by Prof. H. Watzek, of the Vienna Camera Club, was produced by that photographer nearly five years ago, showing at what an advanced stage the Viennese were already at that time. Since then Watzek, together with Henneberg and Kuehn, has become famous for his gum experiments in one, two and three printings, many of which are acknowledged masterpieces. In a later issue of CAMERA NOTES we hope to publish one of these pictures.

The photogravure was produced by Colls, of London.

The second photogravure, "*The Clarionet Player*," by John E. Dumont, of Rochester, is a reproduction of one of Mr. Dumont's happiest genre efforts, which gave him such a reputation about ten years ago. This picture still possesses a charm of its own, and shows that even ten years ago pictorial photography was not in an entirely hopeless condition in this country.

The reproduction was made by the Photochrome Engraving Company.

"*Niagara Falls*," by Wm. D. Murphy, President of our Club, will appeal to all tastes. It is a faithful rendering of a most difficult subject.

"*Gainsborough Girl*" by Miss F. B. Johnston, of Washington, was alluded to by Demachy in his criticism of the American pictures in the Paris Salon, 1898. (See Vol. II., No. 3, p. 107.) Miss Johnston has done nothing superior to this picture.

Both this and the former photogravure were produced by the Photochrome Engraving Company.

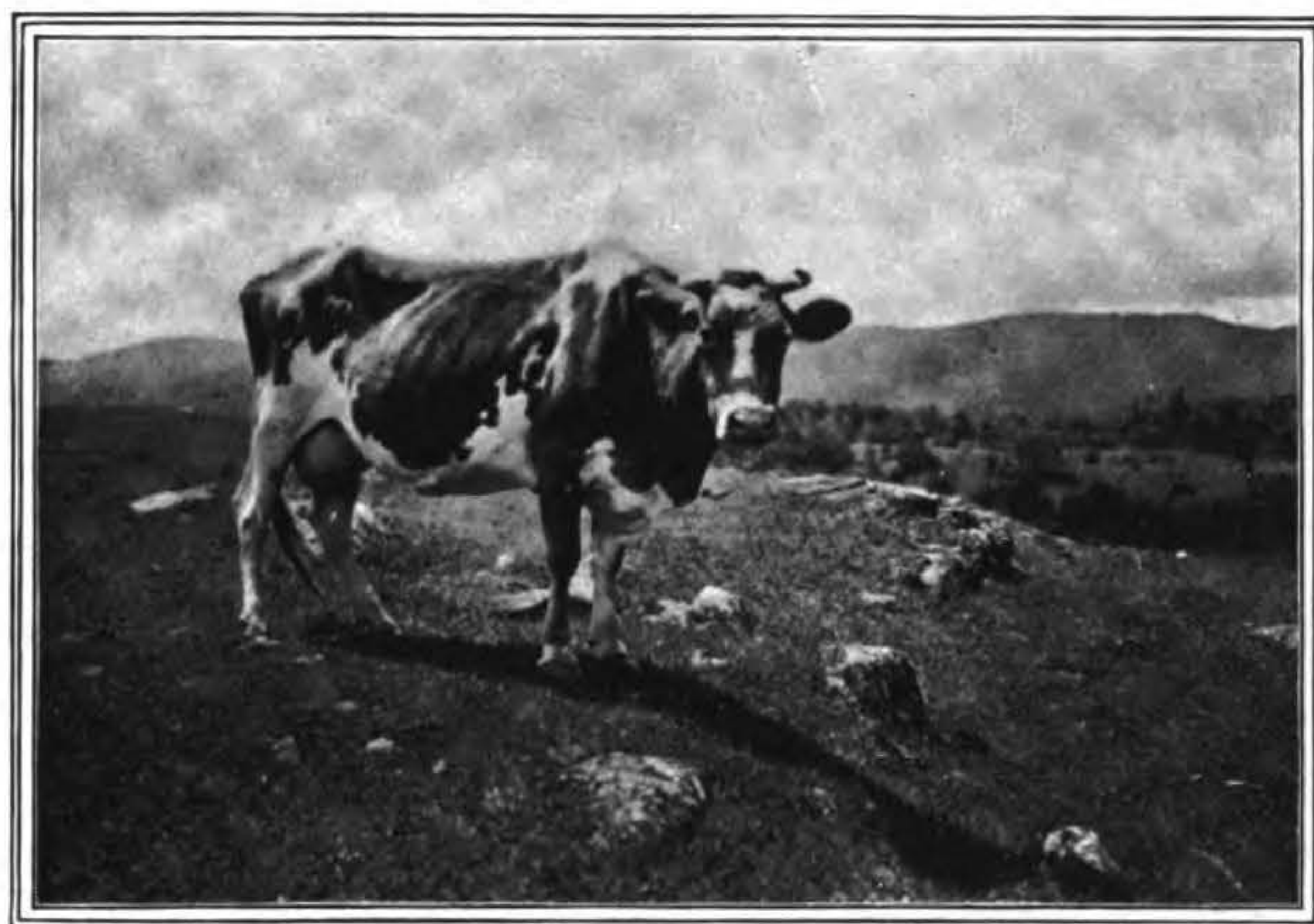
Besides the four photogravures, this number of CAMERA NOTES contains three full page half-tone supplements: "*A Study*," by Mrs. Gertrude Käsebier, of New York; portrait of an Indian girl, by J. T. Keiley, of Brooklyn; and the portrait of our President, Wm. D. Murphy, by W. M. Hollinger, of New York.

The illustrations in the text were reproduced from prints by Messrs. Arthur Scott, Alphonse Montant, Wm. E. Carlin, Mrs. Gertrude Käsebier, of New York; Miss Mathilde Weil, Philadelphia; and F. H. Day, Boston.



## Some Notes on Bromide Paper.

The use of bromide paper has increased so largely of late that a few notes of observations on its manipulation seem appropriate, especially as many of its users appear not to recognize the nature of the material they are working; for the many papers recently placed on the market, which are worked by artificial light, are nothing more than varieties of slow bromide paper. Moreover, it is quite apparent that the majority of photographers do not realize the capabilities of the paper and the great variety of processes to which it is amenable. To make this latter point emphatic, I



Arthur Scott.

will state once for all that bromide paper can be subjected to any process applicable to a dry plate negative, such as reduction and intensification; it may be toned with gold or platinum, and it may also be colored in a great variety of tints by chemical processes which are usually denominated as toning processes.

It would require too much space to give a detailed description of all of the numerous toning and other processes that have been suggested, and those who wish to experiment with unusual colors can readily find instructions in the various books of reference.

The first point of importance in working bromide paper is cleanliness, absolute and unremitting cleanliness, at every step from the opening of the package of paper until the print is mounted; for no photographic material appears to be so sensitive to careless manipulation, and although the extra care requires time it is fully repaid by fewer losses and finer results.

For development, where the print is to be submitted to no subsequent process, and indeed on all occasions where convenient, the best developer is a mixture of metol and hydroquinone in about equal proportions, the alkali and sulphite being added in accordance with any of the published formulae. This developer gives a fine warm black, which is in many cases satisfactory in itself. Where a bit of work is required in a hurry, and no developer is at hand, a very convenient one may be quickly prepared as follows: Make a saturated solution of sulphite of soda, and to one ounce of this add from five to ten grains (guess weight) of amidol; make up the solution to eight ounces with water, add a few drops of bromide, and you have a developer that is sufficient for at least half a dozen 8 by 10 prints. This isn't scientific, but it works.



In developing bromides in the dark room it is very difficult to determine how far to carry the development, not only because the colored light is deceptive, but also because the fixing bath affects the print in varying degrees, depending upon the character of the development. Thus, a print that has received a full exposure and is rapidly developed will be reduced more in the fixing bath than if it had been developed slowly. As a result of this uncertainty many prints are rejected as too weak or too dark, but these losses are frequently unnecessary, as the prints may be either reduced or intensified exactly the same as negatives, and by the same processes. Indeed, many of such corrected prints turn out better than those made in the regular way.

For reducing a print no special instructions are necessary, and also in ordinary cases of intensification, for any of the well known processes used for glass or film negatives are equally applicable to bromide prints. I have found, however, that if a print is bleached with a moderately strong solution of bichloride of mercury, and then, after thorough washing, blackened by a solution of meta-bisulphite of potash, instead of the usual sulphite solution, a very beautiful and brilliant purple black color results, which can be obtained by no other process with which I am acquainted. Indeed, it is fully worth while in many cases to stop development before a print attains its full strength for the special purpose of submitting it to this method of toning.

Bromide paper may be toned with gold or platinum, although these are seldom resorted to; but besides these true toning processes many other so-called toning processes are available for the production of a great variety of colors. This is not, however, toning in the true sense of the term, but rather the precipitation in the film of various colored chemical salts. An example of this is the formation of Prussian blue, which results from washing over the print, or any desired portion of it, with a dilute solution of yellow prussiate of potash, followed by a solution of persulphate or perchloride of iron. This process, if carefully done, will often produce pleasing sky effects.

The most useful of these toning processes are the hypo and alum bath, and uranium nitrate bath. The first of these is fully described in the circulars of all manufacturers of bromide paper, but it is extremely uncertain in its results, and can be only recommended where a heavy black print is to be slightly warmed in tone, or where a dark chocolate color is desired. The color, however, is so greatly dependent on the constantly varying elements of length of exposure and character of development that regularity of results cannot be relied on. When first mixed the hypo alum bath reduces the print considerably, but this effect diminishes very considerably with age, and the character of the tones also improve.

For colors ranging from dark brown to blood red the uranium bath is the simplest and most satisfactory, and moreover it is most certain in its results. Many complex formulae are given for the preparation of this bath, but for use on bromide paper all that is necessary is to prepare a solution containing from one to three grains each of uranium nitrate and red prussiate of potash to the ounce of water. The action of this bath is quite



rapid, and when the desired tone is obtained the print should be promptly removed to a dish of water and gently washed until the yellow color of the toning solution entirely disappears, when the print may be hung up to dry.

This process readily lends itself to the work of local toning, in which case the above solution may be applied direct with a bit of cotton wool, or a brush; or a uranium nitrate solution may be first applied, followed by the application of a weak solution of ferricyanide of potash. After a print has been toned in this uranium bath the application of a weak solution of perchloride of iron will produce the blue sky tint before referred to; and if a strong reddish brown tone is first obtained on an over-developed print, and then it is entirely immersed in the weak iron bath, a greenish blue moon-light effect is produced.

Some writers tell us that this toning process also intensifies the prints, and warn us to make allowance for this in development, but practically this is an error; for, although a slight strengthening of the print occurs, it is so slight that it may be disregarded. The error arises from the fact that this uranium process is frequently employed to intensify negatives, but in that case the intensification results more from the opaque character of the deposit than from its amount, and in a print it is evident that this quality of opacity does not affect the results.

Many bromide prints, although crisp and clear, do not seem to possess the brilliancy that could be desired. We feel there is something lacking in delicacy, which perhaps can be best expressed by saying that the print conveys the impression of being dry, like the skin when one is in a feverish condition. This may be overcome to a great extent, and without producing a glossy surface, by rubbing a thin solution of white wax in turpentine over the print with a bit of soft cloth. This may require two or three days to dry properly, but too much wax is better than too little, as the excess may be easily wiped off with a dry, soft cloth, the whole surface being rubbed over evenly.

Another dodge, applicable to large portraits which are to be hung high upon a wall and at a distance from the observer, is to go lightly over the eyes and the strongest of the high lights with a weak solution of resin in turpentine. This gives great brilliancy to these points, but care should be exercised not to produce a gloss that would be readily noticed.

As a closing note I will give a scheme with which I have recently experimented, and which I believe can be made comparatively successful in skillful hands. Having a rather thin negative, which lacked the saving grace of some appropriate clouds to break up a flat, bare sky, I printed it deep enough to give quite a strong color in the sky. While the print was still wet I began to work in clouds by applying a moderately strong bleaching solution of red prussiate of potash and hypo with small brush. It must be confessed that the operation is decidedly uncertain, as it is impossible to predict just how, where, or when the bleaching solution will take effect; but by working slowly and tentatively, and with frequent applications of water under the tap, some very promising results have been obtained. It is very much like working a wash drawing in black and white, where one starts with a general preconceived plan, but has to coax the color



as best he can in the desired directions, and at the same time must quickly seize upon and utilize any eccentricity of the flowing medium, combining and harmonizing it with the general scheme as the work proceeds. So far I have only been able to produce stratus clouds, but am satisfied that some modification can be devised which will give the control necessary for the production of the more delicate and intricate cumulus.

In closing, I will state that in these notes I have had in mind only the matt surfaced papers, for, although most of the processes mentioned are equally applicable to the enameled papers, still they are now seldom used except for special work.

W. F. HAPGOOD.

† † †

### Genre.\*

There is no doubt that the word *genre* was introduced into the English language from the French, laden with a particular, rather than the general meaning suggested by its derivation. In its ordinary acceptance in the French language it has the same signification as gender, a word well established in the English language long before *genre*—Anglicized in spelling but plainly a modification of the Provençal *gendre*. There is no word in any language having a more generic sense than *genre*, since it is really the word genus (pl. genera) in another form, corrupted from one of the cases of its Latin declension. It is proper to observe, also, that *genre* remains French, as genus and genera remain Latin, because the use of these, though common, has been mostly confined to the learned classes, who have preserved them substantially from the metathesis noticed in words ending in *re*, derived from the French, as centre, metre, calibre, etc., now commonly spelled in *er*. Regarding the word *genre* simply in its original meaning (kind, sort, species, style), its application to the fine arts would warrant its including a large class of works differing very materially in character. But no important advantage would be gained in so regarding it. In representing too much of everything it would come to mean too little of something.

In the recent competitions of the American Institute, the photographs submitted in the *genre* class showed that many of the contestants considered it a kind of miscellaneous department in which they could enter any subject not allowed in other classes. Some justification may be found for this estimate in the curious history of *genre* painting and what has been regarded as included in it during the last four centuries. As we trace back this history we find that when the word *genre* was adopted into the English language as a descriptive art term, it was the remnant of a compound word, or a phrase loosely compounded, which had already undergone a considerable shifting of meaning. It is the tendency of many words in actual use to wear down; generally at the termination, especially if the latter be unaccented. This is true even of single words, and the fact is mentioned by philologists as one of the principal causes of changes in language. But with compound words the tendency is to drop one word of the combination altogether, usually the second,

\* Read before the Camera Club, December 13, 1898.



leaving the first, by a kind of synecdochical tergiversation, to do duty as the whole without regard to its original meaning. For instance, *piano-forte* is now universally contracted into simple *piano*, though it is quite as much the office of that cumbrous musical instrument to yield loud as soft tones; and we say pianist (softist), not piano-fortist, yet a piano player is, in fact, a soft-loudist. *Camera-obscura*, in like manner, is now *camera*; and some very particular old ladies insist on our saying camerist instead of photographer, though, as *camera* means chamber and camerist would signify chamberist, we would thereby run counter to the apostolic injunction



Mathilde Weil.

against chambering, which is put by Saint Paul in the same category as wantonness, rioting and drunkenness, strife and envying. There is a tendency, too, nowadays, to contract *photograph* into simple *photo*; yet *photo* (light) is not so appropriate a term as the remainder of the compound, *graph* (drawing), or *gram*, as some would make it. '*Cello*, literally a diminutive, as doing duty for *violoncello*, is an exception preserving the termination; but there is reason for this, as the first word of the compound expression is already pre-empted by other members of the fiddle family. *Genre* is likewise a survival of one of these compound words, in which a derivative of the old Greek *γεν*, Latin *gen*, is employed, with other nouns or with adjectives, to distinguish special classes of painting, as *genre historique* (historical style of painting); *genre du paysage* (landscape painting), etc., just as *genre humain* stands for mankind; *genre d'écrire* for literary style.

It will readily be understood that one special style of painting may partake of the character of another to such an extent that it is difficult to properly classify it. For example, an historical picture may be accompanied with a highly wrought landscape; or again, a landscape may receive its chief interest from the historical figures or events represented with it.



So a kind of painting, which was neither *genre historique* nor *genre du paysage*, but something intermediate, composed of elements borrowed from these two provinces, came into vogue in the beginning of the sixteenth century, partly in Italy but chiefly in the north of Europe, and was brought to such a high state of perfection in the seventeenth century by a succession of brilliant geniuses that it has been a pattern for the world ever since. To this style the term *genre*, unaccompanied by the cumbrous descriptive qualification, has gradually come to be applied, the very difficulty of naming its characteristic seeming to suggest that, as it was neither purely history nor yet simply landscape, it was—just *genre*. Thus the term turned from a general to a particular signification. It is, therefore, to be considered as a trope or synecdoche. Language is largely made up of these synecdoches, which like idioms are truly imperfections, but imperfections which add vigor and force to speech.

Who was the pioneer who first broke the bonds which seemed to hold the great painters to the representation of Biblical history is hard to determine, but in the early part of the sixteenth century, in the Netherlands, Joachim Patenier (1490-1550), following the example of Van Eyck, who had made some attempts in the same direction, painted as a background to a picture of the Holy Family an elaborate landscape instead of the customary ideal surroundings; and the innovation met with such favor, we are told,



Alphonse Montant

that in the next generation Henri de Bles could picture a profane event in the midst of a landscape and yet command appreciation, and, what he probably desired just as ardently, a sale of his work. Lucius Van Leyden (1494-1533) and Albert Dürer (1471-1528) also represented actual scenes from the everyday life of the people in their paintings and engravings. In Italy somewhat the same transition took place shortly after, for Paul Veronese (1528-88) painted his "Marriage at





CLARINET PLAYER

By John E. Dumont







Cana" and "The Finding of Moses," in which the landscape and accessories were developed to an extent and independence hitherto unknown; in fact, the historical action was made subordinate to the surroundings; and Jacopo da Ponte (1510-92), like Veronese, also a pupil of Titian, further carried the work of mingling the ideal with the natural.

At various periods in the history of art it may be noticed that new schools spring up, following great leaders, whose office it is to call painters back to nature, from which they are prone to wander, whether from the imitation of erroneous ideals or, as happens too often, the imitation of each other. As Carlyle tells us, in his lecture on Heroes, "It is the property of the hero, in every place, in every situation, that he comes back to reality; that he stands upon things, and not shows of things." So was born the *Genre* school in the sixteenth century; the Preraphaelite, *Plein-air*, Luminist and Impressionist schools in the present century. "All arts," says Alexander Pope, "are taken from nature and, after a thousand vain efforts for improvement, are best when they return to their first simplicity." *Genre* executes this mission so well that it is safe to say it will never die out as long as art itself shall last. It will always remain a branch of historical painting, from which it differs in degree rather than in kind. Broadly speaking, indeed, all painting is an embodiment of history. The peculiar duty of *genre* is not so much to describe the relations of man to God, as in Biblical history, or to false divinities, as in mythical history, but rather the relations of man to nature as we see it round about us. Its mission is not so much to portray gods and heroes, as ordinary everyday men in their intercourse with each other, and especially their intimate converse with nature and her works. Nor is *genre* painting necessarily the delineation of low life, as may be suggested by certain works of the Dutchmen, any more than historical painting is solely the representation of the life of kings and princes; but it is the *picturesque* illustration of life, either real or ideal, in nature. It is this element of the pictorial which preserves the dignity of the work and saves the representation from that overloaded exaggeration called caricature. Hogarth carried his pictures of everyday life to such a pitch of realism that he seems to be afflicted with pseudoblepsis, and to regard man continually through the spectacles of a caricaturist. All of his testimony may be recognized as truth, but there are too many truths in one picture. He was so anxious to teach his lesson that he enforced its precepts with an excess of facts. Caricature is simply an elaborated exaggeration of historic truth.

The *genre* picture must present human interest in its copy of nature not merely with historic reality, but must also breathe the spirit of history. It bears, as has been remarked by Wilson, the same relation to historical painting that anecdote does to history proper. Nor must its anecdote be without historical significance, for anecdote is an humble form of history. It must tell us something new, or true, or edifying, about life in general, as characteristic of some country, people or period. *Occupations*,—labor in the fields, in the household; the labor of the sailor, the fisherman, the soldier; the work of the professions, of the priest, physician, lawyer, teacher: *Amusements and Ceremonies*—festivals, weddings, funerals, baptisms, pro-



cessions, customs, habits; *Passions*, gambling, quarreling, fighting, love, jealousy, revenge; all these furnish innumerable subjects for the *genre* painter, for they concern man and his relations with nature, both animate and inanimate. They tell the story of the character and life of the common people, and from the works of the *genre* painters of its golden age, in the sixteenth and seventeenth centuries, we have the most minute information about the Flemish and Dutch people; in which, if all other chronicles were lost, we could study not only the history of the commonwealth but the record of the most trivial doings of its people and the physical character of the country. Nor have these painters confined themselves to their own period; they were the first to bridge over the chasm of time, the great gulf fixed between Biblical days and their own. And for generations critics, while they praised the vigor of their conceptions, regarded the embodiment of them as ignorant if not laughable anachronisms. Shakspeare has also been cited as a frequent offender in this very matter, and it is only just dawning on our dull comprehensions that, perhaps, in some cases, these anachronisms were intentionally and artistically committed to bring home to us truths that otherwise would be regarded as belonging to a long departed generation and in no sense concerning us or our age. The Psalmist sings of the Deity, "A thousand years in thy sight are but as yesterday"; and in proportion as we are gifted with enthusiasm, or entheasm (God in us), how small should the interval seem between the time when Christ lived upon the earth and the present day! But whether the Dutch painters, when they pictured Biblical events amid the scenes of their own time and as happening to types of their own people, knew what they were doing or not, it is certain that modern painters have intentionally adopted the same means to declare, with extraordinary power, that these things are an allegory, just as Paul taught the Galatians that Abraham's two sons, one by a bond-maid and the other by a free-woman, were types of the two covenants which were instituted generations apart; and thus brought ancient events down to his own time. Just as he connects, with one master-stroke, Agar, born of the flesh, with the bondage of the Law as given from Mount Sinai, and the condition of Jerusalem, which was then in bondage to the Romans; and Isaac, born of the Spirit, with the freedom of the New Testament, and the true Jerusalem, which is above and the mother of us all; so these Dutch painters succeeded in portraying the ancient and ideal by the actual and the present, and thus established the principle in art that the characters of history, sacred or profane, may be regarded as universal types belonging to no particular age. And this opens up the field of *genre* to include not only the representation of the prosaic everyday life of the common people, but also that imaginary life, conceived by the minds of the poets, in which all the persons, circumstances and events of human existence are lifted above the grossness of everyday life into the ideal realms of romance. Pastorals, eclogues, bucolics, idyls, georgics; the life of the fairies, gnomes, elves, sprites; the doings of the lesser heroes and heroines of romantic fiction; all these, too, belong to the peculiar province of *genre* painting. It is quite clear that such subjects, at least, are outside the pale of pure historical painting. Historical painting aims



to represent historic reality, and the characters, the situation and the action must be real, though presented with a measure of fiction through the emotional temperament of the painter. In *genre*, however, either the characters, the situation or the action, or all of the three, may be fictitious; but the painter must invest his work with an appearance of reality by his presentation of human interest. Nor is it absolutely necessary to introduce human figures to establish this interest. A little picture which I saw many years ago, entitled "Parlez au Portier," was full of human interest, though it merely portrayed a little mongrel dog, full of pride, dignity and importance, acting as door-keeper to a very humble dwelling. Landseer's "Shepherd's Chief Mourner," where the collie watches the coffin of his dead master, whose existence is only hinted at by the hat and stick now laid aside forever, is another instance where the human interest is most powerfully suggested by the simple presence of one of man's most faithful companions. Human interest, as well as historical significance, may also be conveyed by ideal figures representing personifications of types of character, as contradistinguished from historical portraiture, which aims to bring before us certain individual characters. Sichel's "Phantasien Kopfe," or Ideal Heads; Lefebvre's "Truth"; Leighton's "Solitude"; Wilkie's "Piper"; Benner's "Seasons"; Falero's "Constellations"; Hans Makart's "Senses"; all belong, in this signification, to the *genre* class. But, though this typical and ideal portraiture may be legitimately included in the sphere of *genre*, the style of pictorial treatment of the scenes of everyday life inaugurated by the Dutch, and echoed with wonderful resonance by the Italian, German, French and English schools, still remains the purest form of this branch of the *genre historique*. And while various groups of painters may have varied the minor characteristics of this style from time to time—as the Dutch, in their minute execution; the Venetians, in their exquisite coloring; the French, in their sentiment; the Germans, in their emulation of the profound expression of the old masters—the *genre* picture has been, properly speaking, a painting of small dimensions, in which the figures represented are much below the size of nature, portraying the incidents of everyday life with a certain poetic feeling through the introduction of the dramatic element, heightened by the charm of exquisitely faithful imitation; "whose end, both at the first and now, was, and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." In interpreting the relations of man to nature and to his fellow man, it tries to present things as they actually are. In strict historical painting, on the contrary, whose theme is the relations of man to God, or his higher relations to fellow-men, the painter seeks to enlist human interest by embodying only lofty ideals; the subjects are no longer ordinary men, they are elevated to the rank of saints and heroes, their deeds must be great deeds, and the dimensions of the figures are increased till the walls of a great building are none too large to contain the record of them. And, in the modern French Salon, which encourages the grand style of expression (*peinture du style*), a kind of intermediate type has been developed, combining, in pictures of immense size, the faithful rendering of the



scenes of everyday life with the grandeur of the events which decide the fate of nations. Of this, there can be no finer example instanced than Bastien Le Page's "Jeanne d'Arc," in which the heroine is pictured as a simple peasant of to-day, in a commonplace country garden, but listening to the voices of saints and angels which she beholds in ecstatic vision.

I have spoken of *genre*, thus far, only in connection with painting, but it is evident that it may be also applied to forms of graphic representation other than painting, as drawing, engraving, etching, photography, as well as to sculpture and literature. And it is a singular coincidence that, at the very period when the great men of the Netherlands were carrying *genre* painting toward its triumphant development, William Shakspeare, in England, produced that wonderful series of plays which, diminishing nothing of the loftiness of conception seen in the Greek dramas, brought the common life of the people on to the stage of the theatre and established the *genre dramatique*. What more delightful *genre* studies can be conceived than "As you Like It" and "Winter's Tale," in which the relations of man to nature are not only painted with homely truth but eclogues and bucolics are freely thrown in.

We know that sculpture, grand as it is when employed for the embodiment of lofty thoughts, sometimes becomes positively commonplace and vulgar when the subject is taken from everyday life. The field of *genre*, in fact, lies at the very edge of the domain of sculpture. The chisel is better adapted to carve for us the doings of the gods of mythology than the drinking bouts of Tam o' Shanter and Souter Johnny. The true sphere of sculpture is the realization of ideal conceptions; it reaches its limits when it attempts to portray the events of real life. The well-known Rogers' statuette groups, which familiarity should not bring into contempt, clever and truthful as they undoubtedly are, simply show that the artist chose an inappropriate medium for telling his story, which might have been more happily expressed in painting.

It has frequently been urged against photography that its limitations, also, forbid its employment in the field of *genre*. It can no longer be said, of course, that it is limited in its mechanical applications, for it is to-day the most universal and versatile of all the graphic arts and sciences. It commands the infinitely great and the infinitely small; it limns with equal faithfulness the visible and the invisible; but as a medium of communicating art ideas, photography certainly is limited in its scope. Its artistic possibilities, however, have been so extended by the developments of the past few years that it is now becoming recognized as a means of art expression, much lower than painting, to be sure, but capable of yielding results exhibiting considerable beauty, truth and sentiment, when not forced beyond its powers. It is an error to ask it to do too much. Photography has probably never appeared in such a ridiculous light as when an elaborate tableau is arranged, with many figures and accessories, to represent a phase of everyday life, or a scene in a poem or story, and then accurately copied by the camera. Such work is only a travesty of *genre*. Perhaps we may take a valuable hint in this connection from Mr. Hollinger's portrait practice, and not attempt to force our models into a preconceived plan; to study



composition more, but to compose less. A picture does not wholly consist in composition, lines, masses or tones; a *genre* picture, especially, depends for its success on sentiment, on human interest; elements which vanish into thin air before the consciousness of the conventionally posed model. Mr. Hollinger therefore advises us to study what we want, not so much to insist on having it, as to know how to wait for the effect to appear naturally, when we may seize the opportunity to record it without delay. And the instruments of photography, the cameras, plates and shutters, are now such obedient servants in recording fleeting impressions that the painter's brush and the etcher's needle are slow and clumsy in comparison. Stieglitz's "Hour of Prayer," "Waiting for the Boats" and "Gossip," all studies of the fisher life at Katwyk, could never have been made by arrangement and posing without sacrificing all the naturalness for which they are justly famed. They were not composed, though they are good compositions. The photographer sought favorable conditions for securing a certain scene in everyday life occupying but an instant of time, waited for hours in patience and confidence, and when the favorable moment arrived had the wisdom to expose a sensitive plate a fraction of a second to realize it. A painter might wait just as long to observe the same event and, impressing it upon his memory, try to reproduce it by the help of sketches and studies made afterward. For such *genre* scenes, however, photography has a peculiar advantage over the slower and less responsive instruments of painting. But whatever the method the photographer adopts in his efforts to suggest the idyls of real life, there is one thing indispensable to success: whether he awaits till the actual scene adjusts itself to the essential feature of his conception, or whether he disposes his subjects and accessories in harmony with a carefully thought out design, all traces of his preliminary steps and arrangements must be suppressed, or the picture will be a failure. An eminent artist has told us that "a painting is finished when all the means of its production have vanished from the canvas." And we may understand Whistler to mean by this, not only that paint is to cease to be paint and commence to be nature's colors, or that brush marks are to develop into imitative textures, but that all the artifices employed to present his thoughts must be buried out of sight. For that art is best which best conceals art. Apply this principle to photography, and we may produce a picture of the home, the town or the farm, in which the figures appear absorbed in their own affairs and not conscious of the camera; in which the accessories do not suggest the belongings of a studio, and above all, in which the technical methods are not in evidence. Such a result may be called a perfect *genre* picture. To any attempt coming short of this perfection the designation of "study" may be given; and if we recognize that a study is simply a means to an end, and not the end itself; is a preparation for a picture and not yet a picture; we may decide that its proper destination is the portfolio and not the wall of an exhibition room.

WILLIAM M. MURRAY.



This is the last number of "Camera Notes," Volume II. Renew your subscriptions before we close our lists. The edition of this publication is strictly limited.



## Mr. W. M. Hollinger on Photographic Portraiture.

The announcement that Mr. Hollinger would lecture on portraiture, which his recent exhibition at the club rooms had demonstrated was a subject he was peculiarly qualified to elucidate, drew a large audience to the regular meeting on November 8, notwithstanding the fact that it was the night of a very exciting gubernatorial election. The lecture was in the form of a familiar talk, and we regret that we cannot reproduce it in Mr. Hollinger's own language, though even a verbatim report might fall far short of conveying the meaning of such congenial colloquial discourse. No one who saw the lecturer on this occasion would have guessed that he was a veteran of more than a quarter of a century, but Mr. Hollinger began by saying he had been a professional portrait photographer for twenty-seven years, only the last two of which had been spent in New York. He confessed, moreover, that it had taken him nearly the whole of this long experience to find out what a portrait really ought to be. He paid the amateurs a high compliment by asserting that it was the observation of their work, and the consideration of the ideas advanced by them, that had induced him to discard nearly all the appointments of the professional studio, and to put himself on the same plane with them in the adoption of his present photographic methods. We might think this statement gross "flattery" were not there one amateur, at least, living in Mr. Hollinger's native town, whose precepts and practice any professional might profitably follow.\* Whatever the source of this inspiration, however, it is certain that becoming disgusted with the ephemeral character of conventional studio work (for he observed that no matter how good his portraits appeared at first sight, in a few years they were out of date and uninteresting even as a likeness) he set himself diligently to inquire—"What is a picture? Why is it that a portrait by one of the old masters is esteemed to-day even more highly than when its subject lived on the earth, and his hat and cloak were in the latest fashion of the time? Why cannot I make my portraits so that they, too, will endure into succeeding generations?" So Mr. Hollinger went into the art galleries and studied what he saw there. He found that the pictures that attracted universal attention were those that not only exhibited design, purpose, nice lines, forms, masses, color, action; but beyond all these conveyed something better still, which he took to be—sentiment; and that the deeper the sentiment, the greater the interest to every member of the human family; so that while the picture would please the sculptor, the painter and the architect, by appealing to the intellect, it would please the masses more by appealing to their hearts. He went on searching the good qualities which go to make up a picture, taking note, also, of the bad features which must be eliminated before it can be a true and lasting work of art. And this is the lesson he learned and which he would teach to every aspiring student of portrait photography. It is required of a portrait, first of all, that it be truthful; it must be a *likeness*, for that is

\* Mr. J. M. Appleton, of Dayton, Ohio, whose beautiful series of portraits was deservedly medaled at the late American Institute Exhibition.



the primary object of all portraiture. It should express sentiment, for feeling is the quality which makes it of interest to other people than the subject. It should conform to the principles of art; so as to appeal in its design and execution to the higher intelligence of humanity. It should, finally, possess individuality, to mark the fact that it owes its existence to a man and not to a machine. These are the properties it must have; but there are other things that should be conspicuous, as it were, by their absence. Truthfulness is essential to a picture; but its truth must not be a slavish imitation of nature. It must have sentiment; but the sentiment must not degenerate into sameness. It must have art; but its art must not be commonplace. It must have individuality; but its individuality must not be merely a mannerism. So that a perfect picture, or a perfect portrait, is made up of a number of positive and negative elements, gathered together in harmonious union: to speak mathematically, it is an algebraic sum of the *plus* quantities, truth, sentiment, art, individuality, and the *minus* quantities, servile imitation, sameness, commonplaceness, mannerism.

In enlarging on these ideas Mr. Hollinger gave the audience many valuable thoughts and hints, and especially drew attention to the psychological truth, that every human being, young or old, has a beauty peculiar to himself—a soul—and that it is the mission of the portrait painter and the portrait photographer to find that soul and express its beauty in his picture: that this soul makes its appearance in proportion as the model thaws out of his consciousness; and therefore much depends upon the tact and ability of the artist, whose mood and conduct is but too apt to be reflected in the expression of his sitter as in a mirror. That is, if you want your portrait work to look pleasant, it is necessary to be sweet and pleasant yourself. From the art standpoint Mr. Hollinger spoke of composition and its importance, but, at the same time, uttered a caution against trying to make one's picture fit a plan; instancing the folly of placing subjects in the midst of elaborate settings and forcing them into acting a part. He said, Do not be too anxious to make compositions. Know what you want, and knowing that, wait patiently; keep your eyes open for effects as they happen, and then record them without delay. The lecture closed with an earnest plea for individuality, to which end he exhorted his hearers to study continually the works of the masters, not to imitate those works but to emulate them; to think art thoughts; to put themselves in the mood to do high and great things; and then, when in addition to truth, and sentiment, and art, they endowed their picture with some of the noble part of themselves, they could sign their names to the work in the consciousness that it was not a weak echo of Rembrandt or Reynolds or Vandyke, but yet something to be treasured by the world in times to come, done by the modern and original artist, Brown, or Jones, or Robinson. W. M. M.





## As the World Views Us.

"We have before now had occasion to refer to CAMERA NOTES as a production in which the possession of a highly cultivated artistic taste is manifested by those upon whom the superintendence of its publication devolves. The receipt of the January number gives us the opportunity of noting that the high standard of excellence initially set up has been steadily kept in view. CAMERA NOTES may without hesitation be termed the best publication of its kind—no other society in the world sends out such a delightful and informative organ. Bound in a tasteful stiff green cover, printing, paper, and illustrations are all of the best. The present number contains four whole page photogravures and several half-tone reproductions, both kinds of pictures being wonderfully good. \* \* \* We advise all who would like to see one of the most artistic photographic publications that have come before us to obtain a sight of CAMERA NOTES.—*British Journal of Photography*.

January 20, 1899.



"We have before spoken highly, but by no means too highly, of the official organ of the Camera Club of New York, U. S. A., which is issued under the above title, and we learn from the present issue, which is before us, that we are not alone in valuing this journal so highly. It is issued quarterly, the price per copy being fifty cents, or the subscription price is two dollars per year, and now the price of the first volume has gone up 'in the open market' to seven dollars, and the funny part of it is that it is worth it."—*The Photographic News* (London).

February 3, 1899.

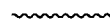


\* \* \* "YOUR CAMERA NOTES gives me a quarterly fit of envy and discontent. Strange we cannot do this kind of thing in this country."

A. HORSLEY HINTON,

*Editor Amateur Photographer* (London).

December 7, 1898.

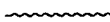


\* \* \* "The last number of CAMERA NOTES is grand. You are putting us all in the background."

DR. JOHN NICOL,

*Editor American Amateur Photographer*.

December 20, 1898.



\* \* \* "You certainly have the most charming photographic publication printed anywhere in the world."

W. I. LINCOLN ADAMS,

*President of the Photographic Times Publishing Company*.

December 16, 1898.





NIAGARA FALLS

By Wm. D. Murphy







## Exhibitions and Competitions.

### An Important Exhibition in Munich.

Munich, the accepted art center of Germany, has also fallen into line. During the months of November and December, the "Sezession," the most influential art society in Germany, which has revolutionized German art in the past ten years, opened its doors to pictorial photography as an art, having invited about fifty photographers from the various parts of the globe to exhibit their choicest works. It was the first photographic exhibition ever held in Munich, and naturally Mr. Matthies-Masuren, himself a well-known painter and photographer, who was in charge of the exhibition, had a splendid opportunity to get together an exceptionally fine collection of pictures. The exhibition created a sensation amongst the artists and art loving public, and is said to have been the topic of discussion for many days. The press, with the usual German thoroughness, so unknown in art matters in the United States, took up the question most seriously and reviewed the pictures with the same care and thought as they did the paintings, statuary, etc. Pictorial photography is certainly having its innings, and it is sad to think that the New York artists are still too conservative to take the initiative in holding an exhibition of photographs under their auspices in this city.

The pictures by Craig Annan, Henneberg, Watzek, Kuehn, Stieglitz and Demachy are said to have been the attractions of the exhibition, according to the various reports. Mr. Stieglitz was the only American invited to exhibit, and was represented by nine of his very best pictures: "Mending Nets," which was recently sold for eighty-five dollars; "Scurrying Home," "Winter, Fifth Avenue," "A Wet Day on the Boulevard," "Katwyk Dunes," "Reflections, Night," "Snow, a Foreground Study," "Gossip," "Katwyk," and "A Decorative Panel."

At the recent Hackney Exhibition Mr. W. A. Fraser's "A Wet Night, Columbus Circle," was awarded the silver medal in the Champion class. The gold medal was withheld.

### The Two Championship Cups of the "Camera Club."

The two competitions having failed to receive any entries in the year 1898, the Board of Trustees adopted the following resolution on December 13, 1898:

WHEREAS, The two championship cups known as "The Lantern Slide Champion Cup" and "The Presidential Print Prize" are now in the hands of the trustees without claimants for the current year; and

WHEREAS, It is desirable to keep alive the spirit of competition for excellence in photographic work;

*Resolved*, That with the consent of the donors of said cups, new competitions are hereby opened under the following conditions:

First. Open to all members of The Camera Club.

Second. Competitions shall be held in March and November, 1899, and thereafter in the months of May and November of each year.

Third. Entries shall close and exhibits be delivered at the Club rooms to the Secretary on the first days of the months named.

Fourth. Six slides, or three prints, shall constitute a complete entry, and shall be solely the work of the exhibitor. No picture that has won a prize in any photo contest prior to the date of the preceding competition of this series, shall be eligible for entry.

Fifth. All prints and slides shall be exhibited and publicly judged in the Club rooms.

Sixth. Awards shall be announced by the Judges at the regular meeting of the Club in each of the months specified.

Seventh. The name of the winner in each competition shall be engraved on the respective cup, which shall remain in his or her possession from the date of the award until the date of the next semi-annual competition; but if any competitor wins a cup three times (including competitions of 1897) it shall become his personal property.

Eighth. The winning set of prints or slides shall become the property of the Club.

Ninth. Each competition shall be held under the direction of a Board of three Judges, to be appointed by the Trustees, and the decision of said Judges shall be final.

Tenth. Slides and prints shall be judged on a basis of fifty per cent. for "Art" and fifty for "Technique."



## Proceedings.

A special meeting was held Tuesday evening, November 29, at which a lecture on Photographic Printing was delivered by Ferdinand Stark, accompanied by a practical demonstration of the Carbon Process. In order to afford our lady members an opportunity to become familiar with this beautiful printing method a special demonstration of the working of the Carbon Process was provided for them and was entertainingly conducted by Miss E. C. Hausmann. Mr. Stark is one of our club members and practices photography as a profession. The old idea that amateurs and professionals cannot dwell together in brotherly unity has been long since exploded, and the assistance we have received from time to time from the professionals who have joined our ranks, Cromwell, Moreno, McKecknie, and Stark, has abundantly demonstrated the value of association with them. On the other hand, they have repeatedly declared that the improvement was mutual, and that they have been benefited by contact with progressive amateurs. In matters of science and art, at least, we are all working in the same field. Mr. Stark's very interesting demonstration was attended by a large number of our club members and their friends. The lecture was designed to be a continuation of the series of elementary and practical exhibitions so happily inaugurated last season by the papers on "Apparatus," by President Murphy; "Choice of Subject," by Prof. Elmendorf; and "Development," by Wm. M. Murray.

\* \* \*

At a regular meeting of the club held Tuesday evening, December 13, President Murphy in the chair, several amendments to the constitution were prepared, the most important of which was a section limiting the number of active members. It has been deemed advisable to take this action not only to stimulate accessions to membership up to the limit number and to discourage resignations from trifling causes, but to secure to our resident members the more comfortable enjoyment of the use of the photographic apparatus in the club rooms. Abundant as are the facilities afforded in our commodious quarters and studios, they have been at times severely taxed by the recent large accessions to membership. The proposed change will, therefore, probably

be a popular one. At this meeting the Print Committee announced the opening of the exhibition of "Studies of Wild Animals in their Native Haunts," by Messrs. Carlin and Brownell, a review of which will be found elsewhere.

A paper on the subject of "Genre" was read by William M. Murray, and is published in full in the present number of CAMERA NOTES.

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During the month of December two special illustrated lectures were given in the club rooms and were much enjoyed by the large audiences present. The first of these was delivered by Mr. Burr W. McIntosh, on Thursday evening, December 22, and was entitled "The Cuban War—The Little I Saw of It." The lantern slide illustrations, which demonstrated the important part played by photography in the record of the events of the late war, were all made by Mr. McIntosh from negatives taken on the spot.

The other entertainment was a lecture on "The Cities of the Baltic," by Mr. Gilbert Ray Hawes, which were colloquially described in his own original style, accompanied by numerous illustrations, interesting, especially, for their avoidance of the hackneyed features of ordinary tourists' observations.

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At the regular meeting held Tuesday evening, January 10, an exhibition of prints by the Postal Photographic Club was inaugurated by the Print Committee.

A new deed of gift for the two Champion Cups, with rules for the competitors of 1899, was announced by the Board of Trustees. A copy of the new conditions will be found on another page.

The Board of Trustees also invited gifts of slides and prints from the members, which donations will be sold for the benefit of the club, if delivered before February 20th.

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The Wednesday Test Nights have been regularly held and have been well attended, in spite of the fact that there has been a gradually waning of enthusiasm in lantern slide making among our members this season. The most active workers have been Messrs. Beeby, Agnew, Scott, Montant



and Young, who have presented slides for criticism frequently since last autumn. Of these Mr. Beeby has shown the greatest progress, and in the matter of technique alone has placed himself in the front rank of American lantern slide makers. Some of his street scenes, especially those showing mist and fog effects, have been characterized, also, by a high order of artistic excellence. Mr. Stieglitz and Mr. Frazer have done comparatively little work this season in lantern slides; the former, however, has lately found time, amid his absorbing editorial duties, to commence a series of typical portraits, including exquisite reproductions from the work of the great paint-

ers, as well as original examples by photography, that will be very valuable from an educational as well as aesthetic point of view. Mr. Frazer has abandoned lantern slides for a while to take up work in bromide printing. How successful he has been in this new field may be seen in our lists of prize winners in the various photographic competitions. The increasing number of visitors at the Test Nights has rendered it necessary to provide something for their visual entertainment nearly every week, and the collections of Messrs. Murphy, Frazer, Stieglitz and Berg have several times been laid under contribution for what has come to be styled "Request Exhibitions."



## Miss Frances B. Johnston's Prints.

(Exhibited November 9 to 26.)

If Miss Johnston be not endowed with that erratic and uncertain gift called genius, her works, as shown in the collection of prints exhibited at the Camera Club, give evidence at least of the possession of a high order of talent, together with that infinite capacity for taking pains which even some geniuses declare is the sole reason of their elevation above the common run of humanity. The most noticeable feature of Miss Johnston's pictures is the remarkable evenness of the work. Here are portraits covering a wide range of undertaking, young men and maidens, old men and children; yet in all of these is to be observed an earnest endeavor to express the character of the subject, and the execution of the purpose is accomplished with the address of an artist well versed in the technical methods of photography as well as possessing a tender sympathy for the higher claims of art. Miss Johnston has been a professional photographer for several years, and consequently most of her exhibit is portraiture, even the *genre* studies, of which there are several examples, coming under the same classification, strictly speaking, for they include portraits of figures represented as types of character as distinguished from portraits of particular individuals. "The Artist" is probably one of the most pleasing of these, a study showing Madame Parrhasius, in the studio, gazing forgetfully upon her canvas. The ideal note of the picture is artistically struck and maintained by placing all the tones in a high register; the shadows being indicated with such delicacy that, while the forms are sufficiently suggested, a dreamy poetic haze seems to pervade the whole scene. Another study, two Greek girls, seated in classical pose, one reading a rather modern-looking volume, does not explain its right of artistic existence quite so well; but as an example of decorative design, which might be appropriate to book illustration, the picture may be considered as showing refinement of line and dignity of conception beyond the ordinary. "The Sphinx," in which the face and form of the model are seen through the fabric of a silken veil, is an interesting study with an art motive, exhibiting at the same time a *tour de force* in the rendering of diaphanous drapery, which is repeated with more or less success in several other essays, as in "The Lady of the Veil," "Chrysanthemum," and "The Lady of the Fan." A "Portrait of a Young Girl," apparently taken against the strong light of a window, also marks the accomplishment of an exceedingly difficult photographic feat, but in this instance no serious artistic purpose seems to be served. "La Cigarette" is one of eight studies from the same model, all of which are tributes to the sympathetic aid afforded by a beautiful subject, whose every presentment exhibits the repose that seems to be her own inherited gift no less than a reflection of the mood and confidence of the artist. A more youthful model is also several times portrayed, with various studio devices for creating a fanciful interest, such as posing against placques or crowned with the large hats of the period. Of these



the best is "A Gainsborough Girl," the subject of one of the photogravures in the present number of *CAMERA NOTES*. But it is in the portraiture, pure and simple, that Miss Johnston's talent is most happily displayed; and it is to her credit as an artist that, practicing her profession in the giddy whirl of fashionable Washington, she has maintained her own individuality so well, where there must be considerable temptation to yield to the prevalent demand for portraits of expensive costumes and luxurious accessories rather than characteristic pictures of men and women. In certain examples of her exhibit, may be seen a slight concession to fashion in the brilliant contrasts of a showy print accentuating the adornments of some society belle; but, as a rule, Miss Johnston paints her portraits in quiet and subdued tones, and while presenting the principal features in her compositions with due appreciation of artistic values, leaves a comfortable impression on the beholder by her apparent possession of large reserve force.

WM. M. MURRAY.

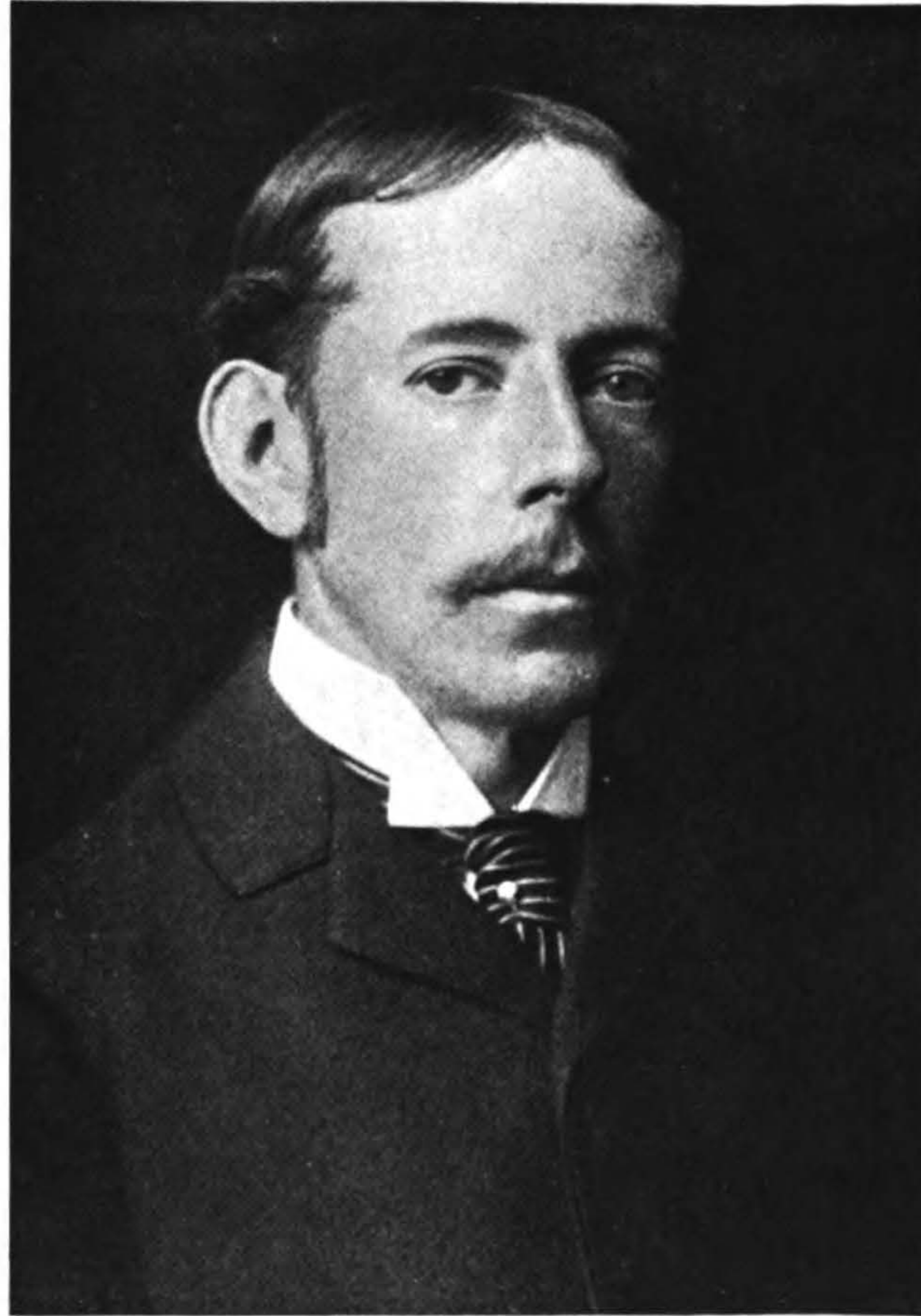
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### Miss Zaida Ben-Yusuf's Exhibition.

(November 9 to 26.)

William Hunt was accustomed to say to his pupils in painting "You want a picture to seize you as forcibly as if a man seized you by the shoulder." Miss Ben-Yusuf goes a step beyond this in her photographic pictures, for some of them make you feel as if you had not only been seized by the shoulder but had also received a violent blow on the proboscis or the solar plexus. She evidently inclines to Gounod's ideas as to the purpose of artistic effect: "Ce qu'on veut par-dessus tout, ce n'est pas émouvoir, persuader, convaincre, éclairer, non; c'est frapper, surprendre, éblouir. A ce jeu, on brille parfois, on s'éteint toujours." This may be seen even in her quietest successes, as in the picture entitled simply "A Study," in which a single female figure, with face in deep shadow, exhibits her bangled wrist in an exaggerated, almost grotesque, pose; the tips of the fingers lightly resting on a table close to the plane of the picture. A note of subordinate but ancillary value is the light falling upon the bare shoulders, which adds a richness to the quality of the picture like the upper partials in the tones of a violin. The head of the figure is seen in relief against a print hung on the wall of the room, and there is a confusion of the outline of the face with the rectangular form of the engraving or photograph within its broad white border. We have heard this marring defect praised as one of the beauties of the work, but there is little doubt that it was an accident caused by the carelessness of the photographer while intent on more important things, and does not form part of the *study* which is the avowed purpose of the picture. The "Musician" represents a fair guitarist playing from an ancient manuscript, posed in a picturesque but physically very uncomfortable attitude; the eyes particularly being subjected to a strain that will render the services of an expert oculist necessary at no distant date. But this picture, as the other, charms from its daring originality, and strikingly exhibits Miss Ben-Yusuf's most marked characteristic. She is nothing if not original. It does not content her to stick to any beaten path or to pay attention to warnings against danger placed along the highway of photography. She resembles some of those uneasy spirits who sometimes join a party for a country walk and keep you continually on pins and needles by jumping into the woods, or stalking across forbidden grounds regardless of man-traps and spring guns, and who are sure to bring to your attention some new plant or fruit or bird or animal that would otherwise escape your eyes. Some of the results of your rambling may be unsatisfactory; the plants may prove to be noxious, the mushrooms turn out poisonous toadstools, while the birds are as likely to be mud-hens as herons, but such people make you see and know new and interesting things by forcing them on your notice. And without the plagues of these restless souls our walks in life would be uneventful, commonplace, perfunctory "constitutionals." Such a genius is Miss Ben-Yusuf. She does not believe in rules and does not care what the photographic, or any other graphic, Mrs. Grundy says about art or effect, composition or technique. As for what *Mr. Grundy* says, we may shrewdly infer she cares still less. It is evident from her photographs that she aims at the picturesque in all her efforts, whether the subject be a *genre* study, a realization of some ideal type of character, or a portrait that is required to





PORTRAIT OF WILLIAM D. MURPHY  
PRESIDENT OF THE CAMERA CLUB

By W. M. Hollinger







be a likeness of the sitter. There is no doubt that she generally attains her aim, even if in doing so she sacrifices something of the organic unity which is regarded by academic authorities as essential to the success of a perfect work of art. She does not walk toward the goal, but runs; and the running resembles a mad steeple-chase rather than the graceful locomotion of Atalanta. She rushes for the picturesque as if it were a five-barred gate; and when she lands on the other side, as she is quite likely to do, the top bar will be found to be badly damaged, if indeed the whole obstruction is not knocked down. If it were not for the seriousness of purpose, which is evident even in her most bizarre attempts, we might say that she preferred to embody the picturesque by presenting the grotesque. At any rate, the dramatic element which contributes to the pictorial effect in several of her *genre* studies occasionally becomes stagey, as seen in "Inspiration," a girl gazing rapturously at an armored manikin (or an Indian idol); in the mock tragedy pose of "The Peacock's Plumage," and even to some extent in the smirk of the girl reading (*vide* study entitled "The Book," CAMERA NOTES, Vol. II, No. I, p. 7) perhaps the most successful of all her pictures. But these studies, in spite of all their faults, and they are full of them, possess a peculiar attraction. They are the production of a remarkable individuality; they draw the eye and command our admiration, and would do so even if they were placed in company with thousands of pictures which conform obediently but servilely to the conventional canons of the schools.

Miss Ben-Yusuf's portraits have many of the merits of her *genre* subjects. There is, indeed, some tendency in these to eccentric pose which even the desire to achieve the picturesque may not justify, but some of the examples in which the sitters are well known people undoubtedly present strongly characteristic likenesses. The intention of some of them is happier than the execution. The otherwise admirable portrait of Augustin Daly is marred by the unequal lighting. Mr. Daly's record has shown him to be a man of no ordinary versatility, but by the preponderance of light coming from the right of the picture he appears, in this edition of him, a very one-sided individual. Anthony Hope, too, in both the portraits of him, is shown with a strong light shining on the top of his head. We may give the photographer credit for wishing to convey the idea that the qualities of his intellect outshine all the attractions of his person. The irreverent critic, however, is likely to think that she has exhibited him rather as an early victim to the worst stage of phalacroisis, waiting anxiously for an interview with the Sutherland Sisters or the Northerland Brothers. But the "Portrait of Virginia Earle" is a happy realization of youthful innocence and unconscious *naïveté*, and possesses elements which will make it prized *as a picture* long after the original has passed away and the fashions of earthly garments shall have utterly changed. When we remember that the subject of this is a sprightly little actress bubbling over with vivacity, the repose of this beautiful portrait study is a silent witness of the fascinating address of the photographer, since, as Hollinger has reminded us, the expression of a portrait is generally a reflex of the mood of the artist. And, in the picture of Miss Ben-Yusuf herself, in walking costume, we see another proof of her cleverness, in making a portrait from in front of, instead of from behind, the camera. No trace of any task, however, is seen in the jaunty air and pose of the charming subject, who appears before us scintillating with all the qualities of mind and person represented by the much abused French word—*chic*.

Not all of the portraits are as successful as these, and some of them are positively amateurish. Much as Miss Ben-Yusuf has gained in individuality—a valuable quality in art—by the disregard of conventional rules, we cannot but believe that she has suffered in technique by her daring independence. In design we may with advantage be entirely original; but in the execution of design we may learn much from the experience of others. A little study of the laws of light, for instance, would have demonstrated the *unwisdom* of trying to make a picture of a man playing the piano, with not much more illumination than is afforded by the flash of a parlor match in a dark room. "A Lamp Light Effect" is also a failure from the same erroneous estimation of the relative powers of the illuminants. The latter effort conveys the suggestion of a delightful picture, but it is utterly spoiled by the careless execution. In "A Portrait of a Lady" the reflection of light from the shiny surface of the cornea of one optic of the sitter, while the other is in deep shadow, suggests that the lady is afflicted with a glass eye. These are only a



few instances of the errors caused by a willful disregard of the elementary rules of photographic art and are most noticeable when viewing the pictures at close range. At the distance of the opposite side of the exhibition room, say 20 or 25 feet, a new fault appears in a majority of the prints, a disagreeable spotty effect, resulting from a want of attention to the massing of light and shade. To secure a pleasing *chiaro-oscuro*, an artist spends half his time, when painting a picture, in walking back from his work to observe the effect at a distance. Unless the whole world becomes hopelessly myopic, no painter can afford to ignore the fact that a picture on the wall is judged most frequently from a distance and not close at hand. He aims, therefore, at securing a good general effect, or an effect in mass, first of all, and after that paints the details of his subject. A photographer must recognize the same principles as the painter in this particular, or his work will be regarded as deficient in artistic value by people of normal eyesight.

Considering the collection as a whole, from this point of view (across the room), the strong individual characteristics of the several pictures appear to interfere sadly with the general harmony. Miss Ben-Yusuf was her own hanging committee, and it would seem that her judgment of exhibition effect is not equal to her sense of the picturesque. Here and there is a work singing its little melody with a quaint originality that only native genius can inspire, while all around are pictures with clashing and shrieking tones, suggesting the cacophony of a great orchestra tuning up for a nervous conductor. Melody sometimes laughs at rules, it is a natural gift; but harmony is a natural gift embellished and enriched by art, and must recognize the canons of art. No doubt all these things are apparent to Miss Ben-Yusuf herself, now that her prints have been grouped together on the walls of an exhibition room. She is a young woman of remarkable promise, and when her uncommon heritage of natural talent is joined to the experience of some years of practice in her newly adopted profession, she will take her place in the art world in the region where it is said there is always room for one more—near the top.

WM. M. MURRAY.



## The Carlin-Brownell Naturalistic Portraits of Animals, Birds and Reptiles.

In an entertaining article, published, with illustrations, in Vol. II., No. 2, CAMERA NOTES, Mr. W. E. Carlin gave some account of the apparatus and methods he employed in photographing wild animals and birds in their native haunts. The collection of 110 prints exhibited in the club rooms Dec. 14 to 20 was selected from the results of about three years' work in the same field by Mr. Carlin and Mr. Leverett W. Brownell, both well-known members of the Camera Club; and although this is yet only the nucleus of what promises to be a very valuable addition to the history of American fauna, it is already a monument to the prodigious watching, patience, and labor of these enthusiastic young men. While some of the pictures of deer with mountain and lake backgrounds are not without a certain artistic value, the physical difficulties in the way of successfully photographing timorous animals and birds in their native fastnesses, naturally precluded any studied preparations to obtain pictorial effects. The demands on technical accomplishments and skill in the use of varied photographic apparatus are, on the other hand, very considerable in this work. An intimate acquaintance with the mysteries of focusing large lenses at different distances, mechanical ingenuity in the adaptation of specially devised obturators, and the ability to quickly take advantage of sudden opportunities, are no less indispensable than a knowledge of the animal kingdom and the haunts and habits of things creeping innumerable, both small and great beasts. One is apt to enter this field in the ardent pursuit of the pleasures of sport and to work in it afterward with the keener interest of the enthusiastic naturalist. Thus, Mr. Carlin commenced photographing wild game while on a two years' shooting trip in the Bitter Root Mountains of the far Northwest. To-day he is more ambitious to bag his quarry by the click of the shutter than by the pull of a trigger. The man who would spend a month in obtaining a picture of the Rocky Mountain pika (that strange little animal that makes hay for his winter use



like any farmer), focusing on his favorite working places, watching for his erratic appearances at a distance, operating the shutter through fifty feet of pneumatic tubing, is likely to take less and less interest in the death of a deer, and to leave to other and grosser minded sportsmen the task of supplying the hunter's camp with meat. And judging by what we know of the shyness and timidity of the more familiar examples in Messrs. Carlin and Brownell's rather extensive list, the chipmunks and squirrels, the various members of the deer tribe and the common kinds of song-birds, some idea may be formed of the difficulties of obtaining naturalistic pictures of the lynx and the weasel, the raccoon and opossum, the grouse, the quail and the plover. Nor must a word of commendation be omitted for the coolness and courage which were necessary to attend to the manipulation of any kind of camera while in the vicinity of a large and lively specimen of the deadly Florida mocassin, coiled and ready to strike. Probably this is a subject most properly rendered by the higher powers of the telephoto lens. And, as it is frequently necessary, in photographing wild animal life, to obtain a large image of a small sized object situated at a distance, the use of the telephoto lens would seem to be particularly adapted to most of the requirements. But its narrow field of view, its poor illumination, its incapacity for rapid focusing, and especially its liability to unsteady the light and portable cameras used in this kind of field work, render its employment often out of the question. A lens of medium length of focus, say 14 to 16 inches, used in a small but very rigid camera, is much more serviceable. The production of a large image may sometimes, with advantage, be relegated to a subsequent operation, provided that a distinct and detailed small image be originally obtained. A considerable number of Messrs. Carlin and Brownell's prints were made by enlargement of the original negatives. These magnifications, whether produced by projection on bromide paper or printed in platinum or carbon from an enlarged negative, are, as shown in the exhibition under consideration, hardly to be distinguished from large direct work. And whatever of artistic merit is displayed in these pictures appears most prominently in the tasteful presentation of the various subjects, the printing medium being appropriately and becomingly chosen to set forth the characteristic texture and color values of the fur or plumage or skin. The accessories, too, in most cases have been kept in proper subordination. An instructive feature of the collection was the effort to show something more than the mere likeness of the subjects, by exhibiting them in action or under circumstances illustrating, as far as possible, their individual and peculiar habits; for example, "Hawk Eating a Young Bird;" "Night-hawk, Asleep, Guarding her Egg;" "Opossum Eating a Crab;" "Young Ruffed Grouse Roosting Asleep during a Rainstorm;" "Young of Richardson's Grouse, Hidden by Mother when Disturbed," etc. In short, throughout this interesting series of records of natural history may be recognized the effort to present, primarily, the faithful rendering of the truths and facts of the animal kingdom, at once interesting to the sportsman, satisfying to the naturalist and attractive to the lover of the picturesque. Messrs. Carlin and Brownell have likewise performed a noteworthy service to their fellow members of the Camera Club, in demonstrating and exemplifying, in so happy a manner, the possibilities of this novel and most fertile field of scientific and didactic photography.

W. M. M.



## The Postal Photographic Club Prints.

(Exhibited at the Camera Club, January 11 to 28.)

The Postal Photographic Club is, as set forth in the catalogue of its 1898 exhibition, "an association of amateur photographers, living in different cities, who, each month, contribute prints to an album for circulation among the members, together with a note book, for criticisms and comments." One can scarcely conceive of a better scheme for mutual improvement in the art and technique of photography than this simple plan for the interchange of ideas among those separated by distance but near to each other in their zeal for advancement. Even the regularly organized camera clubs in the larger cities, with all their advantages of superbly appointed quarters and large membership, may not



entirely supply the communion of thought and work so necessary to progress that is afforded by this inexpensive expedient of exchanging prints by post. There is some danger, however, of the note book for criticism and comments, if written entirely by those whose prints are going the rounds, becoming the record of bids for praise, rather than the honest expression of opinion. The club would soon develop into a mere mutual-admiration society in such a case, and die a natural death. That the Postal Photographic Club has been in healthy condition for over ten years, and has been officered by some of the most eminent names in amateur circles during that period would seem to indicate that it has not yet fallen from grace in this respect. Among the twenty-one contributors to the present collections are several who exhibit considerable promise and while their productions are still somewhat crude, it is possible to discern in many of them a strong effort to realize ideas that are struggling for expression. And it would seem as if the circle of communication of this modest little club was hardly large enough, as yet, to keep its members in touch with what is going on in the photographic world. In the mere matter of presentation the makers of the prints have shown a strange ignorance of the revelations afforded by the famous exhibitions of the last two years. They have heard of Rembrandt mounts, however, and nearly all the pictures are displayed on these diagonally shaded boards. The effect on the visitor to our gallery, between January 11 and 28, was to give him the feeling that he must have had "the sun very bad in his eyes last night." However, as it was originally contemplated to place these prints in an album and it was not expected that they would be placed in juxtaposition on an exhibition wall, this fault may be put among the accidents. Quite an original mounting was shown in the series of fourteen landscapes by C. H. Prentiss, of Holyoke; all carbon prints, brown pigment, mounted on heavy Whatman paper. They resembled sepia wash drawings and were admirably adapted for book illustrations: at anything but close range, however, they appeared to disadvantage, the contrasts being harsh and disagreeable. Miss Louise M. Hill, of Boston, exhibited several small landscapes in which considerable artistic feeling was shown. Miss Sarah J. Eddy, of Providence, in a dozen attempts at picture making, revealed the fact that she is blessed with a most exuberant fancy, though she is hampered in presenting her imaginings by very inadequate powers of execution. She undoubtedly possesses an artistic temperament and has more than once proved that she is strong enough to gain awards in open competitions, but many of her pictures show a singular carelessness to details, such as the marring halation in two of the prints in this collection. George Timmins showed four landscape studies, refined in execution and presentation, as might be expected from the collector of the world's most famous photographs. Albert J. Le Breton, the president of the Postal Club, exhibited several meritorious figure studies and one landscape, "The Noontide Hour," in which the tonality of the scene was beautifully rendered though the title can hardly be said to be realized.

Throughout the exhibition there were many indications of talent, that with proper cultivation could be made to yield far higher results than shown in this year's offering. If the present collection were the production of 1888, the year that the Postal Photographic Club was reorganized, it might be regarded as an evidence of the progress of the times, but in the light of the present year and the revelation made by the Kodak Exposition of 1898, it is just about ten years behind the age. We advise the members of the Postal Club to keep up their organization. The idea is a good one and there is no reason why an up-to-date collection may not be gathered and shown next year. We notice among the membership people living in New York, Boston and Washington. Great cities have been aptly termed, "nurseries of the arts,"

"In which they flourish most; where, in the beams  
Of warm encouragement, and in the eye  
Of public note, they reach their perfect size."

And it is to the members enjoying metropolitan advantages, such as the art galleries, the great libraries and especially the camera clubs, with their closer affiliations and richer privileges, that the Postal Photographic Club may look, in future, to render its albums and exhibitions worthy records of the advancement of photography in the latter end of the nineteenth century.

W. M. M.





MOTHER AND CHILD

Reproduced from a Platinotype

By Gertrude Käsebier







## The Second Annual Dinner.



W. E. Carlin.

THE second annual dinner of the Camera Club was celebrated with due solemnity and pomp on the evening of December third; the scene of this historic occurrence being "The Arena," where Herr Muschenheim distinguished himself by providing a menu, varied and excellent, for seventy-five covers. The souvenir menus were an attractive feature of the occasion, as each one included an original print by a member of the club. Each guest received one, but certain gentlemen who successfully wooed the Goddess of Fortune bore home more substantial keepsakes in the five framed pictures for which lots were drawn at the conclusion of the meal.

These pictures were donated by their makers: "The Sentinel," Yosemite, William D. Murphy; "Grapes," William J. Cassard; "Odalisque," Charles I. Berg; "The Old Mill," Alfred Stieglitz; "Wet Night in Columbus Circle," William A. Fraser: and were allotted in the order named to Messrs. Chas. G. Marsh, E. H. Wiswell, H. B. Machen, W.H. Harris, J. Johnston.

By a strange freak of fate three of the five pictures fell to gentlemen who were not members of the club, though the relative proportion of guests and members present was something like one to five.

When the cigars had been well lighted, President Murphy, who acted as toastmaster, opened the oratorical ball with a speech that skipped from topic to topic with agility, embraced some real antiques in the humorous line, touched the harp lightly on patriotic chords and glided safely over the thin ice of the vexed question as to what constitutes art in photography.

Then some more or less authentic telegrams were read as coming from the elect of the earth in various climes, which revealed a marvelous familiarity on the part of the senders with the intricacies of life in the inner circles of the club.



A few specimens are herewith introduced, but must lose point in the absence of the accompaniment of jolly laughter with which each was originally received:

PHILADELPHIA, Dec. 3, 1898.

WM. D. MURPHY, The Camera Club, New York.

Send us some of your prints for next salon; anything will do.

SECRETARY PHILADELPHIA SALON.

DEVIL'S ISLAND, Dec. 3.

ALFRED STIEGLITZ, New York.

CAMERA NOTES is my only comfort in captivity. Renew subscription and send bill to President Faure.

DREYFUS.

LONDON, Dec. 3.

JOHN BEEBY, Librarian Camera Club.

Library of this institution is for sale. We await your bid on the lot.

SECRETARY BRITISH MUSEUM.

LONDON, Dec. 3.

Secretary Camera Club, New York.

Get me special transatlantic freight rate for spring shipment of Fraser's medals.

WELFORD.

ST. PETERSBURG, Dec. 3.

CHARLES I. BERG, Architect Camera Club:

The Czar wants bomb proof studio built. You alone can draw plans.

MINISTER OF DOMESTIC SAFETY.

MOUNT HAMILTON, CAL., Dec. 3.

President Camera Club:

Appoint Oppenheim photographer extraordinary to this observatory. Have been trying for ten years but can't approximate his idea of the curvature of the sun.

SUPERINTENDENT LICK OBSERVATORY.

Then the chair commenced to draft speakers from the phalanx of oratorical talent before him, and by the exercise of discipline and tact succeeded in keeping but one orator on the floor at a time until the midnight hour chimed in the belfry of the Tenderloin hard by.

Mr. J. Wells Champney was the first called up to deliver a discourse upon "Critics," but as he was well-nigh speechless with a cold, Mr. L. B. Schram, "The Demosthenes of the Brewing Interests," read his able paper for him.

It was thought by some that the substitute, with wily intent, persuaded Mr. Champney that any exercise of his vocal chords would be fatal, and so Mr. Schram got hold of the paper and inserted it in place of his own theme, which was to have been "The Reflex Action of Pure Beer upon the Brewer."

Mr. Champney, in words if not in voice, uttered a glowing tribute to Mr. William M. Murray, the club critic, and Mr. Murray was promptly called upon to respond.

Speaking to no set text, Mr. Murray touched gently upon many technical points, including the effect of heat and cold upon sundry chemical



experiments, and branched out into a limited confession of his personal experiences, photographic and otherwise, in the golden days of youth.

Mr. Johnston spoke feelingly of "The Legal Liability of Libelous Portraiture," and then his so-called friend, Mr. William Bunker, ripped the speech up the back, having previously borrowed it for an advance reading.

Prof. D. L. Elmendorf spoke of his photographic experiences in the Cuban war, and confidentially intimated that still more interesting details might be heard by attending his lectures at regular rates.

Mr. Gilbert Ray Hawes responded to "The Woes of an Amateur," and made good his point.

Mr. J. T. Keiley expressed hopeful views for the future of "Art in Photography," and our good friend, Mr. Cornelius Van Brunt, modestly condensed his flowery style into a few well chosen expressions of fraternal regard.

Mr. C. W. Canfield reopened the controversy between artist and camerist, and then Mr. Charles I. Berg, chairman of the Print Committee, responded to the sentiment—"Oh, Hang It All!"

Rev. Walter Laidlaw, in a refined and polished address, spoke "like the early Christians spreading the gospel all around."

Mr. John Beeby briefly spoke of "Our Foreign Friends;" Mr. John Aspinwall indulged in some bucolic reflections and skillfully analyzed certain facial expressions. Mr. Hoge answered to the call of "Any Old Thing"; and then the chair rose to introduce the last speaker of the evening, Mr. Alfred Stieglitz.

Mr. Stieglitz responded with an earnest speech, indicating the sincerity and high purpose of the management of the club in the effort to maintain and improve our standards, both artistic and material.

Here ended the second annual dinner of the Camera Club, after having demonstrated that after-dinner speeches of from five to ten minutes' duration, replete with wit and local color, may be indulged in at the ratio of sixteen to one evening without exterminating the audience.

WM. D. MURPHY.



### The Modern Lantern Slide.

Lantern slide making has ceased to be the easy process it once was. Formerly all the work necessary was just exposure, development and mounting, and then you showed the slide and the audience clapped. That it happened to be a little dense, or thin, or had a white sky did not matter. No one looked at slides with a particularly critical eye. Well, to-day we are in a vastly different position, and it is almost as big as undertaking to make a lantern slide as a properly finished and framed enlargement for exhibition. Suitable clouds must be printed in by one method or another; the exact density suited to the atmospheric effect represented in the view must be rendered; the precise relation of strength between foreground and distance has to be

somehow obtained, and even minor variations in tonality have all to be taken into consideration and adjusted before the slide is ready for the lantern. If Englishmen have led the way in preparing photographs for exhibition purposes, Americans have certainly shown us how slides ought to be turned out. Some time ago Alfred Stieglitz gave to the world his own peculiar method of making lantern slides; W. M. Murray informed the photographic world as to how picturesque tonality might be obtained, while others have set forth methods for the securing of perfection in detail. For those who wish to follow counsel of perfection, a further note by Alfred Stieglitz, in a recent issue of *CAMERA NOTES*, is deserving of attention.—*Practical Photographer*, (London).



## Our Smoker.

The annual "Smoker" of the Camera Club was given before a full house on Saturday evening, Jan. 7, 1899, under the direction of a special committee composed of Messrs. William Bunker, Charles I. Berg and William E. Wilmerding.

A temporary stage was put up in the exhibition hall, upon which a varied series of entertainers appeared, ranging from athletic performers phenomenal to musicians most refined, as may be seen by a glance at the following programme:

1. Piano Monologue . . . . . Mr. Joe Linder
2. Pocket Edition, May Irwin . . . . . Miss M. Guyer
3. Topical Songs . . . . . The Sisters Benson
4. Violin Solo . . . . . Prof. Bimberg
5. Banjo . . . . . Mr. Geo. O. Seward
6. Hercules Act . . . . . Prof. A. P. Schmidt
7. Mandolin Sextette . . . . . Columbia University Glee Club
8. Quartette . . . . . Mursurgia Glee Club
9. Impersonations and Coster Songs . . . . . Mr. A. W. Curry
10. Recitations . . . . . Mr. Tom Haddaway
11. Lantern Slides . . . . . Camera Club

Prof. Adolph P. Schmidt's physical culture exhibition was in itself a model of its kind and won well deserved applause.

As a guaranty of good faith, the Professor called for volunteers to test the solidity of his half-ton toys, an invitation responded to by Secretary Reid, who, after a personal inspection and trial, announced that "the thing was glued to the floor." Had it been only a nerve test, the secretary would have triumphed.

The Club is indebted to the Columbia University Glee Club, and to Mursurgia Glee Club, as well as to Mr. Tom Haddaway, for their kind contributions to the evening's entertainment. In the professional parts of the programme, under direction of Mr. A. W. Curry, agreeable vaudeville features were introduced and the function closed at one a. m. with a show of sixty lantern slides expounded by President Murphy.

During the evening a simple collation was served, and the staying qualities of the audience was successfully demonstrated, as few of the two hundred guests retired before the final act. Two of the numbers on the programme may be regarded as produced by home talent, for we need scarcely remind our readers that Prof. Schmidt, who performed the "Hercules Act," is one of our members, and that Dr. C. W. Stevens, who sang first bass in the Mursurgia Quartette, is also a well known member of the Camera Club, and famous for his portrait and X-ray work.







GAINSBOROUGH GIRL

By Frances B. Johnston







## Reviews and Exchanges.

### Picture Taking and Picture Making.

Eastman Kodak Company, Rochester, N. Y. Price, Cloth, \$1.00; Cardboard, \$0.50.

It would be hard to imagine a more useful and instructive multum-in-parvo photographic manual than this little handbook lately issued by the Kodak Press. Not only does it answer most of the puzzling questions propounded by the beginner, who may perhaps undertake the first serious study of his life in science or art when he buys a camera, but it enlists the interest of the most advanced student of photography by presenting up-to-date articles, on "Platinum Printing," by Alfred Stieglitz, New York; "Plain Silver," by Bernard Alfieri, London; "Gum-Bichromate," by Robert Demachy, Paris; and "Carbon," by James A. Sinclair, London; than whom there are few names more famous in connection with those processes. So comprehensive is this little book from a scientific standpoint, that if an old photographer were to lose all the formulas, notes and nostrums, gathered in the course of years; if he even lost his memory of these things by some sudden shock, he might commence entirely over again by the aid of this vade-mecum without need of consulting more ponderous tomes. As far as one may be helped, also, in climbing the ladder of art, by the experience of others, there are abundant hints scattered through the volume to save the amateur from many a discouraging stumble; and the examples of picture making, in landscape, marine and portraiture, by Robinson, Pringle, Annan, Stieglitz, Berg, Eickemeyer and Dumont, remind us, here and there, that what man has done man can do again. That it is printed in readable type, while its pages number only 120, gives some idea of its remarkable conciseness. The cover is embellished with a tasteful decorative treatment, in gold and black and gray, of Pringle's picturesque "Scene on a Norway Fjord."

W. M. M.

**The American Annual of Photography and Photographic Times Almanac for 1899.** Walter E. Woodbury, Editor. The Scovill and Adams Company, New York.

This issue, the thirteenth volume of the "American Annual," is a triumph of illus-

tration. To excel the edition of last year, either in quantity or quality of pictorial embellishment, was truly a herculean task, but it has been actually accomplished. There are so many illustrations, in fact, that a new one seems to peep out of some overlooked corner, or from the advertising section, every time one takes up the book. And we may especially thank Mr. Woodbury for spreading before us this artistic feast of the best the world affords, and on no account more than that in this volume he has made us acquainted with the work of Clarence H. White, of Ohio, whose three pictures, "The Readers," "Blindman's Buff," and "A Study," show him to be the most original genius that has yet appeared in America. Mr. White has signed his work at the top, after the manner of some modern painters (this is the only imitation of others of which he is guilty), but no signature is necessary to identify his productions. Whoever sees one of these three can easily tell the author of the others. The leading article is by F. Holland Day, who discourses on "Portraiture and the Camera" in the vigorous style of a man of strong convictions, and enforces his precepts with several examples of his own admirable work. The photogravure frontispiece is a beautiful rendering of Mr. Day's well known "Ziletta." The character study on page 166, entitled "The Young Sheik," is surely a misnomer, unless Mr. Day is using a jesting title, for a sheik is a venerable old man (hence honored by the Arabs and Moors as a lord or chieftain), but this typical portrait does not portray *le jeune vieux* in any way at all. J. Wells Champney, in "A Plea for Thought," suggests a number of little helps to those who find a difficulty in thinking for themselves and, pointing out a few paths where beautiful flowers grow unnoticed, leaves his readers to do the gathering. His article is enriched with a profusion of crisp little thumb-nail sketches of Kate Greenaway figures, illustrating some hints in the text. Alfred Stieglitz, in "The Progress of Pictorial Photography in the United States," does not yet take an encouraging view of the state of photography as an art in America, regarding most of our successes as sporadic cases of good work, which to satisfy him must become epidemic and endemic. He ascribes our



shortcomings generally to our lack of high-class exhibitions, and more particularly to our slowness in taking up processes like gum-bichromate printing, that lend peculiar aid to individuality in expression. It is fair to mention that this paper was written before the opening of the Philadelphia Salon. Mr. Stieglitz's pictorial contributions to the American Annual are a full page "Portrait of Mrs. H" and a small vignette, "The Farm-house."

An article on "Woodland Scenery," by John Carpenter, calls attention to a phase of photography not often well handled, and his examples show that he heeds his own counsel to obtain plenty of gradation by giving full exposures. The initial vignette and the plate on p. 215 are beautiful specimens of half-tone printing, showing richness and softness in a remarkable degree.

The advantages, to those dwelling in large cities, of joining a well conducted and appointed camera club, are ably discussed by W. D. Murphy in an article filled with chunks of wisdom. When we have some particular work to do it is well to be alone, but if we wish to advance to a higher plane of work we must live in association with our fellow men.

But we cannot begin to mention all the good things to be found in the book. Every photographer interested in progress ought to own it, to read, mark, learn and inwardly digest it; a duty that will probably keep him occupied, off and on, till it is time to look for Vol. XIV., in the year 1900.

W. M. M.

**Photographic Mosaics: An Annual Record of Photographic Progress. 1899.**

Edward L. Wilson, New York. Dawborn & Ward, London.

This welcome little annual, which now enters on its thirty-fifth year, certainly challenges admiration for the consistency with which its original purpose is maintained and carried out. It aims to combine a number of precious fragments of photographic knowledge, collected from various sources, into such an organic union that it may represent a true record of the progress of the art. The cement which binds this collection of many bright thoughts into a solid mosaic is provided by the ripe experience of the veteran editor, Dr. Edward L. Wilson, who, in the present number, devotes about a hundred pages to

a review of the things said and done during the past year. It is a well-written and comprehensive sketch, embodying where possible the language of the original authors, and is a valuable contribution to the history of photography. The second part of the volume is devoted to original articles, many of them from the pens of able professional photographers, to whom indeed the book is indebted for most of its numerous illustrations. W. M. M.

**The International Annual of Anthony's Photographic Bulletin and American Process Year-Book. Volume XI. 1899.** W. I. Scandlin, Editor. E. & H. T. Anthony, New York and Chicago. Percy Lund, Humphries & Co., Ltd., London.

For the past three years the International Annual, following the example of the Photographic Bulletin published under the same auspices, has made a specialty of process and photo-mechanical work. Accordingly in the recent volumes the articles relating to these subjects are gathered together in a separate section, and the illustrations are arranged to exhibit especially the productions of the numerous firms which engrave half-tone blocks for book printing. While some few of these plates are excellent, the majority of them are hardly up to the high standard of American book illustration. Coming as they do from so many different sources, it is rather strange that the prints are, for the most part, exceedingly harsh in tone, with strong lights and shadows and little intermediate gradations, as if with one consent it had been agreed to sacrifice everything to brilliancy. As these pictures are all signed by the companies producing them, perhaps the companies alone should be blamed for any shortcomings in execution; but there is no doubt that a publication of the high character of the International Annual could command a better performance from these very firms if the publishers firmly exacted a higher standard. Perhaps, too, the illustrations, this year, are handicapped by the endeavor to present the entire series of Convention Prize-winners as full page prints. Hardly any of these are edifying, and it would seem, from a consideration of the work here shown, that either the best professionals do not compete at the annual exhibitions of the Photographers' Association of America,



or that for some reason they do not capture the prizes. In fact, Gustine L. Hurd, in an article on this very subject, page 94, suggests a different system of awarding honors at the professional conventions, and declares that his dissatisfaction with the present mode is founded on his experience as one of the judges.

Apart from the illustrations, however, Vol. XI. of the "International Annual" is a most excellent number. Many of the best authorities on photographic science in England, Germany and America have contributed to its pages and there are few articles in the book that do not have a good right to exist. Contributions to photographic annu-

als are apt to be perfunctory performances; some carelessly tossed by preoccupied though able men to the soliciting editor, like bones to a dog, and others, clumsily cobbled from old material by sciolists who are anxious to pose as savants, forced upon him for the sake of the advertisement; but we do not remember to have seen a number in which so little dead-wood appears as in this issue of 1899. The authors seem to have regarded their task as a labor of love, and their essays bear witness that they not only have something new or true to say, but that they know how to say it well.

W. M. M.



### Notes from the Secretary's Desk.

"The following have been elected members of the club since the last issue of CAMERA NOTES: Dr. A. W. Gardner, Sharon Springs, N. Y.; Clarence H. White, Newark, Ohio; Sidney S. Oppenheimer, 157 West One Hundred and Third street, City; Alfred W. Scott, 851 Seventh avenue, City; Thomas Hadaway, Montgomery, N. Y.; Major Wm. Cooke Daniels, Denver, Col.; G. F. Basset, Camera Club, City; Edward H. Lyon, 141 Charles street, City; Whitney Lyon, Hotel Beresford, City; G. Mason Janney, Stevenson, Md.; T. A. Emmet, Jr., Tuxedo, N. Y.; Frank E. Davidson 141 Broadway, City; Charles Ward Traver, 156 Fifth avenue, City; W. G. Alling, M. D., New Haven, Conn.; A. Hayward, Point Pleasant, N. J.; O. H. Holden, M.D., 66 Park avenue, City; Jules E. Brulatour, 1123 Broadway, City; P. P. Cooke, 54 Exchange place, City; E. Tanenbaum, 42 West Ninety-fifth street, City; Miss Florence Upton, 181 West Eighty-seventh street, City; Louis Cassier, 3 West Twenty-ninth street, City; S. D. McGourkey, 6 East Sixty-ninth street, City; William Paley, 200 East Twenty-first street, City; John Slade, 66 Broadway, City; Howard G. Douglas, Washington, D. C., and Clement Hopkins, San Francisco, Cal.



The names of Messrs. J. Russak and Charles W. Canfield have been added to the list of donors to the studio fund.



### Attendance of Officers and Trustees at Board Meetings. April, 1897—January, 1899, included.

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## A Word About Our Advertising Pages.

CAMERA NOTES stands for progress, and for everything that is good and reliable in photography generally. Our reader is dependent upon the manufacturer of photographic material and the dealer in the same, for his tools of trade. To distinguish between the reliable and the reverse is oftentimes very difficult. In order to offer our followers a certain protection, we endeavor to select our advertisers, and do not accept everyone who may be willing to pay for space. In this manner, the appearance of a name in our pages may, to a certain extent, be considered a recommendation. We have followed this policy from the start, and we find that it has been appreciated by all concerned.

Represented in this number are: Actien-Gesellschaft fur Anilin-Fabrikation; E. & H. T. Anthony; Bausch & Lomb Optical Co.; Berlin Photographic Co.; John Carbutt; Carter's Ink Co.; A. M. Collins Manufacturing Co.; W. C. Cullen; G. Cramer Dry Plate Works; Eastman Kodak Co.; Folmer & Schwing Co.; G. Gennert; P. Goerz; Charles M. Higgins & Co.; Haller-Kemper Co.; Hammer Dry Plate Co.; Nepera Chemical Co.; Obrig Camera Co.; Geo. F. Of; Photochrome Engraving Co.; Riley Bros; E. Schering; M. A. Seed Co.; Scovill & Adams Co.; Ferd. Stark Co.; H. N. Tiemann; Voigtlaender & Son Optical Co.; Willis & Clements.



### The Test Room.

**J. C. Metol-Hydro Powder.**—In the place of the J. C. developing tablets, which have deservedly become very popular, Carbutt has put his formula into powder form. Having the same efficiency, this change has the advantage of making the chemicals readily soluble, which for obvious reasons was not the case with the compressed tablets. The keeping qualities of a prepared solution are very good. For the amateur, whether traveling or at home, this new Carbutt preparation can be highly recommended as a handy and splendid all around developer. It is equally efficient on the various brands of plates in the market.

**Tolidol** is another addition to the ranks of the modern developing agents. It is said to be equally excellent for all makes of plates, films, bromide papers, etc. Its action is rapid, yet it can readily be controlled. Samples of this new developer, introduced by the Haller-Kemper Co., of Chicago, have been distributed among the members of the Camera Club. Experiments with the same are in progress as we go to press. The next number of CAMERA NOTES will contain a full report. Those interested, for further information can apply to the Publication Committee.



### Trade Notice.

**The Bausch & Lomb Catalogue.**—The photographic catalogue of the Bausch & Lomb Optical Co., Rochester, N. Y., marks an epoch in the production of elegant printing for gratuitous distribution. Aside from being filled with scientific information about lenses in general, expressed in the most simple manner, it is illustrated with three photogravures, each of which is in itself a work of art. The photogravure is

printed by hand from a steel plate, the plate being inked by hand with an old-fashioned ink dauber and the superfluous ink wiped away by the printer. The degree of inking and the care used in cleaning the high lights of the plate determine the excellence of the print. Thus it is that each photogravure is an individual work of art. All who have not yet received this catalogue should send at once, before the edition is exhausted.



# I. STANDARD FORMULÆ.

(THE CAMERA CLUB, NEW YORK.)

## PYRO DEVELOPER, as provided by the Club (Geo. H. Ripley).

A. Sulphite of soda (crystals) 1440 grains  
Citric acid 60 "  
Bromide of ammonium 30 "  
Mix in order named in about 8 ounces water  
(distilled) then add  
Pyrogallic acid (Schering) 480 grains  
or make solution up to 10 fluid ounces.

B. Sulphite of soda (crystals) 960 grains  
Carbonate of potash 1440 "  
in water to make up to 10 fluid ounces.  
For use, take 1 dram of each (A and B) and  
water to make 2 ounces.  
For soft effects, dilute to 4 ounces.

## ACID FIXING BATH (Carbutt).

A. Water 700 parts  
Hyposulphite of soda 260 "  
B. Water 100 "  
Sulphite of soda 30 "  
C. Water 50 "  
Sulphuric acid 2 "  
D. Water 150 "  
Chrome alum 15 "

For use: Pour C slowly into B, and then  
add A and D in the order mentioned.

## TONING PLATINOTYPES WITH URANIUM (Horsley Hinton).

I. Uranium nitrate 48 grains  
Glacial acetic acid 48 minims  
Water 1 oz.  
II. Potassium ferricyanide 48 grains  
Water 1 oz.  
III. Ammonium sulphocyanide ½ oz.  
Water 1 oz.

For use, one part of the above should be used  
in 100 parts of water. During toning the  
dish must be rocked continuously. After the  
desired tint has been reached the print must  
be rinsed in water which has been acidified  
with a few drops of glacial acetic acid.

The toning may be removed by immersing  
the prints in a very dilute solution of ammonia.

## A UNIVERSAL LANTERN SLIDE DEVELOPER (Stieglitz).

Water 20 ozs.  
Hydrokinone 100 grains  
Sulphite of soda 400 "  
Carbonate of soda 400 "

For cold tones, expose plate a short time and  
develop with 1 part of stock solution and 1  
part of water, adding a drop or two of a ten  
per cent. solution of bromide of potassium.  
For warm tones, increase the time of exposure  
and use a more diluted developer, also increas-  
ing the bromide solution to 15 to 25 drops.

## LANTERN SLIDE TONING BATH (Stieglitz).

I. Sulphocyanide of potassium 200 grains  
Water 32 ozs.  
Carbonate of soda 2 grains  
II. Chloride of gold (brown) 15 "  
Water 1 oz.

For use: Take 2 ounces of I and 4 drops of  
II, always adding II to I. The bath should  
be used at a temperature of 72° F.

## HARDENING SOLUTION FOR GELATINE PLATES (Stieglitz).

Water 100 parts  
Formalin (Schering) 3 "

This bath can be used to advantage after the  
plate has been fixed. It is not essential to  
rinse the plate before bringing into this hard-  
ening solution. Two minutes will suffice to  
harden the gelatine sufficiently for general  
purposes.



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# II. STANDARD FORMULÆ.

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## DEVELOPERS FOR COLD BATH PLATINUM PAPER (Huebl).

No. 1. Water 1000 ccm.  
Oxalate of potash 300 grammes

Neutralize if necessary.

No. 2. Water 1000 ccm.  
Oxalate of potash 100 grammes  
Phosphate of potash 50 "

The latter formula is the one generally recommended by the Platinotype Company, as their *Developing Salts* consist of these chemicals.

## DEVELOPER FOR HOT BATH SEPIA PLATINUM PAPER (Huebl).

Water 1000 ccm.  
Oxalate of potash 100 grammes  
Phosphate of potash 50 "  
Citric acid 20 "  
Potassium chloride 10 "

This developer must be used at a temperature ranging from 150° to 180° F.

## THE "SIMPSON" DEVELOPER (Alfred Simpson).

Water 60 ounces  
Metol 160 grains  
Hydroquinone 160 "  
Eikonogen 160 "  
Sulphite of soda, crystals 6 ounces  
Bicarbonate of soda, 3 "

For use, dilute one-half, adding any standard alkali solution for negatives, if underexposed. For slides, dilute one-half, and add bromide of potassium according to requirements.

This developer has remarkable keeping qualities, and can be used repeatedly.

## RED TONES ON ARISTO PAPERS.

I. Ferricyanide of potassium 3 grammes  
Water 1000 ccm.

II. Uranium nitrate 100 grammes  
Sulphocyanide of ammonium 50 "  
Glacial acetic acid 10 ccm.  
Water 1000 ccm.

Print deeper than ordinarily and fix in hypo. 1:6. Wash thoroughly and bathe for a short time in a solution of nitric acid 5 ccm. and water 1000 ccm. Wash again. If the whites have a reddish tinge, add a few drops of a concentrated solution of carbonate of soda to the last washing water.

## REPRODUCING CRACKED ALBUMEN PRINTS.

Before photographing the print to be reproduced, rub the same thoroughly with glycerine, using the finger. Then proceed to brush glycerine over it evenly with a broad camel's hair brush. If the picture had been waxed, it will be necessary to rub it with a concentrated solution of albumen before applying the glycerine.

## URANIUM TONING OF BROMIDE PAPER (C. W. Piper).

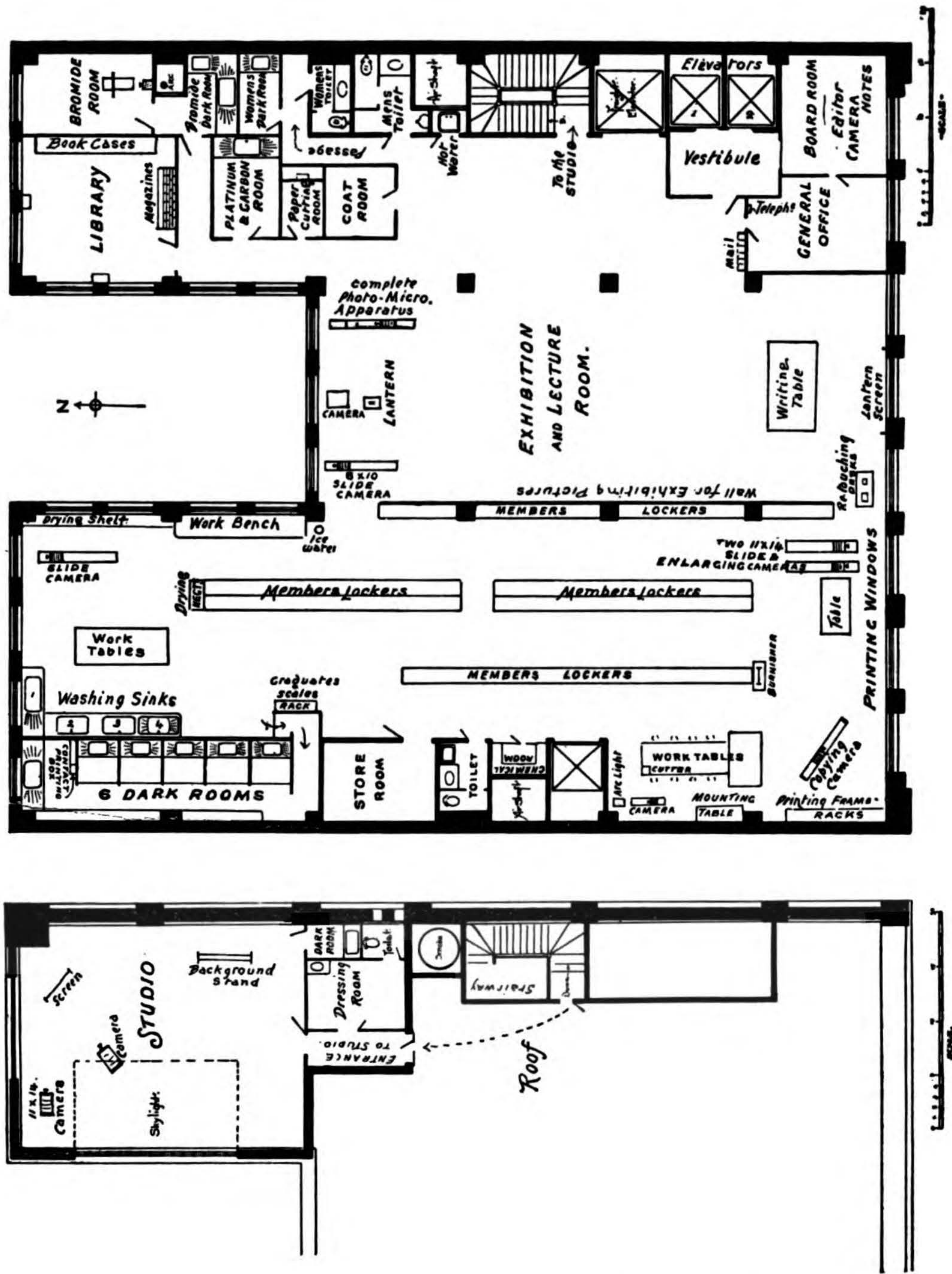
A. Uranium nitrate 2 parts  
Glacial acetic acid 2 "  
Water 120 "  
B. Potassium ferricyanide 2 parts  
Water 120 "  
C. Ammonium sulphocyanide 6 parts  
Water 120 "

Prints to be toned must be thoroughly fixed and washed; they should be somewhat underprinted and toned in a dilute bath.

Mix 1 part each of A and B, and 48 parts of water. If necessary, strengthen to 3 parts of A and 2 parts of B, with 48 of water.

A red tone is obtained by the addition of C; the more C, the redder the tone. Ordinarily use 1 part of each of these and 40 parts of water. The sulphocyanide is useful for removing stained whites; for this purpose use 1 part of C and 12 parts of water.





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OFFICIAL ORGAN

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## THE CAMERA CLUB

OF NEW YORK



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\* Official Club Publication, - - - - "Camera Notes."

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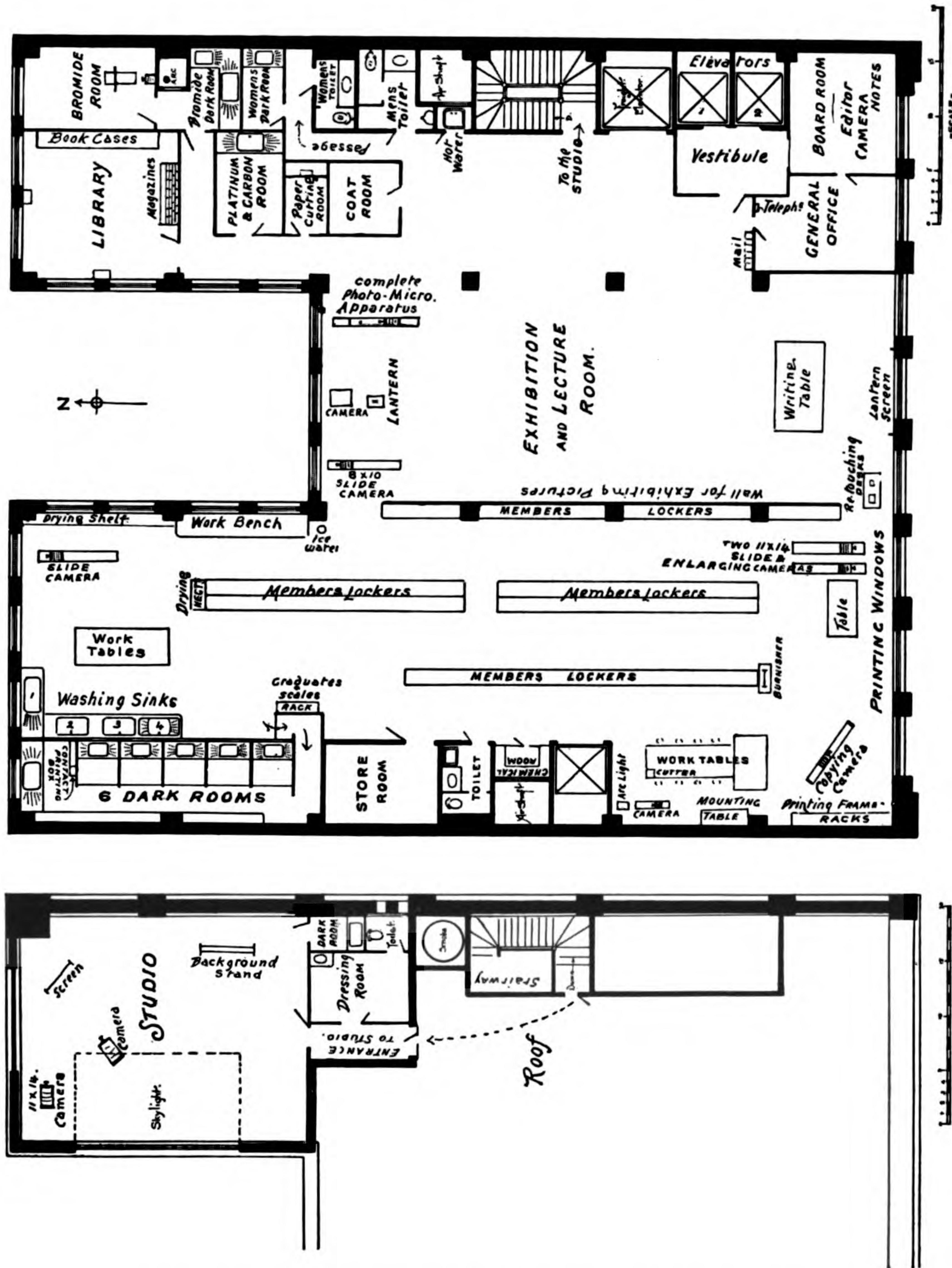
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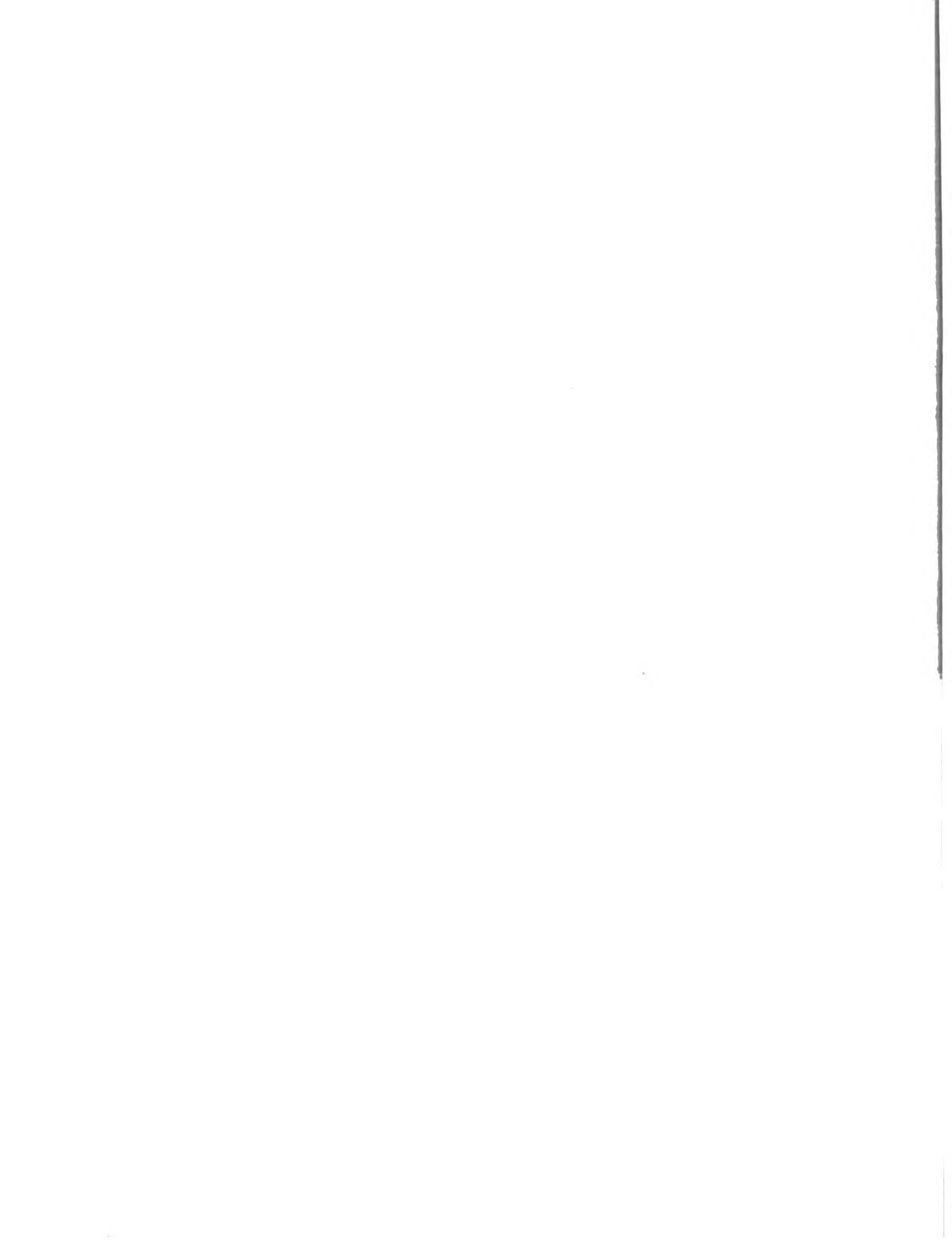


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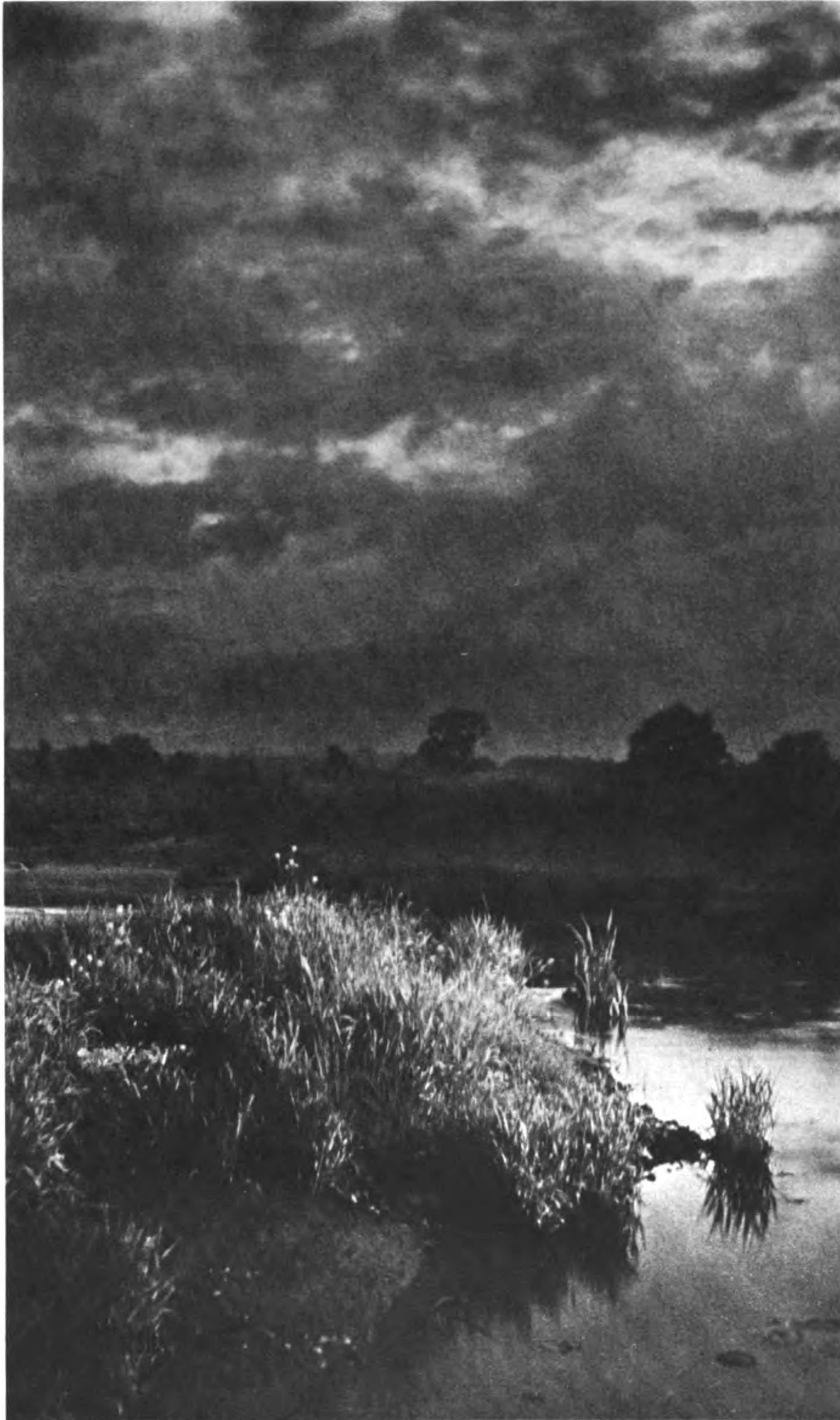






# **Volume III, No. 1**





DAY'S DECLINE

By A. Horsley Hinton



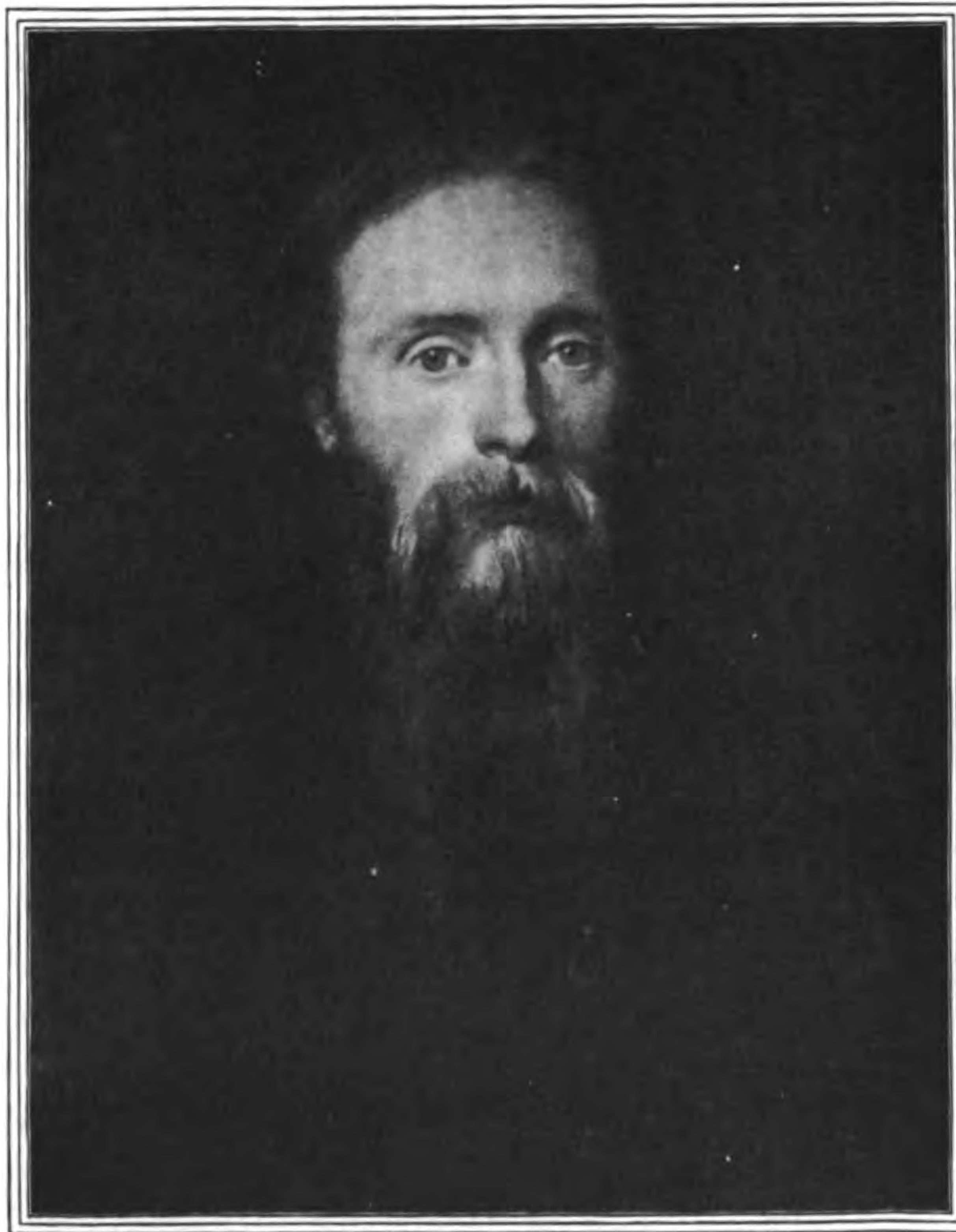
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BURNE-JONES.

By Watts.

## Portrait Painting and Portrait Photography.

"I would consider it a great honor if you would allow me to paint your portrait," I overheard a painter say to Prince Peter Krapotkin during his recent stay in New York. Krapotkin replied laughingly, "You will have to excuse me. First, it is very tiresome for the sitter; and second, one never gets a likeness. I have seen four or five portraits of Gladstone by eminent English artists. None looked like him. Artists have too much individuality. One cannot be a portrait painter and an artist at the same time."

This curious answer, valuable, as it came from a man—scientist, explorer, enthusiast and egotistic altruist—interested in the expression of every human endeavor, but with a preference for those conditions that concern the wel-



fare of the masses, and therefore looking at everything from an utilitarian point of view, contains more truth than one is at first willing to credit to it. It suggests many of those contradictions inherent in portraiture, and that have never been satisfactorily explained. In this article I shall endeavor rather to state the intricacies of the problem than to solve it.

Lessing, who, with scientific accuracy in his "Laokoon" and "Hamburger Dramaturgie" laid down fundamental laws for modern art which will resist the tide of many a century to come, did not grant portraiture a very high rank in the art of painting, because portraiture, although allowing ideality of expression, must be dominated by the necessity of producing a likeness, and thus it can only represent the ideal of a human being, not the ideal of humanity at large.

Neither the Greek nor the Japanese—the two styles in which Western artists like best to mask their incompetence to create a new style of their own—cultivated portraiture in the sense we do.

The aim of portrait painting is to produce a likeness—a likeness that reveals in one attitude as much of the sitter's individuality as is possible in a flat surface view. Beauty of outline, correctness of drawing, harmony of coloring, truth of tonic values, division of space, the individuality of brush work, contrast of light and shade, virility of touch, variety of texture, all become secondary attributes, because first of all the sitter will demand a likeness, and ought to have one for the time and money he spends.

But that this is rarely the case, everyone knows who has ever sat for a portrait painter, consequently I have come to consider it as a somewhat crippled branch of art, which cannot be brought into perfect harmony with the demands made on it by the public, on whom it is after all dependent. Portraiture as it is practised to-day is, when at its very best, nothing but an æsthetic enjoyment for the few who like to see a personality delineated as another personality sees it, and which enjoyment increases the oftener it is repeated. Who would not, out of sheer vanity, like to have himself painted by Whistler, Sargent, Bonnat, Boldini, Lenbach, Watts, etc.?

It seems a portrait becomes a work of art only when sitter as well as artist have a strong and decided individuality. If these conditions do not exist the portrait invariably becomes a conventional interpretation.

To produce a likeness of an ordinary vapid being is impossible without ignoring the laws of art in some way or other, and, sad to state, a portrait that is a work of art is rarely a perfect likeness.

The cinque cento masters nearly all made a habit of portrait painting, but at that time portraiture was not exercised on its present democratic plan, when everybody, who has a smattering taste for art and can afford it, has himself painted. Portraiture restricted itself (largely by the conditions of the time) to men and women of prominence, of character or rare beauty, and such types as the artist himself thought worthy of delineation. For this reason nearly all Dutch and Italian portraits of the renaissance show good workmanship. How far they are correct as likenesses is, however, beyond our capacity of judgment. I believe people were formerly more easily satisfied. Photography had not yet taught them how their faces looked on a flat surface, as it has to our generation. The demand for a likeness has



thereby become much stronger and more difficult to satisfy than ever. The sitter himself, the members of his family, his friends and acquaintances, all have formed their opinions about his looks, and the portrait painter must possess the gift to discover and perpetuate those characteristic traits which appeal to the sitter's inner circle of friends.

By Whistler.

WHISTLER'S MOTHER.

Portrait painting, like modern art in general, is divided into three distinct phases. I can best explain them by mentioning three men who wield the brush to that purpose : Bonnat, Boldini and Sargent.

Of all the Frenchmen Bonnat was always the most congenial to me. He is a fighter for truth. His portraits are always brutally correct ; they are like confessions involuntarily made by his sitters. His art never lies ; it is cold but sincere, and sometimes has a touch of grandeur. To represent man as he is, entirely, so to speak, dug out with the very roots of his existence, with all that blackish soil from which his personality has sprung up—for that Bonnat has striven in restless work and passionate ardor all his lifetime. With him painting approached science. He wants to grasp the whole truth, theoretically apprehend it, and convince the world by painting the results of his investigations. Imagination had but little room in his art.

Eccentric Boldini is, at times, not less faithful to Nature, but in another direction. He paints the desires, theories and dreams of a decaying civilization, the thirst for pleasure, the pessimism of a period of dissolution. His flowing lines, his grotesque poses, his instinct for the brilliant, capricious, sensuous charm of life are unexcelled. He can however only paint highly seasoned personalities, like Whistler, the Count Montesquieu de Fezensac and capricious mondaines, just as Raffaelli, the painter of proletarian socialism, can only depict tramps, indulging in his portraits even in the idiosyncrasy of making men like Zola and Huysmans look like emaciated loafers on the verge of anarchism. Paul Bourget once said, taking up the cudgel for the Psychological School of Literature, which began with Stendhal : "*La vie qui dépasse l'imagination en réalités la dépasse aussi en délicatesses.*" Boldini also believes in this. Like Henry Gervex, Blanche, Jan van Beers, he symbolizes only in a superior, more clearly defined manner, our modern intellectual life, in which we find treasured up the whole wealth of the past, what millenniums have created. And despite our soaring ambition to create something new, we know no better than to waste our time by playing and flirting with the



stored up treasure of dead ages, and exclaiming in hours of despondency : "Ob, could we but forget all we have learnt, be naive again like children, open to all new impressions, without everlastingly thinking of what has happened before us !" It is the disease of the century, and Boldini is one of the artists who endeavor to represent it.

The third phase is represented by John S. Sargent, expressed in the resistless desire to attain a perfect technique that has taken possession of all studios. We all know his breadth of method, his ostentatious brushwork, his dashing schemes of color, his masterly handling of accessories, tapestry, silk hangings, etc. His ambition is to permeate every stroke of his brush with color and virility, independent of an idea, a work of art in itself. Every picture was merely a step forward in attaining this ideal. Sargent is a fanatic of technique, who sacrifices even facial characteristics to suit his own taste. He does not care a jot about the sitter's individuality if it does not harmonize with the decorative fancies of his marvelous execution. Whoever wants a sober, characteristic portrait should surely not go to Mr. Sargent.

The man who combines the characteristic faculties of these three men is John McNeal Whistler, in my opinion with Chavannes, Manet and Monet the greatest artist of this century. He combines the fanaticism of a perfect technique, the search for truth, and the refinement to create new sensations. Also Boldini is curious to analyze what the French call *La Modernité*, which in one word expresses our breathless, nervous modern life with all its intricate desires, but he merely courts it. Whistler masters it. His art revels in the realms of imagination unknown to Bonnat's realism, and Sargent's pyrotechnical displays of technique look crude and barbarous in comparison to Whistler's unobtrusive, unerring brushwork, which masters all the optical illusions of this world with wizard-like dexterity. Are you acquainted with his Paganini? That is not the Paganini of ordinary life, nor is it the one we know from the concert hall. The artist has attempted to give us the whole atmosphere that surrounds an artistic genius. And how has he accomplished such a task? By a male figure in an ordinary dress suit with shimmering shirt front, the outlines of which are lost in a space of vibrant emptiness.

In his masterpiece at the Luxembourg he does not merely represent his old mother. He endowed this old woman, sitting pensively in a gray interior, with one of the noblest and mightiest emotions the human soul is capable of—the reverence and calm we feel in the presence of our own aging mother. And with this large and mighty feeling, in which all discords of mannerisms are dissolved, and by the tonic values of two ordinary dull colors, he succeeded in writing an epic of superb breadth and beauty, a symbol of the mother of all ages and all lands, slowly aging as she sits pensively amidst the monotonous colors of modern life. Nothing simpler and more dignified has been created in modern art.

Two other interesting phases of portraiture are expressed by Frederick Watts and Franz von Lenbach.

Since Leonardo de Vinci nobody has expressed the soul life of a human being in a face as well as Watts. It shines from the eyes with an intensity



that is appalling. Watts seems to concentrate all his feeling upon them. Take his Burne-Jones. Does not everything that is valuable in that man seem to radiate from the eyes and exist in their direct and searching glance? Color is not his strength. As delightful as his deep greens and browns and dull golds sometimes are, so unpleasant at times is his flesh painting. Even his vigorous drawing is secondary to his breadth of conception, which neglects all outside characteristics in order to reveal the inner life. All his portraits—I may mention his Sir Panizzi, Stuart Mill, Dr. Martineau, Spottiswoode, Lord Shaftsbury—suggest the grandeur of mental labor, the peculiar noble traits of their specific characters, be they men of action or study, scientists, political economists or philanthropists. In this lies the intrinsic value of Watts' art, and also its limitation. He is the painter of the human soul.

The keynote of Lenbach's portraits is intellectuality. He is an exceedingly faithful reproducer of facial characteristics, but unsatisfied with merely copying them, he invariably makes his lines, so to say, a commentary on the sitter's personality; they are his means of telling what he thinks about them. Every turn and bend of his lines bristles with thought; that is his claim to originality. And with these lines—the other qualities of his technique are rather too dependent on the old masters—he endeavors to write history, and as he has created for himself the opportunities to paint more representative

men than any other portraitist living, he has succeeded to some extent; the more so as he, realizing that it is well nigh impossible to do justice to and exhaust individualities like Bismarck, the Pope, or Duse in one picture, has made various commentaries on each person. His portraits of Bismarck will become trustworthy documents, because he has painted the statesman so often that future generations will be able to deduct from them a reliable composite likeness.

On this occasion I also want to mention two of our American painters, who even among such illustrious company, fairly hold



By Bastien-Lepage.

SARAH BERNHARDT.





By Ben-Yusuf.

SADAKICHI HARTMANN.

their own. It afforded me a special pleasure to note that the two best portraits at the last portrait show—one of those peculiar institutions where only personages of the most exclusive circles are hung on the line—were painted by two Americans, F. P. Vinton and Thomas W. Dewing. Vinton is our American Bonnat; his vigor and power of characterization of men are marvelous, while Dewing is to me, with Stevens, the most remarkable depicter of ladies of the elegant thinking world. He is the interpreter of aristocratic womanhood. A painter cannot describe the melodramatic situations of a woman's life in colors, his brush can only dwell upon her sensuous, flirtatious charms, and the atmosphere and the environment in which she lives. This Dewing has accomplished. His best pictures have something so curious and delicate about them as almost to suggest the vague dreams and aspirations of womanhood. With what sentiment can that man imbue the texture of a simple gown! And what chaste voluptuousness can he suggest in some lady's languid face or furtive movement of her hands or neck!

My particular favorite among modern portrait painters—although he is little known in the vocation—is Bastien Lepage.

Of all the great naturalists who have enriched painting since Courbet and Manet seized the palette, Bastien Lepage was the greatest, because his naturalism disdained all pose, always possessed simplicity and dignity, and still was something beyond mere faithfulness to nature, for which we usually seek in vain among the ardent followers of this creed. Also Manet and Courbet loved truth, but not so much for truth's sake as to affront conventionality and the old methods. Bastien Lepage was a naturalist, neither by intention nor theory, and least of all for effect, but because he had to be one; with him it was unconscious intuition, the natural way of expressing himself.

I have seen four of his portraits—his Albert Wolff, André Theuriet, Prince of Wales and Sarah Bernhardt. His remarkable—one might almost say clairvoyant—power of characterization, which saw the most minute details, as well as all superior traits, made him change his entire method of brushwork with each sitter. In the first portrait his style is coquettish, capricious, brilliant and intellectual, like that of the famous Parisian art critic; in the second reticent in gesture and of bourgeois dignity; in the third, loud, lavish, aristocratic and ceremonious, and at last grotesque, nervous, electric like genius. Bastien Lepage's Sarah Bernhardt is one of the



few portraits which are likenesses and works of art at the same time. Observe the purity of the profile, the elegance of the nervous hands, the originality of the attitude, the virility of the line of the back! And the variety of texture! Dress, face, hair, background, statuette, each treated differently, as you can study even in the accompanying reproduction of a reproduction. And in regard to conception, is it not Sarah Bernhardt as we imagine her in her private life, bizarre, exotic, enigmatic, the supreme of artifice?

Looking at this picture, we might come to the conclusion that there was, after all, a possibility for a harmonious union of art and portraiture.

Yet we cannot overlook the fact that even Bastien Lepage and all the other artists mentioned, Whistler included, find it impossible to adapt themselves to more than half a dozen types congenial to them, or to men and women of striking individuality. They all have produced numerous clever pieces of painting, and often masterpieces, but only on the rarest occasions, however, a likeness, and then generally of a personality of whom the public has always formed an ideal conception.

There is a great danger for portrait painters in being too individual. Boldini shows this most clearly. In short, nothing is rarer than a portrait painter who has the power simply to repeat nature and thereby produce a work of art. I only know of one who could take any ordinary human being—the first best one he meets—and simply by studying the color and modeling accomplish an interesting and artistic likeness. That is Anders Zorn. He simply paints what he sees. He desires to reproduce nature as far as it is possible.

M. Chartran remarked to me one day: "I have no patience with artists who say that 'such and such persons have no interest for me, I can't paint them,' for in every person burns a flame



By Clarence H. White.  
MRS. H.



that appears now and then at the surface." Chartran thought that a portraitist should not have too much individuality in his technique, but that he should be a man of individuality enough to find something of interest in every person. Now, as much as I despise Chartran, and as little as he can claim his "say" for himself—his portraits are like poems dedicated to the sitters; there is nothing genuine in them, yet one accepts them smilingly because they flatter one's vanity—he was perfectly correct in his statement (which proves that a bad artist can be a wise critic at times). There is undoubtedly something of interest in the physiognomy as well as pathognomy of everyone, of my grocer or coalman, for instance, however insignificant and faint it may be, which at times flares up and can be reflected on the canvas.

Well, Anders Zorn can do that, but he fails when he attempts to paint a striking personality; then he gets nothing but virility and color and a general outside resemblance, nothing of the inner man. There lies the rub. It is his individuality to comprehend the appearances of ordinary life.

To have the power to comprehend all types of humanity, to grow enthusiastic enough about them, and to paint them faithfully, subordinating one's flights of fancy to the necessity of the moment, would take a man of Whitman-like love for humanity.

If such a man would appear, he would undoubtedly be a stronger individuality than all these others. And individuality makes an artist, as I have shown above, unfit for getting a likeness. And that art without individuality is no longer art is equally clear.

Yes, Krapotkin made an approximately true statement when he said: "A man cannot be a portrait painter and an artist at the same time."

#### AMERICAN PORTRAIT PHOTOGRAPHY.

The aim of portrait photography is also likeness, and the camera is capable of producing it.

True enough, not one lens is like the other, and each camera has therefore a certain individuality of its own, but in certain things it is always correct; for instance, a man with a Cyrano de Bergerac nose will never be represented by any lens as having a Roman or Grecian nose, as it at times happens in portrait painting.

The reports of the cameras in producing a portrait might differ, for instance, in the facial expression. But as it is impossible to take the same subject with several cameras at the same time and from the same point, and as the subject and the light are continually changing, one cannot know precisely how much is the work of the camera and how much that of its manipulator.

And the majority of us are such bad observers of facial expression. Not only the Chinese all look alike to us; no, we do not even remember the lines and plastic peculiarities in the faces of the members of our own family. How little one man knows another was shown by the remark of Mr. Keiley, who so gracefully crossed swords with me in *CAMERA NOTES*, Vol. II. No. 3, in which he was pleased to call me "a man who never laughs." Now, I believe there are few men who laugh and smile more than I do, for I





PORTRAIT STUDY  
By Gertrude Käsebier







do it all the time, on all occasions. It is a racial trait, as Lafcadio Hearn has so deftly explained, that unconsciously plays its part in my facial expression. The reason why I looked so glum in Mr. Keiley's presence was his own peculiar sanctimonious appearance, which dampened within me all feelings of joy in so forcible a manner that I did not even dare to smile. And such gentlemen want to photograph each other and produce likenesses! No; a careful, intelligent system of posing, lighting and retouching is not sufficient.

A portrait photographer should be even a better character reader than a portrait painter. He should put into practice the theories of physiognomists like Della Porta or Lavater, Piderit, Claus Harms or Shyler, as he is continually confronted by people he has never seen before. He cannot get acquainted with them like a painter, who commands numerous sittings; he has to rely on his general judgment.

There is no art which affords less opportunity to executive expression than photography. Everything is concentrated in a few seconds, when after perhaps an hour's seeking, waiting and hesitation, the photographer sees the realization of his inward vision, and in that moment he has one advantage over most arts—his medium is swift enough to record his momentary inspiration. Right at the start I must confess that I have never met such spontaneity of judgment in a man, who was a competent character reader, artist and photographer in one person.

At present the art of portrait photography can be divided into three distinct classes, the amateur, the professional and the artistic photographers.

About the first class, consisting of all those hundreds of thousands who press the button or hide themselves under the focusing cloth for their own amusement, I have nothing to say. The second class, made up of those who are willing to photograph us for money, from 25 cents upwards, figure very prominently in the thoroughfares of our metropolitan life. But they have, excepting two or three, nothing whatever to do with art. They merely reproduce our face and figure in the most innane aspects, and retouch the plate until all resemblance is lost. Hollinger, with his delicate modeling of half tones in light tinted grays, is one noteworthy exception. The third class is the one which interests me. They endeavor to make photography an independent art, a new black and white process to represent the pictorial elements of life. There is much agitation among them. There are clubs and leagues and societies of artistic photography, and lectures and debates on the subject. There are dozens of magazines exploiting artistic photography, and exhibitions galore. An artistic photograph is, nevertheless, the rarest thing under the sun.

The majority of these ladies and gentlemen represent objects indiscriminately, or take bad painters as models for their compositions, and the results, of course, are dire. Others imitate, by all sorts of trickery, black and white processes and the pictorial side of painting in general, and produce something which in my opinion is illegitimate.

There are a number of artistic photographers in town, who devote themselves to portraiture, and make you look like a Holbein or a Dürer drawing, like an etching, like a reproduction of a painting, or like a Japanese ghost, all



wrapped up in mist. I had the pleasure of being photographed by one of these ladies—Emmeline Rives, Anthony Hope and Rosenthal were posing for her in the same week, so I was in good company—and the result was a print that she pronounced one of the best she ever made. True enough it was an excellent likeness, but the position of the head, bending forward, was so peculiar that nine out of ten of my acquaintances asked me if I had lately become a bicycle fiend, for the picture looked very much as if it had been taken by a snapshot when I was scorching away from some picture exhibition which had done its best to make me melancholy. Now this lady is one of the best artistic photographers we have, and my portrait is one of her best efforts. That, it seems to me, does not speak very well for artistic photography.

I also do not like their peculiar attitude. Instead of simply managing their business like ordinary professionals they avoid advertising, and act as if money is of no consequence to them, and yet contradict themselves by charging twenty-five dollars per dozen. They bother celebrities to come to their studio, as they would be ever so proud to focus the author of such and such a book and give them, after long waiting, two or three prints as a reward. These photographs are shown to the other customers, and, of course, if this great man had himself photographed by so and so, why should not the humble Mrs. X have herself depicted by the same photographer for twenty-five dollars.

Equally absurd it seems to me is that a limited number of prints of a photograph should make it more valuable. The producing of prints from a plate is an exceedingly delicate art, but after all, a mechanical process. One can make several hundred just as well as one (perhaps not all up to one's standard, but they can be made), and it would therefore fall into the vocation of photography to exercise its influence in an unlimited instead of a limited edition. A good photograph does not get less valuable because a hundred other copies of it are scattered throughout the world. With a painting or even a general drawing it is quite different; that can't be repeated, just as little as a photographer can pose a sitter twice in exactly the same way. But after the plate has once been made, the rest should be an ordinary printing process. That the plates have not yet reached the state of perfection to accomplish this may be an excuse for the present mania of retouching.



By Frank Eugene.

I have a great weakness for artistic photography, but I must confess that I do not like its present ways of asserting itself, although I give due admiration to works of such portrait photographers as F. H. Day, Mrs. Gertrude Käsebier, J. T. Keiley and Frank Eugene.

F. H. Day, apparently a man of wide æsthetic culture and of genuine, highly developed, artistic insight, has the





By Gertrude Käsebier.

peculiar gift to render everything decorative. Sensitive to a high degree (I fear even oversensitive), he can only satisfy his individual code of beauty by arranging and rearranging his subject with all sorts of accessories and light effects, which show an extensive knowledge of classic, as well as contemporary, art. There is no photographer who can pose the human body better than he, who can make a piece of drapery fall more poetically, or arrange flowers in a man or woman's hair more artistically. He would have made (seriously speaking) an excellent manager of the supers of a dramatic company like the Saxon-Meiningen. Even Irving could learn something from him. There are passages in his portraits which are exquisite, but all his representations lack simplicity and naturalness. He has set himself to get painter's results, and that is from my view-point not legitimate. He has pushed lyricism in portraiture as far as it can be without deteriorating into a mannerism; even his

backgrounds speak a language of their own, vibrant with rhythm and melody; they are aglow in the darkest vistas. Day is indisputably the most ambitious and most accomplished of our American portrait photographers.

Lately he has managed to astonish the photographic world by making a series of photographic representations of the Crucifixion, of scenes at the Sepulchre, and the dies of Christ's head. In depicting this extremely difficult subject he has followed as far as conception goes, absolutely conventional lines; I mean he has not interpreted Christ in a new manner, as, for instance, Uhde and Edelfeldt have done. For such an innovation he had probably neither the inclination nor the nerve. His is, nevertheless, an innovation in the photographic field worthy of unlimited praise. Anything to deliver us from the stagnancy of commonplace, stereotyped productions! And Day took a step, however short and faltering, toward Parnassian heights. Pictorial representation of a classic subject on classic lines has spoken its first word in artistic photography, and no one knows where it may lead to.





WALT WHITMAN.

By Cox.

Mrs. Gertrude Käsebier brought her art to a degree of interpretative perfection which it never before attained. She *imitates* (Day does not imitate but adapts) the old masters with a rare accuracy. Her management of tonic values is at times superb; she also understands the division of space and the massing of light and shade. But she is absolutely dependent on accessories. Without a slouch hat, or a big all-hiding mantle, a peculiar cut and patterned gown, a shawl or a piece of drapery, she is unable to make a satisfactory likeness. She utterly fails to master the modern garb; only in rare cases, as for instance her Twachtman, or the Girl with the Violin, she succeeds, and solely because the sit-

ters have themselves individuality enough. It is, comparatively, an easy task to get a good portrait of a personality, as the camera is sure to produce some of the individuality without the aid of the photographer. People will say that merely her Mother and Child pictures are free from these mannerisms, yet they have many fine qualities; but I, for my part, associate maternal joy rather with an outburst of gay sunlight than the stifling artificial atmosphere in which Mrs. Käsebier places them. Her skillful schemes of light and shade lack luminosity. Besides the subject in itself contains so much poetical charm, it suggests poetry even without the help of the artist. Such people as Mrs. Käsebier depicts are very scarce on our streets, and whenever they appear they do it to the great sorrow of the rest of humanity. Why should a respectable citizen be transformed into such an eyesore? But Mr. Day, as well as Mrs. Käsebier, pre-eminently wish it so, as they are eminently fit to represent that class of human beings who wear slouchy drapery instead of tailor-made costumes, and carry sunflowers, holy Grail cups or urns, filled, I presume, with the ashes of deep thoughts, in their hands. People do not seem to comprehend that it may suit an idol-woman like Sarah Bernhardt to be represented with a statuette in her hand (besides she is a sculptress herself), but that it would be absurd to represent an ordinary society girl (third generation of a parvenu who married a washerwoman) in the same way. It merely shows the incompetence of the photographer to tell character.

I do not believe in Maeterlinckism, I mean by that a combination of all that is suggestive and modernizable in the old arts—as one can trace, for instance, in Maeterlinck the influence of Greek simplicity, Chaucer's fancies, Japanese laws of repetition, of Shakespeare, Virgil, etc.—our mod-



ern life is beautiful enough, and our modern garb in no way less picturesque or less absurd (just as you like) than that of Holbein's or Velasquez's time, and yet these men succeeded in rendering it artistically without taking refuge in Assyrian and Egyptian fashions.

There is no sap of life in such art. It is still-born. The seeking of inspiration in the old masters without utilizing it in an original manner constitutes no creation. The intentional fabrication of a photograph to look like a Holbein drawing has nothing in common with the nobler aspirations of our age, and is an insult to the colossal genius of that man who rooted in his time and mastered it.

Leave the work of those great men undisturbed, except in hours devoted to a silent admiration! They have contributed their share to the history of art, and if you could only produce the epigrammatic suggestion of an original idea, such as they have created, you would deserve and gain your little niche in the Pantheon of fame!

Frank Eugene is a painter of remarkable versatility, who has taken recently to portrait photography, and not for a moment does he deny his original profession. He strives for the same picturesque muddiness in his plates as in his painting. He relies largely on his instinct. Mr. Day and Mrs. Käsebier use a good deal of premeditation to arrange their subjects. Mr. Eugene knows at one glance what he can do with a sitter. He fakes up an artistic background out of gobelins, faded foliage, flowers, etc., throws some drapery over the lap or shoulder, lets somebody hold a mirror to throw a reflection on the face, and takes the picture. All the others *think* to accomplish their results, he *feels*. Look, for instance, at his portrait of the Misses H. I have never seen anything so nonchalantly artistic in photography before. The accessories are marvelously interesting without hurting the importance of the figures. Not a master in the exercise of his new profession, he makes many technical mistakes, but he understands how to cover



By Breese & Eickemeyer.

YVETTE GUILBERT.

Copyright, 1896, by James L. Breese.



them up. He scribbles and scrawls and scratches on his plates in a manner to which Mrs. Käsebier's "stopping out" processes, sprays, washes and baths are mere child's play. These corrections are not legitimate, but they are always right where he puts them, right for him and in the right place. He is a virtuoso in blurred effects, and understands values like few; his faces and shirt fronts have never the same values. He is little known to the photographic world at present, but I predict that his planned exhibition at the Camera Club next fall will be a revelation to many. He is, to my knowledge, the first American painter who has become a portrait photographer.

J. T. Keiley represents the Japanese phase in photography, which, for certain reasons, is very sympathetic to me. The "crazier" other people think them the better I like them. It only shows that other people understand heartily little of the spirit of Japanese art, which the majority professes to admire so much. His blurred effects, his losing detail here and discarding it entirely there, and yet suggesting it frequently by an entirely empty place—you see a line and yet it is not there—are truly Japanese. The values of a beautiful head of hair are interesting enough, without the profile, neck and shoulders, particularly if they are so delicately and poetically treated as Mr. Keiley at times succeeds in doing. If I were a Herrick I would write a villanelle to his "Japanese Coiffure." Yet these fragmentary outbursts of his muse can hardly be called portraits; they are studies (he wisely calls them so), and even if they should reproduce a complete face and neck, and not merely the vision of a shoulder, the broken silhouette of a seven-eighths view, or the fragile values of the sternocleidomastoid muscle, they will play frolic with the face of the vicarious sitter, who may be delighted, nevertheless, to know how he looks when conventionalized by Japanese codes of line, space and tonal values.

The four artists (artist is the right expression for them, they are too much artists and not enough photographers—Mrs. Käsebier's ingenious signature alone shows that) have one grievous fault in common, they all overstep the limitations of photography. We may pardon a Wagner for his ignoring the fundamental laws of music, but not a Mlle. Chaminade. All four experiment. They are modifiers of the half truth the camera is capable of telling, for retouching is nothing but an artful destruction of the light and modeling done so graciously by Dame Nature herself—a covering up of technical mistakes, and the suppression, modification, accentuation, etc., of uncongruous details, until the picture looks no longer like a photograph, but is an hermaphroditic expression of one of the graphic arts. A plate on which retouching is necessary is not a perfect plate, that is all that I have to say about it.

These photographers I am going to mention now, I believe are all—perhaps not as fanatically as myself—adherents of photography "pure and simple." They disdain the assistance of retouching, by which Demachy in Paris, and Einbeck in Hamburg have attained some of their most marvelous results. They realize that artistic photography to become powerful and self-subsistent must rely upon its own resources, and not ornament itself with foreign plumes, in order to resemble an etching, a poster, a charcoal or a wash drawing, or a Käsebier reproduction of an old master.





By Gertrude Käsebier.

Miss Zaida Ben Yusuf, G. Cox, R. Eickemeyer, Jr., and, I believe also C. H. White, work in that direction. They are less burdened with æsthetic lore, and for that very reason better adapted to photography. They want likenesses, and that alone can make portrait photography great.

Of C. H. White I have seen only one print, his "Mrs. H," which alone ranks him among the best portrait photographers. A modern girl, in a summer

dress, conventional even to the crease in front, that is all. The figure is as well posed as a Sargent. The tonal quality is admirable in its delicacy and clearness. The only faults I have to find, are that the parasol is not rendered as interesting as it could be, and that the picture on the wall would have improved the portrait if it had been a landscape or Japanese print instead of a head.

Miss Ben Yusuf, of all photographers I know, relies most on her camera. She is wise enough not to retouch. She is a fairly good character reader, and understands posing. She composes her pictures with the simplest means, without applying any special artistic arrangement; good taste and common sense seem to her sufficient. Her simplicity of purpose, the absence of affectation and of the display of great stores of knowledge is refreshing. She pursues her art on the right lines. It is only to be deplored that her work at present is so frightfully uneven. Many of her portraits are as bad as those of a Bowery photographer, while others, for instance her Anthony Hope (standing), is one of the most masterly plates in existence. The initial portrait of this article is a fair likeness; she got the swing of my body, although she knew me scarcely an hour then. The arm akimbo and the background on the left, however, are uninteresting.

Cox has taken several remarkable portrait heads, among which the head of Whitman belongs to the best. There we have a strong, straightforward handling, that knows what it is about; no wayward caprice—a simple, decided and genuine method. One can speak neither of elegant taste, nor individuality of characterization, but the unity, simplicity and breadth of his execution is beyond praise. It is Whitman unmistakably for all those who



have known the "good gray poet" when he was in the "sands of seventies," by far more enjoyable than Alexander's portrait in the Metropolitan.

Breese and Eickemeyer have produced one plate that deserves unstinted recognition—the portrait of Yvette Guilbert, called "Le Désir," which shows that they only meant it to be a study. Although this picture contains enough of a certain phase of Yvette Guilbert's art, a certain wanton forgetfulness, characteristic of this "Lady of Vain Virtue," as Rossetti might call her, it is not, and could not be, a portrait. We Americans have never known the real Yvette Guilbert—the "female faun"—and all on account of her wearing a wig here, while in Paris she appeared with her own caroty red hair. In New York she was a naughty pre-Raphaelite maiden, while at the "Concert Parisien" she represented Ugliness singing the misery and frivolity of modern society. Nor was I aware that lilies of the valley expressed desire; lilacs would have been more appropriate. Or did the Carbon Studio wish to convey that nervous Yvette Guilbert fell into a trance by inhaling the pure innocent odor of the lilies of the valley—a combination of refinement and naiveté, as we see in Chevannes' mural decorations? I hardly think so. Much more to the point, though less curious, are Eickemeyer's study of a ranchman and the portrait of his father. That is portrait photography. There is no transfiguring, magnifying and generalizing of reality. Exactitude is in no way violated. And they are not accidents. Eickemeyer is only too scientific; he may be naive in the symbolism of flowers, but not in his technical methods. Read his "How a Picture Was Made," and you will know what hard and severe training he has gone through, and what strenuous study he has made. He also is on the right track, although a little more temperament would not harm him.

About Alfred Stieglitz as a portrait photographer I am not equally certain. We all know that a student of photography could not have (in references to technical usages) a better master than he. He is a fanatic of simplicity, but has done too few portraits, and these not individual enough to make an estimate. In his Mr. R—exact and cold like science, which may be a merit, as it happens to represent a professor—he has succeeded very admirably indeed. The monotonous line of the left arm and the veins of the right hand, however, disturb my enjoyment. At all events it is a valuable object lesson, and as such worth hanging up where students congregate.

Letting all these artists pass once more in review in my mind's eyes, it seems to me that after all the genius of the painter, comparatively speaking, is more successful in getting an artistic likeness than the mechanism of photography.

This is largely due to the fact that, with a very few exceptions, only mediocre talents have been drawn to the rubber bulb and focusing cloth. Artistic temperaments have avoided photography in fear of its restrictions, and so it has come to pass that until now the word genius could never yet be applied to any craftsman in this special branch of artistic photography.

The range of the technical expression of photography, in comparison with painting, is indeed very limited. First of all it lacks color. It controls line only as far as it is produced by broad opposite lights and shade (of which



Mr. White's print is such an elegant example) ; it is impossible to accentuate any special part, as, for instance, Bastien Lepage has done in the back of Sarah Bernhardt. One cannot produce a clear, unhesitating line full of life from beginning to end. Also in representing texture, photography is handicapped. Of course the camera reproduces only too faithfully certain unimportant details, but the surface is always the same, unless where you retouch it so cleverly that it will suggest variety. It commands, however, tonality, but that also other arts convey equally well, and if photography is ever expected to assert itself as one of the independent—probably for a long time to come—minor arts, it has to develop that quality, which no other medium has in common with it. The beauty of blurred lines, produced by the action of light, for photography does not draw lines but rather suggests them by painting values, may be compared in importance to the linear expression of etching or wood engraving,\* and the massing of black (viz., Goya) and the moss-like gradations of gray (viz. Whistler) in lithography. These arts, although allowing big scope to creative power, are exposed to a certain restriction in regard to subjects. This is not the case with photography, as it has the power to express *movement*, for instance the spontaneity of facial expression, which no other art can do in the same degree and with the same ease.

What artistic photography needs is an expert photographer, who is at the same time a physiognomist and a man of taste, and great enough to subordinate himself to his machine; only a man thus adequately endowed could show us a new phase in portraiture, with which even the eye and hand of the painter would find it difficult to compete.

However, only when color photography has been made possible, and kinoscope photography in the hand of artists has developed to that extent that full justice can be done to the spontaneity of *actual* movement, to the continuous, almost undiscernible, changes in a human face, the delicate nuances in the evolution of a smile, or any other human sentiment, passion or common every-day expression of routine life, artistic portrait photography will fulfill its highest vocation. For would we not prefer a fragment of our children's life represented in actual movement, just as if they were alive, to any representation of one stereotyped position by a painter, no matter how skillful? A child looking roguishly at us, quickly changing its facial expression into a smile, would mean infinitely more (and it could be equally artistic) than if a Sargent would place the same child like a big doll under a still bigger vase in a hall vibrant with emptiness (viz., Sargent's "Hall of the Four Children)." And a characteristic gesture, a pensive attitude, or furtive movement of one's wife, as expressed by the kinoscope of the future, would be much more valuable than the rare æsthetic pleasure of letting Watts wrap her up in a pre-Raphaelite soul-mist, or Lenbach draw her picture in lines worthy of a Herodotus, or Boldini make her look like a languid bachantee of modern joy.

But artistic kinoscope photography in color is so far off! We have to deal with the present, have to make the best of the existing conditions, and form from them, if we possess the power and are unselfish enough, those foundations, on which the photography of the future will construct itself.

SADAKICHI HARTMANN.

\* Also pen and ink, and the various processes of engraving have given expression, but etching and wood engraving are capable of expressing tonality at the same time. Copper and steel engraving do this only to a limited degree, and besides lack the freedom of expression, which restricts them largely to reproductive purposes.



## Mrs. Gertrude Käsebier's Portrait Photographs.

### From a Painter's Point of View.

There are two ways of looking at a picture—one as a record of truth, the other as a work of fine art. The first is the common, the traditional way, the way of the majority of people. By them an artist's success is measured by the accuracy of his statements, by his skill in deceiving by imitation, by the faithfulness with which he copies shape, tone and color from nature.

In this view the best photograph is the clear, sharp print, which records every detail with the utmost minuteness.

The second idea, that a picture is a work of fine art, rests upon the thought that art exists only for the purpose of creating beauty; that a picture is not merely a record or memorandum kept for reference, but something beautiful in itself. A picture is indeed a representation of something, but when produced by a real artist it has more than representation. Its tones, colors, shapes, its composition and style, the power and grace of its execution, all combine to make it a work of beauty, a work of fine art.

To the artist, a photograph that is perfect in every detail, that renders bare facts just as they are, is interesting as a scientific record and of value for scientific study, but it has no *fine art* in it. It is the work of light and chemicals, and produced by an operator, not an artist.

Mrs. Käsebier's work in portrait photography shows that she chooses the artist's point of view, that a portrait is not a mere record of facts. Being a painter herself, with experience and training, and a knowledge of what constitutes fine art, she chooses to paint her portraits with the camera and chemicals. She takes the scientific process and makes it obey the will of the artist.

The great portrait painters give us facts with absolute truth, but that is only a small part of what they give. They skillfully pose the sitter so that there shall be a color harmony, a dark and light harmony, a graceful line composition, and at the same time a presentation of the special character of the sitter. They seize the fleeting expression which reflects the real personality; they see beyond the mere posing model; and above all, their work is rendered with power and subtlety combined.

Mrs. Käsebier is answering the question whether the camera can be substituted for the palette. She looks for some special evidence of personality in her sitter, some line, some silhouette, some expression or movement; she searches for character and for beauty in the sitter. Then she endeavors to give the best presentation by the pose, the lighting, the focusing, the developing, the printing—all the processes and manipulations of her art which she knows so well.

She is not dependent upon an elaborate outfit, but gets her effects with a common tripod camera, in a plain room with ordinary light and quiet furnishings. Art always shows itself in doing much with few and simple things.

The question is sometimes asked whether such portraits as Mrs. Käsebier's are likenesses. I should answer unhesitatingly that they are. It is



true that they often reveal traits and expressions that we had not noticed before, and this is greatly in their favor.

A characteristic likeness is seldom found in the conventional retouched photograph, and the whole subject is one on which people do not agree. One person observes the shape of the head, the setting of the eyes and the color of the hair; another sees the expression of the mouth, the peculiar form of nose or chin.

The superficial observer of a portrait will not appreciate all the points in which the likeness consists, but it is the artist's business to present these points, all of them, if possible. This, Mrs. Käsebier, like the best portrait painters, endeavors to do. Rejecting conventionalities and traditional notions, she makes her photographs works of fine art.

ARTHUR W. DOW.



### Free Speech.

It has come to our attention that a few persons have acquired an impression that the articles in *CAMERA NOTES* represent the official opinions of the Camera Club, and that articles not in accordance with the views of the committee are, at least, not acceptable. It would seem hardly necessary to contradict such a suggestion, but it is desired here to state once, and for all time, and in the most positive terms, that there is not the slightest foundation for this impression, for the publishers neither have any desire to control opinions, nor do they assume responsibility for the opinions of contributors. Articles by members of the committee are received on the same footing as those from other writers, and are to be regarded as merely individual opinions.

The committee as a body has no opinions or theories which it seeks to protect or to force upon readers, and it would strongly impress upon all that *CAMERA NOTES* is not only freely open to all topics relating to photography, but that it invites and will heartily welcome both original articles and discussion of matters which may appear in its pages.

In discussions it is obvious that the mere expression of a difference of opinion or personal statements would not be acceptable; but a dissent supported by new data or deductions calculated to be of general interest is always in order.

Finally, while the committee does not propose to sit as a Star Chamber tribunal, it does reserve the right to decide the limits of controversy and the pertinence of matter submitted.

PUBLICATION COMMITTEE.



### The Portfolio of American Pictorial Photography.

The portfolio of American Pictorial Photography, announced in our last issue, will be ready for distribution within a few weeks. Nearly the entire edition of one hundred and fifty has been subscribed for. The few remaining copies may be had at ten dollars each. The portfolio includes pictures by Mrs. Käsebier, Miss Clarkson, Miss Weil, Miss Farnsworth, and Messrs. Day, White, Keiley, Stieglitz, Post, Fraser, Dumont, Murphy, Berg and Eickemeyer. Particulars to be had from the Publication Committee, Camera Club.



## Our Illustrations.

The frontispiece, "Day's Decline," by A. Horsley Hinton, of London, is another example of this artist's special landscape style. Comment is unnecessary. The picture speaks for itself, it having been originally shown at the London Salon, 1895.

We are happy to state that arrangements have been made with Mr. Hinton, the talented and accomplished editor of the *Amateur Photographer* (London) to write a series of articles for the next three numbers of *CAMERA NOTES*. Most of them will be illustrated.

The second insert, "A Portrait," by Mrs. Gertrude Käsebier, of New York, is a specimen of that talented photographer's best style of work. Mrs. Käsebier is, beyond dispute, the leading portrait photographer in this country.

Her pictures are broad, full of color and harmony, and above all, have the great charm of a keen artistic feeling and temperament. Their strength never betrays the woman.

The photogravure was produced by the Photochrome Engraving Company, of New York. It is a masterpiece in the art of reproduction.

The third insert, "A Decorative Figure," by R. Le Begue, of Paris, although a little restless, has a certain charm. Conjointly with Messrs. Demachy, Puyo and Bremard, Mr. Le Begue is considered to be one of France's leading exponents of pictorial photography.

The Hinton and Le Begue reproductions were made by Walter L. Colls, London.

The last photogravure, "Portrait of F. H. Day," by Mrs. Käsebier, tells its own story. It has the same boldness and vigor of her other picture, and nevertheless is absolutely dissimilar.

The reproduction of this plate was made by the Photochrome Engraving Company. As such it equals their other reproductions.

The half tones in the text illustrate Mr. Hartmann's highly interesting article.

A. S.



## Notes from the Secretary's Desk.

The following have been elected members of the Club since the last issue of *CAMERA NOTES*: Harry D. Frisbee, Bronx, N. Y.; Miss Emma J. Fitz, Boston, Mass.; Dallett Fuguet, 72 West One Hundred and Thirty-second street, City; James H. O'Brien, 248 East Twenty-third street, City; U. Nebring, 509 West One Hundred and Fifty-second street, City; J. K. Holbrook, 13 West Sixty-fourth street, City; G. O. Waterman, Jr., 143 Liberty street, City; Wm. Farrand, 935 Broadway, City; Mrs. Myra Wiggins, Salem, Oregon; Sydney A. Smith, The Rockingham, City; R. H. Halsey, 11 Wall street, City; Dr. John P. Burke, 167 Lexington avenue, City; G. Armour P. Burns, 101 West One Hundred and Eighteenth street, City; John F. Rogers, City; Dr. F. D. Skeel, 58 East Twenty-third street, City; J. B. Elmendorf, 128 West Forty-third street, City; Tyrone Power, London, England; Edward H. Berry, 50 West Twenty-fifth street, City; Ferrars H. Tows, 34 West Fifty-second street, City; Joseph T. Keiley, 15 Whitehall street, City; C. W. Roepper, Germantown, Pa.; Chas. Richman, Chicago, Ill.

The name of Mr. Jacob Russak must once more be added to the list of donors to the studio fund, as he has given a very liberal second donation for the fitting up of one of the prizes of our Club.

Mr. George Lorillard Ronalds has also contributed a handsome donation for the same purpose.





DECORATIVE FIGURE

By R. L. Begue







## Proceedings.

At the regular monthly meeting of the Club, held on Tuesday, February 14, Vice-president Stieglitz in the chair and Mr. W. P. Agnew acting as Secretary, the principal business transacted was the selection of a Nominating Committee to nominate a ticket of Trustees, officers of the Club and a Committee on Admissions, to be voted on at the annual meeting in April. This committee was chosen by lot from a list of twelve names, submitted by a committee of three appointed by the chair. The following gentlemen were chosen and declared elected: Wm. E. Carlin, Chairman; Floyd Peck, W. T. Colbron, C. C. Roumage and Theo. Dwight.

Mr. Stieglitz, for the Publication Committee, reported a very flattering increase in the number of subscriptions to *CAMERA NOTES*, and that the affairs of the publication were in a most prosperous and satisfactory condition.

\* \* \*

On February 21, Mr. Cornelius Van Brunt delivered an illustrated lecture before the Club on "The Canadian Rockies and their Flowers." As a lecturer on a technical subject before a popular audience Mr. Van Brunt is remarkably successful, for he succeeds not only in conveying a very considerable amount of information to those learned in his subject, but he also commands the interested attention of the uninitiated to the end. His colored slides of flower subjects are justly famous for their beauty, delicacy and accuracy of tints; but in this lecture he showed for the first time a number of views of the region he traversed, the slides for which had been exquisitely colored by Mrs. Van Brunt.

\* \* \*

At the meeting held on Tuesday, March 14, President Murphy in the chair, verbal reports were made by a number of the committees.

The revised Constitution and By-Laws, as presented by the Committee on Revision, was then taken up, and it was decided to read and discuss the documents section by section. This was done and quite a number of changes were made, some of merely a formal nature or for the purpose of harmonizing contradictory sections. Some of the changes, however, are decidedly radical.

\* \* \*

On the evening of April 26 Mr. Van Brunt again lectured upon "The Flora of Central Park" before a crowded house, for the mere announcement of any lecture by this gentleman is sufficient to reduce our ample accommodations to "standing room only."

The discourse and slides were delightful, as usual.

\* \* \*

The active membership was limited to 250, as it was considered that, in view of the tax upon the facilities of the Club on holidays, this number would be the utmost limit justifiable, and moreover it would insure an ample income, with a safe margin over ordinary expenses. It was also decided that when the active membership should reach the limit, the entrance fee should be raised to \$25. Practical experience had demonstrated that advantage had been taken of the section in the former constitution regulating non-resident membership, and the new constitution was made to limit this class to those who "actually live more than thirty miles from the New York City Hall." Another change made with a view to the justice of the case was the equalizing of the dues of the corresponding and non-resident members, both classes now paying \$10 annually.

Since this meeting the revised Constitution and By-Laws, as adopted, has been printed and sent to all members.

† † †

### Annual Meeting, April 11, 1899.

The meeting was called to order at 8:30 P.M., President Murphy in the chair. A fairly large attendance was present, although not as numerous as had been hoped for.



## Report of the President of the Camera Club at the Annual Meeting, April 11, 1899.

At the close of this, the third year of our Greater Camera Club, your President has the honor to report, for the Board of Trustees, another chapter in the continuous record of success that has so far attended the fortunes of this organization.

The fiscal year just closed has been one of progress and importance to the Club; a year of material prosperity and artistic advancement; a year of growth and influence, and a year made memorable in our annals by the satisfactory settlement in our present commodious home.

Reviewing the situation somewhat in detail, reference must first be made to the all important question of membership. A glance at the report of the Secretary shows a net gain of thirty-six names, making the total membership in all classes 323.

During the year twenty-four resignations were received and accepted; twelve names were dropped from the books, and two members were taken from us by death—Dr. George Trowbridge and J. Bernard Silverman.

The financial exhibit made by our Treasurer is highly satisfactory, for, notwithstanding the extraordinary expenses incidental to moving and fitting up the new rooms the revenue of the Club has been ample, and we commence the new year with a cash balance of \$1,335.06 in the bank, no outstanding indebtedness and no arrearage of dues chargeable against members.

The report of the Auditing Committee is worthy of attention, as it shows, over and above the gain in cash, a substantial increase in the assets of the Club, in our enlarged photographic plant and newly purchased apparatus.

In speaking of valuable assets especial mention should be made of *CAMERA NOTES*, the official organ of the Club, which, under the brilliant management of our distinguished Vice-President, Mr. Stieglitz, has more than fulfilled the promise of its youth, and has become a source of distinction to the Club and of pride to every member.

Under the able and serious direction of Chairman Berg, the Print Committee has arranged monthly exhibitions of prints, of varied interest and comprehensive character, illustrating the phases of photography, as shown by about 1,200 prints.

The Committee on Meetings, Dr. Vredenburg, Chairman, arranged for the seventeen lectures and demonstrations given in the club rooms during the year, which were largely attended by members and their friends.

The usual Wednesday evening tests of lantern slides have also been well attended, but it may be observed that of late more of the photographic workers in the Club have turned their attention in the direction of print making, consequently the lantern slide industry has suffered in proportion, though a total of about 4,000 slides were shown on the screen.

In the field of photographic competition our champions have not been idle, winning many honors at home and abroad, notable among which may be mentioned the award to Mr. Fraser of the so-called blue ribbon of British Photography, the "Royal Medal."

About forty other prizes have fallen to our members, but as the list has appeared in *CAMERA NOTES* no further mention need here be made, except to give expression to the general feeling of gratification experienced in the club when the works of our fellow-members receive such tokens of approval.

In this connection some regrets may well be expressed that so little interest has been taken in our own Club competitions. Of the two championship cups open for semi-annual contest between members of the Camera Club, only the Lantern Slide Cup has been awarded this year, which trophy is now held by Mr. Charles I. Berg, while in competition for the "Presidential Print Prize" no award was made, doubtless because the judges were so confused by the maddening rush of entries that they failed to decide which of the two competitors should bear the palm.

But the thanks of the Club are due to Mr. Berg for his public spirit in offering, even under such depressing circumstances, still another cup, for which the entry list is now open.



The revision of our constitution and by-laws is too recent to require extensive mention, but certain important changes regarding limitation of membership may be recited, to wit: limiting the active membership to 250, the life to thirty, and removing all limitation as to the number of non-resident members, but making the residential radius of the latter class at least thirty miles from the New York City Hall.

To the regret of our members at large, in January last our popular Treasurer, Mr. Frank M. Hale, laid down "the white man's burden" of his office after having efficiently borne it for two years. After vain efforts to secure a withdrawal of Mr. Hale's resignation, the Trustees duly elected Mr. W. E. Wilmerding to fill the unexpired term.

Thus we have as briefly as possible summed up the record of the closing year, leaving minute details to be developed in the several reports of the various officers and committees, but your President cannot close without a few words bearing upon the future of the Club.

To-day the Camera Club stands well equipped to face the future, and to win an enviable place among the permanent institutions of this great metropolis. But successful clubs are not created in a year or two; they must be built up by sustained effort.

This Club has a sound foundation, based upon merit and achievement, but it rests entirely with the members to shape its destiny towards a more exalted success.

Your officers are but your agents to carry out the daily details of club management. The moving power must ever spring from the rank and file of the membership; so your Trustees call upon each and every member to help in the great effort to raise the standard of the Camera Club so high that it shall become a beacon light to the world-wide brotherhood of the Photographic Guild.

Respectfully submitted,

April 11, 1899.

WM. D. MURPHY, *President.*



## Secretary's Report.

*Mr. Chairman and Members of the Camera Club:*

I have the honor to submit the following as the Secretary's report for last year:

### MEMBERSHIP.

|                      | 1898.<br>April 1. | Resigned. | Dropped. | Died. | Trans.<br>to<br>Non-Res. | Trans.<br>from<br>Active. | Elected<br>and<br>Qualified. | 1899.<br>March 31. | Gain. | Loss. |
|----------------------|-------------------|-----------|----------|-------|--------------------------|---------------------------|------------------------------|--------------------|-------|-------|
| Active Members.....  | 177               | 19        | 7        | 2     | 3                        | .....                     | 49                           | 195                | 18    | ..... |
| Non-resident Members | 56                | 3         | 4        | ..... | .....                    | 3                         | 24                           | 76                 | 20    | ..... |
| Corresponding "      | 18                | 2         | 1        | ..... | .....                    | .....                     | .....                        | 15                 | ..... | 3     |
| Life "               | 20                | .....     | .....    | ..... | .....                    | .....                     | .....                        | 20                 | ..... | ..... |
| Honorary "           | 16                | .....     | .....    | ..... | .....                    | .....                     | 1                            | 17                 | 1     | ..... |
| Total "              | 287               | 24        | 12       | 2     | 3                        | 3                         | 323                          | 323                | 39    | 3     |
| Net gain.....        |                   |           |          |       |                          |                           |                              |                    | 36    |       |

Total membership, March 31, 1899, 323.

The Trustees held ten regular and four special meetings, all of which were attended by a quorum, with the exception of one regular meeting (December 22d).

There were held ten regular meetings of the club.

Respectfully,

HARRY B. REID, *Secretary.*

April 1, 1899.







## Report of the Auditing Committee.

*To the Board of Trustees of the Camera Club :*

The Auditing Committee herewith submit their report as follows :

We have examined the books of account and vouchers of the Treasurer covering the fiscal year ending March 31, 1899, and the bank balance and cash on hand at that date, and find the same to be correct. The books of account are kept in a systematic and business-like way, affording ready information at all times concerning the condition of the Club funds and the accounts of the members.

The Treasurer's accounts show that the receipts of the Club for the year amounted to \$8,976.49, as follows :

|                                                                                                                                                                                |            |            |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|------------|
| ORDINARY RECEIPTS . . . . .                                                                                                                                                    | \$6,122.99 |            |
| EXTRAORDINARY RECEIPTS, including the donations<br>for equipping new quarters, proceeds of Annual<br>Auction, Dinner and Smoker, and Sales of<br>furniture and books . . . . . | 2,853.50   | \$8,976.49 |
| Add balance on hand April 1, 1898 . . . . .                                                                                                                                    |            | 1,008.62   |
| TOTAL . . . . .                                                                                                                                                                |            | \$9,985.11 |

The total expenditures were \$8,650.05, as follows :

|                                                                                                                                                                                                                                  |            |            |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|------------|
| ORDINARY EXPENSES . . . . .                                                                                                                                                                                                      | \$5,048.36 |            |
| EXTRAORDINARY EXPENSES, including expense of<br>Moving, Fitting up Rooms and Studio, Purchase<br>of New Apparatus and Furniture, Purchase of<br>Prints for Permanent Collection, Cost of An-<br>nual Dinner and Smoker . . . . . | \$3,601.69 | \$8,650.05 |
| Balance on hand April 1, 1899 . . . . .                                                                                                                                                                                          |            | \$1,335.06 |
| " " " 1, 1898 . . . . .                                                                                                                                                                                                          |            | 1,008.62   |
| Surplus of Income over all Expenditures . . . . .                                                                                                                                                                                |            | \$326.44   |
| Expense of fitting up the Club Rooms and Studio<br>beyond the amount donated for that purpose<br>and cost of moving . . . . .                                                                                                    | \$535.69   |            |
| Amount expended in the purchase of Apparatus and<br>Furniture, in increasing and improving the<br>library, and toward the Permanent Collection of<br>Prints . . . . .                                                            | 530.51     |            |
|                                                                                                                                                                                                                                  |            | \$1,066.20 |

The former of these two items constitutes an expenditure not likely to recur, and therefore not fairly chargeable to the continuous operating expense of the Club. The latter results in an addition to the permanent assets. In considering the relation of the income of the Club to the cost of conducting its affairs, it seems proper that these items should be added to the above surplus.

This would show, as the net result of the operation of the Club during the past year, a surplus of \$1,392.64 in the receipts for the year over the ordinary expenses and such extraordinary expenses as are likely to recur. Respectfully submitted,

LOUIS B. SCHRAM,  
C. C. ROUMAGE.

*Auditing Committee.*

April 1, 1899.



### Extracts from the Report of the Committee on Publications.

The Committee on Publications, Mr. Stieglitz, Chairman, made a lengthy verbal report of the history of CAMERA NOTES, giving a detailed review of its progress up to the present time, and outlining the policy for the coming year. He emphasized the necessity of maintaining the seriousness and earnestness of the policy originally adopted, as also its individuality and high character. The notices and reports from the various photographic publications of the world and the estimation in which it is generally held by the leading photographers of this and other countries, fully justify the policy followed.

It has now gained a position in which it is looked upon as a pioneer, and has won a place which puts it in a class by itself in photographic literature. Many of our own members at first considered it not sufficiently popular in its style and tone, but its phenomenal success both financially and in gaining the attention of the photographic world seems to us a sufficient answer to these criticisms.

The original idea of not making the magazine a money maker has been strictly adhered to. Every dollar which has been received for subscriptions and advertising has been devoted to the improvement of the general character of CAMERA NOTES, which can readily be shown by a comparison of the various numbers.

The Committee has been greatly handicapped by the limited support given them by the Camera Club members in the way of contributions to its pages, and once more urges them to submit articles and matters of general interest for publication, and thus save a very considerable sum which it has heretofore been necessary to expend for literary matter.

*It will not do to lose sight of the fact that CAMERA NOTES is, above all things, the Camera Club Organ.*

As to the finances, notwithstanding an increase of \$700 over last year's expenditures, the original Club appropriation of \$250 for Vol. I., also the appropriation of \$200 for Vol. II., are intact, besides an actual surplus of some \$68, with no outstanding indebtedness. This sum of money now forms a reserve fund for emergencies and improvements. It will be seen that the appropriation of the Club is merely nominal, and even the expense of postage cannot be met out of this sum. It must be understood that the Committee meets all of these expenses through its own individual efforts.

The edition is to be kept limited. It is this fact which tends to maintain its value with the outside public, which is at present paying as high as fourteen dollars for the eight numbers thus far published.

Although the 330 members are receiving the publication gratis, the cost of furnishing this is constantly increasing to the Committee on account of the continual increase in the membership list, which is largely due to the influence of CAMERA NOTES. The actual outlay for the 1,320 copies delivered to our members during the past fiscal year approximates \$850.

As Chairman of the Committee, I beg to thank Mr. Wm. M. Murray for his valuable services to CAMERA NOTES especially, and to photographic literature generally. I also regret to announce that, owing to the great pressure of his business engagements, he will be unable to officially participate in the work of the Committee during the new year, but he has given the Committee positive assurance that he will continue to contribute to CAMERA NOTES. The Chairman also calls the attention of the members to the hearty and liberal support given our undertaking by the advertisers, who are carefully selected from the leading and most reliable firms.

The Club members ought not to lose sight of this fact, and reciprocate whenever possible.



### Other Reports.

The House Committee, through Mr. Agnew, its Chairman, made a verbal report. The Librarian, Mr. Beeby, made a verbal report. The Chairman of the Print Committee, Mr. Berg, read his report, which included a résumé of the year's work. The report was duly filed, as were all other written reports.



The President called on the Nominating Committee for its report, which was presented by Mr. W. E. Carlin, Chairman.

The Nominating Committee reports the following ticket :

|                            |                                |
|----------------------------|--------------------------------|
| <i>President.</i>          | <i>Vice-President.</i>         |
| WM. D. MURPHY.             | ALFRED STIEGLITZ.              |
| <i>Secretary.</i>          | <i>Treasurer.</i>              |
| HARRY B. REID.             | WM. E. WILMERDING.             |
| <i>Trustees (1 year).</i>  | <i>Trustees (2 years).</i>     |
| WM. P. AGNEW,              | CHAS. I. BERG,                 |
| JOHN BEEBY.                | WM. J. CASSARD.                |
| <i>Trustees (3 years).</i> | <i>Committee on Admission.</i> |
| LOUIS B. SCHRAM,           | CHAS. E. MANIERRE,             |
| JOHN ASPINWALL.            | J. F. STRAUSS,                 |
|                            | A. W. CRAIGIE.                 |

Signed { W. E. CARLIN, *Chairman*,  
F. PECK,  
W. T. COLBRON,  
C. C. ROUMAGE,  
THEO. DWIGHT.

There were no other nominations, and the entire ticket, as reported by the Nominating Committee, was unanimously elected.

Mr. Berg read a lengthy correspondence relating to an exhibition of photographs at the Paris Exposition in 1900. The matter was referred to the Board of Trustees.

After the meeting had adjourned those present partook of a collation provided by our President, Mr. Murphy.



At the regular monthly meeting on May 9th, President Murphy presiding, the Treasurer reported a balance to the credit of the Club of \$2,948.26.

On motion of Mr. Agnew, a vote of thanks was tendered to President Murphy for the handsome collation which he provided at the annual meeting in April.

The decision of the judges in the "Berg Combination Cup Contest" was announced, the winner proving to be Mr. Arthur Scott.

On motion of Dr. Stevens, a vote of thanks was tendered to Mr. Berg and to the judges of this competition.

On behalf of the Trustees it was reported that in view of the fact that there being no possibility of having a photographic exhibi-

tion in the Arts Building of the World's Fair at Paris, in 1900, it was considered advisable to abandon the proposition to collect a united exhibition of the photographic art work of the United States.

Mr. U. Nehring exhibited and demonstrated the working of his enlarging and copying lens. The instrument is apparently a negative lens, which can be slipped into the tube between the combinations of the lens of any folding camera, for the purpose of shortening the focus of the same. While the principle is not new, the practical application, as made by the maker, appears to be one that will be found convenient by those who do not have access to a regular copying camera.





## Mrs. Käsebier's Prints.

(Exhibited February 15-25.)

Of the exhibitions of individual photographic work shown at the New York Camera Club, none excited more attention nor incited more earnest discussion than that of Mrs. Gertrude Käsebier.

This was due mainly to the fact that it was the largest and most remarkable collection of excellent and artistic portraits ever shown in this country, and partly to the circumstance that though professional work, it was marked by an entire absence of the confectioner-like and inartistic methods that, through universal application, have come to be considered essentially characteristic of all professional work.

Every print of the collection was a picture whose originality and artistic treatment separated it from the rest, and both invited and merited careful study. This is the more remarkable when it is remembered that these pictures were not the carefully studied compositions of leisure hours, but examples of work done professionally for the general public, without any chance to exercise a choice of models. Of the hundred and some odd pictures shown, over eighty were of men, women and children, attired in the conventional costume of the day, people from the conventional world, such as drift into the professional studio to sit for their portraits.

The manner in which this modern dress was handled, subordinated, and made to play its proper part in the composition of these pictures, evidenced great artistic feeling and readiness of device, while the arrangement of the light and shade of the different pictures displayed a keen appreciation of the refinements of *notan*.\*

There was an easy naturalness about the pose in the majority of these pictures that bespoke a characteristic position—an essential requirement of a good likeness—while the entire absence of stiffness, restlessness and stereotyped sameness was pleasing and refreshing. The tonal values were generally correct, while the manner in which they were made to emphasize the dominant characteristics of the sitter was both original and artistic. If there was nothing else to recommend these pictures, the fact that they exhibited no trace of the use of theatrical accessories should certainly have won for them a high regard.

The studio furnishings of nearly every professional gallery, even to-day, when such strides have been made in photography, remind one more of the stage settings of some seaside concert hall than of anything else in the world. Nearly every studio is tricked out with several drop-curtain backgrounds, a buxomly upholstered chair with a thicket of fringe all round, or else the high-backed and elaborately carved article upon and against which damsels wonderfully gowned and ungowned may pose and show their curves most conspicuously, several marvelous creations in tables, a rustic seat, some shaggy rugs and a number of living-picture skull-grippers, to insure an impossible pose for the cranium.

The true artist—unfortunately there are few such in the professional world—depends not on these things for a good picture, but upon the individuality of the sitter, the ability fully to understand, appreciate and get in touch with that individuality, and the power to express it most characteristically and harmoniously.

To this these portraits owe their pre-eminence and value. Mrs. Käsebier approaches her work from the view point of the artist. She was the first American painter to take up photography professionally, and her prints are valuable not alone as likenesses, but as pictures. Some of these prints have already appeared in *CAMERA NOTES*, and several are reproduced in this issue in order to afford our readers the opportunity to study and profit by this work.

J. T. K.

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\*This is a Japanese word that signifies the arrangement of dark and light masses. It was introduced into our art vocabulary by Mr. Arthur W. Dow, Curator of the Japanese paintings and prints in the Boston Museum of Fine Arts, and Instructor in Composition at the Art Students' League, New York, and Pratt Institute. Mr. Dow's book on Composition is one of the most practical works on that subject that has yet appeared, and should be in the hands of all those who desire to make a thorough study thereof.





PORTRAIT OF F. H. DAY

By Gertrude Käsebier







## The Cassard Exhibition.

(February 15-25.)

A pleasing contribution to our monthly print exhibition for February was the selection from the work of Mr. William J. Cassard, one of our oldest members. There were over thirty prints done in carbon, platinum and gum, and covering quite a variety of subjects. The majority, however, were still-life studies of flowers, fruits and game, of which Mr. Cassard formerly made a specialty, and are interesting specimens of the methods which prevailed eight or ten years ago. Most of these were carbons, and several were decidedly effective, noticeably the panels of game, the peaches and the grapes.

Among the portraits were several of fellow club members, which were excellent likenesses, with nothing about them to suggest the methods affected by many within the last year or two, and probably for that reason fully satisfactory to those interested.

A few pretty bits of landscape completed the list, and as all of the prints were very handsomely and tastefully framed the exhibition presented a very attractive appearance.

After seeing such careful and conscientious work it is a matter of regret that Mr. Cassard finds so little time to devote to photography.

W. F. H.



## William D. Murphy's Exhibition of Prints.

(Exhibited March 15-31.)

Finance, politics and society sent their representatives to this exhibition in goodly numbers. It was impossible to enter the Club's exhibition room during the period of its duration without seeing some face well known in one of these three worlds, and if anything was wanted to demonstrate that the genial President of the Camera Club was a very popular man, the number and standing of the visitors more than sufficed for that purpose.

The scope of the exhibition was extensive, as its subjects were the culls of the length and breadth of two continents. It consisted of two hundred and ten prints, comprising marine, landscape and portrait work. Most of the pictures were executed in platinum, though there were prints upon other kinds of paper. Among these latter was a small gum print, a miniature portrait, which was particularly hard and unpleasant, and as Mr. Murphy himself has remarked, demonstrated the difficulties of the gum process, particularly when applied to miniature work.

The platinum prints were what are conventionally termed "straight prints." By this is meant that no shading or other printing device has been resorted to in order to produce a relatively correct scale of tonal values; the only approach to an attempt at anything of the kind was the sunning after removing from the printing frame of the sky portions of certain of the pictures. This proved effective to a certain degree, but did not impart the true feeling of atmosphere. It is a resort that is rarely satisfactory in its results, as it invariably robs the print of its vivacity and gives it a deadness of tone. When luminous distances are concerned, such a treatment is fatal. The greatest qualities of some of the pictures were sacrificed by this strict adherence to the so-called "straight printing" method.

The Niagara and surf pictures attracted most attention and were the most generally popular. These pictures stand in a class by themselves, Mr. Murphy having given more attention and thought to this class of work than to any other. As a whole, the collection of pictures demonstrated that Mr. Murphy has not only traveled extensively, but that his taste is neither circumscribed nor narrow.



To the objection raised by certain critics that this collection does not measure up to the high technical and artistic standard of the hour, it is answered that the latest of these pictures was made over two years ago, and that the exhibition in consequence does not reflect much of the strong art influence that has been at work in the photographic world during that period. None better appreciates this than Mr. Murphy himself, and in order to be in a position properly to appreciate this collection the brief and somewhat humorous catalogue note should be read. In his catalogue he says:

"In presenting this collection to the public gaze no claim is made to artistic merit or technical excellence, the pictures being mainly memoranda from a traveler's note book, intended to record impressions of various points of scenic interest, with here and there a picturesque bit picked up by the wayside, while the few portrait studies are such as fall to the lot of almost any amateur who seeks to take pictures of his friends, with the risk of losing friendship when the results of his efforts are revealed."

Therefore, while giving full measure of appreciation to the pictures of this collection it would be quite as unfair to judge them according to the present highest standards or technical and artistic excellence, as it would be to permit Mr. Murphy's modest statement that "no claim is made to artistic merit" to pass without the observation that his failure to claim artistic merit for his pictures will not prevent his friends from valuing them at their real worth.

J. T. K.



## The John E. Dumont Exhibition.

(April 11-25.)

John E. Dumont's April exhibition of some thirty prints was one of those exhibitions which teach the student of photography nothing new, neither of Mr. Dumont nor of the art which he, at times, so successfully manipulates. It merely served the purpose of showing the public once more what he has accomplished, and what place he occupies in artistic photography. The up-to-date criticism, which is distinctly on the side of innovation, may be opposed to such old methods as Mr. Dumont applies, yet what is really good is good at all times, and to that category belong his "Solid Comfort," "The Clarinet Player" and "The Prescription."

They are excellent *genre* studies, in which the story is clearly, frankly and not too elaborately told. I scarcely know of half a dozen American painters who could compose pictures with equal skill. Of course, his style looks somewhat old-fashioned to us, as his art is still under the guidance of the ancients and in no way influenced by Japanese art, but a picture does not need necessarily to be decorative and suggestive in order to be interesting. Dumont's strength lies in acute observation and realistic feeling, but his technique is rather rugged and haphazard, except in composition, which he apparently understands, although he does not always make use of it. What wonderful pictures he could have made of his "Good Night," "Listening to the Birds" and his "Village Choir" if he had taken a little more pains. His "Lock Tender" was a subject worthy of a Millet; there he could have secured a fleeting impression which might have suggested grandeur, space and mystery. But his print shows nothing of this; its only merit is the choice of the subject, and when we look at it we feel sorry for the lost opportunity.

Mr. Dumont's art knows but little of tonality and gradations. Its high lights and shadows are all monotonously alike. For instance, notice the hand and the underjacket in the clarinet player, or the water, sky and hulks of sailing vessels in his marine views. How his art would improve if he would note the values in planes at various angles and at different distances, and on a variety of colors, and observe the relative force with which masses relieve against the general tone.

Very likely Mr. Dumont does not realize his shortcomings in these directions, otherwise he would surely have avoided to exhibit so many red antique prints, which destroy, in his case, all tone, air and detail of chiaroscuro.

S. H.



## Exhibitions and Competitions.

### The London Salon.

Pictorial photographers the world over ever look forward with the greatest of interest to the Dudley Salon, annually held at London. It is an accepted fact that it is *the* representative exhibition of its class, and photographers from all parts of the globe send their best work to it with the hopes of having it hung.

The exhibition of the present year promises to be of more than usual interest to Americans, as nearly all our best photographers have promised to participate. According to reliable information, Clarence White, F. H. Day, Gertrude Käsebier, Jos. T. Keiley, Zaïda Ben Yusuf, Miss Devens, R. Eickemeyer, Alfred Stieglitz and others have prepared exhibits for this Salon.

Entry forms and further particulars may be had from Mr. Alfred Stieglitz, whom the Linked Ring appointed to look after its interests in the United States.



### The Philadelphia Salon.

The success of last year's Philadelphia Salon has been instrumental in establishing what promises to become an annual institution in Philadelphia, for the Pennsylvania Academy of the Fine Arts and the Photographic Society of Philadelphia have announced that an exhibition would be held under their joint auspices from October 22 to November 19, 1899.

The exhibition will be run on similar lines to the one of last year, with a few of the objectionable conditions of that exhibition altered. The jury of selection will consist of Mrs. Gertrude Käsebier, Miss F. B. Johnston, and Messrs. F. H. Day, Clarence White and Henry Troth.

We sincerely hope that the members of our Club will do all in their power to aid this worthy undertaking. Those who have pictures, let them participate.

Entry blanks may be had by addressing H. B. Reid, Secretary of the Camera Club, New York.



### The Berlin Elite Salon.

A most successful international invitation exhibition has just been closed in Berlin. Like the one in Munich, it was held at the Arts Gallery, and created a sensation amongst the artists and art-loving public of Berlin. It is intended to hold these exhibitions every two years. The catalogue issued by the committee in charge was a gem, the exhibitors each receiving a special numbered copy. America was represented by Mrs. Käsebier, Jos. T. Keiley, F. H. Day and Alfred Stieglitz.



### Awards and Honors Won Abroad by Camera Club Members.

At the recent South London Exhibition one of Mr. W. A. Fraser's night pictures received the gold medal in the open champion class. Inasmuch, however, as the entry did not comply with the conditions and the picture was ineligible in the class, never having won an award, the award was protested and the protest upheld.

This unfortunate occurrence was due, we are told, to an oversight on the part of Mr. Fraser's English agent, Mr. Welford.

At the Birmingham Industrial and Photographic Exhibition, Mr. William J. Cassard received a bronze medal for his exquisite fruit studies. A similar award was gained by Mr. Fraser in the landscape class for his "Royal Medal" winner, "Columbus Circle on a Wet Night."



## Camera Club Competitions.

### Awards in the Lantern Slide Championship Cup.

On March 14th, the above competition was judged by Messrs. Alfred Stieglitz and Walter E. Woodbury, who handed in the following report :

|                       |       |                  |
|-----------------------|-------|------------------|
| 1.—Chas. I. Berg..... | 69.4  | general average. |
| 2.—John Beeby.....    | 62.16 | " "              |
| 3.—Arthur Scott.....  | 50.83 | " "              |
| 4.—T. Preston.....    | 49.58 | " "              |
| 5.—W. P. Agnew.....   | 49.16 | " "              |

There were but five competitors. The slides were judged on a basis of 50 for technique and 50 for art. The low percentages are explained by the very high standard taken by the judges as a basis for their marking.



### Awards in the Presidential Print Prize Cup.

On March 22d, the judges of this competition, Messrs. J. Wells Champney, R. Eickemeyer, Jr. and J. T. Keiley, made the following report : The prints submitted do not, in the judgment of the committee, warrant the award of the cup.

There were but two entries.



### "Berg" Combination Prize Competition.

On April 4 Mr. Chas. I. Berg offered a cup as a prize, to be competed for by members of the Club, upon the following conditions :

#### RULES GOVERNING COMBINATION PRIZE COMPETITION.

- 1st.—Competition open to all members of the Club who have not received a Camera Club award.
- 2d.—There will be no award unless at least five entries are received.
- 3d.—The prize is to become the property of the one receiving the highest average, if equal to or above 60 per cent.
- 4th.—Every entry must consist of three prints and three slides ; no competitor to make more than one entry. Slides and prints are to be made from different negatives, and they shall be solely the work of the competitor.
- 5th.—In judging, art and technique to have equal value.
- 6th.—All prints and slides will be exhibited at the Club Rooms previous to the award being made.
- 7th.—Entries must be delivered at the Club Rooms, addressed to the Secretary, on or before May 5, 1899.
- 8th.—Entries must be presented only in nom de plume or cypher.
- 9th.—A sealed envelope addressed to the Secretary and bearing the nom de plume or cypher must contain the name of the exhibitor. The envelopes will not be opened until the award is made.
- 10th.—Only the name of the successful competitor will be announced.
- 11th.—The averages of each competitor will be announced under the nom de plume.
- 12th.—Slides and prints of the winning set will become the property of the Club.
- 13th.—The award will be announced on or before the ninth day of May, 1899.
- 14th.—The judges will be: Wm. D. Murphy, Ferdinand Stark, Alphonse Montant.



## REPORT OF JUDGES.

In submitting the report of awards in the competition for the combination cup offered by Mr. Berg, the judges would first congratulate the Club upon the symptoms of awakening competitive interest shown in this instance.

Fourteen entries were made, each entry consisting of three prints and three lantern slides, to be judged on a basis of fifty per cent. for art and fifty for technique, with a minimum average rating of sixty per cent. necessary for an award.

The competition being anonymous, rating is given only under the nom de plume, and secrecy will be maintained as to the identity of each competitor, excepting in the case of the winner, whose name alone is revealed herein.

The slides were judged upon the screen and also examined in hand, while the prints were duly inspected by both electric and daylight.

The judging has been in accord with the strict standard of the Club, but the judges hope that the apparent severity in the ratings will not have a deterrent effect upon the less fortunate exhibitors, for the judges particularly desire to commend the public spirit shown by some of the competitors, who obviously entered the contest with little hope of winning the trophy, but with a sincere wish to obtain a fair rating upon their work.

After due consideration of all the factors in the problem, your judges agree upon the award of the prize to "Jerry," whose entry received an average of 74.2 per cent. Upon opening the envelope bearing this nom de plume, it was found that Mr. Arthur Scott was the fortunate winner of the handsome cup.

The other competitors received the following percentages:

"Camerata," 69.2 per cent.; "Coalcytyne," 63.3 per cent.; "Enitor," 62.9 per cent.; "Umbra," 61.2 per cent.; "Plato," 52.5 per cent.; "Hill Crest," 52.1 per cent.; "Ferguson," 48.7 per cent.; "B X," 46.6 per cent.; "Back Number," 45.8 per cent.; "Nehi," 45.8 per cent.; "Rex," 43.7 per cent.; "Lex," 43.4 per cent.; "Thesis," 38.3 per cent.

Owing to illness, it was impossible for Mr. Montant to serve as Judge.

FERDINAND STARK,  
WM. D. MURPHY.

May 9, 1899.



## New Club Competitions.

Prompted by the success of the recent competition for the "Combination Cup," our President, Mr. Murphy, announces that he will offer two new prizes, open to all members of the Club:

- (A) For the best portrait, head or full figure, taken in the Club gallery.
- (B) For the best landscape, without figures, taken during the summer or autumn of 1899.

### CONDITIONS.

1. Entries to be anonymous, and to close on December 1, 1899, when all prints must be delivered to the Secretary.
2. Negative and print to be entirely the work of exhibitor.
3. All prints to be exhibited in the Club rooms prior to the award, which will be announced at the December meeting.
4. The winning prints to become the property of the Club.
5. No competitor may enter more than one print in each competition.
6. All prints to be framed or mounted in passepartout.
7. Each print must be marked on the back with the nom de plume of the exhibitor and the title of the picture.
8. All prints will be judged on a basis of 100 per cent. for general excellence, and the rating of each entry will be announced under the nom de plume, the name of the winner alone to be announced.
9. The judges will be three members of the Club, to be appointed by the Trustees.

The decision of said judges upon all points under these rules to be final and without appeal.

WM. D. MURPHY.



### Fin-de-Siecle Lantern Slide Competition.

Mr. J. Edgar Bull has offered a prize, to be competed for by the members of the Camera Club, upon the following conditions:

#### RULES GOVERNING FIN-DE-SIECLE LANTERN SLIDE PRIZE.

1. The competition is open to all members of the Club who have not received a Camera Club award.
2. The prize is to become the property of the winner, and will be awarded on the basis of artistic merit—the basis on which pictures generally are judged—without the mental effort of discriminating between art and technique.
3. Every entry must consist of six slides from negatives made between the 1st day of June and the last day of December, 1899, and shall be, as well as the slides made therefrom, solely the work of the competitor.
4. Entries must be delivered at the Club rooms, addressed to the Secretary, on or before January 15, 1900, and must be presented only in nom de plume or cipher.
5. A sealed envelope, addressed to the Secretary, and bearing the nom de plume or cipher, must contain the name of the exhibitor. No envelope will be opened until the award is announced.
6. There will be no award unless at least seven entries are received, and no competitor shall make more than one entry.
7. Only the name of the winner will be announced. The nom de plumes of unsuccessful competitors will be announced in the order of comparative merit of the slides submitted.
8. Slides are preferably to be marked with appropriate titles.
9. The slides of the winning set shall become the property of the Club.
10. All slides are to be exhibited at the Club rooms on the night the award is announced.
11. The award will be announced on or before January 22d, 1900.  
The judges will be Alfred Stieglitz, Wm. M. Murray and C. I. Berg.



### Exhibition of Prints by Mrs. Isabel Churchill Taylor.

During the interim between the exhibitions of Mrs. Käsebier and Mr. Murphy, the Print Committee exhibited on the walls of the Club rooms some dozen framed photographs, the work of Mrs. Isabel Churchill Taylor, of Milwaukee, Wis. The subjects were portraits of children, boys and women, and were treated with much delicate feeling and refinement, at the same time showing a decided talent for pictorial treatment. Mrs. Taylor promises much, and we feel that we shall not be disappointed. The only exception that could be taken to some of her pictures was a tendency to over-retouch, which, if evident, is very annoying.

A. S.



### Club Auction, March 3.

The annual club auction is a function in which business and pleasure are usefully combined, for it not only affords a convenient means for members to relieve their lockers of accumulations of superfluous apparatus and materials, but it is approached in a spirit of levity that insures a pleasant evening's entertainment to those who attend.

The list of impedimenta offered this year was not as great as heretofore, nor was the quality up to the usual standard, nevertheless the results were very satisfactory.

Our versatile President assumed the role of auctioneer, and his nimble wit and shrewd business methods held the audience until the end of the list, and left it in doubt

whether he was intended by nature as the steerer of a mock auction or a rival of Financier Sage; he certainly demonstrated that he would be a bad man to meet in Wall Street, and his skillful efforts in working off doubtful bargains netted the Club a profit of over sixty dollars in commissions on the sales.

The work of receiving and preparing the goods, amounting to over 200 lots, and making up the catalogue, was by no means a slight or easy task, and great credit is due the committee for the way they performed their labors. The committee consisted of Messrs. Agnew, Bracklow, Schoen, Beehy, Scott and Montant





# CAMERA NOTES

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# **Volume III, No. 2**





THE LITTLE PRINCESS

By J. Craig Annan



# CAMERA NOTES,

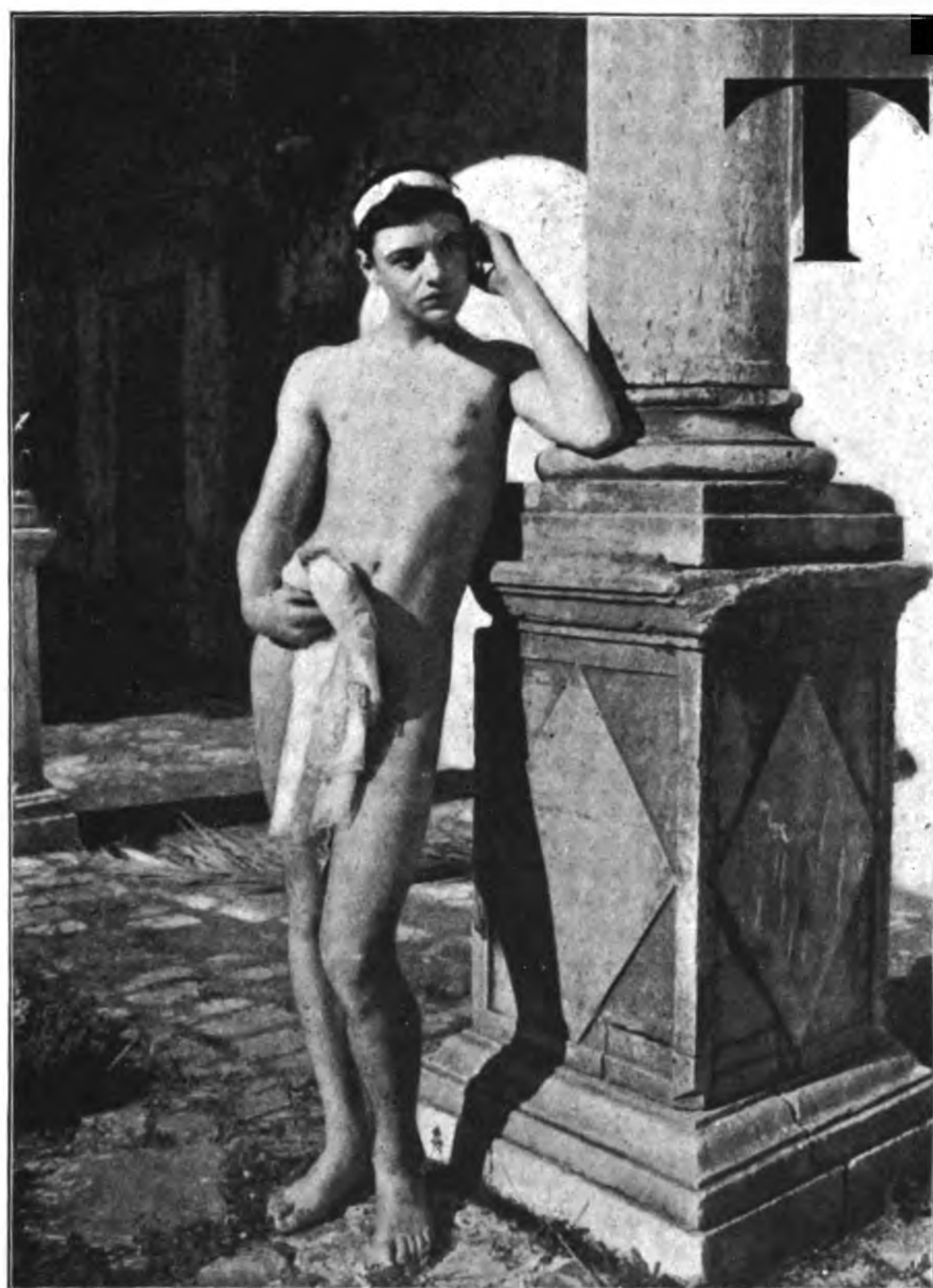
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## What Difference Is There Between a Good Photograph and an Artistic Photograph?



Count Gloeden.

THE answer to the above query seems at first sight to be quite simple, and nine photographers out of ten would say that a good photograph is merely a print from a good negative, whilst an artistic photograph must have been carefully selected as to subject, composition and lighting.

This is a dangerous and nearly universal error. An error to which we owe the thousands of so-called artistic photographs with which our average exhibitions are crowded—photographs so much alike in their faults that they seem to be the deformed children of one and the same father.

No progress will ever be made in pictorial



photography whilst photographers continue to rely on the above definition and refuse to use, to some purpose, eyes that seem blind to Nature's delicate *nuances*. Let them go to the art galleries, seek the engravings, lithographs, chalk and charcoal drawings, let them bring their pet photographs for comparison, and they will soon acknowledge that correct composition—that is, composition devoid of such errors in lines and general balance as would make any subject displeasing—is no doubt necessary; that correct lighting, *i. e.*, an arrangement of light and shade calculated to bring out the center of interest of the composition, is also necessary: but that correct, and even good composition and lighting, such as are often found in photographs, go for nothing if they are not joined with true values, true tone, true rendering of texture, and what we call in French studio language, "*une belle matière*," that is, a pigment of such nature that it will allow of rich, transparent shadows and of delicate and fluid half-tones.

So we must alter the definition of an artistic photograph, as it is understood by nine out of ten photographers, and say that a photograph is artistic when it is correct in composition and lighting, true in values, tone and texture, and printed on such a medium that it will satisfy the eye of an artist.

We take it for granted that our readers can distinguish between good or bad composition and good or bad lighting, but we are not so confident about them all being able to detect false values or tones, for unfortunately very few people outside the painter's studio will care to trouble about tone and relative values, even if they know what the terms signify. By relative values we mean the relative amount of light reflected by the different surfaces of our subject; by tone we mean the amount of light reflected by the whole of our subject. We can change the tone of a figure subject in the studio by drawing the shade down, while the relation of its values will, of course, remain unchanged. A painter can give us the exact counterpart of values, for he has at his disposal similar colors to those of his subject. A black and white artist must translate the different reflections of colors into a corresponding and conventional monochrome tint and, if he sees well and translates well, he can give us a real impression of color by accurate relation of values, even in a monochrome black and white work.

That is what photography, when left alone, does not give at all.

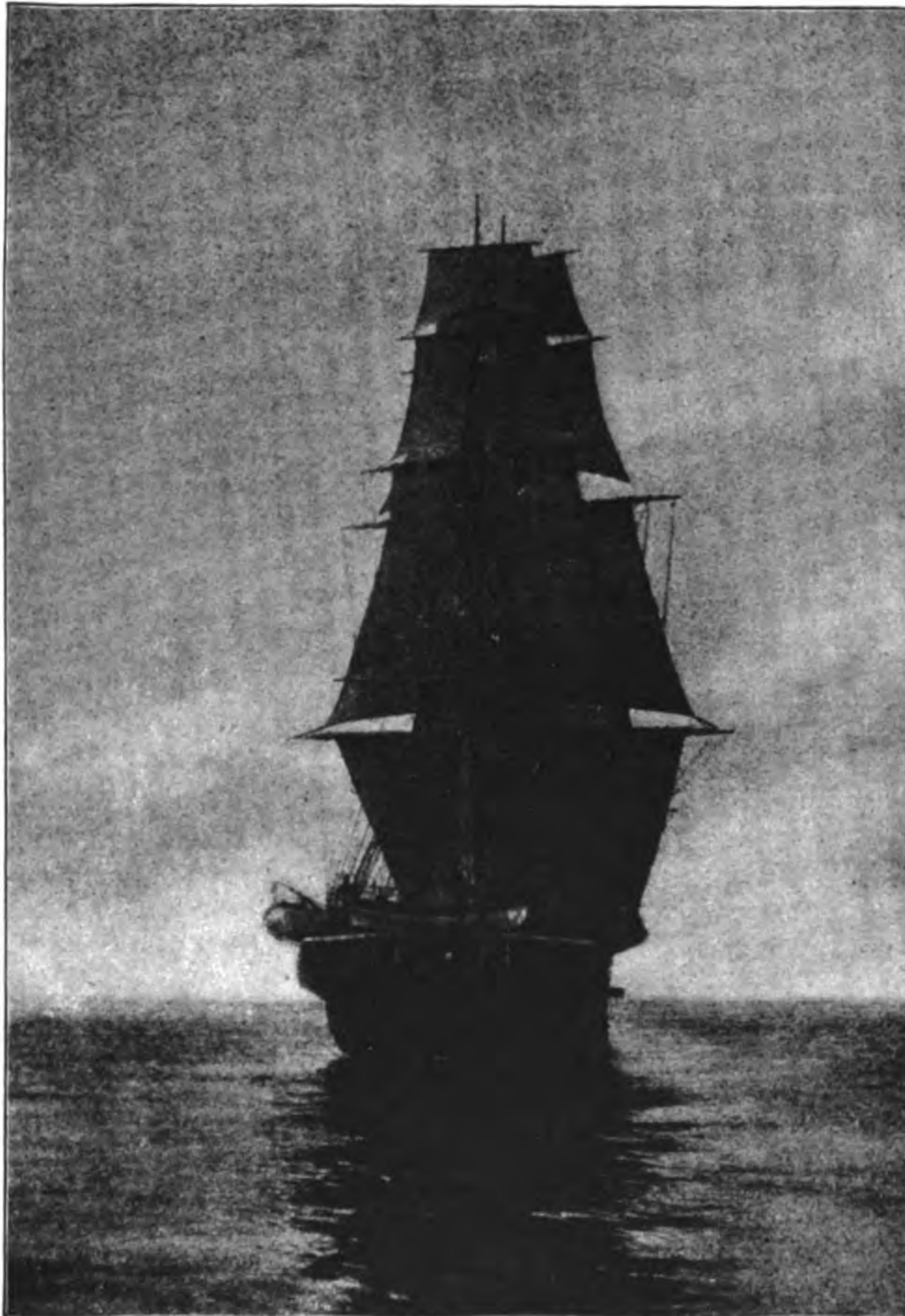
Its translation of color values into monochrome tints is radically false unless special precautions are taken in exposure and development, and special pigment printing is adopted which will allow of local control. Now, how can you expect an artist to feel any other sentiment but irritation in looking at a photograph in which he will find faults in values that the merest dabbler in painting would not commit?

Examine a good average photograph with some pretence at artistic effect. Suppose it is a portrait you are looking at, ten to one you will detect equal values between the white drapery or the shirt collar and the flesh of the model. On the other hand, the dress or coat, if they are made of some dark stuff, will be several degrees darker than they are in Nature, and their value in relation with the already false value of the flesh will be doubly incorrect. If the model has fair hair it is probable that its value, compared with that of the skin, will give you the suggestion of dark chestnut hair, unless the light is strongly reflected on its shiny waves, then the hair will appear to be white. In a landscape the relative values of sky and ground are generally false—utterly false if the sky was blue in



Nature, for in this case it will be rendered a pure white by the photograph. If the sky was cloudy and the photographer has attempted the hackneyed effect of *'contre-jour,'* he will secure a dramatic cloudscape, the value of which will be quite wrong, in relation to the values of trees and foreground, which will be much exaggerated in the sense of darkness. Things may be made still worse if he uses the combination scheme, for in such a case nothing is more delicate than to give the landscape a plausible illumination proportionate to the amount of light that would have been reflected in Nature from a similar sky. Even if separate negatives are taken at the same time of sky and landscape, it will be extremely difficult during development and printing to maintain correct equilibrium between the source of light and the reflecting surface of the landscape. Now compare the vivid green grass and trees in Nature with its dark translation in photographic monochrome; such a value in Nature would correspond with a general tone several degrees lower than the tone given by that photograph taken in bright sunlight. Such examples are but too easy to discover and their number is too great for the limits of this article.

If we study the photographic rendering of tone we will see that it is entirely in the hands of the photographer, for exposure and development can change a



Ferd. Stark.

dull effect into a bright one. It follows that tone can be correctly rendered by photography if not by photographers.

Truthful rendering of texture is one of the most precious qualities of photography, and also one of the most neglected. How many photographs have we not seen in which real qualities of composition were totally destroyed by absolute loss of texture. I remember too well a study of still life in which fruit, plaster, metal and stuffs were rendered as one and the same material — a mysterious material by the way—which did not partake of a single characteristic of the above men-



tioned objects. Photographers do not seem to mind this, and it is a great pity, for as I have said before, no process better than photography can paint the hardness of stone, the polish of marble, the sheen of satin or the softness of velvet.

Now that we have come to the last item of our list, let us suppose that we can produce a print, the subject of which is correctly composed, with good distribution of light and shade, correct tone, true value and good rendering of texture. It can be entirely spoiled, from an artistic point of view, if the medium on which it is printed has been ill chosen. We have but little choice amongst our photographic papers. Silver papers are radically bad, albumen being perhaps the least offensive of all. Platinotype gives better results, but its shadows, like those of bromide paper, are too often heavy and blocked up, and suggest paper instead of atmospheric depth. Carbon is better, without being perfect.

Far superior are the mediums used by the painter, etcher, lithographer and draughtsman. Monochrome water colors are without parallel for freshness in the lights and half-tones. Aqua-fortis and charcoal drawing can produce blacks so rich and velvety that our platinum and bromide blacks will turn a sickly gray when compared to them. Lithography, in the hands of the modern school, gives effects equal to those of etching.

The nearest approach to these qualities will be found in Artigue and gum bichromate paper, for both of which processes pigments of the same nature as those of aqua-fortis or water colors are used, but of course the similarity will stop there, for the technique of painting, etching and photography have absolutely no point in common. But certain qualities of pigment and manner special to the above processes may be added to the other and widely different characteristics of photography. The result is what ancient photographers call "a mongrel process," because they do not recognize therein the purple-violet tone and lovely glaze of their own cherished productions. Artigue paper and gum bichromate are not perfect mediums, far from it; but they are sufficient to show us the way, and, without doubt, the future of pictorial photography lies in that direction. What we want is a paper—any sort of paper—coated with any sort of richly colored pigment, giving us transparent shadows, great depth in the strongest blacks, and allowing of easy local development.

To resume, we cannot do better than to take as a guide the effects of etching and water colors, freshness, strength, boldness and delicacy combined, qualities which are often scattered through several photographs, but rarely found united in the same one.

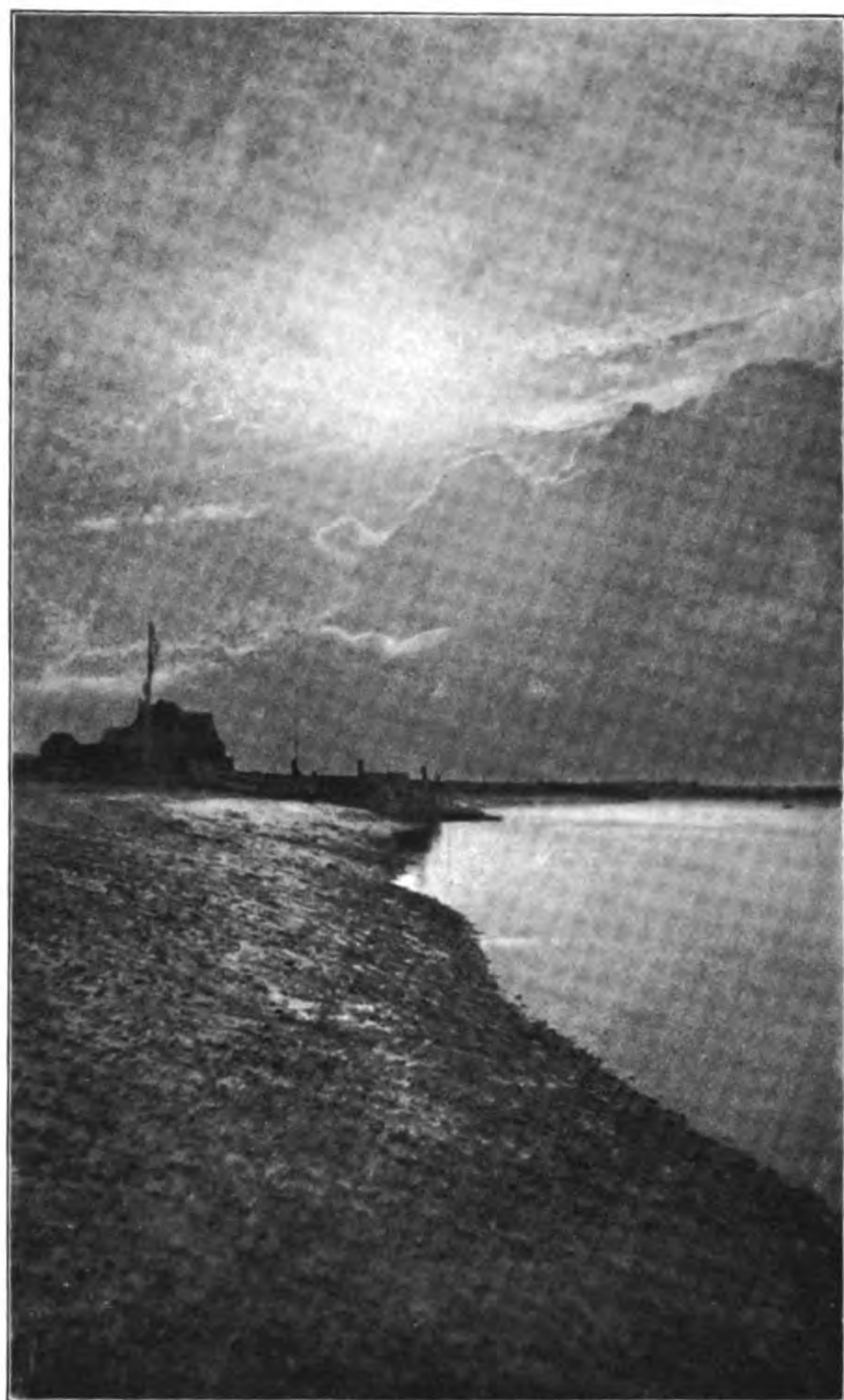
Is this asking too much of the photographer, composition, lighting, values, tone, texture and medium?

We must realize that, on undertaking pictorial photography, we have, unwittingly perhaps, bound ourselves to the strict observance of rules hundreds of years more ancient than the oldest formulæ of our chemical craft. We have slipped into the Temple of Art by a back door, and found ourselves amongst the crowd of adepts—alone and uninitiated. Let us frankly discard our primitive errors—and learn.

ROBERT DEMACHY.







A. Horsley Hinton.

### Some Motives.

So long as the ranks of photographers are recruited from all sorts and conditions of the community, and so long as individuals of all degrees of culture and of every variety of taste and sympathy are attracted to the use of the camera by the facility with which a photograph may be made, will it be desirable to endeavor to make clear the direct relationship which exists between the character of the photograph produced and the motive which prompted the making.

Photography applied to pictorial ends has not made the progress which we might have expected, and its highest and best achievements must still be regarded more as indications of higher possibilities, than as a conclusive solution of the question as to whether or not

photography can be satisfactorily used as a means of personal expression. This should hardly be a matter of surprise, for it may be safely said that photography as it has been given to us by its inventors, and practised according to the intentions of its creators, is of all graphic means perhaps the least suitable for the purpose.

One can well imagine how, primevally, the tools and methods of the painter or draughtsman came to exist—the man, having conceived the idea of drawing something, used the means which came most readily to his hand, improving or adapting it to his purpose, but not expending time and skill to make the tool itself the clever piece of work it was originally intended to help in producing.

Rarely indeed do men make their instruments more perfect than the use to which they are to be put requires; rather does impatience and the economy of personal labor prompt us to use tools and methods when as yet they are scarce perfect enough, only improving and elaborating them when the actual need arises, and the less complete are no longer sufficient.

But the inventive person who is responsible for our photographic instru-



ments and process has gone on improving them as instruments, or as a process, until they are very far in excess of our needs. He has given us, as it were, a haymaker's scythe with which to gather a rosebud.

How often has the superficial observer told us of photography's "limitations" as an artistic means? He has failed to understand that the limitations or insufficiencies have not stood in the way of photography being used pictorially nearly so much as have the redundancy of its capabilities.

Then but a very little reflection will show, of those who set out to practise photography from its pictorial aspect, so many are utterly ignorant of the thing they would do that the few bright exceptions to the rule do not require naming here. They know, and their title to exception is in the fact that ere I write another line they are aware of the message I would wish to carry. But the majority who would fain use photography for pictorial purposes judge merely by the superficial appearance of things, and because a picture by some master-hand pleases them, and they recognize the natural objects there portrayed, their conclusion is that the producer's motive was to copy Nature (an achievement which photography has made so easy), and they assume that it is because such aim has been attained that the picture seems good.

"Holding a mirror to Nature," has been the photographer's boast, and "True to Nature" has been the gospel of the shallow-minded. *Ignis fatuous* like, it has led men on, wrongly taken for the light which they have delighted to see in the works of a few, and when the will o' the wisp is grasped, if the futility of the pursuit is not apparent, it is because the mere sense of possession blinds the captor to the true value of his prize.

If truthfulness to Nature be the end and aim of pictorial art, then had all art effort, and certainly art photography, better cease forthwith, that those who would therewith occupy their time and energies may find a less hopeless task, for setting aside for a moment the question as to whether truth to physical facts—that is Nature—be desirable, it may check for a moment the blind and fruitless current of endeavor to show how utterly and absolutely futile is the attempt to truly represent Nature; how impossible to copy or produce a duplicate.

If a picture were an entirely faithful copy of its original, then would the result constitute an illusion, but it cannot be said that the great works of the world's master painters please us and secure our veneration by their power of illusion and of deceiving the eye; and there are two points which may be given, showing the essential difference between a natural scene and its representation on a plane surface, as in a picture.

When one moves, all the objects in the scene before us change their relative positions. As we drive along a road, the hedges seem to rush past us, whilst the more distant view travels with us, and all else between moves relatively, and this takes place only in less degree if whilst standing we merely move the head. Then we have the fact of stereoscopic vision, and although we have learnt how to take photographs stereoscopically and have thereby obtained results which awaken wonder and even admiration for their realistic effect, it will hardly be claimed by anyone that stereoscopy has brought photography one step further on the road towards the goal, which for the present may be represented by the world-honored work of a Titian, Velasquez, or a Turner. If mere fidelity



to Nature be the qualification for acknowledgment as art, then is the merest photographic tyro, of but one week's experience, greater than all the great company of painters hitherto.

Need I go further? Need I point to the impossibility of setting down with brush and pencil, on a few square inches of paper, the one smallest fraction of the myriad details contained in a single yard of landscape, and moreover does it appear that any great artist has attempted such a task, unless it be merely as an exercise or a "study?" You may answer "yes" and quote the names of certain painters who have been famous for their rendering of fine detail. Very well. Compare their work, compare the work, too, of a miniature painter with a sharply focused and carefully developed photograph, and you shall find your painter far less deserving of the reputation for painting with microscopical or "photographic" accuracy than you imagined.

I am not proposing to discuss the question of detail and sharp focusing, except that the production of detail is essentially a part, and a very large part, of the truthfulness to Nature for which some inconsiderately ask so loudly.

Why, then, is it necessary for the artist, in no matter what medium he works, be it brush or dry plate, to study and carefully observe Nature, seeing that it has been suggested that fidelity thereto is needless?

I might perhaps formulate the photographer's position in much the same way as I have done on a previous occasion, by saying that his picture should be only just so far true to Nature that its truthfulness does not thrust itself upon the spectator as its principal virtue, whilst it may be untrue so long as the untruthfulness does not discover itself or make itself felt without careful analysis.

A man does not attempt to depict every blade of grass in the meadow, but by a broad stroke of his brush suggests the idea of a grass field more conclusively than the utmost elaboration of detail could possibly do; broad spaces of light and shade do duty for the clustering masses of tiny leaves which build up the tree. Thus in a hundred instances we find the painter does not portray what, when we come to think of it, he must have seen; he instead elects to use an entirely arbitrary symbol or figure, which by reason of its truthfulness to tone, perhaps to color, but especially by that indefinable something which gives works of widely varying character a generic relationship, he appeals to our feelings and awakens our imagination far more powerfully than he would do by a faithful and exact portrayal.

A close and sympathetic observation of Nature is necessary to enable us to know what particular treatment, symbols or methods will thus convey an idea of truthfulness better than truth itself—a close observation because

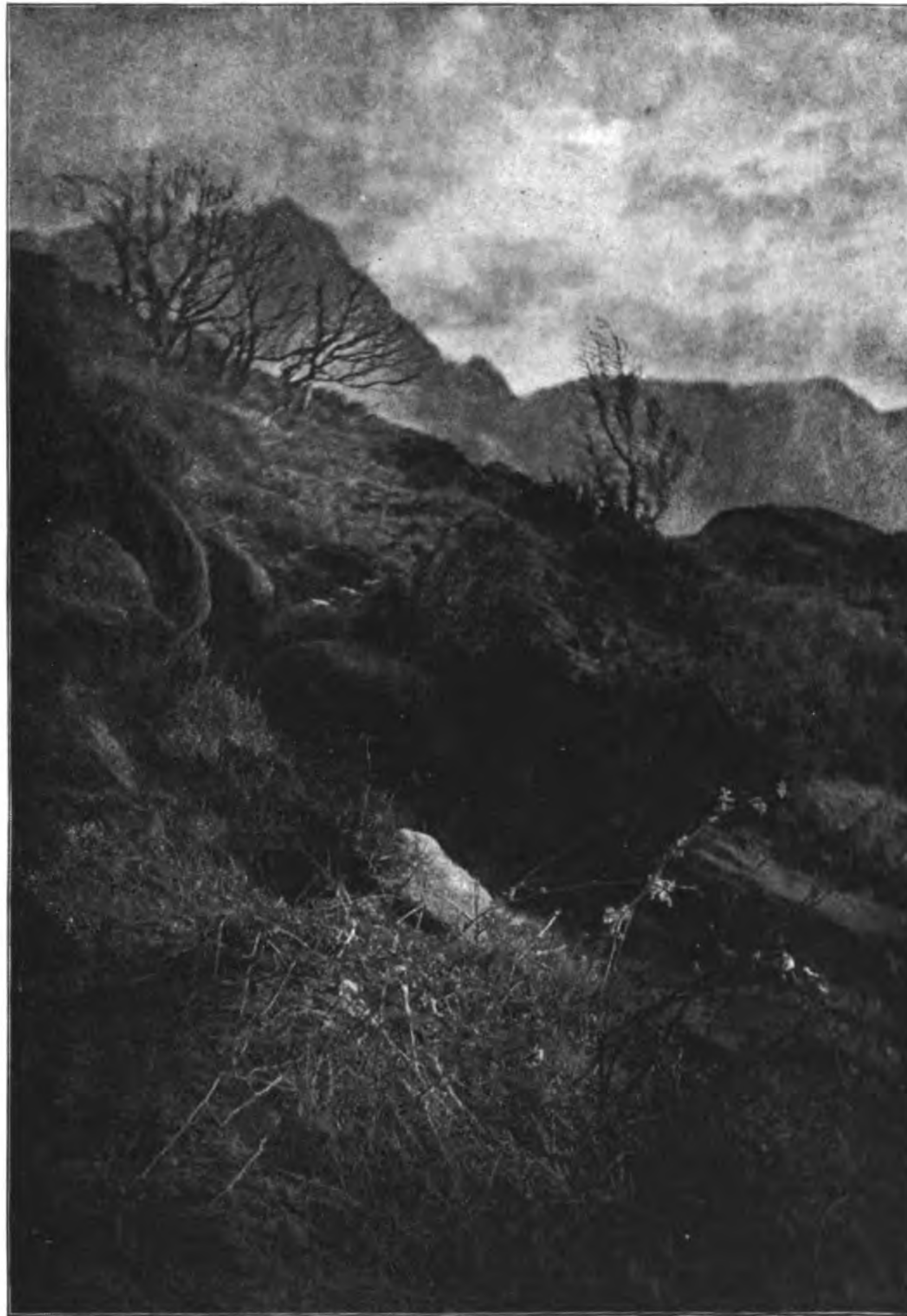
"A hair perhaps divides the false from true,"

and sympathetic because the object of a picture is to appeal to the emotional side of man.

Here we get an indication of how the result and the means adopted to obtain it are governed by the motive which prompts its doing. If the purpose be to instruct others or to record for our own use a certain scene, a certain condition, or to make a graphical description of physical facts, be those facts a human face, a landscape, or even a circumstance of light and shade under some particular conditions, then the motive will cause us to make as faithful and true



a record as possible. And it would seem that the optician and chemist—supposing the motive of the topographer and the artist to be identical—have perfected the instruments and materials which we use so that they may readily and uniformly give an exclusively true account of whatever is presented to them. So wonderfully have they succeeded that the photographer should be careful what credit he take to himself, seeing that with most photographs if we deduct



A. Horsley Hinton.

what is due to fortunate circumstances and favorable conditions and the excellence of the instrument and the process, but little remains to represent the photographer's contribution to the total.

But the motive may be a more trivial one—it may be the mere delight of achievement; the self-satisfaction in producing a sort of *tour de force* of mechanical or manipulative perfection, and the motive will be detected in the exquisitely finished piece of craftsmanship—and if so, then rightfully the photographer should have made his

apparatus and prepared his own materials ere he can honorably accept much praise.

Now in these instances of different motives we have in the first case a motive outside the mere print itself—the print is only valuable because it represents something that has a concrete existence. In the second case the value of the print is in itself, as a performance or a visible sign of the skill that was expended thereon. But in pictorial photography the motive lies quite outside the production of the picture.

If by the term photographer we mean one whose object in life is the pro-





SPRING

By Clarence H. White





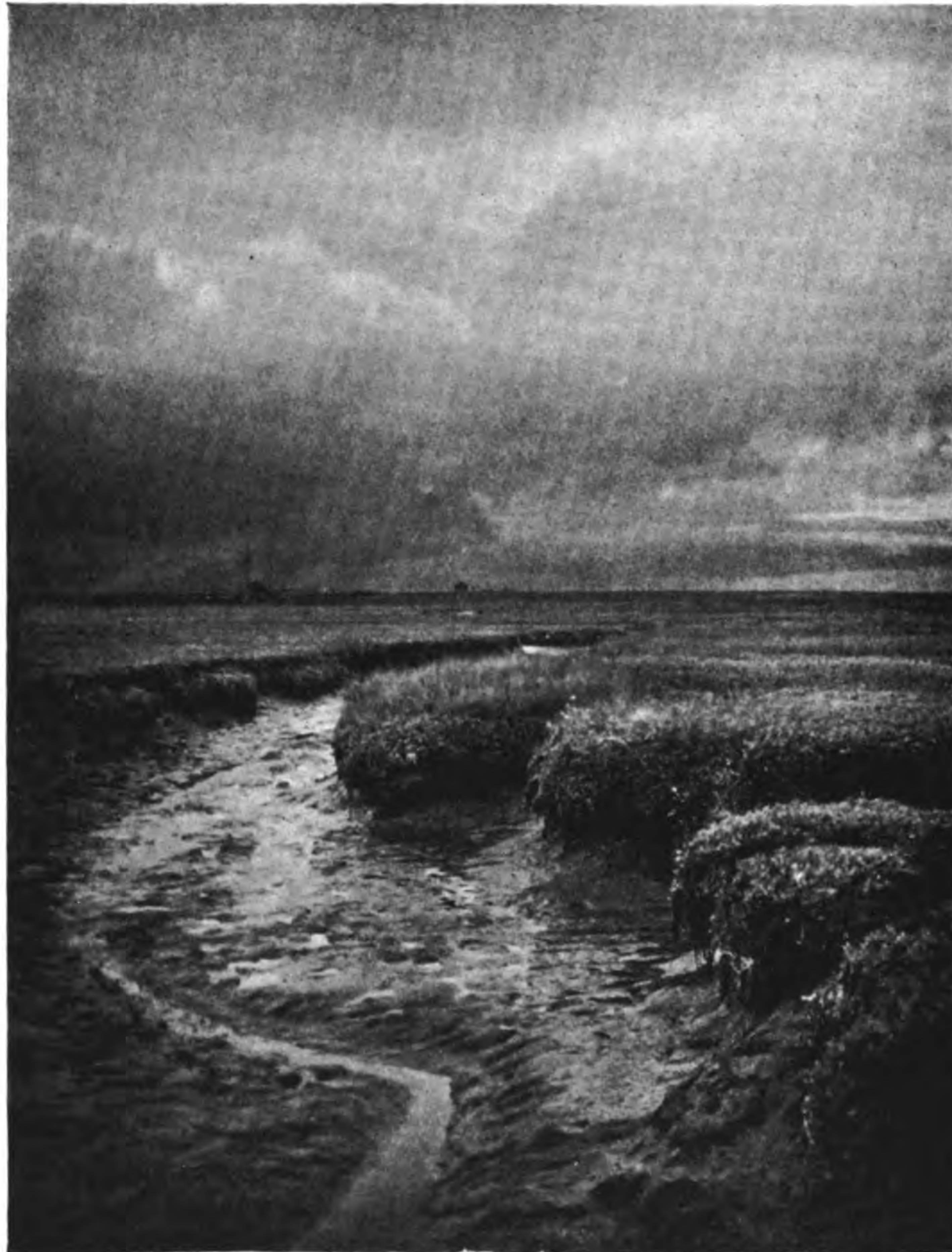


duction of photographs, or one whose interest is in photography, then the pictorial photographer can hardly be said to be a photographer.

The motive with which he sets up his camera and performs the necessary subsequent operations is independent of the photograph produced; that is to say, if the camera and development operations resulted in a painting instead of a photograph, the motive might be as well achieved, and if achieved the producer would be as well contented. His motive is to produce something which shall call up to the imagination of others or shall awaken the same feelings as some aspect of Nature called up or awakened in him. If he possess the necessary skill, he will probably employ brush or pencil for the purpose, these tools having been specially devised for such use by those who themselves best understood the especial needs. But lacking such skill he may resort to the camera and its appurtenances, to find that the direction in which mechanicians and scientists have developed this instrument has for the most part been the opposite one to that which the picture-maker would have wished.

The obstacle which has made the progress of pictorial photography slow, and has quite often brought it into not altogether undeserved ridicule, is twofold; first the redundancy of the process itself, which includes too much, and indiscriminately renders everything too exhaustively (which is equivalent to saying that it is too truthful, giving not only the truth, but the whole truth); and secondly, the photographer from lack of proper knowledge thinks it incumbent upon him to employ the whole of the methods and processes in their exhaustive inclusiveness.

Notice how different to the draughtsman. He witnesses some effect, some



A. Horsley Hinton.



arrangement in Nature, which for the most part centers around a certain group, a cottage, a bend in a river, a mountain peak, a group of cattle, the human figure or face, etc. The rest of the field of view which his vision includes is but an accompaniment. Upon the particular effect or grouping he exercises his power, but on all the rest he expends only so much labor as shall save it from palpable incompleteness and unfinished appearance; the very necessity for the expense of labor and time rather checks producing such uniform completeness as is seen in the photograph, even if such elaboration were within his power.

Perfect fidelity to Nature would only come as the result, and at the end of infinite labor and patience. With the photographer such completeness is given him at the very first start, so that if less is desired, and his purpose is similar to that of the painter, he must work backwards, discarding piece by piece whatever he finds unnecessary. There will be the double incumbrance to get rid of; there is the completeness as regards the scene as a whole, and the completeness as regards each object included—for the latter something may be done, both in printing and differentiation of focus—emphasizing light and shade contrasts, employing sharper definition in and about the central group, and thus making it predominant, but it has been generally accepted as an inherent artistic fault in photography that beyond the selection of point of view or the arrangement of the models, when such is possible, little can be done towards making photography selective or giving it the power to isolate and leave out. Hence it is that we are constantly reminded by glib-tongued critics of the “limitations” of photography and of its “blindly mechanical” character.

As children our plaint of “can’t” was met with the reproving admonition that “We know not what we can do till we try,” and in the direction of striving to control the visible printed photographic image we don’t know what we can do, for we haven’t tried.

Here and there is a solitary experimenter, perhaps, or now and then a furtive effort, when for generations and after life-long labor the few who are alive to the artistic requirements and appreciate the artist’s motive have spent as much endeavor in controlling the photographic image, to restrain its too generous manner, as the draughtsman or painter has spent in an opposite direction. When we have learned to throw overboard our excess of the very things the artist desires to acquire, then will it be time enough to decide if photography can be satisfactorily used by those who are working from a pictorial or artistic motive.

It is but yesterday, as it were, that men perceived that control was necessary. In platinotype printing—the introduction of which printing process meant almost a renaissance in artistic photography—we were shown a method of exercising a very large amount of control by the use of glycerine; but how many people really worked at it? Perhaps it came before the age was so keenly alive to what was needed, and from that time until now many new things have been introduced for which the claim for favor is based upon the possibility of exercising control over the result, or of modifying the mechanically formed image.

In the light of this argument what becomes of the sneer, too often heard, that in some phases of modern pictorial work the photographer merely seeks to ape the result of the mezzotinter, the crayonist, the aquarellist? Did the photographer commence with a clean sheet and thereon gradually make his picture, step by step, there might be greater excuse for such misunderstanding:



but, let us remember, the photographer with a process giving from the first too complete a rendering, must needs journey back upon the road along which the draughtsman is laboriously travelling—the photographer must unmake and undo and, his motive being the same, if he accomplish his end he will find his goal somewhere at the same spot as the other finds his, each having worked from opposite points.

I may have seemed to inveigle one from truthfulness without due cause, and now I have insufficient space in which to justify the position of the various emotions which are stirred through the senses, and we have here only to do with the sense of vision. I should say that with most people such pleasure as is derived from wonder and astonishment is more easily tickled into activity than the quieter and more enduring pleasure in the beautiful; moreover pictures, like ourselves, cannot with equal devotion serve two masters or fill two offices. If, then, the photograph, made according to the canons and traditions, gives that perfect rendering of every form and every detail in those forms which in this respect make photography unique, then it is wonder and astonishment which it will awaken first, and its one office has been discharged and, if for this reason only, we look no further for other attributes.

But let that exhaustive rendering of details be absent; let the truthfulness



F. H. Day.

or completeness be such that, as has been suggested, it does not obtrude itself upon us for notice; let its falling short of perfection yet not discover itself as an inefficiency, and then if what is depicted be done in such a manner as to appeal to the imagination or stir the emotions it will have become the echo of Nature, and in producing this effect the photographer has been the object from which the sound waves have rebounded and caused the echo.

Art is the method by which a man may express his delight in natural beauty; the things he likes least he will probably leave out if he can, and as photography leaves nothing



out of itself the photographer must strive to suppress and keep in subservience, that in his pleasure garden the beautiful flowers are not detracted from by unwelcome weeds.

I feel at the present so sure that what one may call canonical photography: that is, practised according to the rules laid down and so left uninterfered with and uncontrolled, can never do more than fill the title of "tasteful mechanism," which unfriendly critics have given it, that I am inclined to say, throw to the winds all laws and rules, intrude upon and interfere with the process-formed image in whatsoever manner one choose, and if wise enough to know the justifiable boundary when reached, scorn to observe truthfulness when a little falsity will better serve your purpose. Art has no part in teaching morality, and good photography, as such, is not the present aim.

Perhaps by the time we have by unrecognized and irregular methods obtained the effects we desire, and conveyed the feelings we wish, some one will have found the way by which the too stubborn process may become more plastic and more amenable to individual aims.

A. HORSLEY HINTON.



F. H. Day.

### Plein-Air Photography.

In out-door work we may fairly say that as the shadows are, so is the picture.

Most of us are very conservative in photography. As much as we can be said to follow anything in art, we follow the shortened light scale and the tonal schemes and makeshifts of the landscape artists of seventy years ago.

But art in America has progressed since then. The low color scheme of the decorative painters—such as Puvis de Chavannes—became known here. The Impressionists invaded our

art exhibitions. These latter might have paraphrased an old saying, and taken for their motto the legend, "Take care of the shadows, and the lights will take care of themselves." This was the ideal of the true Impressionists, though not of their many imitators, who floundered about in purple lake without an idea of true method. But we photographers confounded the true with the false prophets, and scoffed at all.

Then came the Japanizers, trailing along and making efforts to see the world in pure tones, with the perspective flattened out; and the poster people wobbled about dizzily.



We are beyond all this in art now. The interest in it has retired to Philadelphia, where Impressionism still holds the day at exhibitions. We realize now that to dismiss the Japanese idea as but an effort at seeing flat, and the poster craze at seeing in curves, would be as unfair as to call the powerful work of the true Impressionists purple horrors.

The outcome of these influences in art has been noticeable upon the walls of even the Academy. That welcome outcome of the *plein-air* style may be described briefly as one of an airy radiance of subject and treatment. But we photographers go on exhibiting the same vitreous or gelatinous shadows. Where these should be transparent, they are barely translucent; where they should be atmospheric, they are adamantine.

Why should we be blind to the lessons of the *plein-air* style? Why should we not have soft tones and high keys; brilliant skies, grass that can be walked in, trees that can rustle, and everywhere air, sparkling air, to breathe? And how? Take care of the shadows, and the lights will take care of themselves.

Epigrammatic sayings are more or less dishonest, but this one will serve us well, if we trust to it. For by keeping your shadows soft and clear and well modeled, you keep your lights soft and clear also. This does not interfere with the laws of composition in the massing of light and shade, any more than in the harmonizing of form.

It would be absurd to claim that we can keep to as high a key as the painters, for where they can contrast and model by a skilful management of colors, we have but monochrome to work in, and have to lengthen the scale of tones in shadows a little to obtain full distinctness between objects. But much may be done with appropriate subjects by those who have caught the spirit and feeling of the new idea.

In the days when the albumen print reigned supreme, we developed our negatives to the utmost to obtain sufficient density for sun printing, to get a good toning image in the print. So we clogged all the most delicate shadows and burned the others deeply into the print, or else we had a flat, variegated effect, all half-tones, and called it "soft." Oh, those much vaunted, beautiful, but delusive gradations of tone! As miniature work, to be examined closely, our half lights were sometimes of exquisite ivory, but our high lights were glaring, and our deepest shadows were impenetrable and impossible.

Nowadays there is no need and no excuse for this, with the facile media we have at hand for the interpretation of our ideas. Our quick plates lend themselves to easy manipulation, fair exposures, clean and slow development, and hence, to soft negatives. We know many chemical and mechanical means for altering the negatives and affecting the printing. The platinotype and the gum print are subject to treatment to produce a variety of results truly surprising as well as exquisite.

Nor comes the end yet, when the print is washed and dried. The platinotype may be toned; and with a brush and color wonders may be wrought. A too obtrusive secondary light may be toned down, or a shadow deepened, and thus the lights and shades may be made to stand out with clearer meaning.

Is such retouching legitimate? If we have an artistic end in view, all means to compass our idea and improve our pictures are legitimate. If we are desirous only of making good photographs, records for scientific or commercial



purposes, such "fakings" are not admissible. Nor are they if we are merely "taking views" in a purely philistine spirit, for then everything must be the actual, "the real and only genuine," as recorded by mechanical means. Any variation from this strict rule means the introduction of self, and that means the practising of art, which would be truly abhorrent to the philistine.

But why should we dwell in the land of the commonplace, with the photogs, the camerists and the button-shovers; or have our work subject to that unpleasant query of Kipling, "It's clever, but is it art?" Better even to have the inquiry flung at you, "It's art, but is it nature?" Art need not be nature, either as the button-shovers understand the terms or as the so-called realists define abused nature. No, let us imagine, and "fake," if we cannot directly photograph

. . . . . "the gleam,  
The light that never was on sea or land,  
The consecration and the poet's dream—."

This puts before us an ideal of no easy attainment. As Goethe observes, "the artist is told to go and study nature. But it is no small matter to evolve the lofty out of the commonplace, or beauty out of formlessness." It is indeed no small matter, the more difficult for another truth he notes well, "Art, moreover, evolves many things out of itself, and on the other hand adds much to the imperfection of Nature, where such exists, inasmuch as Art contains beauty in itself."

What is this beauty which art adds to the imperfection of nature but man's self, our individuality? "For art is nothing less than the world as we ourselves make it, the world remoulded nearer to the heart's desire," says Havelock Ellis.

Of all the handmaidens of art, photography, the youngest, finds this moulding of nature the most difficult to do. For she is as yet the most limited in her powers by circumstance.

We have bought our power to paint with light, and without a long apprenticeship, by a cruel subjection to the unessentials of reality. In place of the long training and dear-won technique of the artist we accept mechanical and chemical aids, and at the best we are bound heavily. By the very means that make production easy the individual characteristics are hindered. Yet this individuality, this personality, is the essence of art, just as the exclusion of the individual is the aim of science.

There is all the more reason therefore why we should loosen our mechanical bonds and widen our bounds, by every means in our power. And if a carefully treated negative, a glycerined print, and retouching with a brush charged with "charcoal gray" will aid us to express our feeling in a photograph, we certainly should use these means. We should even feel with the painter that "the final basis of artistic reputation is not the subject that is treated, but the capacity to treat it."

DALLETT FUGUET.





## On Suitable Intensity of Light.

In working with lantern slides, bromide papers and transparencies, it is very necessary to consider the suitable intensity of light by which they are printed. The reason for this is that they are more sensitive to light than the printing-out papers and the limits of proper intensity of light are narrow, while, on the other hand, the range of power of the lights within one's command is very great.

The directions accompanying the plates or papers have little to say on the peculiar results due to a wrong intensity of light, and the cause of such results are by no means so patent as in the case of printing-out papers, there being no opportunity to watch the progress of printing. Until this subject is understood the operator is liable at any time to meet with most unsatisfactory and unexpected results, without at all knowing what he should do to avoid a repetition. It may seem to him that the evils can be remedied by giving a longer or shorter exposure or by modifying the developer, and along these lines he may continue experiments indefinitely, without coming upon the true difficulty. If it were possible for him to see the film darkening all over its surface under the effects of too strong light or refusing to print in the high lights because of too weak light, he would realize that the remedy could be found only by varying the intensity of the printing light or by changing its distance from the printing frame.

In making lantern slides by contact the first question of the beginner is, at what distance from the light the exposure should be made. My experience seems to indicate that for a medium negative and a *slow* lantern slide plate, the back of the contact box at the Club rooms gives a proper light, and that the box cannot well be used for fast lantern slide plates and not at all for making positives of fast snap-shot plates, without using special means to reduce the intensity of the contact box light. Its intensity is so great that it strikes through all parts of the average negative with such force upon the sensitive film as to nearly obliterate the distinction in tones and to produce upon development a result very similar to that obtained by printing a thin negative in strong sunlight.

In beginning this kind of work it is well to fix upon a normal weak developer, the ingredients of which are not to be altered, and to vary only the time and distance of the exposure until a satisfactory result is obtained by developing during a fixed time. Dense negatives will have to be exposed close to the light and thin ones farther away. This method leaves open only the question how near or how far from the light the exposure should be made, and with a few experiments the proper distance and time of exposure will be found. With any given lantern slide plate and developer and a medium dense negative of proper tone gradation, there will be required a certain length of exposure at a certain distance from the light. If the negative is otherwise good but is too thin, the same length of exposure would be required but at a greater distance from the light—if too dense, the same exposure, but nearer to the light. If the tone gradation is not correct, then in addition to making the exposure at varying distances the length of exposure must be varied. If, for example, the de-



tails in the shadows come out by a normal exposure at the normal distance but not the details in the high lights, it will then be necessary to reduce the length of exposure and make it closer to the light, until a point is reached where the increased power of the light, acting for the shorter time, prints through the high lights of the negative without obliterating the shadows. (The proportionate reduction in time of exposure is as the square of the distance.) If, on the other hand, the shadows print too dark, while the high lights show correctly, the operation should be reversed and proportionately longer exposure given at a greater distance.

In bromide enlargement with a thin negative the largest lens opening will tend to give a somewhat flat result, while the smallest opening with the same developer and proportionately long exposure tends to increase the contrast. It seems to me that a medium sized opening is on all accounts to be preferred in general work, modifying its size to suit the density of the particular negative and the degree of enlargement, the endeavor being to have the opening permit a fairly bright picture to appear upon the screen. The depth of focus obtained by such an opening is deep enough to make handling the paper more convenient.

In making lantern slides by reduction, a somewhat similar rule holds good. That is to say, the faster the plate used and the brighter the day, the smaller the lens opening may be, and with dense negatives, slower plates, or less daylight, the opening must be enlarged. The rule may be considered quite general that in all these cases when using the metol and hydro developer the appearance of the image in about the normal time, followed by a rush to completion, is a sure indication not of an excessively long exposure, but of an exposure to too intense light. When the result is satisfactory as to density and otherwise, but the contrasts are too strong, if a moderately weak developer has been used but the exposure has been a long one, it is safe to infer that the intensity of light has not been sufficiently great. Between very wide limits of lighting it may be said that with weak developer one obtains soft results, and with double strength strong contrasts (provided that by omission of alkali or the addition of bromide the development is restrained to suit the exposure), but outside of those limits one holds the power of controlling the results by varying the intensity of light. If the range of tones in the negative be unusually great, in order to give a value to all of them it may be necessary to make the exposure within three or four inches of the light, and no amount of skill in development will obtain such a result from any other kind of exposure; and at the other extreme where it is desirable to suppress all intermediate tones, a long exposure at a *long distance* from the light would produce a result with a normal developer which no skillful manipulation of the developer could bring about if the plate is given a proportionately short exposure close to the light.

CHARLES E. MANIERRE.





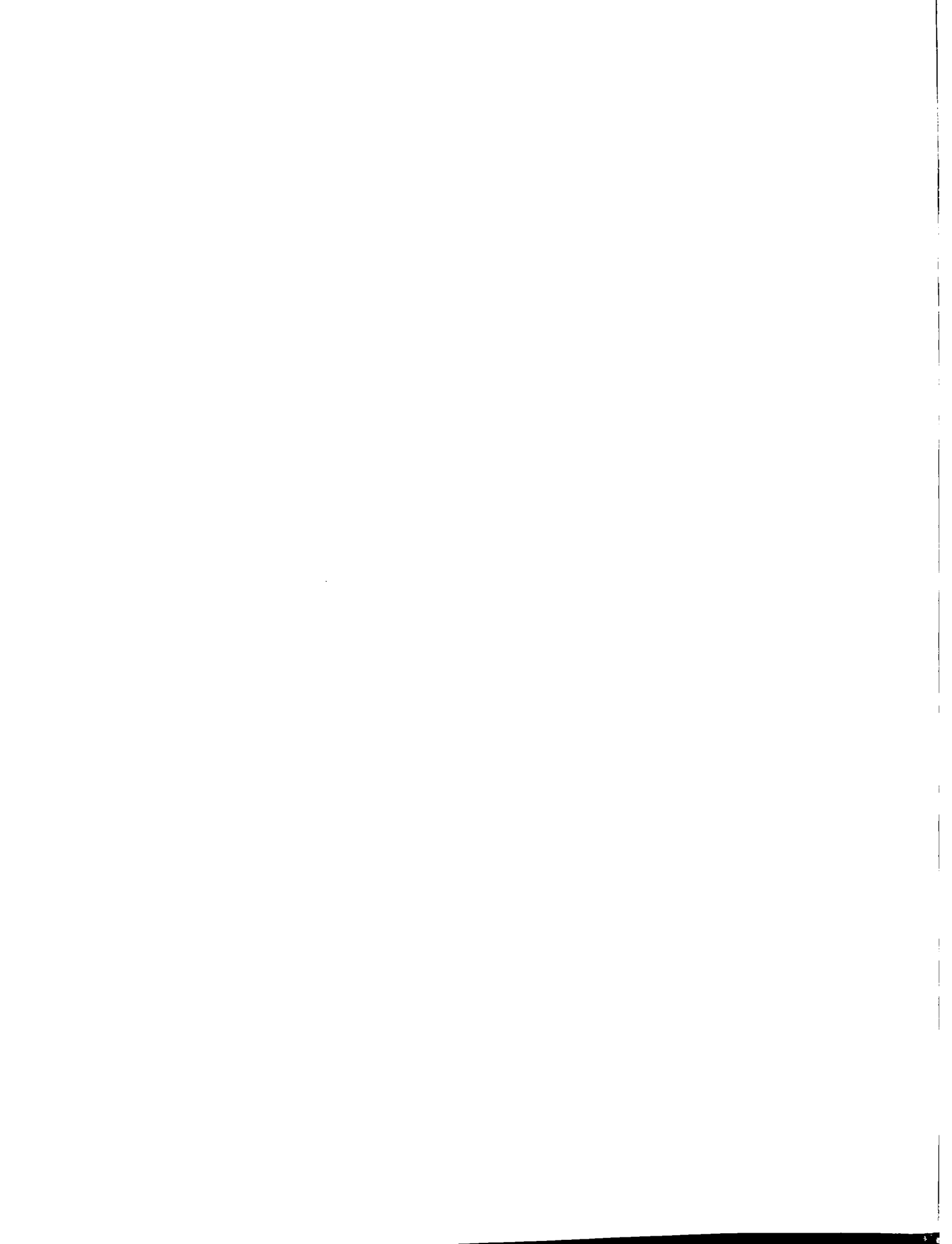


ARABIAN NOBLEMAN

Reproduced from a Platinotype

By Joseph T. Keiley







## Object Lessons.

The Camera Club Monthly or "One-Man" Exhibitions, as they are termed by the Print Committee, have been productive of the most interesting change in the daily workings of club members.

It was the wont in the early days to make negatives, and negatives only. Plates were exposed, plates were developed, and there the work seemed to end, with probably a mutual criticism as to quality, whether the negative was hard or soft, a quick or slow printer, thin or dense, foggy or clear, while few prints, very few in fact, were ever made.

New York could not boast of any photographic salons, hence exhibitions of prints were seldom to be seen, and the amateurs, with very few exceptions, were truly working in the dark for what was called technique in negative.

If it was crisp, sharp and clear, that seemed to be all and everything. Composition, form, tonality, atmosphere, foreground, middle distance, and distance, were unknown terms. An exposure on a 4" x 5", or a 6½" x 8½" plate, must give respectively a full 4" x 5" or a 6½" x 8½" negative, and if by chance a print was made from either, it must be the whole size of the negative, no matter what was objectionable on one end or the other, or in the foreground, or in the upper portion of the sky.

With a view quietly to educate the ardent amateur and to lift the Club from its non-productive methods, arrangements were made a year ahead with recognized print or picture producers from Washington, Philadelphia, New York, Boston, and other cities. Dates were arranged, with the result that, as above stated, the Club has had the benefit of studying each month for the last two years the work of one or two exhibitors.

It was interesting to hear the general criticism of the members, as each successive exhibit went up on the walls:

"What is there in this exhibition?"

"Did you ever see such a lot of thin, washed-out looking things!"

"Why, I could do better than that myself!"

Then they went and tried, and shortly they began to take notice, and as the months rolled by, and the Club began to turn out print makers by the dozen, if not by the score, the criticism of the pictures on the walls turned to earnest comments, and now we hear:

"I wonder how he got that tone!"

"There is a good bit of composition!"

"My, isn't that soft, and how full of atmosphere!"

"Isn't that drapery beautifully managed!"

"How does she get such simple effects!"

"Look how natural that is!"

"Doesn't look like a photograph, does it?"

"What kind of a print is that?"

And in the working room is heard:

"Shall I trim off some of that foreground?"

"Would you cut off that tree to the left?"

"Do you think that would look better in a red tone?"

"Do you think that is too gray?"

"Would you make that a little warmer?"

Truly the Club must now understand the trite saying of Mr. Horsley Hinton: "A good negative is one thing, but a negative that will enable us to get a good picture is another."

CHARLES I. BERG.



## The Gum-Bichromate Process.

In writing these notes on the gum-bichromate process, I desire to state at the outset that it is not possible for me to do so with any sense of originality, for the subject has been very fully treated in hand books and papers already published, notably those of Messrs. Demachy & Maskell, W. J. Warren, and Mr. Packham, in English; and Messrs. Kuëhn, Watzek, and Gaedicke, in German. It is hoped that those who have not read the foregoing works may find some points of value in this short paper.

The principle involved in gum printing arises from the well-known fact that any colloid, such as starch, albumen, gum arabic, gelatine, fish glue, etc., will, when mixed with the bichromate salts, become insoluble in time, and very rapidly so when exposed to heat and light. If we mix any of these colloids with, say, bichromate of potassium and some pigment, and spread on a sheet of paper, this should, when exposed under a negative, become insoluble approximately in proportion to the amount of light admitted through the various parts of the negative, so that in washing it up with water the soluble parts of the film will dissolve away, leaving the positive in the color used. Carbon in which gelatine is used, is the best known form of this process. There are several objections to it, first among them being that the film is too tender and not sufficiently soluble to allow of much local treatment, which is really the chief advantage of gum. In carbon the film is comparatively thick, and in order that the half-tones may be sufficiently stable it is necessary to develop on the side opposite from which it is printed. And even on gum paper with its much thinner and very soluble film, many prefer to print through the back of the paper. At any rate, no paper that is printed and developed from the front will give good gradation of tones, unless the film be very thin and easily soluble, and the pigment is in a very fine state of division.

You will find that if coated as thickly as carbon the prints will be harsh and lack the intermediate values, while if as thin as artigue paper they will be flat; the film should be thicker than artigue. The proper thickness will come with a little practice.

**Papers Used.**—Any paper may be used which is sufficiently sized to prevent the color from sinking into the actual fibres of the paper, from which the stain can never be wholly removed.

If too heavily sized the prints are harsh in contrasts.

If not sized, pure high lights are impossible. Both of these conditions may be taken advantage of for flat or hard negatives or some desired effect.

All writing papers [except those with glazed surfaces, which are difficult to coat], are very suitable, especially for smaller subjects and portraits. Smoothish papers give the greatest detail, while rough surfaces subdue detail, break up heavy shadows, and add to the atmosphere of the print.

It will be found that papers of medium surface had best be used by the beginner, being easy to coat and giving broader effects than the smoother papers.

**MICHALET.**—A rough grain, heavy charcoal paper, having parallel ridges or lines, is easy to coat, and very useful for prints in which the masses are large and the general effect broad.



**LALANE.**—A similar paper to the above, but much lighter, and with lighter ridges. These ridges are often of value in producing a certain texture by allowing them to run vertically, horizontally or obliquely, as the case may call for.

**ALLONGE** is an excellent paper for the general use, having, as do most papers, a different grain on the different sides.

All the above papers may be obtained in warmer tones than white, yellowish and yellowish brown.

Some of the white and tinted crayon papers give good results, as does also Steinbach paper. All of Whatman's water color papers are suitable, the rougher kinds being used for large prints. Should one require the maximum of fine detail and finish it is probable that no paper is better than the single transfer, for carbon—although the heavy coating of gelatine makes it difficult to lay the gum on smoothly.

**The Gum.**—Pure gum arabic, bought in large lumps (not powder), is used, the most convenient strength for the stock solution being 2 parts of gum to 5 parts of cold (not hot) water.

Say  $\frac{1}{2}$  oz. of gum to  $2\frac{1}{2}$  ozs. water. This is placed in a bottle with a wide mouth and glass stopper, the stopper being rubbed with vaseline to prevent it sticking.

By crushing up the lumps the solution may be made in a short time by continual stirring, or if left to itself the lumps will dissolve in about 24 hours.

Freshly made gum solution gives the greatest solubility, and as it gradually becomes acid the film becomes tougher; it is therefore an advantage if the gum be slightly acid, especially when much local development with a brush is indulged in.

When ready to coat, one may add a couple of drops of lemon juice or acetic acid to the fresh gum, if it is desired.

Should the gum, however, become very sour and mouldy from age or heat, it will produce spotty prints or may be entirely insoluble. Some workers recommend that the gum be mixed with another colloid, such as starch or fish glue, and while this may in some cases be desirable, I believe pure gum is generally to be preferred. One of the chief features of gum, owing to its extreme solubility, is a slight gumming or melting together in drying, which accounts for the beautifully soft image.

**The Pigment.**—Any color that is readily suspended in water and is chemically inert may be used. It is, however, desirable to select those which are the most permanent and have the greatest coloring power, bulk for bulk.

The majority of gum printers recommend dry colors; if these are used they must be ground exceedingly fine, for upon the fineness of the pigment and the thinness of the film depend in a large measure the range of tonal values. Therefore rub or grind the powder upon a fine ground glass or marble slab, with a spatula; when finely ground, say in ten minutes, add a little of the gum solution, and mix thoroughly; take up this mass and place it in a shallow, flat saucer, adding gradually the required amount of gum, mixing thoroughly the while.

Pastels and chalks may be used in the same manner.



Tube water colors of good manufacture are perhaps as satisfactory as any, as they are in a fine state of division without grinding. Some satisfactory colors to begin with are, light red, Venetian red, yellow and red ochre, burnt umber, vegetable black, and indigo; nearly any tint may be gotten by mixing some of these colors.

As a rule the use of a single color tends to crudeness.

Lampblack is a good color, and may be tempered with a little indigo or burnt umber, to make it cold or warm in tone.

Other useful colors are, sepia, Vandyke brown, bistre, and burnt sienna. They are, however, more transparent and it takes more color to produce the required depth of tone, which in turn makes the mixture more difficult to coat smoothly.

Red will probably be a favorite color, being especially suitable for delicate subjects, women's and children's heads, etc. Personally, I have not found it easy to make up a fine transparent red. Light red may be tempered with other colors, burnt umber for instance.

A transparent and fairly good red is made by grinding up red crayon, [used in red chalk drawings], and tempering this with carmine, until the desired shade is reached. A further addition of burnt umber makes a rich brownish red. For use on etching tone paper, an excellent pigment is Higgins' non-waterproof black India ink. The resulting tone on yellowish paper is a rich brown.

In order to obtain the best modeling and half-tones it has sometimes been found advisable to give the paper two separate coatings as follows: A sheet of paper is coated on the back with thick white shellac; when bone dry the front is given a light thin coating of sensitized gum and pigment; it is then given a full exposure under the negative and washed up, with special reference to the upper register of tones; when dry it is recoated with a heavier coat of the same color or some color that harmonizes with the first coat. This is exposed for a short time; the upper tones wash away and leave the lower tones and shadows their proper depth. One must make marks so that the print will register in the second printing, the shellac preventing shrinkage of the paper.

**The Sensitizing Solution** is a 10 per cent. or saturated solution of bichromate of ammonium or potassium. There are two methods of sensitizing, as follows:

First—Pour into a clean porcelain dish the bichromate to a depth of, say one inch. The sheet of paper is immersed in this for two minutes, care being taken to remove all air bubbles with a soft brush. The paper is then hung in a dark, dry place, and when bone dry it is stored under pressure or in a chloride of calcium tube until it is needed; paper thus sensitized and kept from heat and dampness will remain in good order for several weeks; deterioration will be noted by the change of color to a dirty greenish. This paper is coated with gum and color, and is about as sensitive as Platinotype. The second method is to coat the paper with the gum, color and bichromate at the same time. There is practically no difference in the resulting prints, but with this latter method the paper is slower than \*P. O. P., and is a little more apt to show water color stain.

\* P. O. P. is the popular way of designating printing-out silver paper of the "Aristo" type.



**The Brushes Used.**—Each worker in gum seems to have adopted a style of his own in coating the sensitive mixture on the paper, and while the reader will be likely to do the same, I feel constrained to urge a trial of the following three brushes, which I find give the best coatings:

Fig. 1 is a thin, flat pigs' hair brush,  $1\frac{1}{2}$  inches or 2 inches wide, rather stiff, and such a one as does not separate into several bunches of hairs when wet. This is the coating brush.

Fig. 2 is a "Fitch" brush of goats' hair set in tin,  $3\frac{1}{2}$  inches wide and  $\frac{3}{4}$  inch thick, having a flat and square cut end.

This is the smoothing brush.

Fig. 3 is a badger hair blender or softener, with three rows of hairs and about 4 inches wide.

To coat a sheet of sensitized paper, proceed as follows: The color is thoroughly mixed with, say  $\frac{1}{2}$  oz. of gum stock solution; to this is added  $\frac{1}{2}$  oz. of water, and the whole is strained through medium fine muslin into a clean saucer. On a fine drawing board of about 18 x 20 inches we place a clean piece of lintless blotter and on this we pin by the upper corners



a piece of sensitized paper, having margins at least one and one half inches larger than the finished sheet will be.

Take up the spreading brush and dip into the mixture in the saucer, allowing only the lower portion of the brush to become soaked; then rapidly smear the paper with the mixture; if you have not enough in the brush dip up a little more, but do not use more than is necessary to smear the paper all over. Cross with the brush once, vertically and horizontally. Should any folds or ruts appear in the wet paper stretch them out as quickly as possible by moving the pins at the upper corners.

Now taking the smoothing brush, make several firm, strong strokes downwards, several lighter ones crosswise, and very much lighter ones obliquely, etc. This should, if the gum solution is of the proper consistency, thin down the coating and leave it nearly smooth, when a few very light and gentle sweeps with the badger hair softener will leave the surface perfectly smooth.

In using both the smoother and the blender the brush is held vertically with its flat end to the paper, and should not be dragged across it on its side.



When the surface is once smooth do not again touch it with the brush. To work successfully the whole operation of smearing and smoothing should not occupy more than say, forty or fifty seconds for an 8 x 10 sheet.

The strokes of the smoothing brush have been described as a wrist motion, but I find it better to use the forearm from the elbow in making the sweeps brushing always in one direction, and shifting the position of the drawing board in my lap rather than change the direction of the stroke. The finished film should be so thin that the texture of the paper is seen under it, and it should be translucent by transmitted light. As I said, the coating must be done rapidly, for the mixture soon sets, after which the ridges cannot be smoothed. A good coating is largely dependent upon the spreading mixture being at the exact consistency. This will come to one with practice, and will be immediately recognized by the feeling of the mixture under the brush. If too thick, ridges will quickly form, which cannot be smoothed out, while if too thin, the mixture will flow in waves ahead of the brush.

The remedy in either case is obvious; add a little more water or gum, as the case may be. The tendency of the beginner is to use too much gum and color.

When coated, the paper is hung to dry in a dark, dry and cool place. When bone dry, it is cut up and stored in chloride of calcium tubes, where it will keep well for several days. The coating may be done in ordinary diffused daylight, but the drying should be done in the dark or very subdued light.

After coating several sheets, the hairs of the smoother will become clogged with gum; it should then be rinsed and dried before continuing; it is therefore well to have more than one "smoother," if one coats sheets in quantity. At all times the brushes should be dry and clean.

It is evident from the character of this process that, owing to the difference of the coloring power of the various pigments, etc., no hard and fast formulæ can be given. One prepares the paper with the strength of color best suited to the subject. As a guide for beginners, the following, recommended by Mr. Packham, are given.

To the ounce of *diluted* gum solution, add from 7 to 15 grs. of vegetable black, or 35 to 50 grs. of umber, sepia, or sienna. This refers to powdered pigment thoroughly ground into the gum.

When coating the paper with all the ingredients at once, proceed as follows:

Take  $\frac{1}{2}$  oz. of the 2 in 5 gum solution and grind into this the pigment, and add  $\frac{1}{2}$  oz. of the 10 per cent. solution of bichromate of potassium; mix well, and strain and apply to a bone dry sheet of paper. [When coating paper that has been previously sensitized, mix the pigment in  $\frac{1}{2}$  oz. of stock gum solution and dilute with  $\frac{1}{2}$  oz. of water.] The paper should be tested by cutting off a strip when dry, and soaking it in cold water. If properly coated it will dissolve evenly and leave clean white paper in fifteen minutes or so, or at least the lightest touch of a brush should clean off any remaining tint.

If on development the film breaks off in flakes, the coating is too thick.

A water color stain is a sign of having used too much pigment, or unsized paper.

If a dirty yellowish stain appears it shows that the bichromate used has been in excess of the gum.

**The Negative.**—Since the real object in employing this process is to take



advantage of the great local control it allows one to exercise, it is folly to handicap one's self by the use of a negative not best suited to attain this end.

While the negative must in a measure depend upon the effect to be produced, it should as a rule be very fully timed and rather under-developed, *i. e.*, full of gradation of tones, and thin, and one which would produce a somewhat flat print on the ordinary silver P. O. P. papers.

If the negative has strong contrasts, or if the high lights are dense and shadows thin, it is evident that the shadows will become insoluble before the high lights and upper half-tones are stable enough to stand washing.

You cannot, as in carbon, allow for the class of negatives used, by the strength of the sensitizing solution. By bearing this in mind, one will be saved much trouble and many failures at the start.

**EXPOSURE**—The exposure of the paper under the negative should be made in good, bright light, but not in the direct rays of hot sunshine, for heat renders the film insoluble and printing in hot sunlight materially reduces the number of available tones, besides often causing spots to appear in the print.

One should be provided with a photometer, such as is used in carbon printing, to register the number of tints required, and while this is a very good guide for future prints, the tint number will not be always correct, since the thickness of the coating is not always the same, a thicker or thinner coating requiring more or less time; a difference in the pigment and paper also somewhat affects exposure.

Correct exposure is that which produces the desired effect in the finished print and will probably not be found except by making several trials.

Under-exposure means the washing away, and loss, of the half-tones.

Extreme over-exposure results in an almost insoluble film, poor half-tones and general flatness.

A beginner should stick to one or two suitable negatives and should print them for different lengths of time and on different papers. This will give one a good idea of the great variety of effects and textures possible from one and the same negative. It is better at the start to give full exposure, as this allows of more control.

As a guide, the paper that has been sensitized before coating is about as sensitive as a Platinotype; that one to which the whole mixture is applied at once is nearly twice as slow as P. O. P.

**Development.**—The sheet of exposed paper is gently immersed in a full tray of cold water and is then turned over and left floating face downwards for a few minutes, say five minutes or so, when as a rule the edges which were protected by the rebates of the frame will be light and the image appear faintly.

Should one wish a merely mechanical print, it may be left to develop itself, or it may be washed up by laving or allowing water to flow evenly over it, or by the use of a thin soup, made from artigue sawdust. Should it fail to wash up properly, warmer water may be used, but with great care, as gum is quickly affected by warm water.

But the object of the process is to make from the print what one had in mind when the negative was made.

Therefore, having made an ordinary print and, after study, deciding what changes are to be made in the tonal values, breaking up this or that shadow or



subduing some scattered and annoying lights, this print is laid before one as a guide and the gum print taken from the tray and laid face up on an inclined sheet of glass. If the image is not sufficiently clear, water or thin sawdust soup may be carefully flowed over it, the fluid being poured on the glass above the print and not on the face of the print itself. If the subject is delicate and full of delicate half-tones, in which case the exposure has not been too full, the development had best be done by means of gentle streams of water directed to the right place by means of a small hose, a sponge held close to the surface of the print or squeezed into a funnel. The film is very delicate and must not be touched with a brush except in the shadows, and then only when the rest of the print is completed, as the film once broken up is easily washed away. The shadows may be attacked with warmer water, care being taken that it does not flow over more delicate portions.

For broad effects, when the exposure has been full, soft brushes of various shapes are used. I have seen some very fine prints made by a few strokes of a brush by one who knew just where to make his strokes.

These, and other means that strike one's fancy, may be employed to remove the film; a sharp pointed stick is useful for lifting small high lights. I am inclined to think it a good plan to make the highest light at the start and work down in tone. I also believe that the less soaking the print has, the fresher and brighter it is, and I do not think it a good plan to allow the print to soak in the tray during development.

The print should be flowed with fresh water every now and then, to carry off removed and surplus color; when finished it is laid face up on a flat blotter to dry, being careful that no ruts or folds appear where pools of water might collect. When thoroughly dry, the print is exposed to sunlight for fifteen minutes and then immersed for a few minutes in a 5 per cent. solution of alum or preferably in a weak solution of bisulphite of soda, which will remove the last traces of bichromate. Then a short washing and the print is hung up to dry. Such prints are as permanent as any, with the possible exception of Platinotype, and have the advantages over other processes in the power of local control, and in their ability to reproduce different textures, by choice of paper, pigment and the manner of development.

The harsher the development, the lower the number of tones.

I will close these notes with a few recipes.

If the prints are too dull in whole or in part, they may be varnished with 1 part Soehne's aquarelle varnish, 2 to 5 parts alcohol.

To size the paper, draw it through a 3 per cent. solution of gelatine, or apply to the surface of the paper with a brush, a 3 per cent. to 5 per cent. solution of starch.

W. E. CARLIN.



## Photography.

Oh, wondrous gift, to fix at will  
 For coming years, a moment's smile;  
 The gleaming sunshine on a hill;  
 The face we knew—how short a while!—F.





SCURRYING HOME

By Alfred Stieglitz







## Our Illustrations.

"The Little Princess," by Mr. J. Craig Annan, of Glasgow, Scotland, which forms the frontispiece of this number, shows this photographer at his best. The original of the production was exhibited about three or four years ago, in the London Salon, and immediately became very popular. Its naturalness, simplicity and breadth of treatment are certainly fascinating.

The photogravure was produced by Mr. Walter L. Colls, of London, England.

The second insert, "Spring," by Mr. Clarence H. White, of Newark, Ohio, is a reproduction of the picture which was considered one of the masterpieces shown at last year's Philadelphia Salon. As a rule it appeals principally to artists, the average photographer failing to grasp its beauties. We bring it as one of Mr. White's happiest efforts. The delicate reproduction, which has maintained all the quality of the original, was produced by the Photochrome Engraving Company, New York.

"Arabian Nobleman," by Mr. Joseph T. Keiley, New York, our third insert, is a reproduction of a brush-developed platinum print, a process which Mr. Keiley has greatly perfected and which he masters absolutely. The effects to be obtained with this printing method are remarkable. In a future number of CAMERA NOTES more will be said about this subject. As in the reproduction of Mr. White's picture, the Photochrome Engraving Company here again has been very successful in reproducing the character of the original print.

"Scurrying Home," by Mr. Alfred Stieglitz, New York, is here published by request. It is still this photographer's most popular picture. The edition of photogravures was produced by Walter L. Colls. It has a special interest, having been in the hold of the *Paris* for several weeks, when that somewhat unfortunate steamship had grounded off the Manacles last May. The prints do not seem to have been affected by their experience.

In the text, half-tone reproductions are printed from originals by Count Goeden, of Italy; Messrs. Ferd. Stark, of New York; A. Horsley Hinton, London; F. H. Day, Boston; W. D. Murphy, New York; W. J. Cassard, New York; John Beeby, New York; Chas. I. Berg, New York; George Lorillard Ronalds, New York; R. Eickemeyer, Jr., New York; Mrs. Myra A. Wiggins, Salem, Oregon, and Miss E. A. Slade, New York.



## Money Talks.

### An Unexpected Ad.

Scene: CAMERA NOTES Office.

VISITOR.—By the way, the last number of your magazine must have contained some particularly fine illustrations. If you have any copies left I wish you would reserve half a dozen for me.

EDITOR.—Yes, most of our illustrations were exceptionally fine, and the last number is in great demand on that account and is selling at a premium, as there are but few copies left—in fact, I cannot let you have half a dozen. But tell me why did you imagine that it was anything remarkable, not having seen it?

VISITOR.—Well, the truth is, that I chanced upon a copy of the *Tin-Tin-Abulus Echo* in a seaside tin-typer's, into whose place I had stepped to escape a sudden thunder-storm, and in glancing over it I noticed that its antiquated editor, old Dr. Greenback, declared that your paper did not contain a single artistic illustration. As the old man never was anything more than an *alloy* in matters of art, I concluded at once that the number of your magazine referred to must be exceptionally good.

J. T. K.



## The Stieglitz Exhibition.

(May 1—17.)

With the exhibition of pictures by Mr. Alfred Stieglitz, shown on the Club walls during the period included within the dates of May 1st and 17th of this year, closed the second season of the one-man exhibitions. That these exhibitions have been of great value as educators, has been amply demonstrated both within and without the Club. Within, by the marked influence they have exerted on the work of the members: evidenced by the high average of really fine photographs displayed at the members' exhibition; without, by the very apparent improvement in the taste of, and the increasing demand for, high-class work from professional photographers by the public, and the readiness to pay high prices in order to obtain it. Perhaps in no other city in the world does any club exercise the same influence on the taste of the general public through its exhibitions and its magazine; and never was that influence more pronounced than in the case of the present exhibition. The works of this exhibition have run the gauntlet of the critics the world over, from antipodean Calcutta to Toronto in the north, and have come out of the ordeal unscathed and with ever increasing reputation. On this account, and because such of them as had been reproduced had attracted so much attention wherever shown, it has been the desire of the Club ever since the inauguration of the above-mentioned exhibitions, that these pictures be displayed at home, not singly, but collectively, as a one-man exhibition. And, having undertaken to comply with the request of the Chairman of the print committee, Mr. Stieglitz, to my certain knowledge, spared no expense, and left nothing undone that would tend to make an exhibition *worthy of the Camera Club*, for in common with the majority of its members, he has the feeling that the fact that photographs have been shown on our walls should be sufficient to insure their admission into the most exclusive exhibitions in the world. Hence pictures that were thought good enough for Paris and London had to be reprinted and reframed for the Camera Club exhibition.

Each picture was most carefully and tastefully framed, and so hung as to preserve its individuality, without clashing with or detracting from any of its neighbors. The catalogue, which with the exception of its annotations and introductory note, was Mr. Stieglitz's own conception and work, and represents his idea of what a catalogue should be, is a refined and elegant example of the printer's art.\* While speaking of the catalogue it should be observed in passing that its one blemish is to be found under Title 8, where the words "Commercial Dry Plate" were omitted after the word "orthochromatic." While the members of the Club are too well informed to be misled by this typographical omission, attention is here called to it for the benefit of those outside of our body, whose lack of information on this subject may cause them to fall into the error that Mr. Stieglitz was the first to use the orthochromatic plate, when, as a matter of fact, the orthochromatic wet plate was in use considerably before this time: or to consider him as claiming that to which he is not entitled, a thing of which he is incapable, and of which only a small, envious nature could distemper itself into believing him guilty. The orthochromatic dry plate was invented in the laboratory of Professor Vogel. Mr. Stieglitz was at the time associated with Dr. Vogel in this laboratory, and was at once struck by the great advantage to be derived from the use of the orthochromatic dry-plate in general pictorial work, and when Dr. Vogel made such use of the plate possible by selling the secret of the method of preparing it to a Munich firm of plate manufacturers (who placed the first orthochromatic dry plates on the market), Mr. Stieglitz was the first to use them, and for many years thereafter used them to the exclusion of all other plates. The picture in question was the first result of the use of these plates in pictorial photographic work.

Both Mr. Stieglitz and the Club have every reason to congratulate themselves on the results, and those who undertake high class exhibitions in the future would do well to conduct them along similar lines.

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\*If there be any of our readers who would care to possess a copy of this catalogue, they can obtain it by addressing the Secretary of the Camera Club on the subject. There are a few copies of this very artistic publication in hand, and these Mr. Stieglitz has very kindly placed at the disposal of the readers of CAMERA NOTES.



The collection of pictures was the result of upwards of fifteen years of constant and serious labor in the field of pictorial photography.

The splendid vista that to-day opens up to the camera in this direction was, fifteen years ago, almost if not entirely veiled by the mists that ever obscure the hour of dawn, for pictorial photography was then in its orient. An offspring of science, it developed under the tutelage of the scientists, who, as a class, have never been remarkable for their artistic inspiration or aspirations. With several notable exceptions, these men were not broad enough to perceive its nobler possibilities and simply regarded the camera as a clever copyist. The idea that it could be used to give expression to one's individuality and taste they ridiculed unmercifully and opposed with bitterness; while public opinion—ever ready to condemn that about which it knows nothing—assailed it with that fierceness that is born of ignorance and prejudice. Yet despite all this, pictorial photography has won for itself in the world of art an important position, and has advanced with unswerving progression towards better things. To the student of pictorial photography, this collection presented an opportunity for the study of the manner and course of this development, as invaluable on the one hand as it was rare on the other, for it does not often happen that the professional career of one man is virtually co-extensive with the life of that art or calling to which he may have devoted himself, or that his work will reflect more than a fraction of the evolution that is going on in the world of which he forms a part.

When Mr. Stieglitz entered upon this work pictorial photography was in its infancy. From that time to the present moment he has labored on with untiring energy and a restless striving after greater perfection. In the art centres of America, England, Germany and France, examples of his work have invariably carried off high honors. A number of these medal pictures, if entered in a high-class exhibition to-day, would probably be passed over with simply a mention. Yet these pictures were considered the very best of their kind by competent judges at the time when they were awarded their medals.

This fact will illustrate how much higher the standard of photographic excellence is to-day in the different countries mentioned than it was a few years ago, a change which Mr. Stieglitz's own efforts have helped very materially to bring about. Each one of these pictures represents the average standard of excellence at the time when it received its award, and stands as a mile-post marking the way of progress. Few of them have stood the test of their maker's own severe judgment, and some of them show grave faults; and had he chosen to do so he could have excluded these and many of the other prints shown, and offered for exhibition only those pictures which have come to be regarded as the most perfect examples of his art. This, however, would not have been in harmony with the purpose of these one-man exhibitions, which are designed to exhibit a series of prints that will tell truthfully the story of his work from its beginning, recording not only his successes, but likewise his failures. The subjects were all well chosen, and treated seriously and with keen artistic feeling, while the entire absence of all clap-trap sentimentality was another evidence of the purely æsthetic quality of the work.

While too much importance cannot be attached to this collection, because it presented not only such splendid successes as "Mending Nets," "Winter, Fifth Avenue," and other epoch-marking pictures, but the failures, if they can be properly so called, upon which these were built—with the many lessons that they teach of what to strive for—I have, for obvious reasons, refrained from dwelling at length on this, to me, more than interesting subject, in a review written for CAMERA NOTES.

During the two weeks of the exhibition it was more than well attended. Among the visitors were many artists and art students, who viewed the pictures with evident pleasure, and it is the regret of all who saw it that the pictures of the exhibition could not be kept intact as a permanent collection.





## The Stieglitz Lantern Slide Exhibition.

(May 12.)

During the period of the Steiglitz exhibition, on the evening of May 12th, a lantern slide exhibition of one hundred and thirty-eight slides by Mr. Stieglitz, was given at the rooms of the Camera Club. The slides shown were remarkable, not only for the choice and treatment of subject, which, as with his prints, were artistic to a degree, but also for their technical perfection. The exhibition included examples of Mr. Stieglitz's experiments in local reduction of plates, double toning, and such other innovations and improvements as have been introduced by him, accounts of which, together with formulæ, have been recorded from time to time in *CAMERA NOTES*, and widely copied by the leading photographic magazines of the world. The audience which viewed the exhibition, and which crowded the exhibition room to its fullest capacity, was the most thoroughly representative of any that has ever been seen at any of our exhibitions. It was addressed by the President, Mr. Murphy, who had kindly volunteered his services, and whose discourse was designed to introduce and explain the different slides. Mr. Murphy's address, delivered in his inimitable manner, was both entertaining and diverting, and the audience departed at the end, delighted at what they had seen, and smiling at what they had heard.

J. T. K.



## The Members' Exhibition of Prints.

(Exhibited May 22—Sept. 10.)

The second annual exhibition of prints by members of the Camera Club, shown in the rooms during the summer months, must have been very gratifying to all those interested in the photographic advancement of the Club.

The exhibition consisted of one hundred and sixty-nine frames, the work of fifty-seven members, and shows the liberal support accorded the Print Committee in this undertaking. As the latter accepted most of the frames submitted, taking at least one frame from every contributor, we see by the few really poor things which are shown that our members have begun to understand the term "discretion." This is perhaps the great feature of the exhibition, for it is the failing of most photographers to exhibit all their work, good or bad, generally considering it "good enough."

The exhibition certainly shows the remarkable influence that the winter exhibitions have had on the work of the members, and this too is a good omen, for it proves that the Club is beginning to observe and appreciate.

We see subjects of every class treated with feeling and refinement. The monotony of former exhibitions has disappeared, and we see pictures executed in the most advanced manners, including bichromate of gum, and the Keiley glycerine platinotype. Even the mounting and framing have received unusual attention, in short it has been realized that in pictorial photography the minutest detail has an influence on the whole. It is all these factors which permit us to look hopefully to a most promising future.

The exhibition contains but few masterpieces, although many of the pictures are of more than usual merit; it is the good average which we commend.

The Print Committee hung the pictures with most excellent taste and judgment and did not permit the few poor specimens to mar the generally refined appearance of the whole. On another page will be found a complete catalogue of the exhibition.

A. S.







No. 139.

Myra A. Wiggins.

## Members' Exhibition of Prints.

May-June, 1899.

### Herbert, Sydney.

1. Character Study.
2. Portrait Study.

### Ronalds, Geo. Lorillard.

3. Portrait, Henry Guy Carleton.
4. " " " "
5. Snow Storm.

### Bracklow, R. L.

6. Haying on the Salt Marshes.
7. Surf and Rocks, Marblehead.
8. Home of an Early Settler.

### Waterman, F. N.

9. Indian Summer.
10. Monday Quiet.
11. Winter Brightness.
12. Twilight off the Battery.
13. Twilight Reverie.
14. An Evening Sky.

### Wiswell, Edw. H.

15. Interested.
16. Cows in the Brook.

### Palmer, S. S.

17. Portrait Study.

### Slade, Miss Elizabeth Almy.

18. A Dutch Family.

### Hadaway, Thomas.

19. Tom Hadaway.
20. Adele Ritchie.

### Holzman, S. S.

21. Anna Held.
22. Portrait Study.
23. " "
24. " "
25. " "

### Tompkins, Dr. B. V.

26. Jersey Lightning.
27. Chocolate Drops.
28. Street in Rotterdam.

### Upton, Miss Florence K.

29. On the Island of Marken.

### Kimbel, R. M.

30. Portrait Study.



No. 101.

W. D. Murphy.





No. 131.

F. A. Stark.

- 31. Portrait Study.
- 32. " "
- 33. " "
- 34. " "

**Young, Daniel K.**

- 35. Rainy Night, Herald Square.
- 36. " " " "

**Schweickert, A.**

- 37. Autumn.
- 38. Portrait Study.
- 39. Pond in the Woods.
- 40. By the Lazy Stream.

**Lawrence, Chester A.**

- 41. The Minstrel.
- 42. Portrait of Catherine O.
- 43. Martha Washington.
- 44. George Washington.
- 45. Twilight in the Fens.

**Bunker, Wm.**

- 46. Figure Study.
- 47. " "
- 48. " "

**Craigie, A. Walpole.**

- 49. Modlan, a Milicete Indian.
- 50. " " " "
- 51. Portrait Study.
- 52. " "
- 53. Indian Maiden.
- 54. Head Study.
- 55. Off the Battery.

**Wilmerding, W. E.**

- 56. Child Study.
- 57. " "

**Agnew, Wm. P.**

- 58. Old Roman Road.
- 59. Whitney.
- 60. Portrait.

**Tanenbaum, Emanuel.**

- 61. Ye Nymphs and Shepherds.
- 62. Portrait Study.
- 63. " "
- 64. " "
- 65. " "

**Bull, J. Edgar.**

- 66. Old Mill, Easthampton.
- 67. *World* Building at Night.
- 155. Foggy Evening, "Old Trinity."
- 156. Rainy Morning on the Boulevard.

**Post, W. B.**

- 68. The Lodge Gate.
- 69. His Salon Picture.
- 70. October.
- 71. Ausable Lake.

**Beeby, John.**

- 72. Fifth Avenuc.
- 73. Washington Square.
- 74. Wet Day on Fourteenth Street.
- 75. Wet, Foggy Day on Fourteenth Street.
- 76. Wet Day Snaps.

**Jacobi, Mrs. P. O.**

- 77. Child Study.
- 78. Portrait.
- 79. "

**Latimer, H. A.**

- 80. Schooner "Lasca."
- 81. The Coming Storm.
- 82. Early Morning off Cape Cod.
- 82. Winter in Public Garden, Boston, Mass.
- 84. Castle Rock, Marblehead, Mass.
- 85. Eventide.
- 86. Sunset, Nantasket, Mass.
- 87. Moonlight off Nabant, Mass.
- 88. Moonlight, Nantasket, Mass.



No. 151.

W. J. Cassard.





No. 74.

J. Beeby.

**Keiley, Jos. T.**

- 89. Wheatfield.
- 90. An Autumn Landscape.
- 91. Indian Maiden.
- 92. Study of Head.

**Newman, Samuel J.**

- 93. Third Alarm Fire.
- 94. " " "

**Hopkins, Clement.**

- 95. Character Study from the Great Ruby.
- 96. " " " "
- 97. " " " "
- 98. " " " "

**Murphy, Wm. D.**

- 99. Surf Study.
- 100. American Falls, Niagara.
- 101. On the Beach.
- 102. A Country Lane.
- 103. In Cherry Valley.
- 104. The Road to the Mill.
- 105. Twilight in the Alps.
- 106. Child Study.
- 107. Sunset on Riverside.
- 108. An Outdoor Portrait.
- 109. On Riverside Drive.

**Lemercier, A. M.**

- 110. Little Student.
- 111. Madison Square at Night.
- 112. Camping on Beecher Lake.

**Schram, L. B.**

- 113. Oyster Boats.
- 114. Sunset on Chesapeake Bay.

**Hagood, W. F.**

- 115. Portrait Study.
- 116. Landscape.

**Stoiber, A. H.**

- 117. ———
- 118. " "

**Berg, Chas. I.**

- 119. ———
- 120. Hermes.
- 121. Daphne.
- 161. Le Bain.

**Fraser, Wm. A.**

- 122. Edge of the Tenderloin.
- 123. The Plaza, "Waiting for a Fare."
- 124. A Misty Night, Madison Square.

**Dimock, Julian A.**

- 125. Meditation.
- 126. A Piece of Embroidery.
- 127. Fla.
- 128. Mother and Child.

**Reid, H. B.**

- 129. Off Bay Ridge.

**Hale, Frank M.**

- 130. On Great South Bay.

**Stark, Ferd. A.**

- 131. On the Wind.



No. 161.

Chas. I Berg.





No. 5.

Geo L. Ronalds

**Nagle, Dr. John T.**

132. Seabright Fishermen.

**Thorne, Mrs. Jonathan.**

133. "Holy, Holy, Holy."

134. Guardian Angels.

135. A Roman Romance.

**Keasbey, Fred. W.**

136. Adirondack Camp.

**Webber, S. S.**

137. Spring Flood.

**Jacobus, J. S.**

138. Great Falls of the Yellowstone.

**Wiggins, Mrs. Myra Albert.**

139. "Hunger ist der Bester Koch."

**Ewen, Miss Harriette.**

140. Three of a Kind.

**Hoge, F. Huber.**

141. Study.



No. 66.

E. J. Bull.

**Stieglitz, Alfred.**

142. Winter on Fifth Avenue.

143. Study in Red.

**Scott, Arthur.**

144. A Country Home.

145. The Red Bridge.

146. The Cobbler.

**Eickemeyer, Rudolph.**

147. When the Daylight Dies.

148. The Path Through the Sheep Pasture.

149. The Vesper Bell.

**Aspinwall, John.**

150. Twilight.



No. 18.

Elizabeth A. Slade.

**Cassard, Wm. J.**

151. Fruit Study.

152. Game Study.

153. Flower Study.

158. Quail.

159. Lilies of the Valley.

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167. Two of a Kind.

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## Current Notes.

**Ozotype.**—Recent English photographic literature has given considerable attention to a new photographic printing process described by Mr. Thos. Manly before the Royal Photographic Society in March of this year. It is called the Ozotype process, and is a simple substitution for carbon printing. It may be briefly described as follows:

A well sized paper—such as the single transfer paper of the carbon process—is coated by brushing with a solution of potassium bichromate, seven parts; sulphate of manganese (manganous sulphate), fourteen parts; water, one hundred parts. After drying, this paper is exposed under a negative until all gradations are distinctly though faintly visible. It is then washed in several changes of water and dried. Under proper conditions this print has now the power of so acting upon pigmented carbon tissue as to produce a result almost identical with the ordinary carbon print. For this purpose the pigmented carbon tissue is soaked for about a minute in a solution of water, 1000 c.c.; glacial acetic acid, 3 c.c.; hydroquinone, 1 gramme. The chromium-manganese print is also immersed in this bath and the two squeegeed together as in the carbon single transfer process and then hung up to dry in contact. After drying, the double sheet is soaked in cold water for about half an hour and the further steps of the process are exactly the same as the carbon process with increasing degrees of warm water. Instead of hydroquinone, other reducing agents may be used, and by varying the composition of the acetic acid bath a certain amount of control may be obtained; an excess of acetic acid giving increased contrast and an excess of the reducing agent greater softness.

The advantages claimed for this method are that the print is distinctly visible at the time of printing, that double transfer is avoided, and that the entire process, while giving almost the same result, is much simpler than the carbon process.

**Mariotype.**—In connection with Ozotype it is interesting to recall a method produced by Mr. M. A. Marion in 1873, and called after him the Mariotype process. Single transfer tissue is sensitized in a 6 per cent. solution of bichromate of potassium, to which a little sulphuric acid has been added. After drying, a print is made, and the print is immersed with a sheet of unsensitized pigmented tissue in a 2 per cent. solution of bichromate of potassium. The two are squeegeed together and while moist are placed under pressure and left there for from eight to ten hours. The action of the light continues on the carbon tissue and it is then developed in the ordinary way.

**Benham Process**—The *Deutscher Photographen Zeitung* gives a new and simple printing process producing sepia tones more or less warm, according to the composition of the sensitizing bath. The sensitizing solution is as follows:

|                              |           |
|------------------------------|-----------|
| Water .....                  | 170 c. c. |
| Bichromate of potassium..... | 15 grm.   |
| Sulphate of copper.....      | 8 "       |

A brownish precipitate is formed which is removed by filtering. This solution keeps well if not exposed to light. It is poured on the paper or thin card and dried quickly. To this point the process is conducted in the dark.



The paper is exposed under a vigorous negative until a brown print with all the details is obtained. It is then washed in water containing a small amount of common salt and developed in a solution of pyrogallol 1 gramme to water 100 c.c., and then washed and dried. Warmer prints can be obtained with a smaller amount of sulphate of copper. Such prints greatly resemble photogravures.

**Adurol.**—The new developer Adurol, prepared by Schering & Co., and also Hauff, has proved to be a valuable addition to the list of photographic agents. It has several strong recommendations. It is less liable to oxidize in the air, either in the crystal or in solution, than other similar agents. It is soluble in water and extremely soluble in solutions of sulphite of soda or metabisulphate of potassium. Development is rapid and the negatives are vigorous, with good gradations and a black deposit. It does not discolor the gelatine or cause chemical fog.

The following solutions are recommended;

CONCENTRATED SOLUTION.

|                             |            |
|-----------------------------|------------|
| Water.....                  | 400 parts. |
| Sulphite of sodium .....    | 75 "       |
| Carbonate of potassium..... | 150 "      |
| Adurol.....                 | 15 "       |

For use, dilute with five to seven parts of water.

TWO SOLUTION FORMULA.

|                             |            |
|-----------------------------|------------|
| A. Water.....               | 500 parts. |
| Sulphite of sodium.....     | 50 "       |
| Adurol.....                 | 10 "       |
| B. Water.....               | 500 parts. |
| Carbonate of potassium..... | 60 "       |

Take equal parts of A and B, and add bromide as required.

**Platinum Prints from Weak Negatives** — Herr P. von Janko in *Das Atelier des Photographen* recommends a solution of potassium oxalate and ammonium persulphate to obtain strong, vigorous platinum prints from weak negatives. The formulæ are:

|                                     |          |
|-------------------------------------|----------|
| Potassium oxalate (1 to 3).....     | 4 parts. |
| Water.....                          | 7 "      |
| Ammonium persulphate (1 to 20)..... | 1 part   |

For still harder results:

|                                     |          |
|-------------------------------------|----------|
| Potassium oxalate (1 to 3).....     | 4 parts. |
| Water.....                          | 4 "      |
| Ammonium persulphate (1 to 20)..... | 4 "      |

**Tinting Platinum Prints.**—For certain subjects artistic effects can be produced by giving the paper of platinum prints a slight tint—thus resembling prints on India paper. Dr. E. Vogel in *Photographische Mittheilungen* gives the following simple method for obtaining a light gold brown tint: The print is immersed for a short time in a very weak solution of permanganate of potassium. The duration of immersion determines the depth of the tint and the resulting color is permanent. Others have recommended solutions of tea, coffee or tannin for similar effects.

In this connection it may be interesting to call attention to two reproductions in *Photographische Mittheilungen*, No. 11, 1899, entitled "Die Schmiede

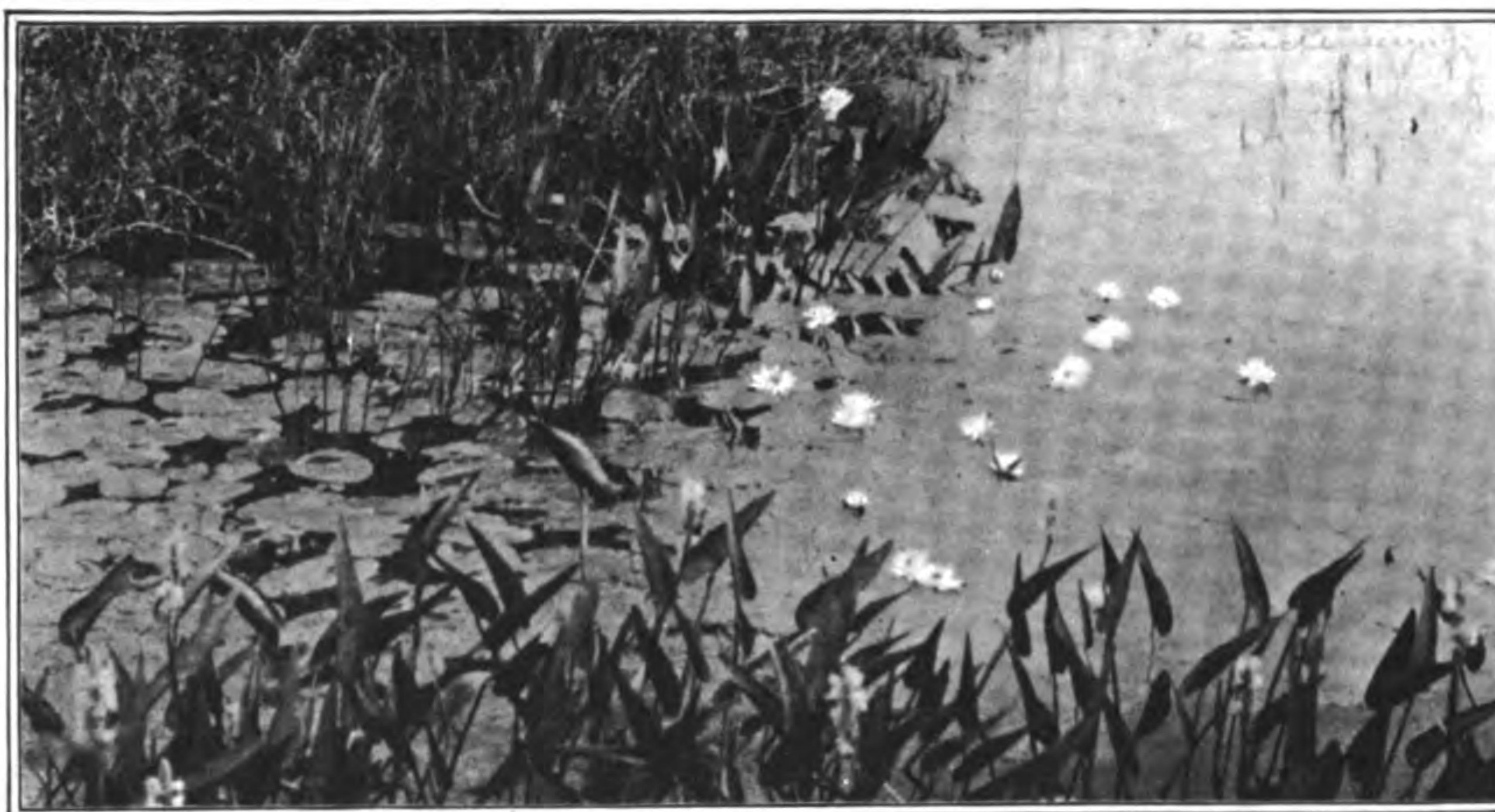


and "Der Raucher," by Drs. Biesalski and Krüger. They are from carbon prints made with warm black tissue transferred to red paper and the results are very striking and effective. One represents smiths at a furnace, and the fiery glow of the furnace given by the red ground tone is most realistic. The other shows a man lighting a cigar with the red reflection of the match on his face.

**A New Photographic Agent**—Herr M. Henderson, of Vienna, announces a new and curious photographic substance. Four hundred grammes of fresh pepper (white) are allowed to digest for several days in a litre of alcohol, and then filtered. This composition when dry is sensitive to light. Wherever the light acts the film remains intact. It is developed by exposure to the vapor of alcohol. A small amount of mastic varnish should be added to this fluid.

**Carbon Enlargement.**—H. Bellieni, of Lyons, in the *Bulletin du Photo-Club de Paris*, describes his method of making carbon enlargements from small negatives. A positive on glass is made either by contact or in the camera, and from this positive an enlargement on bromide paper is made—the glass positive being reversed to avoid double transfer in the later steps of the process. The development of the enlarged paper negative should be full and deep and judged only by transmitted light. After fixing, washing and drying in the ordinary manner, strips of black gummed paper are glued all around the edges of the negative. It is then placed film downwards on a glass plate and rubbed over the entire surface with a cloth soaked in petroleum oil. The negative can now be retouched with the greatest ease. The further steps are those of the ordinary single transfer process—printing being necessarily a little longer than with glass plates and precautions being taken to obtain strict opposition between the paper negative and the carbon tissue. M. Bellieni obtains the best results with a 1 to 1½ per cent. solution of bichromate of potassium. His claims for this method are, 1st, greater economy; 2nd, the negatives are not fragile; 3rd, more artistic effects may be obtained—greater atmosphere and more personality—owing to the ease of retouching.

CHARLES W. STEVENS.



By R. Eickemeyer, Jr.



## The Portfolio.

As announced in our last issue the Portfolio of American Pictorial Photography, *Series I*, was ready for distribution early in July. The Portfolio, which presents a very handsome appearance, contains eighteen photogravures that are so remarkably executed as to deceive the eye into the belief that they are original platinum and carbon prints and not merely reproductions therefrom. The engravers have every reason to feel proud of their work, which has attracted great attention wherever shown, and which deserves to be ranked with, if not as, the best work of the kind ever done in this country. The edition, which is a limited one—only one hundred and fifty portfolios having been printed—is enclosed within handsome green covers stamped in gold with the seal of the club; is prefaced by a title page printed in red and black on heavy japan paper, on the reverse of which page is printed the name of the subscriber and the number of his copy. Opposite this page is the table of contents, printed also in red and black on japan paper. Each copy is countersigned with the signature of the chairman of the Publication Committee. Following the table of contents are the following pictures, mounted on white or tinted mounts as the print required: "*Beauty is Truth, Truth Beauty*," by F. Holland Day; *Reflections—Venice*, by Alfred Stieglitz; *Pasadena Landscape*, by W. B. Post; *Florentine Boy*, by Gertrude Käsebier; *Weeping Magdalen*, by Chas. I. Berg; *Vesper Bells*, by Rud. Eickemeyer, Jr.; *A Sketch*, by Joseph T. Keiley; *Ebony and Ivory*, by F. Holland Day; *Early Morn*, by Alfred Stieglitz; *Portrait of a Boy*, by Gertrude Käsebier; *Wet Night, Columbus Circle, New York*, by Wm. A. Fraser; *Niagara Falls*, by Wm. D. Murphy; *Clarinet Player*, by John E. Dumont; *Beatrice*, by Mathilde Weil; *Gainsboro' Girl*, by Francis B. Johnston; *La Cigale*, by Emma J. Farnsworth; "*Odalesque*," by Chas. I. Berg; *Spring*, by Clarence H. White.

While it is realized that in certain particulars the Portfolio is open to improvement, it is also felt that its merits are of the first order and leave little to be desired. The purpose of the Portfolio was to put within the reach of each member at nominal price (the original subscribers obtained their copies at less than actual cost of production), some of the most characteristic examples of the work of those Americans whose names are best known to the club or whose influence has been most pronounced on the development of pictorial photography in America. Owing to the fact that the financial resources at the committee's disposal are far from being unlimited, it is not possible to publish more than a limited number of pictures at a time. Should it be found feasible to issue from time to time additional series of pictures as designed, it is predicted that the complete series will be the most representative collection of pictures ever published, and should be in the hands of every serious student of pictorial photography, not alone as a record of representative American work, but because of the exceptional opportunity afforded by it of perfecting one's own work through the careful, conscientious study of that of others. As it is, the Portfolio has been warmly welcomed by the club, and the few extra copies in the committee's hands have been in great demand and the present indications are that the edition will soon be exhausted. Until it is exhausted copies can be obtained by addressing the secretary of the Camera Club.\* J. T. K.

\* The publication may be purchased by others than members of the Club.



## Exhibitions and Competitions.

### The Philadelphia Salon.

The Philadelphia Salon, for which the entries are about to close, promises to be a great success. Europe will be adequately represented, for the Committee has sent invitations to all the members of the Linked Ring, whose works will be accepted and hung without being submitted to the Selecting Committee. This is following the precedent established by all the continental European exhibitions, which have adopted the lines of the famous Dudley Salon at London. Let Americans look to their laurels and be adequately represented!



### American Institute Salon.

The Photographical Section of "The American Institute" announces that a Photographic Salon will be held in New York, under its auspices, from November 27th to December 18th, 1899.

It is to be run much on the same lines as has been adopted by salons generally. We must say that it is rather unfortunate that this exhibition has been so arranged as to clash with that announced many months ago for Philadelphia. Both exhibitions will probably suffer somewhat in consequence. Entries close October 25th. For further particulars address J. W. Bartlett, M.D., 19 West 44th Street, New York City.



### One-Man Exhibitions at the Camera Club, New York.

The Chairman of the Print Committee, Mr. Chas. I. Berg, announces the following exhibitions:

|               |                      |
|---------------|----------------------|
| October.....  | Clarence H. White.   |
| November..... | Frank Eugene.        |
| December..... | F. H. Day.           |
| January.....  | Mathilde Weil.       |
| February..... | Charles I. Berg.     |
| March.....    | Joseph T. Keiley.    |
| April.....    | Eva Lawrence Watson. |



### A Communication.

THE PUBLICATION COMMITTEE, CAMERA NOTES.

*Gentlemen.*—Permit me to correct an error which crept into a statement appearing in the last number of CAMERA NOTES relating to the Gold Medal in Champion Class, awarded me at the last Exhibition of the South London Photographic Society. The statement in question closes with these words, "the award was protested, and protest upheld." The fact is, that the South London Society honored the award of the judges notwithstanding the protest, the medal was sent to me, and has been safely received.

Yours very truly

July 17th, 1899.

WM. A. FRASER.

[Note by Editors. We beg to apologize for having been misinformed, and congratulate Mr. Fraser upon the receipt of medal. According to the *literal* interpretation of the conditions of the Competition the protest should have been upheld; still, we are glad to see that the London Club has interpreted its own conditions *liberally*, for morally Mr. Fraser was certainly entitled to the medal. The precedent established is nevertheless a dangerous one.]



### Notes from the Secretary's Desk.

The following have been elected members of the Club since the last issue of CAMERA NOTES: Messrs. J. Ridgeway Moore, 20 East Seventeenth street, City; H. C. White, North Bennington, Vt.; K. M. Lindberg, 1133 Broadway, City; H. K. Bull, Great Barrington, Conn.; Frank C. Clarke, Knickerbocker Athletic Club, City.

Members will please remember that several important Club competitions close on October first. Full particulars have appeared in previous numbers of CAMERA NOTES.



### Reviews and Exchanges.

**Naturalistic Photography.** By Dr. P. H. Emerson. Special American edition, revised and enlarged. Published by Scovill & Adams, New York. Price, \$3.50.

That "Naturalistic Photography" when published a little over ten years ago in England, created a whirlpool of comment is putting it mildly. In truth, the book was the talk of the photographic world for months and was the cause of many bitter controversies. Dr. Emerson had struck a blow which shattered idols without mercy; the lucid and forcible style could not be

mistaken, and gradually this book exerted such an influence that now it is regarded as a "classic" in photographic literature. To it pictorial photography owes the stability which it now enjoys.

The present edition has been entirely revised, much enlarged, and rewritten in parts for the American photographer.

Pictorial photography having at last taken a serious hold on Americans, all those interested in the subject should set about to study this important work, if they have not done so already. It is part of the education of the pictorial photographer. A. S.



### Report of the Committee on Research.

The Committee of Scientific Research has considered two new articles of photographic apparatus worthy of mention. They are being put upon the market by Mr. Nehring, a member of the Club, who is in the photographic business on Forty-second street. One of these consists of a small lens, mounted in a cell which can be readily dropped into place immediately behind the diaphragm of the ordinary 4 x 5 camera. It thus becomes a part of the rear combination of the regular camera lens, and produces an equivalent focus of about two and three-quarter inches. With the lens well stopped down it is possible to copy prints, etc., full size, and with the long focus camera to obtain an enlargement of four diameters. It can also be used in photographing small objects full size, but only with very small lens opening. The Committee has not tested any of the lenses, but Mr. Nehring shows examples of work showing the results to be rectilinear. There is, of course, nothing new in adding a lens

to the regular combination to effect the above results, but such a lens would be apt to distort the lines.

The second article is a small telephoto combination intended for use with a 4 x 5 or 5 x 7 camera. It consists of a tube about three inches long, upon the inner end of which is screwed a negative lens of two inch focus, and upon the other the regular camera lens mount, carrying the shutter, etc., into which is introduced an additional lens to shorten the focus. With the ordinary length of bellows, say 6½ inches, the whole combination produces an equivalent focus of about 19 inches, and it is claimed will work at about  $f/32$  or  $f/45$ . The merit of this piece of apparatus is, that it is small and light and suited to the delicate folding cameras of the day, and that its cost is less than a quarter that of the older form of telephoto lenses. So far as the experience of the Committee goes, it is the only telephoto lens suitable for use with a small camera. JOHN ASPINWALL, *Chairman*.





# CAMERA NOTES

OFFICIAL ORGAN OF  
THE CAMERA CLUB, N.Y.

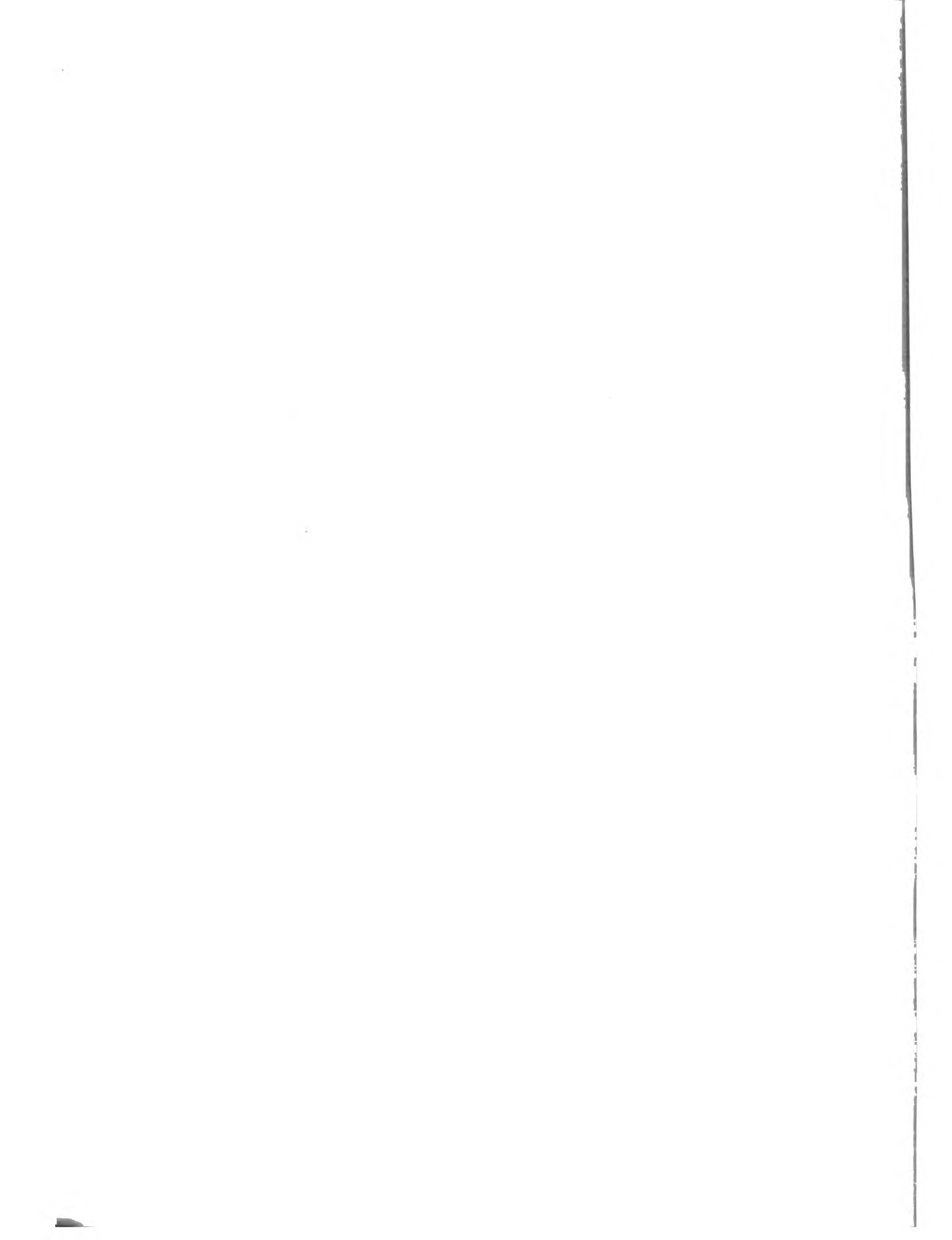


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# Volume III, No. 3

## Errata.

- On page 116, in the dialogue "*Overheard in a Suburban Club*," omit the fifth marginal word, "Librarian," and the sixth, "Visitor."
- On page 151, after the word "of" (fifth line) and before "genre" (sixth line) insert the word "its."
- On page 165, in the critique of the "*Brushes of Comet's Hair*," substitute the word "pictorial" for "pastoral."





A STREET IN MENTONE

From a "Gum-Print"

By Robert Demachy



# CAMERA NOTES,

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Jos. T. Keiley.

## Some Distinctions.

IMAGINE the sensations one would have who prepared a dainty dish, a bonbon to tickle the cultured palate, and saw a hungry crowd rush in and grumblingly reject it because it was not as satisfying as heavy meat. Such is the common experience of many who are earnestly striving to employ the none too adaptable photographic means to a purely æsthetic end.

The photographer who is devoted to the pictorial application of the process erstwhile called it "art photography," but in the face of intolerant criticism he has, with more show of diplomacy and judgment than of courage, contented himself with calling it Pictorial Photography. It is as though he desired to evade some hostility and doubted his ability to defend the claim of kinship with artists in acknowledged fields, which the use of the term Artistic might be thought to imply.

A like weakness in action and in policy has aforetime been the undoing of many a teacher and revolutionary. Such conciliatory compromise is in keeping with an age when concession and conference are judged to be wiser than a stubborn inflexibility born of conscious right, and so in our own sphere peace has been purchased in many quarters, at the cost of misconception.

Much has been written in explanation of and in defense of the aims of pictorial photography, and more yet will have to be said, ere all has been done,



merely to persuade the unsympathetic to observe the common law of "live and let live." And far more must be said to carry conviction to the minds of those who see nothing but scientific interest in photography.

However, none need desire to convert his fellows into active participation in his own pursuits. Those for whose enlightenment it is worth while to expend time and thought and such powers of interpretation as we may possess, are the many who regard as "Pictorial," and, therefore, as the aim and goal of the artistic worker, any representation of nature which for a time pleases those whose yearnings soar no higher than the pettiness of bric-a-brac, and which at the same time conforms to a certain literary formula called "Composition." There are many who glory in the profession of their proselyte state and acknowledge with enthusiasm the "artistic merit" of works in which the measure of art, from the popular standpoint, is determined by the people's ignorance of art. Converts are they to a faith the very principles of which they have never grasped. They know not how few among the productions which hang on the exhibition walls have any right to be in a "pictorial section." Most are there only because the judges are incompetent to sift the chaff from the wheat, or owing to the prevailing vogue of the hour, which has warped the selectors' judgment or blinded their better faculties.

Says the teacher often and again—"Well, if photography at its best be not art, what some men produce is so different from the ordinary in character and so æsthetically satisfying that we must admit it is at least pictorial." Have we not often heard this form of argument? Have not many of us adopted it while not sufficiently sure of our ground, not yet really convinced, yet trying to convince others? Thus many of us seek safety in a middle course, as though it were possible to sum up the points of difference between the "artistic" and the "merely pictorial"; and we experience self-congratulation if perchance we secure the acknowledgement of having won a petty victory, the contemptible gratification of having achieved mediocrity.

Art, whatever the means employed to express her inspirations, may have many phases, many moods. There may even seem many degrees of perfection, according to the power of him whom the gods have chosen to carry out the thought that began with them. But that which is produced is either artistic or it is not. There should be no middle stage called pictorial in which to rest content, because the object of the picture is to accomplish the artistic, and to stop short is to acknowledge incompetence and defeat.

Such a condition deludes us into smug self-satisfaction and misleads others, who are seeking knowledge, into accepting as refined gold what is merely counterfeit, an abortive offspring of incompetence and incredulity.

But probably my readers may think all this mere vain vamping, or at least only ringing the changes on old and familiar expressions. Yet this theme seems to me well worthy of being kept ever to the front, because of the many who are almost daily added to the number of those who are beginning to take a more intelligent interest in photography. Otherwise these are in danger of forming an opinion of the highest and best by the average, and, therefore, condemning all and refusing to admit possibilities.

Then there are many practicing photography who have but partly under-





Heinrich Kühn

stood what is expected of them. Moreover, whenever I pause midst the rush of daily affairs to consider this question of artistic photography, the thing presents itself in a somewhat new light, which shows what a very live and real thing it is. This also suggests how much more there may be to learn, or else how very far most or all of us are from the right frame of mind and temper for understanding it all.

A letter came to me quite recently from an unknown correspondent in America in which the writer referred courteously enough to certain articles wherein I had attempted to justify the occasional resort

within certain limits, to what is commonly called "faking," and why it is desirable to exercise some amount of control over the formation of the image. My correspondent suggests that with so much interference with the purely photographic process the result is no longer photography, and he adapts the well-known ejaculation of the French general, who exclaimed, "*C'est magnifique, mais ce n'est pas la guerre.*" His main proposition, however, is this—that as nature does sometimes obligingly so compose and assume such guise as to make a view or subject perfectly satisfactory, our time would be better spent if we more diligently sought these rare, propitious moods, and then represented nature as it is, than by interfering with the virgin negative and portraying nature as we think it ought to appear. I believe this correspondent to be typical of a very large number, for whose help these remarks of mine are chiefly intended.

Now, in the first place, the degree of alteration which can be produced upon the camera-made original—or, as we may call it, the camera sketch—is very limited. This we shall consider more fully further on. Secondly, it will be noted that my correspondent shares the popular fallacy that a faithful copy of nature under propitious circumstances is as artistically fine as an equally skilfully produced adaptation of nature to the artist's imaginings. To this also we may revert presently.



Whether control over the production of the mechanically produced photograph be sought by chemical or physical means during the development and after-treatment of negative or print, whether it be attempted during exposure of the plate or printing of the positive or else by such alien means as "retouching" negative or print, all modification is practically restricted within the narrow limits of detection. That is to say, any auxiliary to the total effect, the presence of which can be detected under the ordinary conditions of observation, is, by reason of its self-betrayal, outside the limits of justifiable modification. But the assistance to the purely photographic which is not discoverable, cannot be objected to, because the consciousness of its existence depends upon previous knowledge of the manner of the picture's making.

Let it, however, be fully understood that in seeking to justify such "faking" as cannot be detected, it is not intended for one moment to place a premium upon the mere cleverness of not being found out. The justification of the undiscoverable seems to be the necessary alternative to the condemnation of that "faking" which, either in consequence of its degree or the manner in which it has been done, is obtrusive and, therefore, offensive, because it disturbs appreciation of the picture as a whole.

If in a pen and ink sketch a wrong line be accidentally drawn, it is perfectly permissible to take it out, so long as it is done in such a way that the erasure does not let itself be seen and make one conscious of the error and of the shortcomings of the draughtsman.

Remember especially that we are only taking into consideration such photography as has a purely artistic or pictorial motive and in which no guarantee can be asked, or should be given, as to how the result is attained. If our photograph is offered as an example of the process, and its merit or value consist in its exemplifying what the photographic process can accomplish, then to impart any alien means whatsoever is just as much a fraudulent adulteration as to add water to milk or sand to sugar.

If at any time the question be raised as to whether or not it is justifiable to add anything to the photograph which is not photographically produced from nature, there must first be a clear understanding as to the motive or purpose of the work, and it may then be seen that the end justifies the means within the limits already suggested. It does so in two different ways. *The end in view*—that is, the intention of the photograph—may justify our having recourse to alien methods, because the pictorial motive releases us from the obligation to produce a good example of photography. *The end attained*—that is, the satisfactory nature of the result, when successful—will excuse any methods used to obtain that result or prevent any questioning as to how it was done; or, to put it differently, the end we have in view leads us deliberately to depart from the prescribed course of photographic procedure if in so doing we believe we shall the better attain our end. And when that end is attained and a successful result achieved the picture proclaims the accomplishment of our purpose and represses any curiosity or criticism as to execution, in proportion to its convincing and artistically satisfying character. Hence comes the necessity for any auxiliary or mixed methods not betraying their presence. We are all, perhaps, apt to look at a picture with too much curiosity and interest as to how it has been



done; we are too much disposed to consider the craftsmanship and thus degrade any possible artistic merit by confusing art with artifice.

If, then, we admit the very wide distinction between the photograph, which, besides representing something in a clear and complete manner, is interesting as an example of the process and valuable because the *mise en scène* or the facts portrayed call up associated ideas; if we admit that this is widely different from the photograph of another kind in which photography has been employed to produce a harmonious combination of tones that originated in something borrowed from nature, but end in being a vehicle for conveying to others the sensations of æsthetical enjoyment that the producer himself experienced; then it may be worth while to consider the manner in which he employs his photography and what things he may and can do to supplement the purely photographic. What will first come to my reader's mind, and what is generally understood to be meant by "faking," is the direct working of a negative or print with pencil or brush, but I think it is perfectly logical to include everything which is outside the automatic behavior of instruments or materials. In other words, we impart something that is not purely photographic immediately we seek to influence or control the performance of lens or plate, from the moment when we exercise our own judgment in considering the image on the ground glass, to the final trimming and mounting of the print.

The photographer is not a part of the process, and so soon as he effectively exercises his judgment precisely the same alien influence is at work as though one were to take pencil or brush to alter the finished product. The only difference is in the instruments employed. From first to last we either sin against photography or the canons of the process.

Thus we perhaps select our group of trees or flowery foreground from a spot amongst ugly buildings, but we only include in our picture the beautiful view which pleases us. Yet by it the spectator will be led to believe that he is looking at a portion of some lovely countryside where nature smiles unsullied by the hideous scars of civilization. Such can hardly be said to be "the whole truth and nothing but the truth," if not one-half an inch beyond the margin of our print we cut out some ugly detail. We focus the view so as slightly to suppress some planes and emphasize others, as though some parts of nature were less exquisitely finished than others. The mere existence of focusing screen and a finder betrays the fact that personal influence is, even in the commonest cases,



Jos T. Keiley.





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R. Eickemeyer, Jr.

the unphotographic contribution to the whole. If this were not so we should be content to focus by measurement and scale, and never need to *see* how it would look. In like manner development carried on by calculation of time or by a meter is automatic and strictly photographic; and the character of the resulting negative, if we know our craft

aright, can be accurately foretold. Given the correctly timed exposure and the properly measured development the scientifically perfect negative must result. That is pure photography. But exercise will and judgment and deliberately make the negative dense or thin with a definite purpose in view, and we at once introduce our personal preference, we at once violate pure photography and disregard nature. And so at every step it is the introduction of our own judgment with a definite motive which involves the principle as to whether it is permissible or not to control or "fake" the photographic image. The means employed to arrive at the desired end is a matter of secondary importance so long as they are not means which betray themselves.

I submit that it is arbitrary and unwarrantable to say that in producing, not a specimen of photography, but a picture by the application of photographic means, a man may employ lead pencil to "retouch" shadows, or he may increase density by chemical deposits on the film; but he may not use the black lead pencil or brush in any other way, nor increase density by using tracing paper or paint or anything else.

*The end in view*, namely, a picture, justifies any means being employed; *the end attained* confirms the justification after they have been used.

But if you allow me to persuade you that these things may be done, it is to a great extent a barren conversion, because of the limitations already indicated.

Suppose there were a law prohibiting shopkeepers from putting two quarts at one time in a one quart measure, you would probably easily consent to its repeal if desired, because you would say, "It really does not matter, for, legal or not, the thing cannot be done."

To a great extent it is the same with the matter we have under consideration. To add to the photograph, either during its making or after its completion, in such a way that the addition shall not unpleasantly make itself seen, is impracticable except to a limited degree, at least in the present state of knowledge. The accentuation of one part by suppression of detail in the others, local



development or intensification, and "dodging" in the printing, find their limitation in their own unwieldiness or the clumsiness of the operator. The trick resorted to betrays itself as soon as it is carried sufficiently far to alter the mechanically formed image to any considerable extent. Similarly the use of brush or pencil on negative or print is detected as soon as its employment goes beyond the most insignificant amount, because of the difficulty of counterfeiting the photographically-produced tones and forms, and because the photographer is rarely so well acquainted with nature as to avoid violating some elementary fact in so palpable a manner as to betray and so render illegitimate and destructive the addition of his own incompetence.

You may say, "If it is so impracticable why be at such pains to secure an admission of its legitimacy?" For this reason: notice that in the foregoing it is the photographer's inability to use alien methods with sufficient dexterity so as not to perpetrate palpable falsehood, that will most often lead to betrayal of the means employed, and in this field therefore there is scope for progress and improvement. If, therefore, for pictorial or artistic purposes solely, you, as it were, legalize "faking," within the limits defined, you remove a moral barrier and strike from the photographer's wrists the manacles which have hitherto fettered him and impeded his progress.

This in due time should lead to finding new methods of controlling the image and to greater dexterity in their use, so as to simulate the character and texture of the sun-printed image, thus widening the limits imposed by the nature of the process. Then, too, it will necessitate increased knowledge of nature and the manner of interpreting nature's suggestions. Thus shall we extend the limits set up by the operator's incompetence.

But why interfere with the representation which the sciences of chemistry and optics have made it so easy to secure? Is not nature in some moods at least fair enough to render needless the additions and embellishments we are seeking to justify? Yes, nature is fair enough—incomparably fairer than we can ever portray it—but it is nature still, and this at length brings us to the second item in my correspondent's letter, which has formed the text of this article.

I can well understand that his proposition is one that thousands of others might quite naturally present; namely, that nature is sometimes so perfectly composed and so altogether suitable that it were better to spend time in searching for these rarer opportunities than in trying to alter the less favorable phases to what the photographer thinks they should be.

To begin with, an assertion is made that nature is at



Désiré Declercq.



times perfectly suitable for the picture, and it is on this that the whole matter turns. There are two positions from which to meet this statement.

The first is that the condition of things that shall bring about the perfection of harmony worthy a picture is so rare and nature so seldom artistically right, that we may say that nature is usually wrong. Nor should this doctrine sound so heinous as it may at first seem, if we remember and keep clearly before us the fact that the function of the picture is not identical with that of a mirror. The latter is a reflection, and if the reflection were permanent it would be a copy and an *imitation*, whereas the picture is a *creation*. It is not merely a reconstruction, because the main thing in it is something created which had no real existence before. We speak of a pensive evening, whilst to other phases of nature we attach the attributes sad, jubilant or solemn, all of which sentiments are purely fictitious so far as nature itself is concerned. They are emotions which are awakened in us by certain physical circumstances, and if we so portray the particular scene as to convey the same emotion to others, we have created something which only existed in our own imagination. We have vitalized the dead, physical facts that we portray with a life which is a part of our own personality. To do this we add, or deduct, or borrow, according to our means and our skill in using them.

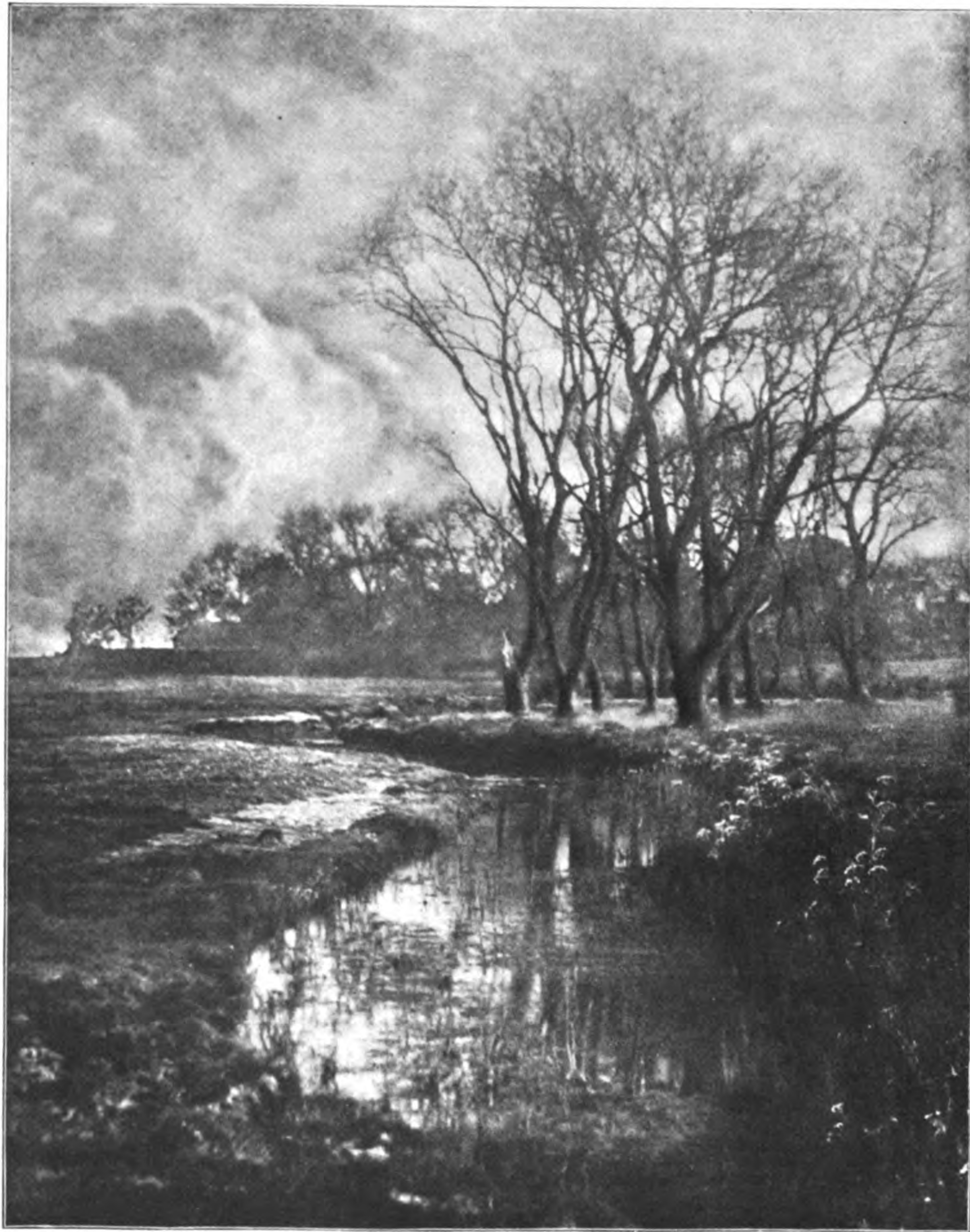
As a keyboard contains all notes, so nature contains all forms and all colors, and the artist picks and chooses and gathers together just as the musical composer selects and arranges his notes. There is no question of copying nature, for if such were the aim of art, then, amongst monochrome arts at least, the meanest photograph would far surpass the finest drawing or etching. Every human imagination must be founded on fact, and so every form drawn or painted is founded on some form borrowed from experience of nature. But within the narrow restrictions of photography perhaps the best we can do is to take the most suitable scene and suppress everything which interferes with the expression of the sentiment intended, and then modify the remainder towards the same end.

If such a picture be successful it will be truthful to nature to such a degree that the untruthfulness will not be perceived; and it will have been infused with the sentiments and ideas belonging to the producer. Thus it is that a picture possesses an individuality which no other producer could impart exactly to it, for the reason that every man's feelings vary slightly and are differently appealed to by the same scene.

Now if it were conceivable to find some scene in nature which contained exactly, neither more nor less, the elements which the artist required, the *facsimile* of this scene still would be nature and not art, because if one man could copy it so could another and it would no longer be the personal creation that every work of art must be. Again, were it conceivable to produce a *facsimile* of a natural scene which surpassed in composition, power and beauty any picture that ever came from a great master's hand, yet would it not be a fine picture artistically, because it would not have been a personal creation.

Now, in pure photography, be the process never so perfect and never so consummately handled, and be the original scene selected never so beautiful, the result—unless personal judgment have its influence and personal control and





ON SUFFOLK MEADOWS

From a Platinotype

By A. Horsley Hinton







modification be exercised—can be nothing more than nature *or* an imitation of it. Except that the picture better expresses the artist's ideas, art is not to be considered an *improvement* on nature, the two being distinct and different in purpose as well as in other respects. They can in no way be compared, nor can the excellence of the one be measured by its likeness to the other.

Were we indeed to spend our time, as was suggested at the outset, in seeking nature's most perfect scenes, instead of producing new ones according to our own judgment, by modifying and changing others as far as our powers and limitations admit of, we would not advance photography artistically one single step. Nor could we thus make progress in the possible field of pictorial application which may lie open. A moderately good picture is of greater artistic value than the most perfect copy of the transcendently beautiful.

A. HORSLEY HINTON.



### Random Thoughts on Criticism.

"The good critic is he who narrates the adventures of a soul among masterpieces."—  
ANATOLE FRANCE.

The poor photographers! They no longer work in sylvan quietude. Also their efforts are now exposed to the utterances of harsh criticism, in the same



Jos. T. Keiley.

way that sensational books, music-hall artists and prize fights are.

I do not know whether the photographic profession considers this an advantage or a disadvantage. I believe they are, in this respect, very much like the painters; they like to be talked about, but they do not like adverse criticism.

They fail to see that we live in an age of advertisement and that no matter whether a notice is *pro or con*, it is of value. Of course the artistic photog-



rapher does not desire the adulation of the mob, he is mostly an amateur, and not dependent on his art for a livelihood. But he would like to establish his name, to become well known to the profession and the art-loving public. And for that the press, unfortunately, is indispensable. Good work alone is not sufficient. If a man is but little known to a community like ours he is apt to be entirely forgotten; as it is, he has to make his reputation over again every five years. Naturally, if a man stands so high above common mortals that art is all to him, and that he entertains an utter and honest indifference to the public, he may also shrug his shoulders at criticism. I am certain that such a man would be amused by intelligent blackguarding. But too high an opinion of oneself bars every improvement.

The art critic is the agreeable means of intermediation and conciliation between the artists and the public. And the best criticism is, after all, nothing but an individual, carefully considered estimate of a man of taste, and in rare cases, when it is at its best, the concentrated opinion of a certain part of the public. Professional men should appreciate the difficult position of the art critic in a country which is as stagnant, commonplace and businesslike in art matters as America is in this year of grace 1899. And in Europe conditions are not much better. There the production of paintings has reached such alarming conditions that Emile Bergerat, the "Caliban" of the *Figaro*, exclaimed in despair, "I return from the Salon and am dumbfounded; painting is no longer an art—it is a vice." It is well nigh impossible for a critic to sift the hundred thousands of prints which artistic photography produces and do justice to others and to himself. For is it not the critic's duty to enter an artist's individuality, to discover his intentions—intentions of which the artist himself is perhaps unconscious—so as to judge how far he has realized them, and then to determine what place he occupies in contemporary art?

The trouble with photographic criticism at present is that it is maudlin and insignificant, without the slightest pretense to any educational or inspirational power.

The so-called criticisms that appear now and then in the professional magazines are written either by photographers who have a special view to defend; or worse, by amateurs who consider photography, as well as the writing of the article, merely a pastime, or by clerks of wholesale houses of photographic material. That such concoctions are not worth serious thought is quite natural. They are merely ordinary writers, without any knowledge or discrimination about art, who indulge either in cheap praise or unjustified fault-finding. Some merely enumerate and write biographical notes, while others fill pages without venturing a single straight-forward opinion. Apollo be merciful to them!

The only branch in which something has been accomplished is in general technical criticism. I, however, know of no work on photography which would compare in clearness of purpose and expression with Philip Gilbert Hamerton's "Etchers' Handbook." But an account of processes can hardly be termed criticism, and criticism of individual methods becomes too easily didactic to be of much use. We all like to know how a man does a thing, but it is futile to advise him how to do it. The critic is not necessarily a pedagogue, although the



majority of them possess that philanthropic disposition. When they visit a photographic exhibition they equip themselves with a big bag of regulations, and woe to the poor photographer who dares to violate one of these. They pursue with indefatigable advice, pity and hostility all who are obstinate and endeavor to search for truth in roads different from those they consider right.

There is, in reality, only one kind of criticism which is just to all, and the man who practices it must be willing and able to understand and absorb the artist's idea and judge his work from the artist's point of view.

No matter whether a photographer depicts New York models as Weeping Magdalenes, or himself as Christ, scientific foreground studies or Fifth Avenues in Winter, Japanese ghosts or morose Old Masters; no matter how he exposes, retouches and paints; whether it is over or under exposure, whether he dodges or applies chemical baths, etches on the plate or lets it take care of itself; whether he prints light or dark, on platinum or on aristo—all that is of but little consequence. The question is simply whether the artist has something to express and expresses it well, and it is the critic's business to tell his own impression frankly, without personal subterfuge, to his readers.

Only in the highest order of criticism is didacticism permissible—that is, in the laying down of universal rules for one or another art, as Lessing has done for painting, sculpture and the drama, and Boileau for poetry. These critics do not bother with individuals and specimens of work unless they serve the purpose of proving one of their theories. Ruskin, who endeavored to establish rules for a certain school of painting, the Preraphaelites, unnecessarily limited his field of labor, so that his theories now seem partial and already, in most cases, hopelessly out of date. They will be forgotten unless his style saves them.

Photography is still too young an art to command such a critic. The time has not yet arrived to write a history of artistic photography à la Taine. The material would not warrant it. The majority of photographers do not consider their profession an art. Even a Demachy and Stieglitz feel very sceptical about it. What, then, can be expected of the critic!

Looking over the list of the prominent art critics of to-day, I could not mention a single one who has occupied himself seriously with artistic photography, except in now and then launching an anathema against the mechanism of photography, which is received with great satisfaction in artistic circles, for the painters and illustrators, who do not disdain to use photography as a help, are very reluctant to give it a place amongst the fine arts.

And, sad to state, the general mass of production is quite unworthy of the critic's attention. The majority of amateurs seem to imagine that composition and chiaroscuro of a degree of badness which nobody would tolerate in a painting, somehow becomes allowable in photography; that because no clearly defined laws exist for the art of Daguerre, a photographer is at liberty to set at defiance all the known laws of nature and art; that the mere pressing of the rubber bulb implies in itself a cleverness, elevating the practitioner above the common canons of criticism.





Jos. T. Keiley.

There are a few able artistic photographers, a very few, however, and, of the quantities of prints which are turned out every year, nine out of ten are not only valueless, but a nuisance, doing much harm by propagating and confirming those false conceptions of the art which are still generally prevalent.

Here is, indeed, room for criticism, but hardly for that which demands printer's ink and paper. Verbal criticism, such as is practiced at private lantern slide exhibitions in the clubs, is by far preferable. There is no use analyzing

nonentities for the public. The critic can only give his attention to exhibitions of the work of men that command universal attention. Even then his scope will be very limited.

No, indeed, the critic of artistic photography has no easy task. Very few of the exhibitors have a striking individuality, which would be as easy to handle as that of some European celebrity in the world of art. The critic of artistic photography has to dispense with brilliancy of style and striking metaphor. Instead, he has lovingly to pick out those more modest qualities deserving praise, to strengthen feeble knees and encourage the flickering blaze, and at the same time continually to contend against prevalent prejudices.

However, one satisfaction is undoubtedly contained in it; that of having been a pathfinder and roadbuilder when the victory at last is won. And I can only state, for my part, that it would be one of the greatest satisfactions of my life to see artistic photography occupy its proper place in the world of art.

SADAKICHI HARTMANN.





## On Plagiarism and Imitation.

To be free is not to be independent of any form, it is to be master of many forms.—  
SIDNEY LANIER.

I have always endorsed Heine's defense of plagiarism, that it is permissible to steal entire columns and porticoes from a temple, providing the new edifice one erects with their aid is great enough to warrant such violent proceedings.

The history of art has proven this somewhat surprising statement to be true.

What is the Marguerite Gauthier of Dumas the younger but a modernized version of L'Abbé Prévost's "Manon Lescaut?" Did not Balzac in his *Père Goriot*, Turgéniev in his "King Lear of the Steppes," and Zola in "La Terre," make use of the same tragic theme as Shakespeare in "King Lear?" Is the story of the three rings in Lessing's "Nathan der Weise" not taken from Boccaccio's "Decameron," which has served more writers with plots than any other book in the world's literature? And did Boccaccio himself not gather this collection of a hundred stories from every available source, often merely embellishing an old legend with the concise beauty of his style? Has it not been proven that Milton copied a large part of his "Paradise Lost" from the Dutch poet von Vondel? And did not Shakespeare take whole passages from Plutarch, simply changing them into blank verse and inserting them, for instance, in his "Antony and Cleopatra?"

To transform history into art is surely not a sin. In all those cases mentioned, the artist has freely borrowed material from predecessors, but has at the same time understood how to imbue it with his own individuality and to lend it new vitality through the vibrations of his own soul.

That is re-creation, which is almost as admissible as originality, if the latter is possible, and not, as in most cases, merely a new combination of the work of previous generations. For no artist is so self-sufficient that he will shape his course unaffected by, and apart from, what has been done before. It is impossible to wipe one's mind entirely clear of what one has seen and read, and heard in intercourse with other beings. Every work of art must necessarily bear influences of previous accomplishments.

We are heirs of the ages, but the heritage bequeathed to us should merely be the basic soil for future growth, and reveal itself unconsciously. Otherwise it becomes mere copyism, a danger into which many a young artist, through an absorption of all that is best in the past and present, has fallen. It should widen, not narrow, our sympathies. Symonds has well phrased it when he said, we modern men are in the need "of self-tillage, the ploughing and harrowing of self by use of what the ages have transmitted to us from the work of gifted minds."

It is logical for a young American comedy writer to imitate the so-called "paper chase" invented by Sardou, in which the losing of an object is used to tangle up all the characters, and thereby produce most unexpected and funny situations. But it is also offensive to our code of ethics if he slavishly reconstructs each situation with slight changes in the characters, perhaps merely Americanizing them, and yet gives out the result as his original work. Burglaries of this kind are committed often, and furnish ghastly examples of intellectual impotence and degeneracy.



But if a man remodels an original after a classic pattern, he may be accused of copyism, which, however, is no serious reproach. To copy intelligently shows good taste, and does not absolutely bar inspiration, invention and creative power.

If Mrs. Käsebier would only study the play of light and shade in the old masters, to give a deeper artistic value to her photographs, I would heartily endorse her methods. But when she attempts an exact reproduction of a Holbein drawing, I consider it the most futile kind of art plagiarism. The same objection holds good if Mr. Eugene puts a man in mediæval armor and lets him pose like one of the famous Innsbruck figures. What is the use of it? Every intelligent art lover would pronounce it at once an imitation and would surely rather possess an ordinary photograph of the original than a sort of reconstruction at second-hand.

Still more deplorable is the fact that so many photographers rely entirely on what they have seen of paintings and illustrations for the composition and arrangement of their subjects. They take a fancy to a picture, pose a model in the same or a similar way, photograph it, and think they have accomplished something wonderful. Of course, the photographer has to go somewhere for inspiration, and nothing is more natural than his turning to pictorial art in search of ideas. But what satisfaction can there be in repeating in a new medium what has been done so much better in another?

The commercial spirit prevalent in all matters seems to have set aside almost all scruples about plagiarism and imitation. A well-known sculptor told me one day, "The easiest way to make a good monument is to copy one of the masterpieces of European sculpture, only to make it a little better."

That is an absurdity, for a man who will descend to copying of that sort belongs hardly to that class of thinkers whose thought crystallizes into what is known as art.

Allow me to cite a few of the many cases of appropriation, or art plagiarism, that have come to my notice.



Dr. Norris.

In art circles, for instance, it is generally known that the figures of a certain artist's stained glass windows can easily be found in illustrated books on mediæval art, yet nobody accuses him of stealing, for the color of his windows is so wondrously beautiful that we forget all criticism. A pity only that he



did not do it more cleverly, for the stealing of ideas that is not found out is no stealing, to the idea of the world, but merely a matter that the artist has to fight out with his own conscience.

Yet there are cruder forms. If you are acquainted with Boldini's work you probably remember the portrait of a

*mondaine*, who is seated in a nervous, almost grotesque, attitude, on the edge of a lounge. Now, I saw at one of the Philadelphia Academy exhibitions, a picture, by an American painter, given out as an original work, which represented the identical figure in the identical attitude, only the color scheme was changed. That was outright theft and should be legally punishable. „

A similar case I witnessed in a New York studio, when I saw a picture by a well-known English painter reproduced in every detail, only in a smaller size. The artist had the audacity to ask me if I did not consider the composition original. I was dumfounded and thought I might, after all, be mistaken. But no, there was the whole scene that I knew so well, as its simple composition had made a decided impression upon me.

In my wanderings through the studios I had opportunity to witness many queer proceedings, and I found the sculptors as guilty as the painters and illustrators. I pride myself on my knowledge of contemporary art, and the ability to trace adaptations and adeptations back to their original source, but from time to time I have come across cases of undeniable plagiarism which even puzzled me. Years ago I saw the painting of a Female Nude by a Frenchman, his name has escaped my memory, which immediately attracted my attention by the dignified and graceful recumbent pose. The same pose I saw later on, depicted by Clifford Grayson and by another American painter. Still greater was my astonishment when I saw a clay model by Sir Frederic Leighton, entitled "Iphigenia," of the very same subject. And to show that it has entered every branch of art, I may add that I recently saw it again in a photograph after the nude by Frank Eugene. Will anybody kindly tell me which of these gentlemen has the most claim to originating the pose? Is it mere coincidence, or did they all appropriate the Frenchman's idea? Or did they perhaps all use the same model, whose form was seen to the best advantage in this position, or is the pose in itself so beautiful and natural that one after the other discovered it?

Another incident I experienced with Mr. Blashfield's "Angel With the Fiery Sword," one of his most forceful pictures. Looking over a French illustrated



Leonhard Misonne.



magazine, I discovered an initial letter, the design of which contained the same figure which I had admired so much in the painting. Now did Mr. Blashfield elaborate the designer's idea, or did the designer copy Mr. Blashfield's figure? In the first case it would be justified adaptation, in the second, rank stealing.

In this case it would be difficult to make an accusation of borrowing, and it is a sad fact that very often accusations are made when there is no cause or evidence whatever.

Artistic photography offers such a case. Mr. Stieglitz exhibited his well-known "Net Mender" in Germany and was at once accused by several critics that he would never have thought of treating the subject if Liebermann had not painted it. Now Mr. Stieglitz states, that, although he is acquainted with Liebermann's work, he has never seen a painting resembling his "Net Mender" and that Liebermann's representation of Dutch fishing folk had never entered his mind. The critics consider it a foregone conclusion that if one of the two derived anything from the other it must necessarily have been the photographer. The general public is not yet sufficiently acquainted with artistic photography to know that it can rival other arts in originality and beauty. Much less do the artists realize this fact. They would unscrupulously make use of any photograph suitable to their line of work, and not for a moment consider it stealing, as to them photography is merely a helpmate, without any claim to artistic merit.

The similarity in this case is merely a matter of coincidence. Each in his respective medium has worked conscientiously to gain a certain effect, and both have accomplished it. But even if one of them were obliged for the idea to the other, it would be of no consequence. Both productions are works of art of a high type, and any indebtedness in this case would be owing to the creation of one masterpiece by the suggestion of another. And of that every artist is guilty.

Heine is right, borrow as much as you like. But be certain that you master the accumulations and accreted experiences of others to such an extent that they have become your own, only that you can rear on the understructure of precedent accomplishments still higher and more imposing monuments of beauty.

SADAKICHI HARTMANN.



### "Royal Medals" Won by Americans.

Inasmuch as two of the eleven awards at this year's London exhibition were won by Americans, it will be of interest to our readers to know that in all only nine of these medals have thus far come across the ocean. This includes the two won this year. The list is as follows: Mr. Alfred Stieglitz, of New York, has won three; Messrs. R. Eickemeyer, Jr., of Yonkers; Dudley Hoyt, of Rochester; Dr. Leaming, of New York; W. A. Fraser, of New York, and the Misses Emma J. Fitz, of Boston, and Mathilde Weil, of Philadelphia, have each won one.





BEATRICE  
By Mathilde Weil







## On Originality.

Now that so many photographers study art and the work of artists, the question often comes up: how far is it permissible to go in basing one's work on that of the past masters? What is admissible, what is weak imitation, what is clear stealing?

Undoubtedly even genius is usually imitative at first, and often derives life-long inspiration from the work of others, as Dante Rossetti did from Dante. Yet such strong personalities do not borrow, they are seldom at all imitative after the first few years of work, for the strong personalities in art, as in all other things, are in the world to give, not to receive. We know well that Shakespeare took all his plots from others; that while some of his plays are from stories he dramatized, others are simply older plays by other hands rewritten by him. There was

no stealing about this; plays were not at that time regarded as the literary property of their authors, but were among the assets of the theatres and subject to alteration at will. But by Shakespeare the old plays were so rewritten, and the stories dramatized as to be transmuted by the magic touch of genius; and the adage was proved



Hugo Henneberg.

by these exceptions, for silk purses were created out of sows' ears. It is a trite dictum of art that anyone may take anything already done and do it over again, and make it his own, provided he can do it better than it has been done before. If he succeeds, he is justified; and the verdict of time, which confers the permanent laurel wreath, will uphold him. But if he fails, he is doomed to oblivion, if not to ridicule or even to obloquy. For he has dared to use the already minted gold of art, to deface the stamp upon it; yet has not given in place of this a sharper, clearer imprint. Nothing but this most difficult of all things, a decided bettering of the beauty already coined by art, can excuse any tampering with or borrowing from the creations of others. Anything less is mere imitation or downright theft.

A dim perception of this fact has led many small men, and misled some greater ones, into efforts to attain originality by pursuing uniqueness past the bounds of all conventions, even into the domain of the bizarre and absurd. The one not tall enough to be distinguished among the crowd, tries to walk on stilts; he whose voice is not strong enough to be heard in the choir, shrieks; and the



one who cannot make sane art-lovers enthusiastic, constructs pictures to shock the philistines. But going on stilts is not the normal way to walk, nor is shrieking singing, nor grotesqueness strength. The old world feels this, even when it is not wise enough to know it. And it does know that it is, itself, ever changing; and feels that somehow there are ever new aspects of itself and new points of view it is offering, which talent and genius can and will seize whenever there is talent or genius upon the earth to seize anything.

The strength of the masters of old lies in the fact that they were satisfied to be the product of their time, and to live therein. They wrought their art from the world about them, and to-day we hear it said that those were ages full of wonder and beauty; simply because there were men who had souls to see the wonder and beauty of their own times. Why, is not our own day, our better, happier world, as wonderful and beautiful, if only we have souls to see this? It is so, surely, for though men's perceptions must ever be such that they shall not recognize the full worth of the true prophets still living among them, now and then we do get glimpses at our world through the eyes of genius, and are deeply moved. We are the better and greater ourselves for each such glimpse through the eyes of another personality. As, for instance, no one, however long he may have lived among the hills of northern New Jersey or of Connecticut and observed their beauty, but will see more there after he has studied what Inness saw and loved so near us, and recorded so characteristically.

It is thus, from the material of humanity and nature, continually milled and disintegrated and rearranged, as in a kaleidoscope of time, that combinations are selected by the strong and beauty-loving personalities of the epochs and are wrought into what we call new creations of art. It is very tempting for us to imitate these creations; to try, as it were, to arrange our own facts in the combinations fixed by the masters, and thus as nearly as may be to see our experiences through the glorifying eyes of genius. To take a homely instance, if the youngest-born of our house goes out every day looking just like a Baby Stuart, why should we not photograph him so?

But it is not necessary to keep refurbishing the old creations. There is ever material and combinations for it at our hands without this, if we are good enough to do anything of worth. The hacks keep dinging it into us that there is, and can be, nothing new under the sun. But everything keeps changing continually, as we do ourselves every moment. And the new raw material of our day and our generation lies ever ready if we can see clearly enough to seize it, if we have the knowledge and love of beauty sufficient to fashion it to art, and the strength of personality wherewith to stamp it. The doing of this is called originality.

But all do not strive to reach this high plane of creative work. And if artistic people are content to do minor work, stamped obviously by the influence of this or that master, old or new, we should acknowledge it gratefully, unless they or their friends claim too much for it. Then we must beg to insist that after all, though pleasing work, it is not very original but only after (and way after) the original master, and that these are disciples—perhaps more or less belated—of his school. Much taste and talent, and even some degree of originality, may be shown thus. And frank and not too slavish imitation is more agreeable than in-



artistic origination. Nor should we be hasty in accusations of borrowing, for again and again the history of art has shown conclusively that two or more independent workers have hit on very similar combinations of ideas, just as in science inventors have arrived at similar results while entirely ignorant of each other's labors.

It is wise, if we have a suspicion that a thing has been done before, to be sure we are not infringing on another's better rights. Otherwise we may have to regret laying ourselves open to sneers and ridicule. Hence it is well to know as much as we may of what has been accomplished already, that the knowledge not only may aid our inspiration and stimulate our endeavors to add a little to the glorious whole of man's attainments, but also may ward us from doing what has been done already. But when a fearless following out of one's own impulses, without imitation, leads to results somewhat similar to something done before, but under different conditions, we need have little doubt, nor fear any passing charge of appropriation.

DALLETT FUGUET.



### Uranium Toning on Bromide Papers.

It is rather strange that in the published accounts of toning bromide papers with uranium either nothing is said as to the permanency of the process, or the matter is treated so vaguely as to leave it entirely in doubt. What the exact limitation of the word permanent, as applied to a photographic print, is, or should be, is a decidedly open question, but in all processes except carbon and platinum the average amateur has a lingering suspicion that within a limited number of years his masterpiece of to-day will have ceased to be a thing of beauty—and if he is at all progressive and ambitious he will be glad of it when the time comes. However, within reasonable limits at least it is desirable that a print should retain its color, tone and brilliancy.

In the case of bromide prints toned with uranium, a little practical experience has demonstrated to me that an unprotected print will deteriorate within a few months to such an extent as to be entirely worthless; and the rich tones obtained on platinum paper by this salt also lose very greatly in quality within a year. These results do not seem attributable to light but entirely to the action of the atmosphere, so that the nature of the remedy suggests itself.

Whether the degradation of the print is caused by the oxidizing effects of the air itself, or by gases contained in it, or by chemical matters conveyed by moist air, the writer cannot state, and it seems a matter of little moment for our purpose as long as the results, whatever the particular cause may be, can be easily overcome.

The natural suggestion in a case like this is to protect the print from the air, and a method which I have found to be effective is to coat the surface with a solution of white wax in turpentine, as was suggested by me last year in CAMERA NOTES. I then stated that a moderately thin coating which would require from two to three days to dry thoroughly was about right, and subsequent observation has confirmed my original impression. I am inclined to think, however, that the coating should be renewed from time to time, and for this I would suggest that about once a year the print should be gone over lightly with a very dilute solution of the wax. If the print has been framed with glass, and care taken to make the covering air tight by a binding around the edge of the mount and the glass before placing in the frame, as should always be done with



a valuable print, there seems no reason why the print should not last as long as the paper without any subsequent attention.

Some of our members have used very dilute aquarelle varnish on their prints, but more for the sake of increasing the brilliancy than as a protection from the atmosphere, but it is also supposed to serve the latter purpose as well. This I am inclined to doubt, especially in the dilute form in which it is used, as no spirit varnish will withstand the effects of the atmosphere for any length of time.

The glass usually placed over a framed print was originally intended to protect it from air and dust, but unless sealed to the print, as noted above, it fails in its principal object. A print properly coated with wax requires no glass over it, and in many cases, especially prints on rough paper, the effect is much improved by omitting the glass in framing.

W. F. HARGOOD.



### Our Illustrations.

"*A Street in Mentone*," by Mr. Robert Demachy, of Paris, which forms the frontispiece of this issue of CAMERA NOTES, shows this pictorial photographer at his best. The original from which the photogravure was made is a bichromate-of-gum print, the medium in which this artist exclusively works, and with which he is so intimately identified. In this particular picture, the breadth of treatment is truly painter-like.

"*Beatrice*," by Miss Mathilde Weil, of Philadelphia, the second of the photogravure inserts, is a representative example of this lady's clever productions. The gold medal was awarded this picture in the portrait class at last year's American Institute Exhibition.

"*La Cigale*," by Miss E. J. Farnsworth, of Albany, N. Y., the third of the series of photogravures in this issue, created much comment and was decidedly popular at the time of its production some six or seven years ago. With all its shortcomings, as viewed from to-day's much higher standards, it still retains a certain charm. It is unfortunate that Miss Farnsworth should devote so little time to photography, for it is but a few years ago that she unquestionably stood first among American women photographers, promising much for the future.

"*Odalisque*," by Mr. Chas. I. Berg, of New York, appeals to everyone. It is one of the most satisfactory pictures yet produced by the talented chairman of our Print Committee.

These four photogravures are productions of the Photochrome Engraving Company, of New York.

"*The Mall*," by Mr. Eustace Calland, of London, the last of the series of photogravures, was first shown at the London Salon in 1896. Mr. Calland's work has always a strong individuality and is full of unconventional characteristics. One might call him the *plein-airiste* amongst pictorial photographers.

The photogravure is the production of Walter Colls, London.

Two of the three half-tone inserts are reproductions of Mr. Horsley Hinton's charming "*On Suffolk Meadows*," and "*Fleeting Shadows*," the originals of which were hung at the Philadelphia Salon. The reproductions necessarily lose some of the charm of the large platinotypes.

"*Lady With the Venus*," by Mr. Clarence H. White, of Newark, Ohio, forms the third half-tone insert. Mr. White's work is fully reviewed on another page.

The text contains reproductions of pictures by Messrs. Hugo Henneberg, of Vienna; Heinrich Kühn, of Vienna; Désiré Declercq, of Brussels; Leonhard Misonne, of France; Jos. T. Keiley, of New York; Rudolph Eickemeyer, Jr., of New York; Sidney Herbert, of New York; J. Henry Quinn, of Troy; Miss Eva L. Watson, of Philadelphia; George W. Norris, of Philadelphia; P. Dubreuil, of France.



## An Improved Method of Developing Platinotypes.

The method of print development here described, simple as it appears, is nevertheless the outcome of years of thought and study, many experiments and countless failures. And but for the overmastering desire, on the one hand to discover means of emancipating photographic picture-making from the almost mechanical tyranny that held it enthralled, and a conviction on the other that photography was destined to be used as a medium for expressing the individual feeling for the beautiful, the disheartening failures met with would have resulted long ago in the entire abandonment of all further experiment.

The starting point of these experiments was a suggestion made in the circulars that some years back accompanied packages of platinum paper, to the effect that glycerine used in the developing solution would produce clear whites and brilliant high-lights in the picture. This, upon being tested, was found to be true; but it was also discovered that these brilliant effects were obtained at the expense of the delicate half-tones of the upper register, namely, those ascending from a pale gray to a gray white, which are highly composite in their nature and wonderfully soft and charming. These the glycerine invariably destroyed. In the lower register, on the other hand, that is, in the case of those tones descending from a dark gray to a bronze black, a greater harmony seemed to result from its action. Therefore when the glycerine was permitted to act evenly over the surface of a print it invariably destroyed some of its most charming qualities. (This is probably the reason for the omission of all reference to the use of glycerine in the circulars that have accompanied the packages of platinum paper of late years).

These experiments suggested the idea that this peculiar property of the glycerine might be used to advantage if its action could be localized by applying with a brush to certain parts of the print, as otherwise it was quite worthless except in the case of prints whose most brilliant tone did not ascend higher than a dark gray, and even then its action was uneven enough to be frequently very false in the tonality of the results obtained. Experiments on this line resulted in unpleasantly stained and clauy prints, owing to the impossibility of harmoniously blending the different tonal values and of retarding or completely stopping the action of the developer at will—and at any particular point. To overcome the first part of this difficulty the entire surface of the print was brushed over with pure glycerine, but it was found that while this prevented the ugly and clearly defined staining, it interfered with nice line or sectional development, owing to the fact that the brush carrying the developer would, in working through the liquid glycerine coating that covered the print, distribute developer over portions of the print not intended to be acted upon. It was clear from this that after the print had been evenly coated it would be necessary to remove all superfluous glycerine. For this purpose prepared blotting paper was finally used. This use of the blotting paper was naturally followed by its use for the purpose of removing the developer from the print wherever it was thought desirable to retard or stop its action, and this, together with a preparation of developing baths of various strengths, put into the hands of the writer, who, in turn, now that he has perfected his system, presents it to the photographic world, the means of controlling absolutely the development of his prints and imparting to his pictures any character that he wills.

These experiments were followed by others, made at the suggestion of and in collaboration with Mr. Alfred Stieglitz, that have for their object the utilization of this facility for local control in the direction of the chemical color development of different parts of a picture. The most satisfactory of these experiments has been that of the use of mercury for the production of flesh-tones.

From the present outlook it is believed that these latter experiments will



result in placing at the command of photographic workers a fair range of color-developers. It should be said in closing, for the benefit of experimenters, that the platinum paper used in these experiments was the ordinary stock paper; that the developer was always used cold, or, properly, at normal temperature, and that sepia and flesh tones were obtained by adding mercury to the developing solution.

In a recent article Robert Demachy states that what the photographic world wants is a reproducing medium "giving transparent shadows, great depth in the strongest blacks, and allowing of easy local development"; and it is the conviction of the writer that Mr. Demachy will find that platinum paper submitted to this treatment more than meets all of these demands.\*

JOSEPH T. KEILEY.



### Overheard in a Suburban Club.

LIBRARIAN (to visitor.)—This is the *Library*.

VISITOR.—The library. Ah! yes. Charming little room, bright and comfortable. Good magazine rack that; solid cases, and—(goes from case to case examining books)—but surely you must have more books than these—fifty percentum are technical and not the best either—and most of the rest trash that it's a waste of good money to bind—and as for good substantial art works, there are not three in the whole collection.

LIBRARIAN.—Yes, this is our entire library—the best reprints of the photographic *cphemerides* bound so as to catch the eye. See that red, for example, you can distinguish it from the opposite windows—it just matches the costumes of two fairies who danced and sang at the last smoker—'twas then that I saw that color first. And as for the technical works, they must be the best, for the publishers told me so. And art works; what on earth does a Camera Club want with art works?

VISITOR.—But where is Ganot's work on physics, and Maxwell's work on the theory of light, and Roscoe & Schorlemmer's work on chemistry, surely you must have these?

LIBRARIAN.—Ah! pardon me. I did not wish to be so discourteous as to contradict you, but, you see, I was educated at the Hopkins University, and I have never quite gotten over the idea that the authors studied there were the greatest authorities. Purely a local prejudice, I assure you. And as for this red, yes, it is pronounced and singularly appropriate for a library, too, where it is desirable that all books should be re(a)d.

VISITOR.—But where are the works of Da Vinci, Lessing, Reynolds, Hamerton and Symonds—not to mention a host of others?

LIBRARIAN.—Da Vinci, Lessing, Revnolds, Hamerton, Symonds! They must be new men. I never heard of them in the photographic world before.

VISITOR.—They were artists and art critics.

LIBRARIAN.—Oh! you mean those art cranks? Well, we'd like to please everyone, and if I had a large enough appropriation I would buy a few. They are of no particular importance and so can wait. You see, I have to have a lot of these annuals and reprints bound yet.

J. T. K.

\*NOTE.—In the immediate future the results of the many experiments made by Messrs. Keiley and Stieglitz will be revealed to the club in a comprehensive demonstration—of which a full report will be published in these pages.—EDITORS.



## Exhibitions and Competitions.

### The London Salon.

As in the past, the London Salon this year lived up to its reputation as the pictorial photographic exhibition of the year, and attracted photographers interested in the production of pictures by means of the camera from all parts of the world. As heretofore, the number of rejected frames far outnumbered those hung.

To Americans this year's exhibition was of unusual interest, as quite a contingent had sent pictures over the pond, and were fortunate enough to have the big majority accepted. According to the English press this exhibit was the *pièce de résistance* of this year's Salon. (See page 118.)

This is a gratifying omen for the future of American work, and CAMERA NOTES takes a pardonable pride in feeling that it is doing its share in aiding those Americans who are taking pictorial photography seriously.

The London Salon consisted of two hundred and fifty-six pictures, the work of one hundred and six exhibitors. Of these, fifty-nine were by nineteen Americans.

The following is a list of the Americans who contributed and the number of pictures each had accepted and hung:

Mrs. Gertrude Käsebier, of New York, seven; Messrs. Alfred Stieglitz, of New York; Joseph T. Keiley, of Brooklyn; Francis Watts Lee, of Boston; Miss E. Lawrence Watson, of Philadelphia; Miss Mary Devens, of Cambridge, Mass., each five; Mr. F. Holland Day, of Boston, four; Mrs. E. Cabot, of Boston, and Messrs. Clarence H. White, of Newark, Ohio, and Frank Eugene, of New York, each three; Miss Zaïda Ben Yusuf, of New York, and Messrs. Frank W. Birchall, of Boston; John G. Bullock, of Philadelphia; Wm. E. Carlin, of New York; Herbert Hess, of Northampton, Mass., each two; Miss Mathilde Weil, of Philadelphia. Mrs. Margaret Russell, of Boston, and Messrs. Sidney Herbert, of New York, and R. Eickemeyer, Jr., of New York, each one.

As is well known, the only honor to be won at this exhibition is to have one's pictures accepted and hung.



### The "Royal."

The forty-fourth annual exhibition held by the Royal Photographic Society, London, is reported to have been of a superior average and quality, and not much below the standard of the Salon, which, by the way, has had an immense influence on these annual exhibitions. The United States, although not numerically strongly represented, nevertheless was fortunate enough to carry off two of the coveted "Royal Medals," Mr. Alfred Stieglitz receiving one for his "Vignette in Platinum," in two colors, produced by a method of platinum printing introduced by Mr. Jos. T. Keiley and himself last winter; and Mr. Dudley Hoyt, of Rochester, receiving the other for a "Portrait."

The following Americans were represented:

Messrs. Alfred Stieglitz, with six pictures; Miss Mathilde Weil and Mr. W. A. Fraser, each four; Mr. John Beeby, three; Mr. R. Eickemeyer, Jr., two, and Mr. Dudley Hoyt, one; in all five exhibitors with twenty pictures.

The exhibition consisted of four hundred and eighteen numbers, contributed by one hundred and eighty-one exhibitors.



## Mr. George Davison on the American Works at the Salon.

The principle of "the open door," such an essential feature in British policy, is a cherished tradition with the organizers of the Photographic Salon, and there can be no doubt but that English pictorial photography profits nearly as much by the opportunity afforded by the Salon for comparing and studying Continental and American work as foreign countries have benefited from the influence of this country, and this year the French and Viennese work is perhaps only less a distinctive feature than heretofore because of the marked advance and the large increase of pictorial work from America, and that our contemporary photographers across the Atlantic have been induced to send so representative a lot of work is probably largely due to the enterprise and influence of Mr. Alfred Stieglitz, who never begrudges time or trouble where the furtherance of photography's best interests is at stake.

On the subject of the American work we have received the following appropriate notes from Mr. George Davison, whose useful criticisms of exhibitions have been greatly missed since he practically relinquished the pen.

Mr. Davison says:

"I am greatly surprised not to have come upon criticisms of the Photographic Salon in which the remarkable development among American exhibitors is commented on. It seems to me that is the most striking general feature of the show this year. When acting on the Selecting Committee I felt that every writer upon the exhibition would make it the first point in his review, but I do not remember to have seen this opinion given any prominence or even put forward at all. Honor and encouragement where it is due! Possibly the delicacy and small size of much of the work causes it to escape attention, but the originality and technical skill shown, and the striking effects secured in portraiture and figure subjects impressed me considerably. It is not only the quality of the skill, but the greatly increased number of exhibitors from the States who seem to have suddenly jumped into excellence!

"The rapid spread of interest in pictorial photography which took place among Vienna workers after their first invitation exhibition there will be well remembered, as also more recently the adoption and mastery of the art among our friends in Paris, and now a similar quick step seems to have been taken in the States. I have no time to inquire into the influences at work, but whatever the causes may be, the effect must be very welcome to everyone interested in these movements, and it would be a pity to let the circumstances pass unnoticed if there is any accuracy in the observation.

"Altogether the exhibition this year strikes me as very satisfactory, and I feel quite with your contributor last week, Mr. Ward Muir, that very many of the exhibits come as surprises upon one, and are capable of giving keen pleasure as pictures. There is still a predominance of attention given to fine or sensational effects of light and interest of subject planned without awkwardness, but there is also some appearance of that complete decorative quality which to me seems more in evidence in the little photographs by Mr. Calland than anywhere else in the exhibition.

"One other word. Is it too much to hope that the critics will cease repeating the statement that photographs are done in reprehensible imitation of some other style of graphic representation? I do not think it possible that anyone who





ODALISQUE

By Charles I. Berg







has genuinely given himself to making photographic pictures, even as a casual hobby, could ever write or think such a comment. It betrays the albumenized silver paper champion, and is reminiscent of the early persecution of Sir William Newton. It were no great wonder if two workers, one with brush and the other in photography, both aiming at making landscape pictures in black and white, should show similar characteristics in their finished results! The truth is that the photographer seeks an effect pleasing to himself. Whether he is printing or enlarging on bromide paper, double or treble printing on platinotype, or developing gum-bichromate photographs, he makes use of and pays attention to the particular characteristics of the process, and selects and exhibits those results which give him something of the pleasurable feeling which is his test of success. Each of the processes has specific qualities, and the critic who fails to see any advantage at all in any particular one of them either has a policy to misguide him or is not qualified to deliver any judgment. Personally, I have tested and tasted the pleasure of working in all the chief processes, and would strongly recommend all those who essay to be critics to make themselves acquainted with the technicalities of each process, and give a little honest work to picture-making, instead of writing ahead of experience and trying to create an untrue and foul current of opinion among those subject to their influence. By all means let there be keen criticism, but let it be above newspaper and personal policy, and let it show internal evidence of knowledge of the subject dealt with."—*The Amateur Photographer, London.*



### To Whom It May Concern.

Having more than once been asked by individuals whose work had been thrown out by the jury of selection for the Philadelphia Photographic Salon, 1899, the reasons thereof, I quote from some notes made during the judging of the photographs, with no idea to make those already wise wiser, but, wishing to bring workers far away from the large centers of our cities and societies more in touch with the photographic standards prevailing in those places, and hoping to encourage many whose work was full of promise and still refused, to try again. I find in my note book such memoranda as these of the rejected work:

*"Good material, badly handled, hard, microscopic."*

*"Center of interest evenly divided."*

Meaning that the subject could neither be termed a figure with landscape or a landscape with a figure, the importance of each being equal and therefore the composition faulty.

*"Lack of repose."*

*"Uninteresting to a general public."*

*"Bulls-eye."*

Which refers to a large class of compositions with lines—trees, roads, buildings—converging to a common center and buttoning as it were, with a large dark object such as a wagon, a boat, etc.

*Picturesque material, too black and white, would be greatly benefited by Platinotype and Glycerine process.*

*"Too much like last year's exhibit."*

Maker strikes but one note.

*"Forced, hackneyed pose."*

Arms thrown up, hands clasped behind the head.

*"Name in white letters too conspicuous on frame."*

*"Bad spacing."*

A little more courage or knowledge of trimming would have helped many to pass the test.

*"Old school."*

Sharply focused, retouched without judgment, purely mechanical effort.



"Too theatrical. Cheap tragedy."

"No definite motive or knowledge expressed *beyond a certain technical facility.*"

"Commonplace."

One charming face in shadow *faulty through light spot* on the nose."

Too many made upon a paper giving too much contrast, thereby *sacrificing tone and atmosphere, etc., etc.*

Many classed as doubtful were reviewed for a third time and died hard. My advice is, think more. Make half the number of negatives and come again next year. If your heart is in your work you cannot stop.

GERTRUDE KASEBIER.



## The American Institute International Salon.

We take pleasure in recording the success of the recent American Institute International Salon. This exhibition was the sequel of last year's National Photographic Exhibition, held under the auspices of the Institute, which was fully reviewed in CAMERA NOTES, Vol. II., No. 3, by Messrs. Hartmann and Murray. As a representative Salon, as the more progressive understand that term, this year's exhibition is a failure; as a photographic exhibition it is much above the average, and it is as such that we record it as an unqualified success.

Much of the work was of high merit, although the average was considerably below that of Philadelphia. The large majority of the most prominent Americans, whose work created such interest in this year's London Salon were not represented, while with but few exceptions, the foreign exhibit was not up to date, although of more or less general interest.

The whole credit of the exhibition belongs to Dr. Bartlett, the secretary of the Photographic Section of the Institute. The Trojan work connected with it he did with love of purpose and to the best of his ability. Space and the late date of opening forbid us to go into a detailed review of the exhibition.

The Jury of Selection was composed of Messrs. E. Lee Ferguson, R. Eickmeyer, Jr., Hinsdale Smith, Pirie MacDonald, Granville Smith, Alex. Black, Francis C. Jones, and E. Wood Perry.



J. H. Quinn.



## Exhibition of the Pictures of Clarence H. White, of Newark, Ohio.

(Oct. 10 to 31, 1899.)

This collection of pictures embraced one hundred and twenty-one catalogued and some half-a-dozen uncatalogued prints, and represented the labor of four years; the serious, purposeful labor of the best hours of four years of a man's life; the offspring—to speak figuratively—of his heart and brain. Yet there were more than a few of those who saw it who spoke of it flippantly and derisively as the chance work of an idle hour, and of badly exposed plates; and who were confident that they could do as well and better—we are all masters till we try—and one prominent gentleman was moved to say, after having seen the pictures for the first time, that it was "an outrage and an imposition" to have hung such a collection of prints.

Indeed, so many interesting fragments of healthy abuse were launched at the print committee, that if that body had been sensitive it would promptly have made its little act of contrition; resigned its commission into the hands of the honorable president, and gone into exile. Instead of doing this, however, its members continued to devote many hours of their time to arranging for new exhibitions. And there is little room for doubt that so long as it continues in existence this autocratic council of three will continue to the best of its ability to carry out its original purpose—that of placing before the club comprehensive exhibitions showing in its various stages the work of such as have won distinction in the world of photography and art—that such members as are seriously interested may themselves have the opportunity to see this work, themselves judge of its merit or demerit at first hand and themselves profit by the study of pictures that have found favor with capable and eminent judges—if they be desirous of so doing. From the very high average of the work shown at the last members' exhibition, it is certain that many of our members are both seriously desirous and entirely capable of profiting by what they see and of putting their knowledge to excellent use; and should they continue as they have begun there is every reason for believing that the Camera Club, New York, will eventually contain some of the foremost workers in the photographic world.

But to return to the exhibition—the evident disappointment and distaste that it at first excited in the minds of some was quite counterbalanced by the frank surprise and keen delight that it aroused among others, especially among the artists who visited it. And in order to properly understand the real nature and character of Mr. White's work it will be necessary to discover if possible the precise reasons for its condemnation on the one hand and its approval on the other, and an analysis of the situation based upon careful personal observation has led to the conviction that those who condemned it did so from some one of the following reasons: Some did not like it—could see nothing in it because they did not like the model. This was a prejudice akin to that of the individual who could never see any beauty in the Venus of Melos because he did not happen to fancy its face. Others found the use of the same model throughout tiresome. This from a typical New Yorker who has become accustomed to live on new experiences—new excitements—new tastes—who to a great extent has become blase and detests repetition and demands the new—is the most natural objection in the world. Lombroso would find in it an evidence of degeneration on the part of those who raised it. As nearly every great artist in the age of great art made repeated use of the same model, Mr. White is not entirely without precedent. Apropos of this, one of the gentlemen of the club very wittily remarked that Mr. White's was a one-man and at the same time a one-woman exhibition. The marvel of the thing is that with one model he has been able to do so much.

Others again objected to Mr. White's style—his fondness for working in subdued and minor tones. Here again we have an objection founded on habits and associations and it is only natural that one whose taste has been formed in a city like New York—with its palatial piles of stone and iron—its brilliant pageants and spectacles—its dash—its glare—its color, its extremes in everything, should not take kindly to the subdued,



contemplative tone of these pictures—conceived and executed in entirely different surroundings and in an altogether different atmosphere.

The admirers of Mr. White's work on the other hand found it always interesting and sometimes masterful in composition; refined in treatment; charming in notation; poetic in feeling; and at times singularly beautiful. Furthermore, they see in it the distinct evidence of thought and design. The "Lady with the Venus" for example was clearly suggested by the lines of the statuette, and is an attempt to present a decorative portrait treated in a firm, forceful, simple manner; the "Readers," to tell a story with special attention to the composition of the picture; the "Bubble," to suggest a story rather than tell one, the idea behind this picture being one of the most truly poetic of all of those presented by Mr. White. It is the picture of a young girl calmly, almost questioningly contemplating a beautiful bubble which she has just blown. It is a well-nigh perfect piece of composition (the unmounted, uncatalogued print is referred to), whose subject with subtle poetry leaves much to and stimulates the imagination of the observer—while to those familiar with them it calls to mind Tabb's beautiful lines on the same theme:—

"Why should I stay? Nor seed, nor fruit have I.  
But sprung at once to beauty's perfect round,  
Nor loss, nor gain, nor change in me is found—  
A life-complete in death-complete to die.

"Study of Hands, of Girl with Harp" tells its own story without the aid of the catalogue—a certain test of the artist's mastery of his subject. The picture has but one fault—the face is rather too highly lighted for the absolute harmony of the picture, as it distracts the attention from the hands, which resting upon a lap-harp are the centre of interest, telling as they do the picture's story. They are refined, expressive hands with long sensitive fingers that are in the act of sounding some chord upon the strings, and their poise, the beautiful flowing curves of the full sleeves that fall from the shoulders to the wrists—the oval, spiritual face whose downcast eyes direct attention to the hands possess a rhythmic beauty that immediately suggests the idea of music and harmony; while in "Fear" and the "Old Chest Studies" the purely dramatic has been attempted with no small degree of success.

It follows therefore from all that has been said, that Mr. White is an artist of the first rank, and that his work bears the stamp of originality, sincerity and genius. There is a unity of purpose and treatment about it that gives to it a distinctly individual character and imparts to it a marked style. This is a dangerous quality, as it often imperceptibly lures on to self-repetition and from being a means to an end becomes the end itself. More than one artist of great promise, having acquired a reputation for a good style, has become the slave of his own creation and sacrificed to it his originality and genius. Not all of the pictures of this collection were pleasing—some were hard of line, rough in tone and faulty in composition—but as these one-man exhibitions are designed to show a man's faulty work as well as his best, the only excuse for dwelling at length upon such matters is that of calling them to the attention of the exhibitor that he may correct them; and as an examination of Mr. White's finished work showed very clearly that he had himself discovered and corrected nearly all of these it will not be necessary to dwell longer on the subject. While some of the pictures fail to excite more than a momentary interest, all of them challenge the respect due to serious and thoughtful work. And finally it may be said about Mr. White's work that though critics may rave about it, it will never appeal to or be popular with the general public—it is too refined—too delicate and too purely artistic and spirituelle; it appeals only to people of the nicest taste and feeling, to poets, artists, and those of the most liberal education in art. Without wishing to invite comparison it may be added for the purpose of making the meaning of the above statement entirely clear, that the characteristics described are the same that prevented Shelley's poems from ever becoming generally popular, and which won for him at the same time the rank of being the poet's poet. It should be said in closing that at the termination of Mr. White's exhibition his pictures had no more outspoken admirer than the gentleman who thought their hanging an imposition.

J. T. K.



## Proceedings.

The regular monthly meeting for June was held on the 13th, President Murphy presiding. The treasurer reported a balance on hand of \$2,929.40.

The only other business transacted was the passing of a motion to refer to the Lantern Slide Committee the question whether the Club should contribute to the Lantern Slide Interchange this season.

\* \* \*

On September 12th, the date prescribed for the first regular monthly meeting of the fall season, there was not a quorum present, and no business was transacted.

\* \* \*

The regular October meeting was held on Tuesday, the 10th, President Murphy presiding.

The treasurer reported a balance on hand of \$1,856.63.

President Murphy called attention to the various club competitions, and urged members to participate and to begin the work of preparation at once.

No other business being presented the meeting then adjourned.

\* \* \*

At the regular monthly meeting of November 14th, President Murphy presiding, the treasurer reported a balance of \$2,964.28.

Mr. Champney, as chairman of the judges of the Presidential Print Committee, announced that the cup had been awarded to Mr. Alfred Stieglitz, to be held during the ensuing six months.

Mr. Stieglitz, chairman of the judges of the Championship Lantern Slide Com-

petition, announced that this cup had been awarded to Mr. Wm. D. Murphy for the ensuing six months.

Mr. Beach announced that the entries for the Lantern Slide Interchange would close in a few days, and he moved that the Lantern Slide Committee be requested to endeavor to collect a set of slides from members to represent the club in the Interchange for the ensuing year. The motion was carried.

Mr. Champney moved that the Lantern Slide Committee be requested to secure or note all desirable slides offered for test in the future, with a view to the selection of future Interchange sets. The motion was carried.

After a brief discussion of the desirability of having some official and recognized criticism of slides and prints, Mr. Strauss offered the following resolution, which was seconded by Mr. Champney, and carried:

*Resolved*, That the trustees be requested to appoint a committee of competent critics, some one of whom shall, at such times as the trustees shall direct, be prepared to criticise as to art and technique, such slides and prints as may be submitted to him by members with a request for criticism.

Mr. J. Wells Champney called attention to the exhibition of the work of Mr. Frank Eugene, whose exhibition on the walls of the club hall was opened that evening, and paid a most complimentary tribute to the work, both for its fine artistic and original technical qualities. He moved that a minute be made of our appreciation of the exhibition as a demonstration of the artistic possibilities of photography.

† † †

Last winter Mr. L. M. McCormick, a member of the Camera Club, spent several months in the Philippine Islands engaged in collecting arms, utensils and other objects illustrative of the life and pursuits of the inhabitants, and while there he made many photographs of places and incidents which he saw.

On Tuesday, October 24th, he gave the

Club an interesting talk on his journeyings and experiences, illustrating it by slides from a number of his negatives. The audience gained considerable information in relation to our new possessions, and the illustrated descriptions conveyed clearer impressions than are readily secured from newspaper accounts or books on the subject.



### Notes from the Secretary's Desk.

The following have been elected members of the Club since the last issue of CAMERA NOTES: Messrs. Schuyler E. Day, 31 Nassau street, City; Henry H. Kingston, Jr., 26 Cortlandt street, City; Louis C. Whiton, 149 Broadway, City; Alfred Tuckerman, 342 West Fifty-seventh street, City; Henry K. Bull, Great Barrington, Mass.; J. C. Vail, Morristown, N. J.; Fred. D. Storey, 111 Fifth avenue, City; Lloyd T. Williams, 186 Second avenue, City; Joseph Schneible, 30 East One Hundred and Nineteenth street, City; Maj. Frank C. Grugan, 10 East Fifty-third street, City; Albert E. Schaaf, 7 West One Hundred and First street, City; James Douglas, 99 John street, City; J. Wesley Allison, Philadelphia, Pa.; John W. Barber, Newton Mass.; William Hoge, Buffalo, N. Y.; Edward N. Gretton, 34 Nassau street, City; Harold Hart, 103 West Eighty-eight street, City; Edward Heim, 33 Wall street, City; Henry Galoupean, 243 East Seventy-second street, City; Mrs. Gertrude Käsebier, 273 Fifth avenue, City, and Miss Virginia Prall, Washington, D. C.

The Club is indebted to Messrs. W. E. Wilmerding, W. A. Fraser, and Franklin Harper for donations and gifts for the improvement of the photographic plant.



### Honors Won in Foreign Lands by Camera Club Members.

Mr. Alfred Stieglitz was awarded the "Royal Medal" at the forty-fourth annual exhibition of the Royal Photographic Society, London.

Mr. R. Eickemeyer, Jr., was fortunate enough to secure three prizes at the Bootle Society Exhibition, England; a gold, a silver, and a bronze medal in various classes.

Mr. John Beeby received the silver medal for lantern slides in the same exhibition.



### Detroit Salon.

At the recent Detroit Exhibition, W. D. Murphy received the Grand Prize in the Salon Section for his Lutschinenthal, Switzerland.



### Chicago Salon.

The Chicago Society of Amateur Photographers proposes holding an International Photo-Salon in Chicago, sometime in the early spring of 1900. The exhibition will be held in galleries placed at the disposal of the Society by the Art Institute of Chicago, and will be conducted on substantially the same lines as the Philadelphia.

The Jury of Selection will be composed of Messrs. Alfred Stieglitz, Joseph T. Keiley and Clarence White, Miss Eva Lawrence Watson and Mr. Ralph Clarkson, who is one of the jury of selection of pictures for the American exhibit in the Paris Exposition of 1900.

The Committee in charge of the Chicago Salon consists of Messrs. Frederick K. Lawrence, William B. Dyer, Edward L. Bourke and Marshall Wait.



### Camera Club Competitions.

#### Lantern Slide Championship Cup.

##### JUDGE'S REPORT.

It is sincerely to be regretted that the members of the Club have again shown so little interest in this competition. There is but one entry. Still, the undersigned thinks the same of sufficient merit to warrant the award of the cup. Mr. Wm. D. Murphy thus becomes the holder of the cup for the coming year.

(Signed) ALFRED STIEGLITZ,  
Judge.

Messrs. Fraser, Berg and Murphy have each won the cup once. In order to become the owner of it, it must be won three times by one and the same competitor.



#### Presidential Print Prize Competition.

Messrs. J. Wells Champney, Jos. T. Keiley and R. Eickemeyer, Jr., awarded this prize to Mr. Alfred Stieglitz for his entry, which as in the above competition was the sole one.

Mr. Stieglitz has now won the cup twice, and only needs to score once more to win it outright.



## Current Notes.

**Polychrome Process for Projection.**—M. Leon Vidal, in the *Bulletin du Photo-Club de Paris*, describes an interesting and simple method of producing polychrome projection slides. For obtaining the three negatives giving the radiations of the primary colors the reader is referred to the extensive literature on this subject. To produce the projection slides thin film, such as the Kodak film of the Eastman Co., is used. This is cut in pieces of the desired size and sensitized in a 0.75 per cent. solution of bichromate of ammonia by immersion for two minutes and then pinned on a board to dry. This is done in a dim light, not necessarily red or yellow, and the drying in the dark. The films are exposed in sunlight under the negative—film side away from the negative—exposure varying from fifteen seconds to one or two minutes. A photometer is here a valuable aid. They are then developed, by artificial light, in water at a temperature of 40° to 50° C. After development the remaining bromide of silver is removed in a 15 per cent. solution of hyposulphite of soda. They are then washed and dried. It is well to mark them previously with the letters B, R and Y, corresponding to the negatives for blue, red and yellow, in order to avoid error in the further manipulation.

The films are now tinted in solutions of methyl green (which in reality gives a blue color) for the blue, erythrome for the red and a mixture of naphthol yellow and eosine yellow for the yellow. They are floated for a short time on these solutions and dried without washing. Then they are superimposed and properly registered—the blue being placed on the yellow and the red on the blue. If exposures and tinting have been correct the result will be good. If it is not so the fault will generally be in the red or blue film and can be corrected by replacing by a new film the one which is too strong or too weak. The whole is mounted between two cover glasses, matted and bound and is then ready for the lantern.

**Grained Prints.**—M. Vidal in the *Moniteur de la Photographie* suggests the use of a grained glass screen to obtain prints resembling engravings or water-color drawings. A positive is made from the original negative and then a second negative through a grained glass screen. From this last negative prints in gum, carbon, or any other process may be made resembling crayon drawings on rough paper.

**Varnished Bromide Prints**—Dr. E. Vogel in *Photographische Mitteilungen* states that bromide prints frequently lose brilliancy in the shadows after drying. This can be remedied by the use of a varnish which will give the same effect as when they are wet. He gives the following formula for a varnish.

|                                    |          |
|------------------------------------|----------|
| Borax.....                         | 40 gm.   |
| Coarse powdered white shellac..... | 100 gm.  |
| Water.....                         | 500 ccm. |

Solution is hastened by warming and the addition of 50 to 100 ccm. of alcohol makes the solution clearer. This bath is filtered and the prints floated upon it. Prints toned with uranium or ferricyanide of potassium should not be treated in this way, as the borax destroys the tone.



**Photography on Wood.**—This process, invented and published in 1857 by Lalleman, a French engraver, has recently been revived. It is as follows:

The wood is first polished with fine sandpaper and then soaked in a solution of alum and dried. To it is then applied the following solution:

|                 |              |
|-----------------|--------------|
| Water.....      | 450 ccm.     |
| White soap..... | 10 gm.       |
| Alum.....       | 5 gm.        |
| Gelatine.....   | 15 to 20 gm. |

Before the application of this solution the wood is slightly warmed and afterwards the solution is wiped off and then fresh solution reapplied and allowed to dry. When thoroughly dry it is soaked for one or two minutes in a solution of chloride of ammonia 3 to 1000 and dried, then sensitized in a solution of nitrate of silver 1 to 8 and dried in the dark. It is printed and fixed in the regular way and afterwards washed for five minutes only. Very beautiful results are thus obtained.

**Reducing and Reversing Negatives.**—Prof. Namias in *Photography* gives the result of some of his experimental research in this line and finds that solutions of permanganate of potash and sulphuric acid will yield results closely resembling those of ammonium persulphate without the necessity of subsequent treatment with sulphite. The reducing formula is as follows:

|                                |           |
|--------------------------------|-----------|
| Potassium permanganate.....    | 0.50 gm.  |
| Commercial sulphuric acid..... | 1 ccm.    |
| Water.....                     | 1000 ccm. |

The solution keeps well. It is poured on the negative and the dish rocked during immersion. If the negative assumes a brown color this can be removed by dipping for a few moments in a 0.50 to 1 per cent. solution of oxalic acid.

For reversing the plate should be by preference not very rapid and should be fully exposed. It is developed as far as possible without giving rise to fog with a hydroquinone developer containing at least 7 grammes of potassium bromide to the litre. The plate is then rinsed in water and placed in the acidified permanganate solution, which ought to be twice as strong as that used for reduction. In this bath the silver forming the image rapidly dissolves and the plate takes a brownish tinge which can be removed as before by treatment with oxalic acid. The operations subsequent to development can be performed in daylight. The positive image should now be blackened and a solution of metol with caustic alkali is recommended.

|                        |           |
|------------------------|-----------|
| Metol.....             | 10 gm.    |
| Sodium sulphite.....   | 20 gm.    |
| Potassium hydrate..... | 10 gm.    |
| Water.....             | 1000 ccm. |

Development takes place rapidly and if necessary a little formalin may be added to prevent frilling.

**Intensification of Platinotypes.**—Underprinted platinotypes may often be saved by the following method—that of Hübl:

SOLUTION A.

|                      |         |
|----------------------|---------|
| Formate of soda..... | 3 gm.   |
| Water.....           | 30 ccm. |

SOLUTION B.

|                              |         |
|------------------------------|---------|
| Perchloride of platinum..... | 6.5 gm. |
| Water.....                   | 30 ccm. |





LA CIGALE

By Emma J. Farnsworth







Take 1 ccm. of each solution (A and B), water 30 ccm., and immerse the prints (which should have been previously well washed) therein. Density gradually increases and as soon as this is sufficient they should be well washed and dried.

**Agfa.**—The new intensifying agent Agfa, prepared by the Actien-Gesellschaft für Anilin Fabrikation zu Berlin has been found most satisfactory by those who have employed it. The results obtained are far superior to those of the old process and are nearly if not quite equal to those obtained with platinum intensification, with the advantage of being much less expensive.

**Sulphide Toning.**—*The Photographic News* for Sept. 8th, '99, gives a new method of toning silver prints without the use of gold, giving results of great permanence.

The prints should first be thoroughly washed in water, then in salt and water and again in water to get rid of all soluble salts of silver and also any preservative acids that may be in the paper. They are then fixed thoroughly in a fresh hypo solution. After fixing give a rapid wash in several changes of water and again immerse in a fresh solution of hypo for a few minutes. The prints should then be washed in several changes of water at first and then in running water. Much of the success depends on the efficiency of the washing.

To tone the prints all that is necessary is to convert the silver into the mono-sulphide,  $\text{Ag}_2\text{S}$ . To do this take a solution of ammonium sulphide—an evil-smelling liquid—which should be used in extremely dilute condition. An exact formula cannot be given, as the strength of the ammonium sulphide solution varies so much, but three to four drops to a pint of water is ample. The amount is readily estimated by the smell, which should be scarcely perceptible. The slower the toning the better the result and fifteen minutes at least should be allowed for this. If carefully done the prints will slowly and gradually darken through all the stages of sepia browns to rich purple or purple brown and the whites remain perfectly pure. Black or blue-black cannot be obtained by this method.

**Celluloid Films in Printing.**—Thin films of celluloid placed between the negative and sensitive paper in printing will produce most pleasing and artistic effects. In this way all essential details of the negatives are retained, without giving the effect of out of focus negatives and the result is simply that the lines of the print are softened. The effect may be varied by using thin or thick celluloid or a varying number of layers of thin celluloid.

**Development of Orthochromatic Plates.**—To those who find difficulty in developing orthochromatic plates in a very dark room or with the developing tray covered with some dark screen the following method will be found of advantage:

The tray containing the plate is covered over with a sheet of red glass and the full light of the dark-room turned on. To the operator in the dark-room the red glass appears white and the full process of development can be watched without detriment to the plate.

**X Ray Prints.**—Those interested in X ray work will find the formulæ given in the last number of CAMERA NOTES under the heading *Platinum Prints from Weak Negatives* of great value in obtaining prints from negatives where



the contrast between bone and tissue is not marked. The writer has adopted this method in preference to all others and finds the results superior to those which can be obtained from any of the silver papers, both in contrast and brilliancy of definition.

**Kachin.**—Much has been written of late in regard to simultaneous development and fixing. The new agent Kachin can be used with hypo to develop and fix at the same time and has the additional advantages of being rapidly dissolved and not discoloring either fingers or film. A great latitude of exposure is also admissible. The formula is as follows:

## SOLUTION A.

|                                |    |     |
|--------------------------------|----|-----|
| Sulphite of soda crystals..... | 30 | gm. |
| Water.....                     | 75 | ccm |
| Pure caustic soda.....         | 7  | gm. |
| Kachin.....                    | 7  | gm. |

For use take

|                           |    |      |
|---------------------------|----|------|
| Solution A.....           | 12 | ccm. |
| Hyposulphite of soda..... | 20 | gm.  |
| Water.....                | 30 | ccm. |

The plate is left in the solution until entirely fixed but can be examined by ordinary gas light before development is complete.

**Panak and Birassol.**—These terms are applied to preparations recently introduced which may be used to sensitize postal cards, letter heads, etc., and which require no gold bath for development or fixing. Prof. Valenta has analyzed these products and gives the following formulæ, which will give identical results:

|                                 |       |      |
|---------------------------------|-------|------|
| 1. Ferric ammonium citrate..... | 2.5   | gr.  |
| Water.....                      | 25    | ccm. |
| 2. Nitrate of silver.....       | 3.5   | gr.  |
| Water.....                      | 15.20 | ccm. |

Ammonia is added to the second solution until the brown precipitate is redissolved and then a few drops of sulphuric acid, so that the solution still has an acid reaction but no longer an ammoniacal odor. The two solutions are then mixed and preserved in the dark. A little gelatine increases the brilliancy. The paper is brushed over with this liquid and printed when dry. It is fixed in a solution of hypo. 3.5 to 100 grammes of water, to which is added 1.3 grammes of sulphite of soda.

CHARLES W. STEVENS.



### A Hint in Platinum.

Instead of trimming your rough platinum prints accurately and painfully sharp and straight all around, try *tearing* the paper to the required size and shape. This gives soft "hand made" edges, and various degrees of roughness may be easily secured.

By placing the paper face down and tearing in one sweep along the edge of a rule, a comparatively straight edge results. If the paper is torn a little at a time, a fresh hold being taken at frequent intervals, the result is rougher. If the paper is placed face up these processes give the same results, but with more or less white edges. Another good method is to fold the paper, but without rubbing down the fold, and then to cut it with a comparatively blunt paper cutter. Try it!

W. F. H.



## A Study of Studies.

Photographers do not confine themselves to the strict uses of certain art terms, and especially is the name study twisted and strained till its significance is gone. A study, in artists' definition, is a drawing of some particular detail, worked out to obtain correct delineation. On the other hand, a sketch is a rapid drawing, in broad style, to retain for future use the form or tone of whatever it was that pleased the artist's eye. Neither a study nor a sketch is considered a finished picture, intended for exhibition; they are for the artist's private use, in the making of pictures.

Now, how far may the use of these terms be logically and legitimately extended? We may have what is virtually a picture or illustration of some simple subject, which we may call a study. Such we see exhibited, as studies of still life. On the other hand, we might have a picture bold and broad enough in treatment and simple enough in construction, to allow us to call it a sketch. This second term photographers have seldom dared meddle with; but frequently we see that when a photographic venture is not pretentious enough or successful enough to warrant its having a distinctive meaning and title as a picture, it is exhibited as a "study." \*

A fallacious distinction is thus attempted, by a title which is expected to cover a multitude of sins, and to deprecate any strict, critical judgment.

If these are really studies, let the photographer keep them to himself and make the pictures for which he has thus studied. But if they are ultimate attainments which he expects to exhibit and have admired, let him give them names that do not imply something he has no right to claim. Let them answer to their names, as effects, glimpses, impressions. "The Shadows of a Face"



P. Dubreuil.

would often be a truly descriptive designation, and "The Outline of Miss Y" might be more luminous than the photograph. "Won by a Neck From the Powers of Darkness" would be a frank and appropriate title for many of those "studies" which we might classify concisely as in the "Necks to Nothing" style. It is such attempts that usually call forth this wrong title.

Apparently, the art

photographers need a consistent and expressive term to describe those results which are more serious than impressions and effects, and yet do not aspire to

\*Since writing the above article, I have seen and note here, what A. C. R. Carter says in reviewing the Royal exhibition in *Photograms of '99*: "Why is it that when 'gravelled for lack of matter' in the way of a title, a man so often calls his work a study? It is generally understood that a 'study' is a considered work, quickly executed it may



the name of portraits. They should not force the word sketch to their use, and good etymological compounds with it are very awkward and cumbersome, and yet they need a word like it. Why not try once more an old, and now sufficiently redeemed and dignified name, which just fills the want, and call these creations photographs. Are the art photographers afraid to?

To return to our main line of thought: The photographer has no right virtually to ask our consideration and admiration of a thing as pictorial, and yet try to shield himself from serious criticism in any way, and especially not by a misuse of and a juggling with terms. Art products must be judged by immutable laws and universal standards. Particular and personal considerations may influence our judgment of the man and lead us to praise him for doing so well, or having such high ideals, but they should not affect our judgment of his performances as art, when he offers them to us as such. Photographers in art matters are ordinarily more amateurish and complacent than was little Tommy Tucker, and over very small plums. And they demand "criticism" more appreciative, lenient and constructive than that for lack of which Browning's Waring slipped off to hide in Van Dieman's Land. But our photographers do not disappear in the night, although some of their "studies" mostly do.

In comic opera Gilbert gave us a woman whose fascination lay in a beautiful shoulder-blade. Photographers apparently would also give us Katishas, or else they expect us to imagine—to reconstruct—a woman from a glint of light on a rounded shoulder. This is often all the more disappointing because the little we can see is so very charming. But all the rest is little but muddy blacks on muddier blacks, for photographic shadows unfortunately are seldom luminous, or the blacks deep and full of quality. M. Demachy has told us but the mournful truth in this matter.

A recent exhibitor, in explaining a large print that showed the exquisite outline of a cheek and arm in a very intense light, but elsewhere revealed nothing but blackness, save for the corner of a window, said that he liked the thing because it gave him the feeling that the rest of the figure was there, in the dark. But really that is not as logical an art reason as if he had said a certain door was ugly because its edge, in as great darkness, had given him the feeling of being there also. It is no part of the critic's duty to go back of what is shown in the art product, to discover things that are not there. As far as he can follow the artist through his work, as deep as he can go therein and get meaning, he may go. But when he begins to give meaning to mere cloudiness, he is past the limits of criticism. Nowadays we have many—too many—appreciations that mask under the title of criticisms.

Nature does not show such extreme contrasts as most of these very black and white photographs represent. That is no reason why art should not make extremes meet, if we thus improve on nature artistically—that is, in the production of a certain effect. But the graphic arts must make their appeal to us through our eyes, and most of us can not see a great deal in the dark. However, it is but fair to ourselves and others to see all we truthfully can in every honest effort towards art.

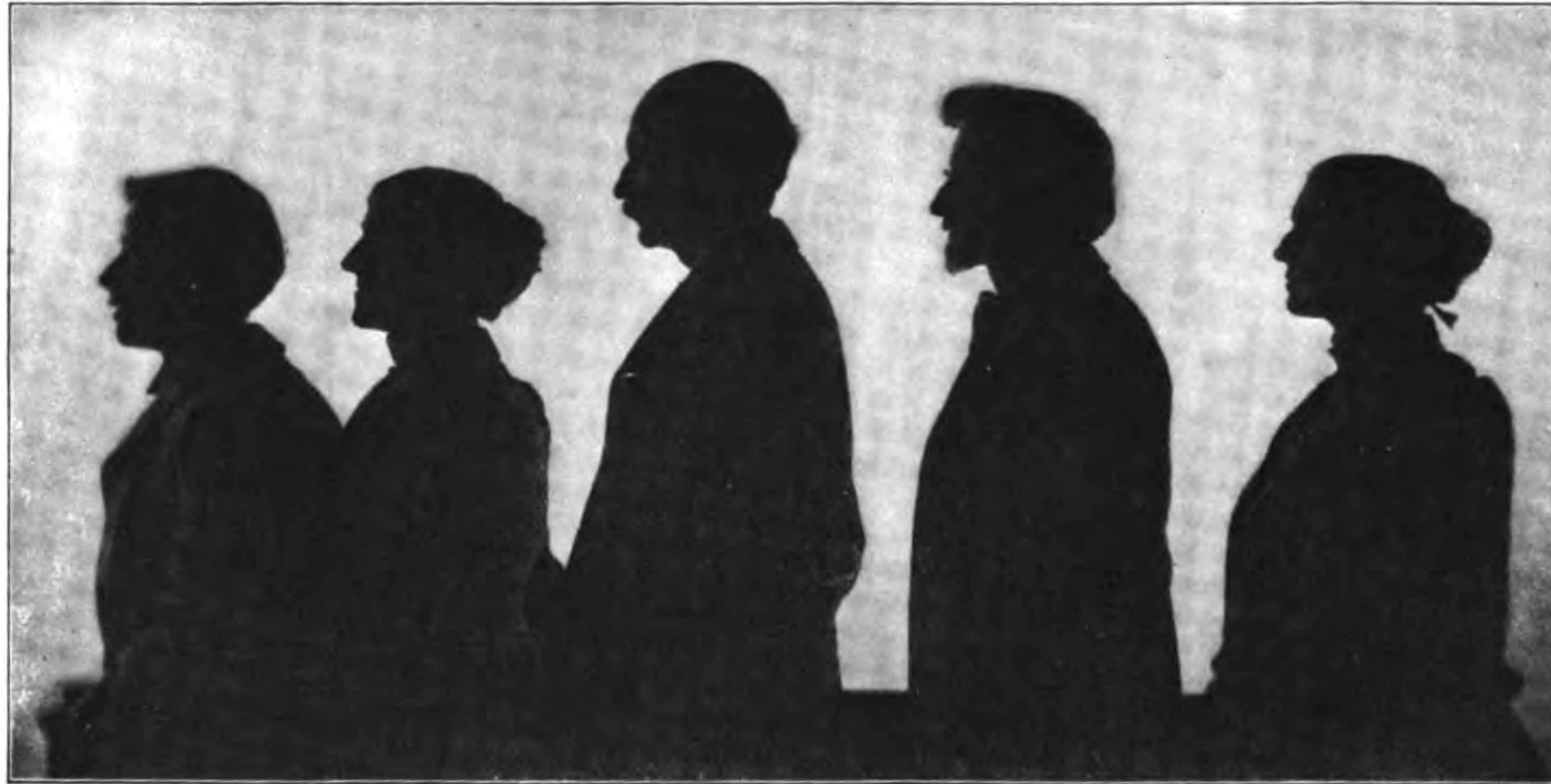
DALLETT FUGUET.

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be, and intended as an exercise to give familiarity and certainty of treatment when afterwards dealing with such study as part of a completed work. Thus, before commencing on a figure composition, a painter may make many studies for the leading lines, the massing of light and shade, the drapery, the hands, pose of the head, etc. Of each of these he makes many versions, improving, selecting, discarding—they are truly 'studies.' In photography, too often, the 'study' betrays no evidence of thought, is in no sense an exercise, and can have no beneficial effect upon any subsequently-to-be-finished picture, except as an example of what to avoid. Wherefore, why not be content to call a spade a spade, and a sheep a sheep, or be content with a simple catalogue number and no title if the subject will not warrant one?"



Clarence H. White. Gertrude Käsebier. Henry Troth. F. Holland Day. Frances B. Johnston.



Eva L. Watson.

## The Salon.

(Philadelphia, Oct. 21-Nov. 18)

### Its Purpose, Character and Lesson.

#### ITS PURPOSE.

“The purpose of the Salon is to exhibit that class of work only in which there is distinct evidence of individual artistic feeling and execution.”

Thus briefly and clearly does its catalogue in a foreword define the purpose of this exhibition.

#### ITS CHARACTER.

##### I.

The Salon was conducted under the joint management of the Pennsylvania Academy of Fine Arts and the Photographic Society of Philadelphia, the Academy being represented by its president, Mr. Edward H. Coates, and its secretary, Mr. Harrison S. Morris, and the Society by Messrs. Robert S. Redfield, George Vaux, Jr., and John G. Bullock.

Gertrude Käsebier, of New York; Frances B. Johnston, of Washington, D. C.; F. Holland Day, of Boston; Clarence H. White, of Newark, O., and Henry Troth, of Philadelphia, acted as the jury of selection; Mrs. Käsebier and Mr. White representing the Academy of Fine Arts, Miss Johnston, Mr. Troth and Mr. Day, the Photographic Society.

To this jury 962 frames were submitted, of which number 780 were rejected. In addition to the 182 pictures thus accepted there were 168 invitation exhibits, the members of the Linked Ring and of the Jury of Selection having been invited to show their pictures without submitting them to the jury.



## II.

The Salon of 1899 is now numbered among the events of the past.

It opened on the evening of October the twenty-first, when the gallery of the academy in which the pictures were displayed was uncomfortably crowded by the brilliant throng that had gathered in honor of the event: and from that time till the period of its close it was well attended by visitors from all over the country. It was my privilege to be present at the opening and to note the impression created by the exhibition on those who then saw it, which was very evidently one of incredulous surprise in most instances, for frequently during the evening I heard one remark to another: "That picture there can only be the copy of some painting": and thereafter I remained for a week's time in Philadelphia studying the pictures from my own point of view and from that of many others with whom I came in contact in the gallery during that time in order that I might be in a position to prepare as comprehensive a review of this exhibition as it is possible for any one person swayed by preconceived tastes and prejudices to write. And I shall now endeavor to present such a critical review of the exhibition as will convey an accurate notion of its main characteristics and shortcomings and which will be representative not of my own views alone, but those of many others from different parts of the country with whom it was my good fortune to discuss these pictures.

When, preparatory to beginning work upon this article, I looked over the catalogue of the pictures of the Salon I found that a number of these were already quite forgotten. Let such be consigned to kind oblivion, for when a picture after very careful study fails to leave an impression on the memory that will last beyond the period of a few days it is not apt to possess any of those qualities that demand serious, thoughtful criticism.

Serious, thoughtful criticism! One would be led to infer from most of the photographic reviews and criticisms that have so far appeared that to criticise photographs seriously or to attribute to their makers any degree of purpose were a deadly crime. Indeed the two chief inducements, apparently, that tempt the critics to write about photographs at all seem to be first, the chance to say something smart at the picture's expense entirely regardless of whether the picture may merit ridicule or not, and second, the opportunity to realize an honest (?) penny by filling space about them with the merest verbiage.

The "critic's" vocabulary seemingly must consist of a varied assortment of sugared, non-committal, space-filling words, such for instance as sweet, lovely, clever and the like, which may be qualified by adjectives superlative or modified by such saving words as if, almost, or perhaps. The rules of criticism seem to be: first, never by any chance say anything positive or definite; second, never to lose the opportunity of saying something smart or clever if the victim happens to be unknown; third, and above all never to presume to regard a photograph as an example of work evidencing individual artistic conception or feeling.

This, of course, though not universally true, is the rule rather than the exception, and whenever protest is entered the critics in question pause in their labors long enough to attack him who undertakes to take them to task, and to



insinuate that he is either an abnormally sensitive person, a blind enthusiast or a gibbering idiot. "You have quite mistaken our attitude, but you are simply blind to the limitations of photography, which is but a craft at best," practically declares the art critic who wrote the greatest number of reviews of this year's Salon.

The trouble is that most art critics, however learned they may be in other departments of art, are not well informed on matters photographic nor upon the aims of the photographer; and hence being obliged to say something when in writing up photographic exhibitions which they have been sent to review, they meet with a photograph which appears to possess merit above that which they are in the habit of associating with the ordinary photograph, of their own taking perhaps, they promptly call it either an illegitimate production or a "clever imitation" of that process which it calls most readily to their minds.

Let me say in beginning my review, therefore, that it is not a fact that I am an enthusiast upon this subject to the extent of allowing my judgment to be blinded. None could be more opposed than myself to the foisting upon the public of wretched photographs as pictures worthy of admiration. I am quite as opposed to this as I am to the taste-degenerating habit of many of our modern art societies of annually exhibiting rafts of the most wretched water-color productions imaginable. But I realize the possibilities of photography and feel that those who are doing good work are entitled to serious, honest criticism, and I shall therefore state with entire frankness my impressions of the Salon as a whole and of its pictures individually wherever they left with me a lasting impression. I shall not, however, permit *mere* judgment of technical treatment to be the dominating influence in my criticism, for as Heine observes: "It is not fitting that the first voice to be heard estimating works of art should be that of cold judgment, any more than the same judgment should play the chief part in their conception. The general idea of a work of art has birth in the soul, and the soul draws upon the imagination for the power of realization. Phantasy then throws all her flowers in and around the idea; and instead vitalizing it would almost smother it, did not judgment limp along and push aside the superfluous flowers, or prune them with naked garden shears. Judgment maintains order merely; and, so to speak, acts as police in the realm of art. In life judgment is usually an impassive calculator which reckons up our follies. Alas, it is too often merely the auditor of a broken heart and sums up the deficit with deliberate calm."

Therefore I shall not pass from picture to picture dwelling merely upon whether this one was well printed, that properly exposed or the negative of another under-developed or that the one beyond is not legitimate because developed with a brush, but I shall endeavor to discover whether it possessed any positive beauty, sensuous or intellectual, and if so wherein lies its chief charm and whether it was the result of a preconceived idea or inspiration, and if so whether in my judgment it was feelingly rendered or worthy of perpetuation. Incidentally I shall point out what appeared to me to be a picture's gravest faults, and where it appears to me that any picture is out of place and unworthy I shall state that fact, for if it should happen that I was in error, which is quite possible, and the picture possessed positive artistic merit, nothing that I can say



will materially injure it, and I, rather than the picture, will be the one most apt to suffer.

The exhibition as a whole impressed me most favorably. This was due to the fact that there was a pleasing variety of style, color and form in the individual exhibitions and to the circumstance that the pictures were exceptionally well hung and presented to the eye a harmonious unity and delightful variety that was singularly satisfactory; so that even the Sears pictures with their broad, light mounts did not jar upon the sight as much as otherwise they certainly would have done.

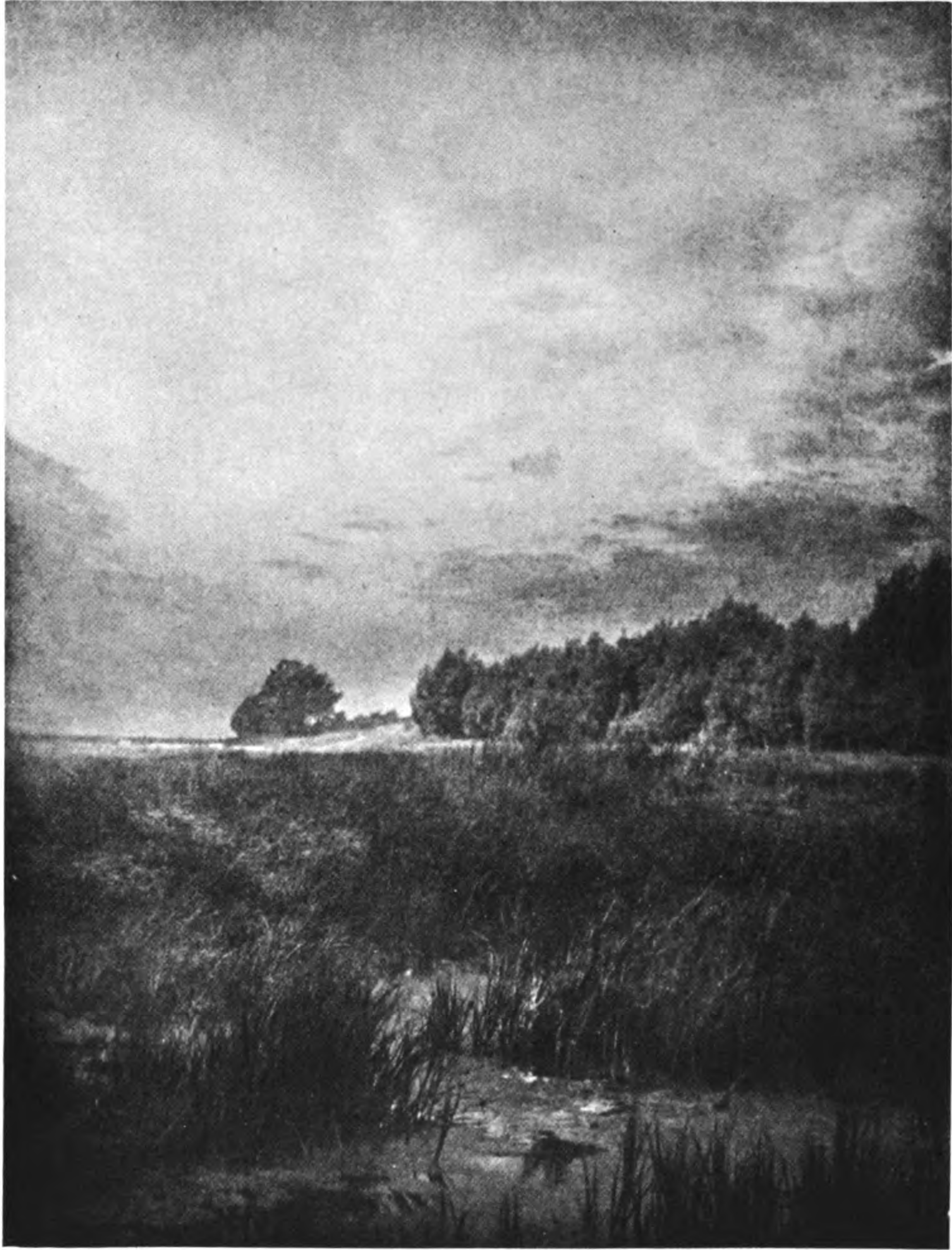
The pictures thus referred to, those by Mrs. Sarah C. Sears, received a larger share of my attention than any other pictures in the entire collection. This was due to the circumstance that my first impression of them had been anything but favorable; and to the conviction that in view of the existing circumstances of their having been accepted by a jury whose opinions I respect, given what is popularly considered the place of honor on the walls (it would have been impossible to have hung them elsewhere, however, without doing mortal injury to their neighbors because of the great areas of white about them); and referred to by nearly all of the reviewers as one of the features of the exhibition—that that first impression must necessarily have been an erroneous one.

Hence, whenever I entered the gallery I visited Mrs. Sears' pictures, examined them with the greatest care, discussed them with their most ardent admirers, and did my best to convince myself that they were entirely worthy of all that had been said and written of them. Yet despite all this my first opinion grew stronger instead of disappearing. The pictures showed absolutely no imagination; they were entirely lacking in the purely sensuous charm of *notan* or *line*. They were not even technically perfect. Let it not be thought from this last observation that I discount technique. Such is not the case, for the more one knows about technique in photography, or anything else, the better is he equipped for the execution of his ideas, and the less he knows the more is he handicapped; I simply referred to technique because there are times when a very commonplace picture is extremely interesting and possessed of certain merit because of its perfect technical treatment, and the pictures in question had not even that to condone their existence. Their chief merit lay in a certain force, which is very marked in several of the pictures, which, if they had been spaced more happily, would have saved them to some extent. There was also shown an appreciation for textural values, which in fairness should be noted. They appeared crude in other respects, and hardly deserved a place in such an exhibition as this, and their presence in it lowered the tone of the entire collection.

I have seen pictures far worse than these at some of our water-color exhibitions, and I could name one or two of our painters whose productions have met with some degree of favor, whose work is much inferior, but that is no reason for their having been permitted to mar a first-class photographic salon—a distinction, by the way, of which they by no means enjoyed the monopoly, as there were other pictures shown that even outclassed them.

Immediately adjoining and to the left of this exhibit as I faced it, was that of Miss Mathilde Weil, one of the best known and most accomplished of Philadelphia's professional photographers. This exhibit, while much in advance of





FLEETING SHADOWS

From a Platinotype

By A. Horsley Hinton







its neighbor, was not by any means of the first order. *Song of the Meadow Lark*, No. 334, which was reproduced in the catalogue, was evidently the most popular of Miss Weil's pictures. Yet as I stood before it there came over me strong doubts as to its sincerity. By that I mean that it had the appearance of inconsistency. Each of the handsome girls in the picture had her skirt carefully folded back upon itself and fastened about the waist, that its outer surface might not be disfigured by burrs or defaced by briars, and one of them carried in her beautiful hands a small sickle, as if to put into the observer's mind the suggestion—that they were peasant girls, while the small ricks of hay or grain that showed in the distance were evidently intended to carry out the suggestion by making it appear that the girls had been working in the field, and had either paused in or just finished their labors, and were listening to the song of the lark. But where women work in the fields they do not wear skirts that are lined with crash or horsehair stiffening material, and in these days they would not undertake to mow down so large a field with so small an instrument, whose chief use is either that of lopping off the tops of plants or trimming corners or other places inaccessible to the scythe or mower—and if they did by any chance undertake the task, the use of such an instrument would play sad havoc with the beautiful hands that grasped it. Neither do the countenances of country lassies show such traces of urbane refinement and culture as marked these fair faces so distinctively. The costumes, too, were too chic for peasants' costumes, and I found myself speculating as I looked at the picture, if each one of these beautiful girls did not find special charm in some delicate perfume, after the dainty French fashion, and whether I should not see them later in the season in some one of the fashionable boxes at the Horse Show or opera. In a word, they did not seem to belong to the landscape, which, by the way, was rather well rendered, and the picture impressed me as being the result rather of aspiration than a creation of inspiration.

Of the pictures shown by Miss Weil that entitled *Portrait: Miss M.*, No. 331, pleased me most. It is a refined piece of portrait work, simple and in good taste. *Lady With Muff*, No. 332, was also quite attractive, and in some respects a more vigorous picture than the others. But the entire exhibition gave me the impression that while Miss Weil brought into her photographic work distinct evidence of good taste, judgment and literary accomplishments, she failed to impart to it the stamp of a still more important characteristic, that of loving to do it for its own sake: and, in a word, that it is with her rather a clever accomplishment than an absorbing passion. The literary influence, by the way, was shown in the selection of the title of No. 334, for *song* of any kind fits better to a poem than to a picture.

Turning from Miss Weil's pictures I came upon those of Mr. Francis Watts Lee. Certain of his portraits remind me somewhat of some of Mrs. Käsebier's work. I do not wish to be understood to say that they are copies in any sense of the word, for Mr. Lee's own individuality is too pronounced and his honesty too sterling to make even the suggestion of such a thing possible. What I would convey is that certain qualities in her work had suggested certain ideas to him, which he has proceeded to work out in his own way. The portraits in question were fine examples of honest portraiture, dignified in style and evi-



dencing a nice appreciation of the characteristics of the subjects—and admirable as such rather than as works of art. But the central piece of his exhibition, No. 216, I think it was, the head of a woman of middle age shown in profile, is really an exquisite piece of work, treated with a simple elegance that is almost classic. Of its kind it was the most perfect thing that I have ever seen, and the frame was in such entire harmony with the picture that picture and frame formed an inseparable unity. Mr. Lee was not so happy in the framing of several other pictures of his exhibit, whose subtle delicacy of outline was altogether lost to the eye through the inharmonious massiveness of their frames. One of these latter was especially attractive—it was entitled the *Vision*, and was the portrait of a woman so delicately rendered that it faded away almost imperceptibly into the white background. The face was of a spirituelle type, full of delicate refinement and feeling, and the wide-open eyes, which looked squarely out at the observer, were so soft with some strange, sacred sadness, that they haunted me long after and made me feel that there are depths in the heart of a woman that man can never know.

The five pictures shown by Miss Mary Devens were far in advance of those exhibited by her last year. Her gum-bichromate work, while wanting the vivacity and facility of Demachy prints, is strong and shows nice taste and discrimination. Her *Portrait: Aunt Howe*, which was not unlike a Holbein drawing in style, was a very attractive piece of work, full of strength and character; but it was *The Country Road* that I liked most, although her *Willows*, No. 115, reproduced in the catalogue, was by far the more popular picture. It was one of the marked pictures of the Salon, partly because of its own individuality and partly because it was reminiscent of certain immortal canvases of painters long since dead, and on comparing it with one of them, a Corot of a somewhat similar subject, I find that the light in the sky of the painting has not the riband effect of the photograph, but is much more subtly and pleasingly diffused, melting imperceptibly into its darker portions. It is in this respect chiefly that I find the photograph at fault, most of the darker sky-parts massing too solidly, thus losing the atmospheric quality, like certain old English paintings that, owing to the inferior quality of the pigment used, have quite lost their original character and grown "blocky" in their skies. The tree in the distance is well rendered, except for the dark note in its upper left corner, (I speak of the left side of the picture, not mine as I face it), which was quite as dark as some of the darker portions of the trees in the foreground, which would hardly be true of so distant an object; but the massing foliage at the left and the foreground of the picture have been handled with singular power and feeling and are full of charm. In *A Misty Morning*, No. 117, Miss Devens exhibited one of her very interesting fog pictures, which would be much truer, it strikes me, if rendered in a grayer tone. In this picture was presented the same subject virtually that Mrs. Russell displayed in another aspect. Mrs. Russell likewise exhibited five pictures, of which the picture just referred to, *The Inner Harbor*, No. 259, was one of the most attractive, and which greatly resembled a delightful bit of Delft. Her *Wingaer Sheik*, No. 257, was a much stronger picture, if not quite so decorative, while her *Spring Time*, No. 256, was a very interesting child study.

In *Alfred*, No. 60, (Mr. John G. Bullock), was shown another child study,



quaint and full of feeling. This picture was lighted from the side in a rather interesting manner. *Road with Cattle*, No. 61, also by Mr. Bullock, was a quiet little country scene that was both restful and pleasing.

*The Eye of Day*, No. 203, Nellie M. C. Knappen, was a rather pleasing bit of landscape, with a ghostly doe or cow grazing in the foreground, a circumstance that caused me no little speculation. What had the Eye of Day to do with the wandering shades of darkness?

Mr. Fraser's *Moonlight on the Plaza*, No. 134, was by no means as fine a piece of work as his Columbus Circle of last year. The picture was more interesting from a local and technical point of view than from an artistic one. Its values, too, are wanting to some extent in verity.

In *The Day's End*, No. 133, G. D. Firmin, the horizon line is rather hard and the distance not well managed, but the group of figures in the foreground is exceptionally well rendered, and in this respect Mr. Firmin has succeeded in making a picture out of one of the most unpicturesque subjects imaginable—a party of men in modern costume just returned from a long day's fishing. The average man when he goes off for a day of sea-fishing, if he really means to fish, dons the most disreputable suit of clothing that his wardrobe can furnish, and arrayed therein is anything but pleasing to the artistic eye. I know of one object only that is less so, and that is the same man on his return. The group in this picture was composed of a party of just such men beaching their fishing boat at the hour of dusk. They look tired and disappointed and go quietly about their work of landing, showing none of the evidences of a successful day. Their attitudes are easy and picturesque as they move forward through the surf dragging their boat after them—dim in the dusk of approaching night. It is hard to imagine this subject having been more ably or satisfactorily presented; and in it Mr. Firmin has scored a distinct success.

*Lidia*, No. 81, and *The Century*, No. 80, two posters by Allan Drew Cook, attracted much attention and suggested new fields for photographic workers, but it was in his portrait work that Mr. Cook was at his best, and the two examples, *Herbert*, No. 82, and *Mrs. O.*, No. 83, show him to be a man of quick perception and nice artistic feeling. The portrait, *Mrs. O.*, is a splendid picture of an exceptionally handsome woman. It is well spaced and shows well rendered flesh texture. But it is with children that he seems to be at his best. He evidently studies and understands their natures and wins their confidence to the point of being able to interpret them in the light of their chief characteristics truly and sympathetically. Yet as I looked at this work—pleasing as it was, I could not banish the notion that it showed certain traces of restraint, as if its maker were being held back by some influence from doing the best that he is capable of, and that only when he succeeds in absolutely asserting his individuality will he accomplish his greatest and most lasting work.

*In the Refectory*, No. 76, (S. Hudson Chapman), was a technically fine piece of work which I should call interesting rather than artistic; that is, it was not a picture calculated to impart æsthetic pleasure.

There was a homely charm about W. S. Clow's two pictures, *Where Trouble Ends*, No. 77, and *Who Can Tell What a Baby Thinks*, No. 78, that went to the hearts of those that loved and understood child life with all of its strange



little incidents and woes. The manner in which the third figure was introduced into No. 78 was original, effective and daring.

Hewett A. Beasley's small picture, *The New Arrivals*, No. 40, illustrated how very much can be done towards making a pleasing picture with the simplest of material if one is blessed with the artist's instincts and knowledge enough of technique to put it into execution. I have never seen a subject of this kind so well handled in photography before. The tonal values of the picture leave little to be desired, and its composition is admirable. In its own way the picture was a little gem.

Miss Alice Austin's *Portrait*, No. 21, was a simple, refined, unostentatious example of modern portraiture.

*Highland Pasture*, No. 52, J. C. Brenan, was to a great extent a masterpiece. It showed a number of sheep in search of pasturage moving lazily along a mountain side that sloped gradually from right to left. They were spread out almost in line and outlined in profile against a gray sky, presenting a series of the most beautiful undulating curves that I have ever seen. They were the curves of motion and were positively rhythmical. Owing to the indifferent framing of the picture and a certain crudeness of finish it escaped my eye more than once, but upon examination I had to confess that it was one of the most attractive sheep pictures that I had ever seen.

Anson Bidwell McVay's *A Misty Morning*, No. 224, might have been an interesting picture but for the little black dog in the distance. This dog stood some way up the road, in advance of the girl in the left foreground, but the animal was so badly placed and so very black that it proved the point of power, or center of gravitation of the picture, and brought the girl and road flat against one another, and itself directly under the girl's arm—all of which, of course, was fatal to the pictorial possibilities of the picture.

*Memories*, No. 204, George F. Kunz, and *Spirits of Spring*, No. 226, H. W. Minns, were two very pleasing landscape pictures, done in rich silver grays. I thought at first that they were the work of the same person, so alike were they in style. They were slightly suggestive of some of Puyo's landscape work.

*Early Morning, November*, No. 202, E. Kingsland, was a vague, misty thing, full of poetic charm; while *Into the Treasuries of the Snow*, No. 250, William H. Roberts, which was rather a study for a picture than anything else—for it takes long familiarity with and careful study of the subject to be able to produce a snow picture that will be any way true or harmonious in the relative tonal values of its lights, shades and shadows—displayed much taste and feeling and seemed to promise more finished and better results from Mr. Roberts in the future, as it argued his ability to do more advanced work.

*Evening Landscape*, No. 22, F. C. Baker, Ohio. This was a very beautiful bit of landscape, well composed, rich in its suggestions of color, and brilliant in its sky, and though entirely simple, absolutely unconventional.

Not so its near neighbor, *Portrait*, No. 245, H. G. Reading, which was a very conventional picture of a man with a pipe. Technically, and as a portrait, I have no doubt that this picture was quite faultless, though it was not sufficiently attractive to call for close examination, but it seemed to me that it should have possessed other qualities to have won it admission to the Salon.



Though all of the pictures exhibited by Miss Emma Spencer, of Ohio, were attractive, I found *Melody*, No. 270, the most interesting. It was a happy conception, that of presenting *Melody* in the shape of a fresh, sweet, earnest, childish voice, for real melody is always young and pure and unaffected. The two figures in the picture were excellently managed, and remarkably well rendered.

Hinsdale Smith exhibited three landscapes, two of which should have been excluded, as they were very faulty in composition, and appeared to have been experimental studies for *Landscape*, No. 269, which is a finished picture, pleasing in composition, and attractive as a landscape harmoniously handled.

Of Edward S. Steichens' three pictures, two call for remark, *Portrait Study*, No. 273, which was an original and effective treatment of a portrait study, though somewhat suggestive of certain of the Chap-Book portraits of some time back, and *The Lady in the Doorway*, No. 275, which was also original, if not artistic or serious. I am inclined to think that Mr. Steichen himself rather regarded it as a puzzle picture, for he on more than one occasion, I am told, set it on end and asked his friends to guess what it was. There were those who termed it *ultra impressionistic*; to me it seemed ridiculously freakish.

I stood some time before *My Lady of Visions*, No. 45, by Frank W. Birchall, trying to discover something in the picture that would give me a clue to the reason for so naming it; but my efforts met with signal failure, and in the end I felt that my time had been quite wasted, for the picture had nothing else to recommend it to the attention. To anyone who knew the person photographed it might have proved interesting—to the general observer it did not.

John Dolman's *Sun Glint on the Sea*, No. 120, was almost impressionistic—I use this word in its broadest and best, and not in its narrow and freakish sense—in its treatment, and while faulty in many respects, showed certain nice feeling in its selection and rendering.

All of Mr. Troth's pictures were interesting and possessed of some excellent pictorial qualities; but certain of them were much less strong than others, and in some of them there was a monotony that almost sapped their life. This is a characteristic that men of Mr. Troth's fine temperament have constantly to combat. In their devotion to that which is refined and delicate and quiet they often permit themselves to fall into a style which, while it means much to them because their own sympathetic natures are quickly responsive to its delicacy, too often means little or nothing to the average observer because it lacks the vigor to make him understand and appreciate its charms. *Cloisters, San Juan Capistrano*, No. 309, impressed me as being Mr. Troth's best picture of the set shown. The rendering of the sunlight in the court of the cloister and against the light hued monastic walls was exceptionally true and expressive, and as I looked at the picture I could almost feel the heat of the glaring western sun and the parching of the dry atmosphere and the profound silence of the place; and there came back to me out of the past the memory of just such a scene as this that was full of the poetry of realities that have melted into dreams. In another of Mr. Troth's pictures—a group of stately trees upon a solitary shore—the characteristic sadness of certain portions of the California coast was well depicted. There was a feeling of loneliness about the group of trees that stood guard upon the edge of the ocean-lashed coast, almost within reach of the advancing and reced-

ing waves. Like the few old Spaniards who still linger in the land which once they ruled, they maintain an air of dignified hauteur and suppressed sadness. Perhaps the ocean will one day deprive them also of their dominion; but thus will they remain till the end. It seemed to me that the shadows of this picture called for a much stronger feeling of sunlight than Mr. Troth has imparted to it.

If Miss Van Buren used the name Madonna in picture No. 315 in the ordinary sense of the Italian word and not in the religious sense, I have simply to say that the picture was in many respects excellent, and that its chief faults lay in twined drapery or veil that hung from the left hand of the mother, which was not only disturbing, but even grotesque; and the light lines in background which seemed a little crude and too pronounced. The child's expression, too, was somewhat unpleasant. If the title was intended in the religious sense of the word I should say that the picture had not been well named, for it is not devotional, and that Miss Van Buren had fallen into the error of many of the modern painters—some few among the French and most of the English and American artists—who undertake such subjects, namely, that of thinking that in order to make a picture of the *Madonna*, *i. e.*, the mother of Christ—it is necessary only to present a young and pretty woman draped in a certain way holding a semi-nude infant on her lap or in her arms. One has but to study the old masters to see how false this theory is. Where the belief in any subject is absent the picture cannot have a soul.

No. 316, *A Rainy Day*, was a picture of no little interest and rendered with artistic cleverness.

Miss Virginia Prall's *From Old Virginia*, No. 244, one of the pictures reproduced in the catalogue, was in many respects a really excellent portrait study—marred, however, by the unpleasant merging into the background of the right side of the man's hat and head—the immediate result of which was the apparent distortion of that side of the sitter's head. The picture was well posed and spaced. The expression of the subject was complex, it was kindly and good humored, yet there was a something about the picture that hinted at vindictiveness.

The three pictures shown by Mr. C. Yarnall Abbott I found extremely interesting. They were all gum-bichromate prints, that apparently being Mr. Abbott's favorite medium.

*The Alphabet*, No. 2, a woman seated in a chair, book in hand, was well conceived and had decidedly the effect of a poster or book cover design. The one fatal defect of the picture was a patch of light on the lower corner of the lady's gown. This was most unfortunate, as it threw the rest of the picture out of balance by having two centers of light.

In *Herodias*, No. 1, Mr. Abbott had evidently striven to convey the idea of physical force and power. In this he succeeded to a great extent, the portions of the body visible showing evidence of great muscular strength and massiveness. Had the light been concentrated upon the face instead of upon the breast the effect would have been far more pleasing and artistic. The manner in which the print had been manipulated gave to it a somewhat wooden appearance. Perhaps Mr. Abbott better than anyone else realized this fact, for while in Phila-



delphia I saw another print from this same negative in which these defects had been corrected and the picture greatly improved. *Study of a Head*, No. 3, while false and rather crudely handled in respect to the relative value of its parts—a crudeness all the more apparent because of the propinquity of M. Demachy's pictures—was the strongest and best of Mr. Abbott's pictures. The print in certain respects resembled an old Italian cartoon. The idea of this picture was well conceived and the picture itself something more than merely interesting; and had it not been for the unfortunate flatness of treatment of the hair, the harsh sharpness of the outline of the top of the head, and cloginess of the heavy shadows and masses, the picture would have proved a decided success. Mr. Abbott displayed enough force and originality in these three pictures to warrant the expectation of greater and lasting work from him in the future.

Taken as a whole, Miss Johnston's exhibition was disappointing. It was by no means representative of her best work, which seems to lie in entirely different lines—I refer to her really remarkable pictures showing classes of school-children at their different studies or engaged in different exercises—and of the seven pictures shown two alone left anything like a lasting impression. The first of these, *The Critic*, No. 173, was by far the most interesting, and though its composition was somewhat faulty the picture possessed a distinct charm. I particularly liked the manner in which the light tones (the picture was almost in a key of white), were rendered, and it did not seem to me that the picture's idea was forced, as some complained. The picture *The Geisha*, No. 174, was simply a dainty study in a Japanese costume, whose charm was materially added to by the manner in which it had been framed.

Two of Miss Ben-Yusuf's four pictures were especially striking, and no matter in what part of the room a visitor might be standing, did he chance to turn his face their way they compelled his attention. These were *Colinette*, No. 41, and *The Odor of Pomegranates*, No. 43. Like all pictures designed to illustrate an incident in book or play, No. 41 is somewhat meaningless to those not familiar with the play *Colinette*. It is too vigorous and forceful a piece of work to be passed over on that account, however, and everyone who saw the picture found it attractive; those familiar with the play because of the very clever manner in which it illustrated the conflict of love and fear and doubt raging within the mind of *Colinette*—those unfamiliar with it by reason of its tonal charm and because it excited their great curiosity as to its story.

*The Odor of Pomegranates*—misprinted in the catalogue so that it read the *Order*, etc., was by far the most forceful of Miss Ben-Yusuf's pictures. It represented a tall, magnificent girl simply draped in a luxurious piece of India drapery, that fell in long, flowing and voluptuously rhythmical lines to the bottom of the picture. Her left hand rested upon her perfectly rounded bosom in such a manner as to show the firm, graceful contour of the arm from elbow to wrist, while with her right she held poised in air a luscious pomegranate. Luxuriant masses of hair, into which a string of pearls had been interwoven, were coiled about the head, so as almost to conceal the face, which was presented in profile. Indeed scarcely more than the graceful lines of the neck, the firm chin and full lips were visible. The figure was posed against a darker piece of heavy oriental drapery, figured with curving lines that resembled writhing serpents, and into



which the draped figure almost melted. There was nothing spirituelle about this picture. It was sensuous to a degree, and essentially oriental in its conception. I think that the figure would have been more stately had the hair been more clearly defined against the background, instead of melting into it, thus losing in effect the full roundness of its lines, which was really essential to the proper balance of the picture.

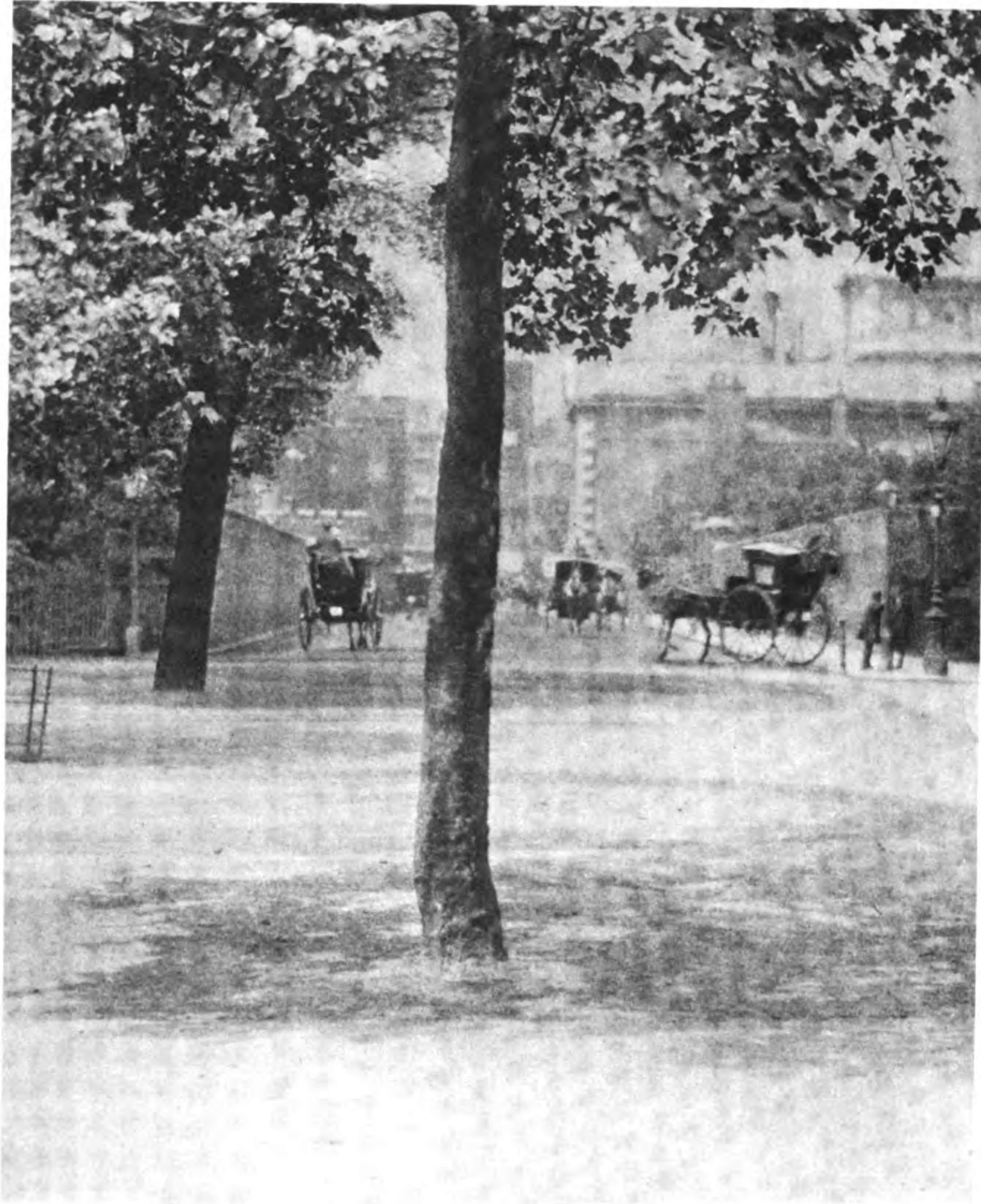
Miss Ben-Yusuf's *Portrait of Admiral Sampson*, No. 42, was that of a nervous little man with pinched features and sharp eyes rather near together, arched over by somewhat heavy brows. I was assured by those who knew him that it was an excellent likeness. The light spot in the lower corner of the picture, resulting from the reflecting properties of the arm of the leather-covered chair, in which the Admiral was seated, was very disturbing, while the *Portrait of Miss Elsie Lester as Lydia Languish*, No. 44, was a very clever character study.

*A Winter Night*, No. 6, Prescott Adamson; *Home Port*, No. 136, Daniel Francis Gay, a thoroughly decorative sea-port picture; *Peace*, No. 135, F. E. Gaither; *Rosalie*, No. 139, F. W. Geisse, a delicate study of a girl's head; *Portrait: Miss H.*, No. 164, A. Holden; *Holly Beach Fishermen*, No. 241, Mary Smyth Perkins, an interesting portrayal of Swedish fishermen, though not up to Miss Perkins' best standard; *Karl Schachner*, No. 242, Ryland Phillips; *Guardians of the Doges' Palace*, No. 249, Garrett L. Reilly, an exceptionally strong picture, full of character and fairly dazzling with sunlight; E. P. Swasey's three studies, which, besides possessing certain pictorial qualities, are striking examples of perfect technical work and tasteful framing; *Entreaty*, No. 259, J. Stoddell Stokes;



Eva L. Watson.





THE MALL  
By Eustace Calland



I think that on the whole its composition was good and that it had the merit of being a successful, a pleasing picture, if not a great one. In *Gather Ye Roses While Ye May; Old Time is Still a-Flying*, No. 192, Mr. Keighley also displayed much poetic feeling. His other pictures, No. 189, a railroad photograph; No. 190, a picture of rays of light that skip dark places, and No. 191, are a different class of work, and only passably interesting.

As a member of the bar I could not fail to entertain a certain professional admiration for Mr. Crooke's pictures of *Lord Kinnear*, No. 86, *Alexander Carle, Esq.*, No. 87, and *Sheriff Comrie Thompson, Q. C.*, No. 88, they so entirely resembled modern reproductions of the old time-stained prints of Barristers, Solicitors, Queen's Counselors and Lords Chief Justice that we lawyers are so fond of ripping out of old books, framing in the stiffest manner possible for dignity's sake and hanging in our offices for the purpose of spurring us on to perpetuate ourselves in like manner, and incidentally to excite a proper sense of awe and respect in the breasts of our clients by impressing them with the fact that we attorneys belong to a superior and gifted class of the community—its intellectual and linguistic aristocracy, so to speak. Those pictures were full of that professional dignity and superiority that the lawyer so loves—and if there be any among my readers who, having seen Mr. Crooke's photographs, are inclined to question the truthfulness of their portrayal of those characteristics, let them call to mind if they know him, and if not let them seek out our own esteemed fellow citizen and international celebrity, for I understand that he has of late purchased a castle and estate in Ireland, the Honorable Barrister Nolan, of the New York bar, when all doubt will vanish into thin air. But we all have it in greater or less degree, we lawyers, down to the merest little popinjay of a shyster, whose knowledge of law would scarcely fill a thimble. Indeed, I have long since come to believe that it is this divine characteristic of personal and intellectual superiority (in judging of this we of course act as our own judge and jury), which inclines us to the study of the law. To medicine, of course, we could never take, for eminently respectable as it is to-day, we cannot forget that in its pristine simplicity its profession was part of the repertoire of that loquacious and menial member of the community, the barber, and that originally the medico's coat-of-arms consisted of three pills rampant on a soup-plate pendant with a semicircular fragment chipped out of its upper edge. Mr. Crooke's pictures were, from a technical point of view, beautiful pieces of work. The background consisted in most cases of a heavily draped window—and the view out of the window was cleverly varied in the different pictures by the use in the aperture of the window of a series of out door views that just filled with precision the space to be covered.

Mr. Job's picture, *Snow and Sunshine*, No. 170, was disturbing because of its sky, whose clouds were unpleasantly like puffs of cigar smoke.

*Farmstead*, No. 19, (W. S. Aston), was spoiled by too much foreground. Otherwise the picture was well spaced and its general effect pleasing.

*The Quay Side*, No. 169, (Job), is a subject very similar to a picture by Mrs. Russell shown in the same exhibition. The latter picture was handled with a delightful appreciation of the picturesque possibilities of the subject, and while by no means a masterpiece, was certainly a very decorative bit, full of refinement



and feeling. Such was not the case, however, with print No. 169, which was neither vague enough to excite the imagination—hard enough to shock—or picturesque enough to attract—in a word it was simply a good photograph.

Of Mr. Mummery's two pictures, that entitled *Unveiled Her Peerless Light, and o'er the Dark Her Silver Mantle Threw*, No. 231, alone seemed to call for special notice. It was so framed and matted that its really great charm almost escaped me. Executed in soft blacks and luminous grays that had all the quality of charcoal, this little night scene is truly nocturnal in its feeling, and it certainly stood in a class by itself. Some who looked at it objected to the brightness of the rising moon. For my own part I found nothing to object to in this or in anything else in the picture except the artist's printed name on the lower corner of the print, which, besides not being in the best of taste, was most injurious to the picture because of the rigidity and heaviness of the letters.

In *Afternoon*, No. 217, (Vicount Maitland), *On the Way*, No. 218, (Maitland), and *Suffolk Lowlands*, No. 227, (L. Morgan), *An Outcast on the Essex Saltings*, No. 228, (L. Morgan), the sky portions of the pictures seemed to clash with their other parts, and this is a fatal defect, as harmony of parts is one of the essential elements of a perfect picture. This clashing was especially noticeable in No. 218. When we behold such a sky as this in nature the foreground with all of the details is taken in by the eye only as an incident, and appears as a massing of shadowy lines and forms against the sky beyond. In this picture, however, the foreground has been rendered with painful exactness. The resulting effect is extremely disturbing and unpicturesque. No. 228 hardly tells its own story.

Of the seven pictures shown by A. Horsley Hinton, *Sylvan Solitude*, No. 162, appealed to me the most strongly. Indeed it has left a more permanent impression than any other picture by him that I have yet seen, and has caused me to regret that I am but indifferently familiar with his work. If I am not greatly mistaken it is a picture that one could live with and grow fonder of with more intimate knowledge of it, which, after all, is the crucial test of the depth of a picture—and which cannot be said of the majority of the few pictures of Mr. Hinton which I know. The picture presents to us a forest hillside well wooded with ancient trees that outline their majestic forms against a sky that hints of advancing night or coming storm. The sloping hillside is carpeted with soft gray moss that has all the appearance of never having been disturbed by the foot of man. One cannot look upon this picture without feeling the peace of such solitudes as this, where no sound is heard save, perhaps, the snapping of a dry twig under foot—the song of some forest warbler—or the music of plashing brook, where far removed from the hardening influence of the tumultuous passions and ceaseless strife of inhabited places, man communes again with Mother Earth—and through the refreshing and inspiring influence of her sublime beauty feels the nobility of his manhood within his soul and awakens to the paltry meanness of most of the ambitions of the world.

Of the other pictures shown by Mr. Hinton, *The Headland*, No. 158, was perhaps the most striking—yet neither this nor the remaining pictures gave me more than a passing pleasure. They lack something that is essential to a picture's immortality. Whether it be that they are false in their renderings I am



not prepared to say—for while I am familiar with English landscape—I am not sufficiently familiar with it to pass critical judgment upon it, and I have no desire to fall into the error of certain European critics, who, being ignorant of landscape and sky effect in America, have undertaken to demonstrate the falseness of certain of Mr. Stieglitz's snow scenes, than which I have never seen anything more perfect, and which I know were the result of years of very careful study of winter effects, and to ridicule the tone of the sky portion of one of Mr. Eickemeyer's recent pictures. Let me say in passing that the picture whose sky was so generally ridiculed by the English critics was one of the most poetic things that Mr. Eickemeyer ever created—but the yellow sky, because unnatural to them, seemed to blind all the English critics to its every other charm. Ary Scheffer's enemies declared that he painted exclusively with snuff and green soap—yet Heine did not allow either of these to get into his eyes to the extent of blinding him to the merits of Scheffer's work.

There were certain qualities in Italian, French and English paintings that I never understood till I had visited those countries, though, I doubt not, that previously I had more than once presumed to comment upon them; and since then, realizing how very silly some of my early comments must have been, I have made it a rule never to pass judgment upon that concerning which I am indifferently informed. It is to be hoped that in time certain English and American critics will learn the same lesson.

*After the Storm*, No. 206, George Lamley, was a satisfactory marine bit, very suggestive of Harrison's paintings of the sea.

J. A. Sinclair's picture, No. 266, entitled *Twilight*, raised a doubt in my mind as to whether my own conception of twilight was the correct one.

Paul Martin's two pictures, *A Frosty Night*, No. 219, and *A Winter's Night on the Embankment*, No. 220, were most interesting, not only from a picturesque, but from an historical point of view, as Mr. Martin was one of the first Englishmen to undertake night photography, making his experiments in England at the same time that Mr. Stieglitz was making the initial experiments in this country—each working without any knowledge that the other was laboring along the same lines. Mr. Martin's pictures seemed to me somewhat hard and unatmospheric, otherwise they were quite perfect in their way.

During the time that I spent at the Salon I never stood before No. 46, *Iris*, without marvelling how the picture came to be hung—for the picture was badly spaced and brutally hard, and conveyed nothing of the delicacy of the flower. It is difficult, of course, to render in a picture the exquisite delicacy and grace of a flower; but that it can be done I know, for I have before me as I write a picture of this same subject by Miss Eva L. Watson, that portrays the flower with all of its delicate grace and beauty; yet I do not exaggerate when I say that the stem of the flower shown in picture No. 46 looked as though it might be used for a heavy club. As a chart for the use of the student, to enable him to study with care the flower's different parts, it might have served admirably; but as a piece of pictorial work it was, in my judgment, the saddest kind of a failure.

*My Nephew*, No. 79, Archibald Cochrane, while not as large as his picture of last year, was well worthy of study.

None the less interesting because of its small size, was F. A. Bolton's



*Shades of Evening*, No. 98. It was a narrow river or canal scene, the stream flowing outwards, so that both banks were visible, and was well treated, and showed much imagination and feeling—its pictorial value being pronounced.

Mr. J. P. Croft sent one of his delightfully poetic pictures entitled *On the Hillside*, No. 84, that was full of a vague dreaminess that appealed to the imagination. Like most of Mr. Croft's pictures, it possessed a quiet charm and refined originality that was truly admirable.

Of the two pictures shown by W. F. Greatbatch, No. 142, *Sunshine and Shadow*, a woodland bit that displayed no little appreciation of the charm of leaf-filtered light, was by far the best.

J. C. Warburg's *At the Spring*, No. 322, cannot be passed over unnoticed, for it certainly possessed a distinct charm and fascination. Its studied irregularity, its vagueness, its odd side strip, all challenged attention. Most of those who saw it denounced it at first, but I noticed that later on they went back to it, and that the oftener that they saw it, the milder was their condemnation.

*A Greek Girl*, No. 207, A. B. Langfield, was a quiet study of the nude in the open air. It was in no way offensive, and quite in advance, in many respects, of the work shown by Mr. Langfield at the last Salon. I saw nothing distinctly Greek about the model, and presume that the picture was so named to blunt the edge of any feeling that might arise against it, on the score of its nudeness; for education and habit have accustomed us to associate the idea of nudeness with Greek art. There is unquestionably a strong feeling against the making of pictures of the nude by means of the camera. This prejudice, while to a great extent justified, is frequently carried to the extreme of narrowness. Within proper limitations, the study of the nude in photography is desirable; beyond such limitations, it is to be condemned, for it is apt to be abused, quite as much as it has been by a large number of modern painters, who yearly flood the continental exhibitions of Europe with countless numbers of pictures of the nude, neither elevating nor refining, and executed, to all appearances, solely for the purpose of showing upon canvas in public that which in real life the code of decency, both of the ancient and modern world, would unqualifiedly condemn as subversion of the morals of the community.

Of Robert Demachy's work I had seen a sufficient number of original examples and reproductions, and had heard enough to cause me to look forward with interest to the opportunity of seeing ten carefully selected examples of his art, for it is reasonable to suppose that when one is invited to exhibit pictures at a first-class exhibition, he will, if he be possessed of a proper sense of propriety, send either his best work or decline to participate; especially when that exhibition is to be held in a foreign country. And M. Demachy did send ten very characteristic examples, three of which were the strongest of his pictures that I had ever seen. This set of pictures confirmed me in the opinion that, while he can do strong work, strength is not one of his chief characteristics, and that as a rule his work is dainty and decorative, rather than big in conception. He handles his gum-bichromate medium with great dexterity, and his technique is almost faultless, but in his choice of subjects he seems to incline more to things that are *chic*, than to those that are forceful: at least, by such work is he best known, and upon it is most of his reputation based. Yet three of the pictures



shown by him at Philadelphia were essentially powerful pictures. *Stormy Weather*, No. 111, for example, was the picture of a majestic headland jutting out into a threatening sea. There was an angry snap about the lights and atmosphere of the picture that boded no good to the mariner, while fierce clouds hustled along through the sky, as if determined to blot out the few lingering traces of the light of day. Some few of the touches of daylight that fell upon the parts of the picture that were in shadow seemed themselves to emanate from darkness, but I hesitate to state this as a positive fact, as I had some doubt in my own mind, concerning this point, even after examining the picture. They simply seemed to me untrue.

As an excellent reproduction of another of the three pictures referred to, *Mentone: Noon*, No. 112, will be found elsewhere in this number of CAMERA NOTES, I will say but a word concerning it. It is a splendid piece of work, full of local color and atmosphere, and almost faultless as to its composition and values. To really appreciate how fine this picture is one must have visited Mentone, and have come to know it familiarly.

The third picture, *Thistles*, No. 105, was not a favorite, yet for me it had a distinct charm. The picture was taken from such a view point that the hedges of thistles were outlined against the distant sky, with nothing to intervene, nothing to contrast. As we are accustomed to see trees, rather than thistles, so outlined, the natural result was that to the humble weed was given an unfamiliar prominence, and a seemingly Gulliverian hugeness. To this fact, probably, was due its want of popularity, for in homely subjects, such as this, most observers look for the natural, as they know it, and failing to find it, they are all too frequently moved to condemn the picture, without further examination. The picture was most suggestive of strength and very decorative.

*Children*, No. 107, the picture reproduced as the frontispiece of the catalogue, I had seen rendered as a design for a fan, and found that treatment and spacing much more pleasing. The spotting, as some call it, was rather good, but in its general effect the arrangement was very disturbing. The boy's hands should have been in entire repose, or had their occupation clearly explained, so that it would not have been possible for them to suggest the ludicrous idea that they evoked in the mind of nearly every observer. I could not but wonder, as I looked at the *Student*, No. 113, whether the spacing of this picture had any significance, and if Demachy intended to suggest that his student had progressed far—so very much space did he leave behind him on the picture. Of his remaining pictures I have but to add that they were decorative in some degree, and had a certain finish—a characteristic of much of the French work. Their subjects, however, did not appeal to me, and their notanistic charm was not sufficiently marked to render them pleasing from a purely sensuous point of view.

*A Head*, No. 106, was decorative; *Primavera*, No. 108, *Medallion*, No. 109, *Study in Red*, No. 110, were somewhat pretty; *Study of Reflected Light*, No. 114, was quiet.

Maurice Brémard's pictures, *Study*, No. 49, *Profile*, No. 50, *Study of Light*, No. 51, were all strong, but impressed one as being rather unfinished, and studies for rather than finished pictures; No. 49 alone having anything like a finished appearance.



*The Team*, No. 94, L. Dardonville, possessed certain admirable qualities of tone and action, but it seemed to me that its rendering of movement was false, as is frequently the case with pictures taken instantaneously: a fault noticeable also in Stieglitz's well known *Wet Day on the Boulevard*.

*The Open Sea*, No. 57, Maurice Bucquet, did not in any way convey to me the feeling of an open sea.

His *Labor*, No. 53, and *The Charcoal Burner's Hut*, No. 59, I found quite interesting, the former especially so; while his *Group of Cattle*, No. 56, was very well worth study.

*The Promenade*, No. 208, René Le Begue, found many admirers. It was the picture of two graceful women, dressed in Greek costume, strolling through a picturesque wood, by which a river ran. It assuredly possessed a picturesque charm, and was in the spirit of certain recent French fresco painting, but it impressed me as being somewhat incongruous—perhaps because the landscape seemed too modern for the costumes. Yet, though I scarcely liked this picture, it left upon my mind a lasting impression.

*In the Cloister*, No. 329, Margaret Watson, was not devoid of interest. Indeed, it presented rather well a bit of Italian local color, though it might have been made a much stronger picture, for I know those scenes, and can well appreciate their great pictorial possibilities.

*Head of a Girl*, No. 252, by R. W. Robinson, has certain pleasing qualities of light and line, but unhappily for the picture it is sufficiently like in general effect to a well known picture of the fascinating Lady Hamilton of Nelson fame to invite comparison to the injury of the photograph. The lower portion of the arm is treated in such a way as to spoil its symmetry and to give to it an unpleasant heaviness.

*On the Hither Side of Night*, No. 253, (R. W. Robinson), impressed me as hard—badly handled and scarcely interesting—and certainly not in keeping with Mr. Robinson's reputation, while *Becalmed*, No. 251, and *The Golden Close of Evening*, No. 254, impressed me as being simply conventional.

Mr. Calland's *Barley Mowers*, No. 74, had in it the making of a very fine picture of country life, but owing to certain defects of composition the picture was very badly out of balance. But *In the Row: London*, No. 75, can scarcely



Sidney Herbert.



be improved upon. The subject is not one that appeals to my personal liking, but for what it is, it is the best thing of the kind that I know. It is full of character and action and is treated in a masterly manner that places Mr. Calland in the front rank of serious photographic workers.

*Rose Trail*, No. 69, and *Vine Leaves*, No. 70, by Carine Cadby, were interesting as delicate color studies of trailing leaves, and much in advance of most of the painted things of the kind with which I am familiar.

The pictures of H. W. Barnett, Nos. 33 to 39, while somewhat conventional, were executed with great taste and refinement and evidenced an intimate familiarity with the style of some of England's best portrait painters of the past, both in their style and composition. Several of these pictures were faulty in composition, and one was so trimmed (it was cut in circular form), as to exaggerate the unsymmetrical lines of the composition of the subject—crowding the figure, seemingly, into a very awkward attitude. Of these pictures—*Memories*, No. 34, *The Princess*, No. 35, and *Agnes Romney*, No. 36, were much the most attractive. In the case of the picture of the violin player the picture was rather unfortunately cut in two by the violin and most disturbing in its composition in consequence.

*Tears*, No. 71, (Will Cadby), was the photograph of a child partly draped in what appeared to be a portion of a lace shawl or curtain and supposed to be weeping from the fact that it had its knuckles screwed into its eyes; while *Blossoms* (?), No. 72, was a Bergesque production à la *Magdalene*, which lacked both force and purpose. *There Came a Big Spider*, No. 73, can only be described in jingle:

A wall with a fall,  
A spider dried,  
Nude child beside,  
Wraps and leaves,  
Frame from eaves.

Apropos of the frame, some one referred to the English frames as lumberyards, and I must confess that the characterization was most apt—for with some notable exceptions they were ungainly, massive affairs, made seemingly from the same sort of molding from which the eaves of old frame houses were constructed.

Mr. Craigie's *Portrait: George Batten*, No. 91, was one of the best examples of forceful portrait work shown in the Salon. The head was strong, well poised and lighted, and full of character, without being unpleasantly sharp. The neck-cloth and collar seemed to me a trifle brilliant for the subdued tones of the balance of the picture. The framing of the picture was atrocious.

*Dr. John Todhunter*, No. 126, *G. A. Story, Esq., R. A.*, No. 127, and *Portrait Study: A Jewess*, No. 128, three pictures by F. H. Evans, were so wretchedly spaced and horribly framed that the observer was tempted to pass them without looking at them twice. A careful examination showed rather good modeling and an evident effort to convey something of the character of the sitter—but when it comes to giving Dr. Todhunter a complexion as jaundiced as the bindings of some of his illustrious namesake's mathematical works, I think that some one should call a halt. I have since seen this picture reproduced in



black and white, and thus rendered and freed from the damning influence of its frame, which was not in evidence in the reproduction, the picture looked vastly better. Picture No. 127 was anæmic in tone, while No. 128 was as chalky as some of England's own cliffs. As fragmentary studies these prints were interesting, as finished pictures they were not.

*An Evening Sky*, No. 129, also by Evans, suggested possibilities only to show how far they had been missed; while *In Surrey Wood*, No. 130, is a puzzle picture, which, till closely examined, strikingly resembled a posterior view of a line of ostriches with their heads buried in the ground raising a cloud of dust. The picture is tastelessly matted and framed. In No. 131, *Gloucester Cathedral: In the North Transept*, Mr. Evans was seen at his best. This was really a fine bit of architectural work and worthy of careful study. It is in this work that Mr. Evans is most happy and successful.

As I stood before No. 68, *Le Monde, c'est ce qui m'amuse*, A. Burchett, I heard a dainty little lady say: "Nice dress—nice gloves—nice parasol—but her hat! It's shockingly out of style—and I guess she must know it, too, she looks so distressed." This, one of the largest pictures shown, was certainly not an example of high art—and the little lady above referred to classed it well—it was little better than a clever fashion plate. Its most distinguished feature was its French title. No. 67, *Caller Herrin'*, A. Burchett, was evidently intended for a character or type study. The motive that prompted the attempt is all that I can commend, for the picture itself was false, posey, and wanting in atmosphere. The girl's eyes were not the eyes of a simple fish-vender, but of a charming little Miss—who was entirely conscious that she was having her picture taken. Her soft and faultlessly clean hands never carried a fish basket about nor handled fish, and the basket itself is a marvel of cleanliness—bearing never a stain. The spacing of the picture is rather well managed—but the picture as a picture is insincere. No. 64, *Winter*, Arthur Burchett. Such a title is too comprehensive to be bestowed on a picture like this, which shows merely a snow-covered landscape, in which the snow was badly rendered, the composition poor and the subject very commonplace. It neither presented nor suggests to the imagination anything of the bleakness of winter with its whistling winds, its driving storms, its icy-whisperings of weird frozen mysteries, or its prefigurations of death.

The title of a picture will invariably betray how much or how little its maker is in sympathy with his work. It is amusing to note the misfit qualities of many titles; it is depressing and significant also, for such work, though it may be pleasing, is never deep and often not sincere, and it rarely happens that its author ever goes beyond it into higher and nobler fields of intellectual and artistic activity.

Apropos of titles, I quite clearly recall the explanation given by a gentleman well known in the photographic world, of the title of one of his exhibits, that had caused much speculation among those who had noted it. "After I had concluded to arrange this exhibit thus," he said, "my friends and I got together to select a name for it, and we decided upon this name because we concluded that it would give people something to think about." "Then your title and arrangement was merely an after thought?" I asked. "Precisely," was the reply. This



reminded me of an experience that I once had with an Italian who turned plaster into gold by selling casts and plaster reproductions of well known masterpieces. I had ordered from him a mask of Cicero and another of Demosthenes. When the masks reached me I had no trouble in recognizing the features of the eloquent citizen of Rome, but that of Demosthenes filled me with consternation, for he had lost his beard and grown quite stout. Yet with much eloquence my Italian friend assured me that it *was* Demosthenes. Despite this fact, however, it has always been my private opinion that the vender of casts, having discovered that he did not have Demosthenes in stock, had made a plaster cast of the face of his father-in-law and called it after the Greek. And after all, as one of the defenders of this method of naming pictures put it: "Parents don't name their children till after they are born, especially in America, where to call a boy *Marie* would mean juvenile persecution on the part of his future schoolfellows and lifelong impertinence from all the *funny* people he chanced to know."

To No. 63, also called *Winter*, Arthur Burchett, the same objection applies. As a mere study of trees the texture was very well portrayed, but the trees themselves were entirely too black and individually too assertive, each demanding separate attention.

*Reedy Wastes*, No. 18, W. Smedley Aston, was a landscape that reminded me somewhat of certain of Hinton's pictures. The manner of the treatment of the subject and the naming of the picture displayed no real feeling for its artistic qualities, for while the sky possessed some little charm, the distance was not well rendered, and the reeds in the foreground were peculiarly aggressive, but not sufficiently impressive to suggest the picture's title, the interest actually centering in the sky.

I found the frames of Nos. 295 and 297, W. Thomas, quite original. The former contained a clever photograph of a dog, and was called in the catalogue *Cats*; the latter, a salt-sprinkled landscape, entitled *Winter*. No. 298 was a picture of a number of sheep. The catalogued title is *Disturbed*. Its effect on the observer was disturbing. It had all the appearance of a plain or hillside that has been hit underneath either by an earthquake or the hammer of Thor, and set vibrating in a most remarkable manner. While I was observing the picture a gentleman alongside of me, who had been examining an adjoining picture, turned his eyes upon this one. Instantly he grasped the distance-bar in front of him and exclaimed in shaky tones: "Great heavens, look at that *Dizzy-type!*"

Pictures Nos. 296, *Autumn*, 299, *Woodland Graces*, 302, *In a Kentish Wood*, other examples of Mr. Thomas' work, were broad expanses of trees, fern and frames. No. 301, *Sunset in the Pool*, was perhaps the most pleasing of all his pictures, because the least visible—thanks to its modest dimness—while No. 300, *A Summer Evening*, possessed certain merit because of the manner in which the water was indicated.

Mr. Harold Baker displayed ten pictures, Nos. 23-32. No. 26, *Miss Lily Hanbury*, was chiefly remarkable for the jewelry worn by the subject. It was pretty jewelry. No. 31, *Stratford-on-Avon in February*, was simply a waste of space; No. 29, *Portrait in Costume*, was of a costume with a man in it; No. 25, *Grey Avon's Peace*, appeared somewhat better than No. 31, while No. 28, *A. Horsley Hinton, Esq.*, was an example of Mr.

Horsley Hinton's great forbearance. I heard more than one person say as they looked at this picture, that never again could they like Mr. Hinton's pictures as well as they did before having seen this portrait of him. No. 30, *The Countess of Warwick*, the picture of a very charming woman, was rather well posed, and rendered flesh and textural values with a considerable degree of truth; No. 27, *Edward R. Taylor, Esq.*, was an example of the horrible possibilities of photography. The general impression created by *A Pleasant Story*, No. 24, was that the lady must have been indulging in very light literature from the way in which the book floats in air, supported at one end by the tip of a tapering finger touched to the leaves, and at the other by a downy pillow; No. 23 was the portrait of a rather charming child, while No. 32, *Room in Which Shakespeare Was Born*, seemed somewhat untrue in line.

## IV.

"Can you tell me, sir, if it be the purpose of that picture to teach that in the last battle it will be the Powers of Darkness that will win the victory? If so, the idea is a horrible one—as horrible and repulsive as that black figure that is the center piece of the triptych; and that is so brutal and repulsive that it makes my flesh creep to look at it." I had been standing for some little while before Mr. Day's pictures attentively examining the group which he had entitled *Armageddon*, No. 97, when I was thus addressed, and turning in the direction whence the rather fine voice proceeded I saw almost at my side a little old lady in black, who could not have been less than seventy years of age. Her black garb, which was that of mourning, was of the simplest character and gave absolutely no clue to the lady's circumstances or social standing, and though it hinted just a trifle at wear, one could gather little or nothing from the circumstance. Her face, which was well furrowed by time, was kindly and intelligent, but her eyes, which were brown in color, had been in no way bedimmed by the blinding ravage of years, for they saw without the aid of glasses and were bright and penetrating. And the brain behind those eyes I soon found had lost none of its keenness with advancing age. "I am inclined to the opinion," I replied, "that Mr. Day's æsthetic temperament would make such an idea repulsive to him, and that in so grouping these pictures he had no intention of conveying any such meaning. I myself have been studying the pictures attentively for the purpose of discovering if any definite meaning can be read into this grouping of subjects, and I have found a meaning which appears to me to fit. It is this: *Armageddon* (mountain of destruction), as you are doubtless aware, is a place in Samaria, east of Cæsarea, noted for its scenes of carnage. Following this idea we readily associate with it the idea of a battlefield on which many have died and upon which many shall die—and passing on a step further we begin to look upon it as the field upon which each man fights his fight with the powers of darkness, and either conquers or is overcome. Bearing this in mind, let us examine the picture. You will note that the central figure—that of the semi-nude African, who impresses you so unfavorably—stands passive and immobile, with spear in hand, ready to strike his victim without warning. The picture to his left is that of a beautiful-veil-draped woman lying asleep in a quiet daphnean grove upon the skin of a leopard; while that to his right shows a figure seated



upon the ground in a rugged wood, its arms resting upon its knees and supporting the head, which is bowed in thought or sleep. The figure is nearly nude, its drapery having slipped almost entirely away from it. Through the trees in the background can be seen a river brilliant with reflected light. If you will now recall the verse of the Apocalypse immediately preceding that in which Armageddon is mentioned, which is the sixteenth of the sixteenth chapter, you will remember that it runs thus: 'Behold, I come as a thief. Blessed is he that watcheth and keepeth his garments, lest he walk naked and they see his shame.' You will also recall that in another place in the Apocalypse the unclean, beautiful Babylon is represented as seated upon a leopard. Therefore the picture may be interpreted to mean that Death comes unannounced like a thief, and that if man sleepeth upon the skin of the leopard or dream idly within the shadow of the wood the powers of darkness may be victorious—but that if he remember that his enemy is always armed—and that his step is noiseless and his blow delivered under cover of darkness—the Stygian stream will seem to him bright in his passage instead of somber, and the powers of darkness and not he will be conquered. However, when I asked Mr. Day about the matter I understood him to say that he had no such idea in mind when he grouped the three pictures."

The grouping of these three pictures was very effective, though just a trifle theatrical. Almost adjoining was one of Mr. Day's much discussed crucifixion pictures. It consisted of a cross, to which the body of a nearly nude man was fastened, erected upon a sterile piece of ground, having for a sky a blank white space. The picture was cut nearly in two from side to side by the crossbar of the crucifix. From the artistic point of view it was hard—wanting in atmosphere and absolutely undevotional. It was remarkably like one of the terribly crude representations of the crucifixion stamped on the cheapest grade of German mortuary cards. The chief interest of the picture lay in the nature of the subject which Mr. Day had chosen. The body, though thin, was not emaciated from the fasting, agony and bloody-sweat, the stripping and crowning with thorns, and finally the terrible journey to Calvary. There was nothing of this in this figure, with its painted wound upon its side. The face exhibited no sign of this; it simply wore an expression of æsthetic appreciation, nothing more. And yet this is exhibited as a serious conception of the Divine Christ, upon whom hundreds of thousands look as the Son of God and Redeemer of the World. I am confident that in making it Mr. Day was entirely serious and that he entertained unbounded intellectual respect for the subject which he treated, and that he had no intention of desecrating what many of his fellow men hold deeply sacred. Yet I can quite understand the horror of those who regard the crucifixion of Jesus Christ as the *most sorrowful, the most momentous, the most sacred event of all history*, when they looked upon the picture in question and realized that it was nothing more than the photograph of a modern man, whom some recognized, gotten up to represent the dying Christ; and I can fully appreciate their indignation when they exclaimed: "How dare he presume to impersonate, good though he may be, or procure another to impersonate the Divine Christ. It is blasphemous."

Mr. Day has been severely criticized for this work both here and abroad,

and several English critics have stepped from the legitimate field of criticism and entered into the personal, and insinuated that his object in undertaking it was purely a financial one. No one who knows Mr. Day will entertain such an idea for a moment. Whatever his object may have been, he certainly never undertook this work for the purpose of reaping financial benefit therefrom, and such inuendoes are worthy only of contempt. Let critics be as severe as they please, but let them not forget that when they attempt to abuse their position by endeavoring, under the cloak of criticism, to injure a man's personal reputation with the public, by attributing to him mean, or contemptible, and in this particular instance, Judas-like motives, they are rather apt—unless there be circumstances sufficiently strong to justify them in their course—to win for themselves in the minds of all fair-minded people the unenviable distinction of belonging to a class designated by another term than that of *gentleman*.

*Puck*, No. 95, was a rather crude specimen of glycerine-developed print, and was rather disagreeable from the fact the child had moved during the exposure of the plate, thus giving to its figure two distinct outlines.

*Menelek*, No. 96, was rather unpleasantly posed, and its lower limbs struck me as being considerably out of drawing.

In grouping together his pictures, *Beauty is Truth*, etc., and the dead Christ, Mr. Day brought into strong contrast the purely pagan idea so admirably illustrated by Petronius, *arbiter elegantiae*, that the enjoyment of refined, elegant, sensuous beauty alone was the highest purpose and motive of existence, with the Christian teaching that man's one object in life was that of attaining spiritual perfection, and that in order to accomplish this end he must constantly deny himself and hold to the great truth of life immortal, even though he have to face physical death in consequence. Originally, I believe, no idea was entertained of so grouping these two pictures, but the intellectual pleasure of thus poetically presenting so strong a pictorial antithesis was, I fancy, the reason for their being brought together in this way. It struck me as being rather characteristic of Mr. Day's style that the pagan idea was given the first place—for I have long felt that Mr. Day approached all of his subjects, whether representations of *Christ* or such themes as *Ebony and Ivory*, from a purely Greek point of view, and that it is on that account that they rarely move the observer to any stronger feeling than that of a cold, intellectual admiration. This may also arise from the fact that many of his pictures are artistic from the literary standpoint rather than from any other.

*Portrait: Leung Foo*, No. 98, had all the appearance of being a very excellent portrait study. *The Lacquer Box*, No. 99, was the picture of a youth arrayed in a Chinese upper garment with a Turkish fez upon his head that permitted the hair on the fore part of the head to fall forward over the brow in a style that I believe is still referred to as "bangs." The hands, though not oriental hands, had been so remarkably well posed that they presented a distinctly eastern appearance. They were engaged in the act of opening a small lacquer box. The face showed a strange commingling of fine feeling and viciousness. The eyes, which looked directly out of the picture, were set with a strange, almost hypnotic stare, as though moved by some strange dread. Evidently the picture was not intended to illustrate the charming Japanese legend of Urashi-



ma Taro and the lacquered box tied about with a silver cord that was given him by the sea god's daughter, and which he so foolishly opened! Then as I looked at the picture there flashed back to me the memory of another eastern legend that had to do with a beautiful young pilgrim, who in reality was a Nogitsune that had assumed the form of a man for the purpose of traveling from place to place, to make mischief among men and cause friend to misunderstand and turn against friend. If attacked while wearing the form of man he could be put to death, but none could discover his identity unless his shadow fell upon water, when the shadow that appeared was not that of a man but that of a Nogitsune; and whenever he had reason to suspect that his identity had been discovered he would quickly open a little lacquer box which he carried about his person, whereupon he would immediately become invisible to the human vision. Was it this legend, I wonder, that Mr. Day had in mind when he made the picture of *The Lacquer Box*?

Mr. Day's *Vas Lachrymarum* seems to have been suggested by the picturesque possibilities of the handsome stairway in the picture's left and the dark niche to the right of it.

On turning to Mrs. Käsebier's pictures, which immediately adjoined those of Mr. Day, I found the little old lady in black standing before that entitled *The Manger*, No. 180. Her eyes and face wore an expression so different from that excited by Mr. Day's pictures that I turned quickly to the picture to discover the cause, when I saw before me one of the most remarkable photographs that I have ever seen. It was the picture of a young virgin seated in the corner of a rough stable by the side of a manger holding an infant figure to her breast. Both infant and woman were clothed in some soft white or delicate gray material. The former was so swathed about that its general outline alone could be distinguished, while the garments of the latter fell about her person in the most beautiful lines and folds imaginable, and from her head down either side to the floor hung a thin, transparent white veil, symbolic of innocence. Light filtered in through the window in the upper left corner of the picture's background in soft rays, that lingered where they fell upon the veil and white garments, with a soft, rich brilliance that is impossible to describe. The beautiful, girlish head was bent reverentially over the form of the infant in speechless adoration, while from the form of the child there seemed to emanate a delicate illumination that actually seemed to light the picture. The picture needed no title, it told its own story at a glance, and there was about it an air of purity and holiness that inspired a sense of reverence in the breasts of even the most indifferent of those who looked upon it. After a reasonable time had elapsed I turned to my neighbor to learn, if possible, her opinion, for she who had discussed Day's pictures so readily had not uttered a word concerning this, and I discovered that she was still looking fixedly at the picture and that her eyes were moist and that her lip was trembling slightly. Day's pictures had stirred her intellectually—this one had done more—it had touched her heart. "I am an old woman," she said finally, "and have seen many pictures and am not readily moved by them, for most pictures are soulless and conventional, but this is very beautiful—very holy."

Ah! little old lady, yours after all is the greatest criticism. When a picture so affects that we begin immediately coldly to discuss its merits, I fear that such a picture is lacking in the essential element of greatness and immortality—a soul—while, on the other hand, when we are drawn to a picture by some charm which we cannot and do not try to explain, but which holds us before it and excites within us a feeling of sincere delight, so that it never enters our heads to look for its faults or to try and hunt for an agreeable feature in it, that we may be able to say something pleasant to its maker when next we meet—then indeed

is it apt to have infused into it something of the immortal soul of its maker, and be destined to live like all immortal thoughts either penned, painted or graven, long after its creator has passed into the realm of Shades. The picture's technique was remarkable, and for this and its other qualifications did it deserve to rank as a great picture, if not as the masterpiece of the Salon.

*La Grand'mère*, No. 185, came next in the order of rank. It was a splendid picture of a quaint old Breton peasant woman. There was a pathetic expression upon the old woman's face as she stood with crucifix in hand, evidently waiting the approach of a procession, which her age would not permit her to join, that said as clearly as words could that she was brooding over the fact that she had grown so old that everyone considered her a burden and secretly hoped that she would soon meet with a happy death. Poor old grandmother!

*The Brushes of Comets' Hair*, No. 187, was a strong pastoral study of a young artist, evidently an enlargement, and though full of character and fine quality, unpleasantly out of balance in its rendering of certain values, and harshly abrupt in several places in the transition from light to shadow. This was evidently due to want of knowledge or skill on the part of the craftsman who made the enlargement—as the same faults were to be found in its neighbor, *Portrait: Miss N.*, No. 184, but nowhere in any of the smaller pictures.

*A Group*, No. 179, *Mother and Children*, No. 182, were two pictures full of maternal feeling, and almost faultless in technique. *Peter*, No. 178, was excellent in every respect. *Mother and Child*, No. 181, was full of pictorial charm and quite decorative. *Portrait: Mr. Day*, No. 186, while technically pleasing, came dangerously near being conventional—as near, I fancy, as Mrs. Käsebier has ever gotten. It was by no means as interesting or as characteristic as her portrait of Mr. Day that was exhibited under Mr. Day's collection, which I consider one of the most characteristic portraits that I have ever seen.

Unpretentious and quiet, the exhibit of William B. Dyer, of Chicago, was one of the features of this year's Salon. It consisted of but five pictures, and not all of them were particularly good, and the best of them might have been improved upon (none of them were mediocre, I should add), yet they showed so much fine feeling, so much poetic originality, so much earnestness of purpose, that no additional argument was needed to enforce the conviction that Mr. Dyer deserved to be ranked among the foremost workers of the country. Of the five pictures shown, *Circe*, No. 125, was in certain respects perhaps the most remarkable. There are few of us unfamiliar with the story of Circe—she who turned men to swine; but few of us have ever seen her depicted in any other way than as a woman of regal beauty, bewitchingly costumed, enthroned in a palatial hall, surrounded by filthy swine. I was astonished, therefore, upon looking at the picture to note that instead of the well known and rather theatrical treatment of the subject, there was presented a sleeping woman, in whose lap was a human skull. The woman was seated upon a couch and her head had fallen back in sleep, her fair cheek resting upon her shoulder—displaying in this attitude the round, soft beauty of her neck. Her beautiful breasts, too, were carelessly exposed to view, and nestling in her lap looking out of the dimness was the skull, just barely perceptible. The picture is actually a psychological conception of the character of Circe, the power of whose beauty was so irresistible that it seemed as though it must last for all time. The thought that that beauty must wither and turn to dust was one that never for a moment disturbed a mind that dwelt alone upon the thought of its body's power to command the adoration and fire the passions of men; and forgetful in this dream of pleasure of the noblest purposes of life, and unswayed by the thought of death, she hesitated not to turn men to swine.

*Clytie*, No. 124, was a very well rendered study of a head—done in a red tone (gum-bic.). The drapery seemed to me a little crude in its rendering. Of the three portraits shown that of the boy was by far the best. This was the



study of a delicate child, so delicate, it struck me, that it had not the energy to play with other children, and like all such children quaintly wise from suffering. I have seen little sufferers in hospitals, whose large, appealing eyes seemed wise with a strange depth of wisdom—yet they were children so young that they had not yet learned to talk, but they had known suffering always. It was for all the world like a beautiful little shadow. I learned later that the picture truly presented the boy in every particular. Both of the two remaining studies displayed nice feeling, but one—that of the little girl standing—was trimmed with unpleasant closeness.

The six pictures by Miss Eva Lawrence Watson were examples of delicate taste and artistic originality. They were distinctly individual in their style and their firm, strong rendering—for beneath their delicacy there is an unobtrusive strength that is masterful—clearly demonstrate that their maker is an artist, not only by instinct, but by training, and that they were the result of no mere chance. *Flickering Light*, No. 325, is especially charming. The sunlight flickering through the leaves plays with fantastic beauty upon the hillside and tree trunks. The figure in the foreground is simply gliding by and conveys to the observer the feeling of soft gliding motion. Like the light it, too, is passing, and in some odd way it seems akin to those dancing sunbeams. The one material criticism to which the picture seemed open was as to the tone of the sky, the rather pronounced whiteness of which appeared to detract from the subtle charm of the flickering sunlight, robbing it by contrast of its real value.

Quite in contrast to this picture was that entitled *May-Apple Leaf*, No. 326, reproduced in the catalogue and also in this number of CAMERA NOTES. It is a most interesting piece of composition, extremely decorative in design and very fanciful in conception.

The arm displayed in *La Femme Inconnue*, No. 328, seemed rather out of drawing by reason of the way in which the folds of the garment fell on either side of it. Otherwise it is a most interesting rendering of an idea suggested by the cast, which forms part of the picture's composition. *Sleeping Infant*, No. 324, showed much nice feeling. *Lady With Parrot*, No. 327, I liked especially; while *Profile Study*, No. 323, possessed a quaint, old-fashioned charm that was irresistible, and made one think of blue china—but it did much more as I looked at it. It excited within me a growing curiosity to see more of the face whose profile alone was just barely shown, and I could hardly resist the inclination that grew upon me to put up my hand and endeavor to put aside the old cap that almost hid it from view. It was a spirit of quiet artistic humor, doubtless, that prompted the making of such a picture as this, and also a keen, sympathetic knowledge of human nature, all of which Miss Watson possesses in generous proportion. The very interesting and unique silhouette picture of the jury of selection of this year's Salon, reproduced with this article, is also one of Miss Watson's pictures, and to her courtesy am I indebted for the privilege of reproducing it.

The nine pictures exhibited by Clarence H. White were full of interest. All of them were well conceived, and most of them executed with exceptional ability. As his work is fully reviewed on another page I will make simply a passing allusion to it. Its quietness and delicacy and the low tones in which the majority were executed is responsible for a very singular use of a word, with the meaning of which I once thought I was familiar, but upon which subject I now have doubts. A gentleman who had seen Mr. White's work in Philadelphia, and to whom it was well known, characterized it as *morbid*. I have heard Beardsley's work referred to as *morbid*—I have heard certain poems by Francis Thompson characterized in the same way—but though I had discussed Mr. White's work with artists and art critics, both from among his friends and enemies, never before had I heard his work characterized as *morbid*. I must

confess for my own part that, though I am familiar with Mr. White's work, I do not remember to have seen a single picture that could be called morbid in any sense of the word. They were all healthy conceptions.

No other exhibit shown in this year's Salon covered so broad a range as that displayed by Mr. Alfred Stieglitz. Showing but one of his most popular pictures, *A Vignette in Platinum*, No. 285, which attracted great attention in London this year, both at the Salon and the Royal, at which latter place it was honored with a medal—it contained, nevertheless, a series of pictures that were essentially picturesque and artistic and exceptional examples of perfect technique.

*A Vignette in Platinum*, No. 285, was one of Mr. Stieglitz's latest pictures, and interesting not only from an artistic point of view, but from an historical one, as it marks an epoch in the advance of photography, broadening, as it does, the photographer's field. It was a little head done in two colors, and as exquisite as a little French color-drawing, full of a dainty charm. The abrupt termination of part of the background in a pronounced line is the one unpleasant feature of the picture. The English critic who wrote of this picture that "the *practical*-minded artist who said in our hearing that he could paint a dozen or more for the same price as that the catalogue hints at, has probably the best of the argument so far," stated what was quite true. The *practical*- (for the use of italics here and above I am responsible) minded *artist* probably noted that the picture was, not protected by copyright, and belonged, I fancy, to that class of artists with whom most of us in this country are familiar, who turn out *paintings* by the dozen in a studio that consists of a shop window and before an audience of gamins, "lady shoppers," and appreciative nurse-girls. A real artist would never have approached this subject from such a *practical* point of view.

*Snow: A Foreground Study*, No. 281, already referred to in this article, was a remarkable picture; and no one familiar with the singular and illusive charm of snow lights and shadows looked upon it without experiencing a keen pleasure—such a pleasure as comes to the lover of nature when he beholds a picture that really vibrates with the sensuous poetry of dancing light and creeping shadow. The rendering of quality of the snow; the relative values of the light and deep shadows, and the truthful presentation of tonal relation of the sky to the balance of the picture was little short of perfect, and represented and left much the same impression as a fragment of a perfect musical composition will sometimes leave upon the hearer—a sort of echo of some beautiful dream that we ourselves have known.

*An Icy Night*, No. 278, was by all odds the greatest night photograph that I have ever seen. Mere night pictures, while attractive to-day because still rather uncommon, frequently lose interest when, after we have grown familiar with them, we begin to examine them from other and more important points of view. If, however, one can manage to introduce into such a picture something of the weirdness of the night—which legends the world over, irrespective of age or country, have come to associate with the idea of ghosts, goblins and death—then indeed will the picture possess a fascination far in advance of that that springs from mere newness—and infinitely higher and more lasting. This is what Mr. Stieglitz has succeeded in doing with this picture. The white, naked tree-trunks in the foreground that lean out of perpendicular and advance their denuded limbs half defensively, half appealingly, as though treating with some unseen power of darkness, lend to it a weird beauty that is full of the true poetic character of the night.

*A Venetian Courtyard*, No. 283, was an excellent study of Venetian life—handled faultlessly—yet I rather regretted that it was reproduced in the catalogue, as it was by no means representative of Mr. Stieglitz's best work.

*Life and Clay*, No. 280, was a study of an entirely different nature, showing the possibilities open in the line of individual interpretation of clay or mar-



ble. A few years ago such a picture as this would have been looked upon as a merely mechanical production, but with our advanced juries of to-day, who have feeling and imagination enough to appreciate how much can be done in the way of interpreting clay or marble studies in an individual and artistic manner, such, of course, would not be the case even had this picture, instead of being an invitation print, been one of those to go before the jury. The rendering of the flesh and clay qualities in the picture were especially fine.

*A Sketch in Red*, No. 281, (gum-bichromate), was also a recent print, and was rendered with much feeling and individuality.

Full of quiet reserve and refinement of feeling were the two pictures shown by Robert S. Redfield. *The Portrait: Heloise*, No. 246, while it gave me the impression of being rather crowded because of the manner in which it had been trimmed, was full of sincerity and a certain sparkle of vivacity that was very attractive; while *A Brook in Spring Time*, No. 247, showed a keen appreciation of, and a deep love for, the calm beauty of nature. It presented one of those reposeful little brook-watered landscapes where the poet loves to linger and to dream—lulled by the music of gently flowing water that is opposed here and there in its course by some projecting branch or over-bending flower. None but a man of fine artistic feeling could have made this picture.

Of all the portraits shown in the Salon few were finer or more powerful than No. 288, *Portrait: A Fellow of Balliol*, by Edmund Stirling. It showed vigor of conception and treatment and was an exceptionally fine piece. It would have been helped, it seemed to me, had the white cuff been kept down somewhat in a lower tone and the figure relieved slightly from the background, yet as it stood it was an exceptionally fine piece of work. Mr. Stirling's two little landscapes, *April Twilight*, No. 286, and *Meadows at Sunset*, No. 287, easily ranked among the gems of the collection. There are strange mists that rise from meadows in places at the hour of sunset—faint, delicate and poetic, that blot away hard detail and seem almost like the gathering ghosts of dying meadow flowers that rise at this hour from the crushed and drooping blossoms, and after lingering on affectionately near their dead forms till the sun has disappeared, fly at last before the darker shadows of the night; and in some manner which I do not pretend to explain, Mr. Stirling has managed to put this feeling into his beautiful picture *Meadows at Sunset*.

I have reserved the names of Mr. Redfield and Mr. Stirling with which to close this review, as a special tribute to their unselfish devotion to the highest and best interests of artistic photography. That the Salon was repeated in Philadelphia this year was largely due to their untiring devotion, and Philadelphia may well be proud of the results. So long as there are to be found men like these two gentlemen in the photographic world there need exist little fear that the cause of photography will not advance.

#### ITS LESSON.

In order to advance pictorial photography to that degree of perfection which all those seriously interested in this movement believe to be its destiny, it is necessary to analyse with impartial honesty the character of so important an exhibition as this, and to state with unreserved frankness the result of that analysis. I shall therefore state with all possible brevity the results of my own observations and my deductions therefrom.

I found that among the entire 350 pictures there were not half-a-dozen really great pictures; and that the standard of work offered, though higher this year than last, still left much to be desired; while the number of undeniably mediocre pictures that were included among the 182 judged pictures, was so much in advance of the pictures of the same class found among the carefully

selected pictures of last year, that it was clearly evident that the standard of this year's jury was not so high as that of the previous year. It is never an easy matter to sit in judgment upon the merits or faults of person or thing, and judges and juries, unless they hold unswervingly to the purpose of rendering an absolutely impartial and just judgment, regardless of any pain or disappointment that their verdict may occasion, may on occasions be swayed to leniency, moved thereto, doubtless, by a desire to encourage to better effort, or from a fear of discouraging from any effort at all. But where the cause of pictorial photography is concerned photographic juries should harden themselves to all such feelings and should adopt a rigorously high standard—and enforce it to the very best of their ability. The following of any other course will be fatal to the advance of the pictorial movement. I may have seemed somewhat severe in the case of the Sears and certain other pictures, but it was solely because I felt that if she and the others were doing simply chance work, then the sooner they were dissuaded from exhibiting poor work the better; while, if capable of doing better they are not apt to be stimulated to it by the honoring of poor pictures. Mrs. Sears can do much better work I know, for I recently saw some of her pictures that were immeasurably in advance of those shown in Philadelphia, so much so that I was rather astonished that these latter pictures had ever been sent.

The standard of excellence should yearly be advanced a notch higher. One could find no better example of the result of such a course than that presented by the Philadelphia Salon itself. Most of the foreign exhibits consisted of old pictures that in their day were considered exceptionally fine; yet to-day they are looked upon almost with contempt; and certainly by comparison with the best work of the Salon they seemed but poor specimens of photographic art. Yet but for these very pictures, which were the pioneers that made more perfect work possible, we would not to-day stand where we do; and their presence in the same collection with examples of the most advanced work of 1899 was a source of pleasure and encouragement to the thoughtful, who, beholding how great the advance had been, were convinced beyond the shadow of doubt of the immense possibilities of the future.

The leading photographers of Hamburg, realizing the stimulating influence growing out of such a comparative study, this year established what is termed an Historical Section—in which examples of the best work of the past were shown in connection with their regular exhibitions—a step which to me appears worthy of the greatest praise and well worth following.

I trust that nothing that I have said will be regarded as having been written in disparagement of the esteemed jury of the Salon of 1899—which performed its onerous labors with the most conscientious earnestness, and which is deserving of the most appreciative thanks. I have been addressing myself rather to the juries of the future, in whose hands in great measure lies the fate of pictorial photography, in the hope that they will judge by an ever advancing standard.

I noted also that but fifteen States were represented, and upon careful study of the different international exhibitions, of which so many are held yearly, I have arrived at the irresistible conclusion that concentration of effort is absolutely necessary, and that one international, or, if you please, interstate, Salon, to be recognized as the exhibition of the year, alone should be supported, if we hope to accomplish any great results, as thus only can a uniform standard of excellence be set, which will be recognized as authoritative and worthy of the highest respect. Philadelphia has proven herself quite capable of conducting such a Salon, and should receive the fullest support of the entire country for the Salon of 1900, and until such time as it shall appear that there are others who can do better, when I am confident that the Philadelphians themselves, whose first thought is for the advance of the present movement towards artistic per-



fection, will be the first to give their entire support to those who can do more in this direction than they are able to do.

Such seems to me to be the lesson taught by a careful analysis of the present Salon.

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Some years ago Joaquin Miller wrote a short poem entitled *Columbus*. I have no copy of it by me now, but the theme of it was the unswerving perseverance of Columbus. Neither man nor element could turn him from his one great idea. Disappointment, opposition and repeated reverses could not hold back that indomitable spirit, and fastening his eyes upon the star that none else could see, he met all objections of sailors and companions with one answer, an answer that, as Miller puts it in the poem's refrain, it would be well for all photographic workers to adopt as their motto, and ever remember in face of discouragement and the glamor of partial success that if they would reach the final goal they must never pause or turn back, but

"Sail on and on and on and on."

JOSEPH T. KEILEY.

NOTE.—A review of the Salon would be incomplete without referring to Mr. Keiley's own exhibit, especially as it was one of *the* attractions of the entire exhibition.

The nine pictures by this photographer struck the visitor's eye immediately upon glancing around the walls. They were unique in their way, standing out in bold relief from the neighboring frames.

It may be considered sacrilege to emphasize the technique of any pictures in a Salon, whose sole object is art. Nevertheless the writer is of the opinion that without technique there would be no art, and that a certain class of technique must be considered in even an exhibition of this kind.

We are afraid that technique in photography and mechanical photography are often confounded by those wondrous art critics who try to belittle the importance of the former factor in the production of pictures, whether they be produced by means of camera or brush. Mr. Keiley's prints were bold in conception and bolder still in treatment. Their tonality was convincing. But the chief value of this exhibit lay in the influence it will have on the pictorial photographer generally, for the technique of Mr. Keiley's platinum prints has broadened the field of possibilities immeasurably. We honestly believe that those who have been sneering most at processes, technique, etc., as not constituting part of art, will be the first to carefully study and apply the methods Mr. Keiley has so happily evolved out of the glycerine method of platinum printing, which, though by no means originating with him, has been made of practical value through his efforts, experimentally and pictorially.

It is only fair to him to state here that some of the choicest American work at this very exhibition would and could not have been produced but for his unselfishness in helping intending exhibitors to learn his methods in time to apply them to their own work. Let us give credit where credit is due! A. S.



## Report of the Research Committee.

### Vinco Platino-Bromide Paper.

This new paper is made by John Carbutt, who is not in the combine, and a sample of it was handed to us for trial. With negatives of medium contrast and full of half tones we obtained fine results, the blacks having the real platinum tones, and the whole print being "plucky." With negatives having a great deal of contrast and large areas of half tones, the results were good, but not as satisfactory as in the case of a normal negative. This was to be expected.

The image, on developing, comes up slowly, and further deposit can be prevented at once by placing the print in a solution of alum and salt. We had no difficulty in working this paper without the use of a "short stop," as Mr. Carbutt calls this alum-salt bath.

The emulsion is tough, no signs of blistering being seen, even with the use of the ordinary hypo bath slightly weakened.

With a normal negative and developer diluted a trifle, an exposure of five seconds, twelve inches from a 16 c. p. incandescent light gave us very nice results. Development was done about six feet from this light.

We can recommend this paper.

### Hydrochinon.

We are informed that within the last few months there has been placed upon the market a quantity of this salt which contained numerous black specks, and that upon developing plates with it, circular spots of decreased density were found all over the plate. We are assured by a very careful observer connected with one of our reliable chemical houses, that these spots did not appear upon plates out of the same box which were developed at the same time with

pyro. Every effort to prevent the spots proved useless. Complaint was made to the manufacturers abroad, and now, we are told, the hydrochinon sent over is of a beautifully white crystalline nature and free from the defects named.

### Adurol.

The very favorable impression made by this new developer from samples handed us last spring, was not sustained after using several boxes purchased later. The salt in the latter case had either undergone a change in the cartons, or there was a difference in the manufacture. We are informed that this difficulty has been overcome. We shall make further trial and report, and in the mean time we advise our members to "go slow" on this product. We desire to say, that if, upon further trial, we get results like those first obtained, we have in Adurol a very valuable developer, giving most beautiful half-tones and clear shadows.

### Agfa.

This new intensifier we have tried with excellent results. It is a one solution intensifier which seems to lie midway between the platinum and the mercurial in its effects. That is to say, contrast is not so greatly increased, but the whole plate is also strengthened, giving it a printing quality lacking before. Another advantage is in having only one solution, where the process of intensification can be watched and stopped at just the right moment. With mercury it is rather a lottery as to the ultimate results of the intensification. The deposit produced with Agfa is of about the same color as the original. A preliminary trial with a lantern slide of brown tone made on Paget plate gave an intensification of the same color. This would not be the result with mercury.

J. ASPINWALL,  
Chairman.



## The Orange Camera Club.

The Fifth Annual Competition of the Orange Camera Club brought together a highly interesting collection of about three hundred prints and upwards of one hundred lantern slides.

The exhibit was tastefully hung under direction of the Print Committee, Messrs. Harvey, Townsend and Close, while the awards were made by a Board of Judges composed of non-members of the Club, Messrs. Groll, Berg and Murphy.

In portrait, landscape and marine classes the showing was particularly good, but the lantern slides hardly maintained the standard established by the prints.

At this time considerations of taste and space prohibit criticism in detail, but it may be safely said that it is indeed a hopeful sign in the photographic sky when a club of less than one hundred members is able to produce a collection of such varied interest and general excellence. This is especially notable when taking into consideration the fact that under the conditions of the competition entries were limited to pictures from negatives made since the last annual exhibition of the Club.

The Orange Camera Club is to be congratulated upon the possession of industry and taste. With those qualities a full harvest may be reaped in the field of photographic art.

W. D. M.



## Reviews and Exchanges.

**Photograms of the Year 1899.** *A Pictorial and Literary Record of the Best Photographic Work of the Year. Compiled by the Editors and Staff of "The Photogram," assisted by A. C. R. Carter.* Published for the "Photogram," Ltd. Dawbarn & Ward, Ltd., London.

We are glad to note that the new volume of "Photograms of the Year" is very much larger than its predecessors. This annual is devoted to the artistic side of photographic progress, in which there have been so many developments that it takes a much larger space than heretofore to record their history during the year.

"Photograms of the Year" is especially welcome on this side of the water because it tells so fully, with patient criticism and many reproductions, about the great London exhibitions. But we are also interested in its reports of photographic developments in France and the colonies, and pleased to see what our energetic and inspiring Joseph T. Keiley had to report on "The American School," in its new and wide-spread awakening.

As for the critical review of the two great London exhibitions, it can hardly be said that A. C. R. Carter has filled the gap that the late Gleeson White left by his death. As a review and help to the student, it lacks just those qualities which made those of Mr. White so invaluable. Nevertheless much of it makes good reading.

There are altogether one hundred and fifty-eight half-tone illustrations, and twenty-four of these are of American origin. Our figure and portrait work thus represented, stands well the comparison with foreign work, although some of us will think of a few other pictures which would raise our average standard, if they were introduced. In landscape work we are not surprised to find that we are behind. Indeed, there are shown here some landscapes by English workers that are very fine.

The reproductions have suffered a little from the change to a substitute for the brittle "Art printing paper," but the general worth of the volume has been so increased in many ways as to make up for this.

Altogether, "Photograms of '99" will repay careful study.

The volume is well bound, and the cover is uniform with those of preceding years.

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**Nature Studies in Berkshire.** By John Coleman Adams. Illustrations by Arthur Scott. Published by G. P. Putnam's Sons, New York.

"Nature Studies in Berkshire," by John Coleman Adams, is, as the author states, a record of impressions of what he has seen and felt in his loiterings and many summer excursions in this delightful region. It consists of a series of separate and complete articles, or chapters, more or less descriptive of the scenery, and of his various wanderings in this region, with the thoughts and impressions which his surroundings suggested. While the writer does not at all times fully realize in his prose all of the subtle romance and poetry of his subject, the book as a whole is most pleasantly suggestive to anyone who loves the outdoor world, and it is especially so to those who are familiar with Berkshire, to whom it must vividly recall many familiar pictures and moments of pleasure.

To the photographer there is a particular interest in the work, especially to the Camera Club, for it is illustrated by sixteen handsome photogravures from photographs made by Mr. Arthur Scott, a member of the Club. Among them are "The Red Bridge," "Harvest Time," "The Edge of the Storm," and others, which have won him recognition among our leading amateurs, as well as medals.

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LADY WITH THE VENUS

From a Platinotype

By Clarence H. White





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THE Camera Club, of New York, is the result of a consolidation of "The Society of Amateur Photographers" and "The New York Camera Club," effected May 7, 1896, when the new club was duly incorporated under the laws of 1895. The corporate existence of the two component bodies dates from 1884 and 1888 respectively.

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First.—The advancement of the photographic art.

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# CAMERA NOTES

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# **Volume III, No. 4**





LADY OF CHARLOTTE

From a Platinotype

By Frank Eugene



# CAMERA NOTES,

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Dallett Fuguet.

## Truth in Art.

Beauty is truth, truth beauty,—that is all  
Ye know on earth, and all ye need to  
know. —Keats.

RUTH is infinite; man is finite and his attempts to state infinity in universal terms result in paradoxes—which are things he had better avoid as much as possible, from whatever causes they arise. When he must struggle with the infinite, let him be content to keep his judgment open, and not declare that he has the complete circle when he can show only several fragmentary arcs.

Hamerton is like many others in the way he confuses all truth in art with the mere truth to nature. In *The Graphic Arts* he begins correctly by dividing

drawing into two sorts, done from two motives, the positive or the artistic. The positive (or scientific) is to record fact and truth; the artistic "may record a great deal of truth, incidentally, but that is not its main purpose"—which is to convey æsthetic pleasure. The artist, he says, "gets credit for being truthful, which he is not." Hamerton appears ready to grasp the distinction between the two kinds of truth in art when he says: "The painter, like the orator, directs attention most strongly to that which will awaken interest or give pleasure; he keeps in subordination the facts which do not serve his purpose, and carefully leads attention away from them; he does not state truths impartially, but selects



and emphasizes them." "The greatest temptation of all is the complete truth of nature of which harmonious art only selects what it requires, deliberately sacrificing the rest." But Hamerton never got any farther than he did in these two statements. He did not admit that there is a question of any verity in art but of this dangerous truth to natural phenomena.

We photographers could profitably continue on our examination of Hamerton, for aside from his tangle on truth, he is clear and instructive. There is also much very valuable and suggestive material in his *Thoughts on Art*, a much earlier book. The essays in it contain inaccurate and contradictory passages, showing the engaging frankness of an honest mind in development. It would be a pity to haggle the good Introduction by quotation here, although it bears directly on the subject we are considering. It should be read as a whole. The comparison between wet-plate photography and painting is also worthy of the attention of students. It shows what artistic difficulties photography has already overcome, and what others remain.

Mr. Hinton has given us one of the ideas necessary for a completion of *The Graphic Arts* by the addition of a few pages on pictorial photography. He argued that if photography hoped to meet the arts, her workers must "unmake and undo" and "with a process giving from the first too complete a rendering, must needs journey back upon the road along which the draughtsman is laboriously traveling." So that: "Within the narrow restrictions of photography perhaps the best we can do is to take the most suitable scene and suppress everything which interferes with the expression of the sentiment intended, and then modify the remainder towards the same end." By this avoidance of nature's plethora of material Mr. Hinton considers that we are, in an artistic way, very desirably untrue to nature. So he concludes: "Scorn to observe truthfulness when a little falsity will better serve your purpose."

As nature as well as truth is often used in more than one connotation, it is well for us here to note Mr. Hinton's phrase: "Truth to physical facts—that is, nature." Emerson wrote: "Nature, in the common sense, refers to essences unchanged by man: space, the air, the river, the leaf."

While on first thought most people might not concur in such a proposition, sound modern writers on art agree that truth to nature is not the end and aim of art. The trouble, in the cases of both the critics already quoted, is that they therefore conclude that art must needs be essentially untruthful in every way. They might as well argue that a musician who charms us with sweet music, is false because he selects some out of the many notes of his instrument, and moreover, gives these varying length and value. According to such an art argument his music is not veracious because he does not sound all the possible notes and give them all their full value. This general denial of the necessity of truth in art, this assigning to it so reluctantly of even a merely incidental place, is perhaps to be explained as coming from two causes. First, because most people think that Ruskin had put the part for the whole, and made the truth of nature stand for the whole truth of art. This is why many critics have gone to the other extreme, to emphasize the falsity, when they should have shown the incompleteness that made Ruskin's doctrine so dangerous. The second cause for the denial of truth comes from the eternal necessity for all true artists to be con-

stantly in arms against the mistaken notion that art should have a distinctly ethical bias, and be tagged and labeled with a fairly plain moral. But preachers, pedagogues, and scientists masquerading as artists are abhorrent, and their didacticism is not true art. And so it happens that many artists will not permit talk of the good or the true, but wish to acknowledge the claims only of the beautiful. In fact as these are only vague, general terms, they will probably tell us that they do not care to prate even about "the beautiful," but wish their beauty brought down to concrete things and specific examples.

In a capital little book entitled *How to Judge of a Picture*, Mr. John C. Van Dyke strikes the right trail and follows it part of the way, when he warns us that truth to nature is not to be taken as the rule of criticism by which to judge art: "The idea of imitation is a false conception throughout. Painting is a language, and trees, sky, air, water, men, cities, streets, buildings, are but the symbols of ideas which play their part in the conception." So, he concludes, truth (to nature) is as absolutely necessary in painting as colors and brushes, but, like them, only as a means to attain the end and aim of art, which is to please. This comes very near to Hamerton's mature statement of his views, but allows accuracy to nature a more legitimate place in art. What truths the artist shall give, how much of them, and how modified, are problems to be decided by his own feeling, which must here guide his judgment and his knowledge. He must aim thus at a truth to nature that the scientists would call only apparent truth, as poetry has been called a feigned reality.

For further insight, for guides to lead us up into the rarified atmosphere where general truths are throned, and ideas waver and finally melt away to mere notions—we must seek the stronger writers of literary art. Edward Dowden in his *Studies in Literature* says: "To ascertain and communicate facts is the object of science; to quicken our life into a higher consciousness through the feelings is the function of art. But though knowing and feeling are not identical, and a fact expressed in terms of feeling affects us as other than the same fact expressed in terms of knowing, yet our emotions rest on and are controlled by our knowledge." And: "A great poet is great, and possesses a sway over the spirits of men, because he has perceived vividly some of the chief facts of the world and the main issues of life, and received powerful impressions from these. He is, therefore, deeply concerned about truth, and in his own fashion is a seeker for truth. When, in an age of incoherent systems and dissolving faiths, artists devote themselves, as they say, to art for art's sake, and their ideal of beauty ceases to be the emanation or irradiated form of justice, of charity and of truth, it is because in such a period no great art is possible, . . ." But above all else we may depend on the lines of Keats that we took for a foreword, and by the aid of his inspiration see that truth which is of the very being of æsthetics.

An examination of the truths in art has especial interest for photographers. There could be no worse or more dangerous supposition, for the progress of pictorial photography, than the very popular notion that a photograph gives us the truth, and that we are therefore on a royal road to picture making, if we but select our subjects and perform the chemical operations with reasonable care. But we have seen that truth to nature is only a means to the end, and in no way



the aim of art. Moreover, it is a fact that we cannot obtain the best qualities of even this truth to nature by ordinary photography, as well as the draughtsman can by his freer artistic technique. It would be a grand thing if all the mere photogs and button-shovers could be brought to a realization of this fact.

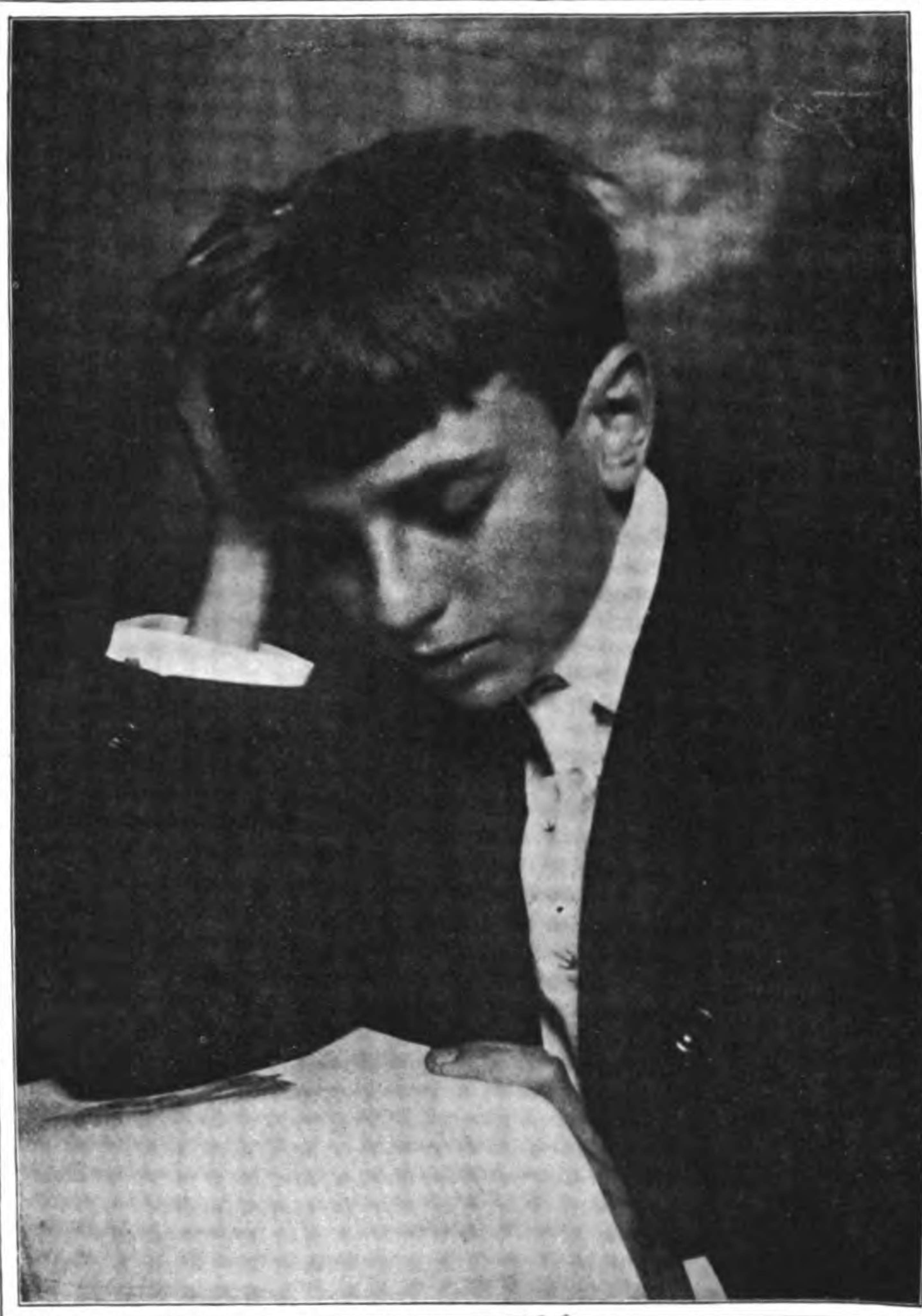
Few think about such things enough to be mindful that what man shall recognize as true, as well as what he shall call beautiful, is dependent entirely on his own knowledge and powers. In other words; it is what he is, and not merely his experience of the mass of what we call material phenomena, that makes his standards of truth and beauty and forms his world. This is the more easily recognized concerning beauty, but it is as surely so in the case of truth. To bring this down to concrete example; suppose we compare the values—the qualities of light-and-shade and of color—in the photographs of thirty years ago with those of to-day. They are as much behind the best work of the present as this is removed from the true values as we see them in nature. And yet there was a time when those old photographs were popularly considered miraculously true to nature—partly owing, it is true, to the ever existent danger of an exuberant rendering of detail. Now, most of our photographic perspective and representations of scenes are as false as were the values of the wet plate. “How! why!” some exclaim, “are they not true to nature if they are not altered by meddling with the scientific processes?” No indeed, they are far from true to nature. But what do we mean by “true to nature?” How do we judge of this truth, what is our gauge and what our measure and proof of it? Truth to nature can be judged only by our observation and knowledge of nature; and we do not see things in the way the camera sees and reports them. Our vision and the camera’s are far from identical; and just as many who had no art training were formerly so led astray as to come to believe the photographic version of values often better than that of their own senses, so nowadays we are led into error by its “truth to nature” and its forced perspective.

Now, whatever science may elect to do, whether by ignoring the individual or trying to minimize the danger of error from the personal equation, art must take what we perceive, and as we perceive it, as her measure for truth. In æsthetics it is not what scientific instruments, but what our senses report, that is true; it is not what music boxes and mechanical pianos, but what trained human performers play, that is really music; and—to reduce the figure to the extreme—it is not the carrion odors our dogs revel in, but the delicate essences pleasant to us, that we call perfumes. All that science can do to affect æsthetic truth is to work indirectly and to educate us, so that we shall perceive and feel more than we did before, and make nicer distinctions.

So, then, all æsthetic standards are founded on purely human feelings and experiences; and the artist, in mind, heart, will, and hand, must be master and stand supreme over the process. His truth must be an æsthetic one; it is not an attempt at all the superficial truth of physical phenomena—even as the artist sees them and not as the camera less correctly gives them. Ruskin did widespread harm, because his advocacy of truth to nature led people to believe that a really slavish and minute delineation of details was the truth necessary in art. But Turner did not practice what his defender preached. And after a careful reading of Vol. I., Part I., Chapter V., and Vol. III., Part IV., Chapter X., of



*Modern Painters*, we may well harbor a doubt whether truth to nature was the only truth in art (or indeed, the truth in art) that Ruskin would have taught, if he had made a clear examination and concise statement of all his ideas; and had become a critic, instead of an eloquent special pleader. But it is very doubtful whether, with his personality, he could have done this; as it was, he endeavored to make art fit his prejudices, instead of cutting his theories to fit art. At any rate, Rus-



MASTER KEIM.

By Frank Eugene.

kin's teaching has been disastrous in effect, in so far as it has strengthened "the popular fallacy," as Mr. Hinton has it, "that a faithful copy of nature under propitious circumstances is as artistically fine as an equally skilfully produced adaptation of nature to the artist's imaginings."

As, then, truth to nature is to be used by the artist merely as a means to express his feeling, he must take only what is necessary to embody his idea: to give more, because there is more, would detract from the artistic truth he wishes to express. Moreover, he must aim rather to suggest what he does give, than to attempt thorough delineation, for that would tend to hinder and limit the imagination. When this idea first penetrates the mind of a scientific photographer who wants to be artistic, his equanimity may be disturbed; indeed, he may think the skies are about to fall; but it is always a fortunate day for him. Yet what did he always do when he gazed on a scene in nature and called it beautiful? He did not stop to scan this weed or that briar in the foreground, or the commonplace barn in the middle-distance, although he was conscious that it was



unfortunately there. He sought out the essentials, he desired to go (with his soul in his eyes) straight to the mysterious heart and core of the beauty that thus appealed to him; and so, in representing this beauty and translating its feeling and appeal to our own nature in such a way as to move others, he must make his instrument go straight to the æsthetic goal and not dawdle by the way to naturalize or botanize. We have used the word mysterious; nature is mysterious to us, and we must suggest it in our pictures. It is not topography as it tickles the film in a camera, but the heart of nature as it speaks through, and to, the heart of man, that we need. As man can never give the whole of an absolute truth, let us give a human statement of one truth, rather than partial statements of many truths; as we cannot give the unity of creation, let us be content with a little unity of our own in composition and idea, rather than give apparently discordant atoms of the great whole. And so, rather than "unmake and undo" merely, we must make and subdue—we must make our picture-idea clear, and subdue all else to it. It is all the more necessary because, as Hamerton says: "Nature gives abundant hints and suggestions, but never quite composes, in our human sense." The picture-idea is not literary. We might better call it a *motif*, as they do in music; we may also describe it as an impulse, a feeling—anything, however apparently contradictory, that will help us to beware of the Anglo-Saxon tendency to make it rather an intellectual than an emotional "idea."

Then art is not nature, but a language founded on natural symbols aided by certain conventions. Now and then we get too far away from nature, and art becomes too much conventionalized and therefore weak; then we have to return to nature for newer, more vital symbols. That was the meaning of Ruskin's preaching; and that was one of the things the Preraphaelites did, as Blake and Wordsworth had also done it before them in poetry. But it is not enough to judge the truth of a work of art by nature. We should rather ask: "Now, as this is not nature but human invention and expression founded on nature, does it, as an 'effect' (which may be very far from mere truth to nature), give a clear idea of anything and does it call up any impression or emotion more strongly than any other scheme would?" It is not a question of "Is it true?" Art being, as some one has said, "the expression of an idea in form," if we can say of a picture that it is good, strong, beautiful, it must be true artistically; for it cannot be these things without the æsthetic truth of a beautiful and noble idea clearly and sincerely expressed. (The question of portraiture is a side issue which need not be discussed here.)

The important truth in art, therefore, is not that of the exact reproduction of nature, but of the idea and its expression by the phenomena depicted. Thus a thing that never happened may be artistically true to life, and a scene that never had an original—save in the mind of the artist—may be artistically true to nature. Not only is the truth of a merely "faithful copy of nature" not the real, human glimpse at the eternal verities which is the truth of art, but it is apt to impede and block such expression of the inner truth. As it were, one cannot see the forest for the trees. Scientific particulars may appeal to the reason, but art must address her appeal to the emotions; and so she does not aim to achieve the beauty of truth, but the truth of beauty. The first is the scientific, the second



the artistic way of concentrating and recording man's knowledge and experience. The first way works from without, the second from within.

Having come to some conclusions about truth in art, let us see if we are able fully to clear up the doubtful termination that hurt Mr. Hinton's otherwise convincing plea for some degree of the individuality of art in photography (see article entitled *Some Distinctions*, in CAMERA NOTES, Vol. III., p. 91). In combatting the truth to nature fallacy Mr. Hinton was led into arguing that though a scene in nature answered all requirements of the artist, the *facsimile* of this scene would still be nature and not art; because if one man could copy it so could another, and it would no longer be the personal creation that every work of art must be. He caps his argument with the astonishing paradox that "a moderately good picture is of greater artistic value than the most perfect copy of the transcendently beautiful." Owing to the general contradiction in terms and to errors in the use of *transcendently beautiful* and *perfect copy*, this statement negatives itself, as the following examination shows:

First: Mr. Hinton could have entirely disproved his paradox by carrying to its logical conclusion his argument that "the photographer is not a part of the process" and that "so soon as he effectively exercises his judgment" the influence of art is at work. Anyone, even in judging whether a scene in nature is beautiful, by mere personal limitations as well as by his artistic instincts makes

a selection and thus brings in individuality. We must remember the fact that our eyes and mind do not comprehend photographically all and everything at once. We do not see with the inclusiveness with which a scientific instrument does; while on the other hand the experience and imagination that we bring to the aid of vision, lend it many of its greatest charms.

Second: So far as man can know, the beautiful is found, defined, and judged entirely by the taste and feeling in himself,—at this late day we are not likely to have anyone fire at us a claim to consciousness of the archetypal perfections of the Platonists—those highest of absolute ideals to which the world has



Frank Eugene.



ever mistakenly aspired. Beauty is the word man uses in denoting his appreciation of all those more or less noble and relatively perfect things that please his æsthetic feeling. So soon as we think a scene beautiful—that is, when we call the representation in our consciousness, beautiful—we bring it into the domain of art. The art may be low or high, according to our capacities, but we mean that we think we then have all the elements of a work of art except those we would have to exercise to embody it. Mr. Hinton's paradox is not completely worded; he means the *transcendentally beautiful scenes in nature*. But when he qualifies beautiful by transcendental, he but the more plainly begs the question, for it is contrary to the meaning of the terms to say that the facts of nature can be transcendently beautiful *per se*. That would mean either æsthetically perfect without the aid of consciousness, or else spiritually beautiful, it depends on whether transcendental is used in a wrong or right sense; either sense is contrary to the ordinary meaning of "nature."

Third: We cannot make or imagine on a flat surface a perfect copy or *fac-simile* of objects in space. We can attempt merely a delineation or representation of what we see, by means of art or artifice.

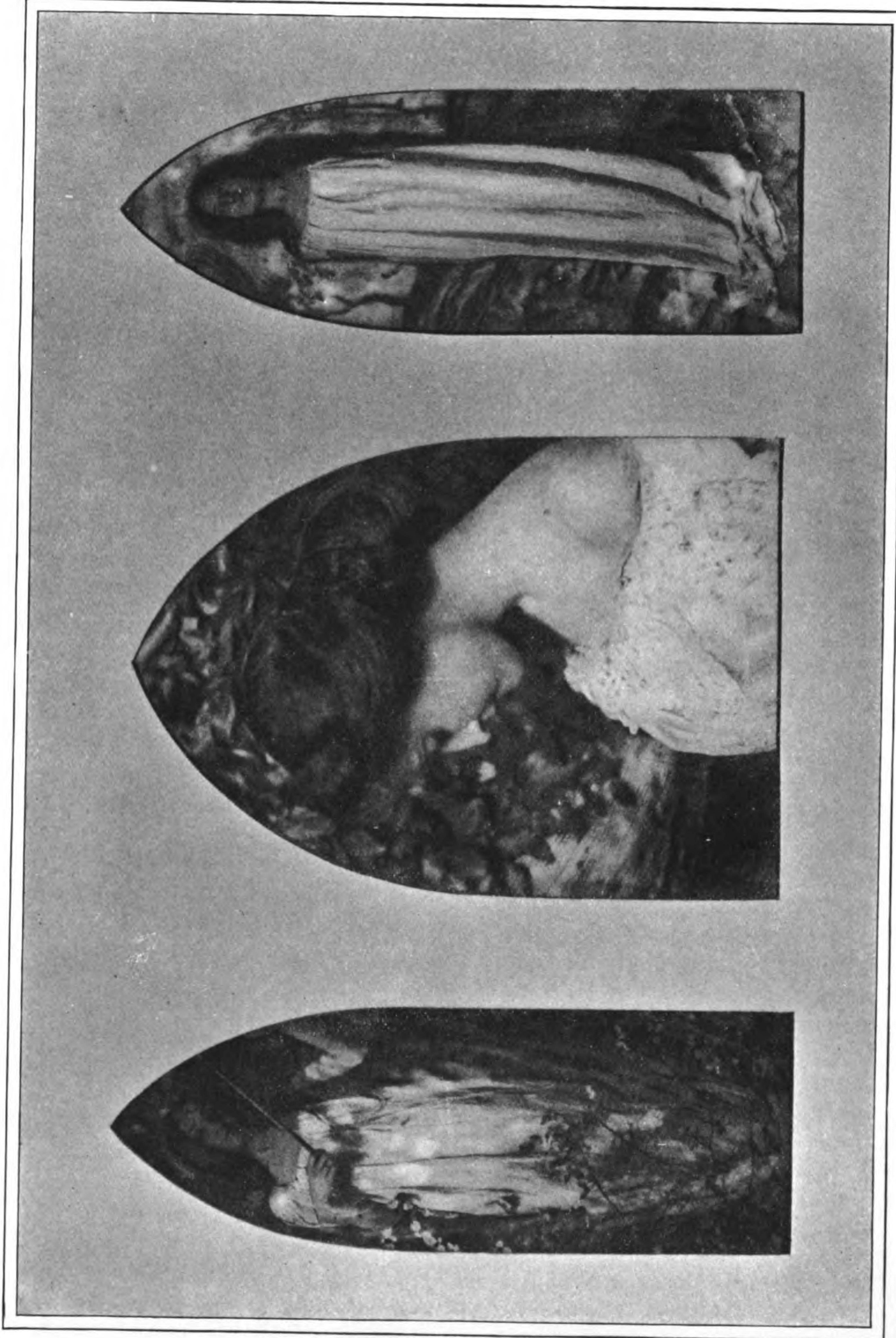
Fourth: No two persons see, or can make a representation from nature with identical results; while if one follows the idea of another and does not improve on it, we know that he does not lessen the value of the original work, but does prove himself an imitator. Unintentional duplication would seem most likely to happen in photography, but we know by experience that it is very rare and never complete, although with the camera a personal style is difficult. Nature can never be caught twice alike, and copying nature is not art for reasons already given, and not because it might lead to duplication.

Fifth: If the paradox we have been examining were true, it would stand inspection in the kindred terms of literary instead of graphic art—as indeed should all that we have said about truth in art. So stated, it would be: A moderately good bit of fiction is of greater artistic value than the most perfect record of the transcendently beautiful (stories in real life). This only makes more obvious the fact that Mr. Hinton has committed the fallacy of "begging the question." The fact is, that though we know what Mr. Hinton was trying to impress on us, he really said nothing in his paradox. The whole trouble comes from errors in terms, and originally the confusion comes from his inexact use of truth.

The truth of art we have seen to be the truth of the universal, not of the particular. We also saw that ordinary photography could not give even the truth of the particular, *i. e.*, truth to nature, so truly as could the trained draughtsman, because an exact transcript of what the insensate camera sees is nothing but a record of how sundry phenomena affected it: the camera rivals the draughtsman only because it is so much more rapid. Science may call the camera's version truth, but it is not in all ways the truth as we see it. And what art requires is the truth that is the verification of all things through human consciousness, and their statement through human feeling. The difference is easily understood when we compare various instantaneous photographs. Those that are records of merely arrested motion, and that therefore seem like strange glimpses of frozen life, are not artistic, though of scientific interest. It is for this reason that Remington's drawings often are not pleasing, for he gives a scientific rather than an artistic rendering. But the ordinary photographer is not even scientifically correct in his rendering of perspective, light-and-shade, and color values; and much less is he artistically truthful. So, though exact in certain minutæ, we see that if we would be truthful, and even humbly artistic, the camera can be—as they say of fire—a good servant but a bad master.

DALLETT FUGUET.





“DECORATIVE PANEL.”

By Frank Eugene.



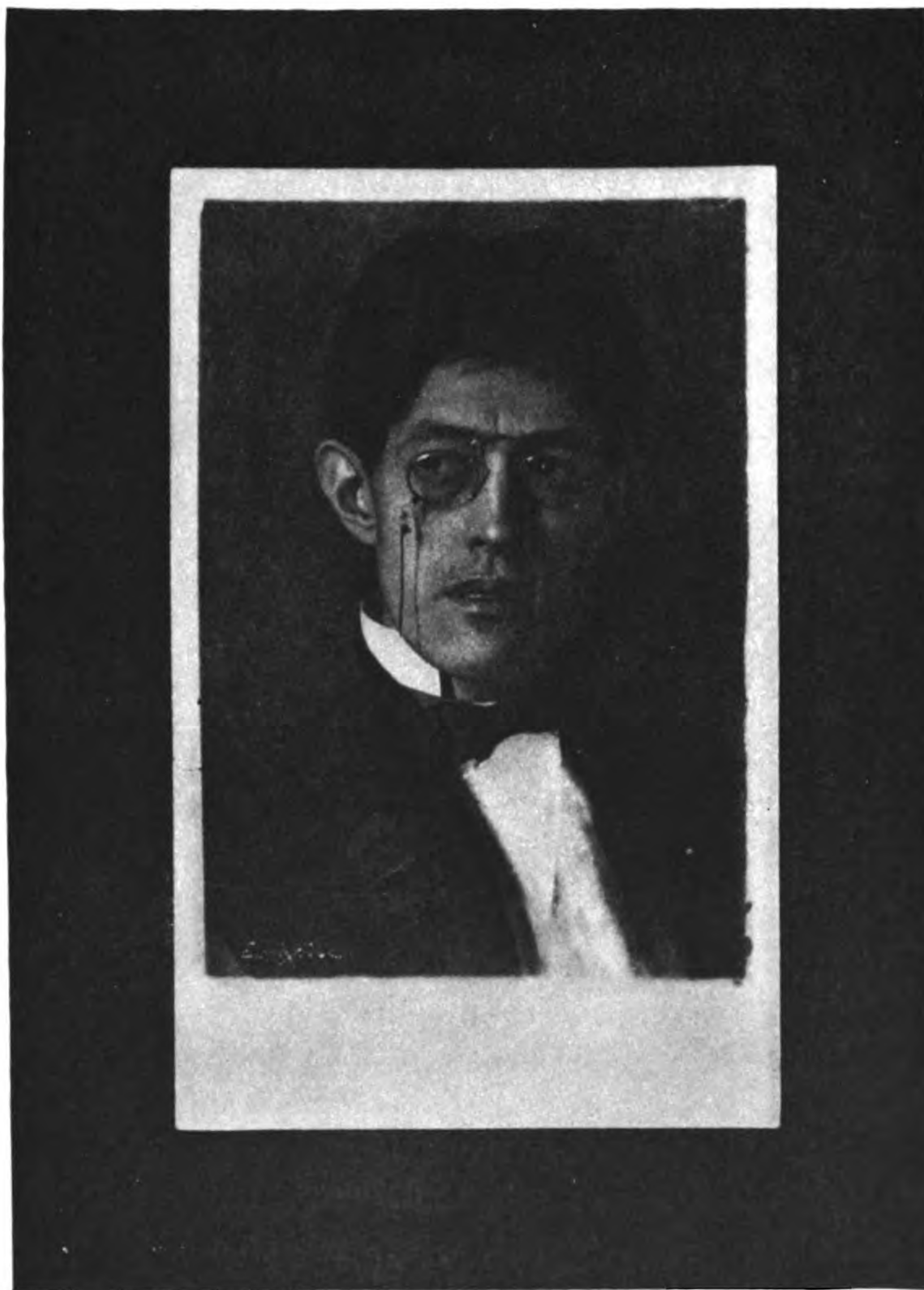




## Criticism on Photographs.

Ten years ago criticism on photographic exhibits was an easy thing indeed. Any sort of photographer could write four columns of mixed praise and blame. And, after having digested this, the reader knew exactly what to think of Mr. So and So's work, for the scientific critic had told him on what paper the negative had been printed, how deep and in what color. A short paragraph on the marvelous definition, the crisp high lights and the well detailed shadows, and a line or two describing the subject, completed a criticism that left nothing to be desired. The next exhibit would perhaps be considered disgraceful, over-exposed, unequally toned, slovenly focused, etc. This time not a word on the subject itself, but—"what were the judges thinking of when they admitted a photograph taken with a lens that did not cover more than two-thirds of the plate,"

and so on. At that time exhibitors did learn something from the critics. They knew when their work was bad and they knew why. So they hurried to Dallmeyer's to buy marvelous lenses, they worked out abstruse calculations with pencil and actinometer, invested in new measuring glasses and patent scales, and finally turned out *the* perfect negative, yielding a perfect print. And they were happy



SADAKICHI HARTMANN.

By Frank Eugene.



and contented because their work was good; they knew for a certainty that it was good, and that no photographer worthy of the name could say it was bad, or imagine anything better.

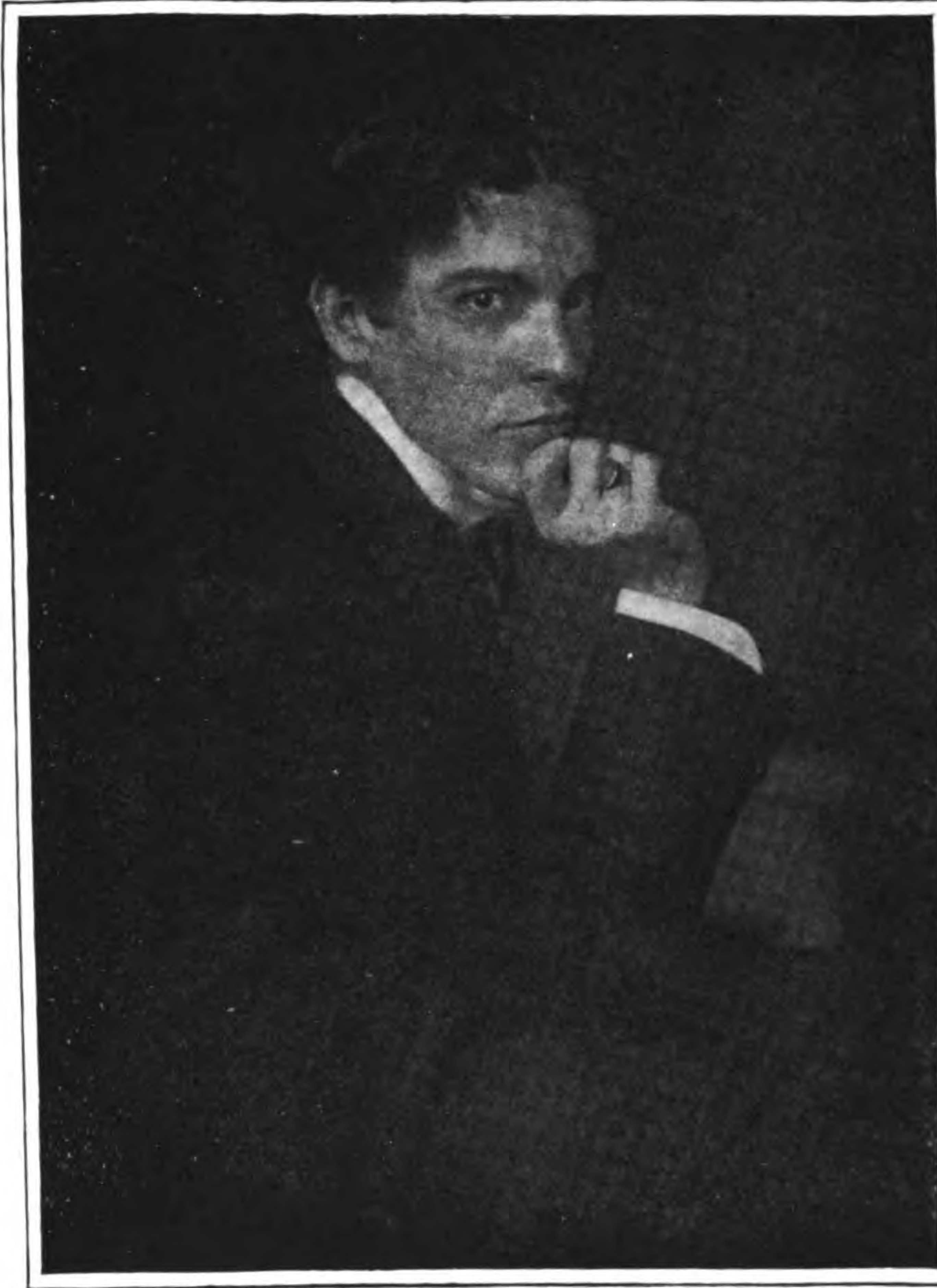
Things are changed nowadays. We can never be really satisfied with our work, for there is no limit to its improvement; and our critics, who are not satisfied either, do not seem to know why and wherefore, if I may judge from most of the articles it has been my lot to come across.

Photography or, to speak more correctly, a certain number of photographers, have taken up a new line. Their goal is different from that of their predecessors, their standards of excellence are borrowed from those of other crafts, and yet their judges remain the same. If a surgeon used his scalpel to carve a statuette from a piece of oak, would the Royal College sit as a jury and ponderously examine his work from a medical point of view? This is, however, the sort of thing we have to submit to most of the time; it is worse indeed for us poor photographers (pictorial photographers, we call ourselves, for life is precious, and we keep clear of the word "artist"), who stand under cross fires, abused by our community and slated by illustrious painters, who seem to write more often than they paint. We have lost Mr. Gleeson White, whose straightforward criticisms, founded on clear and sound reasoning, gave precious lessons without causing offense. His place has not yet been filled, and now nearly all critical articles on photographic exhibitions teach photographers nothing and leave them either indifferent or confused in their minds.

For criticism does not consist in telling a man that his model is bandy legged, or that his landscape would look better if it was hung upside down. Of course this is very witty, but it has nothing to do with criticism, for a critic ought to speak like a sort of doctor, who diagnoses the disease and points out the remedy; to be able to do this he must have studied both and made a careful examination of the patient himself.

Do our photographic critics proceed in this way? I have seen some of them at work, rushing through the exhibition rooms notebook in hand, and their eyes fixed downwards on the point of a rapidly scoring pencil, in tow of some panting organizer; indeed, I have played the part of the tug-boat myself, and viewed the proceedings from a closer position. But let it be understood that I have met a few exceptions to the rule—rare ones, it must be owned. These men worked several hours a day for three or four days on a hundred and fifty pictures each. They knew these pictures so well that they could have drawn a scheme from memory of every one, and they hated the very titles of them for weeks afterward. But their criticism had weight. It might be disputed, but at any rate it was founded on patient study, and it gave sound reasons for its verdict. Criticism of this order is never offensive and unkind. It does not aim at being satirical or funny. The little pin scratches and the little jokes of the genuine critic, even if they are perpetrated in a moment of irritation, do not stand the polishing process, or they vanish later on under the stroke of the red pencil. This sort of criticism makes photographers look at their work with other eyes; I have often met men who laughed at such or such a suggestion offered in a serious and polite style in the course of one of these articles, but through a mysterious coincidence, it happened that this very suggestion was





JOSEPH T. KELLEY.

By Gertrude Käsebier.

accurately carried out in their next production, which looked all the better for it.

Our critics, nearly all of them, have adopted a very useful exordium, which will conveniently fill up a column and a half and will leave a deep impression on the easily convinced public. It is generally headed "Photographers That Are Not Photographers," and the curses of Daguerre are called down upon men who "imitate" wash drawings, charcoal drawings or aqua fortis. But nothing has ever prevented artists in monochrome from using our dirty black, purple

violet, or sickly brown tones for their pictures. It seems to me that if they choose lampblack, India ink or sepia, it is merely because these colors give a very superior artistic effect, and for no other reason. And yet we should be ordered to keep to our old silver tones and effects, just to please Daguerre—whose metallic-surfaced prints, by the way, had no earthly resemblance to the gelatino-chloride outrages of to-day.

After this exordium comes the question of brushmarks in bichromated gum prints, treated in such a way that we believe the critics are under the ridiculous impression that brushes are really not needed in developing gum bichromate, but that they are purposely dabbed all over the print just before framing, to try and get the effect of oil painting.

Further on we come across the names of Rembrandt and Van Dyck, Velasquez and Rubens, and other demi-gods, and the learned critic takes some pains to impress us with the patent fact that our photographs are far from equalling the work of these celebrated painters. But if we are suspected of having studied their composition and their treatment of light and shade, a thing that every painter does, we are accused of imitation and lack of personality.



Finally, we are severely warned that a photograph ought to be a photograph and nothing else. Now this sounds very fine, and at first sight appears to be very clear. But what is a photograph? How shall I know a photograph from something that is not a photograph. A simple-minded man would answer: "A photograph is an image produced by means of a lens or a pinhole, and fixed on some medium or other by means of a chemical reaction caused by light." But this answer does not explain matters satisfactorily, for pictorial photographs are produced in this very way, and yet they are often accused of not being photographs. Is a photograph to be recognized by its aspect only? Then which is *the* photographic aspect? A print on albumen is quite different from a daguerreotype, and has nothing in common with a platinum print; carbon does not look like gelatino-bromide, and chloride paper has a different aspect from tintype. Which style are we to adopt if we want to glory in the name of Photographers?

Perhaps the critics mean that a photograph is undoubtedly a photograph when it is printed on a distinctly inartistic medium, highly glazed; and when it represents a subject utterly devoid of composition, offensive in tone and false in values. This might be the true reading of the enigma, but then we must admit that the critics encourage us to produce detestable work, and this is impossible, of course.

All this is very confusing, and yet it could be made so clear. Why do not critics admit that a photograph can be of any sort of color, printed on any sort of paper, developed by any sort of means, sharp or fuzzy, light or dark, provided it is taken with a camera and printed from a negative. Then let them divide photographs in two classes, the technical and the pictorial, and judge the work of a man according to the end which he pursues, not according to fixed rules and standards that have been invented in other times and for other purposes. If the critics come across a print of a new and disconcerting aspect, instead of saying "this is not a photograph," let them understand that it is only a photograph different from other photographs, just as salted paper was considered very different from daguerreotype in the old times. And lastly, let them give us good reasons for their praise or for their blame, reasons that may encourage us on the road we have chosen, or teach us what we are to avoid in the future.

ROBERT DEMACHY.



## A New American "Link."

We take great pleasure in recording that our Mr. Joseph T. Keiley was recently elected a member of the "Linked Ring" in London, an honor in the photographic world which most pictorial photographers consider second to none.

Including Mr. Keiley, there are now four American "Links," Messrs. Alfred Stieglitz, (elected 1894); Rudolph Eickemeyer, Jr., (1894); and F. Holland Day, (1896).



## Notes on Photomicrography.

The photographing of minute objects with the microscope is known as photomicrography, as opposed to microphotography, which is reducing a photograph to a minute size, so it may be placed in a pen holder or paper cutter handle, as is so often seen.

I make no pretence in this article to treat of the whole range of photomicrography, but merely deal with the main parts of the necessary apparatus, and dwell on a few points where there may be some controversy. We can divide the apparatus into three principal divisions: First, the source of light; second, the microscope; third, the camera. We will consider them in the order named.

### THE SOURCE OF LIGHT.

Theoretically, the perfect source of light would be one of great actinic value and volume, emanating from a mathematical point. In practice we cannot have this, but may approach it in the concentrated rays of the sun, or in the electric arc lamp. It would seem that either of these would surely give the best results, but this is far from the case, as the very finest work has been done with light from the incandescent electric lamp, the Welsbach mantle, acetylene gas flame, and even that of the kerosene lamp.

The manner in which the light, whatever be its source, is made to approach the object to be photographed, is most important. It must be cool, and the angle of concentration correct, or as nearly so as possible. It must also advance so that its axis coincides with that of the microscope. Where a highly heated source of light is used, as in the case of sunlight and the arc lamp, or even in the case of acetylene, some absorber of heat is needed, otherwise the object being photographed would, in many cases, be destroyed. Although most authorities advocate a vessel having plane glass sides filled with a concentrated alum solution, yet in practice it is found that plain water is just as good. This vessel

"NIRVANA."

By  
Frank  
Eugene.





is known as a cell. Usually it is about four inches in diameter and four or five inches long. Right in front of the source of light is placed one or more lenses of large size to act as condensers. The first is generally plano-convex, with the flat side next to the lamp, and at such a distance that the latter is at its focal point. These condensers are arranged so as to be adjustable in relation to each other in the line of the axis of the whole apparatus, so that we may readily bring the light to bear upon the object at varying angles of concentration. Next to the condensers is placed the alum cell, so called, and then may intervene other condensing lenses if desired.

As microscopical lenses are not corrected for the actinic rays, it is necessary to admit only those rays which will come nearest to focusing correctly on both the photographic and the visual planes. In other words, these two planes must coincide, or else we will have to alter the focus for photographing, after we have focused the object for the eye. The rays coming near the center of the spectrum are those usually used for this purpose, and therefore a color screen is interposed between the condensers and the object. Any of the screens sold by the dealers will answer, although some special formulas have been devised for special cases.

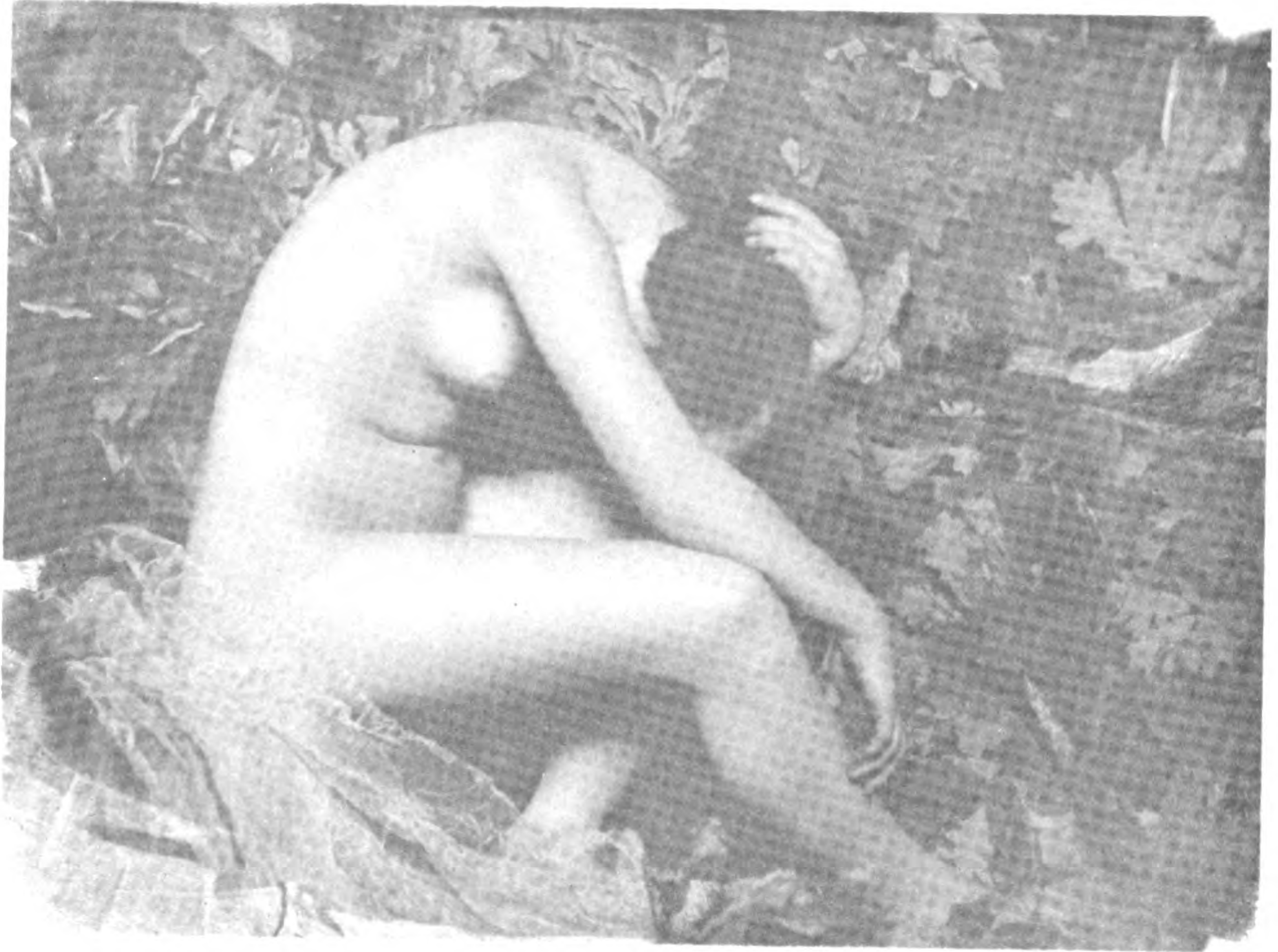
This brings us to

#### THE MICROSCOPE.

Any microscope of good make, with fine adjustment, will answer, provided it have a substage condenser, or a ring suitable for using an objective as such. In practice, with all but the very highest power, I obtain much the best results with an objective used as a substage condenser. An objective of one or two inch focal length gives very fine results. It can be readily seen why this is so. The rays of light approaching the object are already convergent, being made so by the condensers, and if we use one of the wide angle condensing systems supplied on the substages of microscopes, we obtain rays that approach at too convergent an angle to be correctly used by objectives other than those of great angular aperture. This must give false lighting, and spoil the fine definition so desirable in photomicrographs.

Another very important item is the objective used to magnify the object. It is not always the highest priced objective that gives the best results. I have a Spencer  $\frac{1}{4}$ ", that of their student series, that is superior to a 4 mm. Zeiss costing three times as much. When it comes to the lower power, the difference in the qualities for photographic purposes will not be so apparent. One should have objectives of the following focal length: Two inch, one inch, two-thirds inch, one-half inch, one-quarter inch, and one-twelfth inch oil immersion. With such a battery you can tackle almost any subject.

I preferably use no eye piece on the microscope. After an extended series of tests with various forms of eye pieces, including the projection eye pieces made by Zeiss, and also without any eye piece at all, the best results were obtained without the use of the eye piece. I am sustained in this view by Dr. Frank D. Skeel, late president of the New York Microscopical Society, who has been very successful in this class of work. Dr. William M. Gray, of the Army Medical Museum at Washington, and Dr. John A. Fordyce, of New York, however, prefer to use eye pieces. The former, I believe, uses the projection form, and the latter the compensating. Both of these gentlemen do magnificent work, but whether they have ever made comparative tests I cannot say.

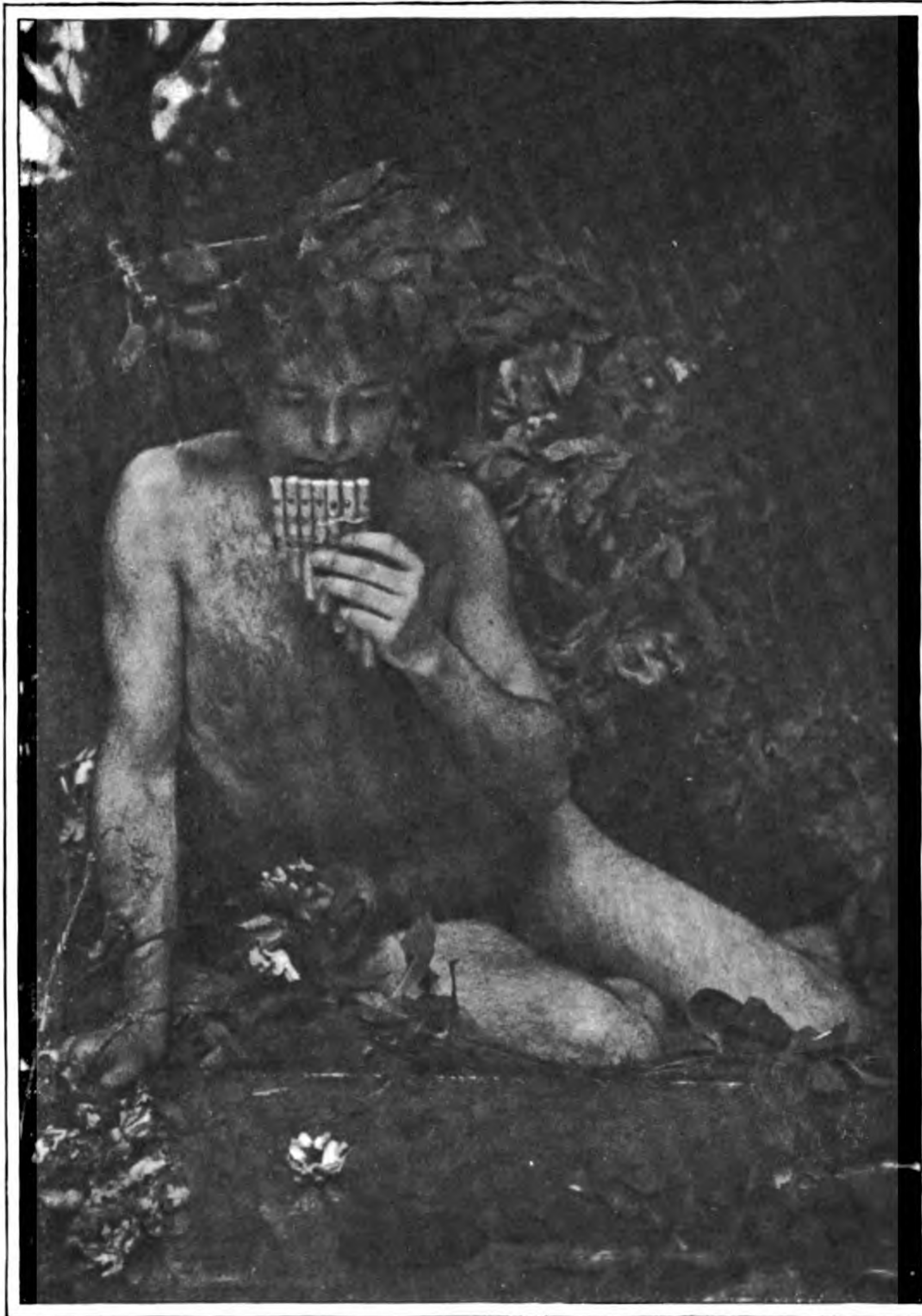


LA CIGALE  
From a Platinotype  
By Frank Eugene









"SONG OF THE LILY."

By Frank Eugene.

With low powers the color screen may be dispensed with, but it is safer to always use it.

## THE CAMERA.

Here again the most expensive is not always the best. Given a steady platform and a light-tight joint between microscope and camera, "any old box" will answer. Probably the best form, and certainly the handiest, is the tilting camera made by Bausch & Lomb. This is adjustable to any microscope, and it can be placed horizontally or vertically, or at any angle between. It is frequently desirable to photograph objects not mounted permanently, or

alive, in which case a vertical camera is a necessity. For pathological and other work of that kind, the more elaborately constructed horizontal form may be advantageous, yet I cannot see why the tilting one would not answer as well. It is seldom that a picture over four inches in diameter is desirable, and 4 x 5 plates (the size used in the tilting camera referred to), are much cheaper than the larger sizes. The images can be enlarged afterwards if desired.

If you improvise a camera, arrange a front board with a piece of light-tight cloth so fastened that when the tube of the microscope is stuck through the hole in front, it can be brought down over and clasped around it, thus excluding all light, but admitting of free motion for focusing.

One very important point is to have a steady platform. The least vibration will undo all your efforts. The top of the house, or if in a quiet place, the cellar, are the best places. Of course there is nothing like a special laboratory with a stone pier so constructed that it rises from the ground and passes through the floor without touching the building. With such an arrangement one can dance a hornpipe alongside the camera without disturbing it in the least.

JOHN ASPINWALL.



## Club Criticism.

The Lantern Slide Committee is making a praiseworthy effort to revive interest in the weekly lantern slide test nights, and for several weeks there has been a large attendance; but as the attraction lies entirely in the number and variety of the slides shown, and the meetings are in the nature of entertainments, it remains to be seen if the so-called "tests" will stimulate the making of slides, or prove of any permanent value to the club.

For many years the Wednesday evening test was an important feature of the club work, for not only did it exert a most marked effect upon the character and quality of the slides tested, but the influence of the tests, and the accompanying criticisms, was noticeable in every branch of our photographic work; and this influence was by no means confined within our walls, for the work of our members, going abroad in slides and prints, has set standards for many an amateur and professional throughout the country, and stimulated their efforts, and has won for the club a recognition not surpassed by any other association of its class in the world.

The test nights, too, have been powerful in their influence upon the social side of the organization, for they brought the members together in a wholly informal way, and, besides promoting a better acquaintance among them, afforded most favorable opportunities for the exchange of information and the discussion of questions relating to the interests and management of the club. In short, these meetings were the pulse of the club.

The older members of the Camera Club, who belonged to the Society of Amateur Photographers, which originated the lantern slide tests, and who are familiar with the history of the institution, will remember conditions much like those prevailing now, when the tests were regarded generally as entertainments, and everyone felt privileged to make such comment on the slides presented as he felt disposed. As the comment was usually facetious, it required considerable courage, and unusual equanimity on the part of an exhibitor, to face the ordeal of such a public criticism. Such a system, or lack of system, was not calculated to encourage, much less stimulate, good work, nevertheless quite a number of members sought more than the gratification of seeing their work on the screen, and in their quest for advice and assistance they naturally turned to a man whose broad and ripe learning and clear judgment had already made him an authority on almost every subject involved in photographic work, both theoretical and technical. It is hardly necessary to say that the gentleman referred to is Mr. William M. Murray.

As the photographic horizon expanded the progressive members of the Society felt the necessity of more serious work, and Mr. Murray was induced to become a member of the Lantern Slide Committee, and to extend the benefit of his criticism and advice to any member who desired it. The criticism was obligatory on none, but it was so universally requested that in the absence of special notice it was assumed that all slides presented for testing were also to be criticised, and this system prevailed as long as the criticisms were continued. The effects of the new system were almost immediately noticeable, for the character of the work presented improved rapidly, both in artistic and technical qualities,

and the number of slides presented increased in proportion as soon as it was found that competent advice and assistance was available.

The guying at the old time test nights was, after all, not without its advantages, as many a thin skinned egotist, hungry for praise, received a well merited lesson, and later on these, as well as the more earnest workers, were prepared to accept intelligent criticism, honestly and fearlessly given, and to profit by it.

With the consolidation of the two organizations forming the present club, and the addition of a large number of new members who were not familiar with the character and qualifications of the critic and the results of the system of slide criticism, complaints began to arise. Undoubtedly it is human nature to consider praise the main duty of a critic. One considered the standard established too high, overlooking the fact that a standard is established by the most accomplished and skillful artists, and not by the critic. Another protested that the critic did not himself make and exhibit slides, aggrieved that, not being able to refute a criticism, he was not afforded a possible opportunity of resorting to the personal argument. Others objected to any criticism whatever, because, if they exhibited work but declined criticism, the other spectators would comment on the fact. On the other hand, it is but just to state that some of the new members, who at first bitterly opposed the system of criticism, later on became ardent champions of it on appreciating its value. The general public, however, continued to promulgate its criticisms in opposition to the official critic, and to the system generally, and as an inevitable result the office fell into innocuous desuetude, likewise the test nights. There was no one left to condemn—and no one to praise.

With the cessation of criticism a year ago the popularity of the Wednesday evening assemblies waned decidedly, for the emptiness and lack of motive of the function was most evident; and at various times since there have been spasmodic movements looking toward a resumption of some description of criticism, but, unfortunately, the ideas as to its nature and scope have so far been extremely vague. There has been more or less talk of a "popular standard," and "popular criticism," but logically considered there can be neither one nor the other. If "a popular standard" means anything in this connection, it must mean such work as the average amateur photographer produces, and this is evidently a practically indefinite and indeterminate point in the scale of excellence, while the best work still remains where it was before, and challenges comparison regardless of any arbitrary so-called standard. As to "popular criticism," criticism never was, and in its nature never can be, popular in any sense of the word. A popular criticism of lantern slides or prints would be universal and indiscriminate praise—which would be almost as universally false—and undeserved praise cannot convert a poor picture into a good one, even when put in the form of an official statement. Even if it were possible to devise a mild and popular form of criticism, there is little possibility that it would prove acceptable for any length of time, as one of the necessary elements of criticism, especially under the circumstances of lantern slide testing, is that it shall be terse and trenchant. There is little time for long, involved periods, whose only object is to disguise and smooth over a poor piece of work, and past experience has demonstrated that such methods found little favor even with the subjects of the remarks.

That the need of a resumption of criticism is so widely felt among the club members is a strong argument in favor of the old system—the only one of which we have had any experience—and is a vindication of it, if such be needed; but it is evident that few have the courage to face real criticism, even if a competent critic can be found. In the present hesitating conditions of affairs it seems as if, as a preliminary, it might be well to institute a season of the ancient practice of guying, to prepare and inure the members against the mortifications of that straightforward, truthful criticism which alone is helpful and of lasting value.

W. F. H.



## Proceedings.

The regular monthly meeting for December was held on the 12th, President Murphy presiding.

The treasurer reported a balance of \$3,358.90; and verbal reports were made by the various committees.

The judges in the *Murphy Print Competitions* reported as follows: In competition A, for best portrait head or full figure made in the club gallery, the judges, Messrs. Stieglitz, Berg and Cassard, reported that Messrs. L. W. Brownell, A. W. Craigie and Jos. T. Keiley had tied, having received the same percentages. The winner was determined by lot, and the prize fell to Mr. Brownell.

In competition B, for the best landscape, without figures, taken during the summer of 1899, the judges, Messrs. Murray, Aspinwall and Craigie, announced that they had awarded the prize to Mr. F. N. Waterman.

The death of Commodore Chas. P. Howell, U. S. N., for many years a member of the club, was announced.

Dr. Jas. H. Stebbins then read a paper on "Recent Progress in Photographic Chemistry, Emulsions and Dry Plates," which he illustrated by lantern slides.

Dr. Robert J. Devlin gave some results of a recent analysis of commercial sulphite of soda, which showed a considerable amount of impurities.

The meeting then adjourned.

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On December 19th a special meeting was called by the Board of Trustees for the purpose of securing a full discussion of the subject of club criticisms, as raised by the resolution passed at the meeting of November 14th.

The members were invited to discuss and take action upon the following resolution:

"That a board of five critics be elected by the club at said meeting, with suggestions as to the scope and method of criticism to be applied to lantern slides and prints."

Mr. Strauss moved that the matter of selecting critics be recommitted to the Trustees for action. The motion was seconded, but after debate, in which Messrs. Stieglitz,

Man, Montant, Keiley, Waterman, Craigie, Champney, Strauss, Aspinwall and others took part, Mr. Strauss withdrew his motion.

After a general discussion of the subject Mr. Strauss moved that the original motion be amended by the substitution of one critic in place of five. Mr. Waterman moved as a substitute for Mr. Strauss' amendment that one judge be elected for general criticism, and one judge for lantern slide technique. After debate the amendment and substitute were voted on and lost.

Mr. Reid moved that three critics be chosen instead of five. Mr. Aspinwall offered an amendment to the effect that a Board of Critics of three be appointed by the chair, with full power to act in the matter of criticism. Mr. Montant moved as a substitute that such a Board consist of five. The substitute was lost, and Mr. Aspinwall's motion was carried.

Dr. Stevens moved to reconsider, and the motion was carried.

The original motion then being before the meeting, Mr. Strauss moved that Messrs. Aspinwall, Champney and Keiley be appointed club critics. The motion was laid on the table. Mr. Montant moved that the whole matter be referred back to the Trustees, with full power to act, and the motion was duly carried.

The proceedings and debate demonstrated that no definite or fairly concordant opinion in regard to the nature and scope of public official criticism exists at present among the members.

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The regular monthly meeting for January was held on the 9th, President Murphy presiding.

The Treasurer reported a balance of \$3,229.50 on hand.

After reports of the standing committees were received a number of cameras and other apparatus were exhibited by Folmer & Schwing.

A vote of appreciation and thanks was tendered to Mr. Rudolph Eickemeyer for the extensive exhibition of his work now on view in the club rooms.

At the regular meeting, held Tuesday, February 12, Mr. W. D. Murphy in the chair, after the regular routine business the Nominating Committee was selected in the usual manner, Messrs. Hapgood, Bracklow and Arthur Scott having been appointed by the Chair to select a dozen names, from which five were to be drawn by lot. The committee, as drawn, is as follows: Messrs. Dr. J. Bartlett, chairman; W. E. Carlin, C. C. Roumage, J. Wells Champney and M. N. Tiemann.

It was proposed by Mr. Hoge that it would be a good idea to hold an auction of prints, slides, fake-pictures, for the benefit of the club, the prints, etc., to be donated for the purpose by the members of the club. After some discussion, the motion was carried, and the Chair appointed Messrs. Hoge, Carlin and Arthur Scott to engineer the undertaking, giving the committee full power to act. The meeting then adjourned.



### Lectures.

On December 5, 1899, Dr. J. M. Bishop delivered an illustrated lecture on "A Visit to South Africa During the Winter Months of July and August, 1899." In view of the great interest manifested by Americans in the South African events of the present time, Dr. Bishop had but little difficulty in holding the interest of his audience.

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Mr. John M. Aspinwall, the genial chairman of the Research Committee, delivered a delightful lecture, "New Orleans to the Pacific," illustrated with a splendid set of his slides, on December 28, 1899. The lecturer kept the immense audience in a continued state of good humor and merriment by his natural wit and happy delivery. The lecture was unanimously voted one of the hits of the season.

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On January 2, 1900, Prof. A. B. Hamlin delivered an illustrated lecture on "A Vacation in Northern Italy." The professor succeeded in imbuing a rather hackneyed subject with a distinct individuality, which was fully appreciated by the frequenters of these lectures. The lecture was illustrated with appropriate slides.

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On January 23, 1900, Mr. Cornelius Van Brunt delivered his new lecture on "The Birth of the Butterfly Among the Autumn

Flowers." It is needless to say that the lecture was illustrated with a superb set of colored lantern slides, fully equal to those which have given Mr. and Mrs. Van Brunt their universal reputation. The lecturer drew an overcrowded house, for Mr. Van Brunt is annually looked forward to as furnishing one of the treats of the season, and, as heretofore, his listeners were not disappointed.

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On February 6, Dr. F. D. Skeel entertained the Camera Club with an exhibition of microscopical projection by polarized light. Dr. Skeel stands high in microscopical circles for his skill and learning, and is qualified in every way for the difficult task he had undertaken. Without attempting to make the lecture a scientific one, the speaker began with a brief and popular explanation of the subject for the evening, and then, by way of introduction, threw upon the screen a few cleverly stained slides of some beautiful botanical subjects. These were followed by a set of well selected slides of minerals and chemical salts, which, under Dr. Skeel's skilful manipulation, introduced to the large audience the wonders and beauties produced by polarized light, accompanying them by explanations suited to the occasion. The demonstration was most successful in every way, and it was received with hearty appreciation.





### Third Annual Dinner of the Camera Club.

"Hour of all hours, the most bless'd upon earth,  
Blessed hour of our dinners!"

One of the noteworthy facts relating to the varied procession of public dinners annually passing in review before the gourmets of New York, is the way in which the banquets of each fraternity maintain their own distinctive atmosphere from year to year. This is especially true of the dinners of the Camera Club, which by the way, possess an individuality so clearly defined as to render them almost unique.

This yearly renewal of good cheer and discreet indulgence in the *bonhomie* of a not too dignified interchange of post-prandial repartee, is a most attractive feature of our club life, and this year the occasion was rendered the more agreeable by the presence of representatives from the fraternal photographic societies and clubs of Philadelphia, Orange and Montclair.

The feast was spread at "The Arena" on Saturday evening, December the ninth, and was attended by about seventy-five members and guests. In accordance with the custom of the club the souvenir of the occasion consisted of an artistically arranged menu containing original prints by members of the club, while three framed prints by Mr. Stieglitz, Mr. Fraser and Mr. Herbert, and one copy of the CAMERA NOTES Portfolio, donated for the purpose by Mr. Stieglitz, were awarded by lot to Mr. A. P. Scheon, Mr. Ferdinand Stark, Mr. Henry H. Man, and Mr. Morton, respectively.

When the president arose in the capacity of toastmaster, Mr. S. S. Webber claimed the floor in order to unveil a carefully masked battery and completely surprised the presiding officer by presenting him with a beautiful silver-mounted gavel made from wood from the sunken Spanish cruiser "Reina Mercedes." On behalf of certain members involved in the plot Mr. Webber neatly expressed the kindly feelings entertained towards the recipient of the testimonial, and the president responded in appreciative terms.

Then the oratorical talent of the company was developed in fifteen crisp speeches by the following gentlemen:

Mr. Redfield, president of The Photographic Society of Philadelphia; Mr. Gould, president of The Orange Camera Club; Mr. Gibson, president of The Montclair Camera Club; Mr. Stirling, secretary of The Philadelphia Society; Mr. Frank Eugene, Mr. J. Wells Champney, Mr. J. T. Keiley, Mr. Louis Cassier, Mr. Henry H. Man, Mr. Dexter H. Walker, Mr. Charles I. Berg, Mr. J. F. Strauss, Mr. John Aspinwall, Mr. Joseph X. Arosemena and Mr. Alfred Stieglitz.

In the absence of stenographic notes reference to even the most salient points of the speeches must be omitted, but it may be said that they indicated a rare degree of artistic purpose combined with such good fellowship, that when the hour of adjournment arrived the guests departed imbued with the sentiment expressed in Sidney Smith's well-known lines:

"Serenely full, the epicure would say,  
Fate cannot harm me, I have dined to-day."

WM. D. MURPHY.

## Reviews of the Exhibition of Prints by Frank Eugene.

(Nov. 15—30, 1899.)

BY A PAINTER.

When one has interested one's self for many years in any definite department of work or play, has studied the various conventionalized forms they take, how welcome, is the fresh thought or a novel presentation of an old thought.

I am reminded of this by a request to write about the extremely interesting exhibit of Mr. Frank Eugene which adorned the walls of the Camera Club for several weeks towards the close of 1899. Unphotographic photography, it charmed by its novelty, but not only by that. One saw back of all these prints a mind busy with an effort to make an impression of force or beauty or character. The work was purposeful and commanded respect. The reproductions on the printed page will, even when not equalling in charm the originals, confirm the enthusiastic praise they were awarded by all who see in photography a means for artistic expression. Mr. Eugene brought to bear upon his photographic work years of training as a professional artist and so has permitted himself to use photography at times as a pastime, and his play always interests us. When his record, made by the camera, has been only partially successful, he has a novel way of working upon the negatives so as to increase the strength of contrasts, or vary entertainingly the textures, that was so startlingly daring and demanded such skill of hand as well as definite artistic conviction that he is not likely to have many followers and still fewer rivals. A frame of prints like an etcher's different "states of the plate" showed the portrait of a well-known sculptor as the negative recorded it, and five other prints from the negative in varying stages of manipulation until the white coat and very commonplace background had disappeared in darks almost as rich and beautiful as a mezzotint of one of Reynolds' pictures.

There was beauty of an extremely rare sort in a small print representing the late famous composer, Seidl. Only a student of the best of the old masters would have thought of so beautifully balancing the simple lights and shadows.

The note everywhere struck was what for want of a better word we must call artistic, that struggle for such grace of pose, character in dress, fitting illumination of head, figure or scene, balancing of masses of light and shadow, sacrifice of the unimportant and trivial, unity of impression, all of which can be shown by the use of the camera and later treatment of negative or print just as surely as in the painted picture. In many, nay, in most cases, the difficulty of the photographer is greater than that of the painter, and insofar as he combines the qualities mentioned above and others not mentioned does the photographer interest and move us by his work, and has a right to claim recognition from his brethren of the brush.

Mr. Eugene's exhibit was of so personal a character that, as has been already said, it is not likely to affect greatly the average photographer, be he amateur or professional. It told of an original character, it told of valuable influences, and it spoke of an enthusiasm and love beyond that possessed by most. The hanging of the pictures and the framing with the simple decoration of leaves and branches should be favorably commented upon, and I regret that no one preserved for us the pretty treatment of the central group. Mr. Eugene was made to feel the full sense of indebtedness of our club to him for his valuable display, and I am glad to be the mouthpiece of his friends and admirers in giving shape to my pleasure and gratitude in CAMERA NOTES.

J. WELLS CHAMPNEY.

January, 1900.





## BY A PHOTOGRAPHER.

Mr. White showed us what an earnest photographer, good in technique and poetic in feeling, could do in spite of a limited and amateurish self-training in art. He met failure where he also secured his greatest victories,—in the handling of the human figure, and in tone—when he tried impracticable and violent schemes of light and shade. All sorts of work, bad as well as good, were shown purposely and for our benefit; and in the next exhibition we had again a showing of poor results with the good.

Mr. Frank Eugene had made most of these prints for his own edification, but was prevailed on to exhibit them for ours. The display was very instructive, for it revealed the work of a painter, using a camera to please himself; the by-play of one frankly little skilled in scientific photography, but drilled to the use of the pencil and the tricks of the brush, and also to the clever handling of figures and accessories. When he fails in light and shade it is because of imperfect understanding and control of actinic and chemical action.

Though a comparison of these two exhibitions was natural and beneficial to the rest of us, it would be unfair to say from it merely that Mr. Eugene's work was not as strong as Mr. White's, although the former shows the *savoir faire* of the trained artist. For while photography affords Mr. White the highest scope he can command, it is but a secondary matter artistically to the man of the brush. It is also useless to wonder whether an academic training in the conventions of art would have helped or hindered the expression of Mr. White's decided individuality.

Mr. Eugene's exhibition found greater favor with the Camera Club than did the one before it; and though it certainly pleased some artists less, the verdict of the cultivated laymen undoubtedly has a value which should always be considered by the initiates of the crafts.

In this case the photographers were willing to overlook the poor photographic execution for the sake of the novel artistic ideas here embodied—novel, by the way, because now put into photographic form. Indeed, the poor technique was in itself interesting, because unusual, in that the artist had resorted to brush and pencil to effect what a few others would have obtained by the glycerined platinotype method, and the majority by the more usual ways of masking, dodging and sunning, or by local intensification and reduction.

Mr. Eugene does not work on the prints in any way, but his negatives must be in a state which the ordinary photographer would consider shocking. He apparently rubs away and scratches the secondary high-lights that he desires to subdue; and he uses pencil and paint on the shadows he would lessen or lighten. He modifies and changes details in the same way, and all with a frank boldness which is very interesting and instructive to the photographer, and would be very suggestive and pleasing to the searcher after beauty if it were not for the obtrusive conflict of methods by which he thus endeavors to make pictures. A true work of art must have unity, and surely must be also whole and indivisible in the secondary matter of the technique by which it is made manifest, for otherwise minor things would interfere with the effect. As Mr. Murray said in a former number of CAMERA NOTES, "That art is best which best conceals art." But Mr. Eugene's method does not give the homogeneous results that we can easily get; and this is one reason why the work did not please some of the artists. They prefer pure photographic technique in a photograph—the regular, unobtrusive ways of dodging and modifying and correcting the camera's unhuman vision.

In such a picture as "The Lady of Charlotte," No. 39, with her Beata Beatrix pose, it was a pity to mar the effect by so poor a way of toning down her robe as by scratching the negative, although in this instance the "etching" is less obvious than in many other cases. A most charming picture this is, the best of eight made with much feeling from this lady with the high-bred, spiritual face. All of these, as well as some of the other portraits and figure pieces, in comparison with certain others in the collection, go far in emphasizing the dependence of an artist behind the camera upon the looks, conceptions and dramatic abilities of his models, and upon their power to fall in with and to reciprocate his feelings and to respond to his ideas.



A PORTRAIT  
From a Platinotype  
By Frank Eugene





In the decorative work several of the models were stiff and unpleasing. That was the one fault with the "Decorative Panel," No. 37. The picture in the center showed beautiful handling, save that the effect of the pose was stiff and rigid, rather than merely formal, and did not go well with the supple richness of the garb and other accessories. There was another picture of this model, a light-toned head, with the true decorative spirit, which indicated the great possibilities that are in such handling of a difficult model. The two narrow, flanking pictures of the decorative triptych, No. 37, which suggested a stained-glass window effect, were better in pose and appeared more appropriate here than did a less trimmed-down print of one of them—a female with a violin, which was hung separately. This, apparently for no special reason, and in spite of the dogwood blossoms, was entitled "Summer," No. 43. The figure was gracefully posed, but the effect was academic and rather artificial. This can be said also of the other supporting figure of the triptych, a man in armor, which, with similar things, was catchy rather than meritorious in idea.

In another "Decorative Panel," No. 33, the supports seem forced and detracted from the middle picture, which was of a girl's head and shoulders, against Mr. Eugene's special background of a screen of leaves. This portrait was very graceful in pose and soft and harmonious in tone. A print from this negative was hung separately, but it was printed too dark, and the charm was entirely lost.

"Lancelot and Guinevere," No. 59, was interesting, especially for the handling of the background—a painted landscape, effective because simple, and made to serve at various times alike for dark and light effects in tone.

"Nirvana," No. 67, reveals the extreme of this artist's method. The long-sought forgetfulness of self comes in a medium which may be water or dewy air or the far æther, as the dreamer's imagination prefers, but which the practical photographer knows to be paint.

There was a Madonna print hung, not the miscalled and dark-haloed maiden catalogued as No. 56, but a picture of a mother and child. This was unnumbered, probably because it was from so poor a negative, but it appealed to me strongly. The main fault in this, as in much of the other decorative work, lay in the fact that the main subjects too often had obviously indoor lighting, while the backgrounds were open-air effects, otherwise cleverly simulated in the studio. In the picture under discussion, the strong light and shade may be supposed to represent sunlight, but unfortunately the background did not support the illusion.

Mr. Eugene's nudes should be of great interest to us. From his experience and training, he at least would seem warranted in trying to depict the human form divine by photographic means for artistic purposes. Few photographers have studied anatomy, cast and life drawing, and have a clear idea of the ideal figure, as distinguished from the imperfect realities of life, which all fall short somewhere. They do not know how to handle the figure nor to guard against copying the imperfect. This is specially important in portraying the nude. Indeed, unless photography can select the good points of the actual flesh and blood figures, and hide the many imperfections—in the proportions of bones, muscles and flesh,—the artist cannot hope ever to do intrinsically good art work by photographing the nude. And most of such work proves this fact, and also that in the nude more than ever is the photographer dependent on his model's perfections.

Frank Eugene showed us but a few nudes. Two of these were neither as purely naturalistic, nor as weakly classical or theatrical, as those we ordinarily see. The female figure, "La Cigale," No. 71, had a great deal of artistic charm as well as a few fleshly failings. "The Song of the Lily," No. 55, was rather more unusual, and is, taken all in all, about the best that has been done in this country with the male nude.

Such decorative work in photography as that which we have been considering is to be welcomed eagerly and studied carefully. But it was where this artist comes closest to pure, untouched photography that he was most satisfactory. This was in his portraits. Some of them we might call direct portrait heads; such as the fine one of "Sadakichi Hartmann," No. 10; as direct and forcible a thing as we ever see, with no touch of the melodramatic; it was unretouched, and indeed needed a little toning down in one or two somewhat obstreperous details. Number 16 was the best of three natural and pleasing portraits of Master Howard Keim, and the Seidl portraits were also very fine.



The print shown of "Miss J.," No. 15, was a poor one; it was too heavy, and the shadow under the hat was mere shoe-blackening. But it was worthy of study for the fine handling of the rather formidably conventional raiment, and I am sure a technically perfect print might be made from that negative.

Mr. Daniel Chester French's portrait was exhibited in seven different stages of Mr. Eugene's etching and scratching of the plate. The catalogued No. 6 was apparently the sixth state; the other "impressions" were assembled in an unnumbered frame. The almost untouched first state would have been preferred by those who patronize the "photo-art studios" at the rate of eight dollars a dozen. The next five states gave much the impression of fuss and scratches that the Kilkenny cats did in their famous encounter. Out of this the sixth state emerged in the condition many now like; they would say that it looked like the copy of a painting, and consider that high praise. In the unnumbered frame again was the seventh and late state—I do not intend to suggest the quotation about the last state of that man being worse than the first—it was not, it was merely very different. It had great pictorial charm, as had the sixth, but it was too far gone to be a portrait.

Other portraits there were; some merging off into the purely decorative, of which I have already treated by example. Many of the portraits were pleasing in pose, but some were stiff, and some were unattractive. Many were more or less marred by a serious technical fault; the lens had been forced, and figures with any amount of perspective in the pose were palpably distorted; and certain arms, elbows and hands were out of all proportion. Probably Mr. Eugene is not aware of the cause of this—of the danger of getting the subject too near the camera.

Some of the photographs were hard or poor in light and shade, and consequently in the sum total of the values, which is the tone of the picture. This came from faulty photography, and the best thing in the exhibition was thus injured, to my mind. It is much to be regretted that the negative of "S. H. and Family," No. 61, appears to be poor. After much consideration I have decided that this is the best and most charming photographic group, pictorially, that I have ever seen; and I believe many will agree with me. This is but another of the many cases going to prove that if a thing is really good, we desire to see—and can safely be allowed to see—the main objects reasonably clearly. Faded-out parts and main lines lost in shadow are to be forgiven only when they are not what they ought to be, and so are better lost. But this losing does not make amends for their being bad.

This exhibition was of great interest and value to the club; we all need the art education we can get. There seems danger that Mr. Eugene may let his method of scratching run away with him, just as others would make of one or another mode of modification a fad; or else do worse by saying and believing that they follow the only true and legitimate photographic method, and keep true to nature entirely by scientific means, when they really do not know what truth in art means. However, each has his time of test; each must be judged by the results achieved; and it is the only-legitimate-process man who fears the test most, if he is wise, and who abides by it with the worst grace.

I have dwelt on the technique shown in this exhibition because I was requested to do so. But, after all, technique is merely a minor but necessary part of art. We may throw the mere technician out of consideration altogether, as on a level with the unscinded button-shover, when we talk about art.

The dictionary says that *technic* means knowledge applied to art, and that the French word *technique*, as used in English, has the same meaning. But in practice *technic* and *technical* are used of industrial art, of the artisanship of the handicraftsman. So technique has been retained by artists to denote the skill used in the production of works of art, in contradistinction to the dexterity of the artificer. No mere button-shover has technique, although he may have technic; no practicer of pure, unmodified photography has technique, although he may have great scientific skill. The term technique is not applicable to the practice of scientific processes, but denotes only the executive skill of art-workers.

Art cannot exist without technique, and the great artist is even a great technician. Discussions attempted separately of the art itself, and of its technique, in criticising and in judging, are based at best on very illusory distinctions. It is simply a survival of some trace of the struggle between the higher and lower; in photography between art and mere

artifice, which are to each other as music is to mimicry, and as the spirit is to the body. Tending towards the high extreme we have Corot, Turner—or say, Fuller, even. At the other extreme we have Ben Austrian's latest "masterpiece," and the raft of mere imitations of nature that are less notable.

Spirit alone is too tenuous for existence here, but the other extreme, the body alone, is a Frankenstein creation. We must have our spirit and body combined; so that the ideal in art, as in life, must be "a sound mind in a sound body," which makes a beautiful spirit breathing through a beautiful organization.

In the case of Mr. Eugene, it is his artist's appreciation of values that leads to the endeavor to correct, in his own painter's way, wrong values and inharmonious details. These were produced partly by his own faulty photographic technique, but arise partly, also, from the still imperfect nature of the processes themselves, which we must correct in one way or another to obtain artistic results. And withal, Mr. Eugene's textures are often admirably rendered, and he shows refined feeling in the treatment of his subjects. Indeed, it is evidence of such feeling that ever marks the true artist; and was to be seen in two very different exhibitions by two personalities so different as Mr. Eugene and Mr. White.

It is this feeling that puts some photographers in so entirely different a class from the rest, although the large residuum tries diligently to rise by applying empty rules. For the would-be artist—who carries the rules of art in his mind and tries to apply them thence—differs as much from the real maker—who cherishes in his heart the love of knowledge and beauty which makes the rules—as the priest and the Levite differed in spirit from the good Samaritan.

DALLETT FUGUET.

*December 1, 1900.*



## Exhibition of Photographic Studies by Mr. J. Dunbar Wright.

(Dec. 4—16, 1899.)

As a supplementary exhibition to the usual monthly one-man display, Mr. J. Dunbar Wright, of New York, having recently returned from an extended foreign trip, exhibited about one hundred and fifty prints upon the walls of the club from December 4th to 16th.

The exhibition was arranged with much taste, the general tone being one of refinement.

The pictures themselves call for no special comment, as most of them were colored by hand and therefore do not come within the province of photographic criticism.

The foreword of the very neatly printed catalogue will explain the nature of the exhibition. For more than twenty years Mr. Wright has been a devoted student of the photographer's art, and influenced by its fascinations he has shaped the course of his wanderings so as to include the localities that best afford opportunities for the camerist. Japan, Egypt and Continental Europe have been his fields, and especially in the land of the Mikado he has been fortunate enough to secure, far from the beaten track, many pictures. Mr. Wright's desire to present what he saw, in true local tone, led him to study the laying on of color (as practiced in Japan) under the tuition of K. Tamamura, the celebrated Japanese photographer and painter.

In addition to the scenic bits that constitute the major part of this collection, he exhibits a series of portrait studies. Mr. Wright begs to submit his work to public view, and particularly desires it understood that the exhibit is made without implying any claims to artistic superiority.





## Loan Exhibition.

(Dec. 20, 1899—Jan. 5, 1900.)

A few years ago, and even less remotely, no better means could have been devised for calling an incredulous smile to the lips and a chaffing word to the tongue of the majority of one's friends than seriously to have asserted that there existed persons sufficiently interested in the pictorial achievements of photography as to engage themselves in making private collections of photographs after the manner that paintings and other objects of art are collected, not simply because results distinctly beautiful were obtained, but for the further reason that these results were diverse, original, and strongly marked with the creator's style and individuality.

To have followed this assertion with the additional one that comparatively large prices were asked and paid for individual prints and that as much as a hundred dollars had been given for a single picture would have won for the speaker an unenviable if picturesque reputation for trifling with pure truth.

Such, nevertheless, is the case. There exist to-day, here and abroad, a number of valuable private collections of pictorial photographs, and a Stieglitz, an Annan or a Demachy is as much of a prize in its way as a Breton, a Fortuny or a Billotte. These collections have exercised much excellent influence upon the taste of those who were fortunate enough to have access to them, and have helped very materially in broadening the artistic influence of photography and in encouraging to greater and more ambitious effort, those who are endeavoring to give expression to their artistic feeling and inspiration through the medium of the camera. It was therefore determined by the Print Committee to inaugurate a series of loan exhibitions, to be selected from such private collections and to close the old and open the new year with the first of these exhibitions; and no more fitting climax for the closing of the series of exhibitions displayed during the year 1899 nor better introduction to the exhibitions of 1900 could well have been imagined than the exhibition which hung upon the club walls from the 20th day of December, 1899, to the 5th day of January, 1900.

It emphasized all that was excellent and redeemed the shortcomings of those that had gone before, and was a happy augury for the future.

Made up of pictures selected from the private collections of Eva L. Watson, Mathilde Weil, J. Wesley Allison, Alfred Stieglitz, Chas. I. Berg, Joseph Obermeyer, John Beeby and Joseph T. Keiley, it consisted of one hundred and ten examples of some of the foremost European and American work—fourteen Europeans and thirty Americans being represented—and contained the pick of the best exhibitions ever shown in this country. In many respects it was one of the most representative and carefully selected exhibitions of high-class work ever shown in the United States. Had it not been for the fact that pictures by club members were barred from the exhibition it unquestionably would have been the most representative collection of photographs ever gotten together. This enforced absence of some of the greatest American work, while a source of general regret among those who viewed the collection, was also the occasion of a certain feeling of pride on the part of the members of the club, who had it thus brought home to them forcibly, if in a rather negative manner, that nearly all of the foremost American workers are enrolled as members of the Camera Club. In the collection there were at least five really great pictures, the greatest of them and indeed one of the greatest pictures ever made by means of the camera being Craig Annan's *Monks Walking* (Stieglitz Collection). The other four pictures that stood out so markedly from the rest were Hinton's *Sylvan Solitudes* (Allison Collection), Eugene's *Lady of Charlotte* (Keiley Collection), and Demachy's *Street in Mentone* and *Poster* (Stieglitz Collection).

The exhibition included examples of the work of J. Craig Annan (Scotland), Edgar Lee (England), Paul Martin (England), Richard Marsh (England), W. Smedley Aston (England), Bernard Lintott (England), H. P. Robinson (England), Charles Job (England), Robert Demachy (France), Chas. F. Inston (England), J. C. Mummery (England), A. Horsley Hinton (England), Karl Greger (England), Alex. Keighley

(England), F. H. Day (Boston), Rev. Dr. Townsend (Orange, N. J.), Dr. H. C. Close (Orange, N. J.), Edmund Stirling (Philadelphia), W. B. Dyer (Chicago), Mary Devens (Cambridge, Mass.), Alan D. Cooke (Philadelphia), Eva L. Watson (Philadelphia), Robert S. Redfield (Philadelphia), Rose Clark (Rochester), Mary S. Perkins (Philadelphia), Mary Keipp (Philadelphia), Henry Utard (New York), Frank Eugene (New York), H. Troth (Philadelphia), C. Yarnall Abbott (Philadelphia), Amelia C. Van Buren (Detroit), Frank St. John, Mrs. S. M. Eakins (Philadelphia), Thos. Eakins (Philadelphia), Alice Trimble (Baltimore), F. G. Von Rapp (Philadelphia), Mary Seamuller, A. Clements (Philadelphia), E. M. Kenton, Miss Crowell, Ellen Ahrnes, Samuel Murray.

The pictures were shown to their best advantage, being allowed ample wall space where there was no clashing or disturbing environment to dwarf or submerge their individuality. Hence it happened that many of the pictures already favorably known took on a new charm, acquired an additional value by being thus displayed.

It is always a misfortune to have to crowd pictures when they have distinct merit; for while a picture may be strong enough to assist its individuality despite its surroundings it certainly suffers very materially from being crowded among a lot of other pictures of greater or less merit and attractiveness, each framed differently and often inharmoniously.

The eye and the mind are necessarily, though often unconsciously, affected by the surroundings, and invariably judgment of a picture's merits is based as much upon the modifying, improving or distracting influence of a picture's environments as upon the inherent merits or demerits of the picture itself.

The portraits of Lady Wallscourt and Lady Robert Manners, by Sir Thomas Lawrence, for example, were hung on either side of Turner's *Cologne* in the exhibition of 1826. The brilliant color of the sky of Turner's picture practically killed the color in the two portraits. Turner was generous enough upon discovering this to wash over the entire brilliant golden sky of his picture with a wash of lampblack in water color, thus temporarily ruining the sky, because "poor Lawrence was so unhappy." But all exhibitors are not as generous as Turner, and it is just as well so; otherwise the public would be decidedly the loser, as in the case of Turner's own picture. The point of the illustration is that all hanging committees should do their best towards making it impossible that such a generous sacrifice should be necessary. More than one public exhibition has been actually discounted and robbed of the high reputation which it deserved solely through the poor taste and want of judgment on the part of those responsible for the hanging of the pictures. It was with sincere regret that the members of the club saw this exhibition taken from the walls. It was studied by them with care to their pleasure and profit; and it is believed that the hope expressed by the chairman of the Print Committee in his brief foreword to the catalogue of the exhibition that it would "bring more forcibly to the members and to the public the claim made for pictorial photography, and at the same time show the interest taken in the works of those who have already won honors in this country and abroad," has been more than realized.

J. T. K.



## Philadelphia Photographic Salon, 1900.

The Pennsylvania Academy of the Fine Arts has the honor to announce that under joint management with the Photographic Society of Philadelphia, the Philadelphia Photographic Salon for 1900 (third year) will be held in the Galleries of the Academy, from October 21 to November 18, 1900.

The aim of the Salon is to show only such pictures produced by photography as may give distinct evidence of individual artistic feeling and execution, rigidly selected by a competent jury, the honor of acceptance being the only award.

All those interested in the purpose of the Salon are invited to give it their cordial support and encouragement, both by submitting specimens of their work and by making it favorably known to others.

This preliminary notice will be followed in due course by a full circular, with all details, entry forms, etc.

THE PENNSYLVANIA ACADEMY OF FINE ARTS.

EDWARD H. COATES, *President*,  
HARRISON S. MORRIS, *Secretary*.

THE PHOTOGRAPHIC SOCIETY OF PHILADELPHIA.

ROBERT S. REDFIELD,  
JOHN G. BULLOCK,  
EDMUND STIRLING.

*Broad Street, above Arch, Philadelphia, Pa., U. S. A., March 1, 1900.*



## Exhibition of Photographs by Rudolph Eickemeyer, Jr.

(Jan. 10—Feb. 5, 1900.)

This exhibition has done us the great service of showing exactly what to think in regard to Mr. R. Eickemeyer's photographic work. The best known of his productions, like "The Vesper Bell," "A Ranchman," "At Close of Day," etc., were included, as well as the best of those done for the Carbon Studio. In addition, there were a few recent productions, and above all else his flamboyant "When the Daylight Dies"—the most pictorial photograph I have ever seen—in which the artist has sought to sum up and to epitomize his talent. While, however, the work of Eickemeyer is charming, it is not a revelation to the New York connoisseur. We have known him long and rated him highly.

We all know that on the common ground of technical performance and executive skill, where all capable workers meet, he has a worthy place among the best. As an artist, however, he does not rank as highly. I fear he has worked too much in the professional lines to be a producer of absolute individuality; even the ensemble of his exhibition suggested that it was restless, the framing too heavy, the prints too varied in their tones, and reminded somewhat of the shop. He also exhibited too much. One-third of the exhibits, carefully selected, would have done him more justice. Yet it would be a foolish misconception to consider Eickemeyer merely a photographer of simple prettiness, a pot-boiler, who went on repeating a certain type of picture, like his "The Dance," because he found it saleable and generally popular. He is a man whose aims are distinct and whose methods are scientific, and who possesses enough inventive power steadily to improve upon the ideas formed in earlier periods of his life. He is of all American photographers the most versatile one. He can be decorative, commonplace, poetical, picturesque, humorous by turns. There seems to be no limit to his invention, no bound to his ingenuity.

All that he lacks is temperament; one might call him "a photographer without passions and without emotions." Nearly all his work looks somewhat forced, and no matter how hard he strives to imbue a subject with sentiment, he seldom accomplishes more than a melodramatic effect, at least as far as his studio pictures are concerned. But he merely claims the right to be considered one of "the vigorous workers in the advancement of photographic art, who possesses nothing but a love for the simple and homely, a careful attention to detail, and a positive genius for hard work," and judging him from this viewpoint he is indeed worthy of a place among the elect. During the working life of nearly fifteen years he proved in a rapid succession of creditable work what æsthetic possibilities lie in artistic photography. He helped to show that beauty of form, appreciation of color, exquisite balance of line and space-arrangement, and consummate skill of handling, are all possible in photographic print. He preached, through the medium of his own practice, the doctrine that all the popularly accepted functions of portrait-photography are so many hindrances to its real mission to produce something artistic with strictly legitimate means.

It appears to me, however, that Eickemeyer gives in his landscapes and foreground-studies the most convincing, most interesting proofs of his talent. Pictures like his "Path Thro' the Sheep Pasture" are masterpieces. In such pictures he becomes a poet, despite his lack of artistic temperament. When he is alone with nature he seems to forget his scientific methods, and to try to simply realize what she offers. Of course, I do not wish to convey that photographing from nature is a mere mechanical process with him. It demands complete mastery of technique and a most sensitive power of observation to realize one of the ever-changing moods of nature as he does. But after all there is but little to arrange; the photographer has simply to search for a place that suggests a picture to him.

Patience is perhaps the most necessary virtue of the searcher of foreground studies to cultivate, for one has to deal with a most capricious factor: the wind. The foliage must be absolutely still, the smallest movements sufficing to spoil the negative. Not until one undertakes this kind of work does one realize how very seldom the air is even approximately motionless. On the calmest day there is enough wind to keep the grasses swaying

for several minutes after each puff of air has passed over. Oh, the agony of it! Standing in a cramped attitude for ten minutes, craning one's neck to watch the changing light on the distant grass as it is bowed by the wind; or raising the eyes in (not always mute) invocation to the summer clouds, and in so motionless an attitude that the birds and insects forget to be afraid and approach to gaze in astonishment at the strange instrument before them. Elves and pixies seem ready to pop out from each little shadow, and every moment one expects to hear tiny voices close to one's ear. One is greatly tempted sometimes when it is very windy to remove flowers and grasses to a sheltered spot where they can be photographed at leisure. This experiment is never tried twice, for no matter how hard one tries, the stolen treasures can never be made to look as if they grew there. Patience is the only alternative, and the best thing to do under the circumstances is to light a cigarette, sit down on a convenient stump, give free scope to one's imagination, and wait for a calm. When patience becomes exhausted, and there is still too much wind, the best thing to do is to go home, for there is nothing so foolish as wasting plates.

In his foreground-studies Eickemeyer undoubtedly achieved his greatest triumphs. He apparently has the necessary patience and perseverance for them. I wish he could devote himself entirely to them. Nobody can rival him on that ground, and the more I look at his work, the more I come to the conclusion that he is master, practically, only in one branch of photography; but that he works in that branch with amazing elasticity and freshness of invention.

His camera could open the gates of an enchanted land, the grassy rings with their elfin bowers of spreading burdocks and tangled bracken, where Oberon and Titania hold their revels. He says to himself in the modest preface of his catalogue that "he has settled down with the determination to conquer two square miles of country in the vicinity of his home." Should he be able to follow this ideal vocation persistently, then a mist would roll from many eyes; those who hitherto pretended to be lovers of nature would see abundant beauty where before there was none; and he might teach us to view the few miles around our dwellings as a veritable fairyland, endless in changing loveliness.

SADAKICHI HARTMANN.

January 17, 1900.



## Attendance of Trustees at Board Meetings.

January, 1899—January 1900, included.

MEETINGS	NAME	ATTENDANCE
11	Wm. D. Murphy.....	10
11	Alfred Stieglitz.....	9
11	Harry B. Reid.....	10
10	W. E. Wilmerding.....	10
11	L. B. Schram.....	9
11	John Beeby.....	10
9	W. P. Agnew.....	8
11	Chas. I. Berg.....	8
9	John Aspinwall.....	5
9	Wm. J. Cassard.....	4
3	Dr. J. T. Vredenburg.....	3
3	Wm. Bunker.....	1



## Camera Club Competitions.

### The Aspinwall Scientific Research Competition.

Mr. John Aspinwall, chairman of the Committee on Scientific Research, has kindly offered a

1st Prize.....	\$30.00
and 2d ".....	\$20.00

for original research in photographic chemistry, optics or methods, open to competition among the members of the Camera Club.

The prizes will be awarded by three judges appointed by the Trustees of the Club.

The reports of the researches shall be filed with the Secretary prior to January 1, 1901.

The prize-winning reports or papers are to be published in CAMERA NOTES.



### Fin-de-Siecle Lantern Slide Competition.

The competition having failed as originally outlined, it is re-opened under the following conditions:

Mr. J. Edgar Bull has offered a silver cup to be competed for by the members of the Camera Club, upon the following conditions:

#### RULES GOVERNING THE FIN-DE-SIECLE LANTERN SLIDE COMPETITION.

1. The competition is open to all members of the club who have not received a Camera Club reward in a lantern slide competition.
2. The prize is to become the property of the winner, and will be awarded on the basis of artistic merit—the basis on which pictures generally are judged—without the mental effort of discriminating between art and technique.
3. Every entry must consist of six slides from negatives made between the first day of January and the last day of December, 1899, and shall be, as well as the slides made therefrom, solely the work of the competitor.
4. Entries must be delivered at the club rooms, addressed to the secretary, on or before April 1, 1900, and must be presented only in nom de plume or cipher.
5. A sealed envelope, addressed to the secretary, and bearing the pseudonym or cipher, must contain the name of the competitor. No envelope will be opened until the award is announced.
6. There will be no award unless at least seven entries are received, and no competitor shall make more than one entry.
7. Only the name of the winner will be announced. The pseudonyms of unsuccessful competitors will be announced in the order of comparative merit of the slides submitted.
8. Slides are preferably to be marked with appropriate titles.
9. The slides of the winning set shall become the property of the club.
10. All slides are to be exhibited at the club rooms on the night the award is announced.
11. The award will be announced at the annual meeting, April 10, 1900.  
The judges will be Alfred Stieglitz, Wm. M. Murray and C. I. Berg.



### Appreciation.

"*The Manger*," by Gertrude Käsebier, generally considered the gem of last year's Philadelphia Salon, was recently bought by a New York lady for one hundred dollars. The purchaser had never taken any interest in photography, nor knew anything of the claims of pictorial photographers. She bought the picture as a picture, regardless of the means of its production.

This is the second time within a year that one hundred dollars has been paid for a pictorial photograph in this city, showing that exceptional work in that line occasionally does find appreciation of the right kind.



There are still a few portfolios of "American Pictorial Photography," Series I., to be had from the Publication Committee. Price, ten dollars.

THE "CAMERA NOTES" IMPROVED GLYCERINE  
PROCESS FOR THE DEVELOPMENT OF PLATI-  
NUM PRINTS, INCLUDING THE EXPERIMENTS  
BY JOSEPH T. KEILEY AND ALFRED STIEGLITZ.  
ILLUSTRATED BY REPRODUCTIONS OF PRINTS  
BY THE EXPERIMENTERS. ❁ ❁ ❁ ❁ ❁ ❁ ❁ ❁



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BY  
ALFRED STIEGLITZ AND JOSEPH T. KEILEY,  
NEW YORK, N. Y.

## The "Camera Notes" Improved Glycerine Process for the Development of Platinum Prints.

The use of glycerine in combination with the developer used in developing platinum paper is not new. It has been tried at different times and by various experimenters; and records of the results of these experiments are to be found in the various photographic Year Books and in certain publications treating of platinum paper and its various uses.

Its most valuable and far reaching possibilities, however, appear to have been overlooked entirely or to have been beyond the visual range of those who originally introduced the use of glycerine in connection with the finishing of platinum prints. Originally it seems to have been regarded simply as a medium whereby clear high lights might be obtained in prints together with a modification of the heavy shadows. Later it came to be regarded as "a valuable and useful means of mechanically restraining or retarding the development," while one of the most recent articles upon this subject treats of it as an eliminator of unnecessary and obtrusive detail and warmly champions this property as its greatest virtue. And there are still many who believe that its sole value lies in the possibility it affords to produce passable and even pleasing prints from negatives that would not yield by any other means an even half satisfactory picture.

Its greatest utility to the photographic world, however, that of bringing it within the power of the photographer to correct on his print the falsely rendered values of his negative; to harmonize, limit or extend its tonal range; to impress upon his work the stamp of his feeling for the subject treated, seems not even to have been suspected. This, doubtless, was due to the circumstance that it never was imagined that the action of the platinum developing solution or oxalate developer in combination with glycerine could be kept so entirely under the control of the skillful manipulator as to make it possible to develop any part of the print at will independently of all its other parts, and to such an extent as was thought most desirable, without imparting to the finished print the appearance of a crude design for a stained-glass window or piece of mosaic work—or making it look like a very badly stained photograph. Perhaps the necessary experiments were never tried because few suspected that any paper moistened would submit itself to the comparatively rough usage through which the platinum paper has to pass in the course of the brush manipulation of its surface.

There is a final reason which in all probability is the weightiest. As much was not demanded of photography in the past, from the artistic standpoint, as is demanded to-day; its aspiration towards artistic perfection was not so high; harmony or correctness of tone from the artist's point of view was not looked for in a photograph, and whenever attempted was damned as illegitimate, and hence as there was no demand for such a process none conceived the idea of it.

Let it be remembered that the great merit of this method of development lies in its corrective possibilities and that through it is the manipulator enabled



to reclaim his print from the rigid bondage of the hitherto unalterable renderings of values recorded therein during the process of printing, and to introduce into it his own conception of the values, tonal quality, feeling and artistic effect of the theme under treatment. There are reproduced with this article four different renderings of the same negative, *A North Carolina Landscape*, that will serve to illustrate this statement.

#### THE PROCESS BRIEFLY OUTLINED.

The platinum paper is printed in the usual manner, but somewhat farther than is the case where the ordinary development is to be resorted to. (See Note 1.)

Upon being removed from the printing frame the paper is placed face up upon a sheet of glass. (See Note 2.)

It should then be coated over entirely and evenly with pure glycerine by means of a broad brush. (See Note 3.)

A blotter of corresponding size should then be placed upon and pressed to the print that the glycerine may be worked into the sensitized surface. The print is then thinly recoated and developed by means of brushes, two developing solutions being used, one consisting of a solution of equal parts of developer and glycerine, the other of pure developer. (See Note 4.)

When it is desired to introduce a warm brown or flesh tone into portions of the print, three additional solutions must be kept at hand, one of pure mercury-bichloride, fairly strong, the other of developer to which mercury has been added, and the third of the glycerine-diluted developer, to which mercury has also been added. (See Note 5.)

When the print has been developed to suit the taste it should be placed in a clearing solution of 1 part of muriatic acid to 60 parts of water, the entire surface of the print being brushed over with a broad, soft brush immediately that the print is immersed therein. (See Note 6.)

The print should be given at least three separate washings in clearing solution—each bath being fresh—the tray being rocked the while. If the third bath when poured off appears clear and free from tint, the print should be washed in running water for about five minutes. (See Note 7.)



#### Notes.

1. Any cold bath platinum paper may be used. The heavier grades, B. B. and C. C., of Willis & Clements' manufacture, or the corresponding grades of other platinum papers, are the most desirable for the purpose.

A lighter grade of paper may be used, but it is rather apt, because of its thinness or want of body, to become thoroughly saturated with moisture when the operation of development is protracted over any length of time, which is invariably the case, and to be abraded, torn or excoriated by the brush during the process of development. Sometimes it escapes all catastrophe till it reaches the clearing or final washing bath, where, owing to its almost pulpy and thor-

oughly saturated state, it will tear on the slightest provocation. And often during the action of drying for the same reason it will meet injury.

This point is gone into at some length, because the development of a single print will take anywhere from fifteen to fifty minutes, often longer, and it is well to avoid so probable a chance of having the final results of one's labor and patience ruined at the very last moment.

The age, dampness or dryness of the paper used will, of course, influence the final results, as in the case of the ordinary method of development. Old paper, however, can for certain results be used to far better and more telling advantage through this process than was ever before possible—and for certain effects it is absolutely essential.

The printing of the paper is done in the customary manner, either in the sun or shade, according to the character of the negative. The depth of the printing depends upon the result desired; but as a general rule it should be carried somewhat farther than in the case of a print from the same negative intended for ordinary development.

In the case of a landscape, for example, the delicate detail of the sky is the objective printing point (if the sky be blank print for a tone in the sky portion of the picture). The sky portion of a picture is the objective point because the foreground can be held back in the process of development at the will of the manipulator.

This rule involves a cardinal principle of this process. *The printing should be carried far enough to ensure the recording of those delicate tones and half tones in the high lights of a picture that are so full of subtle charm, but which under ordinary circumstances must be entirely sacrificed because their printing would involve the overprinting of every other part of the picture.*

This allows the full range or tonal capacity of a negative as a basis from which to work, and the manipulator can then develop his print as his taste dictates and his skill makes possible. In the case of the landscape already referred to, the first reproduction is a literal unmanipulated rendering of the story of the negative, while the other three are manipulated prints and may properly be designated as interpretations.

It will be found desirable, in certain instances, to permit the shadows of a picture to print to the point of bronzing, or as it is sometimes expressed, till they solarize—as charming warm effects, suggestive of color, can thus be obtained. It will be inexpedient, however, to formulate any set of laws as to the different methods and degrees of printing to be resorted to, other than those already suggested. These embody all the essential principles, and if properly and comprehensively understood will enable the worker to evolve such rules and laws as are necessary for his own guidance out of the suggestions therein contained.

2. It is advisable that a large, heavy sheet of glass be used upon which to develop. This glass should be carefully cleaned with a towel after each development, as the developer remaining thereupon, if allowed to stay, will often soak through the back of the next print placed upon it and deface it with ugly and irremovable stains. As it is necessary to have the print to be developed lie perfectly flat upon the surface of the glass it will be advisable to put the platinum paper under such pressure before using as will accomplish this result. A little



pure glycerine brushed over the surface of the glass where the print is to lie will also help to keep it down and prevent its slipping about.

3. At least four brushes are necessary for this process of development :

(a) A brush an inch and a half or even two inches broad with which to coat the print with glycerine. (The rubber set brush used for dusting plates will serve admirably.)

(b) An ordinary round brush with a long handle, the circumference of the thickest part of its hair portion to correspond with that of the ordinary lead pencil and firm enough to give a certain stroke, but not stiff enough to scratch the surface of the paper. (There are certain soft brushes to be had at hardware shops for a small price that will answer.)

(c) A thin, fine pointed brush for the purpose of working in fine lines and delicate shadows. (The retoucher's "spotting-out" brush will do very well for the purpose; but better still are Japanese brushes that will keep a fine point.)

(d) A brush at least two inches broad for the purpose of brushing the clearing solution over the developed print. (The rubber set brush will serve for this purpose also.)

There is no restriction as to the number of brushes that may be used. One's own individual taste and requirements will govern that point; but every care should be taken that the brushes be of the kind that are not stiff enough to scratch the paper and such as do not shed their hairs. Whenever a hair is observed upon the surface of the print under development, it should instantly be removed; otherwise any developer that may be on or near it will lie along the line of the hair and develop a corresponding line upon the face of the print.

4. A good supply of blotters, to be used for the purpose of taking up the superfluous glycerine and developer during the course of development, should be kept on hand. These blotters should be of the heavy white variety that are especially prepared for photographic purposes. (As these particular blotters are not carried in stock by all dealers, it should be mentioned for the benefit of those desiring to obtain them, that they can always be procured from the Oberg Camera Co.) The blotters come in large sheets (18 x 22 in.). When preparing to develop a print, several pieces of blotter corresponding to the size of the print should be cut from one of these sheets and kept within easy reach of the hand during the course of development—as delay, even for a few seconds, in being able to procure a piece of fresh blotter while developing a print, may result in the absolute ruin of the picture.

After a print has been developed the blotters used thereupon should be destroyed. This precaution is rendered necessary from the fact that a blotter that has once been used for this purpose has absorbed a certain amount of the developing solution; and if re-used the developer thus absorbed may impart itself to the print under development and cause such partial development thereof at the places of contact as will entirely mar the results striven for. Upon being laid upon the glass the print should be evenly brushed over with glycerine and then blotted off, to ensure the glycerine's getting well into the body of the print, which is then thinly recoated all over, and afterwards heavily coated as to those parts where the development is to be especially restrained or the details eliminated.

The glycerine-diluted developer is then brushed on those portions that it is thought desirable to bring up first—and the print is thus gradually built up as the taste dictates—the strong solution being used where a pronounced shade is required. The brush carrying the strong developer should be passed between the finger and thumb before being touched to the print, that the dripping developer upon it may be removed. Whenever the development appears to have gone far enough the print should at once be blotted off as to that part, which should then be covered with glycerine and not again touched. An examination of Mr. Stieglitz's two studies of a woman seated in a chair, the first reproduced from an unmanipulated print, the second from a print developed by this process, will show to what extent this partial development can be carried. Outline drawings can be obtained by going over the picture's outlines with a fine brush and keeping all else coated with glycerine. That a clear understanding may be had of what is meant by the expression "strong developer" as used in this article, it should be explained that the Willis & Clements' developing salts, dissolved as per formula upon box containing the said salts, is here referred to. This developer very much diluted gives soft charcoal effects. It should not be forgotten, while developing a print, that it will dry out somewhat darker than it appears at the time of removal from clearing bath.

5. Very beautiful effects can be gotten through the use of mercury-bic. in combination with the ordinary developer, as suggested by Mr. Stieglitz, and by the application of the developing bath without mercury to one part of the print and that containing it to another, a double toned print will result, whose beauty will depend entirely on the correctness of the maker's taste. If not exceptionally good it is more than apt to be remarkably crude, unpleasant and inartistic. The mercury is a very uncertain quantity and rarely acts in the same way twice, so that one must use it with great caution. As the tone produced by its use is of a more or less transparent character, development with the co-operation of the salts of mercury can be carried much farther than is the case with the developing solution containing no mercury, as the shadows will not be clogged and opaque. The brushes used to apply the mercury should never be used for any other purpose, as they will carry traces of the mercury for a long while after once having been dipped into a solution containing it. If used with any other solution thereafter other than that containing mercury, it will almost certainly leave an ugly stain.

A series of experiments are being made by Mr. Stieglitz for the purpose of ascertaining the character and permanency of these mercurial tones, a full account of which will appear in a later number of *CAMERA NOTES*. The belief entertained of them at present is that they are fairly permanent.

Excellent sepia tones also can be obtained by using a small quantity of mercury in the developing solution.

The print is developed by means of brushes, the developer being applied locally and in different strengths, the strength of the developer being governed by the effect desired. During the process of this development the print is blotted off from time to time and recoated entirely or in part with glycerine in order that the development may be kept completely under control and that staining may be prevented.



6. The development of a print being completed, it should be placed immediately in the clearing solution and brushed over quickly and entirely with a broad, soft brush. This is done in order to get the clearing solution at once to all parts of the print. Where the precaution is not taken, the action of the developer is apt to continue under the protection of the glycerine coating, which, despite the blotting off at the termination of the development, has not been removed entirely, and the final results will not be such as originally were intended or worked for; neither will they be especially artistic. Where mercury-developed prints are concerned it should be remembered that the tendency of the acid is to eliminate the mercury, and that if left a sufficiently long time in the normal clearing bath, a mercury-developed print will have all trace of the mercury eliminated therefrom. Therefore a special clearing bath should be used for such prints, and the process of clearing should be rushed and every trace of acid washed from the prints with all possible celerity. While touching upon this matter of the action of the acid upon mercury-developed prints, mention should be made of a very original use to which Mr. Alfred Stieglitz recently has turned it—which will be of great value to platinum workers, and which he is kind enough to permit to be mentioned here. Prints were made by him from certain flat negatives that were entirely wanting in brilliancy. The printing was carried far enough to ensure good black tones in the darkest portions of the picture, and then developed with a developer containing glycerine and mercury. As the mercury possesses bleaching as well as coloring properties, and as its action is strongest upon the most soluble portions of the print, it reduced or bleached those portions of the print least densely printed—in a portrait, for example, the face, without materially affecting the less soluble portions. An acid bath rather stronger than that ordinarily used was prepared for the clearing of these prints, and they were permitted to remain therein till all traces of the mercury had been eaten away. The resulting prints present brilliant white and black contrasts, that could not have been obtained in any other manner.

In case the print has been partially developed with mercury, the acid bath should be much weaker than that mentioned above.

7. Prints should be washed, after clearing, in three or four baths of clear water, or for about five minutes in running water. The water should not be permitted to fall directly upon the surface of a print, and no print should be allowed to remain any length of time in water, as after so much manipulation soaking in water is apt to injure the texture of the paper. Drying between blotters often accentuates a print's texture.

The print is then dried, either by hanging it up by its corners, or between blotters.

\* \* \* \* \*

What has been written above should be considered as merely opening the door to new and great possibilities. Those who familiarize themselves with the process will soon formulate rules for their own guidance—work in their own way and branch out into such new fields as their knowledge and leanings may lead them, and the prophecy is ventured that through it a broad way has been unbarred for the photographer into a new world full of dazzling possibilities.

JOSEPH T. KEILEY.

## ILLUSTRATIONS TO THE FOREGOING ARTICLE . . .



BEING A SERIES OF REPRODUCTIONS  
FROM PRINTS PREPARED TO ILLUS-  
TRATE THIS PROCESS, IN WHICH  
CERTAIN ARTISTIC POSSIBILITIES  
OFFERED BY THE NEGATIVES HAVE  
BEEN SACRIFICED SO THAT THE  
CHARACTERISTIC FEATURES OF THE  
PROCESS MIGHT BE EMPHASIZED BY  
EXAGGERATIONS NOT NECESSARILY  
ARTISTIC. . . . .



A NORTH CAROLINA LANDSCAPE

By JOSEPH T. KEILEY.

UNMANIPULATED PRINT TRANSLATING LITERALLY  
THE STORY OF THE NEGATIVE.

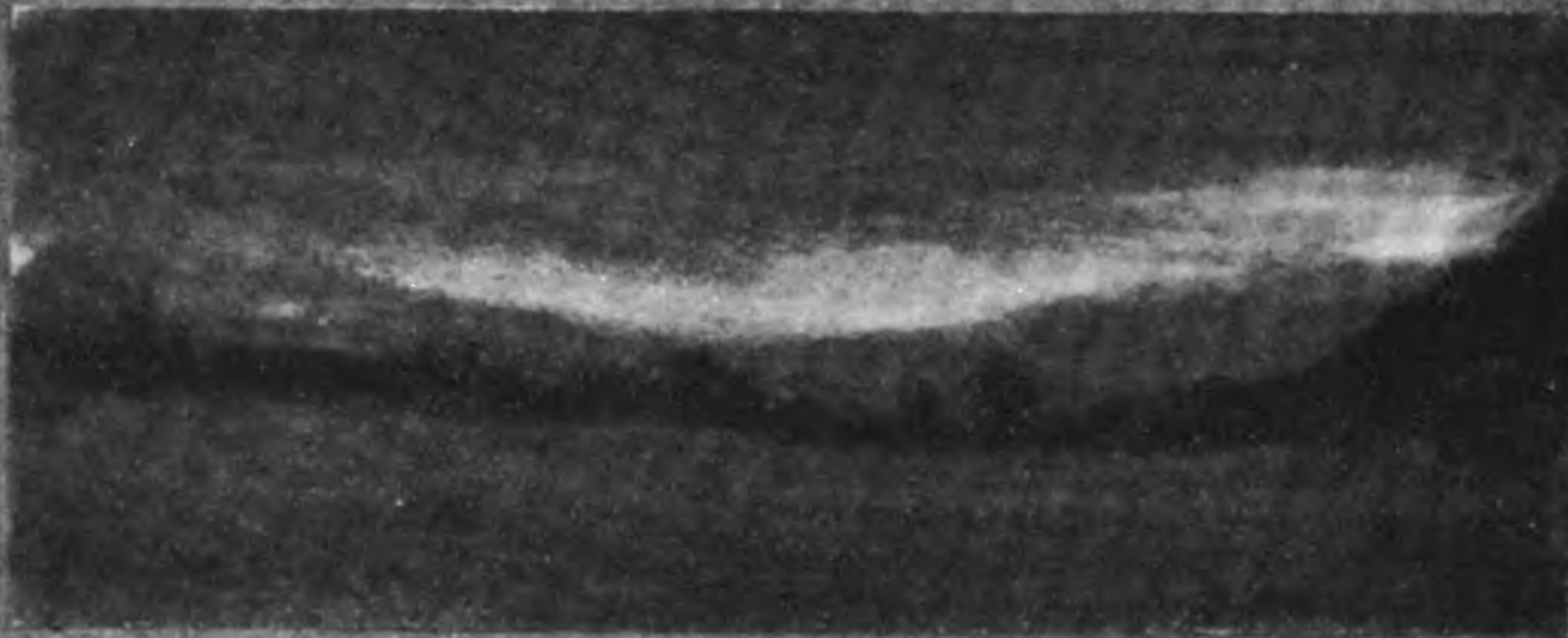
MANIPULATED PRINT, INTERPRETING A PHASE OF  
THE SAME NEGATIVE.

A SECOND INTERPRETATION OF THE NEGATIVE.

AND A THIRD.

These illustrations are designed to show the great range allowed the manipulator to control tone, drawing and composition of his subjects.



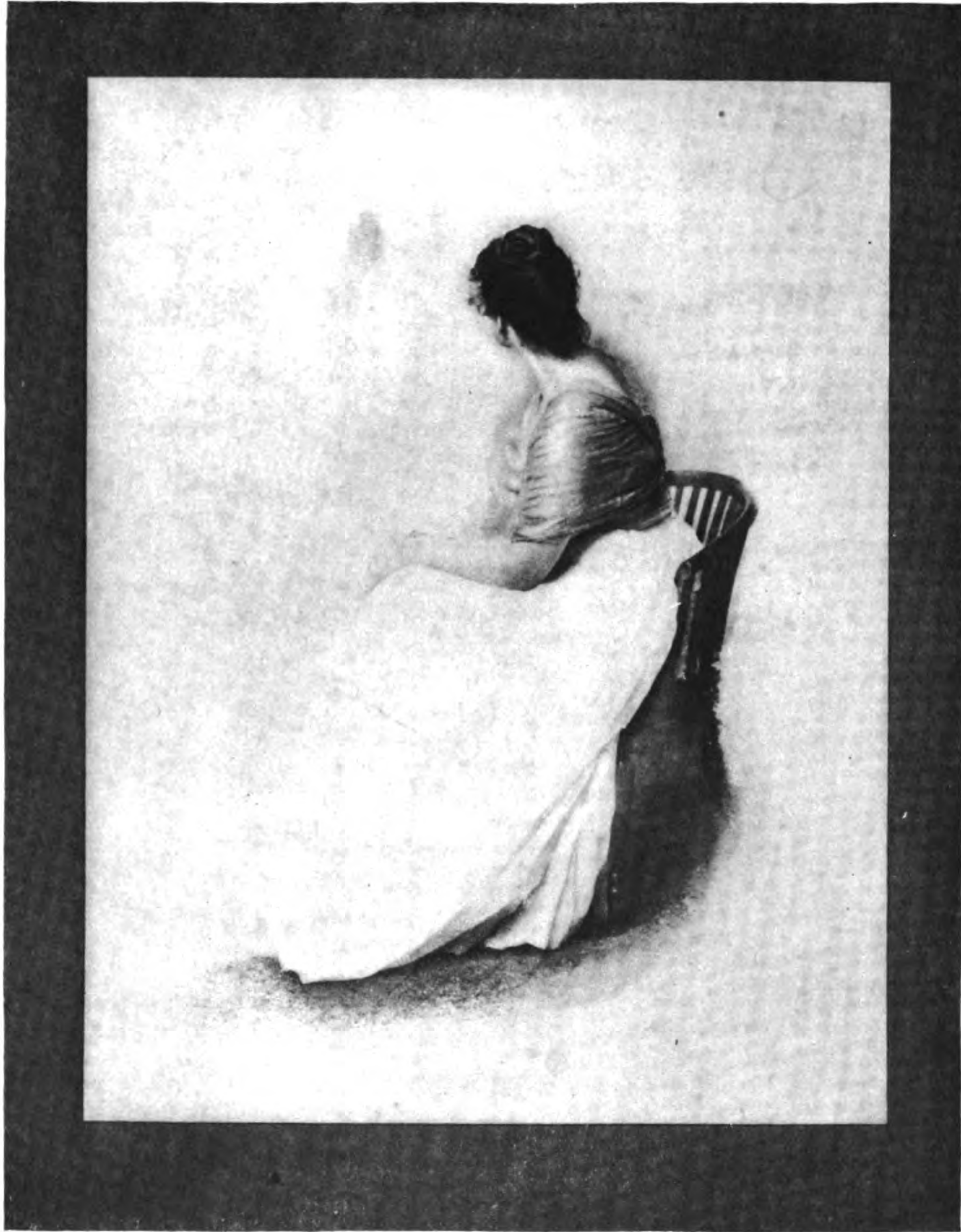






REPRODUCTION FROM  
AN UNMANIPULATED PRINT FROM THE NEGATIVE FOR  
"A SKETCH IN PLATINUM"  
BY ALFRED STIEGLITZ.





"A SKETCH IN PLATINUM."

A REPRODUCTION FROM THE SAME NEGATIVE, IN WHICH THE DOMINATING IDEA OF THE PICTURE IS THAT OF A SIMPLE SKETCH FROM WHICH OFFENSIVE AND DISTRACTING DETAIL HAVE BEEN ELIMINATED, THE DRAWING AND GENERAL CHARACTER BEING THE SAME AS THAT PRESENTED IN THE ORIGINAL PRINT.



A VIGNETTE IN PLATINUM  
(IN TWO COLORS).

By ALFRED STIEGLITZ.

THE PURPOSE OF THIS REPRODUCTION WHICH IS AN APPROXIMATE RATHER THAN A CORRECT RENDERING OF THE ORIGINAL PRINT, MUCH OF WHOSE BEAUTY AND DELICACY HAS BEEN SACRIFICED IN THE PROCESS OF REPRODUCING, IS TO ILLUSTRATE WHAT CAN BE DONE BY THE USE OF THE COMBINED DEVELOPERS REFERRED TO IN THE TEXT.











EXPERIMENT IN MERCURY AND OXALATE.

By ALFRED STIEGLITZ

MUCH OF THE QUALITY AND CHARM OF THE ORIGINAL PRINT IS ENTIRELY SACRIFICED IN THIS REPRODUCTION, AS THE CHARACTER OF THE PLATINUM IMAGE AND TEXTURE CANNOT BE EXACTLY RENDERRD IN HALPTONE REPRODUCTION.







## Current Notes.

**Plate Marks.**—For a number of years the writer has experimented in various ways to imitate a plate mark on thin mounts and has devised a method which is very simple and satisfactory. The best form of mount to use is what is known as plate paper, which is of a very soft texture, or any thin paper, such as cover paper; bristol board is liable to crack. For mounting the ordinary photographic paste cannot be used unless the prints are glued only by the edges, and in this case the least exposure to moisture, especially if they are platinum prints, is liable to make them wrinkle in the center. A very good mounting medium, and one which is absolutely non-cockling, is a solution of white shellac in alcohol. The alcohol should be 95 per cent., and sufficient shellac added to give the mixture a syrupy consistency, that is, almost a saturated solution. It requires about twenty-four hours for the shellac to dissolve completely. The print, being perfectly dry, is brushed over with this paste and then applied to the mount. It is then rubbed down thoroughly and the whole immediately put under heavy pressure between blotters. A letter press is best for this purpose. This whole operation should be performed as rapidly as possible, as the shellac dries very quickly.

Either before or after mounting an ordinary piece of card mount is cut the size of the desired plate mark. A margin of about three-eighths of an inch beyond each edge of the print will be found suitable in most cases. Then from any kind of thin paper at hand a mat is cut, with opening the exact size of the cardboard form, this to serve as a guide in properly placing the form. The mounted print is now placed face upwards on a smooth table or sheet of glass and the mat placed over it and carefully adjusted so that all of the margins are of the proper width; then the cardboard form is fitted into the mat. The mat can now either be carefully removed or may remain in place. One hand is now passed under the print, while the other retains the form in exact position, and the whole turned face downward on the table, form underneath. It may require some little practice to perform this turning without altering the position of the form. Now, while the mount is held firmly down on the form, with a handkerchief wrapped around the finger thoroughly rub down the back of the mount all around the edge of the form, which can be easily felt. This will give an impression on the mount with a sharp inner edge and an outer curved bevel almost identical with a plate mark made in the regular way, and has the advantage of requiring no complicated presses or metal plates. The forms may be cut of any shape and the depth of the impression varied by the thickness of the card. Often prints with a wide white margin are made effective by making the plate mark directly on the print, and for this purpose thin card should be used.

**Gum Bichromate Process.**—Herr Watzek has pointed out that it is always advantageous to give the paper used for gum bichromate prints a preliminary sizing. He has found chrome gelatine to be the most advantageous. If plain gelatine is used the color mixture is partially and locally absorbed, and therefore it is difficult to obtain clear lights.



The strength of the chrome gelatine recommended is a 5 per cent. solution of chrome alum in a 5 per cent. solution of gelatine. The mixture must be applied hot. Decomposed gelatine was used with success, at the suggestion of Herr Ghiglione. A 5 per cent. solution of gelatine was exposed in an open vessel till it had become mouldy on the top and liquid underneath. The liquid portion was poured into a bottle, and to every 1,000 parts from 5 to 10 parts of formaline added, and kept well corked; this can be diluted with water to any extent, and for thin paper should be diluted with an equal quantity of water, but used full strength for drawing papers.

**New Bichromate Process**—In the December number of the *Bulletin du Photo-Club de Paris*, Prof. R. Namias describes a new bichromate process for obtaining prints or transparencies in any desired color. The principle of the process is that bichromated gelatine after sufficient exposure to light loses the property of absorbing certain saline solutions.

For transparencies an ordinary gelatine plate, thoroughly fixed and washed, will answer. It is sensitized in a 4 per cent. solution of bichromate of potassium, dried in the dark, exposed under a positive—either glass or a paper positive made transparent by some oily substance—for about two minutes in direct sunlight, and then thoroughly washed in water until nearly all trace of color has left it. It is then soaked for at least fifteen minutes in the first saline solution, and then without washing placed in the second solution, the purpose of which is to react on the first and cause a colored precipitate. The colors to be obtained are numerous, and the principal ones are indicated in the table:

First Solution.	Second Solution.	Color of Precipitate.
Chloride of barium	Sulphate of soda	White
Nitrate of uranium	Ferrocyanide of potassium	Dark red
Sulphate of copper	" "	Light red
Chloride of iron	" "	Blue
Chloride of cadmium	Sulphide of soda	Yellow
Acetate of lead	" "	Black

A 5 to 10 per cent. solution of the above salts is found to be best. After removal from the second solution the plate is washed and slightly rubbed if necessary to remove any superfluous precipitate.

If paper is used it should first be coated with an insoluble gelatine, then soaked in formaline, and finally coated with bichromated gelatine or pure gelatine to be afterwards sensitized.

This process can be used to advantage on porcelain, which is afterwards to be fired.

**Toning and Intensification With Copper Salts**.—At a meeting of the Royal Photographic Society, on January 9 last, Mr. W. B. Ferguson, M. A., Q. C., presented a paper with the above title. He had found that many of his lantern slides, which had been toned with uranium or intensified after bleaching with bichloride of mercury, had undergone such unlooked-for changes that they were practically useless. Since 1895 he has conducted experiments in toning lantern slides and bromide prints with copper salts as a basis, and

succeeded in obtaining very beautiful and varied results with the formula here given:

Neutral Citrate of potassium (10% sol.) .....	250 c. c.
Sulphate of copper (10% sol.) .....	35 c. c.
Ferrocyanide of potassium (10% sol.) .....	30 c. c.

Mix in the order named.

The color varies, according to the time of immersion, from purple black to cherry red, the slide or print assuming a warmer tone in four or five seconds, becoming purple brown in half a minute, and in two minutes a warm brown, verging on red. Twice this time turns the image a bright red.

CHARLES W. STEVENS.



### Notes from the Secretary's Desk.

The following have been elected members of the club since the publication of the last issue of CAMERA NOTES:

Messrs. Marshall R. Kernochan, 182 Madison avenue, City; Julian Rix, 391 Fifth avenue, City; F. C. Green, Arlington, N. J.; Charles Edward Barnes, Flushing, L. I.; E. A. Wheatley, City; Geo. W. Blakeslee, 43 West Thirty-sixth street, City; Frank Scott Gerrish, 17 East Seventy-sixth street, City; J. H. Benrimo; Ellsworth Daggett, Salt Lake City, Utah; Charles J. Bull, 34 Gramercy Park, City; T. O'Conor Sloane, Jr., 55 Montrose avenue, South Orange, N. J.; M. C. Herrmann, 50 West Forty-ninth street, City; Gustav Schwarz, New Rochelle, N. Y.; Henry H. Pease, 56 West Fifty-second street, City; S. K. Reynolds, 529 West One Hundred and Forty-fourth street, City; C. G. Adams, 100 William street, Jos. J. O'Donohue, 68 West Forty-ninth street, City; H. R. Howser, 239 West Eleventh street, City; M. Rosenkrands, 115 Broadway, City; R. L. Townsend, 29 East Nineteenth street, City; Louis M. Starr, 206 Fifth avenue, City, and Charles S. Price, 1012 Chestnut street, Philadelphia, Pa.

The club begs to acknowledge and thank the Obrig Camera Co. for the donation to the library of bound volumes of *The American Annual of Photography and Photographic Times Almanac*, 1900, and *The International Annual of Anthony's Photographic Bulletin*, 1900.

Mr. Louis Cassier donated to the library bound copies of the following special numbers of *Cassier's Magazine*: "Electric Railway," "The Harnessing of Niagara," "Marine." The club tenders its thanks for the valuable donation.



### Honors Won by Camera Club Members.

At the Toronto Exhibition, Mr. R. W. Craigie received a bronze medal for portraiture.

Mr. Charles I. Berg received the first prize of twenty-five dollars in gold at the Oregon Industrial Exhibition, Photographic Section.

Mr. John Beeby was awarded a bronze medal for a set of his slides at Borough Polytechnic, London; and silver medals for slides at the exhibitions at Southsea and Bootle, England.

Mr. W. B. Post received the gold medal, first prize, in a recent Photographic Competition held at the New York Athletic Club.



### American Representative for the Paris Congress.

Word reaches us as we go to press that our Mr. Stieglitz has received the official appointment to act as sole representative of the United States at the coming Congress at Paris. Fuller particulars will be given in the following number.



## Report of Research Committee.

### THE M'DONOUGH PROCESS OF COLOR PHOTOGRAPHY.

Under this name, a process for producing lantern slides in colors was exploited at the Camera Club last fall by a concern from Chicago. The process does not differ materially from that of Prof. Joly; in fact, it is acknowledged by the promoters, we are told, that Prof. Joly's patents were bought by them. So far as originality goes, the McDonough process is a scientific "chestnut," the burr of which was cracked before this club a long time ago, when Joly's ideas first reached this country. We hardly think it worth while to give an extended description of the Joly-McDonough process.

Although the process, as shown by the promoters, gave false color values in a majority of cases where landscapes were shown, yet we think it might be applied successfully in photo-micrography

through the use of an illuminant of constant actinic value. The promoters offered to supply us with enough material to try the process and report in *CAMERA NOTES*, and although we received word several months ago "that some of the material had been shipped and that the rest would be sent the following Monday," nothing has come to hand, so a detailed report is impossible.

Since the above was written, we have seen some half-dozen slides, made by one of our members, from negatives of colored prints, and the results obtained we consider very promising.

The promoters were given the privilege of the Camera Club to the extent of using the dark rooms for a couple of weeks, and also the electric current on various occasions, in order to make demonstrations before the press and public.

JOHN ASPINWALL, Chairman.



## Extracts from a Letter to One of Our Members.

It was my ambition this year to try and visit the Philadelphia Salon, but it takes place at the wrong time for me. I would like to see at first hand what the advanced workers are doing, for the reproductions, as a rule, must certainly lose the feeling in the original. Of course, I read the criticism, and not till then did I throw up my arms in despair of ever producing anything with the camera. What surprises me most is, that the critics, who are photographers, and who know just what is right, cannot in their own work set a shining example for "lesser lights" to follow. But when their own work is put on exhibition the next critic comes along to condemn it as they condemn the others. You will notice in *Photograms* for 1899 and in the last number of *CAMERA NOTES*, that the work of most of the leaders in the advanced school, who are telling us what to do—what to strive for, from Demachy, Hinton, Craig Annan, right through the list, have their efforts well cut up or thoroughly damned with faint praise.

Then in *Photograms* the work which is singled out as redeeming the exhibit, is reproduced in the most unsatisfactory manner, and full pages given to what was condemned as inferior work. One of the prints in the London Salon, "An Italian Villa," which Mr. Carter says might be an asylum for undertakers, I see reproduced in the last issue of *CAMERA NOTES*. Now, who is right?

Then there is that deadly method of comparing a man's pictures, one with another, which is enough to make him send in but one exhibit. It seems to me that pictures are like our friends—none are quite perfect, no two possess the same qualities, and all differ in their excellences and defects; yet we would not reject one if he was not up to the highest standard. It must, of course, be assumed that one must be up to a certain standard to be a friend.

For my part, I am a thorough lover of nature, and can see and feel as much of its poetry as anyone I have yet met. I can appreciate all classes of pictures, but it is landscape in particular which appeals to me. Now, how is the feeling which I experience for the different phases of nature inferior to that felt by those whose taste is for figure studies, and who claim it is more exalted?

I thoroughly enjoy any landscape having merit in it. I would not reject good food because there was something I liked better, especially if I was hungry.

Although I am in sympathy with most of Mr. White's work, I must say that the "Lady and the Venus," and some others of the same kind, do not appeal to me. They are too much like something else, or recall the old æsthetic days, when maids were so soulfully intense, or loved to appear in that wrapt ecstatic way. And while in a critical mood, do you not think the "Beatrice" would be improved by the suggestion of an arm, or otherwise by cutting off a couple of inches at the bottom?

How easy it is to criticize; it makes one think of Byron's retort that it was easier to condemn his scribblings than mend their own.

Yours truly,

J. H. QUINN.

Troy, December 28, 1899.



## Extracts from Mr. Craig Annan's Address

At the Opening of the Exhibition of His Works at the Royal Photographic Society,  
London.

I find myself in rather an unusual situation this evening, as hitherto I have refrained from speaking publicly on the subject of pictorial photography.

I have never experienced any desire to do so, feeling that, if my photographs were of any real value, they would express more clearly than words any serviceable or valuable ideas I may possess.

Then art is so subtle a subject, that even after very careful consideration, one is apt to express convictions to-day which one's experience or imagination would cause one to renounce to-morrow, especially if one works, as I do, more from instinct and the impression of the moment than from any pre-determined theory or principle.

It is much safer, I think, to leave the definition of the principles which govern the production of a work of art to professional critics, who are not liable to have the remainder of their lives embittered through the reckless expression of some temporary conviction.

Another reason why I have refrained from taking part in the public discussion of artistic matters is, that in my experience all such discussion, if it develops into argument, as it usually does, is entirely futile. If a picture has any real merit as an æsthetic work, it should touch a sympathetic chord in the intelligence of the observer, and give him pleasure. If it does so, it has fulfilled its mission, so far as he is concerned; but if it does not, no amount of argument will enable him to realize and enjoy the artistic intention of the producer, because the aim of a picture is not to demonstrate any theory or fact, but is to excite a certain sensory pleasure.

If the observer has reason to appreciate strongly the opinion of a critic, he may endeavor to admire, and profess to admire, a certain picture, or class of pictures, and may even attempt to produce similar work himself, because he has been convinced that it is the right thing to do, while all the time it is a foreign language to him.

Thus fashions arise, and art suffers, because it loses the individual work which the weak-kneed observer might have produced had he persevered in working out his own artistic soul's salvation in his own individual way. For if he is to be a success at all, he must have an individual way. Art cannot be taught. The student may be counseled and guided, and helped out of, or past, many difficulties through the experience of others, but



unless he has already in him the germ of an art instinct, no amount of teaching or argument will enable him to see things in an artistic way, and so produce artistic work.

But while I depreciate as useless argument about the peculiar qualities which constitute a work of art, I acknowledge most readily the great benefit to be derived from a sympathetic exchange of ideas. Practically no man is strong enough to isolate himself entirely; to develop his mind to its fullest capacity he must have the benefit of his neighbor's experience, but such intercourse, to be of real assistance, must rest upon a strong basis of agreement. If the ideas of two persons are fundamentally different, a discussion between them is worse than useless. Art is purely a sentiment, and it is impossible to give logical reasons why one thing should be right and another wrong. Certain laws have been discovered which seem to govern composition and design, but these are the outcome of experience, not reason. Besides, it is absurd to be dogmatic. The test of time has assigned to Botticelli and Albert Durer two of the highest niches in the temple of art, and yet I am acquainted with highly cultured, artistic persons who take the keenest possible interest in the works of the one, who can derive practically no pleasure from the productions of the other. Yet, I am sure you will agree that any logical mind is bound to accept as deserved the eminent position which the consensus of opinion for centuries has accorded to each of these masters, and to conclude that it is only our lack of appreciation or sympathy, and not any lack of merit in their pictures, which may prevent us deriving that pleasure from them which others seem to do.

There are, therefore, two pitfalls into which the critic is apt to fall, or perhaps I ought rather to say, that there are two classes of men who make very incompetent and untrustworthy critics.

The one is the man of no strong personal idea, who extols the work which happens to be at the moment popular; and the other is the man of one consuming idea, who waxes exuberant about the picture in which this particular quality is predominant, and who ruthlessly denounces all pictures in which it does not occur, quite oblivious of the fact that there may be other qualities quite as capable of giving genuine æsthetic pleasure, but which do not synchronize with his temperament. It follows that what may be right and true to one, may be false and wrong to another. I, therefore, dedicate my work to those whose temperament is similar and sympathetic, and to those who can take no genuine pleasure in it I take no offence. It is simply not for them.

But granted a certain basis of sympathy, the discussion of any art work is of the greatest possible value. It raises enthusiasm and that healthy form of excitement which stimulates the mind, and enables one to produce the highest form of work of which one is physically capable. I have personally experienced this very strongly; it has been when I have associated closely for a period with artists of power that I have made my most successful pictures; and, on the other hand, when I have, for instance, spent a holiday with others who may have distinguished themselves equally in their particular professions, but had little intimate knowledge of art, I have found the contents of my camera to be sadly lacking in that subtle something which makes one photograph so very much more interesting than another. And in my experience, this contagious enthusiasm does not spread readily from a platform nor from a printed page. It is in the casual conversation of friendships that it is most active, though probably imperceptible. It is not sufficient, however, to rely upon our acquaintances alone for our stimulus, we must study the work of the great art masters. But this, again, is useless advice to give to anyone who has outgrown his boyhood, because if we have the germ of art instinct within us, we will do so without such advice; and if we have not, no amount of advice will compel us to do what is a physical impossibility. We may, from a sense of duty, visit art galleries, and derive very considerable pleasure from a study of the subjects and sentiments of the pictures, even the drawing and likeness to nature may attract us, but we will be unable to appreciate the subtle qualities of spacing and arrangement of light and shadow, or of sweetly curving and rigidly severe line, and all the other elements which go to the making of a fine work of art. Still, the germ of art instinct requires cultivation, and there is no doubt that the more assiduous the cultivation, the greater will be the development.

And to develop our minds by the study of great pictures, it is not sufficient that we should make a point of visiting picture galleries whenever occasion offers, or that we should

provide ourselves with a collection of reproductions which we may store in a cupboard, and only refer to occasionally. We must have them upon our walls, where we can see them at all times, that we may absorb their influence as unconsciously as the air we may breathe, in short, we must endeavor to surround ourselves in the rooms in which we chiefly live with the most beautiful objects which we can procure, and, what is equally important, we must exclude everything from our immediate surroundings which is antagonistic to beauty, if we are to place ourselves in the most favorable position to do artistic work.

It may seem ridiculous to many to suggest that the unconscious sight of a beautiful curve of a chair at breakfast may enable one, later in the day, to produce a photograph of value which he otherwise would not have produced; but I am perfectly convinced that such is the fact. I do not consider beautiful surroundings a luxury, but an absolute necessity to the successful cultivation of an artistic spirit.

By accustoming one's self constantly to see things of beauty, one becomes more sensitive and more able to discriminate rapidly as to what is really fine and what is not, and it is this power of rapid discrimination which is the most useful attribute a photographer can possess. His subject, unless it be one of still life, is constantly varying, and he must be capable of instantly deciding when it has assumed such an arrangement as most nearly realizes his ideal. And the effect of beautiful surroundings is not only to quicken the artistic perception, but it is a constant incentive to the creation of new and finer ideas, and consequently to the production of more personal and original work.

It may seem strange to suggest that the intimate study of other work should tend to make our own more original, yet if we thoroughly digest what we have observed, the result will be as I have stated. The effect of seeing anything of character and power is to excite our intelligence, and to enable us more fully to exercise our latent capacity. We may as well expect a bird to sing in the dark, or a criminal to reform in a blank dungeon, as expect to evolve brilliant conceptions, if we are content to live in an environment in which there is nothing to excite our imagination or æsthetic faculties.

When the photographer has succeeded in producing a picture which, to a certain extent, expresses his intention, he has to face the difficult problem of how it may be displayed to the greatest possible advantage, both as regards the exhibition of its own merits, and also that it may most effectively decorate or adorn the room in which it is to be hung. For a number of years I have given the subject some consideration, and have come to several conclusions, which seem to me, at all events, reasonable.

The chief of these is that it is quite impossible to take a specific photograph, and say that a certain method of framing will be most suitable for it. One must go farther, and enquire where it is to be placed; whether the chief end of the framing is to cause it to look its best in some special exhibition, or whether the principal effort should be to make it suitable for the position which it is eventually intended to occupy.

We are all familiar with the appearance of the old-time photographic exhibition, where the prints were generally mounted on white or toned card, and surrounded by an oak or black and gold composite moulding, and the whole were packed upon the walls tier upon tier, with or without a sense of balance and proportion, according to the capacity of the hangers; and we all know the distressing kaleidoscopic effect which the general appearance presented. To obviate this, we gradually dispensed with the mounts altogether, and enclosed our pictures in broad and frequently massive wooden mouldings, generally of a dark tone. The result has been to render the task of the hangers a much easier and more pleasant one, and to produce a harmony of tone in an exhibition which had hitherto been impossible.

This seemed to point to the conclusion that now we were proceeding on the right lines, and that perfection would be reached by a natural development; but I have never been able to rest satisfied with this conviction, because I have never been able to rest content with such frames surrounding the prints which decorate my own sitting rooms. I have, therefore, been forced to the conclusion that the style of framing which is most suitable for a general exhibition is not necessarily so for the walls of a living room, and that, while the mounts themselves are not inherently offensive, it seems impossible to arrange a great number of them, of various tints and qualities, in an agreeable manner.





"PORTRAIT OF THE PHOTOGRAPHER." By Gertrude Käsebier.

The walls of even the most satisfactory exhibition would not make entirely pleasant surroundings in which to live. There must necessarily be too much upon them. The true secret of decorating a living room successfully is to select only the choicest objects for their adornment, and to make such a limited selection that each may seem apart, and thereby command a respect which it would not obtain were it crowded and jostled by other objects of conflicting interest.

In such a reserved scheme of decoration, it is possible to arrange pictures framed with light mounts in such a manner as to cause no feeling of unrest, and to create a sense of brightness, which one feels lacking in a room in which the decoration is entirely of a low tone.

Light is the very essence of happiness and health. If we live in darkness, our physical

and mental nature rapidly deteriorates, and our joy in life is greatly diminished. Who has not felt the extreme exhilaration of the first day of pure white light after weeks of fog and dullness? And so, I believe, that in discarding all light in the decoration of our walls, we are banishing a source of joyfulness, and inducing a sense of depression, which ought not to prevail in the surroundings in which we spend our time of relaxation.

I have, therefore, adopted these conclusions in preparing this collection for the temporary occupation of your walls, and have framed my photographs in mounts of a light cream or straw color, trusting that this scheme may prove suitable to the character of the rooms, and the comparatively limited number of the pictures.

It is not possible, at least such is my experience, to arrange the walls of a room, or indeed any scheme of decoration quite satisfactorily, with one effort; it must grow under one's hand, and only become complete through experiment and alteration; but I trust that what I have been able, somewhat hurriedly, to do may appeal to you in the sense I have intended.

Some of you may feel that the lightness of the mounts is liable to detract from the concentration of light and interest in the pictures, but I do not experience any sense of deterioration from this cause, and you will observe that in the majority of cases I have endeavored to obviate the suddenness of the impact of the light mount upon the picture by a series of lines, either in delicate ink or in dull ruling, drawn round the opening in the mount.

These lines also seem to me to impart a sense of richness and refinement to a style of framing which in some circumstances might appear to be unduly monotonous.—*Amateur Photographer, London.*



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# CAMERA NOTES

OFFICIAL ORGAN

OF

## THE CAMERA CLUB

OF NEW YORK



MANAGED AND EDITED BY

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# CAMERA NOTES

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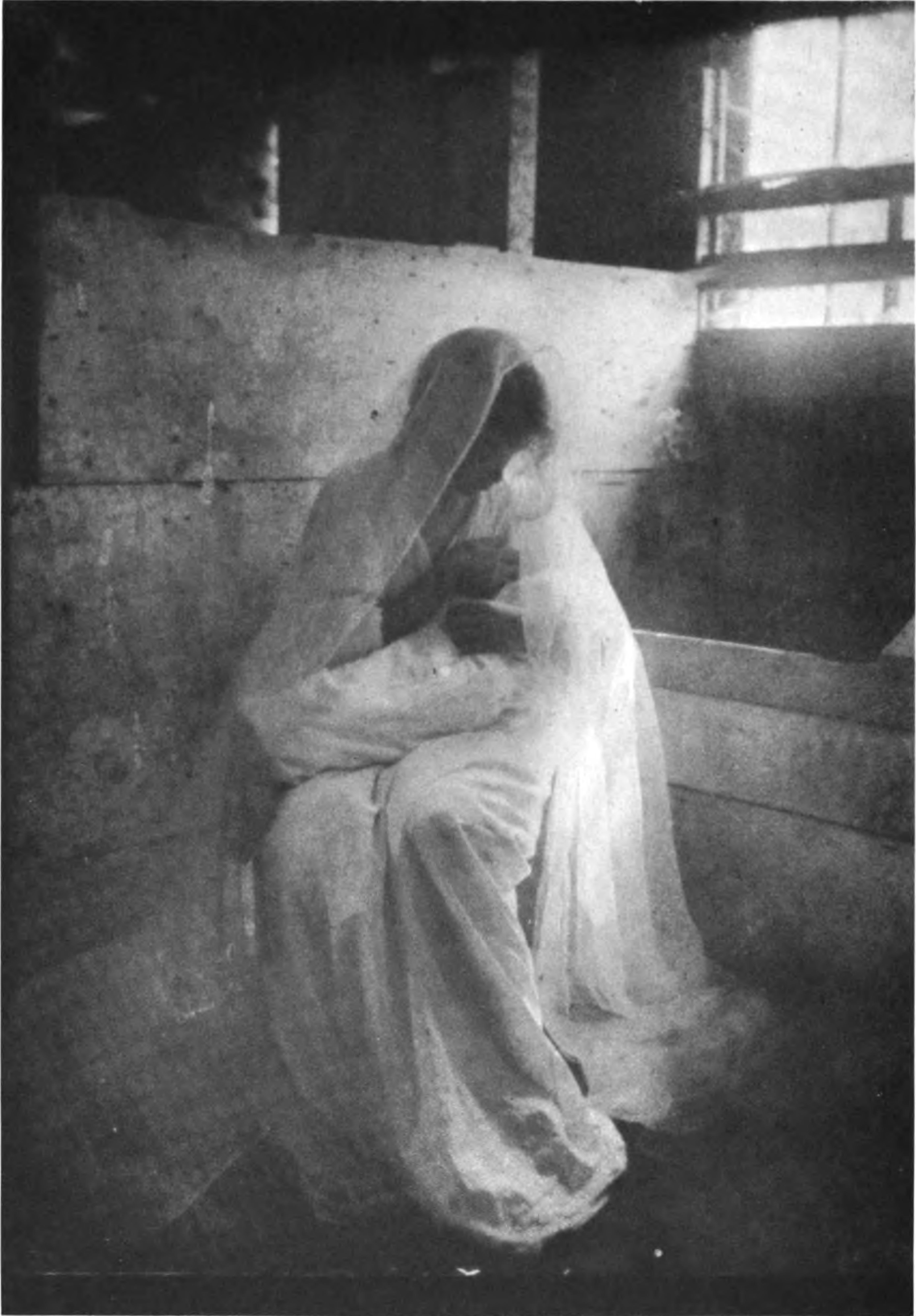
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# **Volume IV, No. 1**





THE MANGER

From a Platinotype

By Gertrude Käsebier



# CAMERA NOTES,

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R. Eickemeyer, Jr.

## Some Thoughts on Landscape and Nature.

"THAT is not true to nature!" How often in a picture exhibition one overhears this objection to a landscape tossed off with glib complacency, as if nature, at any rate, were a subject upon which everyone is qualified to pronounce. But is it?

There was a book published many years ago, perhaps it is out of print now, called "Common Objects of the Country." It dealt of the denizens of the streams and woods and meadows, and revealed to the dweller in the country his almost complete ignorance of the maze of interest that surrounded him on all sides. So with the inanimate phenomena of sunrise and sunset, of atmosphere, and appearance of nature under alternating conditions of sun and shadow, at different seasons and

different hours of the day; what does the average man know of them? Practically nothing. He takes them in with the fatal facility of a glance and sees without observing, for he has never analyzed; or he will grow enthusiastic over a Diaz, while the solitude of a wood itself would be intolerable. Well, this is the happiest mission of art; to open little windows through which we may catch unexpected glimpses of beauty. But we should hesitate to pro-



CAMERA NOTES.



F. and O. Hofmeister.

nounce the glimpse untrue to nature; taking the humbler and more reasonable view that its novelty is only a result of our lack of observation.

I have ventured, a little rashly, to write a few lines upon the relation of landscape to nature; and crave permission to do

it in a rambling way. Now one thing I have discovered is that, because a man is pursuing the profession of an artist, it does not follow that he is fond of nature. Landscapists apart, the whole training of the average artist is an indoor one under most conventional influences. He learns to see and think along little defined ruts of theory and procedure, narrowing his observation down to the phenomena of the human figure or of ornament, according to his bias. He swears by rules and precedents that others before him have sworn to; and later on works upon canvases within the four walls of his studio, into which nothing of the world enters but a little patch of north light up above him in the ceiling. When the light fades out and he lays his brushes down for the day, the interest that claims him is that of the city in which he works; a little fretful, self-centered community, be it Paris or New York, hot with bustle, acrimony and small jealousies. He grows into them and they into him; and, meanwhile, outside and beyond this microcosm of concentrated effort, is a world, unobserved and disregarded.

But there is another cause which deters many artists from appreciating nature. Art is, at best, a result of make-believes; a convention, which has skillfully adapted means to an end with a view to representing the semblances of things. The very skill required becomes so absorbingly interesting, that the artist takes more delight in the semblance than in the thing represented. So that, to many artists, their love of art becomes an antithesis to love of nature.

And, still again, art being an expression of human intelligence, its relation to humanity more and more captivates the artist, and he loves it for its evidence of human effort and human expression, and finds nature impersonal, abstract, uninteresting. He has wandered through Italy from city to city, in excess of delight; for everywhere the impress of man's handiwork is revealed in beauty of form and color, the very olive groves and vineyards serving as backgrounds to the art. Ah, bella Italia! He emerges from the St. Gothard tunnel into the natural glories of the pass, skirts the wonderfully colored waters of Lake Lu-



SOME THOUGHTS ON LANDSCAPE AND NATURE.

cerne and finds them tedious. The link of human interest seems to be wanting. It is strange, very strange, but quite intelligible. Yet there is something wrong with the man. His temperament has been deflected until it has been stunted. The man of larger faculty will surely saturate himself in art and yet find enjoyment in bathing, as it were, in the free ocean of natural beauty.

But the very immensity of nature in her untrammelled grandeur will deter him from trying to tame it to the limitations of his own art. Poetry may be able to reach the height and depth of it, for it is a more suggestive art; at once telling more and leaving more to the imagination. But the picture-maker is restricted to certain facts, and he must set them down with an amount of definiteness that narrows the possibilities of suggestiveness. In presence of the stupendous features of nature he may well feel the inadequateness of his particular medium. Nature in her loftiest mood so completely dominates our little insignificant ego that the latter is swamped, lost; and this, by the way, is the great, particular boon of nature. It momentarily swallows up oneself, with all one's petty worries and ambitions, to release one afterwards, purged and strengthened. But during the process your subjective consciousness is in abeyance; you are not master of the situation; how can you paint it?

So the great masters of modern landscape have all sought their subjects in the *paysage intime*; among pastures and cultivated lands, by the side of navigable streams or in the unordered woods that fringe the rural civilization; never straying far from the human life and interest of the neighborhood. Nature, in her relation to humanity, directly or indirectly, is the prevailing theme. Indirectly, often; for, as in Corot's finest pictures, it is human sentiment rather than human agency that is felt. This same quality of sentiment, as one examines it, appears a little more complex than one had thought. There are the two broad distinctions of subjective and objective sentiment, and many indiscriminate gradations between. Thus Corot's sentiment seems purely subjective. The buoyant perennial freshness of his temperament made him love in nature her daily renewal of life, the vibrant freshness, the purity and spiritual tranquility of waxing and waning light. He looked for them and idealized them by his own poetic, creative power. Daubigny, on the other hand, seems much more fascinated with the objective charm of nature. He did not seek to make her interpret his own dreams, but took her as he found her, loving her for her own sake under every phase. The measure of his greatness was the fulness of the disinterested love and the clarity of observation and sympathy of record which resulted from it. I find the same quality of almost purely objective sentiment in the landscapes of George Inness. His inspiration consisted in the impulse that constantly came upon him to paint; then he bent all the concentration of his effort upon reproducing the scene before him, as he saw it, not as he might have wished to see it; but with such a fervid glance of vision and with no hindrance from his hand, for he had made technique his ready slave, that he renders much more than we should have noticed in the scene, catching and setting on his canvas its very spirit. On the other hand, Alexander Wyant, in his delicate, poetical way, and Homer Martin, in his tremendous intensity of personal feeling, make the scene before them interpret their respective moods.



#### CAMERA NOTES.

This distinction of sentiment in a picture is worth consideration; for many people are inclined to look only for what they suppose to be the evidence of strong personal feeling on the part of the artist; by which they mean his making nature interpret his own mood, forgetting that the strength of feeling may quite as well be shown in the abnegation of self and in the increased vitality and meaning thereby extracted from the scene. The tendency to consider only subjective sentiment is fostered by the practice of so many novelists and poets, who make nature a sympathetic background to their heroes and heroines; dreary and threatening in response to their reverses, or bright when they are happy. All of which is an expression of sentimentalism rather than of sentiment, for nature is quite relentless in her laws, and will storm upon a bridal party, or be radiant at a funeral, with perfect impartiality.

This difference in the painter's point of view produces the broadest differences in the character of the landscapes. Compare, for example, those by Englishmen, whether executed in color or monochrome, with the work of our own landscapists. The former are, almost without exception, frankly objective; the latter almost as exclusively subjective. And the Englishman's point of view is not only objective, but for the most part superficially so; overlooking the inwardness of the subject in his satisfaction over the more obvious facts. Hence the subject he selects to paint or photograph is nearly always more obviously beautiful than the American's, but lacks the artistic qualities which make the latter's a more beautiful picture. Nature absorbs the one, art the other. The Englishman is satisfied with nature in her broadest and simplest phenomena, for her own sake, while the American rather uses nature as a means to an artistic end; carrying his purpose so far, that he will often deliberately choose an ugly scene, in order to prove the triumph of art over material nature.

But, while admitting the intrinsic inferiority of the English picture or print as a work of art, let us not fail to note the big cause behind it, which goes far to compensate the Englishman. That cause is the national fondness for out of door life. In no other country are there such facilities for it. With a climate, never very hot or very cold, with twilights in summer time extending to nine or ten o'clock, with no mosquitoes to worry them, Englishmen and women live and love the open-air life to an extent that is not dreamed of in this country. They know intimately every spot of beauty in their neighborhood, walk to them frequently just for the pleasure of seeing the view; their very intimacy with the material phenomenon blinding them to the subtle aspects, but giving them, on the other hand, a companionship with their surroundings that forms one of the most beautiful traits of English life. The habitual fondness for nature in this way is so universal, that the artists also come under its influence. They paint the landscape as the Englishman loves it and sees it, and the Englishman buys it. The American's canvas is finer, very likely, as a work of art; but too often it stands in a stack of others, with its face to the studio-wall, covered with dust; neglected, for the average American's love of nature is practically non-existent.

While on the subject of national characteristics, one notes how the landscape differs in different countries, and in a large country like ours, in different



*SOME THOUGHTS ON LANDSCAPE AND NATURE.*

“AN  
INDIAN GIRL.”  
By  
Joseph T. Keiley.



parts of it. It is a point almost entirely overlooked by the public and often ignored by the artist. The configuration and flora vary, but still more the atmospheric conditions. From the view-point of artistic feeling, the former are the physical qualities; a stranger may readily perceive and record them; but, the latter are the spiritual, and only long and patient study can reach and render them. English atmosphere, for example, is very blue; compared with it, that of New York State, in the vicinity of the metropolis, is conspicuously white; in New England it seems to approximate in color to that of the old country, but on the other hand contains a nimbleness of feeling in the sunlight and a plaintiveness on grayer days that seem entirely local. Again, I may not be wrong in believing that the characteristic sky in northern France is grayer than our own; while most typical of the Val d'Arno may be that elusive silvery blue in which the Robbias dipped their ware. However, I only suggest these differences hesitatingly; for my point is that they are subtle,



CAMERA NOTES.

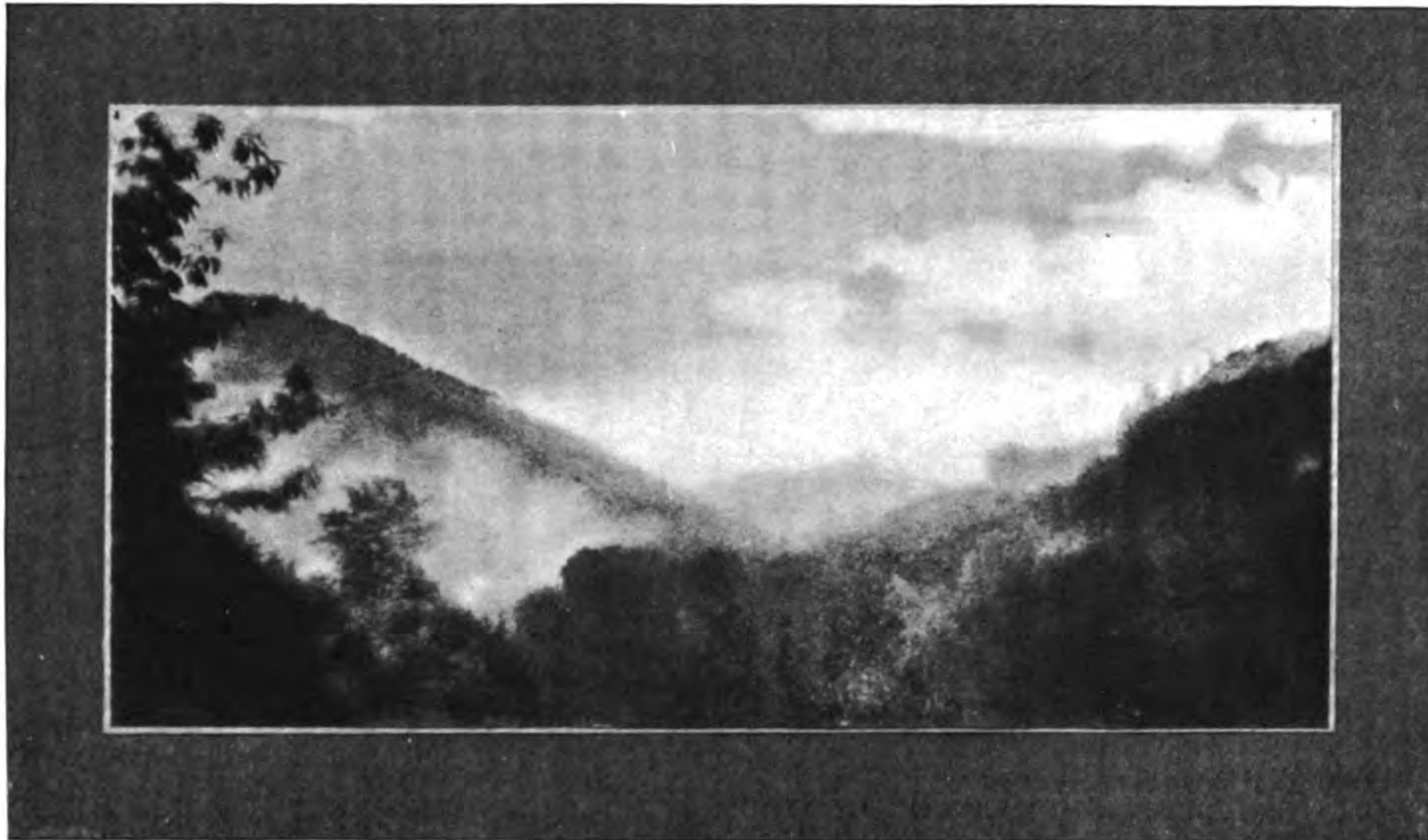
difficult to detect and harder still to describe. But when the artist does succeed in rendering the spirituality of atmosphere; expressed in color, the quality and texture of his lights and shades and in the individual suggestiveness of air, he gives us something indeed precious. It is often said that music is the only art that can give expression to the subtlety of emotion which characterizes modern times. But I feel sure that in the best American landscapes an equal subtlety is reached, and under greater difficulties of medium. The analysis has been keen and searching; the synthetical arrangement, really so mysteriously involved appears so simple and conclusive, that it is a delight both to one's intelligence and emotions.

But who are the artists producing such work? Invariably, those who are living with nature, constantly in some one locality which is endeared to them by long companionship; until they know not only its physiognomy, but its inward spirit. This living in the country leads also to sympathy with the dwellers in the country, human and animal. Thus the landscapes of such painters express not only the subtle local characteristics, but the equally subtle relations of those to human life, and represent the very animals as related to the scheme of nature and humanity. These finer qualities will not be found in the pictures of the globe-trotting artist. He may catch the obvious phenomena, but for lack of acquaintanceship and sympathy misses the deeper vision. I ventured this remark to one of our painters. He admitted its truth; but pleaded, firstly, that the charm of country life is more fascinating in the old world, and, secondly, that the sky here is so uniformly clear in summer that it was almost impossible to secure grand cloud effects. There is much in his reasons; but it is also a fact that what his landscapes gain in vigor they lose in individuality and intimacy. He has painted them from the point of view of a sympathetic *stranger*.

Just one more point. There is a perennial freshness in the vision of some landscape artists, while others seem to see in nature only one phase, reproducing it with most tiresome iteration. It is so difficult to escape the suspicion that they have discovered a recipe, as another man does for pills, and are using it for commercial purposes solely. What a contrast to such men is Monet! Nearly half a century, devoted to intimate companionship with nature and a tireless sympathy with innumerable phases of her beauty! No one has analyzed more searchingly, concentrating upon the fleeting impression of a few minutes of the day, and returning day after day to continue his study at the same place and time. The result is a verisimilitude to the phenomena and spirit of nature that fill one with increasing wonder and enthusiasm. His finest landscapes have brought landscape art to a pitch of perfection inconceivable until he achieved it. The Dutch and English painters established the true relation of landscapes to human life, and the Fontainebleau-Barbizon men infused a poetical significance into that relation. The modern artist strives to preserve those qualities; but to attain them through a closer fidelity to the subtler, because more evanescent, characteristics of nature. It is in this direction that Monet excels, and that the development of the art is trending more and more. It is realism, made to yield up its ideal essence; sentiment distilled from truth

CHARLES H. CAFFIN





Joseph T. Keiley.

### Color and Texture in Photography.

Eccentricity in itself can never make a photographic print a work of art, but eccentricity is frequently of some use in calling attention to less patent qualities, which are generally artistic. That eccentricity, for instance, is a very prominent note in the work of Frank Eugene, very few will feel inclined to deny.

Mr. Frank Eugene never was in quest of photography pure and simple—he has not even the slightest conception about it—but he simply sought to express what there is of pictorial qualities in photography. He introduced two elements which were hitherto unknown, or, at least, ignored in artistic photography, namely: Color and texture. As color and texture are too diverse in character to be talked about at the same time, I shall first explore the domain of color.

Take up at random a few prints of our best artistic photographers, and scrutinize them for color effect; for instance, Eickemeyer's "Young Faun," Keiley's "Arabian Nobleman," Miss Johnston's "La Cigarette" and C. H. White's "Spring."

Do they suggest any color to you? Not to me. I do not remember of ever having seen a monochrome more monotonous than Mr. Keiley's "Arabian Nobleman." The shadows in the turban, in the sleeve and under the mustache, are actually of the same strength. The whole print only contains four tints; white, two shades of light gray, and dark gray. The same applies to Miss Johnston's picture. I happen to know the model, whom I always admired for the delicacy of her complexion, which was, poetically speaking, like "rose leaves floating in milk." Is this in any way suggested in the print? Certainly not; the high lights in forehead and cheekbone are of the same quality as that of the white drapery, while the shadows of the kimona are just as opaque as those of her hair.



CAMERA NOTES.

The "Young Faun" does not show any such imperfections of value, but nevertheless fails to convey even the most ordinary truth of local color, and from a painter's point of view the "Spring" of Mr. White can boast of a certain largeness of composition and decorative unity, but not of any reasoned color scheme.

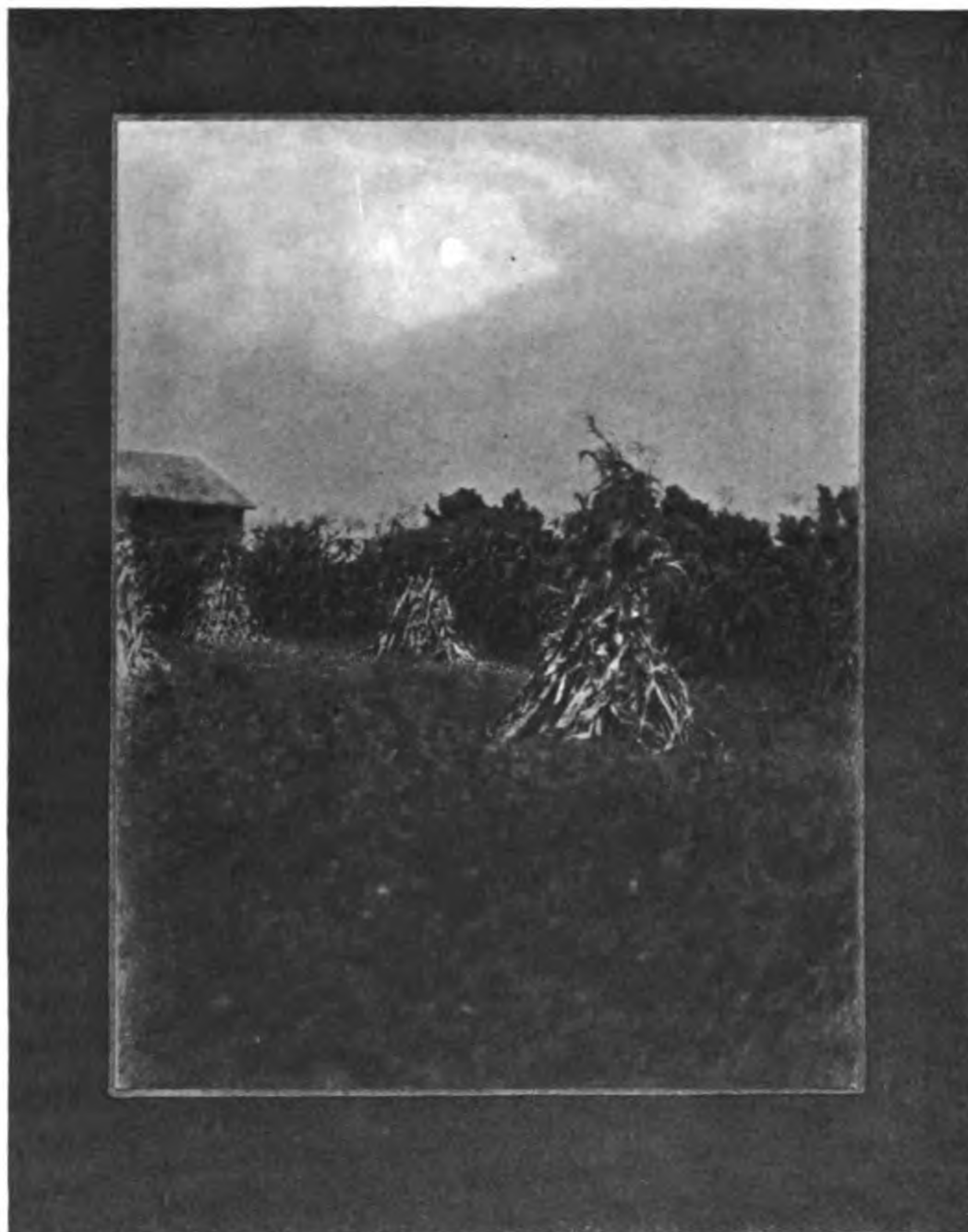
Even Mr. Stieglitz falls short in this respect. I, at least, do not think of color when I look at his "Scurrying Home," "Fifth Avenue," or his "Decorative Panel." Perhaps they are the better for it; they are true achievements in the realistic rendering or decorative adaptation of nature, that is sufficient. They suggest a true scale of discrimination by the means of distance. The relative force of objects and figures, of foregrounds and backgrounds are logically apportioned so as to suggest that the photographer saw everything together, directed his attention to nothing separately, and held to a single general impression. Everything in his treatment is subordinated to a certain uniformity of conception, without giving any undue share of attention to any special quality. Mr. Stieglitz knows that color belongs to the art of painting and not to photography, and is satisfied in realizing it only when it suggests itself by its own effort, for instance, in the yellowish murkiness of the atmosphere in his "Winter, Fifth Avenue."

Mr. Eugene, on the contrary, very often makes color his leading theme, involuntarily true enough, because he does not belong to that type of men who

" TWILIGHT."

By

Joseph T. Keiley.





study and reason out everything they undertake. I do not believe that he ever had a special conception in his mind when he took "La Cigale." The setting of the soft luminous figure in a deep, shadowy background, rich in mellow tints, was merely an accident, and yet the commonplace person accepts its beauty and the visionary feels the strange vein of poetry and the dreamy voluptuousness it expresses, realized by an amplitude of masses, broken by speckles, flashes, passing shimmers and accidental lights. Here we think we have the realization of color, as far as it is possible in photography.

But looking at his "A Portrait of Miss Jones," we realize that even more can be achieved in that direction. Here you have a photograph which gives all the natural facts in decorative unity. Notice the range of tone in the straw of her hat with its chiffon and flower embellishments, in her face, the collar, the tie, the shirt front, the star-flecked vest and the collar and sleeve of the jacket; each detail has at close discrimination an individual local tint. One can almost guess the color of each separate part. How was it accomplished! One might come to the conclusion that Mr. Eugene took special pains with the picture and had the model robe herself according to his directions. I do not think so. True enough the high tone of the tie tells, thereby keeping back sufficient force in reserve to give to all the other parts their due importance and true definition without any exaggeration of painful emptiness, which we so often find in Eickemeyer's cold and overstudied figure compositions. But this does not explain the mystery. As far as I am acquainted with Mr. Eugene's method of working, he is never guilty of scientific observation and over-timid artistic conscience; he merely obeys his impulse—in which, true enough, he at times enlists all his knowledge—and therefore I believe I have a right to say that the success of the picture was largely due to the way in which the lady was dressed when she had herself photographed; the colors of her make-up were of such a character that they created a perfect harmony when reproduced by the lens. With the insufficient technical knowledge Mr. Eugene has, it was impossible for him to know the result at the start. At the same time we must not overlook the fact that Mr. Eugene is first of all a painter, and a painter of considerable ability (not an amateur as Mrs. Käsebier was), and that his way of looking at a scene is always that of a painter, namely, taking a delight in form and color, and an unconscious mental absorption of proportion and value. His poetic temperament is to him what a completer training is to others. His eye, but poorly satisfied with the results of commonplace realism, always selects something which looks artistic or reminds one of the art of painting. Therefore, the charm of his "unphotographic photography," as Mr. Wells Champney has so aptly said.

Strange that nobody else has ever realized color to that extent. If a man is at once a keen observer and a master of photographic technique, it should be easy enough; for color in photography is nothing but *contrast and arrangement of values*. Without destroying the dignity and breadth of the general aspect, each part of the picture should suggest its local color, and this can only be accomplished, in my opinion, by knowing exactly how every color effect in real life will look on the plate, and to arrange all details accordingly, and by such a juxtaposition of lighter and darker tones a scheme of values can be attained which will suggest color.



#### CAMERA NOTES.

As to texture, that is quite a different problem. First of all, there are two meanings to the word texture. It can mean either the exact representation of a fabric, with every thread stealing in and out, or it can mean a peculiar method of handling the surface of a work of art.

The first can in no other art be so easily attained as in photography. The camera is only too accurate. It even exaggerates at times absolutely unnecessary details. The photographer is apt to consider this a grievous shortcoming of the medium he is compelled to work in. I am of a different opinion; I think it offers a wide field to the ingenuity of a thinking mind, as it could be used to good advantage in all work when modification and suppression are applied; it could help the composition and enable one to obtain Whistleresque effects, that is, exaggerating details here and scorning them there. I have never yet seen velvet, satin or silk as realistically and beautifully represented in photography as, for instance, Carolus Duran universally does in his portraits of French mondaines. Craig Annan almost succeeded in his "Little Princess." So do Day and Demachy at times. But the average artistic photographer absolutely fails in this. Miss Johnston apparently never realized the pictorial possibilities of a Japanese kimona, and yet it seems to be the *raison d'être* of her picture, for the cigarette, although a very good title, plays only a very subordinate part in it. With a more sensitive treatment the gloss and shine of the silk, set off by the rich embroidery, might have revealed both poetry and mystery, by handling some parts with breadth and others here and there with charming and refined details. What is the use of making such a picture, if it does not portray a peculiar mood, "emotions in the presence of a Japanese gown," for instance, as Mr. Albert Herter once painted, a scheme of subdued color patches and shimmering flesh in a twilight atmosphere. He had also nothing else but a kimona and a model, not even a cigarette.

Mr. Eugene is at times quite successful in suggesting the material, as for instance, in his "Portrait of Miss Jones." There one feels that the sleeve is made of some woolen fabric of a medium tint, the collar of some dark, smooth cloth, and the vest of what is called in the dry-goods store pique. You may laugh at this, but show me another picture where you can discover such details, without their becoming obtrusive. This quality, however, is only perceivable in very few of his prints, while the second kind of texture can be found in nearly all his works. And strangely enough, no one approaches him in this respect; he stands alone.

Let me explain what the painters mean by texture. An attractive brush-work, a certain peculiar way of laying on the colors different from the conventional academic ways. Nearly all the great painters of our age have developed a style of their own, which in a sense reflects their personality and is recognizable by the connoisseur at the first glance. Raffaelli, Zorn, Sargent, Boldini, Lenbach, Menzel, to mention only a few, all have adopted a certain mannerism. (I call it mannerism of using their brush, because the greatest ones, like Whistler and Böcklin, do not need such exceptional methods; true enough also Gérôme, Bouguereau, etc., have none, but rather you feel too much individuality.)

This Mr. Eugene has introduced into photography by the means of all sorts of furious manipulations on the plate. It is an interesting innovation, but a



“ I’LL HAVE THE  
HEART OF HIM IF  
HE FORFEIT !”  
—Merchant of Venice.

By

Joseph T. Keiley.



very perilous one to imitators. Only men who have the training of a painter, as he has, can venture it without becoming hopelessly sloppy. He himself is at times more so than is agreeable. Nevertheless there was a decided demand for just such artistic effects as his process provides.

Photography from its very nature implies a flat treatment, but who has not grown tired of the everlasting monotony of the general appearance of prints? They all seem to look alike. The artistic photographers realized this, and began experimenting with the gum and glycerine and other processes, with printing on rough paper, etc. The result is a veritable deluge of peculiar prints, which look like etchings, mezzotints, wash drawings, reproductions of paintings, etc. And then, just at the right moment, Mr. Eugene appeared upon the scene and presented us genuine “texture.” Although I do not endorse his etching on the negative and daubing color on it, I must confess that it fills a long felt want. It is not legitimate from the “purists’” point of view, but that is the only fault one can find with it. Each of his prints shows how the most insignificant splash, thumbmark or jumble of oversketched lines often explains, suggests, and interprets nature far more clearly and vividly than anything else could possibly do. Yes, it often tells more about a form than could be expressed with much more labor; there is a sort of language in his “muddiness” which enables the artist to convey a good deal to an intelligent person, already acquainted with the art of painting. His method is of all methods of modification and suppression the



most free, it offers slighter hindrance to the immediate expression than by other retouching processes; indeed, it is so perfectly free as to offer no delay or obstacle of any kind whatever. The slightest accent or deviation, even the most transient hesitation or trembling of the retoucher's hand, is at once registered. In a word, his daubs and lines are vital, and as the eye sees them, it reads the varying thoughts and moods of the artist.

The mechanical shortcomings of photography are thereby partly overcome. If they should be overcome in such a manner is, however, an open question, which other practitioners have to decide for themselves.

Photography, with its wide range of possibilities, is essentially a craft which any man may use; if he can do it in such a way as to impress his own individuality on it, the better—no matter whether the result is good or bad—individuality alone gives any art its value for this age or for ages to come.

SADAKICHI HARTMANN.



### A Method of Toning Lantern Slides.

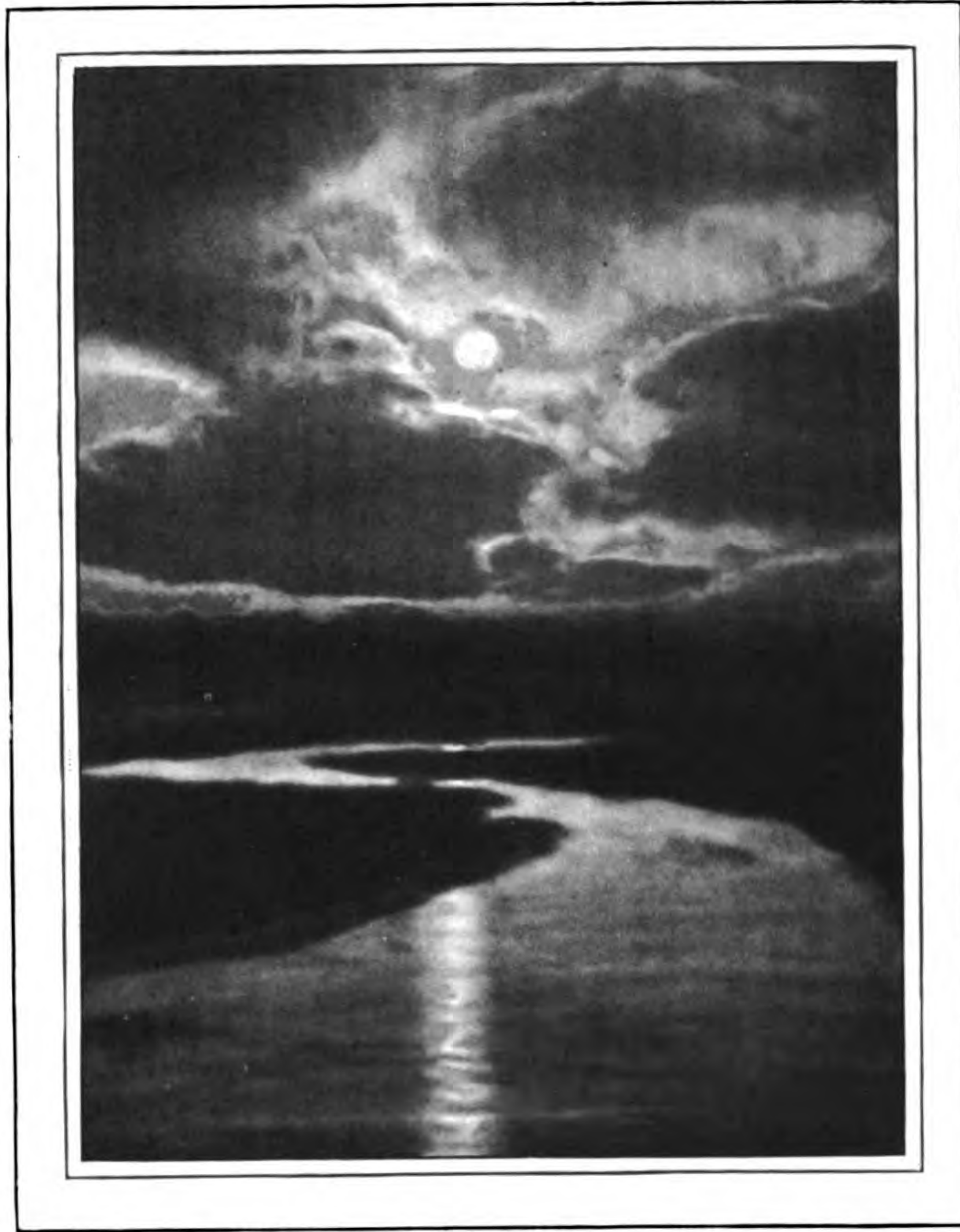
The production of warm toned lantern slides by the well known method of long exposure and restrained development is a process that is wearisome to many amateurs, and, further, one that in their hands is not always an absolute success. There are, however, other methods that can be carried out with ease and certainty and at the expenditure of very little time or trouble.

The image in an ordinary black toned slide, made on any of the usual brands of gelatine emulsion lantern plates, if thoroughly fixed and washed, should consist of metallic silver imbedded in gelatine. By various processes we can convert this metallic image into one consisting of a salt of silver, and the color will then vary with the nature of the salt. These salts are, however, sensitive to light, exposure, in some cases, very materially altering their color, and while this sensitiveness lasts the tone is liable to change slightly every time the slide is exhibited in the lantern. The remedy for this instability is, fortunately, very simple. There is a limit to the visible change that can be produced by light, and, if by prolonged exposure to sunlight this limit is reached, the result is not then likely to be affected by any number of brief exposures in the lantern. Upon these principles the methods of toning that I am about to describe are based.

We take a developed, fixed and washed slide, convert the metallic image into a salt of silver, wash, dry, and then expose to sunlight for a period which, naturally, varies with the time of year. In London I find that the required effect is produced if the slide is left exposed in a window looking due south for a period of two days in winter, or one in summer. The actual necessary time of exposure of course varies considerably with the weather, but a guide to the minimum amount of sunning required is afforded in a manner that will presently be described. The sunning process cannot be overdone, so the slides require no attention during exposure. The result of the first treatment of the slide is the production of an image which appears of a white or yellow color by reflected light; the conversion of the image is therefore generally styled a "bleaching" process. At this stage, seen by transmitted light, or on the lantern screen, the image is of a brown tone, the exact shade varying according to the process



A METHOD OF TONING LANTERN SLIDES.



Frank C Baker.

adopted. After the sunning operation the tones vary most decidedly, however viewed, and we have red, brown, or gray images, according to the particular form of silver salts produced. Either the red or gray images can then be modified so as to produce a number of intermediate tones.

The advantage of converting a black toned image into a gray one may not be apparent at first sight, but the particular tone produced is a deep, soft gray of very pleasing

quality, and suits some subjects extremely well. Further, if a slide is a little harsh, from being too dense in the shadows, it may be vastly improved by converting the black deposit into a gray one. All these toning processes have the effect of increasing transparency in the shadows, and are therefore specially suited to fully developed and rather dense images.

*Red Tones.*—Make a stock solution of potassium bichromate containing ten grains of the salt in every ounce of solution (this is approximately a 2 per cent. solution), and to two ounces of stock solution add five to ten drops of hydrochloric acid. Soak the lantern plate in this solution until the image is completely bleached, then rinse the plate well under the tap and transfer it to a weak solution of potassium metabisulphite, or sulphite of soda with a few drops of any mineral acid. This bath will rapidly remove all traces of the yellow stain left by the bichromate, and, after a final good washing, the plate can be set up to dry in a dark corner. When quite dry, *but not before*, it can be exposed to sunlight.

The sulphite solution is not absolutely essential, for the yellow stain may be removed by prolonged washing only; the process is, however, hastened by the adoption of the sulphite bath. The bleaching solution should not contain too much acid, only just enough to start the bleaching process. It is best to com-



## CAMERA NOTES.

mence with only five drops, adding more if required. This bath may be used a number of times in succession, and so may the sulphite solution.

The white image, resulting from the bleaching process, consists of *chloride of silver*, and has a brown tone when looked through against the light. By the sunning process it becomes a bright red brown, not a pure red, but a somewhat softer and more pleasing tone than that produced by uranium. It should be noted that the tone of the image upon the lantern screen is slightly different to the tone seen by transmitted light. In all cases, tone can only be properly judged in the lantern.

*Gray Tones.*—The process for obtaining gray tones is exactly similar to that for red tones, with the exception that the constitution of the bleaching solution is altered. Again take two ounces of the stock bichromate solution, but, instead of hydrochloric acid, add ten grains of potassium bromide, and five to ten drops of nitric acid. The treatment is precisely the same in all other respects, and the acid must be added as cautiously as before.

The bleached white image now consists of *bromide of silver*, and, as the result of sunning, it acquires a cool soft gray tone. The time of exposure required to produce this definite tone is about the same as that necessary to render the red chloride image permanent, and, thus, one bromide slide may be employed to fix the time necessary to effectually sun any number of chloride slides.

*Brown Tones.*—To obtain these we can substitute potassium iodide for the bromide used in the bleaching bath for gray tones, and then proceed in precisely the same manner, in all respects.

The bleached yellow image consists of *iodide of silver* and it is not very appreciably affected by sunning, though it is a desirable precaution to carry out the process. The tone of the image is a yellow brown upon the lantern screen.

These three tones of red, gray, and brown, can be obtained with certainty if you keep to the same developer and brand of plates for the production of the original black toned slide, and develop each plate to about the same density. Variations in plates, developer, and density may cause slight variations in tone. One of the advantages of this method of toning is, that, with certain limitations, the tones can be altered as easily as they were produced.

The red chloride image can be turned into gray bromide by simply soaking the plate in a solution of potassium bromide, then washing, and again sunning the result. By soaking in potassium iodide solution, either the red chloride or gray bromide images can be turned into yellow brown iodide. A red chloride image cannot, however, be produced from either of the others; nor can the brown iodide image be further changed by similar easy means. On this account it is advisable, when there is any doubt as to the tone that is likely to best suit the subject, to first produce a red chloride image, since this can be easily turned into either of the others.

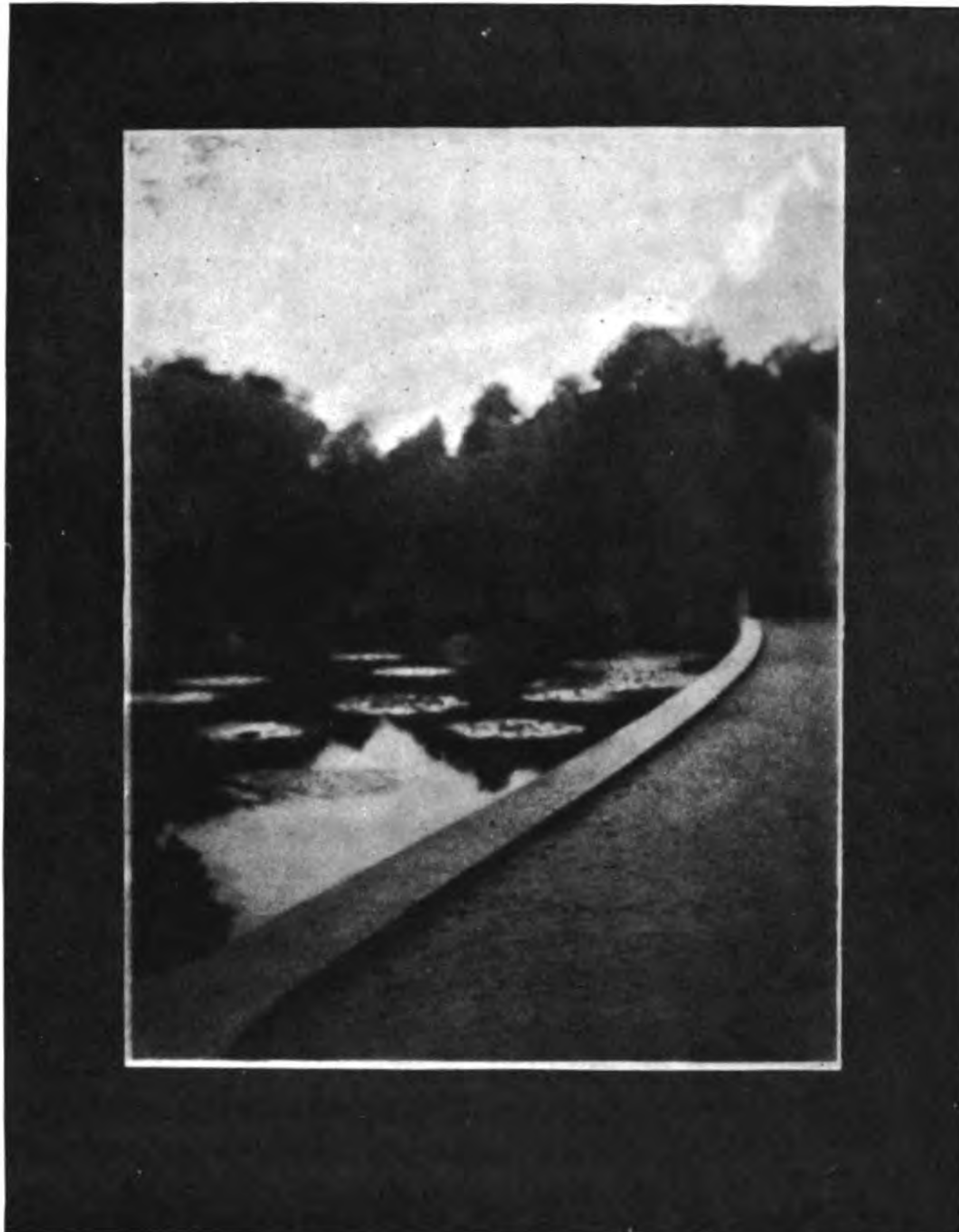
By employing weak bromide and iodide solutions (say  $\frac{1}{2}$  per cent.), the conversion takes place gradually and can be stopped at intermediate stages. Thus a red image is gradually cooled down by a weak bromide solution until gray is reached, and during the process it passes through a series of brown and warm gray tones. Similarly, a very weak iodide solution will gradually warm up a cold gray bromide image until the normal yellow brown is reached. It is therefore possible by varying the strength of the solutions, and the times of immersion, to produce a great variety of shades of brown, the most pleasant series of browns, perhaps, being met with between the red and gray tones.

After any of these secondary toning processes thorough washing and sunning are necessary to insure permanency.

C. WELBORNE PIPER.



## Art in the Foreground.



Joseph T. Keiley.

Treatment of the close foreground and particularly the lower corners of a picture is a matter which probably comes last to the attention of the photographic amateur, who, without any special art education, is feeling his way toward good work. The reason of this is that the whole object of treating these parts of a picture is to make them inconspicuous and unnoticed, and in studying the

successful work of others, its very excellence in this respect is the cause of the student's lack of notice. One of the old canons of art was that the picture should appear somewhat as if one stood looking out of a tunnel, the high light near the center with tones grading off into darkness at the sides and corners. This rule was never very strictly lived up to and seems to have been a strong way of stating that the highest lights should not, except for some very special reason, be close to the margin of the scene. When this device is adopted it effectually disposes of our subject. In most pictures, however, the matter is not so easily gotten rid of, nor will it readily take care of itself. Unlimited and unrelieved foreground of beach or roadway or grass or street, whatever it may be, jars upon the artistic sense and calls the eye to the spot as strongly as if some startling object were placed there. It is interesting to look over a series of good prints and note the various and successful ways in which the difficulty is overcome. A patch of light, not too strong, or else of shadow, not too dense, varies the monotony of the corners; a few small stones, not too conspicuous, or a tuft of weeds, a slight break of the pavement, a crack in the floor or a bit of wave crest fills the space appropriately and slips the eye readily along to the main subject of the picture. In focusing, the corners of the ground glass do



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not show the picture quite as well as the other parts, and they are very apt to be overlooked. More or less of the foreground of the print has generally to be cut away to make the picture, and it is sometimes possible, by judicious cutting, to take advantage of chance conditions and to give the corners and lower foreground their proper character. It seems probable that many good foregrounds have been produced through a proper instinct as to the right place to cut rather than through a deliberate knowledge of the subject and previous intention when the picture was taken to obtain just the result arrived at.

CHARLES E. MANIERRE.



**The Pictorial Movement in Photography and the Significance of the Modern Photographic Salon.**

BY JOSEPH T. KEILEY.

*(An address delivered before the Orange Camera Club, April 20, 1900.)*

The pictorial movement in photography is of comparatively recent origin and justly may be said to be still in its infancy. It is a movement having for its object the creation of pictures through the medium of photography that will stand the test of being judged by the canons of art and which will be not simply mechanical productions, but pictures in the highest sense of the word, possessed of distinct individuality and positive artistic merit. It is the result of an agitation in this direction originated by a small circle of men, who, having beheld drowsing in the frozen clasp of science the beautiful spirit of art, strove to awaken it from its icy slumber to add new beauty to the world.

Through the tireless energy of this group of workers a definite pictorial movement was established, one of the first positive results being the creation of the Linked Ring, of London, a very cosmopolitan body, pledged to labor in the interest of the cause of pictorial photography. The movement met with opposition here and abroad from within and without the photographic world. The opposition was traceable to the allied forces of ignorance, self-interest, prejudice and misunderstanding.

For example; among those who used photography, the makers of portraits chiefly, there was a large element quite innocent of the significance of the term "composition" as applied to picture making, to whom the word "tonality" conveyed as much meaning as an Aztec hieroglyph and who were as devoid of any feeling for the artistic as it is possible for a human being to be.

This element, with an instinct that was born of a sense of self-preservation, combatted the movement with unrelenting bitterness; for though few of them fully appreciated its real significance, it was for this class as the writing upon the wall that presaged approaching doom. The success of the movement meant the education of the public taste and the consequent refusal of the public longer to accept the inartistic wares of this class of workers.

The less liberal and more dogmatic of the painters also ranged themselves with the opposition. They saw in photography a purely mechanical process, of which the photographer was simply a part of the mechanism; and when from time to time they were forced to admit the positive artistic merit of certain pho-





BLESSED ART THOU AMONG WOMEN

From a Platinotype

By Gertrude Käsebier





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tographs, they would, with a naive disregard for logical consequences, observe that the person who made the pictures under consideration had a positive genius for doing work in charcoal, india-ink or paint; forgetting all the while that this attitude was an admission of a distinct individuality in the work that they had already pronounced mechanical, and consequently a positive contradiction of their original position.

The artist, they held, must select the best from nature, compose it into such a picture as his taste and imagination may dictate and present it through the medium of his own sense of color and line: passive nature, immobile and insensate, presents many incidental facts, all of which are interesting, each of which may be suggestive of the beautiful, and every one of which will excite some sort of interest or appreciation; but which, presented literally and collectively just as they appear in nature, will not compose into a picture, nature requiring for this purpose the co-operation of the imaginative mind of man.

Photography, being in their opinion purely mechanical and quite devoid of any power of selection, and the photographer part of the mechanism, it was not possible for a photograph to be truly artistic, because it was simply a mechanically exact copy of nature.

To admit after this that any photograph from nature possesses distinct artistic merit and charm, was to admit that it differed in character from other photographs, and also that it did not interpret nature literally.

To admit this is to admit the existence somewhere of a power of selection and composition, and this involves a denial of the proposition that photography is a purely mechanical medium. Such denial compels the admission that it is a more or less pliant tool in the hands of the photographic worker; and such an admission leads to the irresistible conclusion that photography is entitled to an honorable place among the graphic arts.

The purely technical and scientific photographer, misunderstanding its purpose and laboring under the mistaken impression that the movement made mortal assault upon technical and scientific photography, also ranged himself with the forces that opposed it. But despite all opposition and undeterred by the ridicule and abuse that was heaped upon all those who displayed any activity in its behalf, it has spread its influence slowly but surely throughout Europe and finally taken root in America. The development of the movement here is watched with the closest attention by all who are interested in the advance of photographic art. It has taken root so firmly and so quickly in so many different sections of the country that no doubt can be entertained either as to the seriousness of its purpose or the comprehensiveness of its scope: and the conviction is growing that it is the beginning of a distinctly American school of artistic photography, which eventually will do more for the advancement of photography as an art than ever elsewhere has been accomplished. Here as elsewhere there has been and still is opposition; but slowly, irresistibly, almost imperceptibly, the forces of ignorance, provincialism and prejudice have been crushed to the dust and no longer bar the advance of progress.

The modern photographic Salon is the offspring of this pictorial movement, and as such has a significance that is quite apart and distinct from all other photographic exhibitions. It stands for one thing only, the artistic pictorial possi-



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bilities of photography. In speaking of a photographic *Salon* there must be no misunderstanding as to what is meant. Such exhibitions as have been held in Philadelphia, and recently in Chicago—the seriousness of whose purpose cannot be called in question—are referred to.

The frequent misuse of the term *Salon* by those engaged in organizing popular photographic exhibitions has misled not only the general public but likewise many members of the photographic world as to the purpose and meaning of the real photographic Salon, properly so called.

Misled by these pseudo-salons many persons have imagined that the salons gotten up in the interest of pictorial photography were to be popular exhibitions merely, along the old pseudo-salonistic lines; and rather flattered by the prospect of having their work exhibited in a *real* art gallery, submitted examples of it to the juries of these pictorial-salons; having disregarded or failed to comprehend the significance of the statement contained in the prospectus of every such Salon that:

“The purpose of the Salon is to exhibit that class of work only in which there is distinct evidence of individual artistic feeling and execution, the pictures to be rigidly selected by a competent jury.”

When it is the fortune of such to have their work rejected their vanity is wounded, and instead of allowing that the jury was not altogether wrong nor entirely partisan, and without reflecting that perhaps in rejecting their work the jury saved them from the greater humiliation of having their pictures publicly branded as mediocre or imperfect by permitting them to hang on the same walls with pictures so infinitely superior that the shortcomings of inferior work are by contrast forced into prominence, the disappointed ones immediately begin to seek some explanation for the rejection of their pictures that is far from flattering to the exhibition in question or the members of its jury of selection.

First, they declare that the judges were narrow-minded and that no technically good photograph could by any chance win their approval—forgetting in their warmth that such a post-facto characterization of the judges must make themselves appear ridiculous, as they knew perfectly well who the judges were to be before submitting their pictures; and that as for the statement concerning the non-eligibility of a technically good photograph—it must appear absurd in any light—for on the one hand if a picture had no other merit to recommend it than its technical excellence, it was clearly barred by the very terms governing the character of the exhibition, to which they had submitted and subscribed; while if on the other hand it was intended to charge the jury with having barred out all technically excellent pictures because of their technical excellence, and in spite of their artistic merit, the argument would carry little weight for two reasons—because it had been made without having seen the pictures accepted, and because in photography artistic perfection involves corresponding technical correctness.

Then again it will be declared that the judges are arrogant persons, who have declared themselves leaders without the consent of the entire photographic world, and that any picture that does not conform to their arbitrary ideas is thrown out. This is but a repetition of the first part of the first objection, with the additional one as to leadership, and when proof of a single instance in which

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any of the persons accused has by written or spoken word been guilty of the outrageous crime of having usurped photographic leadership without the consent of the entire photographic world is called for, it is not forthcoming.

Some one else will then chime in, and after frankly admitting that he deliberately copied the work of another, object because his picture was not accepted as original work; and this argument will be followed by the somewhat irrelevant one that photographic juries should govern their choice of pictures by the same rules that painters use in selecting pictures for exhibitions—entirely regardless of the fact that no such rules exist. And still another may declare that if Smith had only put the name of Jones to his pictures they would all have gotten into the exhibition, no matter how poor they might be, thereby calling in question the honesty of the jury; and thereupon one or more members of it is held up to ridicule to the general satisfaction of all the disappointed would be exhibitors.

All this is quite human and under the circumstances inevitable and should not be taken seriously. Yet such trivialities as this too often do irreparable harm. They give rise, too frequently, to ill-feeling, and often call into being personal enmities that by their consuming bitterness retard or defeat some of the noblest ambitions. Indeed, more than one really great cause has miscarried or been lost from opposition growing out of just such misunderstandings and trivial circumstances. On that account I have taken up your time with matters that otherwise I would have passed over. Let us understand each other and let there be no misunderstanding of the purpose of the photographic Salon.

The modern photographic Salon stands for art and art alone.

Art, broadly speaking, is the universal language of beautiful conceptions and noble thoughts. If one be impressed by the rare beauty of a theme—beauty of thought or feeling, or both—and can produce a picture thereof that will excite the same or nearly the same sense of pleasure in those who behold it, he stands a very excellent chance of winning entrance to the most advanced Salon and of being recognized an artist in the true sense of the word. If on the other hand his highest aim is that of making simply technically perfect pictures, his business is not with the Salon but with exhibitions that have to do solely with craftsmanship. Let this be thoroughly understood and let each choose in accordance with his ability and inclination, and do all in his power to conserve the progress of all.

The photographic world is big enough for all. In the great universe of progress there is scarce a calling or occupation, science or art, to which photography has not played its part of slave, hand-maiden or helping friend. Its fields of usefulness are daily broadening and growing in number, and there need be none who, if he sincerely wish, cannot find ample means of satisfying all his photographic inclinations without falling afoul of his fellow workers in the mighty world that owes its allegiance to the sun.





## Proceedings.

At the regular monthly meeting held on March 13, President Murphy presided. After the presentation of the usual reports of the standing committees, and of the Committee on the Auction of Prints, none of which call for special notice, Mr. Hoge made a motion that the trustees be recommended to make an appropriation for the purchase of desirable prints and lantern slides at the coming club auction, and it was voted accordingly.

A vote of appreciation and thanks was tendered to Mr. Joseph F. Keiley for the exhibition of his collection of prints which are now on view.



### Fourth Annual Meeting of the Camera Club.

The annual meeting was held on April 10, when fifty-five members were present. Reports were presented by the officers and the standing committees, and these will be found in another portion of this issue of CAMERA NOTES.

Mr. Schram, representing the trustees, presented a report recommending that the club engage Mr. Walter E. Woodbury as curator. In explanation of this recommendation Mr. Schram stated that the large amount of valuable apparatus owned by the club required the care and supervision of a competent man to preserve it and to keep it in effective order. The same was the case with the studio; and also it had become necessary to have some official representative who would meet and deal with the many strangers who presented themselves at the club rooms. No more capable or efficient man than Mr. Woodbury could be found, and besides the above services his wide experience would enable him to render much other valuable assistance, besides acting as adviser in technical matters to any members who desired his aid. The recommendation was voted upon, and accepted by the club.

At this point the chairman interrupted the proceedings to perform a very pleasant duty, in presenting to the secretary, Mr. Harry B. Reid, on behalf of one hundred members of the club, a handsome gold watch and fob in recognition of valuable services which he has gratuitously rendered for several years in his official capacity. The front case bore a handsome monogram, while the back was decorated with a reproduction of the club seal. An appropriate inscription was engraved within the cover. In making the presentation Mr. Murphy said:

MR. REID:

For three years you have served this club as secretary with a fidelity and constancy rarely found in this fickle world.

Had every detail of business and every item of expense been at your own personal charge, you could not have exercised a greater vigilance.

In this organization, yours had not been "the primrose path of dalliance," but rather the rough riding of a disciple of the "strenuous life."

You have heard more of "kicking" than of kindness; more of protest than of praise, and often has the electric voltage of your righteous wrath completed its circuit through the ears of some reckless waster of light, or water.

Absorbed in the faithful discharge of your duties you have borne a charmed life. Resolutions, loving cups and gavels have fallen in your immediate vicinity and never touched you. In view of these facts you may perhaps have sought mental comfort from the Emersonian philosophy that: "The silence that accepts merit as the most natural thing in the world is the highest applause."

But while you have been the watch dog of the club your fellow members

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have not slumbered, and now they propose to put a watch upon you for the balance of your natural life.

And now on behalf of a hundred of the members of the club I have the honor to hand you this testimonial of their high appreciation of your services in the secretarial office which you have so long and so ably filled.

Although completely surprised by the proceeding, Mr. Reid succeeded in expressing his appreciation and gratitude for the gift.

The election of officers for the ensuing year then took place and the following gentlemen were elected, there being no opposition: William D. Murphy, president; Alfred Stieglitz, vice-president; Harry B. Reid, secretary, and William E. Wilmerding, treasurer, were re-elected. William P. Agnew and John Beeby were elected trustees for three years. J. F. Strauss, Theo. Dwight and F. N. Waterman were elected as the committee on admissions.

The meeting then adjourned to partake of refreshments with the president, who had provided a handsome collation in the adjoining room.



**Report of the President.**

In the long, up-hill journey that must necessarily precede the safe entrenchment of a club upon the *kopje* of a permanent and unassailable success, it would not be surprising to occasionally find that small actual advance had been made in some single year. This general rule renders all the more notable the steady and continuous advancement of the fortunes of the Camera Club during each successive year of corporate existence, and to-night our club, a lusty four-year-old, meets to celebrate its birthday and to plant another milestone on the broad highway of progress.

Stronger in membership, richer in cash, and with a broader influence in the photographic world at large, well may we pause to cast a retrospective glance over the detail of the year.

The printed reports of the Secretary, Treasurer and Auditing Committee, together with the formal report of the several committees to be presented to-night, relieve the president of the task of a lengthy recital of the facts, though a brief analysis of the situation may not be superfluous.

Our total membership, up to April 1, numbers 344. During the year sixty-seven new members were elected; thirty-seven resignations accepted and eleven names were dropped from the rolls, while we must sadly record that two members were taken from us by death, Commander Howell, U. S. N., and Mr. James L. Truslow, Jr., the balance giving a net gain of twenty-two for the year, as against thirty-six for the preceding year. As the list shows 215 active members, our attention is called to the fact that only thirty-five more are needed to reach the constitutional limit. It would seem that with a little individual effort thirty-five desirable applicants for admission could be rallied in a few weeks, and your president most earnestly calls for a hearty move in this direction. In such work the assistance of our newer members is especially valuable.

A glance at the Treasurer's statement shows a highly satisfactory financial condition, with a cash balance of \$2,502 on hand, a net gain for the year of \$1,167, compared with \$326 for the previous year.

The club has no outstanding debts and no member owes it a single dollar of arrears in dues.

Too much praise cannot be given to our Secretary and our Treasurer for their exceptional devotion to the interests of the club, and their annual reports in detail are models of businesslike administration of club affairs.

The several committees, on Admissions, Publication, House, Prints, Meetings, Lantern Slides and Audit, have each and all contributed distinguished services, and if space permitted a full statement of their work, it would be easy to demonstrate the fact that never in the history of our club have the various departments been more efficiently administered.

The Admission Committee has proved that character and fitness are conditions precedent to a favorable report upon any candidate for admission to the club, and to-day the standard of membership in the Camera Club is distinctly higher, because of the work of this committee.

CAMERA NOTES, the chief glory of the club, has continued its triumphal march, winning encomiums at home and abroad, but there is only time for a brief congratulatory word to the Publication Committee upon the brilliant editing of the magazine. To Alfred Stieglitz and his associates the club is deeply indebted.



## CAMERA NOTES.

The House Committee, subject to troubles of its own, has daily labored to keep the club apparatus from being reduced to splinters by over enthusiastic members. In view of the general disposition in all clubs to find fault with house committeemen, perhaps the gentle admonition conveyed by that historic sign hung up in a Leadville concert hall might well be blazoned on our walls:

"Don't shoot at the Pianist, he is doing his Best!"

The Print Committee has been most diligent, securing an unbroken sequence of exhibitions, keeping us in touch with the current phases of photographic achievement.

The Committee on Meetings has also scored a marked success in the high character of the lectures given.

The Lantern Slide Committee has succeeded in awakening a revival in slide making that promises many more attractive Wednesday evenings. In this connection the newly appointed critic, Mr. J. Wells Champney, has added greatly to the value of the "Test Nights" by his luminous and instructive criticisms.

The annual dinner of the club in December was well attended, and was made especially memorable to your president by the presentation to him of the handsome and historic gavel, made from the wood of the sunken Spanish cruiser "Reina Mercedes," a testimonial valued by him as one of his choicest possessions, on account of its historical interest and more especially because of the sentiment behind the gift.

The one new ripple on the placid surface of our club life was occasioned by the recent show and sale of prints and slides, including the "Fake" pictures entered in competition for the silver cup, donated by the committee chairman, Mr. Hoge. The affair was a pronounced success, promising to set the pace for more of its kind. Modesty prevents any extended reference to the fate of the mammoth vase above mentioned.

As usual, interest in the competitions for the fixed prizes of the year excited little interest, and while two new cups were awarded for prints in portrait and landscape classes, it is discouraging to note that the "Fin de Siècle" Lantern Slide Cup, offered by Mr. J. Edgar Bull, has twice failed to secure a sufficient number of entries, but as it was only one short in the second instance, the donor has generously waived the condition.

In outside events our members have been highly successful, winning many of the highest honors of the year, both in Europe and America.

Turning from the recital of things accomplished to things omitted, we must chronicle the failure to hold the annual auction of photo materials, which was vetoed by the board, but such action must not be thought to indicate any plan for the extinction of that jolly feature of our club life.

The "smoker," usually held in January, was also passed over, because, in the rush of matters at that time it did not seem possible to arrange a creditable function, with a programme sufficiently comprehensive to satisfy the literary, artistic, terpsichorean and dramatic tastes of our membership; but the omission was only one of expediency and does not indicate hostility to such entertainments.

Now, turning from the past to the future, a matter of great weight in the development of the club has received the serious consideration of your Board of Trustees. The growing demands upon the time of your officers and committees, coupled with the natural desire to place at the disposal of members every possible aid, have led to a definite proposition, to be submitted in regular order to-night, the question being the wisdom of securing a competent superintendent of the rooms and affairs of the club.

In conclusion, it may be pardonable to say a few words regarding the policy pursued by your trustees in their unceasing efforts to manage the affairs of the club within established lines.

No group of members can be more conscious of official shortcomings than are the officers themselves, but probably no one outside of the board appreciates the difficulties that are almost daily presented for solution.

To provide each and every member with just what he may want at any given time is an obvious impossibility, and, with the limited resources at our disposal, the best that can be accomplished is to fill the needs in the order of their apparent necessity, the first object being to keep the club upon an absolutely solvent basis.

For three successive years your president has strenuously endeavored to mould and give expression to a broad policy of toleration and mutual concession in the best interests of the club. In the nature of things, in a club of more than three hundred members, serious and honest differences of opinion must often arise, and the discussion of such differences is not to be regretted or prevented.

All that can be expected is that vexed questions shall be temperately debated, for from such debate only good results can come.

A club, open to all artistic suggestions, styles and schools, but definitely committed to no one cult or clique, should be, and is, the chief plank in our platform. On this broad base we may safely face the future with its doubts and hopes, drawing comfort in moments of disappointment from Ruskin's aphorism, which relates to other things as well as art: "Greater completion marks the progress in art, absolute completion usually its decline."

Respectfully submitted,

WM. D. MURPHY, *President.*

**Treasurer's Report for the Year Ending March 31, 1900.**

TREASURER'S REPORT.

RECEIPTS.	1899-1900	1898-1899	DISBURSEMENTS.	1899-1900	1898-1899
Balance April 1st .....	\$1,335.06	\$1,008.62	Camera Notes .....	\$300.00	\$200.00
Members' Dues .....	4,819.84	4,242.65	Services (Custodian) .....	477.00	510.85
Locker Rents .....	979.05	879.51	Mail Chute .....	17.00	.....
Entrance Fees .....	765.00	735.00	Rent 8th Floor .....	3,000.00	2,916.66
Studio .....	335.00	231.00	Studio Rent .....	154.75	101.00
Telephone .....	59.75	34.83	Telephone .....	105.62	95.43
Incidentals, Donation by Mr. Herbert .....	10.00	.....	Incidentals .....	192.83	106.72
Fitting up Studio, Donation by Mr. Russak .....	50.00	.....	Fitting up Studio .....	74.23	218.90
Annual Dinner .....	231.05	191.25	Annual Dinner .....	231.05	186.03
Auction .....	.....	69.21	Light and Current .....	386.94	284.29
Smoker .....	.....	178.50	Smoker .....	.....	157.00
Library .....	.....	5.50	Library .....	158.22	109.62
Sale of Furniture .....	.....	103.04	Furniture .....	114.79	221.61
Surplus .....	.....	4.00	Stationery and Printing .....	338.42	284.17
Donations to Moving Fund .....	.....	2,302.00	Print Committee .....	51.21	46.25
			Chemicals .....	93.32	96.28
			Ice and Laundry .....	28.51	34.26
			Insurance .....	21.35	10.00
			Cleaning Rooms .....	121.50	104.30
			Elevator .....	80.00	47.00
			Postage .....	118.80	101.61
			L. S. Interchange .....	11.72	.....
			Print Auction .....	5.00	.....
			Moving .....	.....	82.45
			Fitting up Rooms .....	.....	2,536.34
			New Apparatus .....	.....	184.28
			Print Collection .....	.....	15.00
				\$6,082.26	\$8,650.05
			Balance on hand .....	2,502.49	1,335.06
	\$8,584.75	\$9,985.11		\$8,584.75	\$9,985.11

Approved:

L. B. SCHRAM, *Chairman*,  
C. C. ROUMAGE,  
HENRY H. MAN,

*Auditing Committee.*

MARCH 31, 1900.

In Bank of New Amsterdam..... \$1,502.49  
In Union Trust Co..... 1,000.00  
\$2,502.49

WM. E. WILMERDING,  
*Treasurer.*



CAMERA NOTES.

**Report of the Auditing Committee.**

To the Board of Trustees of the Camera Club:

The Auditing Committee herewith submit their report as follows:

We have examined the books of account and vouchers of the Treasurer covering the fiscal year ending March 31, 1900, and the bank balances at that date and find the same to be correct.

The Treasurer's books are well and systematically kept.

The total receipts for the year were as follows:

Cash on hand at the beginning of the year.....	\$1,335.06
Receipts from all sources.....	7,249.69
Total .....	<u>\$8,584.75</u>
Disbursements .....	<u>\$6,082.26</u>
Balance on hand March 31, 1900.....	\$2,502.49
Showing an excess of receipts over expenditures for the year of .....	\$1,167.43
The funds of the club are deposited as follows:	
Bank of New Amsterdam.....	\$1,502.49
Union Trust Co.....	1,000.00
Total .....	<u>\$2,502.49</u>

Respectfully submitted,

LOUIS B. SCHRAM, *Chairman.*

C. C. ROUMAGE.

HENRY H. MAN.



**Report of the Committee on Meeting.**

The following lectures illustrated by lantern slides were given during the past year:

April 24, 1899—"The Flora of Central Park," by Mr. Cornelius Van Brunt.

May 12—"Exhibition of Lantern Slides," the work of Mr. Alfred Stieglitz, explained by Mr. Wm. D. Murphy.

May 18—"Moving Pictures," by American Vitagraph Company.

October 4—"A Trip to the Philippines," by Mr. L. M. McCormick.

November 17—"A Demonstration of the McDonough Process of Color Photography."

December 5—"A Visit to South Africa," by Dr. J. N. Bishop.

December 28—"New Orleans to the Pacific," by Mr. John Aspinwall.

January 2, 1900—"A Vacation in Northern Italy," by Prof. A. D. F. Hamlin.

January 23—"The Birth of the Butterfly Among the Autumn Flowers," by Mr. Cornelius Van Brunt.

February 6—"Microscopical Projection with Polarized Light," by Dr. Skeel.

February 27—"Demonstration of the Ives Kromskop," by Mr. F. E. Ives.

March 5—"Our Wild Neighbors" (the four-footed animals of the United States), by Mr. Ernest Ingersoll.

March 22—"Habits of the Honey Bee," by Mr. John Aspinwall.

April 19—"Hawaiian Islands," by Prof. Albert S. Bickmore.

April 26—"The Black Sea and Thereabouts," by Mr. Frank La Manna.

At the regular monthly meetings photographic apparatus and demonstrations of printing were given by the following:

May 9, 1899—"The Nehring Copying and Enlarging Lens," by Mr. U. Nehring.

June 13—"Demonstration of Dekko Paper," by the Eastman Company.

November 14—"Demonstration of Aristo Platino Paper."

December 12—Dr. James H. Stebbins, Jr., read a paper entitled "Recent Progress in Photographic Chemistry, Emulsions and Dry Plates," illustrated by lantern slides.

January 9, 1900—The Folmer & Schwing Company exhibited cameras, magazine plate holders, etc.

February 13—Mr. John Bradley gave a demonstration of "Bradley Platinotype Paper."

Respectfully submitted,

HARRY B. REID, *Chairman.*



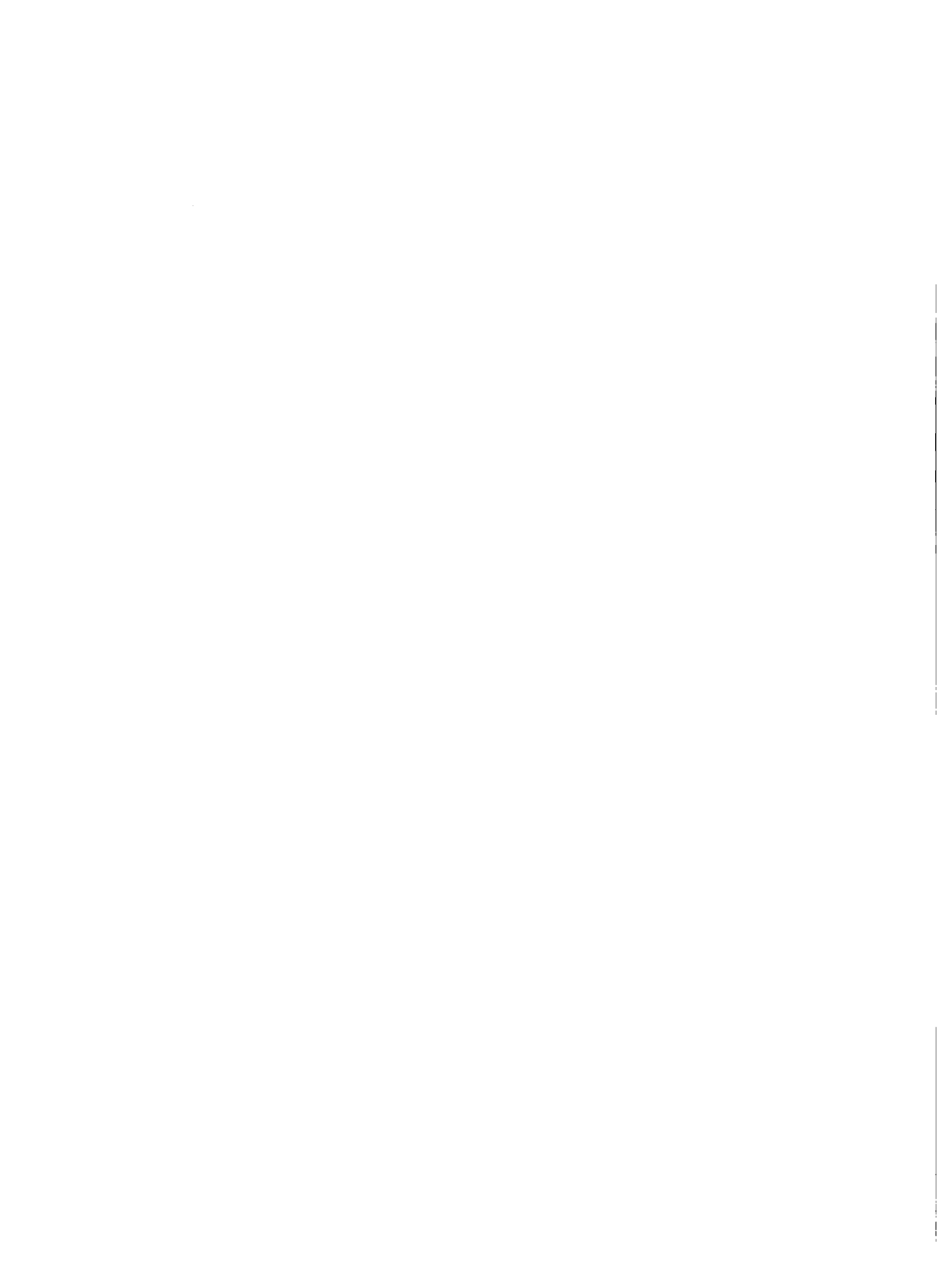


ITALIAN LANDSCAPE

From a "Gum-Print"

By Hugo Henneberg





PROCEEDINGS.

Secretary's Report.

MEMBERSHIP.

	1899 Apr. 1	Resigned	Drop'd.	Died	Non-Res. Trans. from	Trans. to Active Non-res.	Trans. from Active Non-res.	Trans. from Corresp.	Trans. from Active Non-res.	Qualified.	March 31, 1900 Elected and	Gain	Loss
Active members	194	19	8	..	1	..	4	..	..	51	215	21	..
Non-resident members.	76	10	3	2	..	1	..	4	12	16	92	16	..
Correspond'g members.	15	3	..	..	..	..	12	..	..	..	..	..	15
Life members	20	..	..	..	..	..	..	..	..	..	20	..	..
Honorary members	17	..	..	..	..	..	..	..	..	..	17	..	..
Total members	322	32	11	2	1	1	16	4	12	67	344	37	15
Net gain	..	..	..	..	..	..	..	..	..	..	22	..	..

Total membership, March 31, 1900, 344.

There were held one special and ten regular meetings of the Board of Trustees, one special and ten regular club meetings.

HARRY B. REID, *Secretary.*

April 1, 1900.



Report of the Print Committee.

The Print Committee for the Camera Club respectfully reports as follows:

Since the last annual report it has arranged for the members and their friends, ten exhibitions:

	Number of Exhibits.
1899.—From April 12 to April 22:	
Mr. John E. Dumont.....	34
From May 1 to May 15:	
Mr. Alfred Stieglitz.....	93
From May 22 to June 3:	
Collection of prints by members of the Camera Club.....	169
From October 10 to 28:	
Mr. Clarence H. White, of Newark, Ohio.....	121
From November 15 to 30:	
Mr. Frank Eugene, of New York.....	77
From December 4 to 16:	
Supplementary Exhibition of Photographic Studies by Mr. J. Dunbar Wright.....	151
December 20 to January 5, 1900:	
Loan Exhibition from Private Collections of Eva L. Watson, Ma- thilde Weil, J. Wesley Allison, Alfred Stieglitz, Charles I. Berg, Joseph Obermeyer, John Beeby, Joseph T. Keiley.....	108
1900.—January 10 to February 3:	
Mr. Rudolph Eickemeyer.....	125
February 14 to March 3:	
Mr. Charles I. Berg.....	116
March 13 to March 31:	
Mr. Joseph T. Keiley.....	75

The Print Committee have arranged for April the Photographic Studies of Miss Eva L. Watson, and in May the Members' Exhibition, and it is proposed to have an exhibition on the walls during the summer months.

The Committee feel much gratified at the interest taken, both by the public at large and the members as well, in the monthly exhibits, and particularly at the responsiveness to the invitations issued to the several exhibitions. In no case was an invitation declined.

As to the merit of the several exhibitions, the Committee respectfully refers to the comments and criticisms which appear regularly in CAMERA NOTES.

The Committee is of the opinion that it would be well to buy from time to time certain prints for a permanent collection, and hopes that the Club may find its way to set aside an appropriation for this purpose.

CHARLES I. BERG, *Chairman.*



CAMERA NOTES.

**Report of Lantern Slide Committee.**

Some months ago it became evident to the members of this committee as well as to those intimate with affairs of the club that the Wednesday evening test nights had become far from satisfactory. Few slides were shown on the screen, the attendance of members was small and the general interest in slides and slide-making seemed to have materially declined. It therefore became the duty of the present committee to revive this flagging interest and to do all in their power to place the test nights on their old footing, as these nights not only were a very pleasant feature of Camera Club life, but in the opinion of the committee their success or failure was a matter of great importance to the interests of the club.

Three factors have been predominant in this revival. In the first place, personal appeals were made by the committee to those of the members who had in the past been interested in slide-making to induce them to show their slides, either old or new, on the screen and thus increase the number of slides shown. We have also attempted to abolish the past formality of these evenings by encouraging freedom of speech and requesting members to describe and discuss their own work on the screen.

The second factor is one of great importance. That is the revival of criticism. This importance has already been shown by the increase in the number of new slides and also the larger attendance on criticism nights. The committee feel that the club should be congratulated on the choice of critics made by the trustees.

The last factor has been the re-entrance of the club in the American Lantern Slide Interchange, which brings us in touch with the work being done by other photographic clubs throughout the country.

We hope that some advance has been made in bringing the Wednesday test nights back to their old standing, but there is still much to be done, and the hearty co-operation of all the members in this matter is desired.

Your committee are endeavoring to form a club collection of slides, which can be shown on the screen when desired, or loaned to the members for private exhibition. An appeal is made to all the slide makers of the club to aid us by presentation of slides. This collection should not be confined merely to slides of artistic merit, but should also contain historical and scientific subjects, and, in short, anything which would be of general interest. We hope that the time will come when the committee will be supplied with a regular appropriation for the purchase of slides by eminent makers outside of the club.

The chairman of the committee wishes to take this opportunity to express his gratitude for the active and efficient co-operation of his fellow committee members.

CHAS. M. STEVENS, *Chairman.*



**Report of the Committee on Research.**

Your Committee on Research has, during the past year, investigated various new chemicals that have appeared upon the market and have also looked into the value of various new lenses and paper. We would report that the following articles have been carefully considered, and the results of the deliberation of this committee upon them have appeared in CAMERA NOTES during the past year. The articles examined lately are as follows: Acknowledging auxiliary lenses and tele-photography combination, both made by Nehring; Vinco Platino-Bromide Paper, Hydrochinon, Adurol, Agfa, McDonough process of color photography.

Your committee would have been pleased to have taken up other matters had they been submitted to them by the members of the club.

Numerous inquiries have been made and answers given on the various fundamental processes of photography, but no other scientific inquiries were taken up and reported upon except those above mentioned.

JOHN ASPINWALL, *Chairman.*

## PROCEEDINGS.

### Library Report.

The Librarian reports that during the year past seventy-three new books have been added, forty-six volumes bound and eighteen donated, making a total of 137 volumes. The following sets have been completed, viz.: "Photography Annual," "Photographic Club of Paris" and the "French Annual."

The library now contains over 500 volumes, and includes the most recent works published, and forty-eight magazines. Donations of books have been received from Dr. James Douglas, W. A. Fraser, W. E. Carlin, Cassier Company, J. C. Abel, Obrig Camera Company, Alfred Stieglitz, George L. Ronalds, J. F. Strauss and Sidney Herbert.

JOHN BERRY, *Librarian.*



### Report of the House Committee.

Your House Committee respectfully submits the following report:

We have received \$200 appropriated from the funds of the club and \$10 donated by Mr. Sydney Herbert, making a total of \$210. Of this amount we have expended \$102.83 for the incidental expenses of the club, leaving a credit balance of \$117.17.

The rooms and apparatus of the club are in fairly good condition, although we realize that some improvements might be made. These improvements we hope to make during the coming summer, and they will be made in direct proportion to the amount of money which the Board of Trustees may decide that they can afford to appropriate for this purpose from the funds of the club. Your committee would have less difficulty in keeping the club apparatus in order if more stringent rules were made to restrain those members who most grossly misuse the club property.

During the twelve months from April 1, 1899, to April 1, 1900, there has been received from members for the use of the studio the sum of \$335, a donation of \$50 from Mr. Russak and \$50 appropriated from the club funds for fitting up the studio, making a total of \$435. Deducting from this amount the sums of \$150 for rent and the \$50 appropriation shows a profit from the studio of \$180; \$74.23 has been expended in fitting up the studio, which leaves the studio account with a credit of \$211.77.

W. P. AGNEW, *Chairman.*



### Report of the Publication Committee.

Mr. Stieglitz, Chairman of the Publication Committee, made a lengthy verbal report on CAMERA NOTES, going into full particulars of the business methods of the magazine.

He showed that, notwithstanding the increased expense, the four numbers of Volume III having cost over \$3,000.00, that the policy originally planned to make the undertaking self-supporting, without aiming at profit, had been strictly adhered to, and that the income of the year had somewhat more than covered the outlay.

He also showed that the Club had, during the three years of the existence of the magazine, appropriated \$750.00 for the maintenance of the same, in return for which all members of the Club received copies *gratis*.

The *full appropriations*, plus about one hundred dollars, were now in the bank to the credit of CAMERA NOTES, and all bills paid.

It was also shown that since the origin of the magazine that one hundred cents on the dollar had been collected on every bill rendered, so that thus far CAMERA NOTES had not lost a single penny in bad debts, a truly unique showing in a business undertaking.

It was pointed out that the property had become a valuable one, but that the Publication Committee, in estimating its assets, only considered the actual dollars and cents in the bank as an asset.

As for the policy of the magazine, it has been true to itself, in trying to raise its own standard and thus help in raising the standard of photography generally.

Notwithstanding the belittling of the magazine in certain quarters, its influence has been very great, as the subscription list includes names from all parts of the world.



## CAMERA NOTES.

The one thousand copies issued quarterly have probably more readers than some of the magazines claiming a much larger circulation.

Mr. Stieglitz also pointed out that no sample copies were ever sent out, and that the exchange list was limited to twenty.

During the year full sets of the magazine brought as high as thirty dollars, over four hundred dollars having been in that way collected in premiums.

The portfolio, "American Pictorial Photography, Series I.," was also reported as having been a financial success. A second series is in contemplation.

Mr. Stieglitz warmly thanked his associates for the cordial and active support they had given him, and emphasized the fact that without their faithful co-operation, the magazine as it stands, would have been an impossibility.



At the regular monthly meeting, held on May 8, President Murphy presided. After the usual formal business the Secretary announced that the Championship Cup for Lantern Slides had been won this year by the President, Mr. Wm. D. Murphy; it was also announced that Mr. Alfred Stieglitz was the winner of the Championship Cup for prints, and that Mr. T. J. Preston, Jr., had been awarded the Bull Cup.

Dr. Stevens, reporting for the Lantern Slide Committee, stated that he had been informed by Mr. Champney that, as he was about to go abroad for at least six months, he would not be able to act as Critic further this year. Mr. Champney suggested that criticisms should be made but once each month, and that some artist of prominence should be asked to act as critic on such evenings, a different person each time,

The Camera Club, having received the resignation of Mr. Alfred Stieglitz as Vice-President of the Club, herewith makes record of its appreciation of the excellent work done by Mr. Stieglitz in that capacity, and expresses its sincere regret that the Club must lose the benefit of his efforts as an officer.

Since the organization of the Club Mr. Stieglitz has devoted the greater part of his time to the promotion of its welfare, and has brought to his work the signal ability, the enthusiasm and the devotion to artistic photography which have served more than words can express, to advance not only the standard of the Club, but also the level of photography in this country.

Appreciated, as his merits are, by photographers here and abroad, recognized by our government as the man best fitted to represent officially American photography at the Congress of Photographers of all nations, soon to convene at Paris, the members of the Camera Club are most deeply conscious of his admirable qualities and gladly bear tribute to his sterling worth.

Regret that the condition of Mr. Stieglitz's health makes his retirement from office imperative is tempered with gratitude that his activity as the responsible head of *CAMERA NOTES* will continue.

In behalf of every member of the Camera Club we express to Mr. Stieglitz every assurance of appreciation, and the hope that a partial respite from exacting work may result in his restoration to perfect health, to be accompanied by a resumption on his part of the work which he now, we hope, only temporarily lays down.

After the adjournment of the meeting Mr. Chas. F. Becker delivered a short talk on Aristo Photographic Papers, illustrating his remarks by a number of prints showing the results of the processes he described.

## Kromskop Color Photography.

On Tuesday evening, February 27, Mr. Frederic Ives gave a most interesting lecture demonstration of Kromskop Color Photography. He began by giving a general review of the history of attempts to solve the problem of color photography, showing why all the earlier attempts had failed, and followed with an exposition of the principles of scientific trichromatic photography, and descriptions of the special devices designed by him for carrying out the process with no more trouble than ordinary stereoscopic photography. Screen projections in colors were shown by his ingenious "Lantern Kromskop," employing a single source of light, and permitting of separating the colored images upon the screen and bringing them into register again by the movement of a lever, thus demonstrating the method with a spectacular effect which was very striking and evidently greatly enjoyed by all present.

The lecturer then pointed out the limitations of the screen projection method, and advocated as the most practicable and generally available method of color photography the system comprising a "one-plate-one-exposure" camera for making the trichromatic color record, and a viewing device, the Kromskop, used like a stereoscope, for blending the images of the color record to the eye. The result, obtained by means as simple in practice as stereoscopic photography, was an absolutely permanent color record, and a reproduction to the eye which was almost like a mirrored reflection of the objects themselves, all the qualities of color, texture, sheen, translucency, atmosphere, solidity, being reproduced without the surface reflections and distracting surroundings which would detract from the realism of even the most perfect color print upon paper.

Since giving the demonstration, Mr. Ives has described, at a meeting of the Philadelphia Photographic Society, two new devices, by which the problem of successful trichromatic photography would seem to be reduced to its very simplest terms. One of these new devices is a camera which, although competent to produce a perfect trichromatic color record by one exposure upon a single sensitive plate, contains, in addition to the essential parts of an ordinary camera, nothing more than two prisms

and three color screens. The other new device is a "Miniature" Kromskop, which is remarkably simple in construction and operation, and can be made and sold at a low price. The construction of the new camera is shown in Fig. 1, in which A is a simple achromatic lens, focusing by means of a slip tube or rack and pinion in front of a diaphragm aperture B. This lens focuses an image at C, which is perfectly defined to the edges of the small image required; but in order to divide the light and form other images at D and E, the

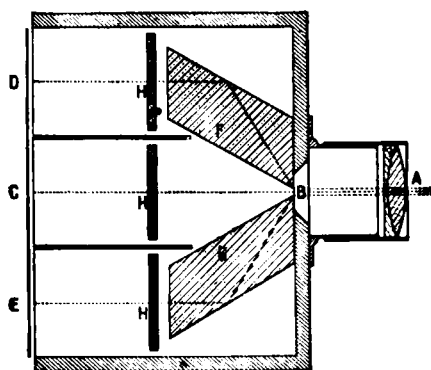


FIG. 1.

prisms F and G are so placed that their inner front edges partly cover the diaphragm aperture, which then appears like three juxtaposed slits, giving three practically coincident points of view. The light passing into the prisms is twice reflected, producing unreversed images at D and E, which, owing to the greater distance from B to D and E than from B to G, would be of larger size than the middle image and much out of focus, but for the fact that the greater refractive index of the glass as compared with air extends the focal point, so that the images are equal, except for the differences of light and shade introduced by the color screens, H, H, H.

The construction of the "Miniature" Kromskop is shown in Fig. 2, in which R, B, G are the three pure color screens respectively, red, blue and green, in front of which the Kromogram, which is on a single piece of glass, is placed. The light passes through the Kromogram images and color screens in the direction of the dotted lines R', B' and G', the green being re-



CAMERA NOTES.

flected by the silvered mirror C, and the other colors by the transparent colored glass mirrors D and E, along one line, through

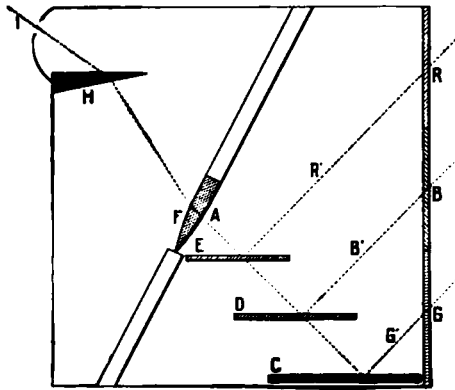


FIG. 2.

the prismatic lens F and the prism H, to the eye at I. The images are seen at an angle of 45° to their plane, but the fore-

shortening and distortion which would ordinarily result from this angle of vision, is corrected by the prismatic lens and prism. The images in the Miniature Kromskop appear much smaller than those in the other Kromskops, but otherwise equally as perfect, and the single plate kromogram and the simplicity of the manipulations, as well as its low price, make it very attractive.

The Kromskop View Camera is preferably made to suit the "Junior" monocular Kromskop, but by double printing positives can be made to show in the stereo Kromskop; and stereoscopic records can also readily be made by exposing two plates, with a lateral movement of the camera between the exposures. It can also be specially adapted for the miniature Kromskop, in which case the positives are ready for viewing in color without cutting and mounting on the folding cardboard frames which are used in the larger Kromskops.



### Club Entertainments.

During the spring months the club has been entertained by several unusually interesting lectures, which have proved so popular that there is no doubt the speakers will be pressed to appear again next season.

On March 5 Mr. Ernest Ingersoll spoke on "Our Wild Neighbors, the Four-Footed Animals of the United States." Mr. Ingersoll is not only noted as a naturalist, but is an easy and interesting speaker, and as he illustrated his lecture with slides from Mr. W. G. Carlin's excellent negatives the entertainment was a pronounced success. The lecture, we understand, is one of a series on the subject of birds and animals which Mr. Ingersoll has delivered with marked success before a number of societies and educational institutions.

On March 22 Mr. John Aspinwall spoke on "The Habits of the Honey Bee," and illustrated his remarks by numerous photomicrographic and other slides, which he has prepared with considerable labor. Mr. Aspinwall's graphic descriptions and ready wit are well known to his fellow members of the club, and his lectures are always most popular with his audiences; moreover, as he is not only a skilled microscopist and photographer, but also an expert apiarist,

he proved himself a thorough master of his subject in all its branches.

Professor Albert S. Bickmore favored the club with an illustrated lecture on the "Hawaiian Islands" on April 9, when a large and appreciative audience was present. Many facts entirely new to most of those present were brought out, and the professor's descriptions gave the audience a greatly enlarged understanding of this portion of our new possessions. The slides were interesting, and those illustrating the volcanoes increased our appreciation of this feature of the islands.

On April 26 Mr. Frank La Manna gave an illustrated account of an unusually interesting trip which he recently made abroad. His subject was "The Black Sea and Thereabouts." Starting at Gibraltar, the speaker took his audience along the shores of the Mediterranean to Constantinople, and thence to the Black Sea, enlivening the way by a fund of anecdotes which kept the audience in sympathy with the speaker, and held their interest to the end. Mr. La Manna is well known as an unusually clever photographer and happy speaker, and it is hoped he may be induced to appear before the club more frequently.

## Reviews of the Exhibition of Photographic Studies by Charles I. Berg.

(February 14—March 13, 1900.)

In these days many men and most women have a real affection for pretty things, things which are pretty in a trivial sense, but have no claim at all to be considered beautiful. If the artist can achieve this standard of prettiness, and can content himself with it, he reaps a golden harvest, as do all those who supply a demand. But there are some whose minds cannot be satisfied with accomplishing anything short of the best, and yet whose actual ability is never sufficient to create something very original and beautiful.

Mr. Charles I. Berg is one of these. He strives hard, he seems to have resolved to appear new. It would be wrong to deny his good intentions—but the results of his patient labor, as shown in this exhibition, reveal no very strong characteristics nor a style of his own.

He has succeeded in making half a dozen good pictures, among them the "Odalisque," the "Cigarette Girl," the "Weeping Magdalen" and the "Water Nymph." They show pleasant qualities, many people would like to own and frame them, and even the critic might at the first glance find no particular fault with them. If, however, he should take the trouble of examining them more carefully, he would find many traces of imitation. How many French painters have excelled in charming Oriental arrangement: would Mr. Berg ever have succeeded without their help? And I am almost certain that I have seen the pose of his "Weeping Magdalen" in some French painting.

Mr. Berg apparently has been satisfied as far as composition is concerned with mumbling old formulæ, and as he even lacks the power to re-create, which is the keynote of Mr. Eugene's work, the hackneyed has become still more hackneyed. Henner is indisputably a great colorist and chiaroscuroist, but what is the use of reproducing, however faithfully, one of his pictures? There can be no claim for any originality whatever in this homage of pure imitation. We can only appreciate the cleverness and knowledge in the photographer.

In the little announcement of his exhibition I read the following:

"Perhaps the greatest part of Mr. Berg's work has been with the professional model in the direction of classic lines to be used as suggestions for sculpture, or architectural effects, to which he naturally turns. Many of the pictures were taken at the two Sculpture Society exhibitions."

This statement is worthy of consideration. It is a paradox, true and false at the same time. If the writer means by "classic lines" the work of well-known painters, very well; but I fail to see how the photographer can suggest anything but the original sources from which his inspiration flowed. If I see a Henner reproduced I involuntarily think of the original, and of how much more satisfactory it is than any reproduction, even the very best, could possibly be. That Mr. Berg strives for "suggestions for sculpture or architectural effects," I do not doubt for a moment. He is an architect by profession, and never denies it. One only needs to look at the general arrangement of his exhibition to be convinced of it. But also his posing, lighting and draping reveal it. They are always stiff and architectonic, never soft and pictorial. This is the only way in which one might say that his personality is reflected in his work, and it proves rather a drawback than an advantage. And yet what wonderful opportunities Mr. Berg has had. What photographer had ever such suggestive backgrounds for figure studies as the two Sculpture Society exhibitions afforded? Imagine an artist like Monsieur Le Begue with his camera and models in such surroundings. Mr. Berg absolutely failed; the pictures he took in the Vanderbilt Gallery are the most commonplace of his collection.

His nudes, taken in the open air, are more genuine, although not always pleasant to look at. He at least deserves praise for the enterprise he displays in making them amid appropriate surroundings, as the impressionist painters do.

If his nudes were only less realistic! The naked form, independent of any sentiment, is not particularly interesting, and as he never succeeds in eliminating the physical short-



## CAMERA NOTES.

comings of his model, to show the form to the best advantage—not to mention any attempt at spiritualization, as that is far out of the reach of Mr. Berg—his photographs cannot be compared with the efforts in this direction of Messrs. Eugene and Day.

Very charming are his two Japanese semi-nudes with heavy renaissance mouldings as background; and his recent portrait studies of a young lady in a sort of Trelawny gown with flounces, who was graceful enough to make him forget his profession and simply to photograph what he saw before him. They really represent his best work.

With Mr. Berg's chemical experiments I do not sympathize. I also do not agree with his biographer that he has shown "much new in style." Mr. Keiley has worked in the glycerine process for years; the only difference is in the way they employ it. Mr. Keiley uses it to correct shortcomings of tone, while Mr. Berg uses it to eliminate entire backgrounds, and thereby to produce with faulty negatives tolerably good prints. It may be desirable to have unsightly adjuncts suppressed by glycerine and the brush, even very desirable, but it is no longer legitimate photography. Plates without any unsightly adjuncts would be by far more desirable. Also his wholesale production of flesh tints with mercury can hardly be called æsthetic. They are first of all not true to life. I would be exceedingly sorry for any human being who had such a muddy complexion as Mr. Berg has so generously bestowed upon most of his sitters. Mr. Stieglitz, I am sorry to say, also experimented with the process, but he was at least merciful and satisfied with showing us one example, while Mr. Berg found it necessary to color and spoil dozens and dozens of prints by this most ungraceful of all photographic manipulations. All that I can admire in it is the patience which was necessary to accomplish these dire results. It must have taken weeks. How much better could the time have been employed. Nevertheless there is one mercury print of a little baby against a dark background that is quite artistic, and makes us pardon many of the other sins, committed in this exhibition, in the name of artistic photography.

SADAKICHI HARTMANN.

### From Another Point of View.

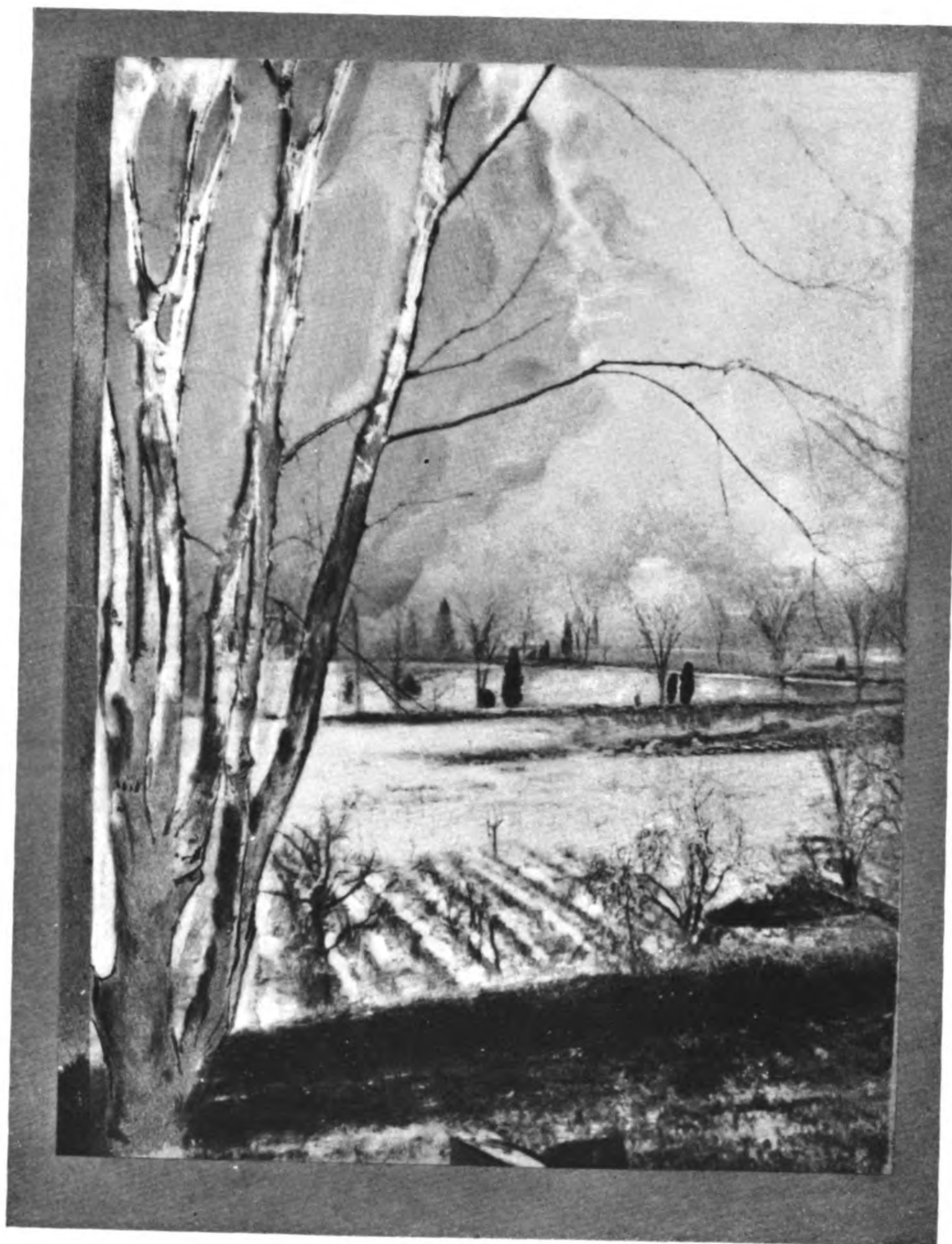
Photography begins with a sensitive film and a pin-hole, or its equivalent, but where does it end? Is the word "legitimate" (in some modified sense, perhaps) to be retained in the vocabulary photographic, or is it to be banished entirely? I ask for information, because I do not know. I see my brethren all about me taking off their hats to those whose devious ways were denominated in recent and simpler days as "faking."

The truth is, photography occupies an anomalous position. It stands at the cross-roads of science and art. The camera is no less an instrument of precision than an implement of artistic expression. Everything in anything is, for the most part, a matter of point of view, and to enumerate the points from which photography may be viewed is like boxing the mariner's compass. That which to the mundane scientific gentleman appears to be a heinous crime, to his artistic friend, whose views of crime are more or less obscured by the vaporous and elevated medium in which he doth for the most part abide, appears to be a legitimate means to a desirable end.

Possessing nothing but a judicial instinct, without pretensions to either scientific or artistic qualifications, to me anything which does not involve the element of fraud or deception is entitled to be regarded as legitimate and may even be worthy of applause. The painter may employ photography, so long as he does not pretend that the drawing is his own, and the photographer may use the pencil, the stylus and the brush *ad libitum*, so long as he does not conceal his wiles. In art the end always justifies the means, and, for my part, I wish those painters who cannot draw would let the sun do it for them, and those photographers who can paint would conceal from our view nature's asperities and distractions. It is a question of morals—not of means. Hypocrisy is the only unpardonable sin.

Had a creed as broad as this been adopted at the beginning, much time wasted in surveying and setting up monuments to mark the line which divides orthodoxy from heterodoxy might have been devoted to more fruitful pursuits. Not many calends have gone by since the days when anyone daring to practice the black arts frankly resorted to by many of the recent exhibitors at the Camera Club would have been burned at the stake





WINTER LANDSCAPE

From "Glycerine" Print

By Joseph T. Keiley





REVIEWS OF THE BERG EXHIBITION.

as a warning to prospective heretics, and in vindication of our own exclusive right to formulate for others infallible codes of morals.

Mr. Berg, the efficient chairman of our print committee, is no hypocrite. In his recent exhibition, he painted backgrounds and accessories in and he painted them out, with perfect frankness and charming impartiality. There was a certain atmosphere of jollity about some of his glycerine brush-work which was suggestive of other things. To create from the same negative a three-quarter portrait of Carmen standing up and another of Carmen sitting down had in it an element of caricature which, while doubtless shocking to the profoundly serious, appeals in quite a different way to those whose yearning for tragedy is satisfied in the everyday struggle to survive as one of the fittest, and whose appreciation of pictures is in direct proportion to the pleasurable sensations which they can induce in a weary brain. Whether the lady posed standing or sitting, only she and Mr. Berg know, and it matters not; nor would it interest me at this time, if it did not raise an absorbing question. It is undeniably art; but is it photography—below the waist line?

Mr. Berg's work is so widely known through the medium of published reproductions that a systematic review of it is unnecessary. Its characteristics are simplicity and directness. Its charm resides in beauty of modeling, skillful handling of draperies and a fine display of balance and proportion. He does not aim to startle by vagaries and he does not leave the beholder guessing as to what he sees. He neither produces pictures which are reversible, nor does he strive to photograph a chapter of the Apocalypse. He seems to think that poses and effects which have been reproduced with only trifling modifications by the masters for centuries, and are being reproduced by the best painters to-day, are quite good enough for the photographer's model; and he believes that if by means of a lens he can fairly approach the beauty or fairly catch the sentiment of the originals, he is justifying the title of photography to a seat in the congress of fine arts and a place in the hearts of those who love beauty for beauty's sake. The purely transcendental and those who have a taste for puzzle pictures only are warned to pass by on the other side, lest their tender sensibilities be too rudely shocked.

Mr. Berg's work, as I translate it, is full of serious purpose, and like all purposeful work, has a strongly marked and consistently-sustained individuality. His training in Paris as a student has imbued him with a reverential love of the beautiful as expressed in graceful lines and in the language of classic simplicity. His studies for decorative purposes, particularly those of architectural design, are probably least admired because the motive of their serious conventionalism is least understood. Is he a copyist? In a shallow sense, yes; but only in the sense that co-workers in a school are all copyists. To copy in this sense is not plagiarism. It requires brains. I know, because I have tried it—and never once has my best friend discovered what I was aiming at, without a descriptive title to direct his imagination! I should be vastly pleased to be caught red-handed in such a crime. To copy successfully in the broad sense means that gray-matter behind the ground-glass has somehow managed by the direction of chemical agencies to express the thought which the painter has expressed with implements far more facile. In my judgment there are, for example, in photography very, very few things finer than Mr. Berg's Magdalen (with the Japanese background mercifully eliminated) and his Water Nymph, contrasting the exquisite modeling and delicate tones of a nude figure with the broad and extremely simple treatment of foreground.

The taste for the too indefinite and obscure in photography is merely the evidence of a natural revolt against the too sharp and microscopic methods which preceded it. Originality is not synonymous with art.

As if to satisfy the curious that perhaps he too might, if he tried, make prints from overtimed and undeveloped negatives, Mr. Berg included in his exhibit a picture which, when one managed to make it out, disclosed a naked infant sitting in a posture indicative of sudden and excruciating pain, and which certainly must have appealed for aid to the maternal instinct of every right-minded woman who saw it. I am glad to say I heard this unintelligible and muddy little affair more than once praised as the gem of the exhibition. I say I am glad to have heard the praise, because honest and frankly expressed differences of opinion are the pre-requisite of advancement, and deserve encouragement as the best evidence of a condition out of which healthy progress grows.

I have never seen anything unintelligible in the work of Hinton in England, or Demachy in France, or Stieglitz in America; and yet I may admit that it would be a bad thing for photography if we should all swarm about the same point of view.

J. EDGAR BULL.



## Reviews of the Exhibition of Prints by Joseph T. Keiley.

(March 14-31, 1900.)

### A Man and a Method.

The exhibition of prints by Mr. Joseph T. Keiley, like certain of the former exhibitions, was not ordinary photography, as photography has heretofore been known. It is a strengthening thought to an unpretentious critic, too well aware of his fallibility, that at least he has work well worth strict criticism. So, the standards of this exhibition being set on a high plane, judged by artistic aims and ideals, some of these prints must be recorded as attempts rather than successful achievements. But we are immensely indebted to Mr. Keiley even for the failures, for he and we can find successes on the truths thus negatively as well as positively shown. He has dared go pioneering in many an unexploited region; to don his armor and, with focal as well as vocal fulgurations, do up the philistines. If he has sometimes come into collision with the eternal verities it has never been in an extremely disastrous crash, for he has too much chivalry to treat Dame Nature outrageously, and too great a love of beauty to continue long on any pursuit that leads away from true art.

Those acquainted with Mr. Keiley's earlier work hoped to see more examples of it here, and even to find a sort of exposition of his development through a series of years. His landscape work has always been considered by his older friends to be rather secondary in importance to his figure and portrait work. In landscape he has always sought a poetical rendition and had an eye for effects. Most of his early productions were straightforward, and were rightly prized by his friends. His portraits have always been pleasing as well as strong, and have showed the subtle rendering of character which betokens on the part of the maker the insight and personality that discern and bring out the traits of his sitters, and are the inborn qualifications of a good portraitist.

In this exhibition there was only one notable print in Mr. Keiley's earlier style—a small portrait of the photographer's father. It had much of the quality of a fine steel engraving and was generally noticed and justly admired. Its only fault, if it could be said to have one, was that it had some of that heaviness of shadow in the eyes that is found with the tendency to top-lighting observable in open-air portraiture. The greater part of the prints shown had been glycerined, and even those that had not were of a pleasing quality very similar to the kind of softness obtained by glycerine. Some of the glycerined prints could have been made as well without, for they were not manipulated, and the finer texture of a floated print would have suited the subjects at least as well as the grain gotten by the precipitation of platinum in the pores of the paper, due to slow development with glycerine.

It is to be noted that some of these prints—as several of the smaller ones of Mr. Sidney Herbert in the character of Shylock—were of that charming gray that suggests color so well. This is usually to be obtained by direct development of prints from soft, thin negatives; the glycerine process gives more of the beautiful brown-black gradations of ivory black—though these may also be obtained by floating the ordinary paper on a hot oxalate developing bath. As glycerine acts as a restrainer, it gives more contrast than the hot developer, unless the very greatest care and luck enable us to bring up all the high-lights first, or the development is prolonged, so that the platinum salts not used in forming the image have time to be reduced and precipitated, muddying the whites. This Mr. Keiley now partly avoids, by continual blotting off of developer and application of fresh glycerine.

I have, as it were, slipped into the discussion of the glycerine method, and, indeed, I think this review must include it. This exhibition was in a way devoted to the exposition of the glycerined platinotype, and was the biggest argument yet given for the process of which Mr. Keiley has been the chief exponent. This seems also the fitting place to speak a word of warning. Mr. Keiley's work is so interesting and his enthusiasm so catching, that I suppose we are bound to have a large school of glycerine-swabbers. I have already seen and made many questionable effects and had some happier results. But the glycerine process is not, like the gold cure, a faith cure for what we have neglected in ourselves, nor

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a cure for lack of feeling. Those who have temperament to express, as Mr. Keiley has may manage to make good use of the Keileytype method in some ways.

The present striving to get what we hear described as unphotographic photographs is most admirable when that means to make consistent, artistic photographs. But there is danger of another tendency working with or without the truly artistic one—namely, that prints may be made unphotographic by mannerisms, astonishing and *outré* effects, and primitive attempts at imitating art processes that are beyond our technique. Imitation is not necessarily sinful, and in this connection it is so mainly when the efforts are crude and the results bad. A platinotype that looks like a wash-drawing, made by a tyro, is no more worthy of consideration than it would be if it were merely the bad wash-drawing—although a photograph that looked like a good drawing might be very pleasing. But the practiser unlearned in art could never acquire any knowledge of drawing from making Keileytypes forever. However, it is conceivable that for those who can think and compare, but who still need a realizing sense of the importance of correct light-and-shade, of values, and of harmonious simplicity of line and mass, it might prove valuable. But so will all photographic methods if we have the ability to learn from them.

Many would down the Keileytype with the argument that it is not legitimate photography, but just where they would draw the line of legitimacy it would puzzle them to say. Under the old way of competitions for prizes, it was necessary to draw a line somewhere, and the only safe way was to be a little strict about it. But it was an entirely arbitrary distinction, based on scientific principles. Art was little consulted. Now, legitimate is a word that sounds very big, but means merely "according to law"; and if there is no definite, concrete law on the subject, legitimate does not apply at all. But the only law that art requires photography or any other process to observe, is that its results shall be beautiful. If certain processes cannot be made to give pleasing results, according to the rules of taste formulated by man from long experience, then those processes do not meet the requirements of art; but if they do fulfil the demands, they are legitimate enough. Merely for reason of acceptance for exhibition the question may come up as to whether some results are photography or not, but instead of drawing the line strictly art would make it a lax one. While art would not reject a good photograph that was good art for an equally artistic thing that was doubtful photography, the question more likely to arise and be decided affirmatively would be whether to take the more manipulated, but at the same time more artistic print. But this is not a problem to worry over, it will take care of itself; the extremists and the inartistic in either camp will find themselves sooner or later shut out.

As gum bichromate has won a place as good photography, there would seem little reason, besides ignorance, for objecting to the glycerined platinotype. However, a slight distinction can be made. In the gum print we start with a dark surface, leave parts, reduce parts and wash parts away. In the platinotype we reverse the process and can not only restrain or bring out whatever parts we wish, to whatever extent we desire (at least in theory), but we can also to some extent practically create, as much as if we used brushes loaded with color, because we are working on a considerably over-printed and very responsive proof. We may call this a departure from the old photographic methods towards monochrome water-color, and the logical extreme of the method would be to work on a piece of platinotype paper that had been exposed to light, but not under a negatives. No one who has the training and skill to do real water-color work would devote time to this mongrel process; if for no more artistic reason than merely because the results would not be nearly so certain.

The highest and most complete utterance attained through graphic art is by oil painting in colors, for in that medium we can get the greatest number of manifestations of truth and beauty. Every other process concerns itself with those things it can do most thoroughly and satisfactorily—water-color, pastel, etching, pen and ink, each in its more humble way strives for the beauties it can best represent. Barring the vital points of color and freedom of selection, photography can, as well as any of them, humbly follow the examples and ideals of oil painting and, in so far, to say that a photograph looks like the copy of a painting is a word in its favor.

But instead of an effort towards the aims and possibilities of the highest form of



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graphic art, workers with glycerine often elect to parallel the effects of water monochrome, and so produce less ambitious things in imitation of wash work. These can be very pleasing, but are necessarily lighter, less serious, less in the grand style. But the glycerine process will give other effects also. We may get either the breadth and delicacy of charcoal, or the breadth and strength of oil, the better by aid of its artistic use; and therein lies a danger. For instance, very charming vignettes can be made with appropriate subjects; but white edges on more serious, pretentious or stronger subjects look merely unfinished and are unpleasant. A combination of the wrong qualities in this manner, as any such vignetting, or wash edges on a portrait head having some of the strength and solidity of oil painting, is very disastrous. Hence the process is bound to be extra dangerous to its users, and a "dead give-away" for the inartistic, because it gives a power that only an artist could always use with due moderation and relevancy. It will also more surely than the ordinary processes betray any lack of trained appreciation of values, of ability in the due co-ordination and unification of details, or want of training in drawing, especially when one makes an attempt at line work. The subtleties of the line should be tried by none but the trained artist.

We are told that with this process we can print negatives that we could not use otherwise—those poor technically, poorly spaced or lighted, or with objectionable accessories. To a certain extent this is true, but we must remember two things: We must not take too great artistic credit to ourselves for being able to get something out of a negative wherein we have made technical or artistic blunders; and we must not expect out of two wrongs to make a perfect thing—an incomplete print from a poor negative does not give the kind of simplicity and unity necessary in a serious work. Naturally there are many things in the line of correcting faults in a negative that can be tried with glycerine but could also be effected by treating the negative, or with more certainty by making another negative. But we do not like to risk the original one by attempts at alteration, nor do we wish the trouble of making another.

Exquisite gradation and fineness of texture are among the possibilities of photography. Some sacrifice these as one way of avoiding minutiae of detail and diffusion of interest. They would concentrate attention on the main object by this method, more fully than they can by composition, selection of subject and accessories, and appropriate illumination. In a portrait or figure piece, where the surroundings are of secondary importance, this works very well. In landscape or other work, where the concentration or, in proper term, the unity, of interest is the result of a harmonious balance of parts, in form and light-and-shade, the glycerine method is apt to be hazardous. You are playing with bottled lightning, and while you are developing one part to your liking, another portion of equal value is likely to be thrown out of key involuntarily, even if you do not do it by your own act, through losing sight of the desired result as a whole. Even good artists are apt to do that, and in more leisurely kinds of work. There is also a certain heaviness of shadow, almost always induced by this process, because the darks have been so overprinted; if this is carried to solarization a worse, because a contradictory, result ensues.

It has even been made a vaunt in this and certain other processes that you cannot get two prints alike. This is thought to prove the artistic value of such methods and their results, because they make a good print in its way as unique as a good painting. But in struggling to pull the scientific leg of poor photography out of the slough of technical process, let us take care that we do not bemoir the artistic foot. A painter may not be able to paint twice exactly alike because of emotional and mental changes, although he does not duplicate canvases mainly because he has new ideas to express. He would be justly ridiculed if he argued that because he could not control the spreading and mingling of his colors, each painting must be a work of art, as his technique was not under his control sufficiently to admit of reduplication. When pieces of pottery do not come out from the firing finished in the form, glaze and colors which the makers intended, they are called freaks. There are kilns run hap-hazard in France and Japan, especially for freaks, and very lovely some of them are. But the art potteries with names to maintain do not try for freaks, and when they accidentally obtain them they are destroyed or kept for private consideration. It is hardly necessary that photographic freaks be thus severely

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treated, but on the other hand we must not claim any special merit merely because of their freakishness. Their money value may be enhanced; uniques—even ugly ones—command a vogue from many, and especially from those who care little for every-day beauties.

The photographer's way of working is more nearly comparable to the etcher's or lithographer's than to the painter's. We prepare a negative as they do their plate or stone; some of the prints struck off will be better than others. We have, however, a little more power to vary the prints.

The main danger in the use of glycerine lies in trying to make of it a cure-all for every light-registered photographic ill. There are other methods by which failings can also be treated, perhaps not always so rapidly, but with more certainty and control over results. Glycerine development of a print is only one means of dodging, and, as I have said elsewhere, the thorough artist is a good technician, with all the tools and tricks of his art at his command.

Mr. Keiley was very cautious about exhibiting examples of the chromo effects obtained by the use of mercury in tinting parts of prints. One of these could not but compel admiration from all, especially by artificial light, when the effect of the double toning was minimized. I think that a sepia print would have been at least as charming, and a good red-chalk gum print more so. A small print showing a gray sky and a brown, solarized foreground was inharmonious to me, as are prints developed with mercury, which show brickly-sepia half-tones and black shadows. Such things have not even the excuse of delicate two color prints; they simply are not "chromatically harmonious, as every monochrome ought to be."

Now let us examine Mr. Keiley's exhibition as exemplifying the merits and faults of the glycerine process. The results were very varied and the standard variable. Many of the faults which we have discussed were to be seen to some degree. Showing poetic, unacademical feeling, even when in error, these prints suggested things to us, taught us, led us to think, perhaps to combat, but also to enjoy and long to possess them. Several of the extremely out-of-focus ones made my eyes dazzle a bit; they were probably intended to represent what a water-colorist would call a "blot," a first, wet sketch of a head or scene with the masses washed in hastily. Many other prints reminded one of more or less finished sketches; some were pleasing on this account, others one would rather have had finished out with body-color, as it were. Now and then Mr. Keiley had apparently sketched in a supporting line or two very hastily and nonchalantly, when perhaps the development of the face or other main part was getting away from him and he had to fix the print. But it looked too much as if he were carelessly indulging an instinct for drawing, in attempts that were probably intentionally naive. This occurred in prints where much manipulation was undertaken; the straighter prints sinned less in this way. For instance, of the Indian heads, all fine in breadth and textures, the largest and strongest had, unfortunately, a few crude lines and spaces, instead of a shoulder in consistent tone. Very differently carried out was the bolder of the large Shylock prints, which was rendered in a fine, painty way with much solidity. The center print on the west wall—the Meissonnier-like *de Guiche*—was a delightful bit of character work, delicately done except for what appeared to be the black outlook from a window, and a black bit of wall underneath it. The photograph hanging right below the *de Guiche*, of a woman's hair, neck and shoulder, was charming in its simplicity and exquisite in its rendering, especially of the flesh. The two photographs of Mr. Zolnay's model for a bust of Poe were masterly in their interpretive qualities, and I do not wonder that the sculptor was delighted with them, and that his friends abroad were, as he said, astounded by such photography.

At times Mr. Keiley was extreme and arbitrary in his values. Perhaps this was shown most plainly in his larger landscapes, where his lights and darks were sometimes so forced, to express his meaning, as to be boldly artificial. A notable exception was the scene with a grassy, rising foreground and a cottage amid trees. This had excellently sustained values, both of color rendition and light-and-shade, and hence good, coherent tone (or tonality, as some say), and as it was well composed as to form also, it made in all ways a most pleasing picture. The cornfield print had similar points of merit. The



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little water-fall landscape was not so perfect in tone; it rather suggested an old engraving, was very poetic, and—as one observer said—lacked only the naiad. The bit of lily-padded water with the curving stone coping sweeping away to the mysterious trees—above which a line of clouds faintly paralleled the curve below—was very decorative in feeling, if a little too heavy in tone for the decorative idea. As typical of Mr. Keiley's ideas and methods as any of the prints, were, on the one hand, the Bacchante pictures, both of which had charming qualities, and on the other hand, the mountain view with cloud and mist. This was broad and atmospheric, even if we felt that it was a little too forced in values.

In one way the exhibition was quite a relief, for at least Mr. Keiley did not overhang himself. The arrangements were also in the extreme of simplicity, with pleasing results. The absence of catalogue and titles made many of the pictures difficult to allude to specifically, and may have left most of those who saw the exhibition in a puzzled state of mind as to the meaning of a few of the exhibits, but a picture that is not satisfying without the aid of a title is a failure anyhow. But though there were some things whose meaning might be questioned, there were many more that were lucid and explicit in pictorial idea. If any there were who could not understand from the exhibition for what Mr. Keiley has been striving, or any that considered his standards too high, their quarrel should be with themselves and not with him. He has in no way made the standards of art (no photographer has); he has only helped introduce them in photography, and in so far he has done only good work in his efforts to live up to artistic ideals as he feels them, in his own work, just as he has done well in withholding praise from the work of others which does not merit it.

The exhibition as a whole suggested a seeking for beauty that was even restless, so that there was perhaps too little repose and poise. But even this has been invaluable to others, urging on not only his associates, but even those who had misapprehended the value of his work, and called it by more or less appropriate names, inappropriately used, as the production of an impressionist, symbolist, mystic and idealist. All these things those who thoroughly understand the terms ought to be able to call this photographer, so I hope they will come forth in their glory and go deeply into subjects I shall for the present leave to them.

DALLETT FUGUET.

April 1, 1900.

### ~~~~~ Through Semi-Japanese Eyes.

Mr. Joseph T. Keiley is one of those artistically wrought natures who deviated from the trodden paths of photography and produced a number of prints which, both in conception and execution, represent a distinct departure from the ordinary studio work.

He has given up the quest for beauty pure and simple, and has sought rather to express what there is of beauty in the whimsical and far-fetched. He is indisputably a man of power and distinction, but I do not comprehend why he insists on looking at the universe through Oriental spectacles. All that he produces shows originality, and is yet deeply impregnated with Dovesque Japanese ideas and feelings.

Mr. Keiley is no mere ingenious copyist, reproducing the mannerisms and carefully overlooking the essential merits of Japanese art. His talent is too personal to permit him to condescend to mere unbridled imitation of "notan."

But the æsthetic canons of Japanese art, in which he prefers to roam, are in my opinion beyond the pale of conception for an American mind. Japanese art, with its peculiar world of thought and tradition, is a sealed book to Westerners, and, notwithstanding its embarrassing popularity and decadence of late years, its essence is still as unknown as ever, despite all foreign analysis. I do not believe Mr. Keiley has solved the mystery.

Each nation may be regarded as an individual whose talents are of a distinct stamp. The nation has, like the individual, its own predispositions and its own likings, just as also it possesses its own train of ideas. Each nation naturally feeds on spiritual nourishment from without, and, according to its temperament, derives good from it or otherwise.

But, in my opinion, it is as absurd for a Japanese to take lessons from Chase as for an American to explore the fundamental laws of art by studying Japanese wood engravings.

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Mr. Keiley's exhibition was the best proof of this. There was photography at its best, photo-scientifically speaking, and yet entirely appreciating its merits, and even owning that only few could surpass this work on its chosen ground, one realizes more clearly that the most perfect work of this kind lacks the elusive charm, the discriminative selection and the translation of facts to art which must always leave the true artist room to beat its best record. That his photographs are more artistic, however, in every way, than the majority, may be readily admitted.

It is far more amusing to dwell upon one's pleasure in a man's work (that is, if it contains any) than upon what may seem its weaknesses, and though he has allowed a number of prints to leave his workshop which are not worthy to be signed by him, some of the little studies of female anatomy, notably one of a coiffure and a cheek bone, seem to me, in execution as well as design, quite equal to the best work shown at the Camera Club. Then, too, his little landscapes are altogether delightful; though they are flat-tinted in the right sense, they are not imitations. But most interesting of all is his use of empty space, with which he weaves his ideas into an harmonious whole. He has obtained in them a singularly interesting quality, and always disposes them so as to make a—if not scientifically spaced—at least suggestive arabesque. Certainly, with the comparatively small amount of work which Mr. Keiley has produced he has managed to appeal to the connoisseur—and what more could he wish?

The art critic, however, is forced to investigate his case more closely. I cannot pass in silence the signs of Japomania, recently a very obstinate and contagious disease among artists, which I can trace in all of Mr. Keiley's prints that interest me—I do not consider photographic reproductions of romantic actors with false beards and Arabian bric-à-brac peddlers represented as noblemen, works of art. I know no reason why this influence should not be apparent, as hardly any modern artist from Whistler to Aubrey Beardsley has escaped it. But the majority of them have digested and absorbed it better than Mr. Keiley. Their power of assimilation is superior to his.

One cannot charge him with blindness to broad effects; he persistently tries to avoid niggling effects and to throw a glamor over things with a filmy, suggestive and mysterious manner. But his observation often mistakes the trivial for the essential, and often overstates the small and lets the large go unexpressed. He is blind to values and small shades of local color. He endeavors to show us largeness by being observant only of small corners; his breadth thereby becomes mere wilful emptiness and confusion. To equip a man for treating more ethereal kinds of impressions, there is need of something else: those researches into effects of focus and definition by which artists suit nature to the conditions of a framed composition, by which they obtain an effective scale of relative importances in color, tone, air and detail, and so secure their fleeting impressions of grandeur, size, space and mystery. Without it (I mean the painter's technique), even the cleverest handling of the scientific part of photography cannot become a part of the imagination. It will take a more piece-meal view of things, and so more willingly put up with rugged or haphazard handling. This is why so many disciples of Edouard Monet failed, while he, in full possession of the technical achievement of all ages and nations, succeeded in initiating the impressionistic quality that characterizes the new schools.

One must be a very powerful personality to walk successfully on such "forbidden grounds" as Mr. Keiley does. Mediocrities look more or less ridiculous. I am unable to judge from the few prints whether Mr. Keiley belongs to the powerful or to the ridiculous, and I believe the majority of those few who are acquainted with the idiosyncracies of his muse find themselves in the same dilemma.

People, therefore, are justified in calling his departure "a baseless novelty," "an ephemeral fashion," or "an utter eccentricity." Art is something serious, not a fad. He must prove his superiority by other more competent work. It may be with him, after all, a logical outcome of his artistically wrought nature aspiring to climb Parnassian heights. Until that day of accomplishment God speed! In the meantime, I shall always be very grateful to him, as his art has afforded me many pleasant hours. I must confess I have seen few men represent Nothing as interestingly as Mr. Keiley.

SADAKICHI HARTMANN.

April 1, 1900.



## Camera Club Competitions.

### The Fin-de-Siecle Lantern Slide Competition.

The undersigned beg to announce that they award the cup donated for the purpose by Mr. J. Edgar Bull to the set "Arcturus," the pseudonym for Mr. Thomas J. Preston. The set by "Montauk" (W. P. Agnew) ranks second in merit.

(Signed) W. M. MURRAY.  
CHAS. I. BERG.  
ALFRED STIEGLITZ.

When this competition originally failed to fill, it was sincerely hoped that such would not be its fate when re-opened. One of the conditions called for seven entries or no contest. Nevertheless, but six entries were received. Rather than again re-open the competition, the donor of the cup, Mr. J. Edgar Bull, requested that the judges, Messrs. Murray, Berg and Stieglitz, judge the submitted slides and make the award.

The slides were duly tested. Most of the competitors spoiled their sets with some very poor slides, thus ruining their averages and their chances. Even the winning set contained two decidedly mediocre slides, and for that reason the highest average obtained is exceptionally low; in fact, so low that one of the judges was in favor of withholding the award. Upon opening the envelope of "Arcturus," who had received 53 per cent., it was found to contain the name of Thomas J. Preston, who thus becomes the winner of the handsome cup. "Montauk" (W. P. Agnew) was second, with an average of 47 3-4 per cent.

### Lantern Slide Championship Cup.

The judges in the Lantern Slide Championship Cup respectfully report that they have awarded the Cup to Mr. W. B. Murphy.

(Signed) J. WELLS CHAMPNEY.  
JOHN ASPINWALL.  
May 8, 1900.

### Presidential Print Prize Competition.

The judges as appointed to decide on the prints submitted in the Competition for the Presidential Print Prize met on Tuesday, May 2, and beg to report as follows:

There were but two contestants, and the prize was awarded to Mr. Alfred Stieglitz, he having received 84 1-3 per cent., against Mr. Arthur Scott, 62 2-3 per cent.

Respectfully submitted,  
(Signed) CHAS. I. BERG.  
R. W. CRAIGIE,  
JOS. T. KEILEY.



## Exhibitions.

### The Philadelphia Photographic Salon, 1900.

Entry forms and full particulars for the third annual Philadelphia Salon have been published and are now ready for distribution. This important exhibition promises to be even more successful than its predecessors, and deserves the support of all those earnestly striving to raise the standard of pictorial photography.

As heretofore, *the purpose of the Salon is to exhibit that class of work only in which there is distinct evidence of individual artistic feeling and execution.*

The Jury of Selection will be Mr. Alfred Stieglitz, of New York; Mrs. Gertrude Käsebier, of Brooklyn; Mr. Clarence H. White, of Newark, Ohio; Mr. Frank Eugene, of New York, and Miss Eva Lawrence Watson, of Philadelphia. Entry blanks may be had by addressing CAMERA NOTES.

### The "Royal."

The 45th Annual Exhibition of the Royal Photographic Society will be held in London, from October 1 to November 3.

The judges for the Pictorial Section will be: Messrs. P. H. Emerson, M. A., M. B., Col. J. Gale, A. Horsley Hinton, B. W. Leader, R. A., and J. B. B. Wellington.

The Technical Section will be judged by Messrs. Thos. Bolas, F. I. C., F. C. S., Chapman Jones, F. I. C., F. C. S., and J. W. Swan, M. A., F. R. S.

Entries must be in the hands of the Secretary, Royal Photographic Society, 66 Russell Square, London, W. C., England, on or before September 11.

## Catalogue of the Print and Slide Auction, Together with the Fake Competition.

### Prints.

1.	The Fagot Gatherer . . . . .	Anonymous
2.	Old Roman Road, Whitby, Eng. . . . .	W. P. Agnew
3.	Water Nymph . . . . .	Chas. I. Berg
4.	Study of a girl's head . . . . .	"
5.	" " " " . . . . .	"
6.	" " " " . . . . .	"
7.	Whittier Elm, Haverhill, Mass. . . . .	R. L. Bracklow
8.	Artichoke River, above Curzon's Mill . . . . .	"
9.	Surf and Rocks, Marblehead . . . . .	"
10.	Haying on the Salt Marshes . . . . .	"
11.	Sunset, Narragansett Bay . . . . .	"
12.	Home of an "Early Settler" . . . . .	"
13.	Windmill at East Hampton . . . . .	"
14.	A Study . . . . .	L. W. Brownell
15.	Red-eyed Vireo . . . . .	"
16.	Long-billed Marsh Wren . . . . .	"
17.	Grizzly Bear . . . . .	"
18.	Dewey Arch . . . . .	G. F. Basset
19.	Regent's Park, London . . . . .	John Beeby
20.	Winter, New York . . . . .	"
21.	White Tail Deer . . . . .	Wm. E. Carlin
*22.	<i>Camera Notes</i> Portfolio . . . . .	"
23.	One of Our Sweet Girls . . . . .	F. Colburn Clark
24.	M. Emile Faure . . . . .	"
25.	A Spanish General . . . . .	"
26.	The Coming Storm . . . . .	Harry Coutant
27.	(No Title) . . . . .	"
28.	" . . . . .	"
29.	The Old and the New . . . . .	D. Fuguet
30.	In the West Pasture-Late . . . . .	"
31.	Hill Pasture . . . . .	"
32.	On the Delaware River . . . . .	Henry Galoupean
33.	Waterfall, Central Park . . . . .	"
34.	In Central Park . . . . .	"
35.	Portrait of a Boy . . . . .	F. Huber Hoge
36.	Portrait of Mr. H— . . . . .	"
37.	Brooklyn High School Camera Club . . . . .	"
38.	Girl's Head . . . . .	"
39.	Scene at Windsor Hotel Fire . . . . .	W. C. Harris
40.	" " " . . . . .	"
41.	" " " . . . . .	"
42.	" " " . . . . .	"

\* Sold in 19 lots.



CAMERA NOTES.

43.	Scene at Windsor Hotel Fire	W. C. Harris
44.	" " "	"
45.	" " "	"
46.	A Rescue " "	"
47.	The Falling of the Walls	"
48.	Great Falls of the Yellowstone	L. S. Jacobus
49.	Adirondacks	"
50.	Adirondacks	"
51.	A Panel	Gertrude Käsebier
52.	By the Brook	Alphonse Montant
53.	Autumn	"
54.	A Country Road	"
55.	A Cosy Corner	"
56.	The Evening Hour Draws Near	"
57.	"Moving Pictures"	"
58.	When a Pair Beats "Three"	"
59.	Recessional	Wm. D. Murphy
60.	American Falls, Niagara	"
61.	At the Foot of the Horseshoe Falls	"
62.	In the Yosemite	"
63.	Mirror Lake, Yosemite	"
64.	Surf Study	"
65.	A Mill by a Dam Site	W. G. Oppenheim
66.	Moonlight on Casco Bay	"
67.	The Breaking Waves	"
68.	Cloudland	"
69.	War Bulletins, June, '98	"
70.	The Battle of the Swans	"
71.	The Hermit's Home	"
72.	Mother and Child	Virginia M. Prall
73.	Portrait of a Lady	"
74.	A Head	"
75.	The Spinner	"
76.	A Head	S. S. Palmer
77.	A Study	"
78.	Study of a Girl	"
79.	A Portrait	"
80.	The Shepherd	T. Henry Quinn
81.	The Path in the Woods	F. S. Ray
82.	After Sunset in November	"
83.	Snowstorm on Fifth Avenue	Geo. L. Ronalds
84.	A Heavy Snowfall	"
85.	October	Alfred Stieglitz
86.	A Study	"
87.	Gossip—Venice	"
88.	The Old Mill	"
89.	A Panel	"

CATALOGUE.

90.	A Wet Day on the Boulevarde . . . . .	Alfred Stieglitz
91.	An Icy Night . . . . .	"
92.	A Black Forest Studio . . . . .	"
93.	A Venetian Stairway . . . . .	"
94.	Road in the Bronx . . . . .	J. F. Strauss
95.	Snow in the Bronx . . . . .	"
96.	On the Delaware . . . . .	A. W. Scott
97.	The Joke—Its Results . . . . .	"
98.	Two Souls with but a Single Thought . . . . .	"
99.	Skiagraph of Knee Containing Bullet . . . . .	C. W. Stevens
100.	" " a Man's Body . . . . .	"
101.	" " a Woman's Body . . . . .	"
102.	A Winter Morning . . . . .	J. F. Strauss
103.	Road—Pelham . . . . .	"
104.	The Torrent . . . . .	"
105.	An Arm of the Sound . . . . .	"
106.	The Dunes . . . . .	"
107.	Fountain in Larchmont . . . . .	A. Tuckerman
108.	Corner in a Parlor . . . . .	"
109.	A Summer Landscape . . . . .	Edw. H. Wiswell
110.	A Street Scene . . . . .	"
111.	Sheep . . . . .	S. S. Webber
112.	A Courtier . . . . .	Jos. T. Keiley
113.	Head of an Indian . . . . .	"
114.	Head of Arab . . . . .	"
115.	Shylock . . . . .	"
116.	Daisies . . . . .	F. Colburn Clark
117.	Portrait of a Child . . . . .	"
118.	Dolly's Tea-party . . . . .	"
119.	All Coons Look Alike . . . . .	"
120.	A Nude . . . . .	"
121.	A Dreary Morn . . . . .	Jno. Beeby
122.	Stormy Morning, Fifth Avenue . . . . .	"
123.	Mist on the Hills . . . . .	"
124.	The Morning Walk . . . . .	"
125.	A Lily . . . . .	Chas. W. Traver
126.	Miss Marlow . . . . .	Frances B. Johnstone
127.	The Gainsborough Girl . . . . .	"
128.	The Woman in a Veil . . . . .	"
129.	The Critic . . . . .	"
130.	A Pasture . . . . .	"
131.	Wind Swept Sedges . . . . .	"
132.	Mistress Anne . . . . .	"
133.	Lynemouth, Eng. . . . .	Jno. Beeby

**Lantern Slides.**

134.	A Venetian Bit . . . . .	A. Stieglitz
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CAMERA NOTES.

135.	Breaking of the Clouds . . . . .	A. Stieglitz
136.	Approaching Storm . . . . .	"
137.	Portrait (after Berg) . . . . .	"
138.	Snow, Foreground . . . . .	"
139.	Snow (after Montant) . . . . .	"
140.	A Landscape . . . . .	"
141.	_____ . . . . .	A. Scott
142.	President McKinley and General Porter . . . . .	"
143.	Cradling . . . . .	"
144.	The Brookside Drive . . . . .	J. F. Strauss
145.	Moonlight on the Bay . . . . .	"
146.	The Roadside . . . . .	"
147.	Regent's Park, London . . . . .	J. Beeby
148.	_____ . . . . .	"
149.	_____ . . . . .	"
150.	A Rainy Day in Harlem . . . . .	"
151.	The Man With the Hoe . . . . .	"
152.	Cleaning Up Snow . . . . .	"
153.	Tree Lightning . . . . .	"
154.	Loading Snow, Winter '99 . . . . .	"
155.	Ruins of a Fire in Pittsburg . . . . .	"
156.	On the Thames, London . . . . .	"
157.	On the Beach . . . . .	W. D. Murphy
158.	Easter Lilies . . . . .	W. A. Fraser
159.	Roses, Baroness Rothschild . . . . .	"
160.	Chrysanthemums . . . . .	"
161.	Daisies . . . . .	"
162.	After the Snow Storm . . . . .	"
163.	Fifth Avenue by Night . . . . .	"
164.	A Wet Night . . . . .	"
165.	Broadway, South from Union Square . . . . .	"
166.	Thames Embankment, London . . . . .	C. H. Crosby
167.	Resting . . . . .	"
168.	On the East River . . . . .	"
169.	A Hazy Sunset . . . . .	Wm. D. Murphy
170.	Cathedral at Chicontimi . . . . .	"
171.	Prince of the Dark Room . . . . .	"
172.	Young Rose-breasted Grosbeak . . . . .	L. W. Brownell
173.	Fire Engine in Operation . . . . .	"
174.	Nest and Eggs of Wilson's Thrush . . . . .	"
175.	Moonlight on Hudson . . . . .	"
176.	Black Creek, Ulster Co. . . . .	"
177.	Gray Squirrel . . . . .	"
178.	Red-eyed Vireo on Nest . . . . .	"
179.	Snowy Day in Madison Square . . . . .	"
180.	Grizzly Bear . . . . .	"
181.	Red-eyed Vireo, Young on Nest . . . . .	"

CATALOGUE.

182.	Nest and Eggs of Brown Thrasher . . . . .	L. W. Brownell
183.	Wood Pewees, Nest and Eggs . . . . .	"
184.	Water Tower in Operation . . . . .	"
185.	Grizzly Bear . . . . .	"
186.	Gray Squirrel . . . . .	"
187.	Gen. Wheeler and Gov. Roosevelt . . . . .	S. M. Campbell
188.	Woodbury Kane's Troops Landing at Camp Wyckoff . . . . .	"
189.	Head by Greuze . . . . .	C. E. Manierre
190.	" " " . . . . .	"
191.	" " " . . . . .	"
192.	Fountain of Neptune, Wash. . . . .	W. P. Agnew
193.	Congressional Library, Interior . . . . .	"
194.	Fountain of Neptune, Wash. . . . .	"
195.	Congressional Library, Interior . . . . .	"
196.	" " " . . . . .	"

**Fake Competition.**

197.	"Go-Sip" . . . . .	Chas. I. Berg
198.	Landscape After Taking Keely Cure . . . . .	L. W. Brownell
199.	"Sunny Day on the Hudson" . . . . .	F. Huber Hoge
200.	Arabian Chief (a long way after Keiley) . . . . .	Sam. F. Holzman
201.	The Adoration of the Rose . . . . .	"
202.	Repentant Magdaleni, à la Hollandaise . . . . .	"
203.	Alfred Stieglitz after a "Case of Beer" . . . . .	"
204.	The Glad Hand . . . . .	Alphonse Montant
205.	Photograph of a Sound—"The Ring of a Bell" . . . . .	"
206.	Features and Expression of One of Our Visitors . . . . .	"
207.	Snap-shot of a Bung-hole . . . . .	"
208.	Composition Keileyesque . . . . .	Wm. D. Murphy
209.	Snowy Night on Fifth Avenue, by Freezer . . . . .	"
210.	The Color-Blind Process . . . . .	"
211.	A Gum Print . . . . .	"
212.	Impression of What is it Woods . . . . .	"
213.	Katwyck . . . . .	"
214.	"Skurrying Home" . . . . .	"
215.	Foreground Effect After Iky Meyer . . . . .	"
216.	A Daughter of the Nile . . . . .	"

The auction was held at the rooms on the evening of April 6, President Murphy acting as auctioneer.

He managed to keep the fairly good sized attendance in good humor, and the bidding was consequently brisk and spirited.

As an initial attempt the auction was an undoubted success, and the committee, Messrs. Hoge, Arthur Scott, Carlin and Montant, deserve great credit for it. It ought surely be followed up by still greater successes in years to come.

The highest prices realized for prints were \$8.25 for Gertrude Käsebier's "Woman and Child," No. 51, bought by Mr. Hoge, and \$8.00 for No. 92, "A Black Forest Studio," by Alfred Stieglitz, and bought by Mrs. Käsebier.



## CAMERA NOTES.

The "American Pictorial Photography, Series I." portfolio, No. 22, donated by Mr. Carlin, was sold in 19 lots, and brought \$14.25, or \$9.25 more than the original subscription price.

The lowest price for a print was 15 cents.

The lantern slide bidding was the most spirited of the evening, for many very choice slides were sold. The highest price realized was \$4.00, for No. 138, "Snow, Foreground," by Alfred Stieglitz, and bought by Mr. Fraser. No. 134, "A Venetian Bit," also by Mr. Stieglitz, was bought by Mr. Aspinwall for \$3.75. Two of Mr. Fraser's slides each brought \$3.00, one going to Mr. Murphy, and the other to Mr. Carlin.

The lowest priced slide brought 5 cents.

In the Fake Competition, Mr. Murphy was awarded the Hoge cup for the best "fake" picture, No. 211, "A Gum Print." This brought \$2.00, the purchaser being Mr. Heim. A similar price was paid by Mrs. Alfred Stieglitz for Berg's "Go-sip," No. 197. These were the highest prices realized for the "fakes."

The total amount realized from the auction was \$268.22, about one hundred dollars of which go to the club as clear profit.



### Gavel Presented to Wm. D. Murphy from His Fellow-Members of the Camera Club, at the Club Dinner, December 16, 1899.



The wood of this gavel was obtained from the Spanish warship "Reina Mercedes," sunk in the Harbor of Santiago de Cuba by the U. S. fleet, June 6, 1898.



### Notes.

Those interested in the gum-bichromate printing method should send to the Haller-Kemper Company, of Chicago, for their little booklet, which they have just published on the subject. It also contains some points on the use of "Sensitol," with which the pictorial photographer can get some stunning effects.

The Kodak, that faithful friend of the traveler, will be admitted to the Paris Ex-

position grounds free of charge at all times of the day. Tripod cameras will be allowed on the grounds only until 1 P. M. The use of these will be permitted upon payment for the privilege, the charge for a season ticket being 1,000 francs.

The Photo-Miniature is deserving of support. The series of booklets published in that form are capital, and have our hearty recommendation.



## Secretary's Notes.

The following members have been elected since the issue of the last number of CAMERA NOTES: Messrs. George B. Magoun, Babylon, L. I.; Myron P. Denton, 33 East Thirty-third street, City; J. M. Emery, 43 Seventh avenue, City; Dr. M. Degenhardt, 175 East Seventy-ninth street, City; Dr. T. A. Ryan, 149 West Ninety-sixth street, City; J. F. Palmer, Riverside, Cook County, Ill.; Dr. E. A. De Wolfe, 1730 Broadway, City; George M. Knight, 3 East Thirtieth street, City; Juan C. Abel, 62 East Eleventh street, City; Hubert Vos, Honolulu; Thos. Doliber, Boston, Mass.; Howard Richmond, Providence, R. I.; Lenox Banks, New Hamburg, N. Y.; Dr. B. A. Ottolengui, 115 Madison avenue, City; Gustav Schwarz, New Rochelle, N. Y., and Miss Helen Shaw, 243 West Ninety-ninth street, City.



It does not necessarily follow that because a negative has produced a print which would pass a strict Salon jury that every other print from the same negative would also prove acceptable. Exhibitors do not seem to grasp the fact that there is a decided difference in prints made from a negative, whether straight or manipulated, and that while the one may possess the "quality" which gives the print a pictorial value, the others may lack that factor. The inability to appreciate these subtle differences in results is the cause of many of the disappointments experienced by numerous intending exhibitors in recent Salons.

A. S.



## How Our Neighbors View Us.

American photography, taken as a whole, is one of the very funniest things going, and if studied keeps one's nerves in a perpetual switchback kind of condition, alternating between the heights of real intellectual and æsthetic enjoyment and the lowest depths of depression and outraged senses. If you chance to have a strong sense of humor which rises superior to the shock, then an inspection of the month's illustrated American photographic journals will afford great amusement, but if you take your photography seriously then, I promise you, you will turn away sighing or disgusted, and thank Heaven for our Annans and Warneukes, our Stuarts and our Ralstons. This piece of pious reflection is the outcome of a leisure Easter, during which period, in addition to "spring-cleaning" the dark-room, I spent a little time with a budget of American magazines, which came in apparently by the same mail as brought the number of CAMERA NOTES, to which I referred last week.

Now for CAMERA NOTES, letterpress and illustrations, I have no end of praise. It occupies at the present time the premier position amongst photographic serial publications throughout the world. As to that I believe there are no two opinions; so New York may take credit for "licking creation" in this matter; but, unless we take the *Photographic Times* as the bright and particular exception, which appears to achieve a sort of compromise between the tasteful and the intensely commonplace, one looks in vain for anything amongst the other magazines to make a good second. Of course, it is notorious that the American photographic magazines are run by extracting—"lifting" is the technical term—articles solid from their English contemporaries, and when this time-honored and economical plan is departed from and a member of the editorial staff takes off his coat, so to speak, to do something original, the result does not usually contribute to the honor either of American photography or literature.

A New York Magazine, *The Photo-American*, publishes a satirical attack on our friends, Messrs. Alfred Stieglitz and Joseph T. Keiley, and the New York Camera Club. Is it a case of the fox and the grapes, or are these two gentlemen, with some three or four others, really so far in advance of their generation as to be misunderstood? Anyway, they are appreciated in Great Britain.—*Evening Times (Glasgow, Scotland)*, April 19, 1900.



# The Keely Cure; or, How It Came to be Written.

A Comedy in Two Acts.

BY A. SMILER.

## ACT I.

SCENE: The reception room of a western camera club.

(The President and members of the club are found seated around a table in the reception room. A knock is heard at the door, and a gentleman enters, handsomely attired.)

Visitor: Ah, pardon me, but is this the Suburban Camera Club?

President: Yes, sir; walk in and take a seat.

Visitor: Ah, pardon me, but I am a member of the *Camera Club* (emphasizing), and as I was spending the evening in your city, I thought I would stop in and make myself known to you.

President: Very glad to see you, sir. Always glad to see members of our sister clubs. Fraternizing is a good thing—helps the cause along. What club did you say you belonged to?

Visitor: The Camera Club.

President: Yes, yes. What city—Chicago?

Visitor (slightly abashed): No, sir; the Camera Club of New York.

President: Ah, indeed. They have a camera club there then, have they? Strange I had never heard of it. New club, I dare say. Well, sir, we should be very glad to give your club the benefit of any experience that we may possess. We always believe in helping along new institutions, and no doubt if you are just starting our experience will be of some value to you. In the first place—

Visitor (interrupting): But, sir, we *have* started. In fact, I might say we

have finished. Our club is known the world over as being the birthplace of art in photography, the cradle of all scientific discoveries made since the days of Daguerre. Some of our members knew all about photography before Daguerre was born, but, sir, we are exclusive, and they wouldn't tell. We have solved the problem of the chemical action of light on the sensitive silver film of the dry plate, the hitherto unsolved problem of the ages, and put it in terms which the most unenlightened can grasp. We have discovered the modern method of control in the development of platinotype paper by the use of glycerine. We have discovered the system of the compensating cover-glass in lantern-slide work, by which the glaring high lights of the ordinary slide are converted into most beautiful and harmonious translucency. We have brought night photography to a point of perfection, which makes the birds, which in days gone by were content to pick at the fruit on the artist's canvas, now go off to roost at the sight of one of our night pictures. We have—

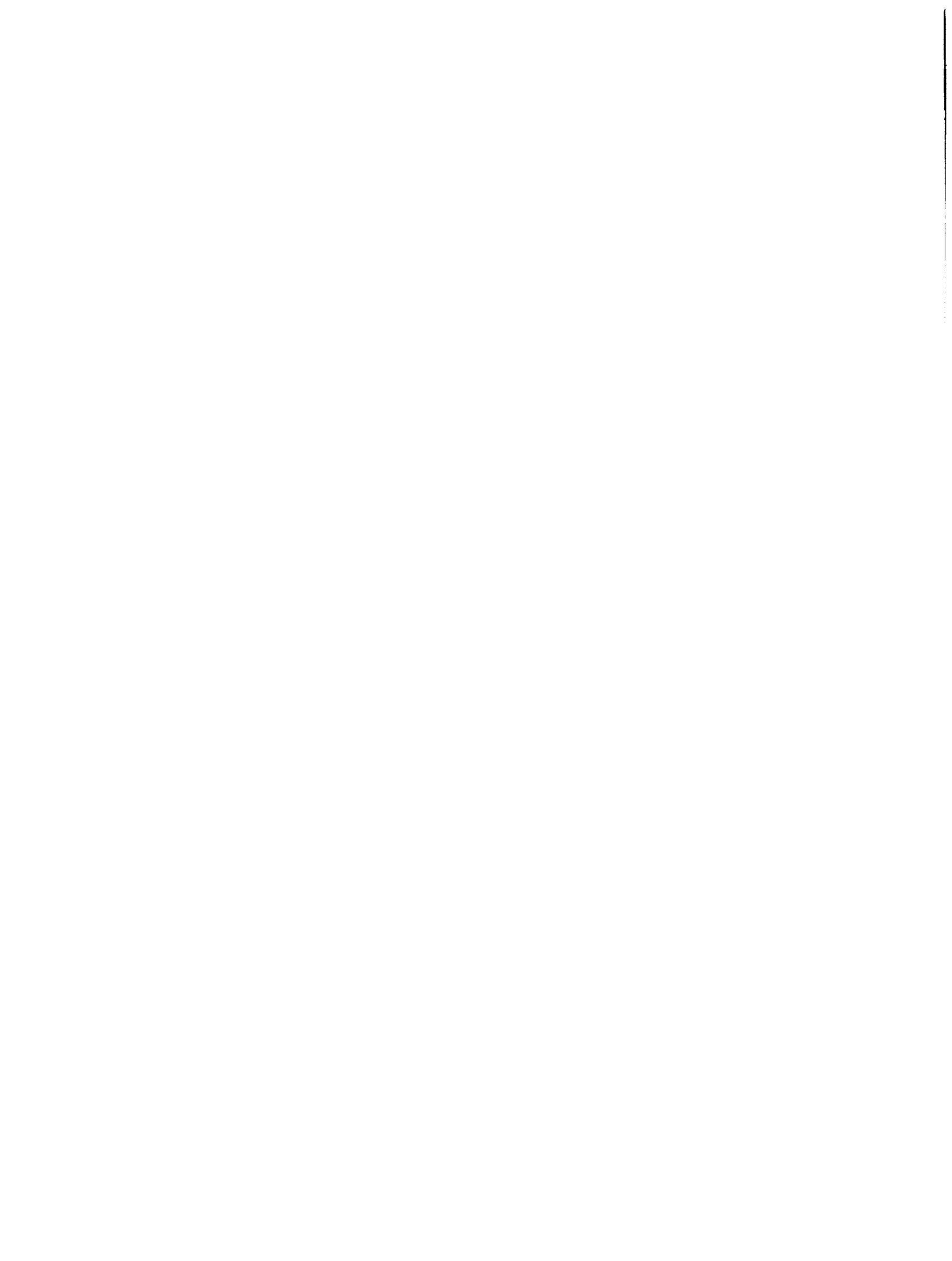
President (interrupting, the members in the meantime having gathered around the visitor in the utmost confusion): But, sir; who are the men who have done all these things?

Visitor: The men? How can you ask such a question? Have you never heard of the Keely-Litstig platinotype process? Have you never heard of the Litstig and Frazier night scenes? Have you never heard of the Litstig compensating cover-glass? Have you never heard of the Iseberg nudes?



A PORTRAIT  
From a Platinotype  
By Gertrude Käsebier





THE KEELY CURE.

And more than all, have you never heard of that peerless publication *Camera Notes*—that Kohinoor of photographic literature, the magazine a complete file of which is worth a king's ransom, the magazine which the public libraries of the country are falling over each other to get on their shelves?

President (turning to Librarian): Mr. Librarian, how is it that this club doesn't get *Camera Notes*?

Librarian: Never heard of it, sir. From what the gentleman says it must be very rare, and I had my instructions from the club not to purchase rare photographic works of any kind unless there was a demand for them.

President (turning to a member): Mr. — you keep well posted on current photographic literature, can you tell us anything about this Camera Club or these gentlemen, Keely, Litstig, Iseberg, etc.?

Member: Well, Mr. President, all I know is that Mr. Litstig was one of the judges at the Philadelphia Salon in 1898, and I saw some of his work in *Sunlight and Shadow*, and the author of that book said he was a promising photographer. But then I saw some of the same pictures in *Scribner's* two or three years later, and he had taken out a coil of rope from one and a boardwalk from another and trimmed some more in different ways, so of course I thought he was just beginning to learn how to make photographs when *Sunlight and Shadow* was written. I may have heard of some of those other men, but there are so many pictures published now-a-days that we don't notice the names unless the pictures are very good. I suppose those men must publish all of theirs in that *Camera Notes* the gentleman speaks of.

(Visitor faints and is carried off the stage by waiting attendants. Slow music. Curtain falls.)

ACT II.

Scene: The assembly room of the Camera Club, New York.

(Scene opens with "Visitor" of last act narrating his experiences in the Suburban Camera Club.)

Mr. Litstig: And you say they never heard of *me*?

"Visitor:" No, I said one of them had heard of you and remembered seeing some of your work in *Sunlight and Shadow* and *Scribner's*.

Mr. Litstig (smelling a bottle of salts): And you say they never heard of *Camera Notes*?

"Visitor:" Never heard of it. Librarian thought it was an antiquated curio.

Mr. Litstig (throwing away smelling salts): Janitor—brandy and soda!

Janitor: Carbonate of soda or caustic soda? (Mr. Litstig explains that it is an invigorator and not an accelerator that he needs.)

Mr. Keely: And you say they never heard of me?

"Visitor:" Yep.

Mr. Keely: Litstig, we must do something to show these people what we are.

Mr. Litstig: What can we do? We've discovered everything in photography.

Mr. Keely: Then let's write. *Photograms* has asked me to write up the Progress of Photography in America. I'll put in something about ourselves.

Mr. Litstig: That's good. Make it warm.

Mr. Keely: Janitor—a ream of paper—writing paper, a pint of ink and a gross of pens. (Janitor departs with truck and Mr. Keely drops into deep thought.)



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Mr. Keely: Now, Litstig, this is all right, but where do I come in? I can't write about myself, but I've discovered too much not to be mentioned.

Mr. Litstig: Oh, that's all right. I'll write you up. (Enter Janitor with supplies. Mr. Keely and Mr. Litstig fall to work. Great scratching of pens. Orchestra plays rag-time music.)

Mr. Litstig: I'm through, how are you getting along?

Mr. Keely: Why, you can't be through yet.

Mr. Litstig: Yes, I am, I've said everything I could say.

Mr. Keely: Well, I'm down to you, now. I can wind it up in a minute.

Mr. Litstig: Oh, don't hurry yourself. I've plenty of time. (Scratching continues. More rag-time music. Mr. Keely finally concludes.)

Mr. Keely: Now I'll read it (reads): "By far the most important development of the year has been accomplished largely through the ceaseless efforts and tireless zeal of one man, and the instrumentality of the most unique photographic publication in the world. With an edition limited to one thousand, *Camera Notes*, the organ of the New York Camera Club, a quarterly magazine edited by Alfred Stieglitz in the interest of pictorial photography, has made itself known and felt throughout the entire country; has raised the standard of photographic excellence in both amateur and professional circles far above any previously established; has brought the leaders in touch with the students

and with each other; has educated the public taste to an understanding of what really good work is; and finally, has created an art movement in the photographic world that gives every indication of maturing into a distinctly American school that will reflect, etc., etc." (and goes on for twenty minutes in same strain). Now you read yours.

Mr. Litstig (reads): "Mr. Keely's pictures are bold in conception and bolder still in treatment. The principal value of his work lies in the influence it will have on pictorial photography generally, for the technique of Mr. Keely's platinum prints has broadened the field of possibilities immeasurably. The methods he has evolved out of the glycerine method of platinum printing, though by no means originating with him (since they originated with me), have been made of practical value thro' his efforts, experimentally and pictorially. Let us give credit where credit is due—to Keely and me." (Mr. Litstig continues reading and then says): How does that suit you? If they don't publish it we will put it in *Camera Notes*.

Mr. Keely: That's fine. How did you like mine?

Mr. Litstig: Fine.

Mr. Keely: Let's hug.

(The actors embrace. Curtain falls, the orchestra playing "He Is Not the Only One" until Mr. Litstig and Mr. Keely put their heads around the respective ends of the curtain and cry out simultaneously:

"We are!" —*Photo-American*.



*For the benefit of our many friends, we reprint the above and next dialogues, which recently appeared in a New York contemporary. They are so really clever that it seems a pity that our clever ex-Scotch colleague and editor of a Chicago photographic journal, F. Dundas Todd, should not enjoy all the glory that follows in their wake. We do not, however, want to entirely deprive our Eastern friend, the editor of the "Photo-Error," of his possible share of the glory, no matter how remote that might be.*

*We are not responsible for the extra "m" in "Commedy" nor the extra "t" in "Talbott," as we reprint the articles as published.*

EDITORS.



# The Transcendentalists. A Comedy.

In a Prologue, Many Acts and an Epilogue.

BY A. SMILER.

PROLOGUE.

SCENE: The Galleries of the Art Institute of Chicago in March, A. D. 1900. A heavy storm raging outside, dark thunder clouds, vivid flashes of lightning.



Enter five figures draped in Oriental costumes, with bowed heads and reverential air, preceded by a naked Hindoo playing a weird march on a trombone. One, apparently a female, carries on her wrist a bird, which by reference to Shufeldt we find to be an owl. It now and then hoots dismally. The walls and floor are covered with a collection of eleven hundred photographs, framed separately per specifications. The party halts in the centre of the room, and ranging around one, a dark-featured man, the other four bow low, *à la* the brethren of Joseph.

Chorus: Hail to the Chief!

The Owl emits a dismal and long-drawn hoot.

The Hindoo with trombone emits ditto.

The Chief, Litstig (taking a position on a pedestal): Brethren of the caste, this is a solemn and momentous occasion. We of the Far East have come into the unenlightened West

(signs of dissent on the part of the Chicago member of the jury) to rear the standard of ART IN PHOTOGRAPHY! For thousands of years in my former states my other selves have been studying the possibilities of local development by the use of glycerine. A few hundred years since, I let my compatriot, the Right Honorable Lord High Chancellor Keely, into the secret, and we have since worked along the same lines, though Fate has at times kept us far apart. It has been but a few years since that we recognized each other at a festive board meeting of the New York Camera Club through our both mixing glycerine with our drinks. Since then we have both worked hand in hand and arm in arm to give to the world the greatest photographic process ever discovered. At the Philadelphia Salon of 1899 we threw our work open to the inspection of the public, and a few months later published full particulars of the process in our beloved *Camera Notes*, thus



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giving to the world free (protected by copyright) that which had cost us so much to acquire. We are now about to reap the benefits of our labors. On yon walls I see that our glorious lead has been followed by many of the exhibitors. The R. H. L. H. C. Keely and myself, the Art Minister Plenipotentiary and Photographic Ambassador Extraordinary of the United States to Paris, stand to-day as the highest living exponents of Art in Photography. Come up here on the pedestal with me, R. H. L. H. C. Keely.

Keely: Yea, A. M. P. P. E. E. U. S. P. Litstig, I am with you, and concur in all that you have said.

(Keely takes place beside Litstig on the pedestal and the owl leaves lady's wrist and hovers over them, hooting dubiously. The Hindoo slave plays a triumphant Hindoo two-step.)

Chorus: And now to work!

ACT I. (Including many).

Wight: And now, what plan shall we adopt in judging you array of frames?

Chorus: What?

Owlet: Hoot!

Hindoo: Hit!

Litstig: First, let us determine what shall remain. Out of honor to the peerless Demachy, whose bichromatized and gummy hands I am soon to clasp on the farther side of the broad Atlantic Ocean, I move that we admit all the gum-bichromates.

Keely: And I move that we admit all the locally developed platinotypes.

Litstig: Dost mean both good and bad, H. R. L. H. C.?

Keely: Why certainly, O, peerless A. M. P. P. E. E. U. S. P.! The prospectus only calls for evidences of individual artistic feeling and execution,

and if any follow our glorious lead isn't that evidence of artistic feeling?

Litstig: Right, oh, my beloved. Thy training in thy profession of the law enables thee to reason out the most abstruse problems with ease.

Clark's Son: I move for the admission of the legitimate.

Chorus: What? Sacrilege! Barbarian! Antiquated one! Porkite!

The Owllet: Scoot!

The Hindoo: Shoot!

(The Chicago member takes the owl's advice and leaves hurriedly.)

Wight (goes up to the wall and examines a beautiful landscape in platinotype printed by the Horseley Hinton method): It seems to me that this is good.

Keely: But it's double printing. Why waste an afternoon in printing in a sky, when one could in a few weeks' time and with a few dozen sheets of paper produce by my method such a gem as this South Carolina landscape of mine?

Litstig: "My method," did you say?

Keely: Oh, pardon, "our method," I meant to say.

Litstig: Yes, cast it out.

(Hindoo slave bears it off disdainfully.)

Wight: But here I see a beautiful study of an interior by midnight, with naught but a ray of sunlight entering the casement sash and falling upon the bowed head of a mother deep in prayer beside the bier of her dead child. Such things appeal to me.

Litstig: What's it in?

Wight: Straight platinotype.

Litstig and Keely: Take it away!

(Hindoo slave bears it away, shedding copious tears of grief as he gazes upon the subject. The owl hoots long-drawn hoots of sorrow.)

Keely: Look, Litstig, look!

THE TRANSCENDENTALISTS.

Litstig (going over where Keely stands gazing at a symphony in brown and black with highly-polished headlights, speaking low so the others cannot hear): Hist! How do you think it was done?

Keely: Why, the developer was put on with a blacking brush, just as I did with that large landscape of mine; but the artist wanted to bring out the red disk of the sun, so it looks like he put some russet polish on with the mercury developer and then polished with another brush. That's too valuable an idea to let another man discover. We must turn this picture down and discover the process for ourselves. They'll be ripe for it next year.

(Keely bears picture off and places

it with the others which have been discarded.)

Litstig: But, friends, we must hurry. Only three gone out of eleven hundred, and if we leave over one hundred these Chicago people will think we are no good. We must take out a thousand. Let's all to work.

(The Hindoo and the five judges fall rapidly to work removing the thousand straight photographs, leaving none but those of the classes designated by the New York Amalgamated Order of Discoverers. By an oversight one hundred and fourteen were left instead of one hundred, but apologies will be made for that in a forthcoming issue of *Camera Notes*.)

Curtain.

EPILOGUE.

SCENE: Same at night. Enter three shades, the first of Daguerre, the next of Niepce, and the third of Fox Talbott.

Daguerre: Well, gentlemen, we're in the wrong pew. Go back to the door, Fox, and ask that fellow where the photographs are.

(Exit Fox Talbott, while the others look around the room out of curiosity.)

Niepce: Pardon, bard, but how do ze dink zese pictures war made, and what are ze of?

Daguerre: Drop your English until Fox comes back. (In French): This thing here was evidently made by a painter who didn't know anything about painting. It's a regular daub. There isn't a good thing in it. The most of them are just as bad. In France we wouldn't have hung such paintings for a moment in our day. As to what they are pictures of, I should say from the colors that some of them are Chinamen; these, I mean,

with the yellow faces. Some of them are Indians, a purely American race which you have never seen; and these with the brown faces are half-breed negroes—mulattoes, they call them in this country. In fact, most of them seem to be of this latter class. They haven't any Europeans in the lot.

(Enter the shade of Fox Talbott on the run.)

Talbott: The man at the gate says this is the photographic exhibition we came to see. They don't call it that; they call it a Salon. That sounds French, and you fellows ought to know what it is. He gave me a catalogue. Here it is.

Daguerre: These photographs.

Niepce: This a Salon?

Daguerre: Well, I'm glad it's pretty well settled now that I didn't discover photography. Niepce, it's up to you.



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Johnny Tennant says that you discovered it.

Niepce: He don't know what he's talking about. You discovered it yourself. There are half a dozen monuments to you all over the world. You can't put it on me.

Daguerre: Well, I didn't do it. Talbott must have done it. I didn't believe those articles in *Photograms* and the *Photographic Times*, but I'm beginning to believe them now. Talbott, you're to blame for this.

Talbott: May I never eat another shade of a saddle of Southdown if I did. Daguerre, you are to blame for this. One of the first things you ever said was that you were going to discover photography in colors, and now you've done it.

Daguerre: But I haven't. These aren't colors. They are smears. No man, woman or child ever had such a color as this thing (pointing to one of Litstig's masterpieces).

(Talbott has meanwhile picked up a magazine, *April Camera Notes*, from which he reads all about the process of local development, and proceeds to translate the same in French to the others.)

Daguerre and Niepce (in chorus): And they call that photography?

Talbott: *They* do; but I don't. And I move that we make a formal protest against it.

Daguerre and Niepce: We will.

(The three shades get their heads together and produce the following document, which they sign and seal):

STATEMENT.

We, the undersigned, the discoverers of photography, hereby certify that we have examined the within collection of so-called photographs, and that we never discovered or intended to discover any such thing.

While we are always glad to see discoveries made in connection with photography which will assist in the ease and certainty of results, and feel that if intelligent efforts are made in that direction, photography will in the course of time become an independent one of the fine arts, and the means of the fullest expression of all that is artistic in the worker, we do not feel that any efforts are for the real good of photography which make it in any way subservient to a sister art, like that of painting, and which require the methods, skill and training of the painter to produce desired results in color or tone.

We think that the man who paints with a brush, be his medium pigment or a chemical, is a painter and not a photographer. And we think that a picture the lines and shades of which are produced by the application of a brush charged with either a chemical or a pigment, is a painting or drawing and not a photograph.

We think, moreover and finally, that every effort which makes the latent photographic image merely subsidiary to the exercise of talents apart and aside from pure photography, and clearly within the domain of a sister art, is an effort in the wrong direction and destructive of the status of photography as an independent art.

[Signed]

DAGUERRE,  
NIEPCE,  
TALBOTT.

The shades affix this statement to the walls of the galleries and sadly depart.  
Curtain Falls. —*Photo-American.*

## Current Notes.

**Temporary Mounting.**—Various methods of mounting prints either for temporary preservation in albums or portfolios have been devised, none of which have seemed to me thoroughly satisfactory, such as, for instance, cutting small slits in thin manila paper and inserting the corners of the print—a method which results invariably in breaking the corners off. I have lately had occasion to mount a large number of foreign prints of large size, and a method has been used which with modifications to suit the occasion may be found advantageous.

The prints are mounted between two sheets of thin card, one used as a support and the other cut out as a mat of the desired size and shape. The two cards are fastened together with a strip of gummed paper along only one edge as a lantern slide binder would be used. The print is then fitted under the mat on the support and held in place by the following device:



Small narrow strips of gummed paper are cut, and in the middle of each strip on the gummed side is attached a small triangular piece of ordinary thin paper, the whole having the appearance and approximately the size of the accompanying diagram.

The print is held in place by four of these strips, one at each corner, so that the triangle of ordinary paper comes in contact with the print and the outlying wings of gummed paper are glued to the support. Mounted in this way the print can be in no way injured, and it can be removed from the mount at any time without detriment either to the print or the mount, which latter can be used repeatedly with a print of the proper size.

The gummed paper which I have used was obtained at an artists' supply shop. It comes in rolls about three-quarters of an inch wide, is quite thin, and can be used both as a binder and for the mounting strips. It is of French manufacture and called Papier gommé. Thin court plaster or such paper as is provided for stamp collectors could be equally well used.

**Ammonium Persulphate.**—Mr. C. S. Pudy, in *Photography*, February 8, describes a new action for persulphate of ammonium. If a small quantity of sulphocyanide of ammonium be added to the regular persulphate solution the action of the reducer is changed so that it increases contrast by eating away the "shadow detail" and acting very little on the denser portions of the negative. This action is more marked than with the ferricyanide developer. A good formula is ammonium persulphate 1.60 gm. dissolved in water 30 c. c. and add sulphocyanide of ammonium (10 per cent. sol.) 8 c. c.

**Ceric Sulphate as a Reducer.**—At a meeting of the Société Française de Photographie in February Messrs. Lumière Frères and Seyewetz presented an interesting and important paper on reducing agents. It is frequently desired to employ an agent which acts in an inverse way from that of ammonium persulphate—that is, by increasing contrasts. As



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a fact, most reducers act in this way. They are, as a rule, of two classes, either two separate solutions or a single solution. The objection to the two solution formulæ is that they are not under sufficient control, and the one solution formulæ do not keep. The authors set themselves to work to discover some salt to take the place of the various known reducers. Iron salts, man- ganic salts, peroxide of titanium and mercuric salts were carefully experi- mented with and the results and faults of these salts as reducers discussed. The best results, however, were obtained with the sulphate of peroxide of cerium. A 10 per cent. solution of this salt is made, to which for each 100 c. c. of solution 4 c. c. of sulphuric acid is added. This strong solution acts very energetically and evenly, but its action can be regulated at will by dilution. A 5 per cent. solution acts very rapidly, and on the more opaque portions of the negative sooner than on the transparent portions. The solution keeps perfectly well. This reducer may be used on bromide papers without staining.

**A Ferrous Oxalate Developer Which Keeps.**—Ferrous oxalate de- veloper, though but little used at present, is still considered by some to hold a first rank among developers. Its principal disadvantage is that it does not keep when the two solutions of ferrous sulphate and potassium oxalate are mixed. Extensive experiments, described in full in *Photographische Rundschau*, have been carried on by Dr. Georg Hauberisser to discover some preservative for this developer, and he finds that the addition of Rochelle salts (sodium potassio-tartrate) not only acts as a preservative, but has no deleterious effect on the developer. He recommends the following formula :

A. Neutral potassium oxalate.....	500 gm.
Hot water (preferably distilled).....	1,500 c. c.
B. Ferrous sulphate.....	200 gm.
Water (boiled or distilled).....	600 c. c.
Sulphuric acid.....	a few drops.
C. Rochelle salts.....	20 gm.
Water .....	100 c. c.
D. Potassium bromide.....	10 gm.
Water .....	100 c. c.

For use five parts of B are mixed with one to one and a half parts of C. The mixture is boiled and poured hot into seventeen and a half parts of A, turning the solution reddish brown. To each 100 c. c. of this developer from five to ten drops of D should be added, as required. This solution remains clear and will keep for a long time if well stoppered.

For dipping bath development the following is recommended :

Potassium oxalate (1 to 3 sol.).....	25 parts
Ferrous sulphate (1 to 3 sol.).....	5 parts
Rochelle salts solution.....	1 to 1½ parts
Water.....	100 to 200 parts
Potassium bromide.....	as required

CHARLES W. STEVENS.





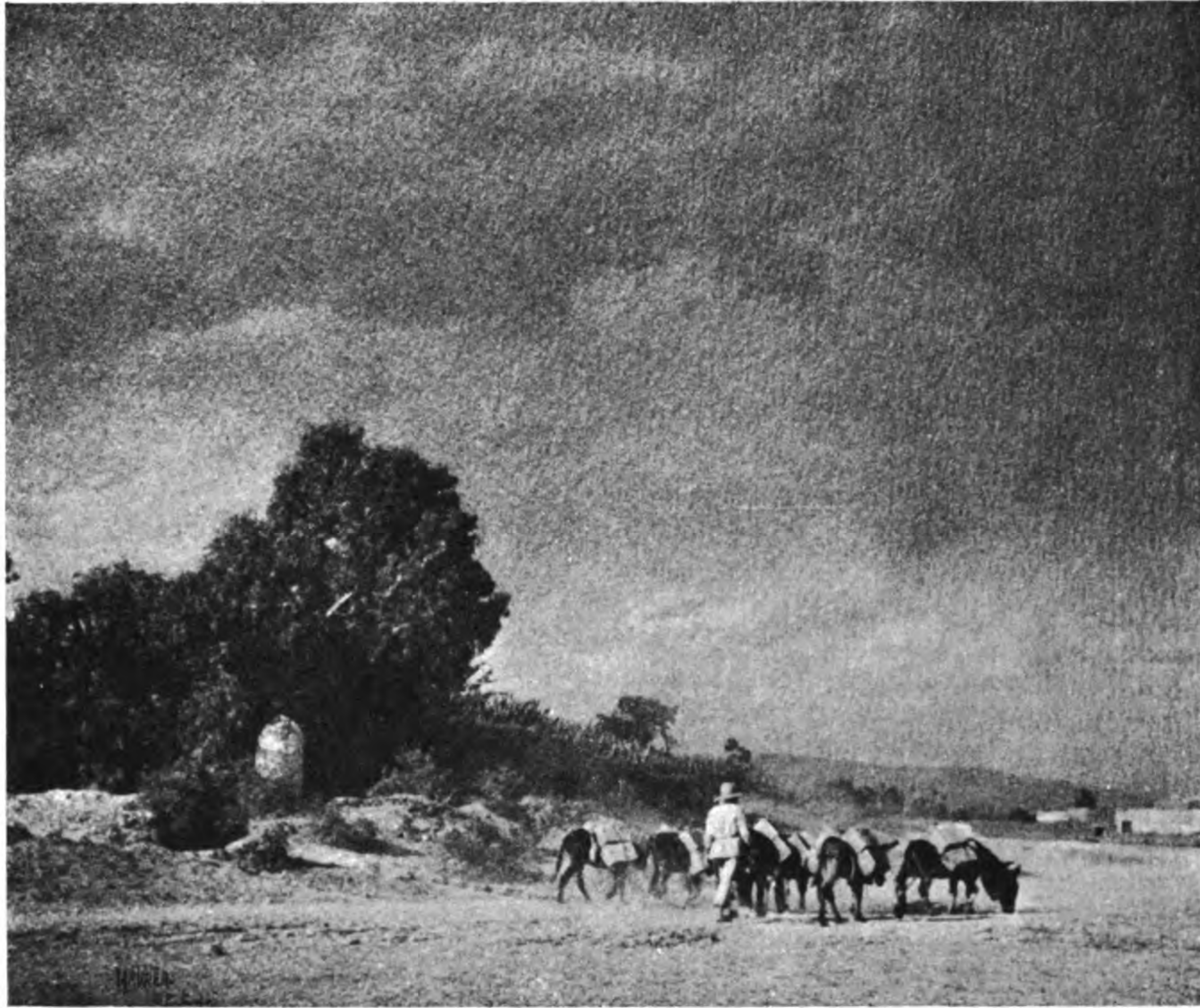
OLD CRONIES

By R. W. Robinson









Oscar Maurer.

## The Chicago Salon.

On the afternoon of March 19, in the rooms of the Chicago Society of Amateurs, during a few passing moments, there transpired an incident of most significant import to all of the best that is hoped for and striven for by those who have fought to have the photograph recognized as a work of art. For the first time in the deliberation of the juries of the photographic salons the painter asked the photographer, "By what standard shall I judge your work?"

The photographer replied, "By the standard of the highest artistic pictorial excellence."

The question was asked in deepest earnestness by a man who does not trifle; the reply was spoken by a man whom the photographic worker loves to honor and to emulate. His answer was Napoleonic, and at the same time placed a weighty responsibility upon the serious workers of the whole country.

It meant that, in attaining results artistic, in perfecting the salon picture, the scientific elements of the work are to be relegated to unconscious insignificance, and aught but the evidence of the human skill, the human thought, the

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*Note by the Editor.*—Force of circumstances did not permit us to have a special review of the Chicago Salon written for CAMERA NOTES. This we regret, on account of the importance of the exhibition. With the kindness of the editor, we therefore reprint Mr. Dyer's review, published in the representative Western Art Magazine, *Brush and Pencil*. Mr. Dyer is Chicago's leading pictorial photographer, and his ten pictures in "gum" were one of the features of the Salon. Of some 900 pictures submitted, the judges accepted but 118—thereby establishing an average of excellence which surpassed that of Philadelphia.



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human heart, the man and the woman, were to be hereafter considered in the serious works of a national salon. Along this line, with remarkable unanimity of opinion, the judges prosecuted their work, and finally presented to the consideration and criticism of our people this, the first salon to be held in the West, distinguished by the highest standard of any previous exhibition.

Mr. Ralph Clarkson, of the jury, in a talk before the society on the evening of the opening day, stated that he had never served in the similar capacity of judging the pictures of the painter where the standard adopted was as uniformly maintained. A leading painter, who has visited the salon repeatedly, remarked that the exhibition thrilled him as no collection of paintings had done in many years. This same feeling rather prompts one to consider the salon first from a comprehensive, and subsequently from a contemplative, point of view.

From the first standpoint a delightful harmony is felt. There is a minimum of jarring notes. The unit of excellence preserves its integral value to a remarkable degree. The works are well hung. The scheme of hanging introduced by Mr. F. K. Lawrence has been productive of the best results. Not a picture is lost. Each one is given a distinctive position. About the rooms one feels an atmosphere bespeaking the thoughtful, serious purpose indicated by the pictures. Like finding old friends, one comes upon certain pieces previously shown in Philadelphia and New York. Regarding these it is a pleasure to indorse the thoughtful words written of the Eastern salons touching upon the work of Mrs. Käsebieer, Miss Watson, Miss Johnston, Mr. Stieglitz, Mr. Keiley, Mr. White, Mr. Abbott, and Mr. Berg. Although a great pleasure to look upon certain well-known pieces by some of these workers, there was a fresh charm to be found in other work of theirs not seen in the Eastern exhibits. This pleasure was also found in prints submitted by Mr. Abbott and Mr. Von Rapp, of Philadelphia; Miss Austin, of Boston; Mr. Kunz, of Akron, Ohio; Mr. Peddinghaus, of Marietta, Ohio, and Mr. Steichen, of Milwaukee. There is a special attraction in the remarkable advance made by the latter. Here is a worker with a soul full of feeling, a thoughtful mind, and skilled hand. His future is sure to be most interesting. Miss Van Buren's collection of work possesses a distinct charm; a strong, characteristic quality distinguishes her pictures, and convinces one of greater things to follow.

The New York workers make a fine showing in contributions of a high order of merit. There is special cleverness shown in Mr. Berg's "Carmen." The reality and solidity of the figure, and its picturesque background, present a harmony so close that, handled less deftly, the result might easily have been a discord. The work sent by Mr. Fuguet, Mr. Murphy, Mr. Waterman, Mr. Carlin, and Mr. Chaffee has proven to be particularly attractive to both the ordinary visitor and the critic. Mr. Chaffee's "Now is the Year's Recessional" has been particularly admired. Mr. Gleason, of Everett, Mass.; Mr. Hess, of Northampton, Mass.; Mr. Sloane, of Orange, N. J.; Mr. Minns and Miss Walborn, of Akron, Ohio, and Miss Spencer and Miss Cherry, of Newark, contribute pictures of a high order.

"The Last Glow," by T. J. Preston, Jr., and H. P. Powell Rees, of East Orange, N. J., has been felt by many to be one of the best things in the salon.

Philadelphia is worthily represented by Miss Watson, Edmund Stirling,

## CHICAGO SALON.

Anne Biddle Stirling, Mr. Troth, Mr. Adamson, Mr. Bullock, Mr. Redfield, Mr. Abbott, Miss Weil, Benjamin Sharp, and Virginia G. Sharp. To the latter has come the honor of having a picture bought by the Art Institute for its permanent collection. This, we believe, is the first instance in the history of the art institutions of the country where the photograph has been purchased purely as a work of art, and is most significant of what has been secured for the future. While the Chicago salon is honored by the presence of much of the best work by the acknowledged leaders, it is also distinguished by exceptionally fine work bearing names that we will certainly hear more of in the future. One of these names is that of Oscar Maurer, of San Francisco. He sends "The Storm," and it is one of the big things of the exhibition. This picture possesses rare feeling, exquisite tones, and the best of composition. All visitors seem to notice it. Another noteworthy contribution is the collection of work sent by Rose Clark and Elizabeth Flint Wade, of Buffalo, N. Y. Their work is most noteworthy and impressive, and fully deserves the commendatory remarks daily made concerning it. Chicago is worthily represented by landscapes by Mr. Lamb, Mr. Page, and Mr. Brownell, and a figure study by Mrs. Beman. The work of these ladies is especially refined and delicate.

Contemplatively viewing the exhibit, one cannot but feel that the Chicago Society of Amateurs is to be congratulated on the accomplishment of this fine result of its efforts to secure a salon of such exceptional merit. In it the artists of the city have found much to interest them, and the public show the keenest appreciation. Numerous pictures have been sold, and many inquiries are made as to prices, showing substantial appreciation of the pictures. The general style of the work shown indicates that to secure recognition for artistic work it is not necessary to follow any particular school. Individuality, good taste, seriousness of purpose, and intelligent handling of the media at the disposal of the worker will bring reward to the most ambitious.

The Chicago salon is full of significance for the future. It is of exceptional interest to find that in the judgment of those skilled in the other arts the photographic picture can be a thing of true and honest art, and the work be further developed and advanced with the finished product still a photograph. To meet the critical judgment of others, the purist and impressionist have an equal chance, so long as the heart and mind of the worker guide the effort in the accomplishment of serious and honest purpose. The salons of next fall and spring will doubtless show improvement all along the line, but just in what particular cannot be foretold. The pictorial idea must have room for healthy growth in the immediate future. Success has been achieved in infusing pictorial quality of high excellence into the portrait and the study. The next accomplishment must be pictures pregnant with meaning and significance. The study must give way to work of a wider scope, and pictures, difficult of accomplishment as they may be, pictures that tell the tales of human feelings and experiences, these must be the fruit of future endeavor, at least to a greater extent than heretofore.

The keynote of this future movement seems to have been struck by Mr. White in his delightful "Ring Toss," and Mr. Stirling, in his impressive "Bad News." Through them we catch a glimpse of the possibilities in the rendering of those pictures of home life that are always most interesting at the present



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time. Salon pictures of this type are wanting, likewise the painters' studies of cattle and much of the rare beauties of landscape and marine. Of course the production of these pictures brings us in contact with great difficulties, but the effort should be made. The success of the Philadelphia salon, the New York exhibition, and the Chicago salon impose an obligation upon the serious workers to accomplish this higher achievement.

The best art homes of the country have acknowledged the salon photograph to be a work of art. The photographer must continue to develop his work along serious lines, similar to those by which other artists find means for their best expression.

WILLIAM B. DYER.  
*(Brush and Pencil.)*



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1900-1901.



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\* Official Club Publication, . . . . "Camera Notes."



**POSTSCRIPT.**

The vacancy caused by the resignation of Mr. Alfred Stieglitz, as vice-president, was duly filled by the Board of Trustees, who unanimously elected Mr. J. Wells Champney to fill the position. Mr. Champney is now in Europe on an extended trip of six months.





# CAMERA NOTES

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# **Volume IV, No. 2**





THE DANCE

From a Carbon Print

By Rudolf Eickemeyer, Jr.  
(New York)



# CAMERA NOTES,

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Eva L. Watson.

## Maker and Critic.

THAT critics are those who have failed as artists, has become a saying trite enough almost to be called an adage. So it should be regarded with suspicion, as of that misleading class of partial statements, called popular saws, which the world tickles itself by regarding as the quintessence of wisdom.

In this case there is this much truth in the saying: Men become critics who have mistaken their sensibility and discrimination for creative power and studied art, but as they cannot succeed as artists, they very naturally avail themselves of their special knowledge and sympathy through critical work. But the saying in no way proves either that

artists cannot be critics, nor that critics ought to be good artists. Any popular maxim on the matter would surely be wrong, because the popular ideas of the critic's functions are mainly wrong; while in photography the critic is even expected to set the example in practice, much as if one should be required to write finer poetry than Tennyson's before being allowed to write a critique of the great laureate's work. Artistic creation is not a mere question of applying



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rules or of knowing how, but of originaive force ; while a good critic may have full powers to appreciate work he could not dream of equalling.

Another rather prevalent but mistaken idea is that the critic should guide and teach the artist ; but it is just the other way ; he is to teach the public. It is the artist who originates and so reveals new ideas and possibilities to the critic. The latter acts as a mediator between art and the public. He is a representative of the people, of greater sensibility and culture than most ; and he usually speaks to, and of, the artist only as such a representative—not as a superior authority, but as a special expositor of the popular mind.

Of course there come infrequently minds of rare critical ability that treat of things so constructively and broadly as to teach all, makers as well as public—such we usually class as essayists and art-writers. But this kind of criticism is unusual, and many artists find it wise to ignore popular reviews and to labor for what they consider their best, unaffected and undeterred by popular comment. However, many on the contrary find a reference to semi-popular ideas a help when they would gauge their work as accurately as one may judge of one's self. But an artist who would complain that ordinary criticism does not teach him, should take further lessons from regular instructors, or give up the profession, because he has found himself one who lacks the inspiration that should be the maker's guide and his best mentor.

It is the way with artists to act rather than to reason, for they are trained to reach truth through feeling rather than logic. And indeed, the greatest truths are those reached by those highly organized beings whose reason is well developed, but so thoroughly overlaid and hidden by feeling that they act by processes of thought apparently too swift and prophetic to be in any way akin to the methods of ratiocination. Sir Joshua Reynolds was a good artist who had a fairly logical mind. He set forth the theory and practice in painting of the great Italian masters, and of that school founded on a study of them, which he started in England. This is dealt with in his "Discourses" very admirably and fully—except that, as Allan Cunningham says, he kept silent "concerning the domestic style and the mystery of portraiture, in which he himself was unequalled." Yet his contemporary, Gainsborough, was on the whole an even greater artist, as we regard things now-a-days, but he was anything rather than logical, and never attempted critical writing, however much he may have envied the esteem and fame his rival thus won.

It will always be a matter of doubt as to how much moral and how much merely mental obliquity Reynolds showed ; the fact stands clear that by precept he sent his disciples to starve in following the grand style of Raphael and Michael Angelo, while he seems personally to have been more interested in Titian, and certainly obtained fame and fortune by portraiture. But it must not be forgotten that he said he ranked portrait-painting low among the various departments of painting ; and that to the last he indulged the belief that he was inspired by the spirit of Michael Angelo. It is no disgrace if one's practice does not come up to one's precepts in art, if we are honest in preaching and sufficiently modest about our achievements. Indeed, it is utterly absurd to apply to critics what is at best an entirely ethical test of sincerity, for practice need not be commensurate with precept in æsthetics ; and in fact cannot be equal to it if



### MAKER AND CRITIC.

the critic's ideals be what they should. There is no attaining perfection in this world.

In fact, it is natural that good writers on art should rank, with rare exceptions, as second-rate or lower in actual artistic performance. The ability to record and convey emotions—whether by means of literary or graphic art—requires other talents than those needed to reason about what has caused pleasure and to make critical application of art theories. The one great gift that the good critic must have strongly developed in common with the maker, is the most important one of sincere and correct æsthetic sensibility. Though most people are little of either, all humanity must be divided potentially into makers and critics. Whether a man is more of one than the other depends on whether his emotional talents tend to overlie, or preponderate over, his logical faculties, or *vice versa*.

It may be said that many makers must have the critical side also well developed, but that those who have the ability to create prefer to do so and to experience the pleasure obtained in following the higher calling, rather than to place themselves in the barnacle-like, although useful, place in artistic progress which the critic occupies. But it seems self-evident that the maker is not likely to be a good all-round critic; for he must have strong individuality, well developed along his special lines; while the critic should rather be a sensitive man of general knowledge. It is true that if the genius can have the critical—the logical—side well developed, coördinately with the creative faculties of æsthetics, he is far and away the best critic; but otherwise he is such an unreliable rhapsodist and invective-monger as Swinburne.

On the other hand, experience shows that good critics are often but failures as creators—as painters or authors; perhaps it is their common-sense that weighs down their wings in the moment of creation, when the artist is guided by trained instinct rather than reason. Afterwards, it is true, the artist must be able to act as critic of himself and his new-born idea, if he is to complete it as



Clarence H. White.



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perfectly as possible; but he acts then as a specialist, in his own line of thought and feeling. In trying to criticise the work of others, the artist is likely to be too strict (if he is in earnest, and if a critic can be too strict), and so too severe on work similar to his own, unless it be so fine as to compel unlimited admiration. And he is likely also to be too lenient or unappreciative, and very possibly a poor critic, when examining work that takes him in other fields of life and interest than his own. He will probably be lenient if the change and variety offered be pleasant to him; unappreciative if it does not appeal to him; and a poor critic anyway, because he is outside of his specially well known ground.

For us in photography who (whatever we may be potentially) are neither clearly artists nor critics, it is well to remember that critical taste and artistic gifts must be developed by processes within ourselves, and mainly by ourselves. The poet is born, not made; but the poet that accomplishes great things has realized his possibilities by self-culture more painstaking and thorough than the care given the finest prize flower or fruit; and this is equally true of those who are successful in any kind of artistic work. It is worse than useless for us to run to others for criticism on every little snap-shot we make. Each worker must learn to depend a great deal on his own observation and taste. It has been said that art cannot be taught—that though skill and knowledge can be imparted, the “germ of art instinct” must be in the student. While that is true, modern educational experience suggests that this “germ” may exist to some degree in almost everyone—just as it is now said that nearly everyone has a “voice” and can be taught to sing. Elementary and industrial art education has indicated some aptitude in most children who are introduced, while young enough, to ideas of art by correct methods.

It is pathetic, as showing the still lowly state of photographers, that they are continually crying for official criticism that will teach the photographer. No one can object to the request that criticism shall, when possible, teach the one criticised something, but artists should be the real teachers of themselves and of the public, and the critics but commentators on their texts. Beginners in art need critical instruction, but it is not fair to expect general criticism of public exhibitions to be merely patient and thorough instruction in the elements of their craft to would-be artists. When it comes to the advanced stage of public exhibition, surely the artist should inspire the critic or else be ignored, unless fallacies in his work ought to be shown up for the benefit of the public. That is one of the most important and disagreeable duties of a critic. If he could only wing his way along airily, as a bee does, favoring solely what could reward him with sweets! But he must condemn faults as well as admire beauties, and must devote himself more especially to the less obvious and popular beauties and point a warning finger at the errors most likely to impose on the public—altogether a rather thankless task.

There has been many a fuss raised here and abroad, during the last few years, over work often merely of relative or historical value, and photographers who strive to further artistic aims have received freaky and cliquy names thereby. It is a general tendency and fault of the times to rush into exhibitions and into print before we should. The better photographers have followed the example of workers in other lines, and the button-shovers attempt to follow the





Eva L. Watson.

bigger men. What is the critic to say about work submitted to him by those that know nothing of composition, or show no spark of artistic feeling? Is it hard-hearted to condemn them? But they have no right to expect the critic to stultify himself; he should say nothing, or the truth, kindly put, but as near as he can come to it. For after all, ordinary photography is rather very poor art than science. No amateur is purely scientific after his first few successful negatives, and, whatever his protestations, he would like the critic to consider his best photographs "pictuures."

Then is the critic not kind-hearted to score those who deceive themselves by false classifications and distinctions? They will never improve if they content themselves with saying, "this picture is not artistic, but it was worth taking because it pleases me." If it is not artistic the taker should not tickle himself by a misuse of the word picture; and he should also be seriously worried as to why it was worthwhile and pleases him. If it is a photograph of anything that might have been done artistically, and was not, and yet that fact does not trouble him when he learns it, he is in a bad way. There is some chance for the exhibition of artistic culture in everything not necessarily entirely scientific.



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How many button-shovers realize that not only can much taste be exercised in the practice of their pet indulgence, but that the collections of prints which they so guilelessly exhibit, usually betray their lack of artistic culture and their incontinence of taste? When an artist said that the more exposures you made, the more pictures you probably would have to show, although most of the snap shots would be for your home use only—how many button-shovers and bulb-squeezers misunderstood him? Did he, perchance, misunderstand himself? Yet he undoubtedly would rather have a blind man shoot at him one hundred times, than a sharpshooter once.

Now we cannot become artistic sharpshooters by trying to remember and apply rules of composition and other critical laws at the moment of creation. In arranging for and making our exposures we must learn to depend largely on a nice feeling for the picturesque; and reserve our analytical and critical reasoning till we come to judge of the proof, and determine whether it is worth while, and if so, how to finish a print. It is by schooling ourselves in these practices, and by studying man and nature, together with the great examples of fine art, elucidated by the best critical writings, that we must educate our artistic feeling. But with all this the ordinary critic has little to do; his work comes last, and may prove very bracing medicine.

Pictorial photography has a great future before it as an educational influence. The day will come when myriads of long-haired photographers may be seen prowling around looking for masterpieces, when knowledge and love of beauty will be all-pervasive and infectious, and even Fifth Avenue stores will find it impossible to sell the glaringly inartistic prints which they exhibit now-a-days. The ordinary professional may in time be influenced. He has never reached the very elementary art stage of the young amateur, or perhaps he has fallen away from it into vice. Perchance he may cease to be entirely mechanical—that depends on his patrons, for the ordinary professional's idea is to satisfy his customers with the least work and wear and tear possible. What a delightful day it will be when the amateur is a seeker after beauty, the professional is less abnormally normal, and the critic has more to criticise and less proportionately to jump on.

DALLETT FUGUET







Karl Greger.

## Naturalism in Photography.

Of all the many fallacies and misconceptions which, as pictorial photography has grown and flourished, have like noxious weeds sprung up around it with more than equal vigor, threatening its future development and enfeebling its present growth, there is none more injurious and more threatening than the erroneous ideas which commonly exist as to the relation in which nature stands to the application of photography to artistic ends.

It is now more than ten years since Dr. Emerson's book, "Naturalistic Photography," made its appearance to disturb the traditional and to not so much bestow new ideas as to direct the reader to go to nature as the fountain head, and by the help of a new light to see things as they are, and then to work under the direct influence of the knowledge acquired.

Soon after this book, with its strangely mingled essential truths and unessential dogmatism, was published, much was written by men of all shades of opinion on the subject of so-called "artistic focus," and frequent references in such writings to Dr. Emerson's book clearly show that to advocate the differentiation of focus and the suppression of excessive detail were considered to be its main purpose and to constitute its most significant doctrine.

Others again, appearing to read no further than the title page, and interpreting it literally and from their own conception of its meaning, assumed that Naturalistic Photography was merely the gospel of Truth to Nature, and not even the author's own photographs served to dispel this delusion.

Whatever may be said as to the merits of the book just referred to, whether or not, as some have been heard to say, the views therein expressed were not original, and that its possible good influence was neutralized by the general tone of intolerance, it can, by the unprejudiced, hardly be denied that it did serve in powerful manner to lift photographic ideas out of the rut of conventionalism;



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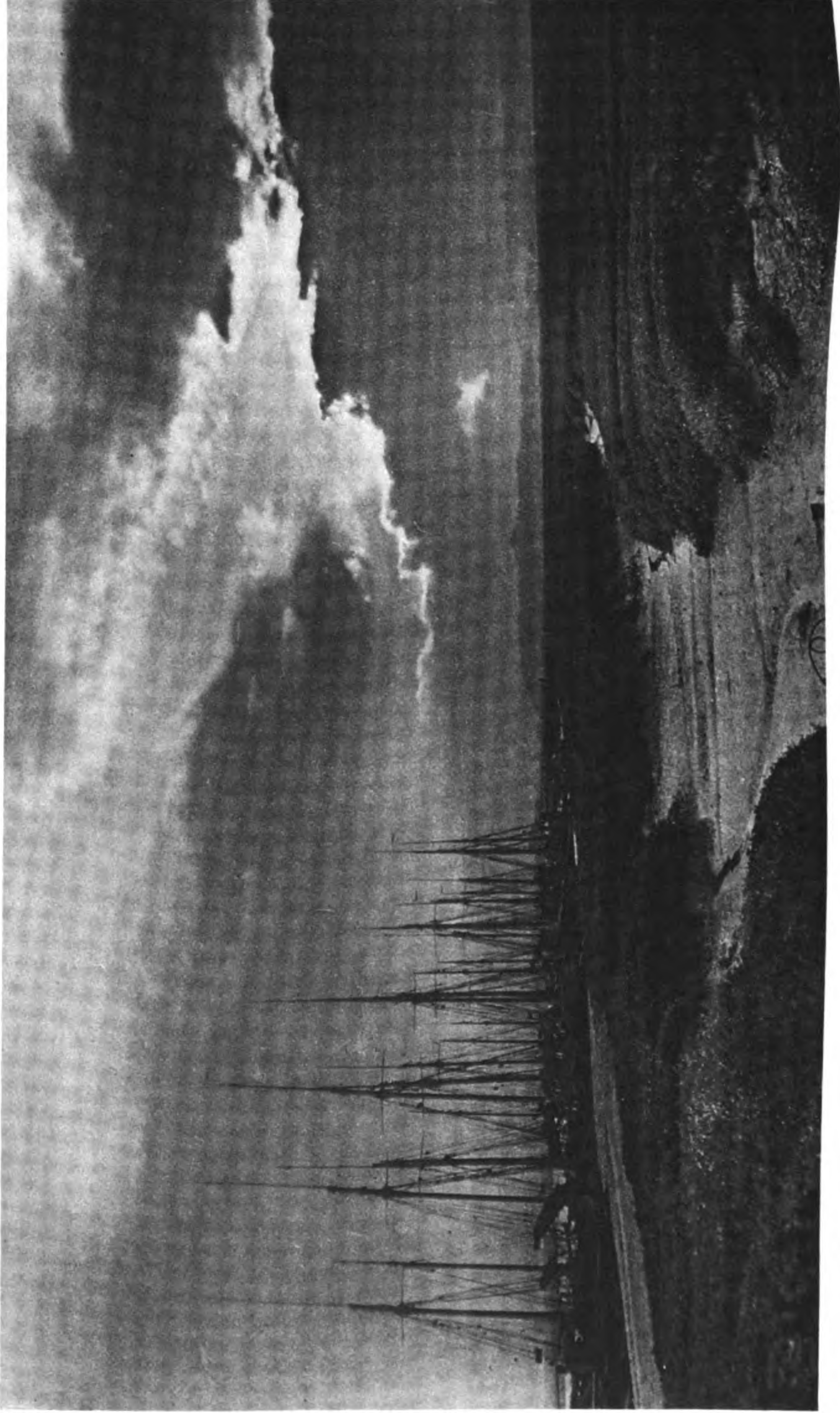
and if, as some would assert, the seeds had already been sown, then it surely quickened their germination, and probably the very excess of forceful language, the very dogmatism, which at times seems ill advised, were the means of arresting the tide, as a calmer and more deliberate address would have failed to do. Most revolutionary movements run to excess in the initial stages, but if one be good, the ebullitions of its youth give place to strength in maturity, and viewing things as they are now, and reviewing the growth of the pictorial movement, it is not easy to say how much of it is due to the book referred to, yet it is as difficult to my mind, to deny that it did have a powerful effect, and the reverberations of its thunders have not yet ceased, else should I not be now referring to it.

Amongst the many who discovered in Dr. Emerson's book inspiration for writing of a controversial character I find Mr. H. Dennis Taylor, who in an article contributed to *The Photographic Quarterly* (April, 1890), challenges the consistency of Dr. Emerson's arguments on this question of so-called naturalistic focusing. He enumerates the doctrine thus: "Naturalistic focusing is so called because it professes to be based upon the conditions of natural vision and certain other optical principles," and summarizes the three principal aims said to be attained by it as: First, differentiation of focus, by which the chief object is presented with the greatest degree of sharpness, other objects or planes being differently focused in accordance with their varying distances; secondly, the subordination of objects other than the principal one, and the destruction of irritating details by throwing them rather out of focus, and third, the suppression of detail in distance in order to simulate the effect given by the presence of atmosphere.

At about the same date, in more than one place, and often since, I find myself urging upon my reader that the solution of the problem of focus for pictorial effect is not to be found by scientific knowledge of the construction and powers of the human eye, nor of itself will the representation of objects precisely as the eyes see them, secure artistic satisfaction, the aspects and appearances from which we derive æsthetic pleasure being not so much as things are as what we imagine them, not actuality and physical fact, but a mental impression, distinctively moulded by personal sympathy and temperament.

In like manner Mr. Dennis Taylor traverses Dr. Emerson's arguments, and quotes his examples in order to show that the doctor is confusing optical focus and mental focus. The third chapter of *Naturalistic Photography* starts with the statement to which it is claimed the preceding ones logically lead, that the "best artists have always tried to interpret nature, and express by their art an impression of nature, as nearly as possible similar to that made *on the retina of the human eye.*" I have italicized the concluding words because it is this idea, which often recurs in the book, which seems to need discussing. In the opening of the same chapter we read, "Our contention is that a picture should be a translation of a scene as seen by the normal human eye," while later, in a chapter devoted to practical hints in focusing, we read, "Now our student, having sharply focused his picture with open aperture, must take his head from beneath the focusing cloth and look steadily at his picture; fixing his eye on the principal object, he should go through this mental analysis, and at the same





A STORMY EVENING

By Lionel C. Bennett  
(England)





*NATURALISM IN PHOTOGRAPHY.*

time note carefully how much detail he can see, both in the field of direct and indirect vision."

The student may well ask himself if the works of the great masters of painting do exhibit in any remarkable degree that exhaustive fidelity to what the eye sees, even in one plane, or over ever so limited an area in that plane, as would confirm the artist's claim to superiority if accuracy to the retinal image were the aim of art.

We know not through what circumstances and by what process Dr. Emerson arrived at his conclusions, but does it not look like a process of induction from certain facts to form principles? Deriving greater satisfaction and experiencing pleasure from certain photographs in which the delineation of detail and the rendering of the various planes were different from most photographs, both contemporaneous and thitherto (for remember that ten years ago the kind of "pictorial photograph" to the character and style of which we are all now quite accustomed, was hardly known, and when seen was always condemned and ridiculed), it looks as though the scientifically trained mind forthwith sought to establish something like a scientific principle which would account for these facts of pleasure and satisfaction, and then, being so carried away by the cleverness and more than plausibility of his own principle, he is so convinced of its truth that even some of the greatest in the history of art must be dethroned. The passionate belief in a new creed; the enthusiasm for a cause which in revolutionary times has prompted the most appalling iconoclasm; here in the name of naturalistic photography does not hesitate to overturn the pedestals of all those who do not appear to have reproduced their retinal image. Turner is described as "a great man gone wrong," an imitator, a competitor. Rubens and Van Dyck are "lacking in feeling and in truth." Raphael's paintings are sickly sentimentalities, puerile in composition, and showing lack of observation of nature. It is not my purpose to question the justice of these criticisms; the doctrine of naturalistic photography, according to the writer of that book, inevitably leads to such conclusion, and desecration though it may seem, must be accepted and held, if we are to believe that the "translation of a scene, as seen by the normal human eye," is the goal of the picture maker.

But the acceptance of such a creed leads to even more serious consequences than a disbelief in some whom the world rightly or wrongly has held in reverence, namely, to "an inquiry, on scientific grounds, what the normal human eye really does see," and when this is conducted by rule and measurement; by a study of light and physiology, a knowledge of the functions of the macula lutea, the forea centralis, and the physical characters of the eye as an optical instrument, we have presently a fixed law in accordance with which definition in our pictures is to be produced.

It is conceivable that from certain data the optician and physiologist could tell the exact degree of definition which one's eye would see in each plane of the scene, so that, provided that the lens were pointed directly towards the scene, the artist-photographer could, merely by a focusing scale, secure the image precisely as seen by the normal human eye without ever looking at the scene at all! It reduces the whole art of focusing and the determination of the degree of definition to be employed, to rule of thumb, and it is precisely this



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domination of artistic effort by scientific rule that too often imparts the mechanical character to photography, from which it seems so desirable to emancipate it.

Optical focus, the vision of the normal human eye, within certain limits and subject to inconsiderable variations, is as fixed and ascertainable a quantity as mental focus is variable and beyond the reach of rule and measurement, and I submit that the impression we carry away of a scene is a mental impression; it is an affair of the imagination, emotions, sympathy and temperament; a matter of purely personal response to some particular character or condition which appealed to us; hence the variety in representations of the same physical facts; a degree of individuality much more distinctive than the discrepancies between the eyesight of various artists.

Let me here disclaim any wish to tilt at "Naturalistic Photography," having, ever since its first publication, found it as a whole a great deal too interesting and useful, inconsistent as some parts of it may seem, and just as it is difficult to reconcile Mr. Ruskin's eulogium of Turner's works with his fanaticism for truth to nature, so is it hard to find in Dr. Emerson's own pictures more than a partial and occasional application of its favorite principle.

And yet another reason for not condemning the book because of some things we may not be able to accept, is on account of the new impetus it gave to endeavor, and the fresh channel to thought among photographers—its indirect and unintentional influence has perhaps been the more precious. Just as the Pre-raphaelite movement was a reaction from tradition which directed men to the fountain head, and some that went found springs of more enduring invigoration than did those that led the way, so perhaps the apostle of the renaissance in artistic photography may be said to have built the bridge which helped others to find a surer road, and this while some contended with the teacher in the way. Thus in the article to which brief reference has been made, Mr. Dennis Taylor attempts to demolish the naturalistic method of representation in accordance with optical laws, by setting up in its place a different, though parallel, method.

I quote this article of ten years ago because it is quite typical of the kind of contention one meets with even to-day (and yet forever we hear the exclamation, "What wonderful advances photography has made!"). He says that although while intently gazing at the most attractive point in the scene we are indifferent to and partly unconscious of details elsewhere, if the eye and attention be diverted to any other part we shall be able to see this in turn quite clearly defined, from which he argues the accurate definition throughout the picture should not interfere with the mental impression of the scene. He continues: "Let all details throughout the photograph be nicely defined, so that they may satisfy the eye *when it looks at them.*" The italics are his, not mine, and perhaps, after all, we have made some progress in the past decade, for it seems hardly necessary to-day to point out that if details are sharply defined throughout we *can't help looking at them*, and involuntarily trying to look at them all at once, hence the absence of repose and concentration in the sharply focused picture. Doubtless Emerson's theory is right scientifically, and equally incontestable logically is Taylor's contention, but laws of optical focus and the conditions attendant upon mental con-



## NATURALISM IN PHOTOGRAPHY.

centration or abstraction bring us no nearer to the true position in which the artist stands with respect to his picture and to nature.

In the first case conclusions are based upon scientific knowledge of the construction of the human eye and an analysis of our own visual sensations, both, it might be argued, not very stable, and not absolutely final: but assuming that physiological research has left nothing more to be learned as to the eye and optics, and that vision itself has been reduced to an



Eva L. Watson.

incontrovertible and simple factor, the doctrine is that: Thus and thus the human eye sees nature, and the photographic lens must be controlled in its performance in proportion as it, being a more perfect optical instrument than the eye, excels its powers of definition, etc.

The second case contests the very manner in which the human eye sees nature, so that apparently a variety of opinion exists and vision is not axiomatic; and would have the picture represent the scene *as it is*, disallowing that apart from mental selection and exclusion, the eye sees one point better than another. In the first it is to be nature as we *see* it; in the second it is to be nature as it *exists*; and as it seems to me, both miss the vital principle of all the graphic arts.

I am not sure if it was playwright or novelist who found exercise for some ingenuity in describing the triple personality of a man. First, there is the man as he is; secondly, the man as he saw himself, or believed himself to be; and third, the man as others saw and understood him.



### CAMERA NOTES.

Now, while the parallel is not quite complete, have we not a somewhat similar triple case to consider? There is nature as it actually is; there is our personal impression of nature, and then there is our representation of it, which conveys that impression more clearly than a *facsimile* of nature itself could do.

But is it possible to represent nature so as to be more intelligible than nature itself? Certainly it is, otherwise how is it that the ordinary man by means of a picture has his eyes opened to the beauties of a scene with which he is perfectly familiar, but never paused to consider?

In this way the artist, be he painter or photographer, becomes the interpreter or the expounder, and not the reproducer of nature. His brushings and pencilings, his scratchings on metal, his sun printings in metallic salts, should be but the deliberate arrangement of lights and darks in such a way that the spectator receives the impression he is intended to receive so fully and convincingly as to never need to question what are the objects represented.

The artist, by reason of his artistic temperament, *feels* nature more readily than another who examines the hidden mechanism of her various organisms, or than he who is too engrossed with the affairs of city or state. By constant, reverent study of her exterior, he becomes so that, as a tightly drawn wire or a hollow glass globe will resonate if a particular note is struck, so he quickly responds to an effect in nature, and by his art, his artifice and craft produces something which will make others feel or imagine something that perhaps had no actual physical existence, but was the offspring of visible nature and his own particular temperament.

The joyousness, the grandeur, the sadness of the landscape have no actual existence; they are the personal contribution of a human temperament. Brush strokes, pencil marks, dots and lines with the point of the pen, may with but little variation convey with equal success the idea of masses of foliage, boulders on the mountain side, or the rippled surface of a lake. If the highest aim of the picture be to represent these and other things in nature as they actually are, or as the human eye, as an optical instrument, sees them, then photography, by its very unbiassed and unpersonal character, should far surpass any other means. Yet he would be a bold man and blind to facts who asserted that photography was indeed greater than all the arts.

What brush, pencil and pen actually produce are more or less conventional signs or symbols, which under certain conditions we accept as representing definite objects, but the difference between the fine picture and the school girl's water-color sketch or copy is that subtle quality which moves the spectator more than his recognition of the objects portrayed. Much that in a painting stands for trees, or stones, or clouds, or running streams are purely arbitrary signs, which from their grouping and general manner as much as anything, fulfil their intention. That they really represent nature as the eye sees it cannot be entertained for a moment if we examine and analyze any painting of merit. Is it not a fact that with many a good painting, if it be placed upside down and so viewed, many features, but for previous acquaintance, would be incomprehensible. Nature similarly viewed is perfectly comprehensible. In rare instances, where with infinite labor the artist has striven to put into his picture every minutia, apeing as far as human skill may the image in a looking-glass, can it be said that

## A PLEA FOR THE PICTURESQUENESS OF NEW YORK.

that picture is more impressive, more appealing in proportion as it comes more nearly to depicting nature as we really see it?

If now, as many hold, the stirring of the feelings and emotions is no part for the picture to play, which should only please the eye, awakening a pleasurable sensation by its symmetry, its contrasts, its color, its forms, then again it is not nature, but the things suggested by nature, which the artist gives, but this were too long a train of thought to follow here.

Now the signs, the masses of light and dark on paper or glass, by which, with photography, we must strive to do what the artist does who employs brush or pencil, etc., are of a totally different character from the first. According to the skill and the purpose with which the lens has been constructed, the image is as close as may be to nature's actual existence, or as the human retina receives it, but if from a study of contemporary graphic means we agree that a purely arbitrary scheme may convey more forcibly than anything else the artist's impression, we are met by the problem as to how we may control the lens-made drawing to an almost unlimited degree, that all tones and forms may be produced at will. Viewed in this light, the relationship between nature and photography for pictorial purposes becomes less close than maybe we had believed. Is it true to nature? and Is that as the eye sees things? become no longer the test questions, a negative answer to which is the condemnation of the picture.

And the alternative? That the dainty goddess which has brought so much beauty into the world, has inspired imagination, giving birth to visible evidence of a soul which before was hidden in the merely animal, must in these later days veil herself in somber colors and keep company with her graver sister, Science. In the infatuation for truth, beauty will be forgotten and the æsthetic sense quiescent and extinct. Realism shall succeed naturalism, from which it is already hardly distinguishable, and hard-featured truth, no longer clothed in dainty garments borrowed from imagination, shall command our interest as much for disease, death, and decay as for many-hued flower and blushing youth.

A. HORSLEY HINTON.



## A Plea for the Picturesqueness of New York.

At every exhibition I am astonished at the limited range of subjects which the artistic photographers attempt to portray. One invariably finds numerous portraits, and studies of heads or draped figures, a number of landscapes, interiors and out-of-door snap-shots, and a few—very few—serious compositions, mostly genre subjects, which can claim a general pictorial quality. This paucity of ideas is really embarrassing to the lover of art, who is interested in the sights and scenes of our own times.

Occasionally an artist seems to have resolved to be new, and a few brilliant efforts are made, but, considering all, little has been done by the average amateur to exchange cheap portraiture and studio orientality and mediævalism for a style more true to his existing surroundings.

The passions of life and the passions of art are not the same to them.

They seem unaware that the best art is that which is most clearly the out-



## CAMERA NOTES.

come of the time of its production, and the art signifying most in respect to the characteristics of its age, is that which ultimately becomes classic. To give to art the complexion of our time, boldly to express the actual, is the thing infinitely desirable. What artistic photography needs most is a Steinlen, who has succeeded in expressing in his weekly illustrations for the *Gil Blas* supplement—as valuable as any Japanese wood cuts—the heat, the hurry, the vexations, the lurid excitements and frivolous graces, the tragedies and comedies of Parisian life, and in a more perfect manner than Zola has in his long-drawn series of novels.

All these years our artistic photographers—and painters and sculptors as well—with a few exceptions have been mumbling old formulas, and have apparently combined in a gigantic trust of imitation.

The dignified vigor of the old masters, the restless desires of modern art, the incomparable suggestiveness of the Japanese, have all been mortgaged. No past effort has escaped their versatility for reproducing. Everything seems to have struck their fancy, even that which is only questionably good.

I know that a large majority will object to my arguments; those who do not feel that there is an imposing grandeur in the Brooklyn Bridge; who do not acknowledge the beauty of the large sweeping curves in the new Speedway, which would set a Munich Secessionist wild; who do not feel the poetry of our waterfronts, the semi-opaque water reflecting the gray sky, the confusion of square-rigged vessels with their rusty sides and the sunburnt faces peering from the deck; and who would laugh outright if anyone would dare to suggest that Paddy's market on Ninth Avenue or the Bowery could be reduced to decorative purposes.

Such men claim that there is nothing pictorial and picturesque in New York and our modern life, and continue their homage to imitation. The truth is that they lack the inspiration of the true artist, which wants to create and not merely to revive or adapt. They are satisfied with an incongruous mixture of what they know and see with what they have learned in school and what comes to them easily, no matter whether at second or at third hand; it saves them experiments and shields them from failures. They work as do the journalists, who write of things they know nothing about, and whose superficial knowledge is concealed by the rapid succession of publications. But for that reason their work can also be likened to the wake of a ship, it foams a little, to be seen no more.

To open new realms to art takes a good share of courage and patience. It always takes moral courage to do what the rest of the profession does not; that of course the man possesses who starts out to conquer the beauties of New York. It takes actual physical courage to go out into the crowd with your camera, and to be stared and laughed at on the most inopportune occasions. But that even Mr. J. G. Brown braved; why not you. It takes also a marvelous amount of patience to stand for hours at the same spot, perhaps in very bad weather—in rain, snow, or even in a thunder-storm—until at last one sees before him what he considers essential for a picture; or persistently to return at every opportunity to a subject—perhaps to something that may recur only once in a year, as the "May Festival" in Central Park—until he has at last mastered it.

*A PLEA FOR THE PICTURESQUENESS OF NEW YORK.*

And even after one has succeeded, there is no harvest of praise to reap, for all those who are in quest of beauty will experience that the very people who said there could be no beauty there, will later on point out that it undoubtedly was there long before it was discovered.

But what does it matter? The true artist works for himself, and does not care a rap for the opinion of others, as long as he knows—if that should be his aim—that his work has been infused with the spirit of to-day, with something unmistakably the outcome of the present. I would like to make his acquaintance; I might feel inclined to become his Ruskin.

I am well aware that much is lacking here which makes European cities so interesting and inspiring to the sightseer and artist. No monuments of past glory, no cathedral spires of Gothic grandeur, no historic edifices, scarcely even masterpieces of modern architecture lift their imposing structures in our almost alarmingly democratic land.

Despite this, I stick to my assertion, and believe that I can prove its truth. For years I have made it my business to find all the various picturesque effects New York is capable of—effects which the eye has not yet got used to, nor discovered and applied in painting and literature, but which nevertheless exist.

Have you ever watched a dawn on the platform of an elevated railroad station, when the first rays of the rising sun lay glittering on the rails? This Vance Thompson compared to the waterways of Venice in pictorial effect. The morning mist, in strange shapes and forms, played in the distance where the lines of the houses on both sides of the street finally united.

Have you ever dined in one of the roof-garden restaurants and watched twilight descending on that sea of roofs, and seen light after light flame out, until all the distant windows began to glimmer like sparks, and the whole city seemed to be strewn with stars? If you have not, you are not yet acquainted with New York.

Then take Madison Square. Place yourself at one of its corners on a rainy night and you will see a picture of peculiar fascination: Dark silhouettes of buildings and trees, surrounded by numerous light reflections, are mirrored in the wet pavement as in a sheet of water. But also in daytime it is highly attractive. The paths are crowded with romping children, and their gay-colored garments make a charming contrast to the lawn and the foliage of the trees, to which the Diana's tower and the rows of houses with windows glittering in the sun, form a suitable background.

The Boulevard has many interesting parts. The rows of trees in the middle, the light brick fronts of the new apartment houses, and the many vehicles and bicyclists on a Sunday afternoon offer ample opportunity for snap-shots.

Comparing New York with other cities, it can boast of a decided strain of gayety and vitality in its architecture. The clear atmosphere has encouraged bright colors, which, when subdued by the mist that hovers at times over all large cities, afford delightful harmonies that can be suggested even by the photographer's black and white process.

Almost any wide street with an elevated station is interesting at those times when the populace goes to or returns from work. The nearer day approaches these hours, the more crowded are the sidewalks. Thousands and thousands climb up or down the stairs, reflecting in their varied appearance all the classes of society, all the different professions, the lights and shadows of a large city, and the joys and sorrows of its inhabitants.

In Central Park we meet with scenes of rare elegance and dignity. Many a tourist will find himself transported to the palace gardens of the old world, as



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his eyes gaze on these quiet lakes peopled with swans and on the edifices shimmering in the sun and rising from the autumnal foliage into the sky.

A peculiar sight can be enjoyed standing on a starlit night at the block house near the northwest entrance of the Park. One sees in the distance the illumined windows of the West Side and the Elevated, which rises at the double curve at One Hundred and Tenth Street to dizzy heights, and whose construction is hardly visible in the dimness of night. A train passes by, like a fantastic fire-worm from some giant fairyland, crawling in mid-air. The little locomotive emits a cloud of smoke, and suddenly the commonplace and yet so mystic scene changes into a tumult of color, red and saffron, changing every moment into an unsteady gray and blue. This should be painted, but as our New York artists prefer to paint Paris and Munich reminiscences, the camera can at least suggest it.

A picture genuinely American in spirit is afforded by Riverside Park. Old towering trees stretch their branches towards the Hudson. Almost touching their trunks the trains on the railroad rush by. On the water heavily loaded canal boats pass on slowly, and now and then a white river steamboat glides by majestically, while the clouds change the chiaroscuro effects at every gust of wind.

Another picture of surprising beauty reveals itself when you approach New York by the Jersey City ferry. The gigantic parallelograms of office buildings and skyscrapers soar into the clear atmosphere like the towers, turrets and battlements of some ancient fortress, a modern Cathay, for whose favor all nations contend.

The traffic in the North and the East rivers and the harbor offers abundant material; only think of the graceful four-masted East Indiamen that anchor in the bay, laden with spices which recall even in these northern climes quaint Oriental legends, of indolent life under tropical suns. I am also very fond of the vista of the harbor from Battery Park, particularly at dawn. How strange this scene looks in the cold morning mist. There is no distance and no perspective; the outlines of Jersey City and Brooklyn fade ghost-like in the mist; soft shimmering sails, dark shadows and long pennants of smoke interrupt the gray harmony, and are in their uncertain contours not unlike the fantastic birds which enliven at times the background of Japanese flower designs.

Whoever is fond of panoramic views should place himself at the High-bridge Reservoir and look northwards. At sunset this scene—the wide Harlem River sluggishly flowing through a valley over which two aqueducts span their numerous arches—reminds one involuntarily of a landscape by Claude Lorraine.

For the lovers of proletarian socialism—who like Dudley Hardy and Gaston Letouche, and would like to depict the hunger and the filth of the slums, the unfathomable and inexhaustible misery, which hides itself in every metropolitan city—subjects are not lacking in New York. Only it is more difficult to find them than in European cities.

Rafaelli, the French painter, once asked me to show him the poorest quarters. I took him through Stanton, Cherry, Baxter and Essex Streets. I could not satisfy him. But when he saw a row of dilapidated red brick houses with black fire-escapes covered all over with bedding, clothes lines, and all sorts of truck, he exclaimed: "*C'est fort curieux!*" and like a ferret ran from one side to the other to take a number of snap-shots.

True enough we have not such scenes of extreme poverty as Rafaelli found in the outskirts of Paris, at least not so open; but one only needs to leave the big thoroughfares and go to the downtown back alleys, to Jewtown, to the village (East Twenty-ninth Street), or Frog Hollow, to prove sufficiently that many a portfolio could be filled with pictures of our slums, which would teach us better than any book "how the other half lives."

From there you should go to the Potter's Field, on Hart's Island, that rag-



“A STUDY.” BY

J. WELLS CHAMPNEY

(NEW YORK).





*A PLEA FOR THE PICTURESQUENESS OF NEW YORK.*

ged little island where the nameless dead are buried in long trenches, each of which is marked by a stone to record that one hundred and fifty paupers lie below. And out beyond the sandy shore gleam the shimmering waters of the Sound.

But you can find mortuary themes in New York, without boarding at 6 A. M., the *Fidelity*, that sad little charity steamer which plies between the Morgue and Hart's Island. There lies in the very heart of the city, in the midst of a block bounded by Second Avenue, the Bowery, Second Street and Third Street, a little neglected graveyard, as romantic as anything of that nature I have ever seen. The gravestones are sadly dilapidated, and almost disappear in the wild flowers that sprout in great abundance from the untrimmed grass and weeds. Clotheslines cross this desolate spot everywhere, and on week days long rows of linen flap gayly in the breeze. More than half a century has passed over these graves and left plain traces of the flight of the years. A Hamlet-like mood takes me at the sight. There the two gravediggers might dig up Yorick's skull and prepare the grave for the fair Ophelia.

Verestchagin was particularly interested in our telegraph poles, now largely a legacy of the past, and the net of wires that is spread all over the city.

Wherever some large building is being constructed the photographer should appear. It would be so easy to procure an interesting picture, and yet I have never had the pleasure to see a good picture of an excavation or an iron skeleton framework. I think there is something wonderful in iron architecture, which as if guided by magic, weaves its networks with scientific precision over the rivers or straight into the air. They create, by the very absence of unnecessary ornamentation, new laws of beauty, which have not yet been determined, and are perhaps not even realized by the originators. I am weary of the everlasting complaint that we have no modern style of architecture. It would indeed be strange if an age as fertile as ours had produced nothing new in that art which has always more than others reflected the aspirations and accomplishments of mankind at certain epochs of history. The iron architecture is our style.

I still could add hundreds and hundreds of suggestions for pictures, but I fear I would tire my readers. I will therefore only mention a few haphazard. There is the Fulton fish market, a wonderful mixture of hustling human life and the slimy products of Neptune's realm, at its best on a morning during Lent; then the Gansevoort market on Saturday mornings or evenings; the remnants of Shantytown; the leisure piers; the open-air gymnasiums at Stryker's Lane and the foot of Hester Street; the starting of a tally-ho coach from the Waldorf-Astoria on its gay drive to Westchester; the canal-boat colony at Coenties Slip; the huge storage houses of Gowanus Bay. Another kind of subjects now comes to mind—the children of the tenement districts returning from school; or the organ-grinder, and little girls showing off their terpsichorean skill on the sidewalk to an admiring crowd.

But really what would be the use of specifying any further? Any person with his eyes open, and with sympathy for the time, place and conditions in which he lives, has only to take a walk or to board a trolley, to find a picture worthy of depiction almost in every block he goes.

I am perfectly aware that only a few of my readers endorse my assertions, and see something in my ardent plea. In thirty years, however, nobody will believe that I once fought for it, for then the beauty of New York will have been explored by thousands.

But who will be the first to venture on these untrodden fields and teach New Yorkers to love their own city as I have learned to love it, and to be proud of its beauties as the Parisians are of their city? He will have to be a great poet and of course an expert photographer.

May he soon appear!

SADAKICHI HARTMANN.



## Motion in Art.

A peculiarly difficult feat in photography is the successful taking of objects in motion. To get a result which shall have true artistic merit requires both patience and considerable knowledge of what is to be sought.

In watching moving objects the eye sees *motion, i. e.*, a moving of the object against a background, as well as varied movements of the object itself. Of course this is impossible in a print. There the motion can only be suggested and the eye more or less educated to understand what is implied. There is a definite suggestion of motion even in words used to denote it, and advancing beyond these to pictures, certain conventional attitudes we have been taught to understand to imply certain movements. Some of these conventional attitudes have been conclusively shown to have no existence in fact, and have been discarded of late, more or less, by artists on that account. Nevertheless they contain something of truth, not as to the absolute motion, but as to the impression left upon the eye of the beholder. It seems to be quite certain that the eye takes in and retains the extreme limits of motion as being characteristics of the motion. As for example, a running horse with his fore feet extended forward as far as he puts them and his hind feet extended backward to their extreme limit, at once conveys the idea of a running animal. A photograph of a kicking horse at the moment when the kick had reached half its full height, the eye never would understand to be taken at half height. It would insist that that was the limit and that the kick was a low kick, because no eye ever takes in that moment when the kick has arrived at that stage. The photograph may then be considered actually untrue; although it is a record of the fact, it could not fail to convey a wrong impression. It seems also possible that too much sharpness is not to be desired where the motion is supposed to be swift, because perfect sharpness of outline is indicative of comparative rest and so is at war with the idea of rapid motion. It is said of Fromentin that his horses in motion were anatomically incorrect, in that they were stretched out too long for their other proportions, but practically they gave a very successful idea of a forward rush of the animal.

Aside from the above matters, which rule out as impossible many of the actual positions assumed in the course of a motion, there are other positions of motion the lines of which are displeasing from an artistic standpoint. In fact, in the motion of both men and animals the majority of positions assumed are not allowable artistically, and in regard to the few that are allowable there still remains to be considered the viewpoint from which they are taken.

As a general rule it is safe to say that almost any other position than front-face or profile is to be desired, and that whatever the action, one should attempt to catch it either at the moment of starting, as of a pitcher *about* to throw a ball, or else at the moment when the action is ceasing, if it is of an intermittent character. If the motion is continuously rapid, the best one can do is to show it at some point of extreme action.

Considering the very great difficulty of taking a single object in motion so as to properly convey the idea of motion and at the same time hold to good lines in the object, it would seem practically impossible to attempt to obtain even tolerable results with several objects in motion. Curiously enough, street scenes are

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frequently, successful where there are many objects more or less in motion, but it will be found on closely examining them that by reason of the crowd or lack of motion of the objects most prominently in the foreground the difficulties of the situation have been avoided. On the other hand, some very good pictures of city streets have been much marred by the appearance of one or two individuals holding their feet perpetually in the air before them, even though when compared with the whole picture they were small objects—the eye seems to be drawn to such incongruities.

Whatever the motion the photographer desires to take, he must make up his mind that unless he studies in advance the particular allowable positions, the chances of his accidentally coming upon a really good result in composition and line are very small indeed.

CAMERA NOTES has published but few pictures indicating motion. In Vol. II. of the NOTES, at p. 47, is a picture entitled "Spinning," by Miss Clarkson. It suggests activity about to begin and was doubtless a posed picture. If it had been actually caught as a snap while the work was progressing it would serve better as an illustration of our subject. In Vol. III. of the NOTES, at p. 73, is Mr. Stieglitz's well known picture, "Scurrying Home." In this picture the position of the feet of the left hand figure indicates admirably that the person is walking fast, and at the same time the lines are good. The right hand figure as a whole of course adds greatly to the picture and its general attitude adds also to the idea of motion, but taken by itself, by covering over the left hand figure, the position of the feet is meaningless. It only illustrates that where two objects are not moving in step only one can be completely well caught at a time. There probably is no better position for the feet of a walking person than that of the forward foot firmly planted and the foot at the rear just leaving the ground. This is not an adverse criticism of the picture as a whole, for to have had both figures keeping step would have detracted from its artistic merit. The NOTES also contain a large picture by Mr. Stieglitz of two children posting a letter, which was probably posed, but if actually a snap would be deemed a most successful choice of the right moment. Mr. Beeby's "A Wet Day on Fourteenth Street," a small copy of which appears in Vol. III., p. 81, is a good example of a street scene, with more or less motion in it in the middle distance, suggested without showing the positions of the individual figures.

In addition to the above, in Vol. II., p. 12, there is a small picture of a priest descending a broad stairway, and at page 41 a large picture by Mr. Eickemeyer. Both of these are peculiar, in that the position of the figure shows no motion, but its situation enables us to draw the inference of the motion. The priest might be standing in the middle of the stairway looking at the view, but we assume that he is going down; and the colored man might be studying the dust in the road, but we assume that he is advancing. Turning to the annual volume of photographs known as *Photograms*, we find in each volume not more than four or five pictures showing motion, and some of these illustrate admirably what not to do. In the volume of '98, p. 13, there is a figure of a dancing girl entitled "The Dizzy Whirl." This is so painfully sharp that it seems impossible to associate any idea of motion with the picture. It might serve as an advertisement of horse-racing shutters, but from an artistic standpoint it was an



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impossible subject. The same might be said of the picture called "The Finish" ('99, p. 74), showing two horses in a race, both absolutely sharp and each in an almost impossible position, so far as the human eye is concerned. In the same volume, at page 174, there is a picture showing the arrival of vultures which is much better. In *Photograms* of '96, p. 12, the large picture of "Atalanta," by W. and D. Downey, is, so far as the action is concerned, a great success. The lines are good and no one could mistake the motion. The same may be said of the two pictures on p. 80 of the *Photograms* of '95, and of the very small picture entitled "Plowing" at p. 70 of '96, and the picture entitled "Gas Works; Warm Work," by Fred Marsh, '97, p. 57. In addition to those named there are half a dozen others. The members' exhibition of prints at the Club Rooms, now upon the walls, shows but four pictures conveying the idea of motion: "On the Indian River," by J. Dunbar Wright; "The Street Paver," by Mr. Stieglitz, and "Ring-toss," by Clarence H. White, and also "Downy Paddlers," by Mr. Wilmerding. This last is a group of swimming ducks, and has somewhat of the character of a sailing yacht in motion, and is really outside of our subject, because the position is held for some time altogether and is not subject to rapid variations of attitude. Considering the willingness of most amateurs to snap moving objects, this seems a very small showing, and only goes to illustrate the difficulty of artistic success along this line.

CHARLES E. MANIERRE.

June, 1900.



### Whom the Cap Fits, Let Him Wear It.

Apropos of verdicts, the above is one that a certain young provincial editor seems to have passed upon himself, and in that connection the editors of CAMERA NOTES take pleasure in re-printing, for the benefit of its readers, who otherwise would scarcely see it, an amusing item sent them by a kind friend, clipped, it is understood, from a little sheet called the *Photo-Era*, probably the ambitious organ of some little country club or clubs not over-particular about the correctness of English or manners, and over-anxious for a little notice of any kind, at any cost.

The only utterance in the last issue of CAMERA NOTES that seems even remotely to connect itself with the young man's heroic profession of his noble confidence in the American people is also reprinted, as it seems to have been the innocent cause of this delightful eruption. Here it is:

"We do not, however, want to entirely deprive our eastern friend, the editor of the '*Photo-Error*,' of his possible share in the glory, no matter how remote that may be."

This paragraph might have referred to Mr. Abel, or Mr. Ward, or Mr. Tennant, or Childe Bayley, or even Cosmos, but our young friend evidently believes that he alone, of all photographic editors, is, by right, entitled to the significant sobriquet, the "*Editor of the Photo-Error*." Even though by accident, we are glad to have been in at the christening, and are quite willing to admit that he is editor of the *Photo-Error* by error and in error. With a word of advice to our young friend that he study some good dictionary before again attempting to use big words with whose meaning he is not familiar, that he may avoid again making himself a laughing stock, and that he peruse a small volume called *Don't*, that his manners may become less crude and provincial, we reprint his funny remarks without further comment:

"The editor of CAMERA NOTES, in a recent issue of that publication, descends to the level of Billingsgate. We respectfully submit to our erstwhile esteemed contemporary that calling names is not argument. When a fake lawyer has no case, he tries to bluff the court by abusing the plaintiff's attorney. This would seem to be the tactics adopted by our contemporary. But, fortunately, in the present instance, the court of final arbitration is the great American photographic world, and not the mere handful of men on Manhattan Island, the disciples of CAMERA NOTES. We await the verdict of the American people with calm confidence and trust."—*From the Photo-Era, July, 1900.*

## Current Notes.

**Proofs on Unsensitized Paper.**—At a recent meeting of the Louvain section of the Association Belge de Photographie, M. Misonne described an interesting and simple method of obtaining from negatives rapid proofs on unsensitized paper, which may be useful in some cases. To understand the principle, if a print is exactly applied to the negative from which it was made the two neutralize each other, and by transmitted light the whole surface appears of a uniform darkness. If, now, instead of a print a piece of white paper be substituted, it is only necessary—to obtain a positive with all proper lines and half tones—to neutralize the negative either with pencil, charcoal or any coloring matter. At first sight it would seem that this would be an exceedingly difficult process, but it should be remembered that it is purely technical tracing and does not require a skilled hand. Not all negatives are suitable; they should be sufficiently transparent and not have too great contrasts. A good method of procedure is to project an image of the negative on a piece of white paper with an enlarging lantern, and then fill in the whites of the paper. With a little practice this can be done very rapidly.

**Discolored Platinum Prints.**—The paper of platinum prints from which the iron salts have been imperfectly eliminated, either from insufficient time in the acid bath or insufficient washing, will, in the course of time, turn yellow. Herr Gaedicke recommends a bath of 15 grammes of soda and 20 grammes of chloride of lime, dissolved in 200 c.c. of water, as a bleaching agent to remove this stain.

**Developing Silver Papers.**—Numerous formulæ have been published for developing silver prints, all of which have so many ingredients and are so complicated that they are rarely used. A very simple formula has recently been published and tried at the Camera Club with admirable results. A solution of metol, 0.10 gm. to 200 c.c. of water is made, and in this is put a few scraps of silver paper and the whole allowed to digest for some hours. It is then filtered and is ready for use. Any ordinary commercial silver paper is exposed under a negative, either to daylight or before a strong artificial light, until the faintest image is just perceptible on the paper. With a Welsbach light three minutes will be sufficient. The print is now placed in the developer without previous washing, and in a very short time the image begins to appear. A very large range of tones can be obtained, and the delicacy of detail and purity of half tones are far greater than with actual printing out and toning. The development should be carried a little further than the required tone, the print rinsed and then fixed in a weak hypo bath.

**A New Restrainer.**—Potassium bromide as a restrainer serves to prolong development without any appreciable advantage, while the citrates have a strong tendency to cut out shadow detail. Mr. Benj. E. Edwards has recently suggested the use of potassium borotartrate as a restrainer. This salt effectively prevents the high lights from gaining density beyond a certain point, but does not slow the development or interfere with the shadow detail. It should be made up in a 10 per cent. solution and about 6 c.c. added to every 100 c.c. of



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mixed developer, according to the subject. Illustrations in a recent number of *Photography*, by Mr. R. R. Hawkins, show remarkable results. He states, however, that the behavior of the plate is curious, the image being strongly visible at the back of the negative long before development is complete, while a general veil makes it rather difficult to judge the density of the shadows. This fog, however, disappears on fixing.

**Improved Gum-Bichromate Process.**—Herr L. Steyrer, in *Photographische Correspondenz*, describes a new method of manipulating gum prints which gives a more satisfactory rendering of half tones and details than by the ordinary methods. The sensitizing mixture is composed of a 40 per cent. gum solution, a concentrated bichromate solution, a little starch paste and a sufficient quantity of pigment. This is spread on a clean glass plate, dried in the dark, and then coated with collodion. The plate is printed in the usual way under a reversed negative. A sheet of paper is then floated on a warm gelatine solution for a short time and then lightly squeegeed on to the exposed surface of the plate. The paper and plate are allowed to remain in contact for some time, and then the plate is placed in a tray full of cold water. As soon as the paper is sufficiently moist it is stripped from the plate, and the further development is carried on in fresh cold water in the usual manner.

CHAS. W. STEVENS.



### W. E. Woodbury, Curator of the Club.

*To the Members of the Camera Club:*

The Trustees have the pleasure of announcing that Mr. Walter E. Woodbury, F. R. P. S., has been engaged as Curator of The Camera Club.

Until further notice Mr. Woodbury will be in attendance at the Club during the afternoon and evening (excepting on Sunday and on Saturday evening), and it is hoped that members desiring photographic information or advice, will freely avail themselves of the opportunity to consult with him. Mr. Woodbury is so well known in photographic circles at home and abroad that a recital of his qualifications for this position is unnecessary.

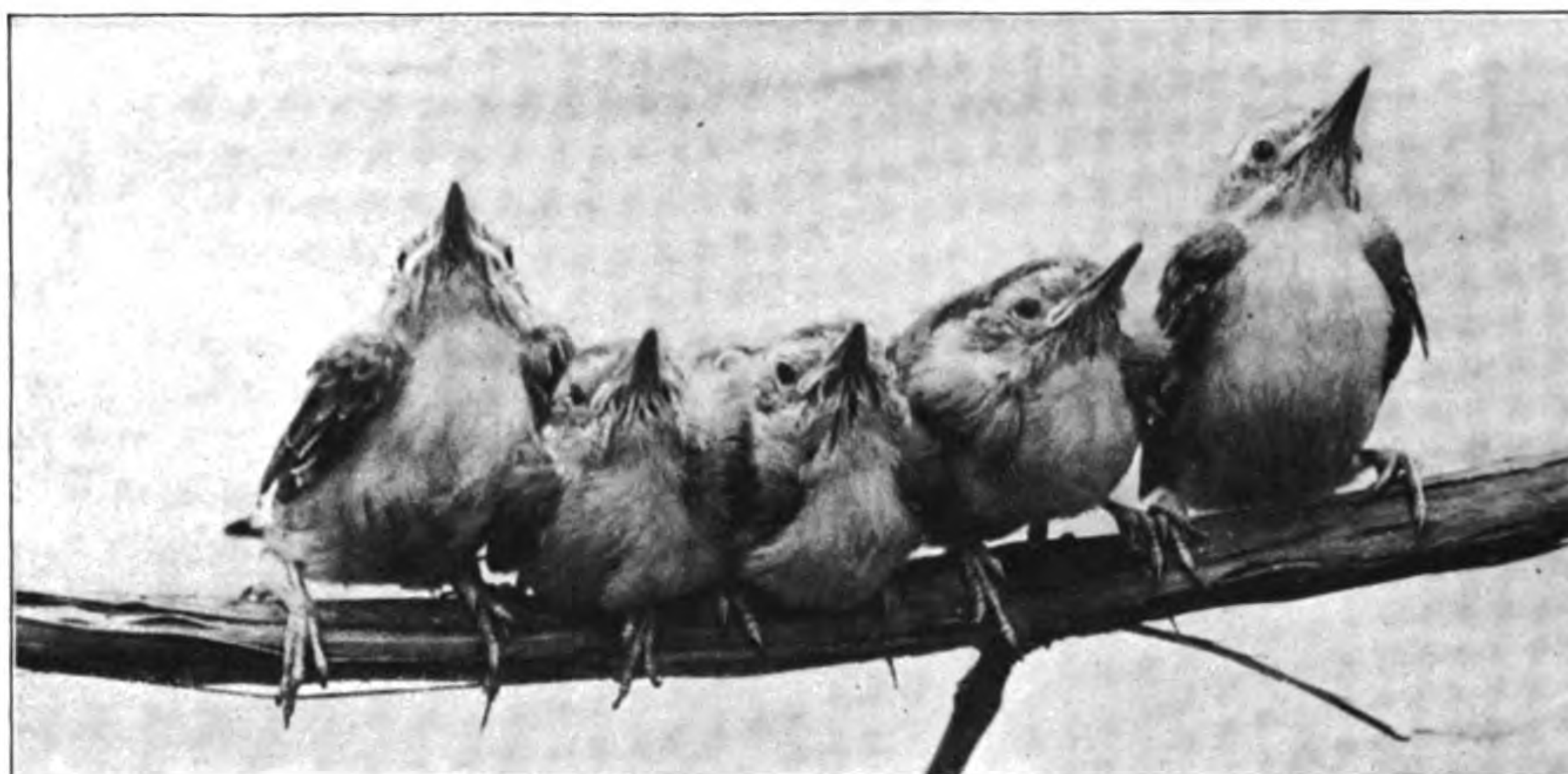
The Curator will be in general superintendence of the Club Rooms and will assist in the work of the several Committees.

WM. D. MURPHY,  
*President.*

H. B. REID,  
*Secretary.*

The above was sent out to members of the Club shortly after the last number of CAMERA NOTES was issued. It is herewith published as an official record. Comment is unnecessary; Mr. Woodbury is too well known in the photographic world to need an introduction. The Club has every reason to congratulate itself in having been able to gain his assistance in the endeavor to make the institution a permanent one and one of educational value.





No. 26.

W. E. Carlin.

## Members' Third Annual Exhibition of Prints.

(May 9—June 6, 1900.)

### CATALOGUE.

**Abel, Juan C.**

1. A Sketch.

**Adams, C. G.**

2. A Portrait of Dorothy Q.
3. Where the Cows Came Home.
4. Pine Woods.



No. 92.

A. W. Scott.

**Alling, Dr. W. G.**

5. A March Afternoon.

**Allison, J. Wesley.**

6. Architectural Study.
7. Architectural Study.

**Basset, G. F.**

8. St. Lucia.
9. Portrait.

**Beasley, H. A.**

10. The Spinning Top.

**Berg, Chas. I.**

11. Carmen.
12. Water Nymph.
13. Summer.
- 13A Child Study.

**Brownell, L. W.**

14. Nest and Eggs of King Bird.
15. Nest and Eggs of House Wren.
16. Nest and Eggs of Brown Thrasher.
17. Nest and Eggs of Wilson's Thrush.

**Carlin, W. E.**

18. Portrait.
19. Portrait.
20. On the Dutch Dunes.
21. Red Squirrel.
22. White-Tailed Deer.
23. Young Red-Eyed Vireo.



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No. 6.

J. W. Allison.

- 24. Adult Grakle.
- 25. Young White-Bellied Nut-hatches.
- 26. Young White-Bellied Nut-hatches.
- 27. Young Grakle.
- 28. Chipmunk.

**Cassard, William J.**

- 29. Landscape.
- 30. Strawberries.
- 31. Still Life.
- 32. Roses

**Clarke, Frederick Colburn.**

- 33. Mynheer Van Dyke.
- 34. Study (glycerine process of brush development).
- 35. Despair.
- 36. Lois.

**Craigie, A. Walpole.**

- 37. Dolores.

**Fuguet, Dallett**

- 38. The Passing Storm.
- 39. The Street.
- 40. River of Dreams.
- 41. Sultry August Noon.

**Goodwillie, Dr. D. H.**

- 42. External View of the Headquarters of General Mind.

- 43. Internal view of the Headquarters of General Mind.

**Galoupean, Hy.**

- 44. On the Delaware.

**Grisdale, H. M.**

- 45. Set of Three Landscapes.
- 46. Set of Three Landscapes.

**Harris, W. C.**

- 47. Winter in Central Park.
- 48. Winter in Central Park.

**Hegeman, A. G.**

- 49. At the Helm.

**Jacobus, J. S.**

- 50. Pines—Barre, Mass.

**Käsebier, Mrs. Gertrude.**

- 51. The Manger.
- 52. Portrait of Miss F.
- 53. Mother and Children.
- 54. Portrait of F. Holland Day.
- 55. Portrait of Miss Sears.
- 56. Portrait of a Man.
- 57. Portrait of Miss S.
- 58. Mother and Children.
- 59. Decorative Panel.

**Keiley, Joseph T.**

- 60. Oriental Head.
- 61. Indian Study.
- 62. Citizen Fuché.
- 63. A Bacchanté.
- 64. Study from Clay.
- 65. A Cavalier.
- 66. Indian Warrior.

**Kingston, H. H., Jr.**

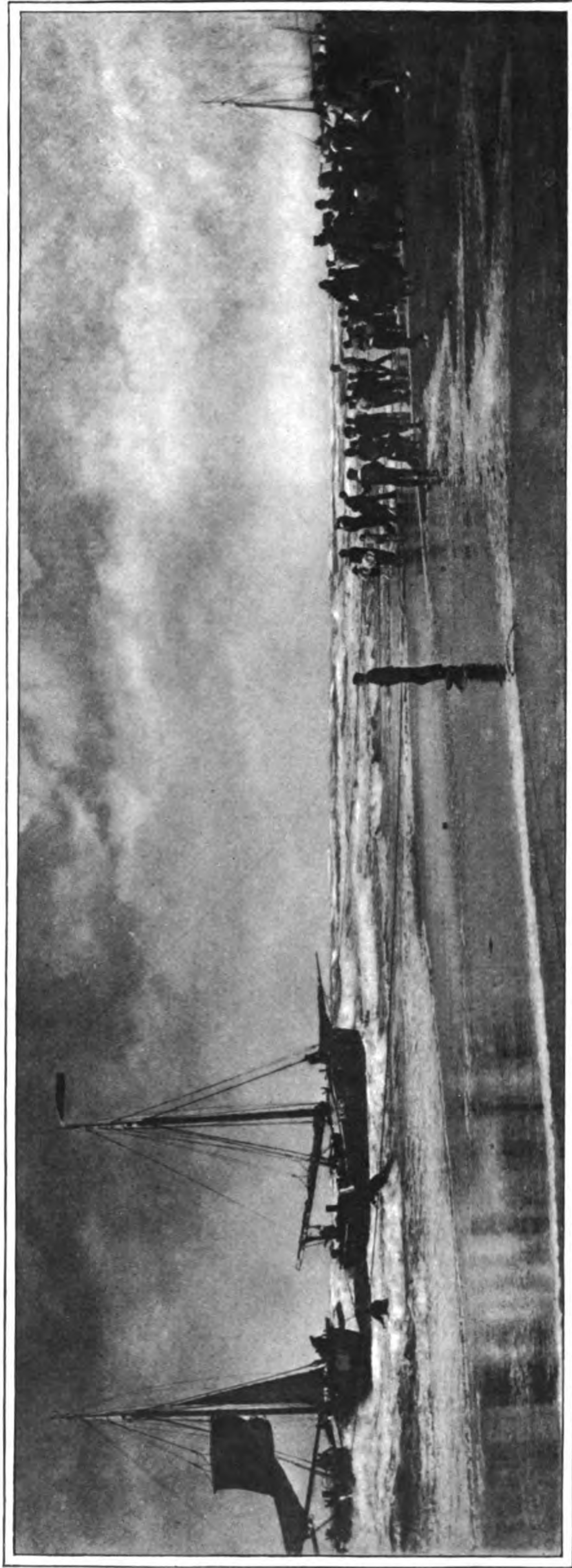
- 67. A November Sunset.



No. 93.

T. O'Connor Sloane, Jr.





LANDING OF THE BOATS

From a Carbon Print

By Alfred Stieglitz  
(New York)







CATALOGUE.

**Mack, Hugo S.**

- 68. Landscape.
- 69. Portrait.

**Moore, J. R.**

- 70. Come and Kiss Me.
- 71. A Study in Black.
- 72. Rosa's Brother.
- 73. The Pride of the Quarter.
- 74. Anchored for the Night.
- 75. Jim.
- 76. Evening.
- 77. Punta Rassa.
- 78. Russian Peasant.
- 79. Tarpon Boats.

**Murphy, W. D.**

- 80. A Hazy Sunset.



No. 121.

Myra A. Wiggins.

- 81. Study of Trees in Yosemite.
- 82. Environs of Milan.
- 83. Where the Ploughman Drives His Share.

**Ottolengui, R.**

- 84. Goat Island, Niagara.

**Reid, Harry B.**

- 85. Bromide Enlargement.

**Ronalds, G. L.**

- 86. Sweet Sixteen.

**Sala, Paul.**

- 87. On the Schoharie Creek, N. Y.

**Schneible, Joseph.**

- 87A. "Contentment."

**Scott, Arthur.**

- 88. The Reaper.

**Scott, A. Wentworth.**

- 89. A Brush Vignette.
- 90. Portrait.
- 91. A Roman Maid.
- 92. Eunice.



No. 20.

W. E. Carlin.

**Sloane, T. O'Connor, Jr.**

- 93. Long Island Meadows.
- 94. In Chioggia.

**Smith, S. A.**

- 95. Landscape in Cornwall.
- 96. The Harbor Road.

**Stevens, Chas. W.**

- 97. The 'Cellist.

**Stieglitz, Alfred.**

- 98. At Anchor.
- 99. Gossip—Venice (an illustration).
- 100. Landing of the Boats.
- 101. The Street Paver.



No. 114.

J. F. Strauss.



CAMERA NOTES.



No. 39.

Dallett Fuguet.

- 102. St. Paolo (Venice).
- 103. A Venetian Gamin.
- 104. Snow, Foreground Study.
- 105. September.
- 106. The Net Mender.

**Stoiber, A. H.**

- 107. The Seine—Paris Exposition, 1900.
- 108. Sunset in the Harbor of Venice.
- 109. Under the Arch of Titus, Rome.
- 110. Monte Carlo in a Spring Shower.
- 111. Sunset in the Harbor of Venice.

**Strauss, John Francis.**

- 112. The Inlet.
- 113. Dunes.
- 114. A Winter Torrent.
- 115. A New England Village.
- 116. Towards the End of Winter.

**Tompkins, B. V.**

- 117. The Old Birch Tree on Cotton Hill.



No. 88.

Arthur Scott.

**White, Clarence H.**

- 118. Ring Toss (loaned by Alfred Stieglitz).

**Whiton, L. C.**

- 119. Portrait.

**Wiggins, Mrs. Myra Albert.**

- 120. The Lace Maker.
- 121. The Gathering Mist.

**Wilmerding, A. C.**

- 122. Game.
- 123. Downy Paddlers.
- 124. Lightning at Long Beach.



No. 37.

A. W. Craigie.

**Wright, J. Dunbar.**

- 125. On the Indian River.

**Ray, F. S.**

- 126. October Twilight.

**Bull, Edgar A.**

- 127. A Fisherman (Scotland).

**Waterman, F. N.**

- 128. Hammonasset Moors.

**Crosby, C. H.**

- 129. Boyhood's Happy Hours.

**Berg, Chas. I.**

- 130. My Lady Disdain.
- 131. Il Penseroso.
- 132. A Decorative Study.





No. 57.

Gertrude Käsebier.

## The Members' Third Annual Exhibition of Prints.

### A Few Remarks Thereon.

The members of the Camera Club do not generally understand that it does not come within the province of CAMERA NOTES to criticise the individual exhibits of the Members' Annual Exhibition of Prints.

These exhibitions were originally instituted to afford every member of the organization an opportunity to see at least one of his or her prints once a year upon the walls of the club rooms, and thus be enabled to compare the work with that of other photographers. In order to induce *all* the members to come forth from their shells, the timid as well as the more bold, the Board of Trustees deemed it advisable to

pass a resolution to the effect that these annual exhibitions should not be criticised officially by either the Club Critics or CAMERA NOTES.

This was considered to be in the interest of these exhibitions, besides good club policy, as photographers generally, whether beginners or advanced, and especially those unaccustomed to exhibiting, are known to be most sensitive as to criticism of their work. When adverse, this often creates somewhat of a "feeling," even though it may be of benefit to the criticised.

For this reason the many are made to suffer for the few, as the former certainly favor honest and constructive criticism, and would like their work reviewed in these columns. These remarks are made as a reply to those who have been complaining about the "shabby treatment" the Members' Exhibitions have received at the hands of the Publication Committee. If the majority of the members are really dissatisfied with this state of affairs, let them seek redress through the proper channels by communicating with the Board of Trustees.



No. 125.

J. Dunbar Wright.



CAMERA NOTES.



No. 109.

A. H. Stoiber.

ing each other blindly. As compared to last year, the exhibition is far in advance of the one held at that time, ahead of it in every respect. There is greater versatility, a greater range of printing methods employed, a greater seriousness in selection and execution, and a more cheerful way of presenting the work, a decided reaction against heaviness in framing having set in. Then, too, more discrimination has been shown by the members in what they presented for hanging. Or is it possible that the Print Committee has used its prerogative this year and thrown out most of the mediocre work? We know that some 200 prints were submitted and only 132 hung. According to the rules, every contributor had to have at least one frame accepted. This year's exhibition was also favored by the fact that many of the pictures which Club members had sent to the Chicago Salon were returned in time to be shown. This naturally raised the average considerably, and for that reason it will be very difficult for the Club to duplicate the exhibition next year.

Many of the pictures had already been seen on the Club walls in the one-man or one-woman shows, but

As for this year's exhibition, it is a pleasure to pronounce it an unqualified success from nearly every point of view. It must be of special satisfaction to all those who have been claiming that good example by word and deed must eventually have a beneficial effect on the Club at large, notwithstanding the seeming dissatisfaction during the year by many, who claim that the exhibitions and magazine of the Club are run in the interests of a select few.

The scope of the exhibition, although not as great as we would like to see it—for an exhibition like this should contain all classes of photographic work—is sufficiently large to prove that the members are not working in a rut, or follow-



No. 36.

F. C. Clarke.



MEMBERS' THIRD ANNUAL EXHIBITION.

only such pictures as had been shown in previous members' exhibitions were debarred, according to the conditions. This point is one which seems not to have been understood by most of the members.

The exhibition contained pictures done in all mediums, "gum," "glycerine, one-color and two-color," straight platinotype, carbon in all its varieties, artigue, bromide in its different phases, aristo, etc., etc. In this respect probably more progress is shown than in any other. In all, forty-seven members contributed one hundred and thirty-two pictures.

In selecting the pictures for reproduction we have in most cases endeavored to select those of "new talent," in order to encourage it. Naturally some of the good work does not lend itself to half-tone reproduction, and we therefore refrain from making the attempt. Then, too, in the selection, we have tried to show the range of subjects covered.

A word of praise must be said for the splendid hanging of the pictures, a most difficult piece of work,



No. 34.

F. C. Clarke.



No. 96.

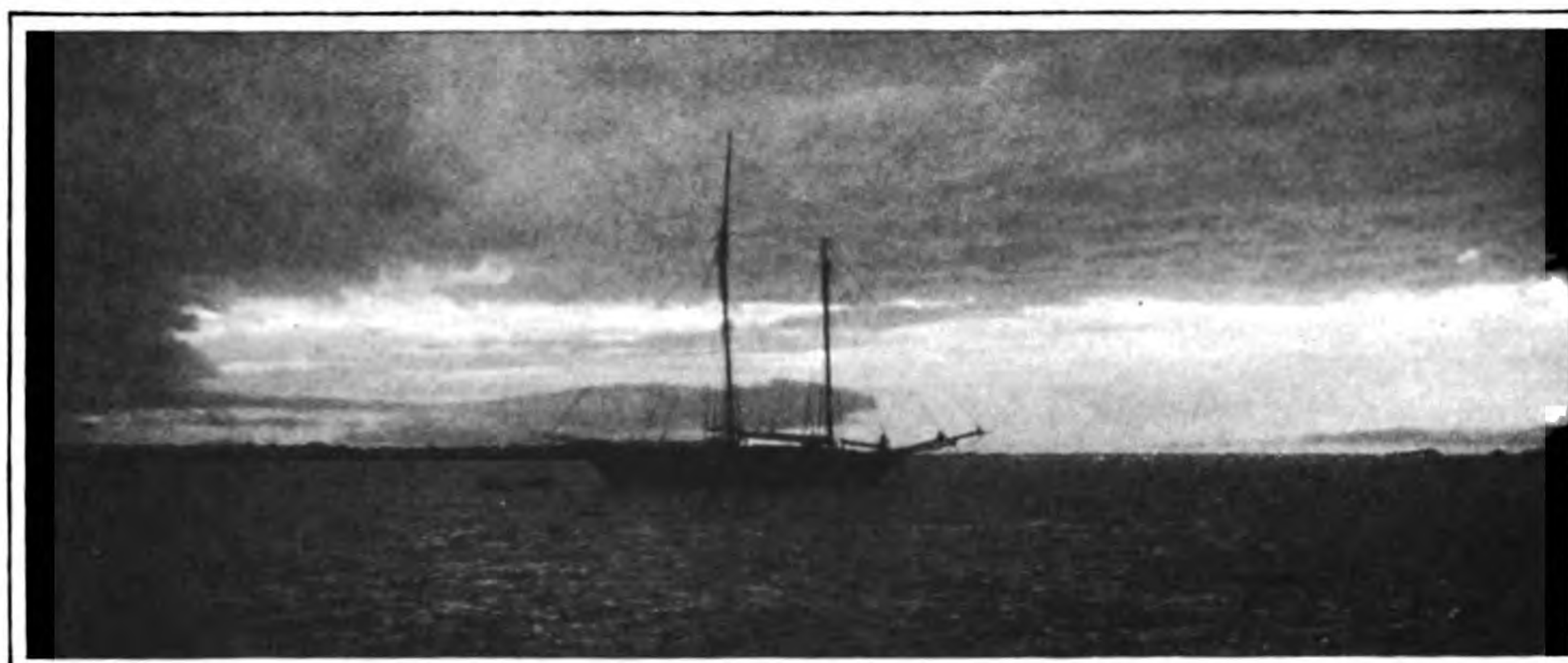
S. A. Smith.

considering the conflicting colors and frames the hangers had to deal with.

Every picture, whether important or not, was shown to its best advantage, and it was a positive relief to have heard but one or two grumblings on this point. Messrs. J. T. Keiley and J. R. Moore did their work well.

ALFRED STIEGLITZ.





No. 74.

J. R. Moore.

## What Is Permissible in the Legitimate Artistic Photograph? \*

In brief consideration of this subject I cannot but feel the importance of three elements as they bear upon the final deductions: First, the person judging of the results of the photographer's efforts. Second, the thing judged. Third, the one who makes that thing. These three parties are most intimately connected. The person judging influences in one way or another the one who makes the picture; the picture itself influences its maker and also the one judging. The maker of the picture influences the judge by the personality and character which he infuses into his work. The ability of the person judging I believe to be often quite as much subject for discussion as the object which he judges. His responsibility is great, and he should have care not to abuse it. Among those who "pass judgment" we have no difficulty in identifying our own selves, without thought, disregarding the old Scriptural teaching, "Judge not, that ye be not judged." However, we might, in a measure, atone for our rashness by frankly and honestly saying to one another, "you judge my work and I will judge yours," then set about the task without fear or prejudice, but withal kindly and in no regrettable way.

Apropos of this, I am reminded of judgment once expressed on the subject of classical music by one, who, though possibly not highly educated in musical matters, nevertheless possessed a faculty for expressing his personal opinion in a graphic manner. He was asked as to his idea of classical music. "Well," he said, "music is all right, and when I hear music that I like I call it good, and when I hear music that I don't like I call it classical." To say that we similarly judge pictures, or the artistic side of our work, would be instituting a rather crude comparison, and yet there might be an element of rough truth in it, so easily are we all influenced in our opinions by the prejudices of our likes and dislikes, and a hasty judgment based thereon causes us to err. We can easily convince ourselves that such judgment is not always just to ourselves, our

\* A paper read before the Chicago Society of Amateur Photographers.



### *WHAT IS PERMISSIBLE IN THE LEGITIMATE ARTISTIC PHOTOGRAPH?*

friends, or the things judged, for do we not find that very often what we easily dislike to-day we enjoy a year later? Our taste and appreciation undergo changes incident to the new conditions of passing days.

Appreciation is a very near relative to judgment and must be reckoned with. Then again, to render work that shall be pleasing and legitimately artistic we must consider the judgment of those who we well know possess a higher education and broader and more extended experience in fields where we are just beginning to turn the furrows. Of course, an individual of most profound learning may, in certain instances, judge with far less accuracy than one of more limited education. But I think we will all agree that, with the higher education (it may be acquired in a garret), closer observation and broader knowledge along any line, there comes the keener appreciation and most reliable judgment. We find the same condition prevailing in the matter of music and literature. To-day the lightest and most shallow in fiction and the easy tune of "Jolly Brothers' Gallop" may please our senses and satisfy our appreciation; a year hence we may be better satisfied, through better reading and better music, with a "Vanity Fair," "Henry Esmond," "Ivanhoe" and a "Beethoven Symphony," the significance of such experiences in our taste for the beautiful in literature and music going to show how our appreciation for things artistic, pictures, if you please, may change as we make more frequent and longer journeys into places where acknowledged art is found, and we become imbued with its atmosphere. As our minds become more sympathetic our appreciation grows keener, and we find and comprehend beauties and charms to which we had previously been insensible, and of greater importance, we learn to love the human personality and individuality of the maker, whose spirit dominates the work. Let us hope that the time may soon come when a photograph by a Stieglitz or a Käsebier may be loved, not because it is the best photograph in the world, but for the reason that the spirit of a certain human being permeates the work, as we love the lines of Burns, either in ribaldry or in love. We must read and study and observe. The prices of our magazines and books are such as to bring them within the reach of all workers. Their pages are full of information regarding the experiences, observations, and experiments of others, who give freely what is worthy of the consideration of all workers. Through constant reading ideas of greatest value can often be discovered that will clear the film of many a fogged mind.

Now, as to the object of attack, the result of our efforts, the thing judged: It is often said that our finished picture, to deserve an honorable existence, must, in its finished condition, look like a photograph. Will some wise one tell me just how a photograph should look? Is Brown's conception of how a photograph should appear any indication of Smith's conception? Was the photograph of 1850 a standard for that of 1860? Was that of 1890 just what the picture of 1900 should resemble? Does the photograph of to-day constitute a die which shall stamp the photograph of to-morrow? We are all aware of seeing paintings made fifty years ago that are to-day standards of highest art—solely because those who made such pictures were artists—with an artist's taste, with an artist's training, and the pictures themselves worked out on the soundest principles of art. Not so is it with the photograph. It has had no



*CAMERA NOTES.*

such breeding and bringing up. The photograph of thirty years ago has no artistic standing whatever at the present day. It was never meant to be a work of art. Only within comparative recent years has there come to the photographer any ambition to be an artist. And what is the result? Why one of Mrs. Käsebier's or Miss Watson's portraits will be a work of art fifty years hence, just as it is to-day. It possesses the true qualities of art—qualities that endure, and which are indigenous to the artist's temperament and training in art. God alone can help us in the acquiring of the temperament—the training is within the reach of each of us—we must get it in some way. It is for us to study and dig, as other art students do. This work is not to be trifled with in any do-little, do-easy' style. We must get right down and sweat. To simply say that our finished work should look like a photograph, in order to escape being a hybrid, is the sheerest nonsense. To say that no effort should be made to reproduce the technical effects of painter, sculptor, or the other well known classes of workers, I believe, is perfectly correct, for it means honest and consistent work. As our art stands to-day, in its condition of evolution, it is far less arbitrary for us to make the claim that it should not be of a certain form than that it should be within certain measurements. After all, I cannot but believe that there is a good deal of unnecessary worry assumed in connection with a consideration of this subject, of what is legitimate in our art. The individual taste is bound to dictate the *modus operandi* of the worker. One's taste might promote the enjoyment and appreciation of a certain line of work; any effort to produce work, of such a nature; would not yield satisfactory results unless such taste and appreciation were satisfied. Success may be finally attained by use of various methods and media, which the worker is capable of handling, and the result is, I believe, thoroughly honest and artistic, if, besides satisfying the best taste of the worker, it is in harmony with the good taste and judgment of those more capable than the maker in the criticising of the product of his labor.

The picture has the right of appeal from the judgment of the lower court of a limited experience to the higher court of greater artistic learning, for it is within the jurisdiction of such a tribunal that the fairer opinion, based on a broader knowledge, more thorough understanding and keener appreciation, can be had.

Our picture is good or bad. It is rendered by the camera, after the style of the impressionist or the purist, in good or bad taste, as the case may be. To be a good picture, by either style, it must possess qualities that will please the eye, and appeal to the appreciation of those familiar with pictures and capable of understanding them. Without such qualities it will come very near to being a bad picture. Generally speaking, these qualities would probably be composition, feeling and expression. The composition should show such a construction as we would call the plot of the play or story; the feeling, the degree of personal interest felt by the worker when he made the picture; the expression, shown by the clearness with which the maker communicates his impression of what was before him; in this sense all pictures should be more or less impressionistic. In the matter of artistic composition we again find the demand made upon us to read, study and observe if we would succeed. There are



BY THE WAYSIDE

From a Carbon Print

By Rudolf Eickemeyer, Jr.

(New York)





*WHAT IS PERMISSIBLE IN THE LEGITIMATE ARTISTIC PHOTOGRAPH?*

certain rules of composition governing the arrangement of form and line, light and shadow, which are considered as best insuring pleasing results—involving principles found to prevail in good pictures. Constant study of these rules and their varied application will result in such an understanding of them that we will find ourselves conforming with their requirements almost unconsciously, and at just that point we are beginning to infuse into the work something of that feeling, expression and individuality that provide so vital a quality to the artistic picture. An expert whist player has told me that a thorough understanding and accurate application of the fundamental rules of the game is absolutely demanded of the student, but that the highest proficiency is attained and the greatest pleasure is derived when the player becomes so skillful as to know just when to violate or modify the application of those rules. A student of telegraphy once explained to me how, when he was studying and applying the alphabet he resorted to spelling out, by telegraphic symbols, all words that his eyes fell on as he walked along the streets, in a measure looking at everything in a telegraphic sense; for a long time he jerked away at his key in a mechanical way until finally it became easier—the letters were made more smoothly, he hardly knew that he was making each character, and then he discovered that he was acquiring a certain style, or touch, in his ticking and dashing, and finally he could recognize the styles of different workers along the line. In other words, he began to appreciate the presence of feeling and expression connected with the work.

In music, so familiar does the player become with certain rules and principles of harmony that he is able to vary and modify them, and yet produce most pleasing melodies, and combinations of chords thoroughly delightful. Sometimes the harmony is so close and subtle that to the untrained ear discord seems to have been produced, when in reality the keener musical sense discovers only the legitimate musical and artistic. In literature we find a similar condition, going to show that, in general, the legitimately artistic must show evidence of intelligent understanding of the underlying principles of the accomplishment, sympathetic feeling toward the subject, and an interesting expression of that feeling. The thought as to how these requirements can be attained in our pictures brings us to that third element which occurred to my mind in connection with this subject, viz., the photographer. How is he to produce pictures that will meet the favorable judgment, not only of himself, but of those possibly more skilled in considering the results of his labors? How is he to produce a truly artistic thing? He has his camera, plates, chemicals and printing paper. To be sure these media have their limitations, but such is the case with the facilities attached to the other arts. In the first place, no matter what his style of work may be, his picture must possess pleasing composition in form, line, or lights and shadows. In accomplishing this some of the better known rules of composition we may find apparently disregarded by some workers. If this be so and the picture is still pleasing, it is probably a case where the worker has originated some individual scheme of composition, in good taste and harmony and with an artistic result. New compositions are being continually discovered and invented—some successful and some unsuccessful. In the treatment of the composition there is brought out the style of the worker in communicating his



#### CAMERA NOTES.

feeling and mode of expression, and herein we find the purist and impressionist. I cannot see why there should be these distinct classes of workers, and doubt if they really do exist, practicing these two styles exclusively. That is, for instance, impressionists who are such in all of their work, as is the case with some painters. Various articles written on the pictures of the present day seem to make it more necessary for the impressionist to defend his position than for the purist. Of course there are numerous pictures rendered in this impressionist style, and it would seem that such method possesses merit when consistent with the nature of the subject, and when carried out in good taste—and there is the pinch—the different points of view from which the subject is viewed by a number of people—and their varying tastes. We are compelled to judge of many such pictures when we do not look upon them at all with the same understanding as the workers who made them. As a general thing, they are not so quickly or cordially appreciated as their companions of the purer type. Their meaning may not at once be clear; they may require explanation. There are many gems of literature that we only learn to admire and to love after their true meaning has been made known to us. To possess merit we must put more into the impressionist picture than a mere blurry, fuzzy appearance; in some deeper and more subtle way the treatment must be consistent with the subject, and disclose the serious intent of its maker. Mrs. Cameron's portrait of Carlyle, thoroughly impressionistic, conveys, through its great masses of lights and shadows, and in rough outlines, a thousandfold more of Carlyle's great rugged nature than would a portrait of a purer type, and yet what a travesty on portraiture would be such impressionistic rendering of an up-to-date business man. But in making use of this particular method of expression, I doubt very much the real efficacy of the out-of-focus treatment. By out-of-focus I mean that decided fuzzy, flurry effect with which we are all more or less familiar, not to a slight and pleasing softness that really does not disturb outline.

I believe it is a step in the right direction and that it shows most praiseworthy intent on the part of many, but I do not think it quite attains the desired end as a general thing. In idealizing the human face or figure to represent some sentiment of vagueness, the out-of-focus treatment does seem to produce an artistic and legitimate effect. Such result appears to be due to the strong carrying power of such masses as the face and figure in spite of indefinite outline. But in nature studies I am more skeptical of the usefulness of this method. Living in the midst of landscape material, I have been tempted to search nature most carefully for the last few months, trying to see out-of-focus effects, but I do not find them—maybe I am color blind. There is no difficulty in discovering certain conditions of softness, indefiniteness and vagueness, but such qualities seem to be caused by certain conditions of atmosphere surrounding the object, not by such a condition of the object itself as out-of-focus method causes; the latter does not create atmospheric conditions; instead of so doing, it tends to destroy the actual structural condition of the object we would picture. In such a case as this I believe the truly legitimate method of picturing the effect is to make the attempt when just the right natural conditions exist, and picture these conditions just as we get the other parts of the picture.

Although in many impressionistic paintings there is a certain broad, blurry

*WHAT IS PERMISSIBLE IN THE LEGITIMATE ARTISTIC PHOTOGRAPH?*

effect, still the brush seems to impart a certain quality of definiteness to the vital parts of the picture that seems to be lacking in a photograph made with the out-of-focus effect. I have looked into the woods at times when the heaviest haziness and dimness of outline prevailed, but have found no such effect as the general out-of-focus treatment gives. There is a difference between this effect and softness and delicacy. We find in nature masses which seem to disclose little, if any, of the detail which goes to make up those masses, and yet the masses themselves appear to possess a certain definiteness of form without a blurry effect. I am inclined to believe that if we desire softness, or to destroy minuteness of detail, we can attain more legitimate effects through clever printing than by resorting to the out-of-focus treatment. Then again, in developing, intensifying, reducing and retouching, we have access to mediums that are of great value. As to what extent these and other manipulation are to be resorted to there is no law governing except that of good taste. If we are forbidden these various practices, by which we would make our work more attractive, there is at the same time demanded of the photographer a perfection of mechanical and artistic skill that is not required of workers in the other arts—a skill well-nigh unattainable. We would be like race-horses urged on with the spur and held back with a curb-bit. If the ethics of the art, which I believe to be the case, grant permission to spot a pin-hole on the negative, I believe that any other liberty is allowable, so long as the finished print does not show marked evidence of the work. If it is right to spot a pin-hole or dust-mark it is generally right to spot out a freckle, to modify a shadow or a high light. Jones cannot work up his negative and at the same time tell Smith that he must not work his print, nor shall Jones say that his silver print is proper, while Smith's aristo, Brown's platinum and another's gums are all improper, simply on account of the mediums. Any clever method of getting the best results in negative or print, I believe, is perfectly allowable, restricted only by the demands of good taste, and when the results do not show an effort on the part of the worker to make an etching or a painting, or some other form of picture.

Just what component parts one may use to make up a legitimate artistic picture it would be difficult to say, so often do results contradict our calculations and anticipations. All through the great and mysterious process by which the photographic picture is produced there have been discovered and invented various means for the securing of better results, and according to the use to which we put them, whether to obtain pictures of the pure or the impressionistic type, will the results be artistic or inartistic to the cultivated and educated taste, for such must be the standard by which we must measure our merits and shortcomings.

It is only within the past few years that the photographer has known aught of success or of failure. He has had no lofty ideas of higher attainment, and has not realized his shortcomings. He has had no lofty ambitions, and has consequently known no Waterloo defeats. But recently we have come to knock at the door of the great abode of art; there has come to us some keener perception of the difficulties that have beset the paths of those following the other arts. The seriousness of purpose and conscientious endeavor that marks their efforts must be ours to emulate. The tasteful use of what is already at our disposal, and a care to discover and invent what may be of still greater use, will make us sharers in the art whereby is honestly pictured the great beauties of nature as we find them in the human face and figure and out under the blue skies.

W. B. DYER.



## Glasgow Recognizes the Possibilities of Photography.

In the Glasgow International Exhibition, to be held during the summer of 1901, it is intended that the Fine Art Section shall be a feature of special prominence and importance. The beginning of the twentieth century will afford an appropriate occasion for reviewing the art of the preceding hundred years, and it has accordingly been determined by the Executive Council of the Association that loan collections of pictorial works shall be formed, with the view of illustrating the progress of art during the nineteenth century.

The new Art Gallery and Museum Building, which is to be the future home of the Art and Science Collections of Glasgow, will be entirely devoted to the purposes of this section.

The Art Section will be entirely confined to the works obtained on loan, and will embrace the following divisions:

1. Oil Paintings of the Nineteenth Century.
2. Water Color Paintings and Pastels of the Nineteenth Century, and Miniatures.
3. Sculpture and Architecture.
4. Works in Black and White.
5. Photography.
6. Art Objects.
7. Scottish Archæology and History.

Mr. J. Craig Annan, a household name in the world of pictorial photography, has been appointed to take charge of the photographic section. Mr. Alfred Stieglitz has been requested by him to select fifty to sixty American pictorial photographs, representative of the very best that the United States can produce.

Glasgow, one of the leading art centers of the world, shows itself to be decidedly more progressive than Paris, in that it recognizes the possibilities of pictorial photography as an art. It therefore deserves earnest and sincere support, which it will undoubtedly receive from all parts of the world. That will ensure Glasgow the finest collection of pictorial photographs ever gotten together.

Mr. Stieglitz has already set to work to collect the American pictures, which will be ready for shipment early in December.

In our next issue we shall publish a complete list of the American selections.



Mr. F. Holland Day, one of the foremost of this country's pictorial photographers, who for some years or so has been following photography in a semi-professional way in Boston, has decided to establish himself professionally in London for a year or two. Mr. Day has now opened a studio there and may be said to have joined the ranks with a vengeance. We all wish him the success that such an earnest worker and enthusiast deserves.

## The Philadelphia Salon.

It is sincerely to be hoped that all those actively interested in pictorial photography will send some of their work to the coming Salon. The Philadelphia Salon is to this country what the Dudley Salon is to London. Its importance increases with years, and to have had a picture hung in this year's exhibition will be an honor indeed, for the standard will be high, higher than heretofore, but that ought certainly not to frighten the sincere and conscientious plodder. Dame Rumor has it that the exhibition will be a great success. A feature of the coming exhibition will be its special invitation section, which will contain, besides the work of the Jury of Selection, exhibits by Messrs. J. Craig Annan, Puyo, Demachy, Hinton, Calland, the Hofmeisters, and one or two others, who have been invited to send special exhibits.



### Proceedings.

At the regular meeting, June 12, President Murphy in the chair, routine business was at first transacted. The Treasurer reported a balance on hand of \$4,410.49.

Mr. Murphy reported for the Board of Trustees, and also announced that the following committee had attended the funeral services of our fellow member, Arthur Scott, on May 13: Messrs. W. D. Murphy, A. P. Schoen, Dr. Charles W. Stevens, Dr.

R. H. Devlin, H. Coutant, W. A. Fraser, H. B. Reid, A. W. Craigie, R. L. Bracklow and A. M. Lemercier.

Mr. Murphy also announced that Mr. J. Wells Champney had been elected by the Trustees as Vice-President, to fill the vacancy caused by the resignation of Mr. Alfred Stieglitz.

Prof. Newton Harrison exhibited his Patented Portable Photographic Dark Room. The meeting then adjourned.



### Club Entertainments.

On May 10, Mr. George B. Wood, of the Salamagundi Club, a painter by profession, and an amateur photographer of quite some repute twenty years ago, delivered a lecture, "The Camera in the Hands of an Artist," illustrated with slides. Truly, the title of the lecture was promising enough to pack the hall with an expectant audience, who had come to listen and to learn. Unfortunately the title had been misinterpreted by the majority who had come to

learn; a serious lecture had been expected, while Mr. Wood treated the subject from an entirely different point of view.

"One of the Mouths of the Mississippi," a young negro boy biting into a watermelon, will illustrate the general tone of the lecture.

A. S.

On May 17 Mr. Gilbert Ray Hawes entertained the members and their friends with a talk entitled "Snapshots Taken on a Cycling Tour Abroad."



By the death of Arthur Scott, who died of peritonitis on May 11, the Club lost one of its most valuable members. Mr. Scott was not only an active and capable worker in the various branches of photography, but was always ready to assist the Club in lending a helping hand whenever required. With his quiet, modest and unassuming manner, he was popular with one and all of his fellow members. His loss will be keenly felt.



## Club Items of Interest.

Mr. J. Wells Champney, who was unanimously elected Vice-President by the Board of Trustees, to fill the vacancy caused by the resignation of Mr. Alfred Stieglitz, has sent word from Paris that under no consideration would or could he accept the office, although fully appreciating the honor the Board of Trustees wished to bestow upon him. Mr. Champney is an old member of the organization, and exceedingly popular. It is therefore to be regretted that he has found it impossible to serve.

The general dissatisfaction with the unsafe light in the dark-rooms induced the Board of Trustees to appoint Dr. L. Waldo and Mr. W. A. Fraser as a special committee to look into the matter, and remedy the evil, if possible. The rooms are perfectly safe now, and he must be an inveterate kicker who will have any further complaint to make in that direction.

Mr. Woodbury has taken the bull by the horns, and with the aid of the Chairman of the House Committee, has seen to it that the photographic apparatus of the Club ceased to be simply ornamental; it has been put into working order. Photographic apparatus (especially when public property), needs constant watching and overhauling, and in this respect the Club has heretofore been hardly up-to-date.

The Presidential Print Prize Cup has become the property of Mr. Alfred Stieglitz, he having won it the necessary three times, as prescribed by the conditions of the donors, to entitle him to its ownership.



## Exhibition of Prints by Eva L. Watson.

(April 13-24, 1900.)

Following the club auction and fake exhibitions Miss Watson's wall display of prints came as a very decided relief to all those who take pride in deriving pleasure from seeing the club's exhibition wall space present a refined and artistic appearance. In the auction display and fake show the heterogenous and often conflicting character and quantity of the material offered made anything like a uniform or harmonious and artistic, or even passably pleasing display an impossibility. Miss Watson's exhibition, on the other hand, was homogenous in character, full of quiet refinement, markedly artistic in feeling and purpose, serious and thoughtful in its conception, and, as a whole, entirely harmonious and generally pleasing. The collection consisted of portrait and character studies, studies in composition, experiments and decorative design, flower studies, a few landscapes and one or two impressions.

About a third of the collection was framed, very simply and unobtrusively, while the unframed pictures were mounted in a way that displayed great taste and a keen understanding and appreciation of tone mass and line values, spacing and artistic proportion.

When I first saw Miss Watson's work some years ago (Philadelphia Salon, 1898), it seemed to me, taken as a whole, to be rather too spirituelle and delicate, and wanting in color. That she was able to produce strong, deep toned work, full of life and force, was proven beyond a doubt by her "Mother and Child" and one or two other examples, but taken as a whole, there was a certain paleness about it that bespoke in their maker a very strong tendency towards the purely fanciful as opposed to the purely mundane and physical. Somehow it seemed to disregard life as such, and to forget entirely the beauty of its physical force in the contemplation of the scope and character of its disembodied, soaring fancy. It showed a poetic appreciation of the highest order, and a singular sympathy with the more delicate beauty of nature that only passionless sorrow or suffering of some kind can key one's nature to an accord with. In the case of the present collection, which contained many of the Philadelphia Salon prints of 1898 and 1899, as well as quite a number of additional pictures, I had much the same feeling about Miss Watson's work.

## L'HOMME QUI RIT.

Her appreciation of the more delicate side of nature was clearly shown in the flower studies, which were singularly impressive and beautiful; indeed, in the entire photographic world I know few who can approach her in this. The most popular picture of the collection was a portrait study of a young girl, very charmingly rendered (see January Number, 1901), while the most striking and original composition was generally conceded to be the "Mother and Child" picture reproduced in this number, and one of the pictures which first attracted public and general attention to Miss Watson's work. These two pictures, together with several others, comprised the finished and best pictures of this collection. The other pictures were largely experimental, each, as it were, testing the value of a certain tone, or the pictorial character of a certain conception or feeling, or the notanistic quality of certain massings of light and shade.

Note after note was struck, and but for an occasional discord, and sometimes a slightly false vibration, everything rang clear and true; but it seemed as though the player, to carry out the musical metaphor, was vaguely conscious of a still grander harmony, and dissatisfied in this consciousness with all that had already been accomplished (even in the most finished work), was waiting with confidence and patience, the moment when it would be possible to make the low, illusive echo of inspiration roll forth into a splendid volume of resounding harmony. In other words, while this exhibition was perhaps one of the most even and generally refined of any of the year, and while it contained some splendid examples of finished work or a high order—both the finished and the unfinished work indicated a striving after something still beyond and unexpressed; something full of immortal vigor and splendid beauty, something, in short, that is not only delicate with the charm of the flower, but vibrant with the vigor of passionate, splendid life. This collection, which was the last of the regular monthly exhibitions arranged for by the Print Committee, for the season of 1899-1900, was well attended, and a fitting close to one of the most successful and brilliant series of individual exhibitions ever held in America. In the interest of the Camera Club, in which every member should take the greatest pride, and wish to see foremost in all photographic matters and events, it is to be hoped that the standard thus set will be lived up to and advanced, for it would be rather humiliating, after all that has gone before, to move backward instead of forward.

JOSEPH T. KEILEY.



## L'Homme Qui Rit.

The publication in the last issue of *CAMERA NOTES* of the burlesque efforts of a certain incognito originally printed elsewhere over the pen-name of "A Smiler," has brought about a very marked change in the status of their authorship. Previous to their appearance in *CAMERA NOTES* these innocent effusions were like literary waifs, the author of whose being seemed either afraid or ashamed or for some reason unwilling to acknowledge his offspring. Subsequently they have come to resemble those who having acquired sudden wealth or fame, are bewildered and astonished by the number of hitherto unheard-of persons who wish to prove their close relationship.

Since the publication of these productions in *CAMERA NOTES* any number of persons have come forward as claimants of the honor of their authorship, who, like the Tichborne impersonators, are all of them quite prepared to prove their identity by certain indisputable marks and signs.

One correspondent, to prove his claim, sent what he declared was the original manuscripts of the productions. It was quite sufficiently soiled to lend some color to the claim, and it pained the editors of *CAMERA NOTES* to be compelled to disallow the claim after the very evident trouble the claimant had been put



### CAMERA NOTES.

to, to support it; but, unfortunately, there was no other course, as the verified manuscripts presented the text as set up in the CAMERA NOTES edition, showing the identical spacing, etc. Another gentleman, this time the editor of a certain little photographic publication, who is rather fond of preaching "editorial courtesy" in his valuable columns, moved either by a motive similar to that that prompted William T. Stead some years ago to try and prove that a series of articles published in different parts of Europe over a certain signature, could not have been written by one person; or through a desire to divert suspicion to himself, referred to certain observations anent the "Smiler" articles that appeared in the last issue of CAMERA NOTES, which he had both misread and misunderstood, in language not generally considered of a most courteous character, and did his best to appear superiorly knowing upon the subject.

While still another aspirant, writing us from a little country township, favored us with a letter of introduction to himself as the only author of these "Smiler" articles. This gentleman committed the indiscretion of addressing us on his father's legal note-paper. The writer is evidently very youthful and entirely unconscious of the impropriety of this, but it would be well for the parent's professional reputation, if in the future, he would keep his letter-head paper out of reach of his hopeful namesake, as the letter received by us would disgrace even an unpolished and crude Eastern-Sho'-law-student with no other quality to recommend him than his effrontery. The character of this letter, were other proof wanting in this particular instance, was more than enough to negative the claim of its writer to the authorship of the "Smiler" articles, for they, at least were *clever*. It is related of this youth, that he was so carried away by his dream of authorship, to call it by no more medical term, that he had visiting cards printed on which he was designated as the *real* author of the "Smiler Etudes," and that, armed with these, he made a pilgrimage from his peaceful rural home to a number of our metropolitan photo-editorial offices, and that in the case of those editors that he knew of, but could not visit, that he mailed to each one of these cards, with the CAMERA NOTES comments on the cleverness of the "Smiler" productions printed on the back. Others again, though not charged with having written the articles in question, have endeavored to divert suspicion to themselves by entering a denial of their authorship of them.

Almost daily some new claimant has appeared, bringing or sending "absolutely convincing proof" of the verity of his claim; but the editors are forced to confess that none of these evidences thus offered possesses much weight. All this calls to mind the words of the eminent jurist Bentham apropos of false confessions and certain of the motives that prompt them: "Vanity," he observes, "without the aid of any other motive, has been known (the force of moral sanction being in this case divided against itself) to afford an interest strong enough to engage a man to sink himself in the good opinion of one part of mankind, under the notion of raising himself in that of another.

"False confessions from the same motive are equally within the range of possibility, in regard to all acts regarded in opposite points of view by persons of different descriptions. I insulted such or such a man; I wrote such or such a party pamphlet, regarded by the ruling party as a libel, by mine as a meritorious exertion in the cause of truth; I wrote such or such a religious tract, de-

# REWARD

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Offered for the  
Identification of the  
Amanuensis of the  
"Smiler Etudes"

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THE REWARD TO  
CONSIST OF:  
THE ADVERTIS-  
ING PAGES OF  
THE *British*  
*Journal of Photography* FOR  
SIX MONTHS, TOGETHER WITH  
ALL RELIABLE EDITORIAL  
COMMENT IN PHOTOGRAPHY  
BY CHILDE BAYLEY; ALL THE  
BACK NUMBERS OF *Wilson's*  
*Magazine*, (OCTOBER, 1900  
—JANUARY, 1901) EDITED BY  
JOHNNY DUAL TENNANT,  
ALSO A BOUND COPY OF  
MR. TENNANT'S MOST ENTER-  
TAINING EFFORT IN FICTION,  
"THE CULT OF THE GOD-  
LINGS, BY WM. WARD,"  
AUTHOR UNKNOWN; A CHIP  
OF THE SHADOW OF PLY-  
MOUTH ROCK IN THE SHAPE  
OF THE "PHOTO-ERROR";  
THE LIFE-SIZE ILLUSTRATIONS  
OF ONE NUMBER OF THE  
*Photo-Lilliputian*; A FEW  
WICKS FROM THE *Photo-*  
*Beacon*; AND ALL THE EX-  
TRACTS, FAVORABLE AND  
OTHERWISE, ABOUT MESSRS.  
KEILEY AND STIEGLITZ, TO-  
GETHER WITH THEIR POR-  
TRAITS AS SIAMESE TWINS,  
EXCLUDING HALO. ALL THIS  
IS OFFERED FOR THE ABOVE  
IDENTIFICATION. CALL WITH  
PROOF. •••••

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fending opinions regarded as heretical by the established church, regarded as orthodox by my own sect." Commenting upon the above, Best writes in his work on evidence:

"False statements of this kind are sometimes the offspring of a morbid love of notoriety at any price." While the editors have found some amusement in all this they feel but small interest in, and have made no statement concerning, the identity of the amanuensis who wrote the "Smiler" articles, but for the benefit of their many *friends* who have shown such warm interest in the matter, especially those who have been good enough to suggest that the "Smiler" articles really emanated from the office of CAMERA NOTES, they take pleasure in offering an inducement for his identification, which need not necessarily be consummated by the Bertillon system.\*

The over-serious attitude of many of our really respected and usually well-balanced contemporaries towards the "Smiler" and similar ebullitions has forced the editors of CAMERA NOTES to take some public notice of the situation. This they now do in the manner most befitting the case and causes, and so far as they are concerned, the incident, as is said in diplomacy, is definitely closed, and will not again be alluded to in these pages.



### Books Received.

**Künstlerische Landschafts-Photographie** translated into German from the English of A. Horsley Hinton. Published by Gustav Schmid, Berlin, Germany.

It is a good sign for pictorial photography in Germany that Mr. Hinton's excellent book on landscape photography should have already reached a second and enlarged edition. Mr. Hinton is an authority on the subject, his landscapes being amongst the finest ever produced by means of the camera. The German publisher is to be congratulated upon the good typography of the publication.

**Photographic Instruction Text**, by Geo. H. Paltridge, instructor in photography, Lewis Institute, Chicago.

A most useful book for the beginner, as well as the more advanced.

**The American Annual of Photography and Photographic Times Almanac for 1901.** Edited by Juan C. Abel. Published by Scovill & Adams, New York.

On the eve of our going to press, advance sheets of the above volume have been sub-

mitted to us by its editor, Mr. Juan C. Abel. The Annual for 1901 differs materially from its predecessors in its general make-up, its new editor evidently desiring to lend it a new individuality. It is made up of fewer, but more exhaustive, articles than heretofore, and pictorially it is more thoroughly American than in former years. It is always a most difficult problem to try and satisfy all tastes, but Mr. Abel has succeeded most admirably in doing this. The standard of the illustrations is above the average for such publications, but here and there we would have preferred blank paper to what is now supposed to adorn it. Some photographs are worse than worthless, and it is a pity that Mr. Abel should not have eliminated these few, for the sake of the others, if not for his readers. Some of the most striking pictures are by Gertrude Käsebier, Eva L. Watson, Edmund Stirling, John G. Bullock, Joseph T. Keiley, Clarence H. White, R. Eickemeyer, Jr., Charles I. Berg, Alice Austin, Robert Demachy, Zaïda Ben-Yusuf, Frank Eugene, Alfred Clements, etc. It is in the literary line that this year's volume has made its most distinct advance. The leading article, "Photography

\* See annexed insert.



## CAMERA NOTES.

and Progress," by Joseph T. Keiley, is a comprehensive and exhaustive treatise, covering the subject from the point of view of the immense part that photography has played in the history of intellectual, scientific and artistic progress. It is written in a lucid and masterly style, and is illustrated with exhaustive and valuable notes culled from the most reliable sources. This article, together with many of the illustrations alone is worth the price of the volume. It covers some thirty pages of text.

Other ably written articles are: "Natural History Photography," by W. E. Carlin;

"Gum-Bichromate Process," by Henry Wenzel, Jr.; "The Training of the Photographer in View of Pictorial Results," by Robert Demachy; "Markets for Amateur Photographs," by Gilson Willets; "In the Realms of the Clouds," by Henry C. Dallery; "Doctoring the Negatives," by John Carbutt, etc., etc. An innovation in the form of "Photo-Paragraphs" will be welcomed by the readers of the Annual. Mr. Abel is also to be congratulated on having completely overhauled the formulæ published annually in the book, and which have stood for some ten years without change.

A. S.



### Notes.

**The J. C. Millen Manufacturing Company**, of Denver announces that its chemical laboratory and all the materials used in the manufacture of its papers are again under the personal supervision of Mr. J. C. Millen. Said firm was kind enough to send us a sample of the platinum paper, which was duly tested under various conditions. The results obtained were eminently satisfactory. We would suggest that the paper be sent out in tin tubes containing calcium chloride, so that its keeping qualities would be prolonged.

**G. Gennert** has favored us with a copy of his new catalogue, which is full of good things. It includes many novelties in the way of imported specialties. The catalogue may be had for the asking of it.

**The Folmer & Schwing Company** has also favored us with one of its cata-

logues. This firm of manufacturers is making a specialty of high-class cameras for special, as well as general, purposes.

**The Voigtlaender & Son Optical Co.** have favored us with a copy of their catalogue of Collinear lenses, Telephoto lenses and Porro Prism Binoculars. The catalogue contains much interesting information.

**The Hammer Dry Plate Company** sends us a copy of their booklet, "The Little Hammer," containing a treatise on developing, and other practical photographic information.

**Pyrol** is a new developer in the market. The Committee on Scientific Research will report on the same in a future issue. G. Gennert is the American agent for the new chemical.



### The Grand Prix at Paris.

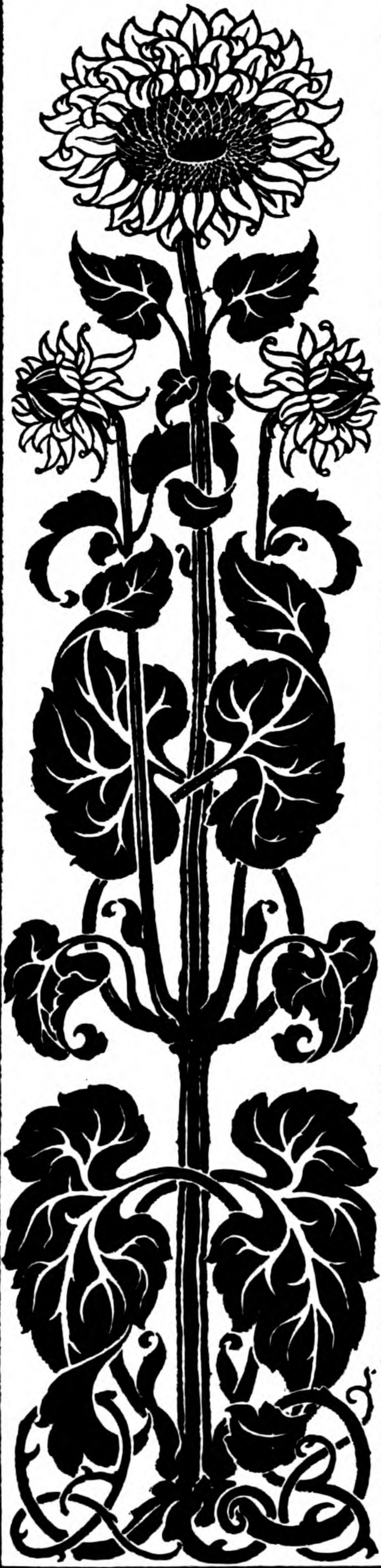
The exhibit of the Eastman Kodak Company has been awarded the Grand Prix at the Paris exhibition. This is the highest honor obtainable in the exhibition, and puts the firm "*hors de concours*" in all future French exhibitions. No other American manufacturer of photographic apparatus or materials was awarded the Grand Prix, nor did any English manufacturer receive a like award.



### American Pictorial Photography, Series II.

The first series of this publication having met with such success, the publishers take pleasure in announcing that Series II. is now on the press. The edition will again be limited to one hundred and fifty numbered copies. For further particulars see our advertisement and subscription blank attached thereto. Those who wish to subscribe had better do so at once, as it will be a case of *first come, first served*.





# CAMERA NOTES

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# **Volume IV, No. 3**





WHITEFRIAR MONKS

By J. Craig Annan  
(Glasgow)



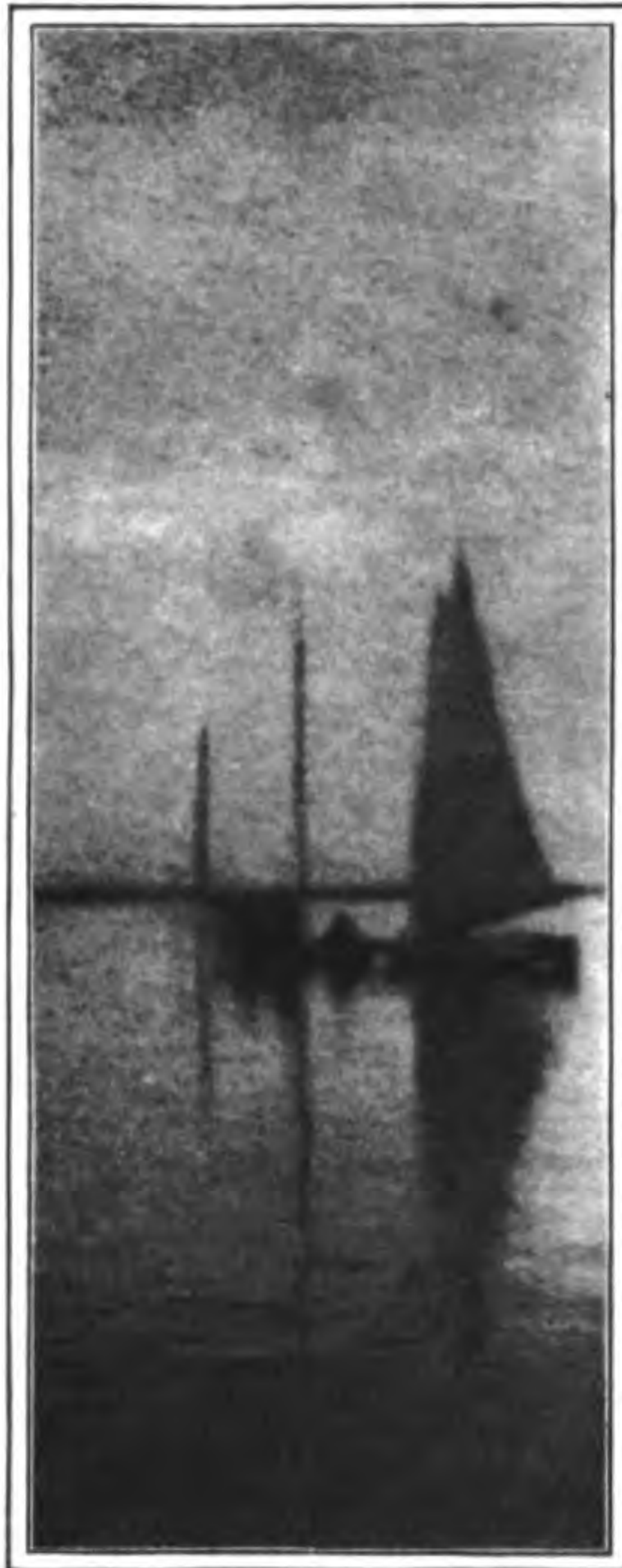
# CAMERA NOTES,

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Robert S. Redfield.

## Impressionism ; What Is It ?

Mr. Dyer's interesting article in the October number of CAMERA NOTES, entitled "What Is Permissible in the Legitimate Artistic Photograph?" contains frequent reference to the distinction between "purist and impressionist."

Without defining his use of the word impressionism, he associates with it such qualities as "blurry, fuzzy appearance," "softness," "indefiniteness," "vagueness." The inference would seem to be that impressionism involves a general idea of out-of-focus effect and blur. But, surely, this is a very inadequate, even misleading, interpretation of a term that in modern art has become so significant.

The vagueness of impressionism is mainly in the use of the term itself, as applied to a small group of painters, who against their will and with no reference to their distinguishing tenets have been dubbed impressionists. The term is far too inclusive and fails entirely to characterize their particular aims. These we will discuss presently; meanwhile glancing at the primary and then at the derived meaning of the word

impressionism. In the simplest and broadest meaning, every artist is an impressionist. He strives to reproduce the object or scene as it impresses him, that is to say, as he sees it; and the way in which he sees it depends upon what he is looking for, upon his peculiar temperament and upon the complex associations stored up in his individual artistic memory. If you place a dozen artists in front of an identical landscape, they will produce a dozen different aspects of it; one laying stress upon one feature or quality, the others upon others. What each records is his impression, and so far he is an impressionist.



#### CAMERA NOTES.

But a great many pictures are not painted in the presence of nature; they are painfully manufactured in the studio. A model is posed and studied separately; another treated correspondingly, and so on until all the ingredients of the group have been arranged like the pieces in a puzzle-map. So too, less often, but not unseldom, in the case of landscapes. This and that detail are gathered from the note book, and gradually the scene is put together as a patch work. The artist has not a vivid impression-precendent, hot and strong within his brain, to which perforce he must give expression. Thus we reach an inner circle of meaning in this wide circumference of impressionism.

It distinguishes the comprehensive from the piecemeal manner of conception. The artist, impressionist in this sense of the word, has his conception, clearly seen and felt, before he starts to execute it. He is full of it, in labor with it, and must needs bring it forth, and does so with concentrated ardor and enthusiasm.

"Je peins comme l'oiseau chante," said Monet to a friend; "I paint as the bird sings"; and not, one may believe, as the canary in its gilt cage amid the crowded circumstances of a room, but as the skylark, soaring up until the earth below it is laid out in a simple pattern of shapes and colors. For this comprehensiveness of conception, antedating the execution, involves the qualities of breadth and simplicity. The impressionist allows himself to see only the essentials of his subject, the big truths of the phenomenon that he is studying, whether it be the character of his sitter for a portrait or the character of the landscape.

This is impressionism, properly so termed. It is the sense in which Velasquez is the prince of impressionists. Painter, by royal appointment, to a court the most punctiliously ceremonious in history, where every detail of etiquette was scrupulously observed, he rises above all the insistence upon little things, sees only the large side of the life, and paints in a synthesis of grand simplicity the character, manners and outward appearances of his subjects.

After all, this way of seeing a subject is the normal one. In presence of a clever man or a beautiful woman, we immediately are impressed with a personality. At first, the features and their play of expression, the physique, pose and costume, are all merged in one unified impression. Gradually, however, the character of the impression becomes more intelligible and we note details, though not as separate facts, but in relation to the supreme fact of the personality. The woman's eyes may be the focus of expression; echoed in the curves of the mouth, the turn of the neck, the poise of the hands, in the very carriage of the body and the costume, which partly reveals and partly hides it. We note these points, but it is back again to her eyes that our attention is continually drawn, and through them we peer into her brain and conjecture her quality of mind or mindlessness.

On the other hand, if we are not interested in the personality of the woman, it will be the details, separately regarded, that will very soon, even if not from the first, distract our attention. We shall con them over and very likely become absorbed in some one that is quite trivial. That a man or woman does not interest us is quite as likely to be our fault as theirs. We may lack sympathy or the power to form an estimate.



IMPRESSIONISM; WHAT IS IT?

These are the mental qualities most requisite in a portrait painter, and if he has them in full measure and they are parts of a vigorous intellectual equipment, he will almost certainly be an impressionist. He will discover the salient, fundamental characteristics of his subject, state them clearly and forcibly and compel all the details to contribute varying degrees of subordination. And his will be the portrait that stimulates our interest, gives us a feeling of intimately knowing the person represented, and in a subtle way imparts to us some of the enthusiasm with which the artist conceived and executed his work. On the other



Gertrude Käsebier.

hand, the portrait which shows evidence of patient and painful elaboration of detail, for its own sake with no relation to a controlling idea, will affect us with a sense of weariness. It is too exacting, too tediously diffuse and, more than all, we miss the contagion of enthusiasm.

So, we find the fundamental principle of impressionism to be the strong, clear, well-rounded conception of the subject in the artist's brain before he begins to execute it, and that his execution will be expressed in a broad and simple synthesis of the large, basic truths. The picture is conceived in enthusiasm and with enthusiasm affects ourselves.

In this true sense the Fontainebleau-Barbizon painters were impressionists. Their enthusiasm was akin to that of the poet. They felt and expressed the poetry of nature, and always by means of a noble simplicity of synthesis; a selection from unlimited analysis, that flashes the phenomenon upon one's brain and sets the imagination tingling. Tennyson was just such an impressionist with words.

"Morn in the white wake of the morning star  
Came furrowing all the orient into gold."

No inventory of the charms of sunrise, yet the picture is complete.

Corot's poetry is so enchanting that we are apt to overlook the poetry of



#### CAMERA NOTES.

his colleagues and to consider that "blurred" foliage is a recipe for poetical landscape. Hence the innumerable "muzzy" effects in painting and photography. Yet a little reflection must surely dissipate such a notion. Even Corot does not attain to poetic feeling by this means alone. There is the exquisite balance between the dark and light portions of his pictures, and his skies have "softness," if you will; but not the softness of velvet, impenetrable to the eye. They are vaults of penetrable luminosity; vibrating with gently increasing light or slowly growing into the slumber of darkness. Much more than softness, vagueness, blur or muzziness. Also he painted in poetic fashion many a morsel of landscape around Ville d'Avray, as clear and tenderly crisp as you see.

Then what of Rousseau's landscapes; their strong, firm ground; giant trunks and muscular branches; their bright and buoyant skies and wealth of rich color? They are the very antithesis of the list of qualities detailed above, and yet you can scarce deny their invigorating, magnificent poetry. Indistinct they may be in parts, in the shadowed recesses of the undergrowth, just as the forest itself has mysteries of shade as well as brilliantly defined contrasts; but never "blurry." The shadows are profound and Titanesque, like the lighter portions of the strongly modeled forms.

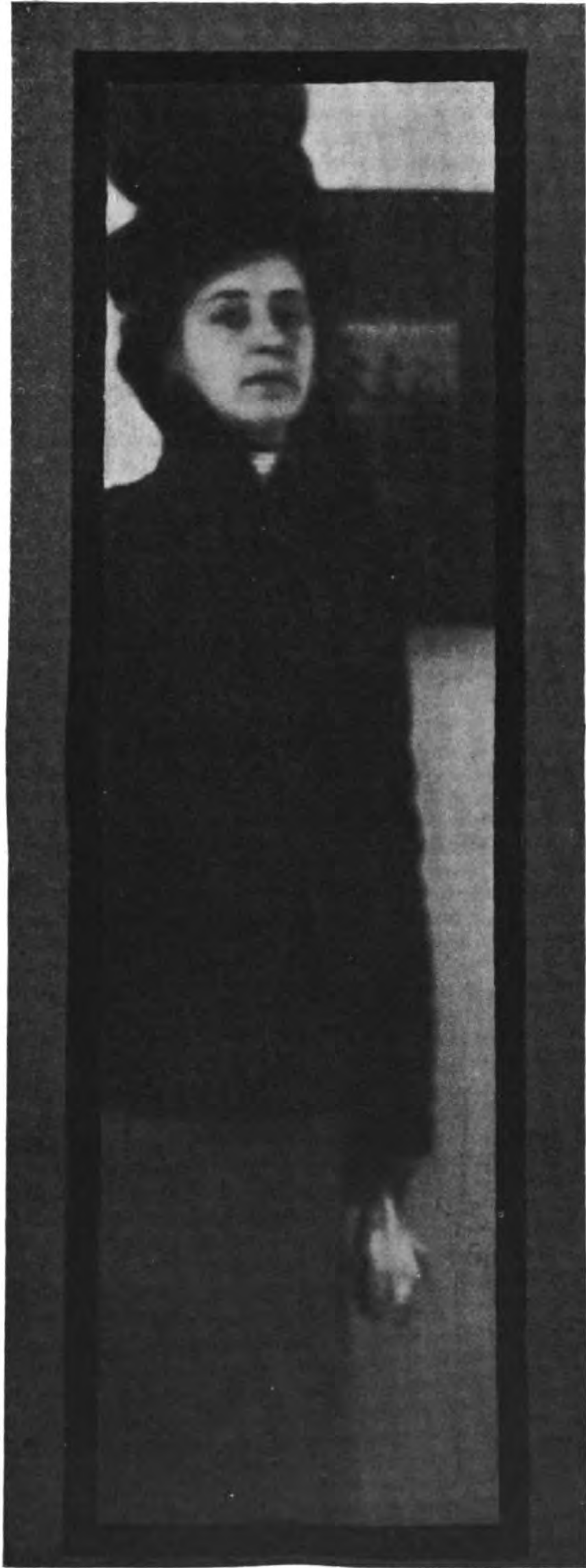
Diaz, too, would stump off on his wooden leg into some deep secluded portion of the forest and revel in the giant's play of light, as it flashed on tree trunk and glade, was flung from branch to branch and peered into the trackless shadows. In fact, with all the Fontainebleau-Barbizon group, above and beyond the synthetic method of their work and the deep, earnest purpose of representing nature as she impressed them, was this love of light. One finds it in the evening glow upon Daubigny's river scenes, or reflected on the backs of Troyon's cattle, permeating Dupré's marines, or feathering the wool on Jacque's sheep; light, in its waxing or waning, in its struggle with clouds and shadow, always as the typical manifestation of light.

Thus, while the previous conception, earnestly and fully realized, is the fundamental principle of impressionism, its distinguishing manifestation is its love of light. It is the tie which unites these landscapists to their successors; to Cazin on the one hand and on the other to the small band whom the world incorrectly singles out as "Impressionists."

These last, pre-eminently Pissarro, Monet, Sisley and Renoir, should more properly be called "Luminarists," for they have carried the study and rendering of light so much further than other painters; even than the English Turner and with another great difference, that while his canvases have blackened by time, theirs are mellowing. The fact is due to their method of work. They have profited by the researches of scientists, notably of Professor Rood, of Columbia University, and discovered the difference between color and pigments. Their minute analysis of light and color in nature has proved to them the inadequacy of pigments, as generally used, to represent them. Mixing the pigments on the palette reduces their luminosity; so they juxtapose their pigments on the canvas in separate stipples, leaving it to the eye to mix them. They substitute the optical *melange* for the *melange* of pigments.

In this aim after light, which is their distinguishing purpose, and in this separate stipple, which is their distinguishing method, there is nothing necessa-





E. J. Steichen.

rily vague, soft, blurry or muzzy. I have in memory a picture by Pissarro, "The Orchard"; a quiet, clear, gray day in early spring, with fresh green buds and white blossoms on the trees, upturned brown soil, gray stone houses and brown roofs and a gray-blue sky. The ground is strong and firmly based; the trees sculpturally distinct, the houses solid, the sky clear. There is not the high light, so often imagined to be a necessary feature of these impressionistic pictures. The luminosity is gray and quiet; but there is no screen of scumbled white drawn across the picture; the gray is penetrable. It is one of those days in early spring when the sky comes right down to earth, but through it one looks far up towards a sun cooled and veiled by layers upon layers of intervening atmosphere.

Vagueness may seem to be in Monet's pictures of Rouen Cathedral, looming through the morning mist that slowly loosens and disperses as the sun mounts up. But vagueness is scarcely the term to use, for the purposes of the picture are so definite: to express the miracle of awakening light. In its varying manifestations it is a favorite theme of Monet's; but, quite impartially, he has depicted scores of effects of clear light, cooled by clouds or simmering with heat; always without blur or muzziness of any kind. Sisley, also, in his



CAMERA NOTES.

pictures of St. Mamme's or the Loing shows his love of brilliance and clarity of light.

With all these artists it is light in its manifestation of life and movement that they strive for, and it would seem to me that for artists of the camera there must be more to be learned from these men than almost any others. Light is the photographer's medium; while the painter seeks to represent light, the photographer paints *with* light. But he is drawing a red herring across the course of his possible progress if he confuses the pursuit of light with the obtaining of blurred effects.

It is precisely the same mistake as a painter trying to imitate the style of Corot; whereas he is not Corot and can never feel as he did. The blur, so far as Corot used it, was part of his expression, adequate for his purpose, but not a trick to use on all occasions. Corot saw the trees as blurs and so painted them, whereas another painter, with equal truth to nature sees them clearly outlined against the sky and represents them so. It is only a case of individual vision finding its own adequate language of expression. The language is not what constitutes the poetry: that quality is an antecedent and will find its own language.

I can well believe that a future for photography lies along the lines of impressionism. Through it the artist escapes the deadly mediocrity of the mechanical photograph, which sees and records everything with such relentless impartiality. Any child can touch the button; the artist desires to get away from this commonplace facility into personal, individual expression. I can imagine him viewing a landscape, forming in his mind a large and simple conception of its beauty as he sees it, exposing his plate and then in the subsequent stages eliminating and strengthening, until he reaches the synthesis he dreams of. Working in this spirit, if he has the poetry in him, he will express it in his print. If he has not, no amount of technical device can cheat us into seeing it in his work.

Only I would modestly suggest that his poetry shake itself free of shibboleths and recipes, and express itself frankly and as itself suggests. Then, perhaps, the beauty of light, clear and scintillating as well as tender and suffused, will be his theme. In the whites of his pictures he will strive for vibration, in his shadows for profundity; mere muzziness will seem like idle affectation.

CHARLES H. CAFFIN.



To My Two-year-old Son.

I watch you at your play, my merry boy;  
I echo your compelling, golden laugh.  
Ah me, what sad and tantalizing joy,  
To still your motion to a photograph!

F.





Clarence H. White.

### How Lenses May Affect Results.

Many years ago Ruskin defended the paintings of Turner against suggestions that these paintings were ill defined or inexact, and this very much to the astonishment of some who could only see confused and ill defined outlines in much of the work of Turner. Whereupon Ruskin retorted and compared the exactness of Turner's outlines with the exactness of surface which is essential to the performance of a microscopic object-glass. Scientific and semi-scientific critics professed to be amused at the absurdity of such a notion; but Ruskin was not a man to write hastily, and even if he exaggerated in this case it is undoubtedly true that the real boundary of a pictorial subject which is "unsharp" can often be appreciated with extreme delicacy by the trained observer. This can, I think, be understood by anyone who looks at the impression of a fine process block: the dots suggesting an outline, which outline is defined by that power of instinctively, reflexly or automatically integrating various conditions which is possessed by well trained persons in all branches of difficult human work. Per-



### CAMERA NOTES.

sonally I do not think that Ruskin exaggerated, as it seems to me that Dove's researches on stereoscopic vision (Journal of the Photographic Society, London, May 23, 1859, pp. 294 and 297), clearly show that a difference of outline which is quite comparable in its minuteness to the permissible error in the figuring of a microscopic objective, may substantially affect the appearance of things, and may influence the delicacies of expression. Further, anyone repeating Dove's experiments, but using subjects represented by the mean or suggested outlines of the half-tone process block, will find that similar considerations hold good.

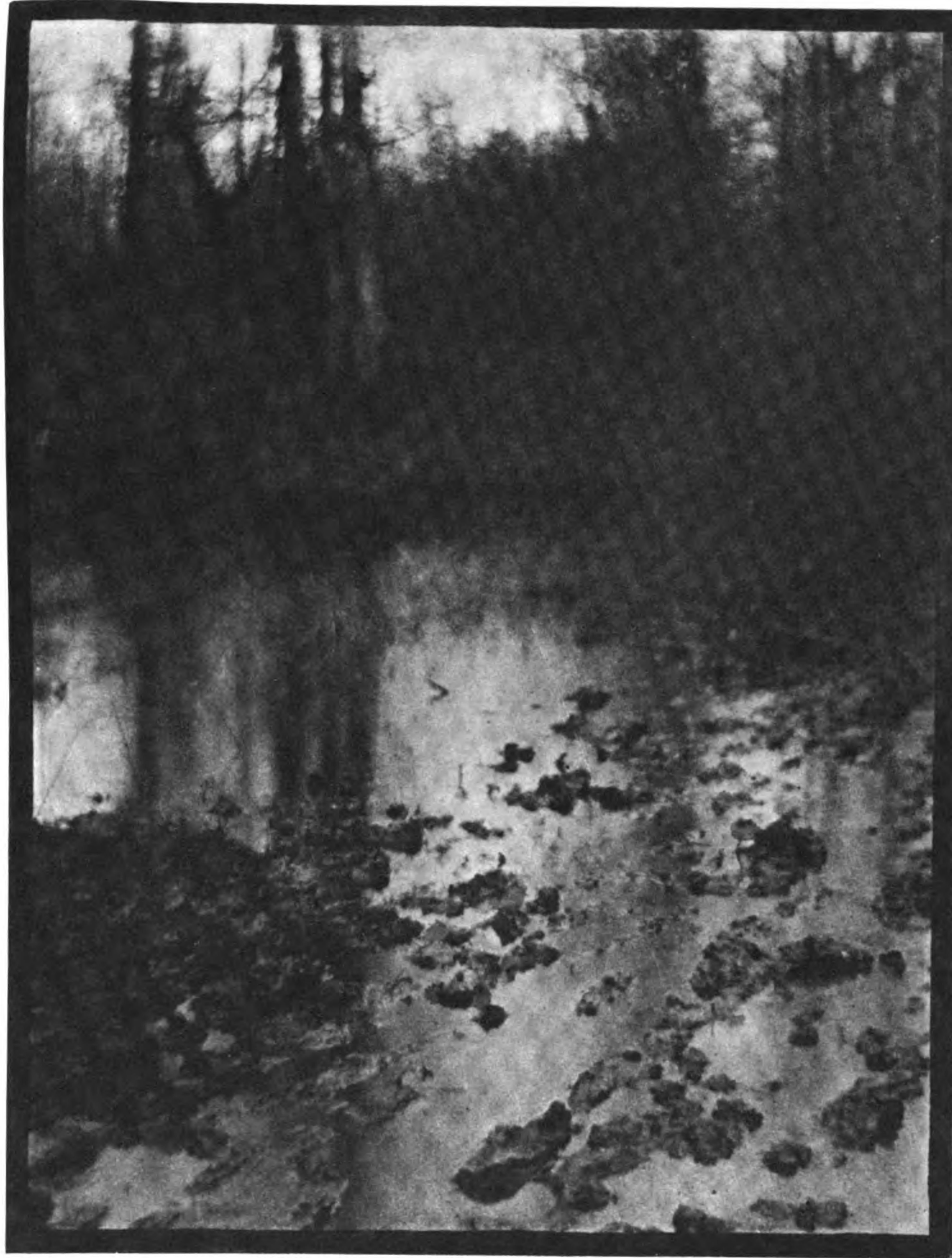
This introduction is intended to partly fence, ward off or meet any suggestion that I am considerably over-straining things in contending that the aberrations incidental to most lenses, and to all lenses of large aperture, may be—and probably are—fatal to the best, the most pictorial and the truest rendering of scenes. If any reader thinks I over-estimate the essential and unavoidable imperfection of the lens of large aperture when used for near objects, I would ask him to discount my views and to see if, when discounted, there is not enough left to merit the serious consideration of those photographers who seek to do work which shall satisfy the keenest instincts of cultured persons. Further, I would again emphasize the scientific possibility of reducing a mass of shade or a vignettted outline to an absolutely definite location; which location will seldom be in the middle of the mass or outline, just as the mean sea level will seldom cut a shelving shore midway between high-water mark and low-water mark.

The trained artistic sense, or the trained mechanical sense as developed in the workshop, will often detect errors almost beyond the power of measurement; errors far smaller than those introduced into outlines by aberrations arising from the diameter of the lens. It is easy to believe that in works of art these trivial errors tell immensely; at least when the work is seen by a competent critic. In addition, I conjecture that in order to produce a correct æsthetic effect it *may be necessary* that unsharpness should be just and exact, not random; that it should convey to the trained mind a microscopically defined outline. If this surmise is correct, the following notes on lenses, and on the nature of lenticular unsharpness, must have a very real and vital interest to the photographer who strives for artistic effect; if my surmise as to the need of exactness and truth in unsharpness is not correct, there is still a very large margin of interest in connection with the following considerations as to the effects of lenses.

Far too general is the practice of considering a lens as a geometrical abstraction, the equivalent of which can be represented by systems radiating from the so-called hinging (cardinal) points. The actual lens as constructed is very different.

If my views as to the nature of outline are correct, the pinhole must be given the first place among image-forming devices, as none of the aberrations which mar the definition of lenses step in when the pinhole is used. In the first place, the pinhole is rectilinear in the usual photographic sense of the term: that is to say, it will give an undistorted image of a diagram. Secondly, the cardinality of the pinhole, if not absolute in the mathematical sense, is necessarily confined to the area of the pinhole. In the third place, all the various distinctions of exactness arising out of spherical aberration are non-existent; and



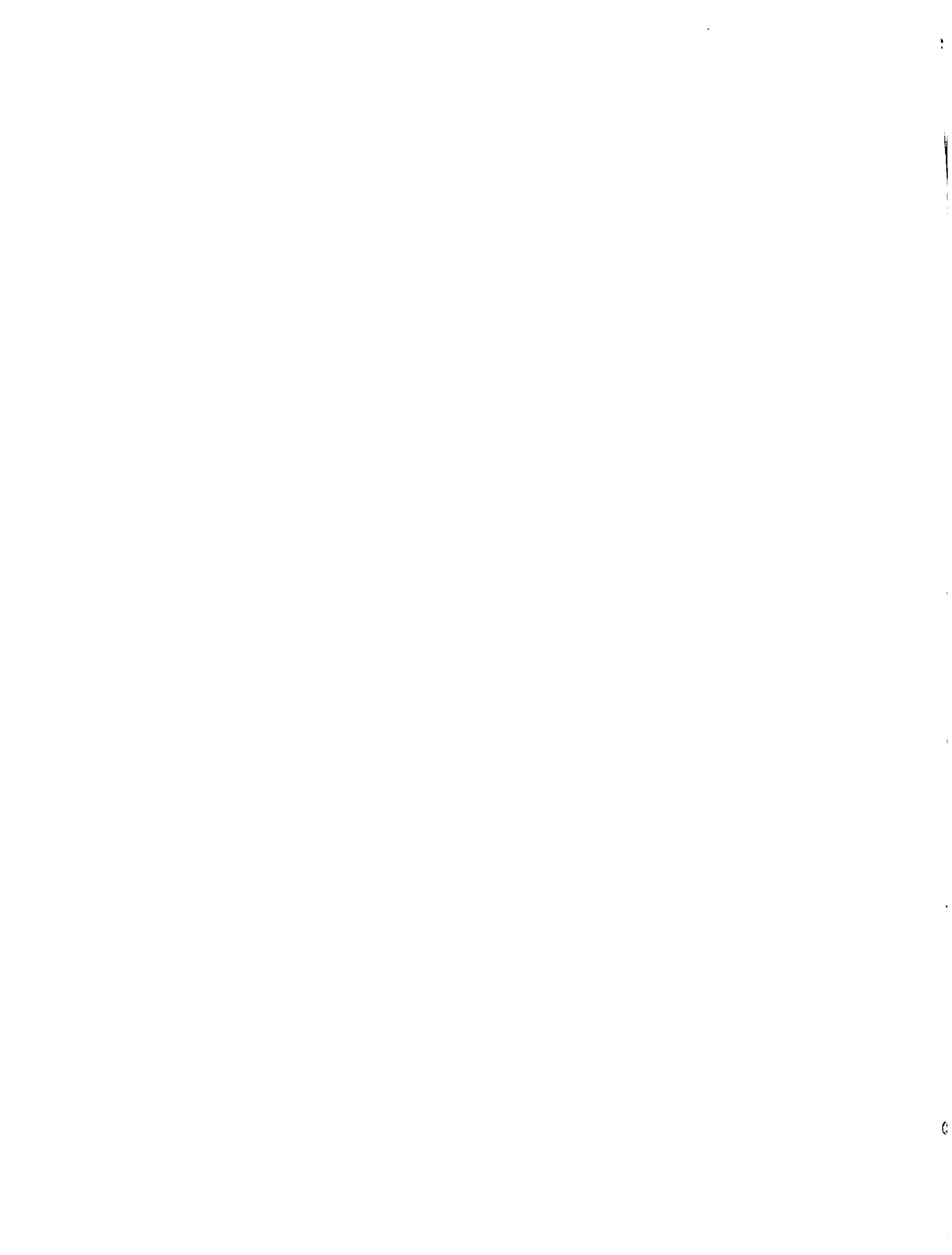


LANDSCAPE

From a Platinotype

By Edward J. Steichen  
(Milwaukee)







in the fourth place, chromatic aberration is absent. True it is that the image is more or less unsharp, according to the size of the pinhole, but the eye may locate the true outline in spite of this, and under the best conditions (a small pinhole with thin sharp edges), the sharpness may be equal to that obtained by means of a high-class lens. As the pinhole becomes smaller two counter influences militate against sharpness and clearness of image; first, diffraction or the bending of light into the shadow at the edges, and secondly, that which is very much more important, reflection of light from the inside of the tube which serves as a pinhole. If the pinhole is made with really sharp edges, so that the length of the "tube" is reduced to as nearly nothing as possible, true diffraction is, I believe, quite negligible, even when pinholes are used as small as  $1/400$  of an inch in diameter; diffusion, or light hitherto attributed to diffraction, having been mainly due to reflection from the inside of the tube used as a pinhole. In proof of this, and in refutation of the oft-told tale that no increase of definition is obtained by reducing the diameter of the pinhole below about one-fiftieth of an inch, I may refer to the finely detailed pinhole photographs made with minute pinholes by Dr. Jno. Vansart, of St. Louis (*Photographic News*, 1888, pp. 445, 446, and *The St. Louis Photographer*, January, 1887). Sir David Brewster, writing in 1856, said of the pinhole: "I have no doubt that when chemistry has furnished us with a material more sensitive to light, a camera without lenses, and with only a pin-hole, will be the favorite instrument of the photographer." We now have the highly sensitive surface.

This brings us to the most important defect of lenses, a defect which is inseparable from largeness of aperture, and a defect which is very pronouncedly bad in its effects when the lens of large aperture is used for a near object, as in the case of the usual studio portrait of the professional photographer. This defect is due to the fact that the lens of large aperture looks at the object from many points of view at the same time. In the portrait studio of the professional photographer it is by no means rare for lenses of three inches aperture to be used, and thirty years ago it was no uncommon thing to use portrait lenses of six inches in diameter, and in a few cases lenses or mirrors of twelve inches diameter were employed.

The effect of the large lens is best told in Sir David Brewster's own words, taken from his work on the stereoscope, published in 1856, p. 138. "We shall suppose his camera, with its lens or lenses with an aperture of only three inches, as shown at L R in Fig. 45 (our Fig. 1). If we cover the whole lens or reduce its aperture to a quarter of an inch, as shown at *a*, we shall have a correct picture of the sitter. Let us now take *four* pictures of the same person, by removing the aperture successively to *b*, *c*, *d* and *e*. It is obvious that all these pictures will differ very perceptibly from each other. In the picture obtained through *d*, we shall see parts of the left side of the head which are not seen in the picture through *c*; and in the one through *c*, parts on the right side of the head not seen through *d*. In short, the pictures obtained through *c* and *d* are accurate dissimilar pictures, such as we have in binocular vision (the distance *c d* being  $2\frac{1}{2}$  inches), and

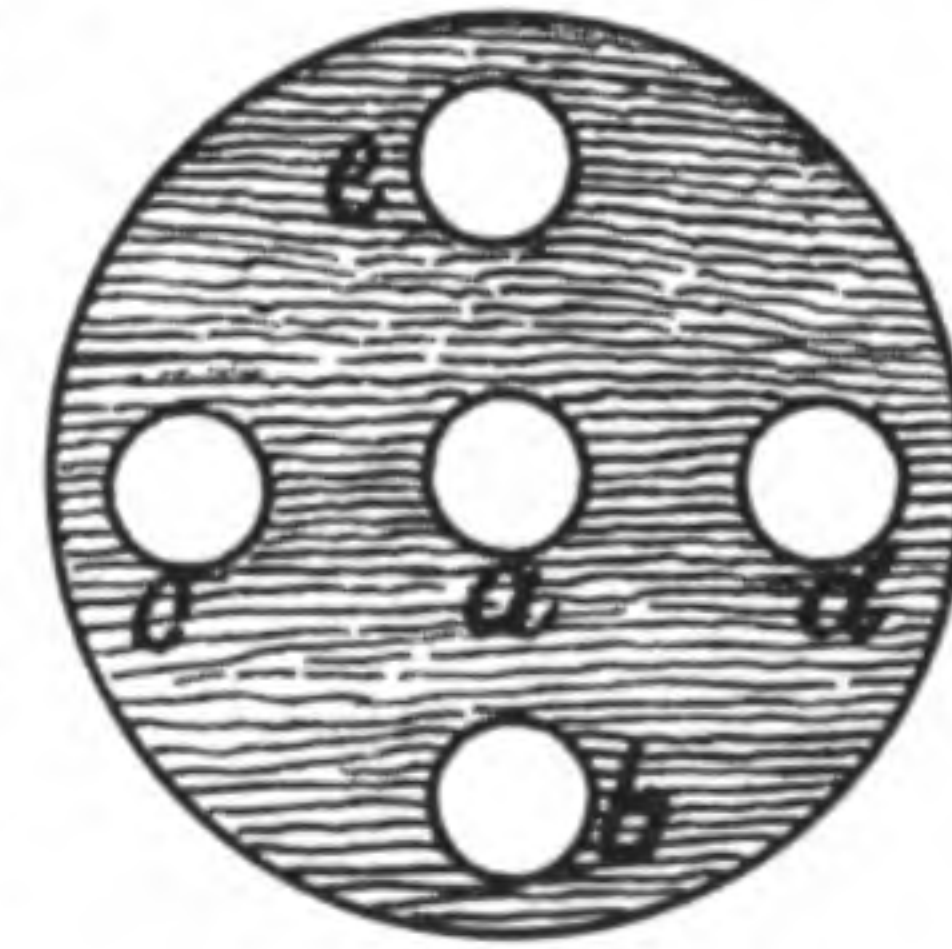


FIG. I.



### CAMERA NOTES.

they are fitted for use in the stereoscope. In like manner the pictures through *b* and *e* will be different from the preceding, and different from one another. In the one through *b*, we shall see parts below the eyebrows, below the nose, below the upper lip, and below the chin; parts which are not visible in the picture through *e*, nor in those through *c* and *d*. \* \* \* In whatever part of the lens L R we place the aperture, we obtain a picture different from that through any other part." In another place (p. 174), Sir David Brewster speaks of the ordinary photographic portraits as "false or hideous."

The combination of many slightly differing pictures on the same sheet comes to a very different thing from the mere unsharpness of a pinhole photograph, as no true outlines are obtained, and no average outline can possibly be found by integration. A cube, face on (the perspective or pinhole aspect of which will be a square), will show five of its six sides to a lens of larger diameter than the cube, and every small object like a stem standing out from a main object will be shown as transparent at the edges, or all over. These examples will illustrate the two main defects of the ordinary portrait as taken with a large lens. First, that peculiar over-rounding and burlesque relief of all features, which is sometimes spoken of in England as pudding-facedness, and secondly, that emphasizing of the projecting parts of the beard which results from seeing too much of the side of the cylinder; this latter becoming more especially noticeable when an enlargement is made.

Soon after the general introduction of the rapid gelatino-bromide process, it became usual to take portraits with an old style view lens, and the more natural appearance of such portraits was the subject of much comment; but probably few realized the difference as being due rather to the smaller aperture than to the lens.

It should be remembered that the large area of a lens, as giving the superimposition of images from differing points of view, is a factor mainly affecting near objects; hence the consideration of this matter is chiefly for those who produce pictures of life and character. Still it is worth while to bear in mind that if the lens has an aperture larger than the pupil of the eye, it cannot in any case see precisely as the eye sees. The modern anastigmat as turned out by the best makers, is a wonderful triumph of skill, and for copying from the flat it is as near perfection as can be expected, the impossibility of complete chromatic correction only stepping in as a practically disturbing factor when the most exact and fine copying is to be done on a scale about equal to the original, or when color screens are used; still it must not be forgotten that if these lenses are used with full or large aperture on near objects (other than flat objects), there may be deformations very destructive of pictorial character.

Before touching on other aberrations which are outstanding in most commercial lenses, and which certainly have some bearing on truthful representation, I should like at this stage to call attention to a suggestion of Sir David Brewster's as to a lens which shall sketch as the eye sees: that is to say, as one eye sees, for no single picture can show things as seen by two eyes. The lens in question is a single lens of rock crystal, having a diameter of one-fourth of an inch, and the radii of its two convex curvatures are as 6 to 1, and there must be no superfluous thickness. If the most curved side of this lens is turned

## HOW LENSES MAY AFFECT RESULTS.

towards the object, the spherical aberration will be almost negligible if the focal length of the lens is six inches or more; the difference between the focal length for margins or centre being but little over the thickness of the lens. This lens will also be rectilinear, and will show all things in as nearly true perspective as any lens will show them. There will be chromatic aberration, it is true, but this will in many cases be unimportant, and if the sharpest definition is wanted, it will be sufficient to bring the lens and plate nearer after focusing, by about one-sixtieth of the focal length of the lens. It will be understood that whatever the focal length of the lens the diameter is to be the same, and in all cases the depth of focus will be that which the normal eye would see with the iris at its full. A stop may be used with this lens to make it slower, but the stop must be close to the lens. This true-vision lens will be at least twice as rapid as an ordinary lens of equal focal length and stopped down to the same aperture, as the rock crystal is highly transparent to the photographically active rays.

Lenses of the kind here mentioned were used in past times by a few seekers after excellence in portraiture, Claudet, for example, and had not the need of shortening the exposure set opticians to the task of making lenses rapid above all else, more attention would certainly have been given to the construction of lenses for showing things in true perspective, or as the eye sees them. Now that we have the benefits of rapid plates it may be time to go back to the simple lens without a diaphragm at a distance; for certain purposes, at any rate. It is the diaphragm in the usual single view lens which introduces distortion.

What, then, are the other faults of the current lenses as against the simple lens? Apart from such distortion as is due to the stop placed at a distance from the single lens, the chief faults, as affecting pictorial rendering, may be summed up in one expression, "the absence of cardinality," or the failure of the various rays to hinge from a definite point.

It is obviously out of the question now elaborately to discuss a chapter of photographic optics which, strangely enough, has been scarcely touched upon by writers on this subject,\* possibly because it is so easy to put forward the doctrines of Gauss in a general form, and to assume that these doctrines represent an absolute and objective truth.

Fig. 2 represents a doublet lens according to the usual popular perversion

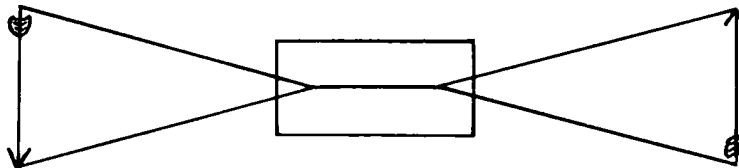


FIG. II.

of the Gauss doctrine. The rays from the object are regarded as meeting at a hinging (cardinal) point, and as being transferred in a right line to a second

\* As an exception I may mention Colonel Moësard, who in his *L'Optique Photographique* (Gauthier-Villars, Paris), 1898, treats largely of "Aberration Nodale," in its various manifestations.



hinging point. If this state of things were as shown in the diagram, there would be no distortion owing to the size of the lens. Further, if there were absolute cardinality, the multifocal aberrations (chromatic and spherical aberration), would merely make the image unsharp; but, as it is, the multifocal aberrations cause images of differing size to be projected on the same plate, as various rays virtually start from different points on the axis of the lens; a matter illustrated in an exaggerated fashion by Fig. 3. It is quite obvious that when images of different size are superimposed we have the worst confusion; radial lines may be sharp, but tangential lines will be unsharp and increasingly so towards the margin. Such a very thin lens of small diameter, as is recommended by Brewster, will be almost practically free from nodal aberrations.

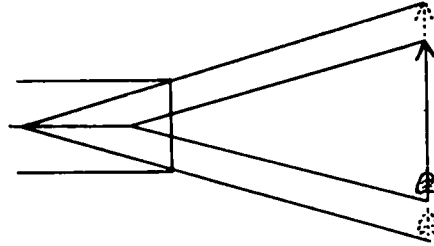


FIG. III.

It should at any rate be remembered that a lens may be as perfect as human skill can make it, for reproducing a diagram, map or other flat object, and yet that lens may not give a faithful picture of a solid object.

THOMAS BOLAS.



## On the Tone and Density of Negatives.

In nature there is a vast range of tones between the deepest black and the highest light, whether these are shown in color or translated into monochrome. This range is so great that it is impossible for an artist to approximate to either of its extremes. As Mr. Ruskin pointed out, even a piece of *white* paper held in good light by the window is darker than the *blue* sky without. Artists in endeavoring to indicate a greater range of tone than their whitest white and blackest black permit, have adopted various devices, some of them giving the darker tones their full value and crowding the high lights, and others crowding the darker tones and giving the high lights their full value. Others again have graded down through the whole scale evenly. The photographic worker has little or no choice. So far as his negative will indicate tones at all they are evenly graded from highest light to the deepest dark. At one end of his scale the tones are all a solid black and at the other end a solid white, with no gradation in either. The photographic worker may limit himself to comparatively few tones, which will be sharply distinguished, by making what is ordinarily called a hard negative, or he may cover a great range of tones by making what is known as a thin negative.

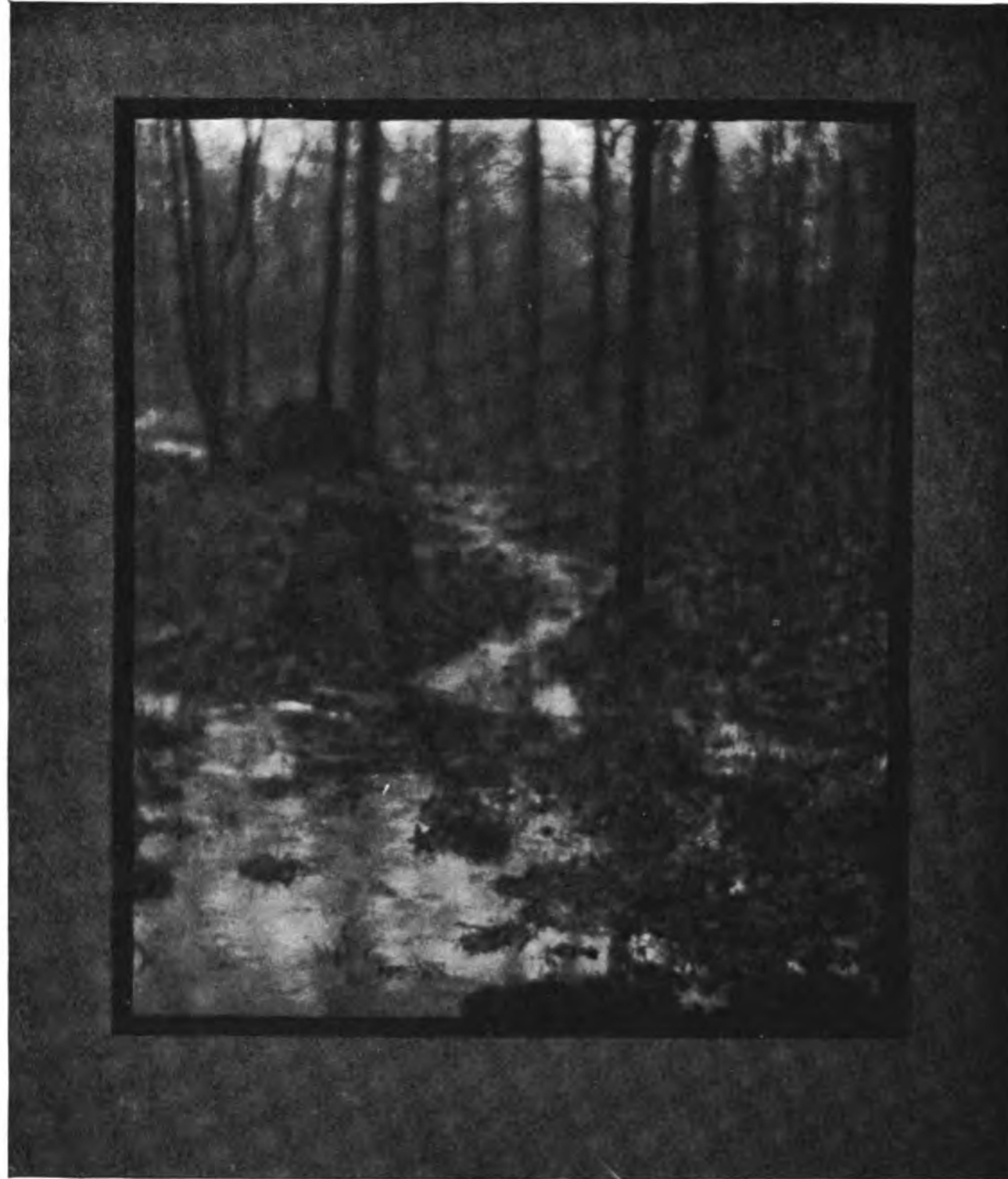
Quite distinct from the range of tones is the matter of gradations. In the thin negative the gradations are so slight that it is not easy for the eye to distinguish a difference in tone, which nevertheless exists, as appears when the same negative is intensified. These gradations may be deemed steps along the



"LANDSCAPE."

BY

EDUARD J. STEICHEN.



range of tone, and correspond to the varying densities in any given negative. The intensifying or reducing of the negative does not alter the *relation* which the densities bear to each other. If the densities are to each other as one, two, three and four in the thin negative, they will remain as one, two, three and four in the intensified negative. The difference in the printing quality between the negative before intensification and after is another matter. There may easily be in the thin, ghost-like negative a greater range of tones than could possibly be made use of after the intensification has given a proper value to the intermediate range of tones contained in the negative. The chief trouble of the photographer is the false value given to the tones seen in nature, due to the fact that the photographic plate is most sensitive to rays of light coming from the violet end of the spectrum, decreasing as it approaches the red end of the spectrum until it translates an orange and red substantially into black, whereas to the human eye the brightest part of the spectrum is in the neighborhood of the orange. The attempt to remedy this evil is roughly made by orthochromatic plates and color screens, but it cannot wholly be done away with.

Aside from color screens and special plates and from various dodges in giving a double exposure to a part of the plate and in dodging the development by painting with special developer in certain parts, the operator has no chance of altering the relation of the tones which appear in the negative. Some developers



CAMERA NOTES.

are peculiar in their action, beginning at first to build up high lights only, while others build both high lights and shadows at the same time, but if allowed to act long enough they all come to one result. The very fact that it is possible to reduce or intensify shows that the ratios of the tones exist the same in all fully developed negatives. There is no advantage in using very strong developer except on plates which have received so little light in all their parts that they could not in any part acquire excessive density. Very thin negatives always show whatever clouds are in the sky even without the use of color screen or special plates, but if the printing is carried to the point where the clouds are well printed, the rest of the picture has become too dark. Nevertheless, this is all that can be done with the ordinary plate, and all that any photographer can hope to do.

It may be added that the range of tones which can be brought out on many of the printing-out papers is quite limited, so that one end or the other of the range must be sacrificed, much of the shadow detail coming out black or much of the high-light detail coming out plain white. The photographer therefore should have in mind the limitations of his plates and paper in this regard in judging of his ability to make a photographic record of whatever may be before his lens.

CHARLES E. MANIERRE.

*September, 1900.*



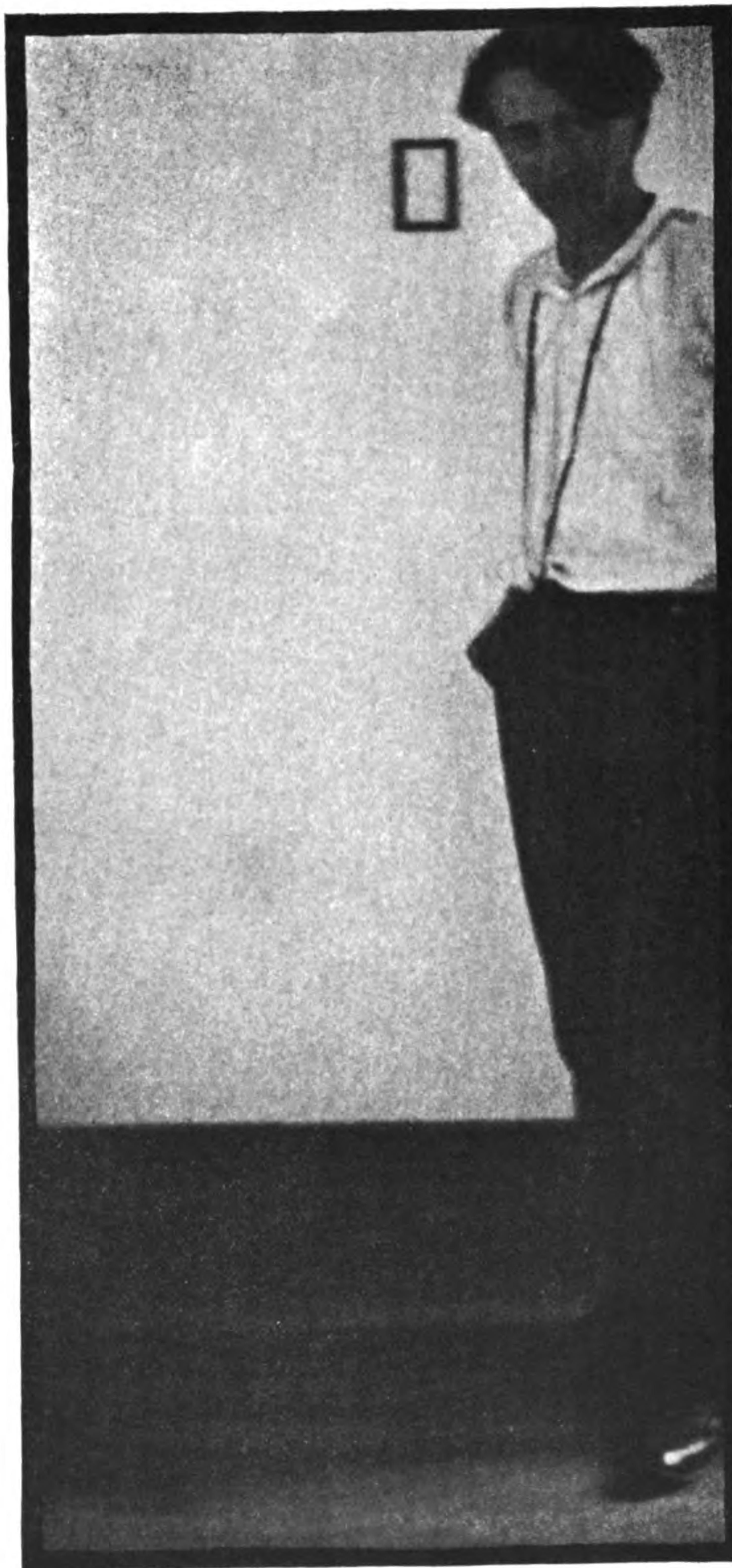
Alfred Stieglitz.



“ SELF PORTRAIT.”

BY

EDUARD J. STEICHEN.







JANET BURNET

By J. Craig Annan

(Glasgow)



## The Influence of Juries of Selection Upon Photographic Art.

There is little doubt that the potential influence exerted by the very competent juries of the Salons of Philadelphia and of Chicago, in the selection of prints, makes the canons by which the photographers of this country shape their course toward what may be esteemed excellence and success in their work.

The effect of this influence is very clearly discerned in the one hundred and sixteen examples chosen from the thousand odd submitted this year in Philadelphia.

It may be, perhaps, not without usefulness to inquire whether the result of this influence fulfils quite satisfactorily its object—whether the greatest encouragement to real and substantial progress is attained through the means employed.

Does not the keynote to progress lie in the virility of the work?

Do the present accepted canons reach this note? Is there not something which holds it in abeyance, or perhaps exerts a tendency to lull it into complete silence?

“SNOW.”

BY

ALFRED STIEGLITZ.





## CAMERA NOTES.

An examination into the circumstances attending the judging may possibly throw some light upon the subject.

There appear to be two causes which have brought about the present conditions. The first is found in the unfortunate glare of light in which prints are judged. It is not in the nature of photographic prints to stand extremely high light. They are not possessed of sufficient substance.

It, therefore, follows that prints pitched in a very low tone, and even more frequently those of a general monotone, standing the strong light best, find favor on that account. To exemplify this suggestion let us take an instance or two.

On returning after the selections were made, one of the judges remarked: "I did not dare look at my prints in that light; for I feared I should have a desire to tear them all up." Another of the judges handed the writer a print of exceptional power and purpose, one which in real and positive merit was scarcely equaled by any of the ten examples hung by this talented exhibitor, though pitched in a somewhat higher key than most of those shown, saying: "I examined this print by the light in Philadelphia, and it went all to pieces." It was withheld, though exempt from the ordeal of trial by jury.

Mr. Alfred Stieglitz openly expresses the opinion that had his exhibit come before the jury, not more than five, or possibly six, of his offering would have been hung; and he is likewise convinced that hardly more than a similar proportion of the work contributed by the other judges would have been selected.

The other cause may be found in the composition of the jury itself. Nothing seems more just and fair than that an aggregation of judges, representing all phases of pictorial photography, should be brought together for the purpose at hand. That there were wide differences of opinion among them they frankly admit.

Let us consider the probable effect of these conflicting elements. Does it not tend toward compromise? Do not those prints, whose characteristic feature lies in the negative quality of being thoroughly unobjectionable, find a readier acceptance than those cast in a more positive mould? Is it in negative qualities that the true road to progress lies?

A careful examination of the one hundred and sixteen accepted prints would probably convince most competent observers that 80 per cent. of those selected, show the results of the influences of which note has been made.

Even the judges themselves do not escape from the effects of their own work. One of them was heard to remark: "If my prints were to go before the jury, I should not have chosen the ten I sent for exhibition in Philadelphia; for I know the judges." Was not this an acknowledgment of the powerful influence of the jury upon the kind of print which would find favor? Is it not probable that the prints thus eliminated would be those of greatest individuality, and more than likely those of fullest power and purpose? In doing this the exhibitor would efface a portion of his own individuality, in deference to his assured knowledge of the kind of print which would find favor. Is not the influence of juries, in exerting a tendency toward promoting one sort of thing, thus made apparent? Does it not limit the scope, and with it the individuality and power through whose agencies the greatest prospect of progress is assured?

*THE INFLUENCE OF JURIES OF SELECTION UPON PHOTOGRAPHIC ART.*

The following extract from the London *Times*, in an article on the London Photographic Salon of this year, was handed the writer by a judge of probably the widest experience of any officiating at Philadelphia, as the most just criticism yet seen of the most modern American photography, from a foreign source :

“Strange to say, nearly all the American exhibitors who show this year seem to be in a marked degree under the same influence, and possess, therefore, a sameness in color, quality and idea. There is an ever-pervading tendency toward the mysterious and the bizarre ; all outlines and detail are in many cases so suppressed and lost in delicate shadow that their meaning and intention are hard to discover, and their æsthetic value is rather that they are void of offence than that they possess positive charm.” \* \* \*

If this opinion be just, does it not foster the conclusion that our present canons, made by the selections for the Salons of America, promote a tendency toward negative excellence rather than to positive merit? It is but fair to say that the American exhibitors in London were selected by one person, Mr. Day, though an examination of the list shows it to be fairly representative.

Let it not be imagined that any sort of plea for the hard and mechanical, justice-without-mercy variety of production, belonging to an earlier day of photographic work, is embraced in these observations. Nor is it to be concluded that virility may not be imparted to subjects treated in as low a key of tonality as many of the prints accepted in Philadelphia, though in a great majority of them this positive quality is anything but conspicuous, and most frequently quite wanting. Probably the road to progress lies in the line of work shown by Mr. Robert Demachy, Mr. Alfred Stieglitz, Mr. Frank Eugene, Mr. Eduard J. Steichen, some of the examples of Mr. J. Craig Annan, and a couple of the prints of Mr. Clarence H. White. To these would be added the name of Mrs. Gertrude Käsebier, if this gifted lady would elect to exhibit her strongest work, which, unfortunately for photography, she does not do.

The prints selected this year were perhaps of a higher standard of average excellence than any heretofore shown, and the judicious admixture of the contributed work among them dispersed in a measure the rather monotonous effect which, had they been hung by themselves, would have been more observable. It may be asked in what manner the present system of judging may be bettered ; and the discouraging reply is ready : It cannot be bettered. So long as general exhibitions of paintings or photographic prints go on, the same difficulties will be encountered. Nor has the experience of the past provided an improvement. On the contrary, dividing into smaller cliques or lowering the standard for general exhibitors, has increased rather than mitigated the evils. So far as photographic prints are concerned, however, precautions might be taken to judge them in no higher a light than that in which they are to be shown.

It would be difficult, indeed, to select more competent, sincere and honest judges than the Salons have had the good fortune to secure ; and, after all, they are but human. Let it be regarded as but a matter of circumstance that their influence should tend toward the making of a certain kind of print. Perhaps the pendulum has swung a bit far in the reverse direction from the



CAMERA NOTES.

hard productions of an earlier day, and now finds itself in the haze and mysticism which lead to weakness. In good season it may swing back to something in which we may hope to find more virility and power. In the meantime it would be well for all serious workers to emancipate themselves from the influences of Salons and their temporary canons. The fundamental principles of art underlie all good work. With drawing already furnished by the camera, there remains to be considered composition, tonality and atmosphere—each a big subject in itself. A master indeed is he who can perfectly combine them; but the measure of success awaiting a photographic artist will depend upon his knowledge of, and his ability harmoniously to associate them.

There will be some, though very, very few, who, having the right stuff in them, will take their own line; and they will come to the front independently of juries, Salons or other temporary canons, or in spite of them.

The others, among whom the writer includes himself, if they really love pleasure it affords.

J. RIDGWAY MOORE.



**More Gossip.**

We hear rumors of new developments in photographic dark rooms, as well as the fixing and intensification of recent departures.

Among other things come reports of several more or less literary all-own works that may prove of interest to focusers, as they are by several hands more or less guilty of button-shoving. These include "The Monotonists," an historical novel by a promising Neo-Decadent; "The Back-biters," a comedy by a leading song-and-dance artiste; a volume of essays, including critical estimates of "The Tempest" and "The Teapot"; a book of photographic madrigals and love sonnets, and also a revised version of "The Day's Work."

Meanwhile many photographers' tongues are still cliquing away merrily in anticipation of the proposed Anti-Art Trust prospectus. It is said there are to be offered annual dividends of two medals per share, besides a right to enter any print in the great handicap competition for the grand prize of an extra dose of bromo-seltzer. The stock will be largely over-subscribed, but the manipulators of the deal probably will not succeed in getting it listed, either in New York or Philadelphia.

For further particulars as to any of these rumors, those interested will please send their full names and addresses to CAMERA NOTES, which will do all in its power to help them in their laudable investigations.

F.





"LADY IN THE  
DOORWAY."

BY

E. J. STEICHEN.



## The Club and Its Official Organ.

### Special Meeting of the Club.

*At the request of eighteen members, a special meeting of the Club is hereby called for Thursday evening, October 25, 1900, at 8:30 o'clock, "in order to discuss the past and future policies of the Club organ, CAMERA NOTES, and other policies."*

*"All those interested in the welfare of the Club are sincerely requested to attend."*

WILLIAM D. MURPHY,  
*President.*  
October 19, 1900.

H. B. REID,  
*Secretary.*

In response to this call about seventy-five members of the Camera Club assembled in special meeting at the Club-rooms on the date set. Shortly after the hour named the President, Mr. Murphy, having called the assemblage to order, began the proceedings by explaining that under the Club's constitution a special meeting could be called by the written request of no less than ten members; that in this case eighteen members had signed the request, and that under the by-laws all discussions at this meeting must be limited to such subject-matters as were embraced within the terms of the call.

Mr. Colbron, having asked for the names of the eighteen signers, the names of the following gentlemen were read: Messrs. Alfred Stieglitz, J. R. Moore, Dallett Fuguet, John Francis Strauss, Jos. T. Keiley, H. Hoge, S. Holzmann,



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F. N. Waterman, J. Obermeyer, Dr. Goodwillie, W. P. Agnew, F. C. Clarke, A. W. Scott, Dr. Stevens, J. J. O'Donohue, H. B. Hart, L. W. Brownell, and T. O'Connor Sloane.

The main business of the evening was now entered upon by Mr. Stieglitz in the following statement:

This meeting, he said, had been called at his request. No attempt had been made to secure an exceptional number of signatures, only those having been asked to sign who happened to be about the Club-rooms at the time. To-night he had a confession to make. He had been guilty of having lied to the world. *CAMERA NOTES* was a lie; its tone, assumed by the public to represent the tone and standard of the Club, was in reality far in advance of that of the larger body of the Club-members. As chairman of the Publication Committee, Mr. Stieglitz felt that he was responsible for this.

Four years ago, he continued, he had submitted to the Board of Trustees a plan for a Club magazine to take the place of the then intermittently published circular of Club proceedings, which reached the members only, was unattractive in form and was relegated to the waste-paper basket almost as soon as received. This plan he had at that time so fully matured as to be able virtually to guarantee the Club against deficit, provided the Trustees would appropriate yearly for this purpose a sum equal to about that spent annually on the Club's semi-occasional circular. The magazine was planned to appear as an illustrated quarterly, and in return for the appropriation of \$250 the members of the Club were to receive *CAMERA NOTES* gratis. As a condition precedent to his undertaking the task, Mr. Stieglitz was to be appointed permanent chairman of the Publication Committee, with absolute power to conduct the magazine as he saw fit and to associate with himself such gentlemen as he desired. It was, at that time, generally understood how very much of a hobby this project had become with him, and that he would undertake these labors with no other motive than enthusiasm for the cause and with no other compensation than the pleasure of having done the work well. It was distinctly understood by the Board that the undertaking was not to be a money-making one, though it was to be conducted upon business principles, and that the profits, if any, were to be devoted to the future improvement of the magazine, and it was agreed that the funds were to be kept separate and apart from the Club Treasury.

The Board having signified its approval of these conditions, *CAMERA NOTES* became an established fact. At its very beginning he had associated with himself Mr. Wm. M. Murray as his right-hand man. For two years they had collaborated, Mr. Murray doing much of the literary editing, Mr. Stieglitz outlining the policy and doing all else. Every article which was published was signed by its author, whose views it expressed, though these views were not always shared by all of the Committee.

He had earnestly hoped that the Club would become seriously interested in his undertaking and had iterated and re-iterated his wish that members would write and otherwise contribute to *CAMERA NOTES*. And how enthusiastic had been the response! Since its inception the grand total of 12½ pages of printed matter had been the extent of that enthusiasm which he

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had hoped to kindle. Not only had the individual members failed to respond, but the Club, as a body, had provided no means to report its lectures, nor anything more than the bare skeleton of the minutes of its proceedings. Then, too, the incessant criticism of Mr. Murray's outspoken views had become so general as to disgust that gentleman almost to the point of "throwing up the sponge." As Mr. Stieglitz refused to assume the rôle of beggar for either *CAMERA NOTES* or the Club, he was at last compelled to look outside the Club for articles and illustrations, and to pay big prices to get them. Still his enthusiasm for the cause was unabated, and he still believed in the future of the Club and of *CAMERA NOTES*. But the volume of dissatisfaction continued to swell and swell, many members believing that the magazine contained too little personal Club news, and that it should be run more nearly like a "Photographic Munsey's," forgetting that while he was willing to sacrifice time, trouble and talent for the Club, he was not ready to sacrifice his reputation. Besides, he had recognized that in *CAMERA NOTES* the Club had an instrument, which, if properly used, would contribute towards making the position of the organization one of pre-eminence in the photographic world.

At that time he had had the good fortune to become acquainted with Mr. Joseph T. Keiley, whose work he had seen before, and who, for years, had been laboring earnestly in photography. Mr. Keiley had called upon him for advice in some matter photographic, and had, incidentally, shown him the manuscripts of a review of the Philadelphia Salon. That article had had in it the merit of ideas, and arrangements were at once consummated to secure it for *CAMERA NOTES*. Shortly after this, Mr. Murray, fortunately for himself, but most unfortunately for Mr. Stieglitz, became associated with a business which compelled him to sever his connection with *CAMERA NOTES*. Mr. Stieglitz now found himself all alone and uncertain whether he could continue the magazine unaided. At a time when his labors had begun to bear fruit—not so much within the Club as outside of it—he had found himself unsupported by word or deed. Where should he look for aid? Within the Club he knew of no one in sympathy with the seriousness and purpose of his policy, nor with the ability to help him as he would require. While thinking over this dilemma, his mind had reverted to Mr. Keiley and his work, and in him he had recognized a possibility in partly replacing Mr. Murray. With such a consummation in mind, Mr. Stieglitz had induced him to join the Club and had put him on *CAMERA NOTES*. Mr. Keiley's first published effort was this critique of the Salon, and its appearance raised such a howl in that quiet city as to reach even to New York. Members of the Philadelphia Society demanded to know "who that man Keiley was, who wrote as if he really knew all about it," and charged the Camera Club of New York with being envious of Philadelphia's success. Our own Club, too, was far from pleased. A nineteen page review of the Philadelphia Show in its organ! It was incredible. But, ignoring all comments, *CAMERA NOTES* pursued its course. Soon, however, the Philadelphians awakened to the error of their ways and recognized that, had their exhibition been less excellent, *CAMERA NOTES* would not have devoted nineteen pages to a criticism of it. Mr. Keiley, too, began to be appreciated among serious workers "and those who had come to scoff remained to pray." The



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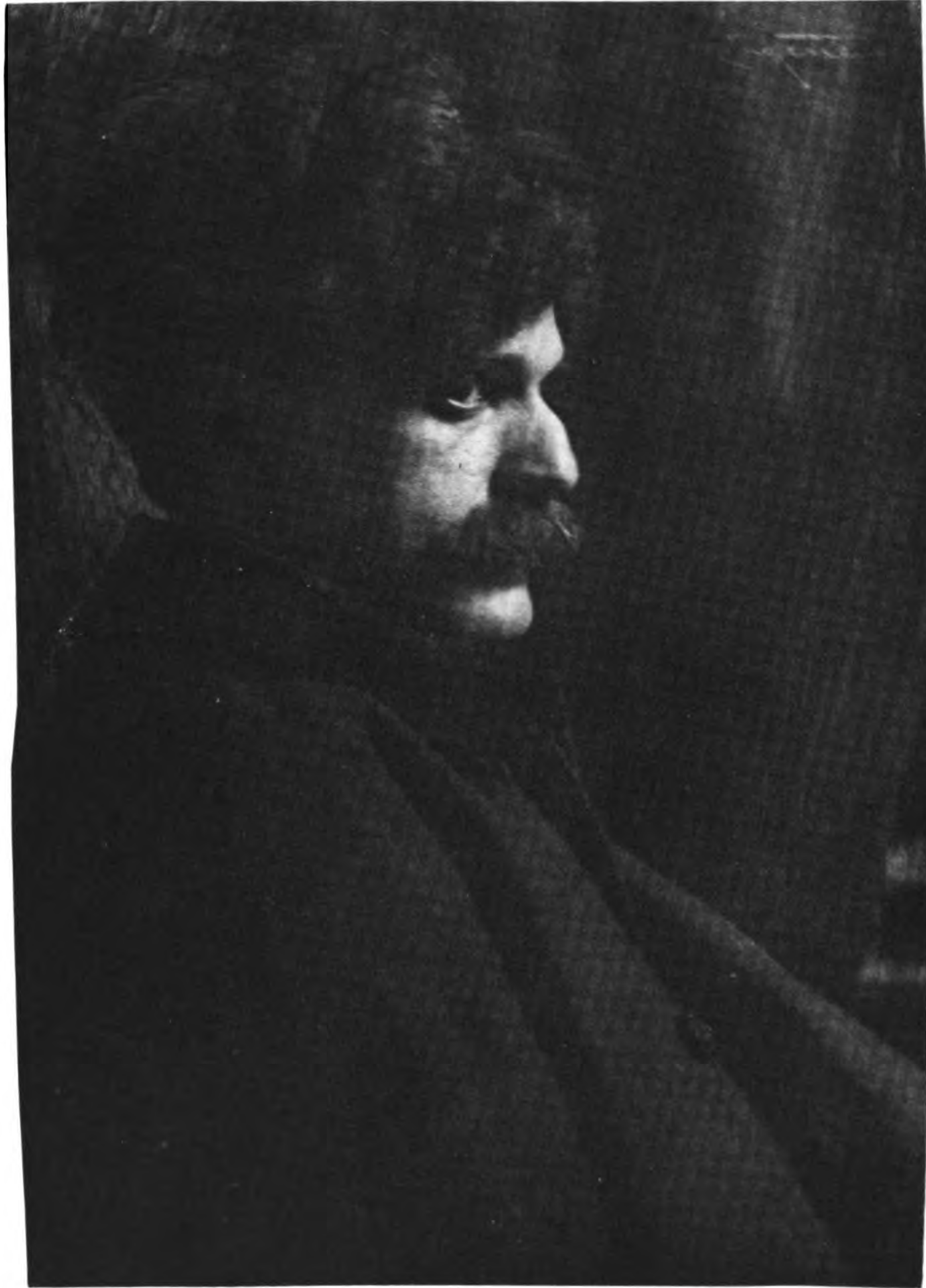
circulation of *CAMERA NOTES* in Philadelphia rose, from one subscriber before that article was written, to some ninety, six months later. Mr. Stieglitz's judgment had been vindicated.

In the meantime *CAMERA NOTES* had grown in size and influence, and with that growth came added responsibilities, difficulties and expenses, but no real support, literary or otherwise, from the Club. The Committee still found itself compelled to go outside of the Club for materials and to pay very high prices for them. Mr. W. F. Hapgood, an old member, had then joined the Committee, and, a little later, Mr. Dallett Fuguet joined the Club and the Committee, at Mr. Stieglitz's solicitation, and soon *CAMERA NOTES* began to create talk the world over. The Camera Club suddenly found fame thrust upon it, and was widely envied for the activity of its enthusiastic members. And how did the Club evidence its appreciation of the labors of these gentlemen? By attacking Mr. Keiley even more bitterly than it had Mr. Murray, and through these attacks reaching at Mr. Stieglitz. As Mr. Keiley's unpopularity grew, Mr. Stieglitz, too, found himself losing friends, and the growth of *CAMERA NOTES* in the outside world was paralleled only by growth of Mr. Keiley's unpopularity within the Club.

This antagonism to all that made for light, these covert sneers and stabs had been hard enough to bear, but the climax had now been reached. When gentlemen of this Club began to question the honesty of Mr. Stieglitz he felt it time to call a halt. It had reached his ears, through numerous channels, that a member of old standing had raised questions as to the state of the books of *CAMERA NOTES*, and in the presence of many had charged him with showing pictures which were not his own work. If these charges were true, he, himself, recognized that his usefulness to the Club and to *CAMERA NOTES* was at an end. He had, therefore, called this meeting to enable all opponents of *CAMERA NOTES* or of himself now to come forward and boldly to state their objections and their charges, or else to ever after hold their peace. He had not called the meeting to have the Club pat his associates and himself on the back, but to enable all who had a criticism to pass to state their position openly, instead of privately pouring their grievances into the ears of other members.

As Mr. Stieglitz resumed his seat, Mr. Young, who had twice interrupted the speaker without the formality of first having obtained recognition from the Chair, moved that the meeting adjourn. This motion was seconded, but was overwhelmingly defeated, the majority of those present having no desire to choke off discussion by resort to parliamentary tactics. Mr. J. Edgar Bull evidently voiced the sentiments of the Club by declaring that it would certainly tend to a clearer understanding of grievances "to let the pot simmer and steam."

At this point Mr. Fraser rose to speak upon a question of privilege. Referring to Mr. Stieglitz's expressed complaint that the opponents of *CAMERA NOTES* within the Club had gone to such lengths as to question implicitly the honesty of the editor of that publication, in that he had never opened the books of *CAMERA NOTES* to the inspection of the Club nor even to his fellows upon the Publication Committee, Mr. Fraser acknowledged that he was the author of this criticism, but denied that in saying this he had the slightest intention of questioning the personal honesty of Mr. Stieglitz or any of his associates upon



PORTRAIT OF ALFRED STIEGLITZ

By Frank Eugene  
(New York)





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the staff of *CAMERA NOTES*. His strictures, he maintained, were directed solely against the bad precedent thus established, and not against any person. As to the statement that Mr. Stieglitz had been guilty of exhibiting a picture which could not be fairly claimed as his own work, he not only acknowledged the authorship, but still adhered to it. He had not charged, he said, that Mr. Stieglitz had ever exhibited such a picture in any competition for a medal or other honor, but that upon the walls of this Club he had seen pictures, attributed to and claimed by Mr. Stieglitz as his own work, in the production of which the latter had had no hand in making negative, or positive, or print. He had prepared an article for publication in the photographic press in which such actions were exposed and denounced, but had refrained from publishing it in the interests of peace and quiet, and, because, one of the officers of the Club, to whom he had spoken of the article, has advised him to repress it in view of Mr. Stieglitz's over-excited state and recent illness.

When Mr. Stieglitz rose to reply to this, his intense indignation was but too plainly visible. His defence, if defence it need be called, was briefly this: He thanked Mr. Fraser for his over-indulgent consideration, but did not appreciate consideration of such a kind. The prints Mr. Fraser had seen upon the wall, and which he claimed Mr. Stieglitz had shown as his own work, undoubtedly were the carbon enlargements which had been made under Mr. Stieglitz's direction and oftentimes personal supervision. How had these enlargements been produced? Had he not suggested the method to be employed? Had he not examined and criticized the transparencies and suggested the character of the enlarged negative? Had he not often been obliged to have negative after negative made in order to obtain an approximately suitable one for his purpose? Had he not then suggested how the print was to be treated? And what did this all mean; the making of print after print? These had been paid for, and most of them destroyed as useless, until at times an approximation of his ideas was produced. If these statements were not the exact truth, he called upon the gentleman who had made them for him and who was then present to challenge and refute them. And why had he not done all this himself? Lack of facility, health and time were the main reasons. He therefore wished to ask whether he had not a perfect moral right to show such pictures as his own creations in any pictorial exhibition in which there were no conditions excluding work not entirely one's own? Whose brain, he asked, had planned and conceived the finished product? Whose ideas did the result portray? Those of the man whom he had used as his tool to accomplish the ends he had planned and conceived? Those of the instrument which had physically wrought those ends? Was the product less his own than was the statue of marble the sculptor's, albeit the latter had hardly touched a hand to it? Had he entered any work which was not entirely his own throughout in any competition or exhibition for an award? Mr. Fraser well knew he never had. For twelve whole years, Mr. Stieglitz continued, while competitions and medals had been the vogue, he had preached most sincerely the gospel of "own work throughout," and he had practised what he preached. Never had he permitted a soul to make even as much as an aristo proof or to touch one of his negatives for any purpose whatever. Had he not over and over again proven his ability as a technician? Had he attempted



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to conceal the facts? Had he not rather blazoned them forth to the world? Had he not often recommended the work of the man who had made the enlargements for him to the members of the Club and to others? Had not Mr. Fraser heard all this from Mr. Stieglitz's own lips? Had he not been cognizant of all long before, and had he ever until this late hour seen aught reprehensible in it? Mr. Stieglitz felt he had nothing to conceal; the Club knew all the facts as well as he, himself, and it remained with them to determine whether Mr. Fraser's position was tenable or not. Above all, he deplored the suppression of that article Mr. Fraser had written, as its publication would have given him the opportunity to reply to it in print in the manner such attacks merited. As it was, he left the matter to the Club and the Trustees. But before sitting down, he wished to know, while this question of exhibition of pictures which were not entirely one's own handicraft was before the Club, whether the exhibition of a few enlargements produced under the circumstances as already described and shown in exhibitions, the conditions of which permitted their acceptance, was a greater or less offence than to show *as one's own work throughout*, and to accept medals therefor, pictures in which technical manipulations were one's own and the conceptions stolen in their entirety from another—in short, a deliberate, downright plagiarism? This, he thought, presented an interesting topic for a Club debate.

Now came Mr. Young's opportunity to prove to the Club that he was well versed, not only in the art of breaking the rules of parliamentary practice, but in preserving them. He rose to a point of order, and fortified with written extracts from Cushing's Manual, he proceeded to instruct the Chair that a member must not speak more than once upon the same subject. The President held that while, strictly speaking, the point was well taken, yet under the rules of the House of Representatives a member might speak twice upon the same subject, and that he would allow a similar privilege to the speakers this evening, especially in view of the fact that up to this time the Club had been violating all parliamentary usage by proceeding to discussion without there being a motion or resolution before the house. Mr. Colbron now had the floor, and declared it as his opinion that this meeting never should have been called, as, after all, it appeared that there were no general Club policies to discuss, but only some personal questions concerning CAMERA NOTES and its editors, and that compared with the Club and its welfare, CAMERA NOTES was "mighty insignificant and of no account." Mr. Manierre, being recognized, proceeded to uphold the Publication Committee in a few words spoken in appreciation of their efforts, and then offered a resolution embodying this sentiment.

This was promptly seconded, and just as promptly Mr. Young moved, as an amendment, that the publication of CAMERA NOTES be suspended. This amendment seemed to meet with as little appreciation as Mr. Young's previous efforts in behalf of the Club, as again he found himself a forlorn hope, without anyone to second his motion. Mr. Strauss now moved to enlarge the original motion by adding an expression of the Club's willingness to confide the future management of the magazine to the present committee without limitation. Mr. Manierre, having accepted this amendment, it required no seconder. Mr. Waterman, while endorsing the motion, moved as an amendment, that a committee of ten be

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appointed by the Chair to confer with the present management of CAMERA NOTES to devise some means, of whose nature he had no suggestions to offer, to procure co-operation between the Club and the publication staff. Messrs. Man and Champney urged the futility of all such committees, and suggested that at all events the resolution be divided into two parts. The appeals of these two gentlemen so impressed Mr. Waterman that he requested unanimous consent to withdraw his amendment, which was promptly granted. Mr. Young, not yet daunted by the minority in which he had found himself, now moved to lay the whole business on the table. Again no seconder. Mr. Colbron then termed the resolution, as it stood, "windy" and ungrammatical, but failed to facilitate matters by suggesting any substitute. Mr. Bull suggested that a committee of three be appointed to clothe the pending resolution in appropriate language, while retaining its full intent. This was at once seconded. The Chair now took a hand in the discussion, admitting that in doing so it was out of order and subject to a "call-down." No member having the audacity to question the actions of so august an officer as the President, Mr. Murphy spoke briefly in favor of the advisability of appointing such a sub-committee of three, and stated it as a fact that the officers of the Club had at all times done all that lay in their power to aid and to uphold the Club organ. Mr. Strauss urged that it mattered little, in his estimation, how this resolution was worded; that he deemed the Club's honest attitude and feeling upon this question the vital point; that if the Club believed in and appreciated the honesty, sincerity, ability and disinterestedness of the Publication Committee, it mattered but little in what shape it expressed such belief. The Secretary, somewhat brusquely, broke in at this point, and the speaker had to yield the floor with what grace he could, as Mr. Reid seemed determined to unburden himself at once. While apparently praising CAMERA NOTES, his words could be construed in no other way than as a certificate of merit for the printer, who had done his work so "nicely." He had been charged previously, he said, with failing to furnish minutes of Club meetings for publication, and defended himself by asserting "that at no meetings of the Club was anything ever said worth recording." The members expressed their agreement with this by liberal applause.

As it was growing late, uneasiness manifested itself by frequent calls for the question. The "Committee of Three amendment" being put and carried, the Chair appointed Messrs. Manierre, Strauss and Man to revise the language of the resolution. This committee withdrew, and soon reported, as the result of its labors, the following resolution: "That the Camera Club approves the policy of the Publication Committee, and pledges its support in the future to CAMERA NOTES."

The presiding officer now put the question on the resolution as reported, and it was passed without a dissenting vote. Without waiting for further business to develop, the Chair suggested it would now entertain a motion to adjourn, which, being obediently made and seconded, was carried, to the evident relief of many. The members at once gathered into groups, discussed the events of the evening, and gradually in little parties departed into the night. Thus ended the special meeting, upon whose proceedings comment would be superfluous and invidious.

JOHN FRANCIS STRAUSS.





J Craig Annan.

## The English Exhibitions and the "American Invasion"

The American pictorial movement has reached England with a vengeance. The distinguishing feature of the Salon and the "Royal" was the pictures by our countrymen. How they were received and what the press thought of them may be gleaned from the extracts culled from various sources and reprinted below for the benefit of our readers and for future reference. Comment is unnecessary.

We also reprint the article, "British Photography from an American Point of View," which appeared in the *Amateur Photographer* (London), written by that talented and enthusiastic American painter and photographer, Eduard J. Steichen, who is now pursuing his art studies in Paris. In this case also, comment is unnecessary.

### American Pictures at the London Salon.

Thos. Bedding, Editor of the *British Journal of Photography*, says:

The eighth exhibition of the Photographic Salon consists of 239 prints contributed by 105 exhibitors. Of the latter, four are Frenchmen, who between them are responsible for twenty-two prints. American exhibitors total up to twenty-eight, and the comparatively large number of seventy examples are due to them. Nothing from Belgium, Austria, Germany, or Italy is shown. The American Section is the predominant feature of an exhibition the like of which we have not seen before, and upon which we are not eager to look again.

It is a difficult thing to take many of these American "photographs"—for so, we suppose, they must in courtesy be styled—quite seriously. With many of the productions of Mrs. Käsebier, Mr. F. Eugene, Mr. Clarence White, Mr. Watts Lee, and Mr. Holland Day, that have excited derision on the other side of the Atlantic, the pages of the American magazines and exhibition catalogues have long familiarized us, and habitual readers of the *Journal* will not need reminding that, between the months of January and August of this year, we reprinted from those publications many references to the deplorable travesties of



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photographic work which a handful of American photographers, encouraged by the adulatory writings of neurotic "appreciators," were deceived into believing "artistic" or "pictorial." These things are to be seen in Piccadilly just now, and, no doubt, some of them will be reproduced in books and annuals during the next few months. There will thus be plenty of opportunities for English photographers to examine the newest pictorial work (*sic*) that has reached them from a distance, and those of them who are sufficiently interested in the matter to keep in mind what is exhibited year by year will have no difficulty in perceiving that the productions of these very modern amateur photographers are, if anything, less defensible than the mere blurs and fuzzytypes that were mostly laughed out of the English exhibitions a few years ago. A specimen of the critical writing, which must in some measure be held responsible for the photographic inanities produced in America and now sent to this country for public exhibition, may here be usefully quoted. The critic or appreciator has taken the work of Mr. F. Holland Day for his theme:

"He is a psychologist, ever on the alert, ever seeking for this—to grasp and to express in material form the individual characteristics of his subject. What do I care for the blood flowing beneath the skin, for the network of swelling and throbbing veins? What matters the sight of the straining muscles full of life, if the invisible part, the mystery of this living being, be absent from the picture, if I cannot enter into communication with its spirit? I care not how brightly, how truly, the eyes may shine, if I know nothing of the thought, the fancy animating them. Even a flatness, or the projection of a bone, or the irregularity of a line, a deformity even, gives evidence of some habitual trait which, if at times contradictory, is, nevertheless, always full of interest. . . . As I said before, Mr. Day's art is one of delicacy and subtle refinement. To prove this, examine carefully the figures he so delights in. His subjects are intensely alike with the inner life; they seem heedless of all that might tear them from their own secret dreamings. They make no attempt at futile agitation, but are content with the thoughtful gestures of repose, the special poses and attitudes of pensive grace, in which the artist has fixed them. Look, for instance, at his portrait of Miss Ben Yusuf. How well he has caught her habit, her ordinary way of being, 'all her little ways.' One feels at once that the artist has photographed her with his heart, if such a thing can be said. The portrait thus conceived becomes a plastic psychological synthesis of the person represented."

Plastic psychological synthesis? Plastic psychological fiddlesticks! As we remarked in March last, when reproducing the article of which the above rhodomontade is an extract, the portrait so referred to was a very ordinary photograph of a tastefully attired young lady leaning against the door of a room. But Mr. Day—of whose striking figure work some few years ago we have the most vivid recollection—is not the only victim of this hysterical foolishness: Mr. Eugene, Mr. Clarence White, and Mrs. Käsebier have all been subjected to it, and, if we may trace back effect to cause, these worthy people, who can make good photographs if they choose, devote so much attention to the cultivation of the plastic psychological synthetic that they have clean forgotten all they may have known in their early days, and obviously stand in need of a few elementary lessons in posing, lighting, printing, and so forth. Are there no evening polytechnics in New York, Boston, and Philadelphia.

Those of us who have watched the drift of that new movement of which so much was said eight or nine years ago, are not astonished that it has culminated in the production of work which is the very negation of good photography. We saw it coming—this Cult of the Spoilt Print. To be in this movement you must take a negative hap-hazard and neglect all considerations of lighting, composition, definition, and other devices of the ignorant. Preferably make a portrait of some person whose likeness you may wish to bury in a mass of gray shadow. Pay particular attention to your printing process, and select one which gives you a great amount of "personal control." With gum bichromate it is easy to brush away as much of the pigment as you choose, but the process is not one to be recommended save in cases where it is desirable, from some cause or other, to raise strong doubts as to what was in front of the camera when the shutter moved or the cap was taken off. Local development with glycerine and treatment with a salt of mercury is an easy plan of securing "washed-out" effects, or, failing mercury for the flesh tint, a little of the iron may be left



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in the paper. It is a splendid yellowing agent. Care must be bestowed on the trimming and mounting. If the subject is a portrait, run the knife through the back of the head and shoulder. The edges of the print should be left rough. In mounting, any position but a central one should be chosen. Brown paper is an excellent support for photographs, and it takes pencil or brushwork well, thus giving you scope for making a feature of your signature or initials, which, however, must be neither legible nor intelligible. The details of framing vary with the individual. A hen-coop supplies very good material for some purposes. On the other hand, the *passe-partout* system, which went out of fashion a quarter of a century ago, nowadays looks novel and uncommon.

And of such is the Cult of the Spoilt Print! Surely in this matter the lowest depths of folly have been plumbed! . . . . . Mr. Holland Day adds to our perplexity. For three of his pictures, which, to do Mr. Day justice, are not in his "Spoilt Print" vein, he asks the modest sum of ten guineas each. One is about half-plate size, entitled "Mother and Daughter," and is a somewhat sombre little interior group study. We fail to see value for money in this, even granting its possession of plastic psychological synthesis—which we do not.

Of Miss Weil's contributions, she is happiest with a very graceful study, No. 102, "Lady with Muff." In fanciful portraiture of this order she is usually successful, and her prints have a depth, richness and vigor which makes the bilious glycerine-mercury abominations of her compatriots difficult to tolerate. Portraiture of a recognizable kind comes from Mrs. Käsebier—No. 116, "Mr. W. H. Lee." The lady will be well advised if she sticks to work of this kind, and leaves plastic psychological synthesis severely alone. A word of praise is due to Miss E. L. Watson for (No. 180) "Head of a Young Girl," the best of the glycerine prints. The photographic qualities of the negative are so manifestly good that we are forced to wonder why "faking" was considered necessary; a good print could have been obtained in any ordinary medium, such as carbon, sepia, platinum, Velox, etc.

As regards the display as a whole a little plain language becomes a duty, from the performance of which, however unpleasant it may be, it is a sin to shrink. The eighth exhibition of the Photographic Salon is an insult to the public upon whose support it relies to pay rent and other expenses. It does incalculable harm to photography by attracting to it the contempt of those who have no sympathy with the prostitution of a beautiful method of graphic expression to the lamentable idiosyncrasies of those whom nature, for some inscrutable purpose, has endowed with a passion for the grotesque and the ugly, which may deserve our pity, but neither our admiration nor our imitation. We live in a free country, and fortunately, or unfortunately, there is no law to forbid people debasing the powers which sixty years of photographic research and progress have placed within their grasp; but when the painful productions of these perverted uses of photography are dragged from the impregnable security of privacy and held up to public view, then, in the minds of all sensible photographers, scorn, disgust, and contempt dispute for pride of place.—*British Journal of Photography, London.*

E. J. Wall, Editor of the *Photographic News* (London) says:

The eighth annual exhibition of the Salon was opened on Friday last, at its usual home, the Hall of Mystery, yclept Egyptian, in Piccadilly, and, after a careful survey, we cannot but say that, on the whole, it is disappointing. There are some fine things, of course, and others which are woefully commonplace, and one or two which would certainly, had they been sent into our monthly competitions, not have stood the slightest chance.

We miss from the catalogue the fervent forewords characterized by the "smug godling complacency" that called forth such pitying smiles from the unregenerate, but we learn from it some curious facts. There are in all ninety-five prints by twenty-one members of the General Committee of the Linked Ring, sixty-four prints by foreign exhibitors, and only eighty by English exhibitors, making a total of 239 in all. Of the ninety-five members' pictures sixty-six are English, seventeen French, and twelve American; of the foreign exhibits by non-members, fifty-seven come from U. S. A., and seven from France.

This little analysis is interesting because of the utterances of a well-known writer, who said recently, in an American trade catalogue: "Artistic or pictorial photography in

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America is but of a very tender age, and in no country are the possibilities of its future greater." Now, if this be true, and Americans can have accepted nearly one-third of the total number of pictorial photographs at the Salon while yet their art is but of a very tender age," what will they do when it comes to a robuster age?

Another quotation from the same writer we may be permitted to make, and this time from the current number of the *Bulletin du Photo Club de Paris*. He says: "L'admission au Linked Ring devint un grand honneur et un brevet de capacité, le caractère international de la Société donna à ses Expositions un intérêt tout particulier." The italics are ours. In this exhibition the internationality is confined to England, France, and America. Thus is photographic history made.

It is a pity that the catalogue, in place of the forewords, did not have the following passage printed in red: "The notoriety which awaits on mere eccentricity is the applause which is indulgently given to the fool. Chance effects are the antics of a clown, or the jangle of cap and bells, and the praises awarded to each one are of equal value." This is by the same writer. Or we would suggest the following little distich:

Gum, gum, dollops o' gum,  
Ink, and blood, and wuzzy—  
Never mind what it is  
So long as it is fuzzy.  
Here a blotch and there a splotch,  
Nothing to be seen but  
Gum, gum, dollops o' gum—  
Let it all be fuzzy.

To the frivolous-minded there is much food for mirth at this show. For instance, take No. 4, "Elizabeth," by Clarence H. White. We should call it "Chair Back and Bare Back." for it represents a young lady in very décolleté costume sitting in a high-backed chair. Again, take No. 24, "Self Portrait," by E. J. Steichen, of Milwaukee, U. S. A. We should call this "Wanted, a Pair of Braces," for his trousers are tied up with string.

Such a thing as technique is, of course, absolutely foreign to the Salon, but we thought they could spell; or have they gone in for phonetics? No. 111 is called "Girl with the Picture"; or is it a mistake, and should *with* read *in*? Now, the East-enders talk about their "pitchers," and this girl has got a "pitcher," *alias* an ewer.

No. 141, by F. Holland Day (price £10 10s.), is called "Young Sicilian"; we should call it "Miss Tow Hair." "In Arcadia," by Herbert Arthur Hess, we mistook at a distance for some bleached earthworms; we presume, however, they are ancient Britons. And just here we got another shock, for a representative of one of the daily papers came up to us and asked us why Mr. Holland Day charged £10 10s. for No. 200, "The Student," and, when we admitted our ignorance, he had the impertinence to ask us whether it was because it was mounted on five different colored bits of paper.

Close to the door are two prints which might, we think, have justly found their way out altogether without being missed. No. 236, "Nocturne No. 12—Miss G.," by E. J. Steichen (£3), represents a young lady who is showing off a new kind of lattice-work corsets, obviously of Yankee origin. No. 238, "An Arrangement in Tone," by the same author, represents a young lady just landed from a sea trip, and she is very green with *mal de mer*. The same worker mounts his prints, which are all small, near the top of a sheet of brown paper, and on the lower half he draws in pencil a sort of Egyptian hieroglyph, which may be clever, but it and his happy (?) trick of cutting a figure right in half, as though he had not got it all on the plate, merely drives home the pith of one of our quotations anent the antics of a clown.

No. 17, "Portrait," by Miss Mary Devens, is distinctly ugly.

No. 25, "Boy with a Hoop," is by Mrs. Gertrude Käsebier. Of course, anyone can see it is a boy with a hoop; it certainly isn't a boy with a cow, or a horse, or a railway engine, so that this may be said to be its one good point, but beyond that it is decidedly weak and wishy-washy. A flat and poor photograph may be our ultimate verdict.

It is as well that Arthur H. Gleason has condescended to tell us that his print represents winter.



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It might be winter—probably it is—but it had evidently been snowing ink before he exposed his plate, for we presume the muddy-looking stuff on the pavement and roads is intended to represent snow. If so, we are glad we do not get much of that sort here.

Surely Frances Watte Lee has made a mistake in calling her poor subject "Convalescent," in No. 35. We should think she could more appropriately have called her "Sick Unto Death," for a more ghastly photograph of its kind would be difficult to conceive.

In No. 38 we have another weak and deadly portrait by F. Holland Day. It looks as though it might be a glycerine developed platinotype print, but the vignetting has been badly done.

And, again, what is the object of having so many paste-down mounts, one upon the other, and each one a little larger than its preceding fellow.

May we suggest for next year that the more mounts employed the greater the chance of selection.

No. 69, "Lady in Black," by Mr. Clarence White. This is an excellent title, for there is no mistake about the blackness. At a distance of three feet from the print it is impossible to distinguish anything but a light muddy patch somewhere towards the top of the print, and this represents all we can see of the face. It may be art, for it is certainly concealed. Etc., etc.

The London *Times* says:

The annual exhibition of photographs, known as the Photographic Salon, opened yesterday at the Dudley Gallery of the Egyptian Hall, Piccadilly, and will continue open until November 3. It is the eighth of the series of yearly exhibitions instituted by an informal society or brotherhood of leading photographic workers known as "The Linked Ring," the members of which are, by invitation, drawn from the ranks of either amateurs or professionals in Great Britain, America, and throughout the Continent of Europe; the purpose of the society being to encourage by conference and public exhibition the possibilities of pictorial photography.

The same international character which stamps the membership of the organizing body is maintained in the works exhibited, and a unique opportunity is thus afforded of comparing the styles and methods of applying photography to artistic ends prevalent in different countries. And it may be said at once that throughout the 250 pictures shown there is no difficulty in identifying the various productions of the stronger and more individual workers, or in recognizing by general generic characters the works coming from different countries. For they clearly and unmistakably reflect the taste, the preferences, even the imagination, of the individual, and bear the impress of local or national influences, not only by the nature of the subjects selected and portrayed or by the method or process employed, but by those subtle qualities of which in pictures we are only made aware by the consciousness of the different effect produced upon our feelings and imagination. The qualification of a picture's admission to the exhibition is that it should give evidence of personal artistic intention, in view of which a secondary importance attaches to mere execution, and to the exemplification of the achievements of appliances and processes, which were at first regarded as the only standard of "technical excellence."

The average merit of this year's collection is distinctly in advance of its predecessors, and may safely be described as the finest and most interesting exhibition of pictorial photography which has been held; and while few, if any, single examples impress one as very much in advance of their fellows, it is more because of the higher average excellence as compared with previous years than from absence of distinguished merit. \* \* \*

The general tendency of the photographs this year is towards less pretentiousness, both in point of size and in the character of mounting and framing. Especially is this noticeable in the French and American contributions, the latter being this year particularly numerous. Strange to say, nearly all the American exhibitors who show this year seem to be in a marked degree under the same influence, and possess, therefore, a sameness in color, quality, and idea. There is an all-pervading tendency towards the mysterious and the bizarre; all outlines and detail are in many cases so suppressed and lost in delicate shadow that their meaning and intention are hard to discover, and their æsthetic value is rather that they are void of offence than that they possess positive charm. Still, as the out-



## LOMBARDY PLOUGHING TEAM

By J. Craig Annan  
(Glasgow)





## THE ENGLISH EXHIBITIONS AND THE "AMERICAN INVASION."

come of a revolt from the conventional photographic rendering of sharp detail and harsh contrasts they are refreshing, and are evidently the outcome of intelligent and consistent effort. Grace and subtlety they possess without doubt, and, if originality has overreached legitimate boundaries and is lost in the merely eccentric, it may be that it is the extreme swing of the pendulum which was necessary ere the reaction in photographic taste could bring it back to the normal. Yet thus to dispose of the American work would be unjust; some of the older and best esteemed exhibitors, as, for instance, Mr. Alfred Stieglitz, are not this year represented, but Mrs. Gertrude Käsebier, Mr. Holland Day, Clarence H. White, Frank Eugene, and E. J. Steichen, to mention only a few, put so much enthusiasm into their photography that its very earnestness compels respect, even if it does not command admiration.

Visitors with the preconceived notion that the essential characteristics of photography are exquisite and indiscriminating definition and a highly-wrought finish, which astonishes by its perfection, though repelling by its artificiality, will find that the newer phase of pictorial photography, as illustrated at the Photographic Salon, will either disappoint, and even shock, their prejudices, or render necessary a total readjustment of their ideas.—*London Times, September 22, 1900.*

A Horsley Hinton, Editor of the *Amateur Photographer*, London, says:

Some leading points there are in connection with the eighth annual Photographic Salon, some impressions, which can be recorded without reference to one's note-book, as, for instance, that there is a notable diminution in the number of excessively heavy frames, resulting in a generally lighter and more pleasant appearance in the gallery; also that the exhibition is not a one-part play; there are not even half a dozen pictures which stand so ahead of their fellows that one will remember this year's show solely by their presence. There is a greater uniformity in merit throughout the whole 239 pictures, and we quite concur with what seems to be the general opinion, that the Salon of 1900 is the best and most interesting exhibition which during the past seven or eight years the "Linked Ring" has organized. Throughout the pictures hung there is practically nothing which can be described as commonplace, and though there are many which will perhaps be described as "extreme," yet are there none which seem to be wantonly eccentric. And we say this after making allowance for the fact that after a little time that which strikes us as usual comes to be accepted without surprise; albeit, if what we have said is true, there is no greater proof of the sanity of the movement which petulant critics aforesaid called "insane," than the manner in which almost universally a welcome is accorded to photographs of a kind which the London Photographic Salon alone first dared to exhibit.

Another notable characteristic this year is that the members of the organizing committee, or "Linked Ring," both in the number and the character of their own works, constitute a less predominant element, and certainly this year no complaint can be made that the members themselves monopolize too much of the wall space. The Photographic Salon opened to the public on Friday last, and will continue until November 3 daily, from 10 A. M. to 6 P. M., and on Wednesday and Saturday evenings, from 7 P. M. till 10 P. M., and a certain private or personal character is imparted to the gallery, from the fact that from 4 to 5 every day visitors are invited to take afternoon tea.

To many the conditions attending the origin of the Photographic Salon, as well as its objects, will be perfectly familiar, but for those who have taken an interest in photographic matters more recently, it may be well to note that nine years ago certain members of the Photographic Society of Great Britain, who were chiefly interested in the application of photography to pictorial ends, felt that the old society did not furnish adequate means for the furtherance of that side of photography in which they were interested, and that their scientific co-members were not in sympathy with their motives; then came the rupture which was destined to subsequently so powerfully influence photographic activity throughout the country, and the first steps were taken toward holding an annual exhibition, open to all, without charge for wall space, the only qualification for a picture's admission being that it gave evidence of personal artistic intention in its execution. The informal society or coterie of enthusiasts called the "Linked Ring" have from the first



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maintained the exhibition entirely at their own risk, and if ever the question were asked as to whether its institution were necessary, a satisfactory answer is surely found in the fact that each of the past seven annual exhibitions has been practically self-supporting, the public gate money, commission on picture sales, and similar means of income, having year by year met the rather heavy expenses attending an exhibition in the West End of London. Perhaps a certain feeling of antagonism between the Photographic Salon and the exhibition of the Royal Photographic Society, held each year contemporaneously, was inevitable, partly from the circumstances attending the commencement of the former, and for the unaccountably bitter animosity shown by a limited section of photographic critics; but as year by year its natal associations become more remote, it is to be hoped that these animosities may dwindle and die, inasmuch as it is the opinion of dispassionate critics that each exhibition is a complement of the other, rather than being its rival. The Photographic Salon especially holds out encouragement to those who are working on unconventional lines, seeking to give expression to ideas which were formerly considered outside the pale of photography. Under these circumstances it is quite possible that occasionally work may be admitted, the unusualness of which has no other motive than the producer's morbid desire to be eccentric. We say that such may be the case, but fortunately the effect of time and public opinion is such that we do not think it can be said that the Photographic Salon has fostered anything the fate of which has not been early determined by the automatic action of its own merits or demerits. The photographer is himself prone to cling to the prescribed methods and academic standards, by which he himself has learned to use the process successfully, and is therefore astonished and even resentful when he finds the traditions which he respects departed from by others, hence it may be that those who, uninitiated in photographic matters, are capable of appreciating artistic tendencies in others, will, without introduction, find most enjoyment in the works shown at the Dudley Gallery; but if the photographer will for a while master his prejudices, and recognize the fact that the exhibited works are selected on account of the intentions and motives of which they give evidence, wholly irrespective of the methods employed, provided only that they are sufficiently correctly described as "by photographic means," then we think that such an exhibition as the present cannot but be at once interesting and eventually eminently useful and instructive.

In the present article it is not our intention to criticize the pictures in detail. Earliest in the catalogue the works are for the most part from some leading American workers, and for the presence of these this year the public have mainly to thank Mr. F. Holland Day, who has brought to this country a considerable collection of these works. Mrs. Gertrude Käsebier, Mr. Clarence H. White, and Francis Watts Lee are already well known in this country. To their excellent and talented company are now added other workers, such as Frank Eugene, E. J. Steichen, F. C. Baker, Miss S. J. Eddy, Mrs. Sarah C. Sears, Mrs. Elise Cabot, Mrs. William E. Russell, and many others. The American work contributes a rather distinctive note to the exhibition as a whole. There is a certain similar character which pervades most of them, which suggests the existence on the other side of the Atlantic of a school or cult which, consciously or not, is influenced by one or two leaders, and if to most English observers there appears a technical incompleteness and total suppression of almost every quality which we customarily associate with a photograph, for the production of something which is not quite self-explanatory or convincing, let it be remembered that the violence of a revolution is generally in proportion to the degree of evil which it seeks to reform, and from the standard of the more intelligent photographer, not only in Great Britain, but elsewhere, there is a very large amount of photography in America of the commercial and every-day character of such a vulgar—we had almost said brutal—character that an antidote of the most searching kind was necessary. Mr. Alfred Stieglitz, who has long held the premier position among American pictorial workers, is, in consequence of ill-health and pre-occupation, not exhibiting this year. His work has always appeared most closely allied to the best British work, and therefore holds a unique position; but the American work in London this year, including the contributions of Mr. F. Holland Day himself, is to us exceedingly interesting, even as the pre-Raphaelites and many other offsprings of reaction were interesting and powerful for good.

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Child Bayley, Editor of *Photography* (London), says:

The portraits of

FRANK EUGENE

gave rise, we found, to some differences of opinion. To our minds, artistic as they are, they suffer from a want of light, like so many works at this gallery. No. 3 is the best of them all, we think. It is called "Miss Z.," and is a strip of rich tones, mostly very dark, but from which the lady's shoulder stands out with a very marked high light. It would be just as nice if it were no figure at all, but only so many juicy tones relieved by lighter gradations and a bright spot. We like it solely upon these decorative considerations, but as a portrait we do not see how it could satisfy the sitter's relatives. Whether the lady is tall or not, the operator's methods would have easily admitted of an inch more of his dark mixture at the bottom; the impression of a more commanding figure would then have been secured. The gloominess of "Miss B. C." (11) is, we trust, not symbolic of her mental state, nor the tone and texture of her hands a truthful record of her physical condition. Why a photographer should allow one of the charms of the gentle sex, the hands, to appear with these frightful scratches, we cannot tell; an ugly striation, due to brush marks, apparently, that should warrant destruction to the print. It is impossible to deny the artistic power of the portrait, but the defect we have named, added to the all-over murkiness, discounts our pleasure in the work. Much the same must be said of "Mrs. C." (No. 21). There is still no light, and still the brush marks show. We wonder what is supposed to be gained by the darkness; surely an ordinary bright print would be more interesting. No. 31 is "Mr. P."—probably a first-rate likeness, but without the pictorial charms of the other three works, although it has some contrasts of tone. The edges of the print are entirely untrimmed. Perchance the reader may like it so; we do not.

CLARENCE H. WHITE

sends half a dozen figure pictures. The first in the room is "Elizabeth" (No. 4). It does not support his reputation. In the first place, it is a back view. We have nothing

to say against a back view as such, particularly if there be any especial charm of form or tone that a front view would miss; but in this lady's back we do not think the beauty likely to exceed that of her front. The pose is in no way remarkably fine, for it makes the arm appear disproportionately small. In the treatment adopted, all the brilliance and texture that we look for in a portrait of this kind are completely lost, for the flesh is heavy and deathly. The "Lady in Black" (No. 69) is a much more artistic production, but the whole thing is too entirely in black to suit us. Next to it hangs "The Camp Chair" (70), perhaps the most artistic of them all, because it displays the most quality. But where is the *raison d'être* for the subject? The pose is good, but why the sitter should take up so unusual a position in a room does not appear. Perhaps Mr. White is careless of concealing in his results the curiosities of ways and means. This lady, with her unkempt hair, tells us in the plainest accents that nothing matters at all, so long as Mr. White achieves something new and stunning at the Salon. He certainly has achieved a lovely piece of tone, but the rest is ordinary. And the "Girl with the Pitcher" (111) is more ordinary still; in fact, we think that nothing but the methods employed warrants the perpetuation of this commonplace figure going nowhere in particular, with an ugly jug of the supper-beer variety. In No. 167 we get a figure charmingly posed. So good is it that perhaps we ought not to ask for anything more. But still, we feel the glaring absence of motive that reduces all Mr. White's pictures to experimental studies. What girl, unless she were demented, would sit in the middle of an empty room when an open window is a few feet before her? The picture's title is as vague as its theme. "Waiting" is all the explanation the catalogue vouches, and the only conviction we have is that the model is patiently waiting through the photographer's experiments. The print would be better for a little more strength. No. 205, "Boy with the Wagon," is better in respect of motive, because there is no telling into what holes and corners children will not get. Of all the things here that set out to be quaint, this is one of the quaintest; but that misfortune about the mount is a great pity. Poor Mr. White! Out of all the sweepings, this is the best bit of strawboard he could find.



## CAMERA NOTES.

### MRS. KASEBIER.

This very talented worker has a share in the honors of the show. Her work is always artistic and replete with quality. Some of the finest productions that we have seen from her hand are in this gallery, and will do much to enhance an already enviable reputation. Nevertheless, like all great souls (in the photographic world), she has her little moments of ill-advised pranks and deliberate naughtinesses. What we like extremely in her "Mrs. Lee and Daughter" is the perfectly simple and natural poses of this lady and child, who have just arrived at the studio and have apparently been snapped off while they are awaiting their turn in the waiting room. This nice spontaneous record of the American lady of to-day is No. 6. No. 23 is called "Portrait Study," and is a very elegant head and bust of a handsome sitter. A most agreeable effect is secured by the color and strength of the print, though it is only fair to say that a faded silver print is capable of the same charm. The next one, No. 25, "Boy with a Hoop," is characterized by a similar effect. A "Mother and Child" (104) is the finest work of the group. The child is an absolutely perfect study of a little nude girl; the mother with hidden face bends over her in some excess of emotion, but the aspect of the head as we see it is very lovely. The posing of the figures is the work of a thoughtful mind, possessing artistic instincts of a high order. We presume that the curiously low key in which Mrs. Käsebier has chosen to make the print is meant to accord with the mystery and intensity of the subject. The portrait of "Mr. W. H. Lee" seems to us to suffer from an unnecessary flatness. It is No. 116. "The Long Coat" (126) is the next portrait, and is, indeed, a portrait of nothing but a coat. Capital joke, Mrs. K.! We'll laugh when we have time to put down the pen. "An Artist" (155), if we mistake not, has already been introduced to us before, but we are glad of the opportunity to see a real American artist again; Mr. Gambier Bolton should see this. They are such rare birds that specimens are always snapped when espied. No one would dream that this was one; however, he might do for almost anything. Let's hope his work is not so murky as the atmosphere that surrounds him at present.

### MRS. RUSSELL.

Two blue gray landscapes by Mrs. Russell, "By the River" (No. 9) and "A Bit of Delft" (No. 16), show a good feeling for the picturesque in landscape, but in both cases the shadows are masses of obscurity, and the pictures greatly suffer in consequence. Her portrait called "Master J. P." (No. 29) is a nicer thing than either. The sitter is a pretty boy, and the print is in an agreeable Bartolozzi red.

### MISS S. J. EDDY.

Two very pretty and beautifully posed figures are shown by Miss Eddy, under the title of "By the Window" (No. 15). The lighting is excellent, but in the trimming we have another instance of Transatlantic scorn of perpendiculars. It might be a ship's cabin that the figures are seated in, certainly; but no other room could be built on the skew in this way. Two more figures in No. 33 are called "St. Francis," an old gentleman well got up as a monk, and a little baby which he scrutinizes with joy and surprise. We do not remember what St. Francis had to do with babies, but no doubt Miss Eddy has hunted up the question—we thought that birds were his only victims. The motive, though somewhat far-fetched, is better than none. What really makes the picture is the fine head of the man, the prettiness of the infant and the delightful composition.

### MISS MARY DEVENS.

In the matter of quality this lady overdoses us. Her "Portrait" (17) is a great thing in brick red, of which the clothes might as well be shapes of red paper stuck on, and the face cut out of a section of a nice spongy brick. It is nearly pushed out of the frame on the right hand side, in accordance with the latest Yankee fad, leaving a preponderance of empty space; and in execution it is coarse—even brutal. No. 181 is a "Mother and Child." The visitor must take the catalogue's word for it; he will not be able to detect the subject himself, for it is entirely obscured by "quality." The young gentleman whom Miss Devens calls "My Nephew" (No. 227) is likewise submerged. Inhuman treatment by a lady in Cambridge, Mass.—mother, child and nephew buried alive!

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F. H. DAY.

Of this talented worker's eight exhibits three are surpassingly good, the rest only more or less so. We think that clever men often make a vast mistake by exhibiting too much. If they were more jealous of their reputation, they would be like public singers and never sing with the slightest cold. No. 19, for example, "The Sisters," is scarcely worthy of Mr. Day. Men with far smaller fame could do better. He has, like some others who send here, forgotten to trim the print. The frame of No. 38 is remarkable for the number and variety of the loose paper samples it contains. "Mrs. E. P. C." appears in a very faded condition on the left hand edge of the top piece. In "Vase Lachrymarum" (106) he is himself again, and shows us how the tear-bottle trick was done in ancient days. We wonder how he found out. It is a most successfully composed picture, full of mysterious feeling and romantic gloom. Another beautiful work is called "Young Sicilian" (141). Her hair is decidedly "there," and a trifle too fluffy for beauty, with its recently washed appearance. It gives to the face, however, a characterization that makes the picture remarkable. In the "Portrait, Mother and Daughter" (145), Mr. Day has made a composition that can scarcely lay claim to the title of portrait. An interior subject with figures would describe it more accurately, for the faces are so dark and averted that it is impossible to find the character of the sitters in them, and that, if anything at all, is what a portrait should show. The lady is, perhaps, too centrally placed to please all. Somewhat the same complaint may justly be lodged against the "Portrait, Miss Y." (195), which, though very fine as a whole, is sadly in want of more definition in the face, and is almost as bad in this respect as Mrs. Käsebier's "Long Coat." "The Student" (200) is better. Here we have a very old masterish looking picture of an interesting young man. It has beautiful quality, though a little heavy in the shadows. Perhaps more quality still is in the very severe, but admirable, "Mrs. J. M. B." (211). By far the best of Mr. Day's portraits is "Frank Eugene, Esq." (No. 215). It has the photographer's usual freshness and unconventionality, and is full of capital character. It is well mounted, and no mistake, reposing on no less than

six papers, not one or all of which, however, really suits the subject. What a pity the supply of paper ran out so soon! The effect of those he has used is too heavy for the print, which suffers in consequence of a lack of juicy darks that might have suppressed the mounts a little. It is rather bald in its tones; the blouse nowhere takes kindly to its surroundings. For our own part, we like No. 222 the best of all. It represents a girl in a dark corner, listening at a chink in a doorway, through which the light beyond streams with a startling realism. The picture, which is a masterpiece of clear low tone, is called "Curiosity," and is a well thought-out effort in all respects.

F. C. BAKER.

Here is an American gentleman who sends a picture upon the nice, rich effect of which we may safely congratulate him. We hope, however, that he will not be hurt when we remark that a close look reveals the whole trick, and proves his efforts utter foolishness! He should have called it "The Light That Never Was on Sea or Land," but its title is merely "By the Pool." Behind a middle distance of trees the sun has just hidden himself in brilliant grandeur. From some supernatural source shadows heavy and dark in their strength are cast from these same trees from the right-front. Moonlight is out of the question, since in the necessitated position the moon could not be much larger than its first or last quarter, and with such a blaze in the heavens could cast no appreciable shadows at all. Mr. Baker must think that Britishers are as simple as himself.

E. J. STEICHEN.

Mr. Steichen sends a "Self Portrait!" We do earnestly hope that the phrase will not become current over here. Imagine half a young man, clothed only in shirt and trousers, standing before a light wall, quite bare, save for a black picture frame that he could easily swallow at a gulp, and you have a self-portrait. It is probable that his missing half is at the next door neighbor's, for we notice that his address is 342½ Seventh street, Milwaukee.

The self-portrait is not an immense production, but it reposes in a wilderness of mount, and underneath it is a feeble coffin-like pencil scrawl that we imagine must be the



## CAMERA NOTES.

badge by which the Milwaukee Indians who do not know their letters recognize his self-portraits. To be fair, we must give him praise for the beautiful quality of the print, but we wish it were something else than the awful thing he calls it. His 236 is "Nocturne No. 12, Miss G." One would scarcely guess that No. 12 was the particular nocturne that Miss G.'s arm is eliciting from a row of white squares on a sweep's cloth. The print, as well as the lady, is quite untrimmed, and in it one may discern the arm and keys aforesaid, a patent corset, a nose tip and a lip. The rest of the head may be hair, or another part of the sweep's cloth. The nocturne is much wider than it is high, but its mount is much higher than it is wide, affording ample room for nocturnes 11 and 13 above and below, which would very agreeably fill up the frame 'round this enormous sheet of brown paper. As "An Arrangement in Tone," No. 238 may be most desirable—as anything else it leaves us entirely unmoved. We should like the mount for several useful purposes, were it not for the same self-trade mark that disfigures the others. Mr. Steichen evidently has the free run of a brown paper store.

MRS. SEARS, MRS. CABOT AND A. H. GLEASON.

The "Girl in White" (No. 27), whom Mrs. Sears sends from Boston, alone and unfriended, is very passably nice, but will not become the rage. Mrs. E. P. Cabot shows us an "Infant Joy" (28), in the shape of a boy who squints and grabs his toes in pure delight. He reminds us of a Mellin's food advertisement, one-sidedly posted in one of Bill Sticker's intemperate lapses. "Winter" (No. 30) has been photographed by Mr. Gleason with a camera obscura; its darkness is, at any rate, not the gentle illumination of a winter's day.

F. W. LEE.

We congratulate Mr. Lee's "Convalescent" upon her hopeful condition, but we think she would have been seen to better advantage if she had been photographed when perfectly recovered; her toilet might have been less incomplete.

R. EICKMEYER, JR.

We now come to the two pictures of this extensive worker. Would there were more of them! The first (No. 55) is a figure

subject called "Madonna." It is altogether a lovely work of art, quite like a Bouguereau. The girl impersonating the Virgin is very beautiful, and the child has a suitably saintly look. All is in keeping—throne, lily and figures—and recalls an altarpiece by an early Italian. Nevertheless, we think these impersonations of characters that are to most minds Divinities had better be left alone. "The Path Thro' the Sheep Pasture" (223) is a sunlit snow scene that it is impossible to imagine surpassed by anyone at any time. Truer sunlight or more convincing snow we do not remember to have seen; Mr. Eickmeyer does this sort of thing to perfection.

MISS WEIL.

Two girls, both somewhat self-conscious—one even aggressively heroic—form the subject of Miss Weil's "Song of the Meadow Lark" (No. 72). It is a favorite here, but somewhat too hard for our taste. No. 102, "Lady with Muff," is very sweet, but violent in its contrasts. From these two pictures of very pronounced chiaroscuro, Miss Weil jumps suddenly to two monotonously dark-toned ones in the approved American manner. We are pretty sure that "Eleanor" could not see to read her picture book in the dark corner where she sits. She has a pretty face, but a barbarous frock, and is numbered 131. Similarly the absolute want of contrast due to the peculiar lighting of "Two Little Brothers" (187) results only in flatness. Nevertheless the print is very good, and decidedly unconventional, which we believe ranks as a merit in these days.

E. STIRLING AND MISS WATSON.

Mr. Stirling works in a very similar manner, but his "Drawing Lesson" (73)—a most taking and quaint subject of a mother and son at work upon the floor—though low in tone, quite escapes the charge of monotony. This "The Old Wedding Dress" (105) does not do so effectually. We confess to not understanding the application of the title.

Miss Watson has a way of placing the heads of her sitters so much in the corner that in one case—No. 77, "Lady with a Cat"—it amounts to trepanning and ear slicing. This is a great pity, for the sitter has so fine a face that we are sure all her head, and her hair into the bargain, would have made

BRITISH PHOTOGRAPHY FROM AN AMERICAN POINT OF VIEW.

a more taking picture. The cat is good, and is all there. In 84, "Mother and Child," there is a very nice effect of light, and the child is extremely pretty. The head of the "Child Holding Oakfringe" (133) is also packed up into a corner, but the picture is a very nice one, in spite of that peculiarity. The vignetted "Head of a Young Girl" (No. 177) is a very smooth but pleasing print of a girl in a sun bonnet.

Y. C. ABBOTT.

Two beautiful figure studies are contributed by Mr. Abbott. "Shadows" (99)

is the head and bust of a classically draped woman, who bends her head back into the shadowy background. In the superbness of its simple masses, and its largeness of style, it very much recalls the work of Watts. We should like, however, to have seen the head a little less obscured. No. 217 is simply called "Study." It is beautiful, and that sums up our remarks upon it.

H. TROTH.

A striking composition in Mr. Troth's picture, "The Downs" (88) is the making of it.



## British Photography from an American Point of View.

BY EDUARD J. STEICHEN.

The very first words that greeted me upon entering the Salon were amusingly characteristic of much that has been said and written since. A fussy little gentleman was apparently annoyed at the price catalogued for one of Eugene's prints, and after studying the picture in apparent perplexity for some time, he turned to me with indignation written upon his face, and very emphatically expressed his opinion: "Three guineas! Why, I wouldn't give tu'p'nce for it, and take it away with me."

Some of the British journals seem to have vied with each other in abuse of the modern prints shown, and of the American work in particular. One writer sees an opportunity to cater to the amusement of his readers, another is rude, and thus hopes to strengthen his position, while a third makes use of a little of both. Of the man that had nothing but rank abuse for the whole Salon one need hardly be told that it was all a mere display of ignorant prejudice, making itself very evident in the praise of such photography as the "Joan of Arc"—a thing which if done in the days of the far past might have been accorded a position among technical experiments, but in a modern Salon it is a creation unworthy consideration, and cannot be looked upon as an example of British pictorial photography. Some of our most eminent people of art and letters, and of artists whose name and position even the photographic critic in question cannot unseat, are thus numbered among the neurotic appreciators of American photography, and the "handful of American photographers," to say the very least, is *quite* a handful! As to the prices asked for the exhibited prints, happily it does not become necessary to ask advice in that matter. That such prices have long since been paid by "neurotic appreciators" may be of interest, and that one of the exhibitors at the Salon of this year has more than once received as much as twenty guineas for a single print may surprise the gentleman who thinks that as many shillings would be too much; and it might be further noted that one of these prints was purchased at this price by a British subject. It has been graciously suggested that such prices may have been paid because of the novelty and curiosity of the things. Art collectors and art museums are not generally in the habit of purchasing curios for their picture collections, not even in America. Dubbing the Salon "an insult to the public" is merely a vague playing with words tending to insult the cause of photography, and we are continually reminded of Whistler's answer to the "symphony crank," when he replied with the "f-f-f-fool."

I have repeatedly observed in conversation and in reading matter pertaining to photography, that the prevalent idea pertaining to technique is that a photograph of great definition and contrast, with an abundance of minute detail, constitutes good technique. Now,



## CAMERA NOTES.

applying this definition to any other pictorial art, what a state of affairs we should find ourselves in; what a sorry collection of pictures the National Gallery possesses! Ah, Turner should have lived to-day, and have been a subscriber to some of the photographic journals.

And Rembrandt, Velasquez, Titian, and Holbein, Whistler, Sargent, and Alexander, all these should have had a few lessons in composition and lighting—from some of our contemporary critics; even the Japanese masters might have profited by a few such lessons. Another matter which annoys many is that the face is not always entirely seen, that it is not clear enough. Is the face then always the all-important element in a picture? He who feels inclined to think thus I would send to the Tate Gallery to look upon the works of Watts, and study the pictures of this great master. Let him dwell particularly before his "For He Had Great Possessions." Is there another picture in the entire gallery that tells so much with so very little—with such utter simplicity?

We are at least justified in the striving to obtain the results of the painter, the etcher, and the lithographer. Surely this is more legitimate than any feeble imitation of the material technique employed by any of these arts. And to exemplify this we may look at the small "glycerined" prints by George Davison at the Salon. That these very poor imitations of wash drawings appearing in our cheaper magazines as head or tail pieces, are a step toward advancing photography, I am inclined very much to doubt. Yet it would be unjust to condemn these prints, for we would not look for anything from Mr. Davison that was not serious of purpose. Glycerine development, especially when employed with mercury, is a very precarious medium, and needs be employed very discreetly; but that it is full of great possibilities, some of the prints we have previously seen are unmistakable evidence. It has qualities entirely of its own, and need not borrow by imitation, for it is well here to bear in mind the advice, if one might call it so, of "not to carry a medium any farther than it goes."

The size of the American prints and the "packing paper mounts" have all come in for their share of derision. Even granted that the prints are small, the way they have been noticed argues well for them, in so far that it proves that size is not a necessary quality. And, further, we are not inclined to believe that the photograph holds a position of sufficient importance to lay claim to "attempts at mural decoration." The packing paper mounts we simply consider more in keeping with the print than the heavy creations of slabs of timber surrounding some of the more pretentious photographs at the Royal Exhibition, and even displayed on some at the Salon.

In severe contrast to the atmospheric qualities of some of the pictures one might just mention, is the print by Charles Moss, "Thunder Clouds," No. 183. It is a very much over-manipulated print, that is so full of evidence of its artificial qualities that it can neither convey to us the feeling its title proclaims or any other, being at its best a very poor imitation of the technique of George Innes, however, contrary to his canvases; it is heavy with pigment instead of the atmosphere that hangs over a landscape shadowed with such clouds.

"Honesty," No. 37, by Miss Constance Ellis, is rather decoratively composed, and if printed on a rougher paper it would still gain, by losing some of its present hard and chalky appearance.

Mr. J. M. C. Grove shows a series of very interesting and original gum prints, of which we like his "Winter in the Wood," No. 41, best. There is very little in this print, as some would say, and it is very much "out of focus," but it certainly is what it pretends to be, winter in the woods. The desolation and cold barrenness is strongly suggested, and gives evidence that Mr. Grove is an artist of rare feeling, and knows more about nature and her moods than many of the fussy photographers and critics who find naught but ridicule for his prints. That they do not see things that way, as they say, is no fault of the photographer's, and to quote the recent words of the editor of one of our leading art journals, in discussing other prints, "So much the worse for them." Even though we do not entirely agree with all Mr. Grove does, the sheer force of his originality and conviction bears evidence of seriousness and deserves at least our respect. Walter Bennington shows a landscape entitled "Peace," No. 42. Just why it is so named I hardly realize, for there is nothing in the print that even suggests it; neither the feeling, the atmosphere, nor the subject tends to convey it.





SICILIAN BARK

From a "Gum-Print" in Two Colors

By Heinrich Kuehn

(Austria)





*BRITISH PHOTOGRAPHY FROM AN AMERICAN POINT OF VIEW.*

Mr. Alex. Keighley should turn to Monet and Sisley, or to La Thangue and other modern English painters; certainly a study of such works would be a good influence, and might infuse more truth into his work. How a man with the poetry within him to conceive such a motive as the "Host of Golden Daffodils" can render it so is inexplicable.

One of the best portraits comes from T. Lee Syms, No. 60. It is well composed; the well rendered values, the pleasing atmospheric quality of the print, the fine suggestion of color in the flesh, without actual color, all go together to form a very harmonious ensemble in this portrait.

Value—a term the painter is so fond of using—one cannot often apply to British prints. The continual harping on focus and contrast seems to have totally blinded the photographer to the most important quality in a picture. Without atmospheric planes in a landscape it is never true, be it ever so sharp, and without value both in texture and in color, a portrait, or, in fact, any picture, is not to be called good. This brings me to Walter Bennington's "Among the Housetops," one of the strongest things at the Salon. Its very unpretentious subject, its utter lack of "prettiness," its simplicity of treatment, appeal to me very much. The atmospheric strata are finely rendered here, and the unique composition makes it a striking note among the many conventional things at the show, such, for example, as the everlasting wrecked boats "in the lonely shore" subjects.

Mr. Craigie's portraits would be very much improved by less enlargement, as much of the real charm that his "Viola" may possess in the original is certainly lost. The frame employed, though of a very fine design, seems a trifle strong for so delicate a subject. Mr. Archibald Cochrane's "Bonne Bouche" shows such strong painterlike qualities that one almost feels its photographer must be such, yet the great enlargement here and the coarse screen effect do much to mar it. His "Teamster," No. 256, at the Royal, is a very fine rendering of a much abused subject. There is a feeling in Mr. Cochrane's work that gives one pleasure, because it is so rare in British photography.

If the prints sent by J. Craig Annan had come from another source, we might be inclined to give them much consideration, but coming as they do from one whom we have been taught to look up to in the photographic world, from the creator of "The Lombardy Plowing Team" and such prints, we are disappointed. Even the superior quality in his exhibited marine, "On the Elbe," does not cover this loss. How much pleasure such a portrait as the "George Frederick Watts," by Hollyer, gives us! The corner with that wondrously fine hand alone might be cut out and hung as a worthy tribute to the greatest poet among modern British painters. The "Pine Glade," by George Davison, is composed in very decorative masses, but the lack of a finer feeling for tone and quality is very apparent, and even more so in his "Long Arm," which has not even good composition to redeem it. The "Misty Morning," by Rev. F. C. Lambert, is well worthy of recognition. In fact, its simple conception and rendering make it an important print in the exhibition. "A Wooded Streamlet," No. 96, by J. Kearney, Jr., is very decorative and well balanced. "A Wet Day in the Highlands," near it, is a contrast indeed. Mr. Francis A. Bolton has put something very fine into this print, and the real wet appearance he has so successfully secured deserves congratulation. One is brought face to face with a pleasant surprise in Mr. Evans' architectural subjects. Both at the Salon and at the Royal his prints are among the very finest things shown, and without a doubt the most beautiful renderings of architecture we have ever known. His "Sandhills in the Sun," 218, is a very original and decorative composition, but like with Thaulow's canvases, one is best pleased with what he does best. "Hauling Timber," 153, by Charles Grindrod, is hardly worthy of reproduction in a lumberman's catalogue, much less to hang on the walls of a modern exhibition. Mr. W. Thomas has completely destroyed any quality his "Autumn Mists" may possess by the ugly black lacquer frame with which he surrounds it. There are many other good, bad, and indifferent prints at the Salon which should come in for criticism, but space forbids such a detailed account, and in passing to the Royal, I must still mention one more rather clever print by Mrs. Cadby, entitled "Nasturtiums." It appeals to one not only because it is alone of its kind at the Salon, but because it has been handled with such a delicate feeling.

In speaking of the Royal Photographic Society's Exhibition, we are very willing to



## CAMERA NOTES.

admit that it is a good showing. I was pleasantly disappointed on my first visit, for I expected to find a severely academical show, and the "open door policy" displayed in the selection spoke very favorably for the jury. In fact, the influence of the Salon seems to have had a very healthy effect on this exhibition. However, in the medaling the old time-honored traditions again put in their appearance. The picture by Mr. Greatbatch may deserve such recognition for what it is; but is it not very similar to many things that have been done by another? In the "Venice," by Mr. Lewis, I have been absolutely at loss to account for the jury's award. The Royal is especially replete with good and very poor landscapes. It takes more than grass, trees, and sky to make a landscape, nor does a mere imitation of another's work suffice. The charm of the landscapes by one prominent exhibitor who abstains from showing at the Royal this year lies in the airy, cheery and peculiar blossomy feeling, a fact which his numberless imitators fail to realize, and the result is a jumble of pretty petty things called landscapes. Mr. J. P. Croft rises above this with a dignity and work of his own. An exquisite piece of tonal study full of dreamy poetry is his "Within the Dale," No. 103. There is real water in this picture that flows, as Thaulow would make it flow in his landscapes, and the atmosphere is admirably given. The self-conviction the composition evinces breaks severely away from tradition, and helps well to interpret the lovely theme. Mr. Croft shows several other things, but in this he has so surpassed himself that we refer only to it.

"The Rivetters," by John Gash, No. 225, is one of the best things the Royal has to present. A simple, commonplace subject well rendered is all this pretends to be, and it certainly is that. Another good print is "A Question of Cost," No. 340, by F. Lee Syms, and "Rest," by William Reid, which is a remarkably fine animal study, very happy in its rendering of value and the breezy crispness of the air. An example of the very poor work shown is marked by W. M. Warneuke's "Golden Age," No. 17. Charles Horne's "Moonlit Cottage" is very effective, and full of that peculiar feeling of night which, secured by whatever means, is very successful. A very fine landscape is "After the Rain," by Charles Job. If more of the members of the Royal Photographic Society were doing such work, there might never have been the need of a secession. It is a picture that would worthily replace many of the much more academical things, even on the Salon walls. In fact, the one great point wherein the Salon stands so open to criticism is the admission of inferior and academical work. It should always be borne in mind at such an exhibition that the work to be hung is work seceding from the traditional fetters with which another body hampers its newer material, and that any work coming under this head is not in a position to be represented on the walls of the Salon. That one journal's mad dash of condemnation of all within its reach asserted that the Salon was on its last resources, does not necessarily mean that it is so. A glance in at the Salon on any day will at once prove the childish prejudice displayed in this as in other statements, and will also prove that the tastes of all people are not in accord with those of the brave critics (?) and journalists (?).

If the position of the Salon in the world of art be precarious, it is certainly not due to the same reason such critics would have it. If there be any danger whatever, it lies in the direction of another secession. We in America would not tolerate some of the prints shown at the Dudley Gallery at our Philadelphia or Chicago Salon. When the jury met at Chicago this last spring for the selection of the work of the Salon, they met to select pictures "bearing evidence of individual artistic feeling and execution," and every picture hung on the walls proclaimed that they held by this preamble. Can the Salon jury say this? Are you of the Salon not clinging as tenaciously to set traditions to-day as did once the Royal to theirs? Does your this year's exhibit differ from your last, and the last from the one before? It is this sameness in the work from year to year that has established such a stumbling-block as a set idea in the minds of the public of what was right and what was not right. What leads one to being so very positive that one's work is absolutely the only work that is in the right vein, and that everything else and everyone else is only working and studying that when he shows us things we may laugh and have fun? What leads one to feel thus, if it be not established tradition? A word from the man who is ready to try and understand what his fellow worker has to say is like sweet music in the chaos of the jumbling, wholesale ridicule lavished by narrow and fettered minds.

## PICTORIAL PHOTOGRAPHY FROM AMERICA.

Such acts are hardly to be looked upon as steps toward the furtherance of photography. A movement that is hampered on all sides by prejudice cannot advance rapidly. The goal for which so many are striving is still far, far away, and it seems that each and every man needs contribute toward the element which is to reach it, and which each and every worker believes eventually will, or at least should, be reached.



### Pictorial Photography from America.

"An exhibition of prints by the New School of American Photography, supplemented by an additional collection of one hundred examples of the work of F. Holland Day, of Boston, U. S. A., held by the Royal Photographic Society."

Such is the title of the exhibition of photographs which opens this week at 66 Russell Square, London, and will remain open free to the public daily until November 10, from 10 A. M. to 4 P. M., and on Wednesdays, 10 A. M. to 8 P. M. It is to Mr. Holland Day that the presence of this large collection of nearly 400 prints is due, and the hard work of suitably mounting and arranging the whole he has cheerfully undertaken, for the sake of the cause for which his zeal knows no bounds; Mr. Eduard J. Steichen, who is also on a visit to London, rendering him able assistance.

Elsewhere, in speaking of the American work which is so conspicuous at the two big London shows now running, it has been too hastily said that a certain similarity, denoting a common influence, marks the whole. The fact probably is that, between British pictorial photography and the new American School there is so strong a line of demarcation, so wide a separation, that, compared with it, the variations and differences in the new school itself seem small, and are lost sight of; and upon closer study, one finds that between the work of some of the principal exponents there is as much variety of motive, and as great a difference, as between the works of a similar number of British workers.

We can readily distinguish between the productions by H. P. Robinson, G. Davison, Hollyer, Annan, and others, and their individuality is generally acknowledged. Yet is not this acknowledgment more due to the intelligent spectator's ability to distinguish and appreciate the individuality in each?

A man devoted to his art is, in a sense, selfish—in his work he seeks only to please himself, or to satisfy his craving to give expression to some sentiment or idea. His art is the evidence of his temperament, and appeals only to those who are in sympathy. On the walls of an average simple English home paintings by Birkett Foster, photographs like H. P. Robinson's, are fit and proper, and until quite recently the bulk of English art is rightly in keeping with the atmosphere of roast beef, and the conventional life of the wealthy bourgeoisie. The appreciation of Whistler and the signs of his influence denote a change in taste and in ideas.

We run in a groove until some one has the wit to resist the prevailing trend, and starts a new path. It seems so unnecessary, and the contented ones deep down in the rut laugh at the mere eccentricity of the departure until we all get used to it, and find that the new way answers so much better the requirements of those coming along after us. Then we, too, catch the contagion, adapt ourselves unconsciously, and are surprised to find we had tastes we knew not of—acquired tastes for that which was at first unwelcome are ever the most lasting. Once get a liking for Wagner, and it becomes a passion. Did you ever know a man to whom olives or caviare became distasteful who once acquired a real liking for them?

But to come to these American photographs. That many of Clarence White's, Steichen's, Holland Day's, Eugene's productions, and those of others, will fail to meet with appreciation from an average public is likely enough; that they have already proved incomprehensible to the average critic, who has not hesitated to hurl ridicule in his foolish and intolerant manner, is not surprising. Would the public or the photographer critic



## CAMERA NOTES.

pause in his tour of a picture gallery to admire a Whistler lithograph or a little Rembrandt etching, if he had not a catalogue to tell him the artist's name?

We do not propose to at present particularly criticize the American pictures, but merely to introduce them, and strongly urge everyone who can to see them.

Most of them are elusive and indefinite in character; the mere suggestion of forms and features leave a great deal for imagination, yet the delicacy of treatment, the selection, the composition, in most cases denote intense feeling; but if the spectator lacks imagination and power of feeling, their effect upon him must be nil; or if he resists their influence, he is like an unwilling subject in the mesmerist's hands.

That the members of this new school of American photographers are capable workers, and very sincere in their endeavors, cannot be doubted. One has only to talk to Mr. Holland Day to realize the passionate earnestness which impels him, though the refinement of feeling and good taste of the highest order of western civilization, which are so distinctly his, imparts to his utterances a reticence less observable in his more joyous and impetuous companion, Mr. Steichen.

On Monday last we found these two gentlemen at Russell Square, hard at work hanging the pictures, and we greatly benefited by the occasion. Sometimes we felt that these enthusiastic apostles of the new school would have us read into some of the work a little more than was ever intended; but that may be due to our own conservatism. That their ideas, sympathies, their very lives, are widely different to those of the public whom these pictures await was easy to see, and we fear they will feel keenly the isolation which such differences must create. But a year or so hence, and thence onwards, the influence of this American work will be seen, and Mr. Day will have his reward.

We are indebted to him for enabling us to produce this week a lengthy digest of the address which he was, when we saw him, preparing for delivery at the opening of the exhibition on Wednesday, and we may have more to say upon the pictures themselves on another occasion.—*Amateur Photographer, (London), October 12, 1900.*



## American Pictures at the London Salon.

The eighth annual London Salon contained sixty-four pictures by Americans. In all there were two hundred and thirty-nine pictures hung. The Americans represented were: F. H. Day, of Boston, by ten pictures; Gertrude Käsebier, of New York, seven; Clarence H. White, of Newark, O., six; Frank Eugent, of New York, four; Mathilde Weil, of Philadelphia, four; Eva L. Watson, of Philadelphia, four; Mary Devens, of Cambridge, three; Mrs. Wm. E. Russell, of Cambridge, three; E. J. Steichen, of Milwaukee, three; Alvin L. Coburn, of Boston, three; Yarnell C. Abbott, of Philadelphia, two; Rud. Eickemeyer, Jr., two, Virginia M. Prall, of Washington, two; Edmund Stirling, of Philadelphia, two, and the following each by one: Alice Austin, of Boston; F. C. Baker, of Cleveland; Mrs. Elise P. Cabot, of Boston; Sarah J. Eddy, of Providence; Arthur H. Gleason, of Everett; Herbert A. Hess, of Massachusetts; W. G. Ladd, of Massachusetts; Francis Watts Lee, of Boston; Ida W. Palache, of San Francisco; Anne Pillsbury, of Boston; Robert Redfield, of Philadelphia; F. E. Robbins, of Massachusetts; Sarah C. Sears, of Boston; Mrs. S. B. Simons, of Massachusetts; Henry Troth, of Philadelphia.

Among the prominent American absentees we find: W. B. Dyer, of Chicago; Zaida Ben Yusuf, of New York; Joseph T. Kelley, of New York; Alfred Stieglitz, of New York; Charles I. Berg, of New York, etc., etc., all of whom were prevented from contributing from some cause or other.

## Proceedings.

The regular monthly meeting for September was held on the 11th, Mr. J. F. Strauss acting as chairman, in the absence of the President. The minutes of the previous meeting were read and approved. The Treasurer reported a balance on hand of \$3,235.88. The meeting then adjourned.

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The October meeting was held on the 9th, Mr. Murphy in the chair. The Treasurer reported a balance on hand of \$2,848.85. The chairman of the Lantern Slide Committee, Mr. Strauss, read a communication from Mr. Beach, requesting the entrance of the club in the Interchange, and that in view of past experience and present apathy within the club in all branches of photography, that the committee was of the opinion not to attempt to enter the Interchange. Mr. Murphy reported for the Trustees that Mr. Charles I. Berg had been elected Vice-President of the club, and Mr. J. Edgar Bull, Trustee. He also reported the termination of Mr. W. E. Woodbury's services as Curator of the club.

It was moved by Mr. Hart, in behalf of the committee, duly seconded, that the club do not enter the Interchange. Dr. Stevens offered an amendment that the club do enter. This led to a very lively discussion, in which Messrs. Young, A. Schoen, A. L. Simpson, Mann, Chas. Simpson and others participated; these gentlemen speaking in favor of the amendment. Mr. Young remarked that as "regarding the complaint that there is less enthusiasm in the club than heretofore, I am of the opinion that it is somewhat due to a small portion of the club who try to arrogate to themselves all the artistic feeling that the club possesses. These disciples of sensationalism who put themselves on a pedestal and claim that they are far in advance of their age, produce pictures which have only one counterpart in nature, those deformed, misshapen monstrosities, part man and part beast, part fish and part reptile, etc., etc. There are some members of the club who are not willing to be criticised according to the

standard which makes a pretty woman look like a negress, or which takes delight in producing pictures of men and women merely because they are so ugly that good taste would suggest to them they never have their pictures exhibited." Mr. Chas. Simpson endorsed these views most heartily. The amendment was duly cried, and Mr. Strauss was elected Lantern Slide Director, for the purpose of carrying out the club's wishes. The meeting was then adjourned.

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The special meeting held October 25th is elsewhere reported. (See page 153.)

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The regular monthly meeting of the club, which was held on Tuesday evening, November 13th, with Mr. Murphy in the chair, was well attended. The minutes of the preceding meeting were read and approved. The Treasurer's statement showed the club to be in a prosperous condition, with a balance on hand of \$3,841.24. The chairman of the Lantern Slide Committee reported the failure of the attempt to form a set for the American Lantern Slide Interchange, and the Secretary reported the resignation of that committee. The Publication Committee reported the receipt of a communication which they desired to have read to the club, and requested that the club take such action thereon as it might deem best. The communication proved to be a scurrilous and vulgar doggerel, composed and signed by a club member. It being unfit for publication, it cannot be printed in these pages. A motion having been made and seconded that the resignation of the offending member be asked for, some discussion ensued, which demonstrated that every member present condemned the production, and all but one man apparently included the author in the general condemnation. A motion to refer the whole matter to the Board of Trustees, as the body vested with the constitutional power to deal with such offences, for its action, having been unanimously carried, the meeting adjourned.



## Lantern Slide News.

At the club meeting of November 13, 1900, the Lantern Slide Committee announced that the response to its appeal for slides, to be used in the 1900-01 Interchange set, had proven so enthusiastic that the club would be unable to enter the Interchange. The printed and personal appeals had produced six slides with which to prepare a set of no less than fifty. Its labors having proven so successful, the committee, deeming its usefulness at an end, offered its resignation.

Mr. J. Wells Champney has instituted on Wednesday evenings "Five Minute Talks," which are delighting the members. These talks are entirely informal. Mr. Champney has not even promised to give them regularly, but only when he had something he wished to say, and as the spirit moved him. The subjects of these little discourses are in the line of art as applied to photography.

The members of the Quid Nunc Club were our guests on Friday evening, November 16. The occasion was the exhibition of about 125 slides, which had been collected and selected by Mr. J. Wells Champney from the club members, to illustrate one of his charming talks. The rooms were crowded with members and guests, all of whom heartily concurred in the few appropriate words in which the President of the Quid Nunc expressed, in behalf of his club, his appreciation of the entertainment.

The "Lantern Slide Champion Cup" competition received but one entry. The same not coming up to the standard, the judges, Messrs. Stieglitz, Champney and Craigie, advised withholding the prize.

It is rather unfortunate that a club of our size should show so little interest in its competitions.



## Club Paragraphs.

At the October meeting of the Trustees, Mr. Chas. I. Berg was unanimously elected to fill the vacant office of Vice-President. Mr. J. Edgar Bull was elected Trustee to fill the vacancy caused by Mr. Berg's promotion.

At a later meeting, Mr. H. Man was elected Trustee to fill the vacancy caused by the resignation of Mr. W. P. Agnew.

The annual Club Dinner is announced for January 12. The Club Auction and Club Smoker will also be held early in the winter.

An epidemic of resignations from committees seems to have struck the Club. The continual change of names on the various committees is truly kaleidoscopic; so much so that it has caused much comment among the members, who are at a loss to understand the cause of all the trouble.



## Secretary's Notes.

The following have been elected members of the Club since the recent issue of this publication: Mr. Walter Ferguson, Jr., Babylon, L. I.; Mr. Walter G. Jones, 347 West Twenty-third street, New York City; Mr. W. B. Swift, Cambridge, Mass.; Mr. H. B. Bunton, M. D., Cornell University; Miss S. M. Hawes, Yonkers, N. Y.; Mr. Malcolm Stewart, 120 East Thirty-sixth street, New York City; Mrs. Grace Cook, Tarrytown; Mr. H. H. Sessions, Chicago; Mr. A. R. Charleton, 107 East Twenty-seventh street, New York City; Mr. Martin J. Hackett, Mr. Emil C. Heim, 730 Second avenue, New York City; Mr. Albert C. Bostwick, 8 East Sixty-Third street, New York City; Miss Ellen R. Ward, Salt Sulphur Springs.

## Snap-Shot Fables for Developing Photographers.

### THE CLUB AND THE BOARD.

Once upon a time a small Publication Committee, which was really no more than a Board, endeavored to dwell with a fairly technical Club at some distance above trolley-track level, out of the mud-splattering hustle of the Street.

The Club was a large and rather knotty Club, while the editorial Board was only a single-faced, straight Board. So the Club proposed that the Board should consider itself mainly a Bulletin Board, to advise ordinary Humans of the great Club's doings. And the little Board advised and advertised to the best of its single-faced ability.

Whenever the great Club designed a special exhibition of one of its Knobs, the little Board did its critical best to tell all other Knobs and Clubs about it. Then the great Club's Knobs murmured singly and collectively, and said that the poor little Board always rather took the Artistic Shine off the Show. And it hurt a Knob's self-appreciation and spoiled his enjoyment when doing the Rubber-neck before his mental triplicate-mirror.

All this made the well-meaning little Board very Tired. So it conferred among its particles about its articles. It decided how it could please the Club; with a beaming Face it told one of the real big, official Knobs that in future it would not say so much, so that it might never take the Shine off an Artistic Show. It would only announce, and not make comments hereafter; it was sorry it had put Hot Tamales instead of Lollypops on its critical table d'hôte; in the future it would be more considerate of delicate Stomachs, and while still unwilling to make the Sick sicker with Plum Duff, at least it would not make offers of strong, spiced Meat.

Then spoke the big, official Knob: "By Hickory, you can't do that, or you'll put us All in a hole! Our Exhibitors expect you to give them a rich Menu. That is one of the main Inducements that enabled Us to get them to Exhibit. Some consented only on Condition that you served to them the very Hottest Tamales."

Then the little Board scratched its top Knot, and felt perplexed and maybe somewhat vexed. But it went back to its station in life and took up its Mission with a Sigh. Only, it called in some outside Prominent Knobs to help it with the Hot Tamales.

### APPLICATION.

All not on the dead run have already read some of the Morals inherent in this little Fable. It would be Hopeless to try to set so many good Morals forth for those too Unmoral to deduce them. It would waste too much Space.

F.



"To plagiarize a good technical photograph is not difficult, and is achieved by rule and measure, and is contemptible in proportion to the ease with which it may be practiced."

A. H. H.



## Exhibition of Prints by Miss Rose Clark and Mrs. Elizabeth Flint Wade.

(October, 9-20, 1900.)

A character of distinction marked this exhibition, as it does all the work of these ladies that I have seen. To use a much tortured word, it is thoroughly artistic; and along lines quite reasonable and normal. There is no attempt at originality, or a desire to become identified with some manners that may be recognizable as individual; nothing of the conscious pose that one sees through so readily, and grows so tired of, as if originality could be acquired or individuality assumed! Besides, neither quality is necessarily artistic. So far as picture-making is concerned, that involves the faculty of seeing pictorially through an eye sensitive to effects of line and form, light and color, and the same trained and disciplined. It is in this way that Miss Clark, for I understand that she is primarily the artist of the combination, is distinguished. She places her figures within their space, arranges them conformably to their character in poses often unexpected, but always natural; is particularly happy in the disposition of draperies, obtains a handsome and expressive distribution of light and shade by a well-planned, uniform system of lighting in each case, and, thus relying on true picture-methods, has no recourse to trickeries of any kind to stimulate interest.

In one respect, I find this work disappointing. Nearly all these prints are portraits of women, and how many of them escape being homely? This is so delicate a subject that, in presence of one or two examples, I should have hesitated to allude to it, but here one may shelter behind numbers. So many of the originals cannot possibly be homely; the idea jars upon one's sensibilities as well as violating the laws of probability. One noted, also, at the Philadelphia Photographic Salon, how homely were the majority of the representations of women—observe, that I do not say the women represented, Heaven forbid! In such cases one suspects that the photographer has been concerned less in securing a portrait than in making a picture, and, further, that his idea of beauty in a picture is limited to the technicalities of his craft, and does not embrace the value and beauty of the human personality. When the artist can render the latter, while drawing liberally upon the resources of his art, he is creating something more satisfying than a good many of these examples.

C. H. CAFFIN.

The reviews of the J. Ridgway Moore, Virginia M. Prall, and W. B. Post exhibitions of prints will appear in the next issue of the magazine.



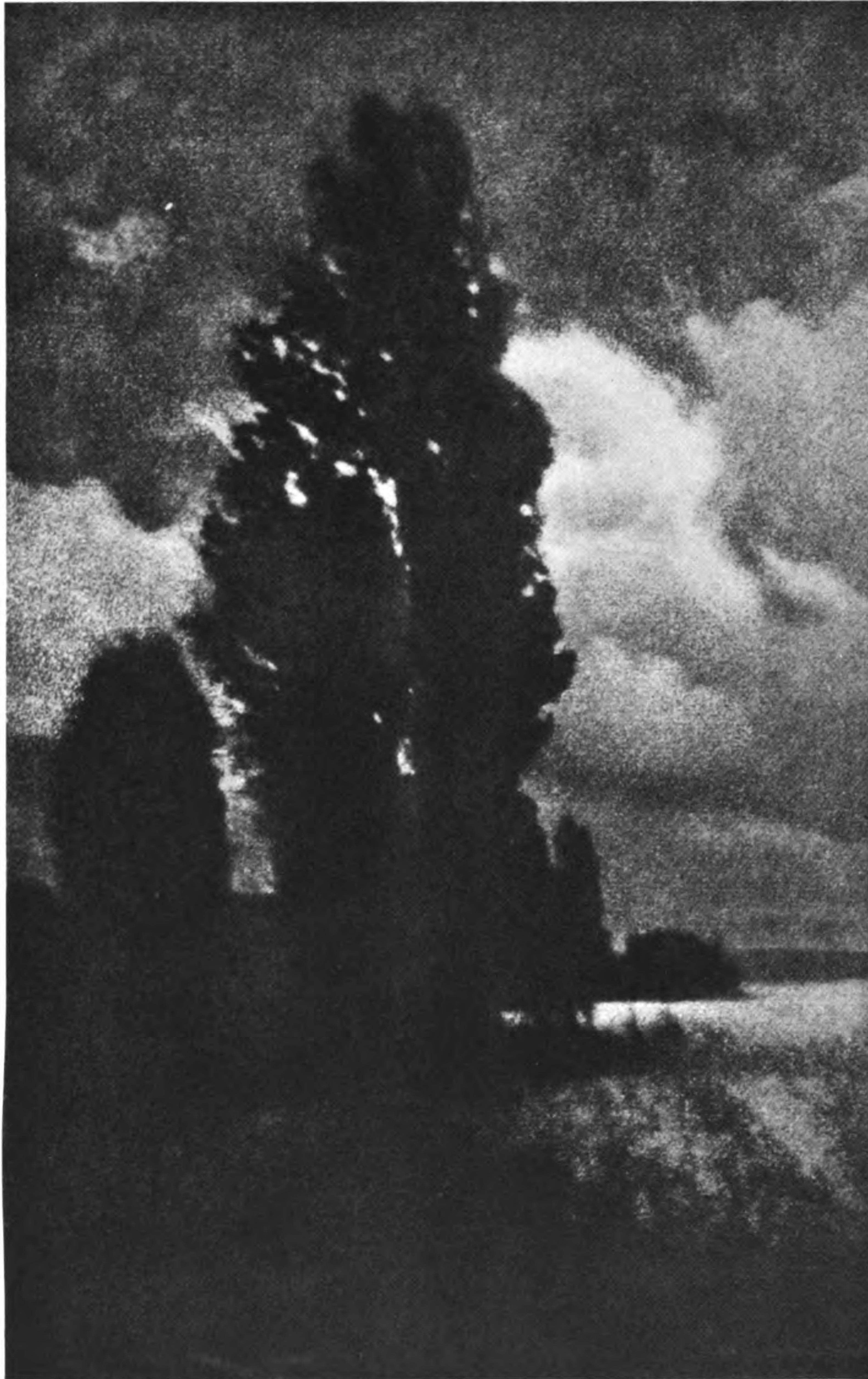
### Two New American "Links."

It is with pleasure that we announce the election of Gertrude Käsebier and Clarence H. White to the "Linked Ring." This honor coming from England is in conformity with the estimation in which the work of these two gifted photographers is held on this side of the water.

Mrs. Käsebier is the first woman who has ever had the honor conferred upon her, and it is to the credit of the "Ring" that it has broken away from its conservatism in this particular respect; for there are few, if any, photographers, male or female, in this country or elsewhere, who can rank with her as a picture-maker.

With the two additions, this country is now represented by six members in the "Linked Ring," that body of photographers which has done so much good for the advancement of pictorial photography the world over.





POPLARS AND CLOUDS

From a "Gum-Print"

By Hans Watzek

(Vienna)





# The Salon.

(Philadelphia, Oct. 22—Nov. 18, 1900.)

## Its Place, Pictures, Critics and Prospects.

The Philadelphia Photographic Salon of 1900 is the third exhibition of its kind held in the city of Philadelphia. The first of these exhibitions occurred in 1898. It was held under the joint auspices of the Pennsylvania Academy of Fine Arts and the Photographic Society of Philadelphia, and was the outcome of a growing appreciation of the artistic pictorial possibilities of photography both within photographic circles and on the part of the general public, and was in response to a general demand for its serious recognition and encouragement. This exhibition was extensively and seriously reviewed in these pages at the time, both as to its shortcomings and its merits. (See CAMERA NOTES, Vol. II., No. 3, p. 113.) Appreciating the import and seriousness of the undertaking, and foreseeing the smothering misrepresentation begotten of bitter opposition that must inevitably be met with from certain elements within the photographic world, this quarterly, established in the best interests of photographic progress both scientific and pictorial, endeavored to bring to the attention of the entire photographic world—not in the flippant, carping and misrepresenting manner so generally adopted in reviewing or noticing photographic exhibitions, but in the serious and impartial way that such earnest effort deserved and called for—the work that was being done in Philadelphia, for the general encouragement of all who were *honestly* interested in the advance of artistic pictorial photography.

In that review, as pertinent to the subject, effort was made briefly to outline the history of the pictorial photographic movement and the origin of the Photographic Salon.\*

From the *Niépce-Fox-Talbot-Daguerre* epoch down through its various metamorphoses to that which beheld photography asserting its right to enter the realms of art, and thence on to the epoch marked by the establishment of the first Photographic Salon, properly so called, the history of the pictorial movement was for the first time here presented. This was followed by a review and critique of the more important pictures of the exhibition and of the general management of the Salon. This exhibition, while showing some of the best work ever produced in America, and containing on its catalogue the names of many who have since won a high reputation throughout the entire photographic world—as well as of nearly all of the then well-known American photographers—was not only deficient in certain important respects, but practically unknown abroad, and even in many places in America. While admittedly the finest photograph exhibition ever shown in the United States, and far in advance of the old Joint Exhibitions, and conducted along lines very much approaching those that should govern a first-class salon in the correct meaning of the term, the exhibition of 1898 had no recognized standing among the leading exhibitions

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\* For further notes on the pictorial movement in photography and the significance of the Modern Photographic Salon see CAMERA NOTES, Vol. IV., No. 1, p. 18; and on the development and progress of pictorial photography in the United States, see *Photograms of the Year, 1899*, p. 7, and *Photograms of the Year, 1900*, p. 17.



of the world, and it was a matter of much speculation as to when the attempt would be repeated.

The second Salon, that of 1899, was therefore regarded with very special interest by all those concerned in the progress of pictorial photography, and was more fully and searchingly reviewed than that of the previous year, nearly fifty pages of *CAMERA NOTES* being devoted to the consideration of its purpose and character, and the lesson to be derived from it. (See *CAMERA NOTES*, Vol. III., No. 2, p. 135.) It created a more general and more profound interest than the previous exhibition had done, and materially lessened any doubt there may have existed as to the ability of Philadelphia to carry on the Salon movement. The exhibition was far in advance of its predecessor, and besides the American contained much foreign work. The presence of some dozen or more examples of very inferior work, that had managed to get by the jury through its desire to be not too exacting, materially lowered the general standard of excellence many degrees beneath that governing the admission of pictures to the previous Salon. The general average, however, of the work submitted to the Jury of Selection for their judgment was very much higher than of that submitted to the jury of the Salon of 1898. In other words, the jury of 1899, while not maintaining the same evenly high standard of judgment as that so consistently held to by the jury of 1898, found among the many pictures entered for judgment a very much larger number of essentially artistic and original productions than previously had been submitted. This showed pretty conclusively that the Salon of 1898 had exercised a most beneficial influence upon a number of the photographic workers of the country, as the best work, almost without exception, came from those who had been more or less in touch with the exhibition of that year. Some it had helped by opening their eyes to what really good work was; others it had encouraged and stimulated to more ambitious efforts, as fair recognition of meritorious work must always stimulate and encourage. New exhibitors had been attracted to show, and, while the position of the Salon was not yet firmly established, it was evident that already it was beginning to exercise a broad and far-reaching influence. No better proof of this could be desired than the bitter opposition that it was beginning to call forth from all those who were interested in photography from purely vain or selfish motives. Those sincerely interested in the development and progress of the pictorial movement looked forward with deep concern for every evidence that the Salon itself might bring or other sources furnish, of the effect of the 1899 Salon upon the individual workers, upon the status of American work, as such, at home and abroad, and upon the recognized position of the Salon among the exhibitions of the country and the world.

The opening of the present exhibition was, therefore, looked forward to with much interest and expectation, and when the evening of October 20 at last was at hand a glance through the exhibition rooms of the conservative old Academy of Fine Arts, of Philadelphia, was sufficient to convince the observer of two facts—first, that there was being shown an exhibition of sufficient importance and interest to the art-loving public to crowd the exhibition halls with a very representative gathering, and this, too, despite the strong counter attraction of the long-deferred first night performance of Dr. Weir Mitchell's play,

## THE SALON.

"The Adventures of François," an event of strong local interest to the Philadelphia public; and, secondly, that this exhibition was peculiarly attractive to the pictorial photographic element of the country, judging from the number of persons well known in the photographic world present in the crowd. Near the entrance could be seen the well-set figure of Frank Eugene, his fine open countenance twisted into a merry smile as he told in a quizzical manner to Miss Watson and some others how Mr. Berg, who loves a jest beyond all things, could not resist the temptation of putting N. C. after the title, "Lady of Charlotte," in getting up the catalogue of Mr. Eugene's New York show; a little beyond, straight as an arrow and vigorous as the youngest of us, was that veteran soldier, J. Ridgway Moore, pointing out to Mr. Yarnall Abbott the innocuous merits of a certain print. Miss Mathilde Weil, looking better and more vigorous than ever, I came upon a moment later as she was warmly rebuking some petty insinuation against the jury of unfair judging, and laying down the very excellent doctrine that having voluntarily submitted work for judgment, it hardly became those who had some of their pictures rejected to abuse the jury solely on that account, and for no better reason than wounded vanity to attribute mean motives to persons generally respected. Passing on, I came upon George Firmin, much younger for the loss of his beard, but easily recognizable, and, after him, Allen Drew Cook, engaged in a very interesting conversation with a very deaf man, who evidently entertained an exceedingly poor opinion of the whole show, judging from his rather audible observations to Mr. Cook, and whose sight, from some of his remarks, seemed quite as poor as his hearing.

Elsewhere in the crowd, trying to discover what it was that anyone could see in certain pictures to call forth the admiration or commendation that had been accorded them, could be seen the handsome and genial L. L. Peddinghaus, one of the best known photographers of the West, accompanied by his wife, and with them Mr. Brennan, also of Marietta, whose Highland pasture attracted much favorable attention at last year's Salon, while in another group stood Mrs. Gertrude Käsebier and Miss Frances B. Johnson, discussing the wisdom of sending American photographs to Russia. Mr. William B. Dyer, the illustrator of *Riley's Love Lyrics*, and foremost artistic pictorial photographer, professional or amateur—tall, refined, and full of the dreamy fire of the true artist and poet, in company with T. O'Connor Sloane, one of the most active members of the Orange Camera Club, I next came upon, standing before one of Mr. Clarence White's best pictures, and regretting that he, too, could not be present at the opening of the Salon. Not far away from these, in the center of the room, quite a circle had gathered about Jno. G. Bullock, Edmund Stirling, the active secretary of the Philadelphia Photographic Society; Robert S. Redfield, its president; Harrison S. Morris, the vigilant and tireless secretary of the Art Academy, and Alfred Stieglitz, who were standing together conversing upon the incidents and phases of the Salon movement and its probable outcome. And thus at every turn one came upon some one more or less well known in the world of photography, many of whom had traveled long distances to be present at this opening. The crowd was so large that it was practically impossible to get anything more than a passing glimpse of the pictures on the opening night—a continuous and solid line of humanity three and four deep extending the entire



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way around the place of exhibition, moving slowly from picture to picture and quite blocking every print from general view.

And now as to the position of the Salon!

I.

All leading pictorial workers have come to regard it as *the* exhibition of the year in the United States; and conservative estimate, which now places American pictorial photographic work on an equal footing with the most advanced and artistic work of the times, places the Philadelphia Salon of to-day in the front rank of the few great pictorial photographic exhibitions of the world.

II.

The Salon of 1900 embraces in all 204 pictures, and represents the work of sixty-two exhibitors.

Eighty-six of the entire number of pictures shown are specially invited exhibits and did not go before the jury of selection. These pictures are the work of the five members of the jury and of four distinguished foreign photographers—J. Craig Annan, Robert Demachy, Th. Hofmeister and C. Puyo.

LIST OF EXHIBITORS AND NUMBER OF PRINTS SHOWN BY EACH.

C. Yarnall Abbott.....	3	Alfred Holden.....	1
Prescott Adamson.....	1	Gertrude Käsebier.....	10
Frances and Mary Allen.....	2	Joseph T. Keiley.....	7
J. Craig Annan.....	6	George F. Kunz.....	1
F. C. Baker.....	1	Frances Watts Lee.....	4
Charles I. Berg.....	3	Joseph Prince Loud.....	1
Elizabeth Brownell.....	1	J. Ridgway Moore.....	2
John G. Bullock.....	2	Wm. L. Page.....	2
Louis Casavant.....	1	L. L. Peddinghaus.....	2
H. E. Cassel.....	1	Anne Pilsbury.....	1
Rose Clark and Elizabeth Flint Wade...	5	Wm. B. Post.....	2
Frederic Colburn Clarke.....	1	C. Puyo.....	10
Alfred Clements.....	1	Robert S. Redfield.....	2
Allen Drew Cook.....	3	Margaret M. Russell.....	5
F. Holland Day.....	8	Benjamin Sharp.....	2
Robert Demachy.....	10	Virginia G. Sharp.....	2
F. Detlefsen.....	1	T. O'Connor Sloane, Jr.....	1
Mary Devens.....	5	Emma Spencer.....	3
Wm. B. Dyer.....	8	Katharine S. Stanbery.....	1
T. M. Edminston.....	3	Mary R. Stanbery.....	1
Frank Eugene.....	10	Edmund J. Steichen.....	3
J. H. Field.....	1	Alfred Stieglitz.....	10
George P. Firmin.....	2	Edmund Stirling.....	6
Herbert G. French.....	1	Walter P. Stokes.....	1
Charles E. Frick.....	1	Henry Troth.....	1
Dallett Fuguet.....	1	Amelia Van Buren.....	3
L. S. Gans.....	1	Frederick Von Rapp.....	2
Emerson B. Garrison.....	1	Eva Lawrence Watson.....	10
Arthur A. Gleason.....	1	Mathilde Weil.....	1
Conrad F. Haeseler.....	1	Clarence H. White.....	10
Th. Hofmeister.....	10	John Wright.....	1

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To the Jury of Selection\* were submitted in all 883 pictures (representing 168 entries), of which number 765 were rejected, leaving a balance of 118 pictures actually accepted; which, with the invited works, represents three foreign countries and twenty-one towns and cities of nine different States.

As a State, Ohio was the most generally represented, six different places—Akron, Cincinnati, Cleveland, Marietta, Newark and Zanesville—exhibiting altogether twenty-three pictures.

Viewed as a whole, there is an *apparent* evenness of tone and intent about the Salon of 1900 that is quite remarkable, and that seemingly—the collection being considered in its entirety—almost attains to a climax of monotony. Only after repeated examination of the most searching character does it appear that evenness is more apparent than real, and that it is mainly due to the selective adopted in the hanging of the Salon pictures. Instead of following the precedent of former years, of hanging the work of each exhibitor in an individual group, this year's hanging committee split up the individual groups, and selected and sorted out to be hung next to one another such pictures as would go best together, and harmonize, balance and blend in with their neighbors. For evenness of balance and harmony of effect no happier methods could have been hit upon, and a high and even standard was preserved, that otherwise could not possibly have been arrived at; but for the study of the range, characteristics and purpose of the individual exhibitors no more exasperating nor illusive method could possibly have been adopted. In order to study any one exhibitor's pictures it was necessary to tack backwards and forwards like a sail-boat that wishes to reach a given point with the wind blowing considerably off its course. This method of hanging is without doubt the best that can possibly be adopted in the case of a one-man show, or where the main thing to be considered is the appearance of the wall and the best decorative effect that can be gotten out of a harmoniously selective combination of the pictures at hand. For educational purposes, however, it by no means affords the best possible opportunity for the study of the work of the individual exhibitors; and there is small question that what the exhibition has gained in general harmony by the adoption of this method of arrangement is more than counterbalanced by what it loses in effective and striking contrasts, personal individuality and educational effectiveness. That the whole exhibition gained in apparent strength by the distribution of the strong pictures pretty evenly over the walls, and by the "blending in" of the other pictures, so to say, with their surroundings, as a correctly selected frame blends in and becomes part of the picture it holds, is true beyond dispute. The task of the hanging committee was by no means an easy one, for they had anything but a harmonious mass of material to deal with: and a wall upon which to hang whose color, something between a red and a maroon, was almost the most inimical that could well have been imagined as a background for delicate photographic prints, unprotected by great areas of defensive margin such as is

\* The jury of selection for 1900 consisted of Alfred Stieglitz, New York; Gertrude Käsebier, Brooklyn; Clarence H. White, Newark, Ohio; Frank Eugene, New York; Eva Lawrence Watson, Philadelphia.

The jury was selected by the board of management of the Salon—Edward H. Coates and Harrison S. Morris, representing the Academy of Fine Arts, and Robert S. Redfield, John G. Bullock and Edmund Stirling, the Photographic Society.



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used on etchings and engravings. From their point of view the committee performed their thankless task—for the hanging of exhibition pictures is almost as thankless a task as that of judging them—very ably; but despite all their efforts nearly all the really delicate work of the exhibition was devitalized by that brutal wall-color, and made to look muddy, colorless or lifeless almost to moribundity by its rough assault.

I have often wondered why so progressive an institution as the Philadelphia Academy—and under its present management it is one of the most progressive art institutions of the country—I have often wondered why it permitted this aggressive burlap, effective as a background for certain things only, to remain on the walls constantly in use for the exhibition of pictures of the most widely different character, and for which some neutral tint would be the most effective and least detracting or injurious. It plays havoc not with photographs alone, but with many of the paintings and sketches shown against it, collections of which I have, on more than one occasion, noted to have been very seriously affected with the contagion of this "red death." The Chicago Art Institute has been more happy in its choice of wall color for its general exhibition walls, and the Carnegie Institute at Pittsburg has likewise exercised great care in this particular.

In the critical consideration of every pictorial exhibition of any importance, and particularly of such as are held annually and represent the progress or retrogression of a pictorial movement, it is necessary for a proper understanding of its entire weight and significance to regard it as a whole, as well as to analyze separately its component parts. In this way only is it possible to form some estimate of the general trend of the work, and to note if there be a marked movement, either organized or spontaneous, in any particular direction.

To do this properly, and in such a manner as to insure approximately accurate results—in matters dependent on human taste and judgment it would be folly to expect more—it is essential that the task be approached with absolute impartiality and the single desire to present things as they are, without fear of offending or desire either to please or annoy.

Keeping this well in mind—for 'tis a rule more often forgotten than remembered in the reviewing of not only photographic but many other exhibitions by professional critics—let us pause for a moment on the threshold of the Salon to consider what it represents and means before turning to a critical examination of its pictures.

It presents to the observer an interesting mosaic of the *results* of a great amount of exacting labor, infinite thought and earnest striving after some phase of what is termed the *beautiful*. With the purely personal element represented by these efforts we must not concern ourselves, results alone, independently of the individuals, having to be passed upon. And it means that a number of persons throughout the country, using and believing in the camera as a means of expressing original artistic ideas, have *voluntarily* submitted their work to a carefully selected jury—composed of five different persons all more or less distinguished in the photographic world, and each representing a certain marked phase and style of pictorial photography entirely different from that represented

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by every other member of the jury—to determine if their submitted work show “*distinct evidence of individual artistic feeling and execution.*”

“Distinct evidence of *artistic feeling and execution!*” What does this mean and imply. It means that the jury had two main points to deal with in the case of each picture—one a point of taste, or that having merely to do with the *artistic feeling*—the other one of fact, or that dealing with the *artistic execution*.

In the matter of the first, each juror would in all probability have his own particular view of what *artistic feeling* was; and judgment on this would be purely discretionary—for what may be a distinct evidence of artistic feeling to one may have for you no significance in the world. Our opinion upon this point depends for its color very largely on temperamental peculiarities and educational prejudices; the Spaniard, for example, may regard as distinct evidence of artistic feeling that which would never in the world appeal to the Japanese or the Englishman. In the matter of execution, however, judgment is based on exact knowledge—of drawing, of values, of tonality, of perspective, of composition and the like—things following certain fixed and well defined laws and of exact commensurability—affording no latitude for the exercise of discretionary judgment.

As few people ever agree upon matters of taste, the only possible way of arriving at an intelligent and intelligible standard is by recognizing that set by the agreement of a number of persons of known judgment, ability and taste. This may, of course, fall short of being correct, as has more than once happened in the history of affairs of taste. If incorrect, time alone will show, and the fault will be as much that of the times that produced the judges as of the judges themselves.

The object of calling upon such a jury is, by obtaining its composite judgment to strike a general average of the best taste of the time; for while one member of a jury may be in advance of his time and another behind it—one a conservative and another an extremist—one an impressionist and another a realist—and while each, if left to his own devices, might be too much swayed by his own particular likes or prejudices—when acting together such a body is very apt to hit upon a middle choice that is entirely representative of the really good work of the period and to set a standard that will register the high-water-mark of present progress.

The 204 pictures therefore represent two things—the invited work, the productions of persons of acknowledged and proven ability here and abroad—the selected pictures, the best in point of taste and the most perfect in matter of technique, in the opinion of five competent persons of widely differing tastes—of the mass of pictures submitted for judgment; or, in other words, work showing “*distinct evidence of individual artistic feeling and execution.*”

Turning now to the exhibition, it appears that the first impression of the Salon as a whole is one of almost disappointment. Individual pictures and groups of pictures do not stand out from their surroundings as was the case last year, and fix the attention whether or no; but instead subordinate themselves to the general whole, and that general whole to the few really great pictures contained therein in a very remarkable manner. As has already been observed, the



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method of hanging adopted this year is partially responsible for this; and there is an almost total absence of the sensational picture. Furthermore, while there are fewer really big things than formerly, there is a corresponding absence of the raft of mediocre work that managed to slip through last year, the consequent result being the elimination from this year's exhibition of the abrupt and violent contrasts so apparent in the last Salon. In a word, the exhibition of this year is infinitely more even and more evenly refined than formerly.

Artistically speaking, it was almost feminine in its refinement. This apparent evenness of character was partially due, as has already been observed, to the method of hanging, and was made the more possible by the sameness of character of certain of the pictures. After a long and careful study of the exhibition, the conviction remained that certain photographers ambitious to do good work, but still uncertain of themselves and not overabundantly endowed with creative inspiration, had come under the influence and adopted the style and in some cases even the mannerisms, of some of the best known workers, and produced results which, while showing distinct evidence of artistic feeling and execution, lack the vivifying quality of marked artistic originality or bigness of conception.

This is as natural as it was inevitable, and is the best possible evidence of the existence of a distinct movement, serious in its purpose and working towards a definite end.

Strongly original workers are few and far between in every branch of creative art; aspiring, ambitious ones, many wherever the artistic appreciation and perception has been fully awakened into life and action; and these latter seeking to learn how best to cast their feelings into form—study and borrow from the experience of those who have pioneered the way—and adopt such forms and methods as are generally recognized to be the best in which to give expression to their own thoughts: just as the poet casts his fancies into the form of sonnet, or Homeric verse and measures by the rhythmic time-beat of dactyl or spondee so combined as best to convey the spirit and music of his thought—the embodiment of his dream. To the great artist alone it is given to be the slave of no form or law—other than the *law of beauty*.

There could be no better voucher for improved and bigger work in the future when those who now are following begin fully to feel their own strength and to branch out positively along their own lines. Some of the work shown at last year's Salon displayed every evidence of being haphazard and without definite purpose. The American work of to-day as a whole, as represented by the Salon, shows nothing of this, but is quite direct—strong, firm and full of definite purpose. It is marked by a distinct style, that has made itself very evident wherever it has been exhibited alongside the work of other countries; and while, except in rare instances, wanting to a great degree in poetic imagination, it shows keen pictorial appreciation and great refinement of feeling.

Having thus regarded the pictures collectively, we will now consider them singly and according to their class—that is, the invited and the judged prints—after which attention will be given to the exhibits of the members of the Jury of Selection.

## THE SALON.

The name of J. Craig Annan is the first of the specially invited of the foreign workers to appear among the catalogued names of this year's exhibitors. It is a name well and more than favorably known throughout the entire photographic-pictorial world. Mr. Annan is, in a word, universally conceded, by all competent judges, to be one of the ablest, the most gifted, most artistic of the really great pictorial photographic leaders of the times. Yet, from the six examples of his art shown at this year's Salon, this would hardly appear. Strong, quiet and full of character, Mr. Annan's portraiture, as here shown, is hardly more than interesting as exhibition pictorial work, and attracts little more than passing interest, either by the richness of its values or the character of its subjects.

Five of the prints are portrait studies. In every instance the interest is centred on one particular point, there being no obtrusive objects of secondary importance to divide the attention with the main one. The lighting is well handled and the body-lines carefully, gracefully, and to all appearances, characteristically disposed. The portrait of *Oswald Fergus, Esq.*, for example, represents a man in the prime of life, keen, alert and determined, almost to fierceness. The contracted brow, almost frowning over the penetrating eyes, the clear-cut features, the firmly set mouth, that faintly hints at the shadow of a quiet smile, all bespeak a man of intellectual aggressiveness. The figure is almost in profile, but the face looks out at us over the left shoulder and is bent slightly forward in an attitude of alert attention; the hands are hitched naturally into the coat pockets in an easy attitude, indicative of momentary repose and nervous attention, that is entirely in keeping with the poise and character of the head. The strongest light in the picture is on the head, centering the attention there, the background and figure being fairly illumined with a diffusion of the light. The frame seemed rather heavy and inappropriate and appeared to detract from certain of the tone values of the picture, yet a fairly heavy one it certainly requires, and I must confess that had I to suggest another style of frame, I should find the task difficult. The portrait entitled *W. Q. Orchardson, Esq., R. A.*, No. 12, portrays quite a different character, and in a much lower key. It is the largest picture in Mr. Annan's collection, and represents a man of probably sixty years of age, in a sitting posture and in profile. His bearing is that of a man of the world, formal, polite and entirely self-possessed. One almost feels an artistic mannerism emanating from the picture, as though the sitter had lived a while in Paris and had acquired a French poise. The tones of the picture are rather hard and leathery. The modelling of the face is especially fine, and the entire picture is in the latest style. *Molly*, No. 7, the picture of a child, is, at first glance, most unpleasant to look upon, but careful examination shows that this is due, to some extent, to the influence of the frame, and partially to the size of the picture. The overbearing massiveness of the frame, and its color, greatly detracted from the picture's value and delicacy, as does the comparative size of the child's figure, which is too large for the space allowed for it. It was only after repeated and close inspection that I discovered it to be a really charming study of a child.

In reality it is a very delicate piece of work, but the frame, by its contrasting strength and heaviness and its closeness to the figure, makes it appear "blurred,



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fuzzy," some might call it, and indistinct. Nevertheless, the picture is not in character, though it may in reality be very true to life. One of the greatest charms of child life is its entire naturalness and truth to self, in its very unconsciousness of self. The child in this picture is clearly posing. There is none of the childish abandon and unconscious naturalness that lend to juvenile life its greatest charm. The turn and poise of the curly little head, the position of the shapely little arms and dimpled hand, the entire attitude of the figure, show that the child was conscious of posing, and in a serious child study that is a grave fault. The two portraits of women, Nos. 8 and 9, are quiet, dignified studies, and there is a pensive, far-away expression about their eyes that is always becoming to women and attractive and incomprehensible to man— attractive partially, perhaps, because of its very enigmatical character. "A penny for your thoughts," you exclaim, my masculine reader, when you behold such an expression, throwing its almost penetrable veil over the eyes of some fair friend, and you feel a longing to know of what it is she is thinking that seems to bring you nearer to her and at the same instant puts you farther away—too far away to follow the finer fancyings of the woman soul within her. And invariably the interrogated one smiles archly and refuses any elucidation at any price or else furnishes you with an explanation that explains nothing. Perhaps it is some vision or dream too ineffably tender for the less spiritual mind of man to understand, and consequently calculated to excite his derision? or is it that the daughters of Eve are fully aware that curiosity is not entirely monopolized by the fair sex, but holds an equally powerful sway over the sons of Adam, despite all their boasting to the contrary? Like enough it is a little of both. But to return from our digression—and to Mr. Annan's pictures—of which one still remains to be considered, that entitled *The Dark Mountains*, No. 11. This picture alone, of Mr. Annan's six pictures, possesses certain dramatic and poetic qualities. "The Dark Mountains"—the very name summons to our imaginations Walpurgian nightmares or Dantesque dreams, ideas of massive, awful grandeur, unknown, threatening dangers, the unexplored countries beyond, whence the last light of day flares up into the night-darkening sky. Such a light flares up into such a sky in Mr. Annan's picture, and outlined against it we see in the distance a range of dark mountains massing against the beyond. Some figures in the foreground, draped Dantesque fashion, walk from us towards the mountains. Their heads are bowed, somewhat like pilgrims approaching some holy shrine, or men engrossed in all-absorbing thoughts. Their figures are indistinct and simply outline themselves in dim masses against the distance. Whence are ye, oh, silent travelers, and whither are ye bound? Follow ye the trail of Death over the range of Time in search of the Eternity beyond? Or are ye bent on Faust-like quest of horrid distraction from the ever present memory of some ill deed done that chafes the conscience and humiliates the soul? There are in the immediate foreground of this picture two white masses that may be rock masses or drifts of snow or glimpses of mountain streams, but which do not explain themselves and whose pronounced unexplained lightness disturb the quiet harmony of the picture. The sky towards the tops and sides, especially to the left, as we face the picture, is rather too densely and harshly rendered, and the transition from light to dark is too abrupt to be

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pleasing or thoroughly artistic. This picture, with the two previously mentioned, lose certain of their qualities through the manner in which they have been matted and framed. Differently exhibited, they would have shown to far better advantage.

The exhibition does not show Mr. Annan at his best, which I regret, for that best belongs, in my judgment, to the very best that has ever been done in pictorial photography; his *Lombardy Plowing Team*, the *Walking Monks* and one or two others of his pictures hold their own with the most perfect pictorial work yet done with the aid of a camera.

Robert Demachy, whose name follows that of Mr. Annan in this class, needs no introduction. Wherever interest is taken in pictorial photography his work and name are known, and with Mr. Annan, he ranks with the foremost. He is one of the few photographers whose best work bears the stamp of a poetic imagination as well as an airy fancy.

*Melancholy*, No. 43, one of the ten pictures shown by him this year, is a fine example of this. The picture presents to us a young girl, her head and shoulders alone visible, pensively watching the day depart over the distant hill-side. The western under-rims of the gliding clouds are touched with the afterglow of the diurnal light. The girl's hair falls about the head so as to afford but the merest glimpse of her face, which presents itself in profile, and is simplicity itself, showing no trace of any attempt at the petty little vanities and coquetries of youth. The listless loneliness of this girlish figure in this mountain solitude at such an hour, her pensive attitude, her disregard of looks and the idea of death so softly suggested by the fading light that is thus associated and brought face to face with fair young life is certainly a very poetic rendering of the picture's title. When viewed near at hand the picture shows one peculiarity that forces itself upon the observer and very materially detracts from the seriousness of its purpose. I refer to the manner in which the sleeves of the girl's dress have been indicated. Thinking that my imagination had exaggerated this feature, I took a friend to this picture and asked him if there was any particular detail in this print that forced itself upon him over and above everything else. "Yes," he replied, "the sleeves of the girl's dress. They make me think of a vegetable that is one of the chief ingredients of gumbo soup—they look like okra stems." Thus, too, had they instantly impressed me. At a little distance this peculiarity disappears. Of the two portrait studies shown, that of *Count de B.*, No. 49, is by far the best. It is the portrait of a man of middle age, in a costume that belongs to a past century. It is so entirely in character and keeping that it might easily be mistaken for a copy of some fine old painting. It is well and understandingly handled and is one of the strongest pieces of work of the kind that I have ever seen. It presented a phase of M. Demachy's work with which previously I was not familiar. The other portrait, while rather well handled, was not particularly interesting.

*Pride*, No. 41, *Decorative Figure*, No. 46, *Girl With Guitar*, No. 47, are effective decorative studies. This picture, the *Girl With Guitar*, being especially happy and effective, and executed more in a Florentine than a Parisian spirit. It suggests rich coloring and the dreamy, voluptuous, passionate charm of music. It brought back to me memories of years ago, when



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more keenly alive to the poetry and romance of things, I had lolled in a gondola on Venetian lagoons, and lulled by the caress of the soft summer night, had listened to the music of the guitar, accompanying some rich, melodious love song, come floating over the moon-lit waters out of the shadow of the darkness of some palatial pile as my boat glided on through the topaz night.

*Summer Time*, No. 45, represents a rather effective landscape, with a female figure half reclining in the foreground, the head supported against a tree. The landscape in itself is more or less satisfying, but the girl's figure seems out of place and incongruous. It is costumed in some sort of flowing gown that resembles somewhat that worn by college girls as the uniform of their scholarship and is not in keeping with the surroundings, as it is sufficiently assertive to attract the attention and bring to the mind the idea of style instead of summer. At the left shoulder there is fixed a large decorative flower. The folds of this gown, running toward the front of the picture, introduce a series of distracting, inharmonious and unpleasant lines into the composition. The theme itself is charming enough, but it seems to me that in this picture M. Demachy fails to realize the possibilities that he suggests. The title of No. 48, while a trifle misleading, designating, as it does, an act rather than a person or condition, comes near enough to convey the idea intended. The picture portrays a quaint little French child, garbed in the white dress and veil of a first communicant: a commingling of happiness, veneration and awe beams from the little one's face, and she presents a charming picture of childish purity and angelic innocence. How well M. Demachy has given expression to this, is best understood by comparing this picture with *Pride*, just above it, and his *Girl With Guitar*. The first, coldly vain rather than proud, and entirely conscious of her voluptuous charms—the other langorously amorous, sensuous. It is only after such comparison that one begins to understand how entirely M. Demachy is in sympathy with his work and how understandingly he executes it.

*Paris*, No. 40, and *Old Mentone*, No. 44, show another phase of this artist's work. *Paris* is not, as one might be led to suppose from the title, a bird's-eye view of the city to which it is said all good Americans go when they die, but simply an interesting glimpse of a very small part of it—one of the squares, if my memory serves me; and *Old Mentone*, while picturesque and rather effective, is vastly inferior to the Mentone picture shown in last year's Salon and afterward reproduced in CAMERA NOTES. (See Vol. III., No. 3). The framing of this picture greatly weakens the picture's force and detracts from its value. The framing of *Paris*, too, is not in the best taste. It is due to M. Demachy to say that the half-tone reproduction of *Old Mentone* in the catalogue exaggerates the blackness of the shadows and the lightness of the sunny portions of the picture, and makes the woman standing in the shadowed doorway appear an absurd, flat, black shadow plastered against the wall, all of which is decidedly misleading and untrue to the original picture. M. Demachy, while more widely known to-day by his purely decorative work, will be remembered longest and most favorably, by such pictures as *Mentone*, *Thistles*, *Melancholy* and *Poster-study*. He is a man of much ability and great versatility, who, though often simply delicately fanciful, can be strong and vigorous when occasion demands.

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Impressive by reason of size and color, the ten pictures of Herr Th. Hofmeister, another of those invited to exhibit, attracted especial and immediate attention to themselves. The collection, with one exception, was given a wall to itself, with ample space for each print and nothing to distract attention. Yet, with everything in their favor, they, with the exception of two pictures, failed to make a favorable impression on the majority of those who visited the Salon, either by reason of the choice of subject or the manner of treatment. At best they excited little more than curiosity as to the method of their production, as the general public is not over familiar with the manner in which gum-bichromate prints are made.\* Their very size exaggerates their faults, and the additional element of color conjoined to their strength, for they are strong, makes them appear crude. Limited as the photographer of to-day is in the matter of color, it is practically impossible for him at present to render color effects and combinations with any degree of truth if he would introduce color into his work. Therefore, he must either confine himself to such subjects as lend themselves to his limitations, such, for example, as *In Fog* or *Night*, or else he must attempt to produce such an effect as will not challenge comparison by its intermittent veracity, but which, on the contrary, will win admiration by appealing to the untrammelled love of the beautiful, by presenting to the eye fanciful harmonies that are born of a refined and artistic imagination. Herr Hofmeister, instead of appealing to the imagination, has challenged comparison with certain facts of nature, with which those who study his pictures believe themselves to be conversant; and which seem to them to have been unhappily rendered in most of his pictures. His pictures are sufficiently literal to make one think of facts, and one's sense of truth is therefore rather shocked to find the shadowed side of tree trunks rather strongly illuminated when the light comes from behind them, as in *Summer Evening*, No. 93, or the glimpses of trunks that appear from beneath a mass of shadowing foliage rendered in an almost higher key than any other part of the picture in which appears a light-sparkling stream and a brilliant sun-lit sky, as in the case of the *Meadow*, No. 91, which is, on the whole, perhaps, the most pleasing and satisfactory and the most complete of Herr Hofmeister's landscapes here exhibited. *Landscape*, No. 42, is faulty in composition and very disturbing to the eye. Like *Night*, No. 87, it lacks concentration, and in certain respects reminds one a trifle of a painting by E. A. Bailey, I think, exhibited at the Royal Academy, London, in 1896, Mr. Bailey's picture, however, being more attractive.

*Night*, No. 87, is the largest and most disturbing picture shown in this year's Salon. It presents a row of silver birches along the side of a stream, with a glimpse of landscape showing beyond the stream and to the right of the trees as we face them. Dividing this picture into the masses which compose it, we find that we have six different triangular forms, three light, the moon-lit receding tree trunks, the light reflecting stream and the sky, and three dark, the landscape on the far side of the stream, that on the hither side and the tree foliage, all converging to one point like some Chinese triangular block puzzle,

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\* Those of our readers who are unfamiliar with the gum-bichromate process will find a lucid explanation of it by turning to Mr. Carlin's article on the subject, *CAMERA NOTES*, Vol. III., No. 2, p. 66.



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compelling the attention to fix itself on that point, which is at the extreme left of the picture, from the observer's view point, and which is not the point of pictorial interest; when at the same time the foremost tree-trunk, the foreground portion of the stream, the receding landscape and the evening sky irresistibly attract the eyes to the picture's center and right. The disturbing and positively trying effect upon the eyes of such a composition as this can be more easily imagined than described. Its color is rather good, and were the pictures halved, the sky and landscape portion being retained, a rather strongly decorative night effect would be the result. As it stands, the theme loses all its force and is full of aggressive faults.

*In Fog*, No. 90, on the other hand, is almost faultless. In color, composition, feeling and technique it leaves little to be desired, and is one of the most masterly examples of marine work of this kind that I have ever seen.

The more I studied it the more its charm grew upon me, and in almost every light it held its own. Anyone who has lived near the sea and been upon it when the wind has died down and one of these diaphanous fogs has settled over the ocean and the sails flap listlessly; when the most uncouth craft hides its ugliness under the veil of the mist and becomes beautiful in a ghostly way—a phantom boat upon a phantom sea; when the muffled sound of horn or bell throbs warningly out of the dim distance; when sailors watch and listen and speak but little, and then not above a whisper; anyone who has experienced this will stop before this picture and return to it again, experiencing each time a new thrill of pleasure and admiration at the thoroughly sympathetic manner in which the subject has been treated.

*Harvest*, No. 88, *Coming Home from the Harvest Field*, No. 96, and *Against the Stream*, No. 94, are rural, homely subjects that seem to me to have lost much force by reason of the largeness of their size. They are strong. The rendering of the ground appearing between the old peasant's legs in a lighter way than that on either side of them is false and disturbing. In the *Harvest* the landscape is pleasing and well rendered, yet none of these three pictures seemed particularly picturesque or remarkably interesting.

*Portrait of the Artist, F. Mackenson*, No. 95, is a very powerful and splendidly handled example of portraiture. In drawing, composition, tonality, modeling, lighting, pose and easy naturalness it leaves little to be desired. Everything in the picture is subordinated to the man and his individuality, and while conscious of the palette, brush, artist's blouse, negligee shirt and carelessly fastened tie, and the river and sky background, nothing distracts the eye from the strong, vigorous, splendid head, whose attitude and every feature bespeak boldness, aggressiveness and determination. The touch of light upon the river at the point where it comes behind the subject's shoulder preserves the balance of the values and shows Herr Hofmeister to be a master. It is one of the greatest pictorial photographic portraits that I have ever seen.

Essentially French in its character, decorative, dainty, fanciful, at times almost to frivolity, the work of Captain Puyo never fails to attract the attention: and the ten examples sent by him in response to the invitation to exhibit at this year's Salon are no exceptions to this rule.

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Like many another artist, he seems to derive all his inspiration from the beauty of woman and to devote his art exclusively to representing her in some gracefully seductive pose or attitude, as, for example, in *Slumber*, No. 133, where his fair subject is represented as having fallen asleep over her reading, to the waste of midnight oil and the entire disedification of two puritanical old ladies who stood in front of the picture as I approached it, examining the lace design on pillowcase and counterpane and calling the girl a shameless and extravagant huzzy; and in *Before the Fire*, No. 136, in which a daintily appareled little woman sits in a fascinating attitude warming her hands before a fire; or in some purely decorative way, as in *Torso*, No. 132.

This picture, designed to ornament a fan, just misses being an exceptionally handsome piece of work, but the lines of the crumpled gauze that partially hide the figure are disturbing, and the hip is so posed as to throw the lower portion of the abdomen out of drawing, and to introduce a pronounced curve to the hip line that does not lend itself very gracefully to the fan shape into which the figure is crowded. As I looked at the picture I could not get rid of the idea that the fan-shape was an after-thought and that Captain Puyo, having failed to get what he originally designed to secure, had hit upon the scheme of utilizing the defective picture in this way, that the picture might not prove an utter loss. Again, he will personify the seasons in fair female shape in rhythmically flowing draperies that curve as gracefully and as beautifully as tall grass or long-stemmed flowers when swayed by a gentle wind and amidst exquisite landscapes, as in *June*, No. 130, and *Summer*, No. 134. Of the witchery of her garments, as well as the charm of her person is he an able exponent. Examine, for example, *The Flower Garden*, No. 137. How charming the attitudes of the three girls walking up the path away from us between the banks of flowers, and how daintily beautiful and in what perfect harmony every fold, every line, every curve of their garments.

With the spiritual side of woman's nature, too, he sometimes busies himself, as is shown in his *Sacred Song*, No. 135. This picture shows us two young girls with white transparent veils thrown over their heads, singing from the same book. The picture tells its own story and needs no title. It is treated in a minor key; everything about it is soft and delicate. The girls' faces are innocent, pure young faces, and their expression that of unaffected devotion. The white gauze veils seem to catch the light and hold it in a soft glow about the girls' heads and faces. The picture is perhaps the finest and most perfect of Captain Puyo's ten pictures.

*Candle Light*, No. 138, is rather forced and theatrical and not especially attractive, and *Salute to the Dawn*, No. 139, while poetic in conception, is faulty and the poorest of the Puyo pictures. An almost entirely nude female figure sits on a sward in an opening in a forest, or on its edges, calling a greeting to the dawn. The foreground of this scene, up to where the woman sits, is still dark with the shadow of departing night, while beyond, the nocturnal mists that still hang over the woods and land are softly gray with the first touch of approaching day.

The nude figure is not only devoid of striking beauty, but is even ungracefully formed; and in no way does it bring to mind the graceful wood-sprite or



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lovely fay with whom poetic fancy has peopled the forests and whom we would expect to find thus saluting the approaching day. *Portrait*, No. 131, is a very characteristic portrait study of typical French woman. I took a strong dislike to the type, yet there was some fascination about the picture that caused me to examine it every time I entered the gallery. It is a very clever piece of work. But whether portrait, character, genre, or decorative study, it is woman—always woman. Nor do I remember ever to have seen any picture by him that was otherwise—his art seems only to deal with the ever-present, the fascinating, the eternal Feminine.

We shall now turn to the pictures selected by the jury, and in considering them we can well afford to pass over those that failed to leave any impression, either by reason of their charm or their faults. It would be unfair to condemn them, since they are possessed of certain good qualities and may be the forerunners of greater things, while to notice them would be to mete out to them undue praise. We will therefore allow them to be forgotten.

Mr. C. Yarnall Abbott is this year represented by three pictures. *Marie*, No. 1, is one of the most pleasing things that Mr. Abbott has yet done, and somewhat resembles a delicate water-color sketch. It presents a child's head, turned away from the observer. The outline of the top of the head is too pronounced and heavy. The lock of hair that strays rebelliously outward from the little brow is also too heavy, and is therefore stiff and wiry in appearance, instead of being flexible and wavy. The shoulder and body of the child, without being strongly outlined, make themselves felt, nevertheless, in too round and bulky a way for so delicate a subject. This shows a lack of artistic technical training, but as Mr. Abbott has strong artistic leanings and influences and moves in art circles, there is little doubt but that he will perfect his technique, and the charm, delicacy and fine feeling shown by this and some other examples engender the hope that he will do so; for a man who can do such work should spare no pains to perfect his art. This picture is so matted and framed as to be robbed of much of its delicacy.

*Katharine*, No. 2, another picture by Mr. Abbott, is a quiet portrait study in gum, harmoniously framed. The back of the head and shoulders dissolve themselves into meaningless shadow that lightens unpleasantly as it meets the edge of the frame, the edge of the print having the appearance of having been dipped in some weak bleaching solution. The left eye of the picture is so delicately rendered, and the right so forcefully delineated, that the difference thus imparted to the two organs is singularly unpleasant. Viewed from the distance of ten or twelve feet away the picture appears to be that of a young girl with back towards us looking over her right shoulder. In reality the front of the body is towards us, and while the face is that of a young girl, the bust, owing to the manner in which the drapery has been rendered, is that of a mature woman. The picture as a whole is monotonous.

*The Dying Fire*, No. 3, also by Mr. Abbott, is the picture of a man past middle age, seated comfortably in a Morris chair before what has all the appearance of being a gas-log grate, in which there is no evidence of flame or fire, and beside which in the tiled mantel front is a hot-air flue. The background of the picture, with its striped wall paper, is rather too pronouncedly in evidence.





A STUDY HEAD

From a Platinotype

By Eva L. Watson

(Philadelphia)





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The figure is reposeful and very well posed. The picture's title probably refers to the sitter's age, though he seems hale and vigorous.

'*Mid Steam and Smoke*, No. 4, by Prescott Adamson, is a splendid example of what can be done with an almost impossible subject, if one only have the genius and ability. Few more homely and inartistic subjects can be well imagined than barn-like factories, steam-pipes, steam, smoke and freight cars. Yet out of such material Mr. Adamson has composed a strong picture, truly pictorial in every sense and well worthy of a place in any first-class exhibition. The picture has a few minor faults, but is so complete in itself that these melt into insignificance and are forgotten. It is the most perfect piece of work of its kind that I have yet seen.

Frances and Mary Allen exhibit two prints, *The Willows*, No. 5, and *A Holbein Woman*, No. 6. The first is a landscape that is not particularly remarkable. The upper portion of its sky is unmeaningly dark, and gives to that part of the print the appearance of having been sunned for a tone. At a little distance from the picture the clouds seem to weave themselves into the dark tops of the clustering tree branches so as to become part of them. The light of the picture seems to come from the horizon, yet the near side of the foliage is very well lighted. The picture lacks concentration. Nevertheless it pleased some, for I noticed several admiring it and voicing their admiration in pretty adjectives. The second picture, admittedly inspired by Holbein, is a strong and well-handled piece of work. It presents a woman of fine, strong features and passive countenance, no longer in the prime of youth. The head is encased cloister-fashion in some white material—a long, narrow strip of the same falling down in front of the body beneath the chin. A mantle of dark stuff envelops the figure, falling in fine, dignified folds over the shoulders and down the body. The simplicity of the treatment is one of the picture's charms. The glass over the print neutralizes some of its finest qualities and practically kills its atmospheric depth. The canvas-like texture of the background is very effective. Certain markings—due either to "pin-holes" in film or an uneven deposit in the development of the print—appear here and there over the surface of the picture, and should have been removed. The disregard of such minor details is a charge to which few of us are not open at one time or another, but which is none the less reprehensible. If a picture be worth finishing it should be finished in the most perfect way possible.

F. C. Baker's picture, *At Sunset*, No. 13, the solitary aristo print shown at this year's Salon, is one of the most charming landscape bits of the exhibition. It is of a quiet country road, winding up through beautifully marked trees, and disappearing over a horizon that shows above it a delightful evening sky. The picture is rich in tones, splendid in values, and delightfully simple and harmonious in composition. It gave me more real pleasure than any other landscape shown. Its only fault of any consequence lay in the manner in which a mass of light cloud cut diagonally across the horizontal cloud lines—which was both marring and disturbing.

Of the three pictures shown by Chas. I. Berg, that entitled *A Japanese Study*, No. 16—why *Japanese* I fail to understand, for Japanese it is not in any sense—is by far the best. This picture is peculiarly pleasing in tone. It shows



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a female figure in standing pose, the head inclined pensively forward, resting upon the hand. The head is crowned by a splendid decorative mass of rich dark hair, into which just over the ear have been interwoven two large decorative white flowers. The figure is elegantly and simply draped—the drapery falling in classic flowing lines about the body in such a way as to be inspired with its life, dignity and rhythm without displaying the outlines of the form. Were it not for the decided suggestion of material physical beauty afforded by the drawing of the drapery so taut over the hip so as to display its full round lines and voluptuous modeling—done to all appearances inadvertently and to eliminate the creases caused by the manner in which the sheet, or whatever was used for drapery, had been folded previous to use, but which nevertheless appear—the picture would have had a decidedly spirituelle character, and might have served as a study of Beatrice, the beloved of Dante, or some similar subject. The monotony of background has been rather well broken up, though its light and dark masses are a trifle incoherent and wanting in balance. The after-tinting of the print to something of a yellow tone has added very materially to its charm.

*A Child Study* shows faulty drawing, indifferent composition and leathery flesh tones. It appears to be an example of an unsuccessful attempt to produce flesh tones by aid of mercury. Were the subject literally copied by some painter and shown on canvas, I am inclined to the belief that it would be condemned as a daub. As an attempt it is very interesting and instructive—as a finished picture it appears to me to be a decided failure. Yet Mr. Frank Eugene, an artist of ability, and whose taste I know to be good—and others—found much in it to admire.

Of all the forms in which *The Bath* has been exhibited, the miniature one adopted by Mr. Berg for this year's exhibition is the happiest. The dainty charms of this little nude study are shown to best advantage, and its faults of drawing and relative values discounted and minimized. It was framed in good taste and has attracted much favorable attention.

*An Autumn Twilight*, No. 17, Elizabeth Brownell, while possessing certain fine pictorial qualities, is very faulty and restless in composition. Its lights are varied and conflicting, it lacks concentration, and displays the lack of a well balanced selective faculty or sense on the part of its maker. On the wall it carries rather well.

John G. Bullock displays two pictures, *Tree Study*, No. 18, and *The Coke Burner*, No. 19, full of fine feeling and evidencing keen, sensitive appreciation. Mr. Bullock's pictures, while at times faulty in their relative values, show a highly developed selective sense and great refinement of taste. Of the two pictures shown by him, *The Coke Burner* is the stronger and more ambitious effort and is very well handled.

*Storm*, No. 20, by Louis Casavant, is full of vigor and dramatic force, and is a splendid example of the application of the introduction of poetic imagination into landscape work. A mass of trees, half hidden and blurred as to detail by mist, show rich and dark against an angry, storm-threatening sky. A suggestion of light coming from behind and just above the trees illumines the picture sufficiently to add force and terror to the gathering darkness and approach-

ing storm. We can almost hear the wind thrashing among the trees and almost see them sway beneath its driving force—and as we look at this little picture there steals over us something of that feeling of awe and dread admiration that is inspired by the heroic fury and massive magnificence of the battles of the elements.

The title of H. E. Cassel's picture, *When Bruce Is Good*, No. 21, led me to believe that I was about to look upon the picture of a pet dog. Therefore when I came before the print I found that I owed it an apology—it was not the picture of a dog, but of a young child draining the last drops from its milk-bottle, with every outward evidence of a well established intent to shy the said bottle at the nearest person as soon as it was quite empty. I've seen infants perform that trick before. Their parents like them thus and think them "cute," and all present, if wise in their day and generation, must unreservedly agree with them—no matter with what mental reservations. Being in this case free from the coercive influence of the parental presence, I am free to speak my real feelings and to say that I do not admire babies under such circumstances, as they are too dangerous, and I do not consider the depicting of them thus either high art or particularly æsthetic—though I know no parent will agree with me. I might even venture to say that in such an exhibition such a picture is out of place. The child's head shows very fine modeling.

Lawrence, Reynolds, and Gainsborough are brought to mind by the five pictures shown by Rose Clark and Elizabeth Flint Wade, of Buffalo. Miss Clark makes the negatives, I understand, and Mrs. Wade the prints. However that may be, this at least is certain—some of these prints show every evidence of extreme carelessness in their making. If one person made both negative and print there might be some excuse for this—but where two are engaged in the operation, one making the one and one the other, the very best results should be arrived at, as each has to do solely with perfecting his or her part of the work; and any carelessness or slovenliness, under such circumstances, is inexcusable. These pictures show a careful study of and familiarity with the best of the old masters and some of the more modern ones.

In the picture *Girl With a Jar*, No. 22, a fine piece of work, the little of the fingers shown is unpleasantly leathery—due to over printing or toning, or both. *Miss M., of Washington*, No. 26, the most effective of this set of pictures, was in no way improved by its heavy black frame. *A Da Vinci Type*, No. 23, in many respects one of the most perfect pictures of the Salon, is greatly marred by the singularly brilliant and abrupt manner in which the left side of the boy's face is illuminated. The picture's classic outlines and delicate tones are quite subordinated and lost in consequence of this search-light like band of light that strikes across the face. The exaggeration is, I am confident, not in the negative. *Doris and Her Mother*, No. 25, while a fine piece of composition, I soon found failed to hold the interest. All of these pictures are good in composition and finely conceived, and while borrowing inspiration and style from well known paintings, are in no sense copies.

*Myherr Van Dyke*, No. 27, by Frederick Colburn Clarke, is a very clever and well handled piece of work, showing artistic training and appreciation. Its values are true and its tones rich and virile.



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Alfred Clement's *Evening Light*, No. 28, shows the light of evening glimmering over the dunes. There is an air of loneliness about the scene that lends to it a touch of melancholy sadness.

Of Mr. Allen Drew Cook's three pictures, I found the *Hungarian Girl*, No. 30, the most interesting. It is a pleasing, simple study, that would have been greatly improved had the light design appearing on the cloth of the sleeve of the girl's dress been subdued into harmony with the rest of the picture. As it appeared it clashed harmfully. *Study of a Girl's Head*, No. 31, while interesting, was not quite so good. *Before Playing*, No. 29, seemed very much out of place.

F. Holland Day is represented by eight prints. A picture showing a woman costumed as illustrators are wont to costume angels in Christmas pictures, and seated in the shadow of a decorative alcove beneath the artistic stairway of an æsthetically designed house, is entitled *The Annunciation*, No. 36. The segment of light appearing at the figure's right is presumably symbolical of the announcing angel. The idea was, I have no doubt, serious and reverential enough, but the result is almost travesty.

*Mrs. Potter*, No. 33, is a rather fine bit of decorative portraiture, and *Madam Yaco*, No. 34, is by far the most perfect of this set of pictures. It is a really charming study of the gifted little Japanese actress, executed in manner almost Japanese, and the whole picture, even to the mounting and framing, is kept in perfect character. It is a fine example of Mr. Day's nearly perfect taste. The other pictures are not up to Mr. Day's standard, and are scarcely interesting from the purely pictorial viewpoint. I believe the pictures shown do not represent Mr. Day's latest work, he having been absent from the country for some time, and the pictures finished before his departure.

The five pictures shown by Miss Mary Devens show force, originality and versatility. They are, if the distinction be permissible, remarkable rather for artistic strength than for artistic beauty. The portrait studies are especially strong. The *Charcoal Effect*, No. 54, is interesting as a study but not as a picture. *On the Hillside*, No. 55, while the most pleasing of Miss Devens' pictures, failed to satisfy. The theme is a good one and well and strongly handled, but the technique uninterpretive. As an imitation of some old Dutch painting deadened and spotted by time it is excellent; as an interpretation of familiar nature it is open to strong adverse criticism.

Wm. B. Dyer's eight prints show him to be a man of the finest poetic feeling and the most fanciful and artistic imagination. They are all refined, delicate, without being either weak or frivolous. *The Model*, No. 59, I do not care for—the subject is unattractive to me, and the mounting seems to hurt it, while the red of the Academy wall certainly kills its values. It is exactly what its title indicates—a nude model—and nothing more. Its nudity is in no way offensive, even to the most prudish. It is simply a model far from perfectly formed, who will shortly be called on to pose, and whose defects the artist will do best to hide or eliminate. The figure is very delicately rendered. The whole thing is kept in perfect character.

*Chloris*, No. 57, reproduced in the catalogue, is a very artistic piece of work, and is, I fancy, a subtle character interpretation.

*A Portrait*, No. 60, is a charmingly decorative portrait study, thoroughly

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artistic in conception and treatment. I am inclined to the idea that had the curve of the hip line been less pronounced, so as to suggest more accurately the anatomical structure of the form, or the folds of the skirt more clearly suggested, so as to explain the exaggeration of the line in question, the results would have been more entirely satisfactory and pleasing. As it is, however, they are very charming.

*The Darwinian Theory*, No. 62, is a quaintly satirical smile at the theory of Darwin, in which the artist seems to say, look on this delightful little one and then on the suggestive object that she holds, and say if you can entertain so unpoetic, so material, so preposterous a notion? Mr. Dyer is singularly happy in his portrayal of children. His pictures of them possess a charm and fragrance that is as rare in child portraiture as it is original.

The picture *Such as Sit in the Darkness and Shadow of Death*, No. 63, rises to the dramatic, and the nude figure that crouches in the shadow and stretches forth its hands as if to ward off some dread blow about to fall, is strongly expressive of tragic fear and distress. The technical rendering of this picture is faulty to some degree, as though the gum medium had not been entirely responsive to the worker's touch and thought; but the idea is full of poetry and the rendering strong and expressive. Mr. Dyer's other pictures are all full of interest and merit, and while his work sometimes indicates a diffident hesitancy, as though he were feeling his way and was not quite sure of the path, it always evidences a definite purpose and a reaching for the truly harmonious and beautiful. Here and there in his work I have noted wavering, as of a flickering light—as though in the seriousness of his purpose he even doubted his own ability and feared that he were fostering *mere cleverness*. This is because he really feels, and his pictures are the creations of his heart rather than his brain. Yet, like all real artists, he is guided by a something higher than mere reason. Somewhere, somehow, he has caught a flashing, dazzling glimpse of the *Perfection of Beauty*, and as the force of his nature has developed he has striven harder and harder actually and fully to realize what in the past he has felt, but was able only very imperfectly to comprehend because of the limitations of man's spiritual vision. Thus is it ever with the true artist, to which class Mr. Dyer properly belongs. He is one of the few American workers who put something more than *mere feeling* into their work, and I feel that he will yet give to the pictorial photography of our country some of the richest of its possessions.

T. M. Edmiston's three pictures, while showing the influences of Mr. White's work, are original and ambitious attempts that give much promise of stronger and better work in the future. They evidence decided ability, but are rather monotonous in tone, and lack force and vivacity.

Among those who show a very decided improvement and advance in their work are George D. Firmin, whose two pictures, *At the Seashore*, No. 78, and *Through Morning Mist*, No. 79, are much in advance of the work shown by him at last year's Salon. *Through Morning Mist* is much the better of these two pictures, both by reason of its theme and handling. Through the gray monotony of a misty morning two fishermen are about to launch their boat upon the incoming waves. The composition of the picture is very well handled, and it



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only wants a touch of luminousness, to relieve it of its flatness, to make it a very good picture in the best sense.

I attentively examined the picture entitled *Jael* to discover if possible some reason for its having been hung, and finally concluded that it must have been due to its eminently unpicturesque qualities. If meant to represent the Kenite woman, it was, besides being singularly inartistic, false in both type and costume. Placed where it was, it was a paradox, for its admission stamped it a picture—I use the word in narrower and purely artistic sense—and its appearance negated its every possible claim to pictorial merit.

*The Street*, No. 82, by Dallett Fuguet, presents a strikingly interesting and original delineation of a New York street in fine perspective. The force and fine quality and real artistic work of this picture can be hardly appreciated in so small a print. The picture really needs to be considerably enlarged in order to show its merits to advantage.

In *A Stormy Night in Town*, No. 85, Arthur A. Gleason, another striking street view is shown. Mr. Gleason's picture is a strong and very effective effort, full of local character. The picture is well composed, and handled with much appreciative feeling. The manner in which it was mounted seemed to me not to help it very materially.

The four pictures shown by Francis Watts Lee do not rank with the work exhibited by him last year—but it would be difficult for a far less busy man than Mr. Lee to keep up to the exceptionally high standard then set by him, and which so suddenly advanced him to the ranks of the most advanced workers. Of these four pictures, *Sisters*, No. 116, and *Stephana*, No. 117, are by far the most interesting. They are fine, unpretentious and sympathetic portraits of children, very simply rendered, very directly. After all, how much there is that is beautiful, that is pathetic, that is touching, in child life; that can be known only from the rapid play of expression that flits unrestrained over the sensitive little face. At that period the language at its command is too limited, its vocabulary too simple and its comparative experience too narrow to permit of any verbal description of its feelings or its sensations, and as childhood ripens into youth it forgets. It is this that gives to such pictures as Mr. Lee's a special value, for in their earnest expressiveness they open up to us that undiscovered country from whose bourne we all have come, yet which we do not know.

To those in touch with the world of photography and familiar with its personnel, the name of Moore will come, not as a new sound and barren of significance, but as a very pleasantly familiar one, inseparably associated with the pictorial photography of a few years ago—through the very popular pictures of Mr. Clarence B. Moore, one of the most cultured and genial gentlemen among the photographic workers. Mr. J. Ridgway Moore is a cousin of Mr. Clarence Moore, and one of the most ardent and energetic of those engaged in photographic pictorial work, as his recent one-man show at the New York Camera Club has fully and vigorously demonstrated. Mr. Moore brings to his work an art training of long and full experience, and a love of strength such as might be expected from one who has looked upon and participated in the tragic grandeur of war and followed big game over the wild western prairie. He is here represented by two pictures, *Eventide*, No. 121, and *Hazy Morning Among the*

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*Keys*, No. 122. The first conveys much of the quiet repose of the country at eventide—when the ear is treated to the rustic music of the lowing of the cow or the fluttering of the farm fowl as they return to their places of rest. The picture displays an understanding appreciation of values and tones not always to be found in the work of those better known in the photographic world. The second picture is an attractive little marine—broad in its scope, well composed and delicate—and it is particularly worthy of note that in expressing the idea of his picture Mr. Moore has not found it necessary to give us a single toned, flat, lifeless picture, as so many have done when attempting to convey the feeling of haze or fog.

Of the two prints shown by W. L. Page, *A Bit of Nuremberg*, No. 126, is the most interesting and full of character. It is so small and so black that it escaped my notice for some time, as I saw little else but a heavy black blot in the frame. On close examination it proved to be one of the most interesting pictorial architectural pictures in the Salon, next to Mr. Sharp's work. It opened up a momentary vista into the romantic middle ages, when heavy walls and barred windows and a strong arm were necessary to a man's comfort—that translated the observer for the moment from the unromantic present into the remote and picturesque past. The picture is too small for such a big, strong subject, and it was rather too dark and heavy, the blacks of the picture having something the appearance of clogged printer's ink.

L. L. Peddinghaus shows two pictures, of which that of the sheep is much the more perfect print. The picture is very familiar. I feel sure that I have seen it before in a less pleasing shape. The old picture, as I recall it, contained the present, and much more that conflicted, hence failing to compose into a picture. All that was superfluous and disturbing has been trimmed away, the heart of the print, or its pictorial part, alone being permitted to remain. However that may be, the picture before us is truly pleasing and a picture properly so called. It found many admirers, and was one of the first of the collection to find a purchaser.\*

The landscape, while interesting and showing good feeling, was neither so satisfactory as a theme nor so entirely picturesque. Some of the light cloud strips showing in the sky come between the observer and certain of the tree tops

\* The following is a list of the pictures sold and their purchasers :

Midst Stream and Smoke.....	Mr. Clarence B. Moore.
The Coke Burner.....	Mr. Clarence B. Moore.
Doris and Her Mother.....	Mr. Charles E. Frick.
Miss M. of Washington.....	Mr. A. Leeds Jones.
Melancholy.....	Mr. R. H. Townsend.
Carving the Name.....	Mr. Edmund Stirling.
Evening.....	Mr. William B. Dyer.
Adam and Eve.....	Mr. J. Ridgway Moore.
Rustling Leaves.....	Mr. W. H. Bustin.
Good Night.....	Mr. Anthony W. Robinson.
The Old Orchard.....	Mr. J. Whitehead Nicholson.
Becalmed.....	Mr. J. A. Limerich.
Dandelions.....	Mr. J. Horace McFarland.
In the Fold.....	Mr. A. W. Robinson.
Study of Head, No. 179.....	Mr. C. B. Moore.



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in a rather disturbing way. The phenomenon was probably the result of slightly unsuccessful local development of the sky portion of the picture. This picture also was soon sold, which is a very material tribute to its value.

It was with a sense of genuine pleasure that the photographic visitors of the Salon read in its catalogue the name of Wm. B. Post, for it was generally known that he had been quite ill, and it was feared that in consequence he had given up photographic work. Mr. Post is represented by two pictures, the frames of which are an outrage to their finer feeling and a blight on their delicacy. The immediate result of this framing on *Lovevell's Pond*, No. 128, was to freeze its surface hard and chill the life out of the water lilies thereupon. The blight removed, and it all thawed into life again, and proved to be a very charming and delicate piece of work, in keeping with the best that Mr. Post has ever done. It is so subtle that it is apt to be passed by, but once carefully examined, its beauty and delicate charm grow upon the observer and win from him unstinted praise. It is a fragrant picture, as fragrant and delicate as the lilies in the foreground, and it is full of placid rhythmic harmony. Some of the dark spots on the watery foreground of the print produced by projecting stems or reeds are a trifle disturbing. *Intervale in Winter*, No. 129, suffers less from its frame than does the other print—it being a cold picture naturally—yet it is like bringing the dead cold of the grave—which is one sort of chill—into juxtaposition with the glimmering cold of the frost—which is quite another. This picture is an exceptionally fine and artistic piece of snow rendering—but those frames! Oh! those frames! How could a man of Mr. Post's taste be guilty of such a crime? Maybe, though, it was the sole fault of some undertaker, who missed his vocation and became a frame maker instead.

*The Glove*, No. 140, by Robert S. Redfield, is a fine, simple study in the composition of perpendicular lines. It is exceptionally well managed, and marks a new departure in Mr. Redfield's work. *Becalmed*, No. 141, is one of the most delicate marine pictures in the exhibition. Mr. Redfield's work shows excellent taste and feeling, both in the selection and treatment of his subjects, and their mounting and framing.

Of Mrs. Margaret Russell's five prints, *Eventide*, No. 144, is, taken all in all, one of the best things that she has ever done. It is a splendid piece of marine work, rather well composed, full of atmosphere, and rich and strong in its tones, and well balanced in its values. It has substance and virility, and besides all this it is essentially pictorial in its nature. The picture's technique is open to criticism here and there, the sky near the sides of the print showing some evidence of indifferent handling; but, taken all in all, it is very satisfactory, and, judging from this print, the ozotype is clearly Mrs. Russell's most fitting medium of expression—technically speaking.

*Portrait*, No. 143; *Morning Mist*, No. 146, and *Elenor*, No. 142, are all pleasing, well finished pictures, showing good composition, nice taste and almost perfect technique, but otherwise not remarkable. *A Sprite*, No. 145, is a well executed photograph of a pretty, nude child. In a purely pictorial exhibition it seems out of place. I see nothing in it to justify its presence in the exhibition.

Benjamin Sharp shows two pictures, of which the *Old Mill at Nantucket*,

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No. 148, is the more striking and picturesque theme. It is done in gum and well handled, but the color, in combination with the mount and frame of the picture, is anything but pleasing. *The Citadel of Wuerzburg*, No. 147, is the more complete of the two pictures from the point of pictorial finish. It is a really fine example of pictorial architectural work.

Of Mrs. Virginia G. Sharp's two prints, *Babette*, No. 149, a fine portrait of a child, is the more complete as a finished picture, while *A Brown Study*, No. 150, is the more ambitious attempt and the more pictorial subject. The color is rather bad and the treatment somewhat crude, but the subject is essentially picturesque, and the print, with all its faults, strongly individual and artistic.

*Swampland*, No. 151, by T. O'Connor Sloane, Jr., while somewhat hard and cold in treatment and faulty in composition, is a strong piece of work. It is full of individuality and shows a strong feeling for the poetic, sombre sadness and pictorial possibilities peculiar to flat, dreary marshlands the world over. To have been able to instil this into his pictures is no small accomplishment, and proves that Mr. Sloane's work possesses something more than superficial merit, as is unhappily not the case with many landscape workers—in both photography and painting.

Ema Spencer shows three prints, of which the cleverest is *A Mute Appeal*, No. 154. This picture is exceptionally well handled, both as to composition and values. It is a very well composed picture, and merits high praise. Her other pictures, while less perfect, are well worthy of mention.

*Portrait of Dr. Stanbery*, No. 155, by Katharine Sheward Stanbery, is an original piece of portrait work of much interest.

*The Bar-Maid*, No. 176, by Mary R. Stanbery, is well conceived and well executed, and is essentially a picture in the best sense of the word. It proves that in photography, as elsewhere, where there's a will there's a way, and that the homeliest of material and the most seemingly impossible places can be used to advantage, and fall most naturally into service when seriously wrapt in our work and not merely superficially interested in it. Under such circumstances one instinctively understands the pictorial value of things, and uses them, while the mere mechanical worker is arguing about the qualities and relative merits of lenses, and trying to find out how long an exposure Mr. Eickemeyer gave his plate when he made his *Dancer*, or whether Demachy uses a broad or narrow brush in making his gum prints. Nearly everyone, for example, has a cellar, barrels, demijohns and the like constantly accessible, yet how many photographers ever thought of putting them to such use till they saw Mrs. Stanbery's picture. Doubtless there will be many to follow her example, and numberless cellar pictures will be turned out; but only a person of real ability would have recognized the value of such things from the start. Such see their pictures in their mind's eye, and then proceed to realize as best they can what they have seen. The picture, while by no means a great one, is as a picture a great success and challenges our admiration.

The three landscapes by Eduard J. Steichen stand alone in the Salon and in the entire range of American photographic landscape work. A single glance tells the observer that they are pictures by an artist of no mean ability, and that they are entirely distinct from all other photographic landscape work. They are



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full of poetic originality, and display an understanding of the artistic richness of the forest—the wonderful luxuriousness of its twilight shadows—the caressing softness and silvery qualities of the grays of its mistbreath—the flowing beauty of its trunk lines—the weird enchantment of the fading light through the countless vistas of the fragrant, sombre woods. All this and more do these three pictures reveal, and anyone who has ever known and really felt the charm of the forest, who knows its moods and its seasons, its humors and language, its discords and its harmonies, cannot fail to find a something in Mr. Steichen's pictures that will bring back to him some of the most delightful moments that he has ever spent in woodland solitudes. And if I may venture a prediction, I will assert that the maker of these three pictures is destined to rank among the greatest pictorial photographers of the world if he continues to use the camera. The sky of *Landscape*, No. 157, struck me as rather too light in value for the rest of the picture.

Mr. Edmund Stirling's five prints are all subdued in tone, fine in feeling and refined in conception. While showing the influence to some extent of both Mrs. Käsebier's and Mr. White's work, Mr. Stirling's pictures are on original and new lines, the final outcome of which yet remains to be determined—for, while on the way, he has not yet reached the goal of which he is in search. He has executed fine work and made marvelous progress, but he has not yet sounded the depths of his own genius. His pictures are quiet, refined and pictorial, but as I look at them I feel that they are wanting in something, and do not express what I believe he has it in him to express and what he is striving to say. His work is more pictorially illustrative than purely pictorial.

*Ave Maria; Blessed Be the Hour*, No. 176, Walter P. Stokes, possesses a poetic charm. Its title is for a moment misleading to those who are accustomed to the somewhat original manner of applying prayers or prayer-titles to pictures now in vogue, but a glance at the picture itself, which shows a simple little church on the borders of a lake, pointing its spire towards heaven and sanctifying the waters with the touch of its shadow, and outlining its form against a sky that tells of the approach of night, at once explains that it is just the hour of evening when in all Catholic countries every church and chapel, every convent and monastery, rings out over the land the nine strokes of the Angelus, three in succession—calling all the faithful to stop for a few moments in whatever occupation may be engaging them, to offer up a short prayer in honor of their God. An hour later, when twilight has melted into night, the same bells will again ring out a plaintive summons to prayer—this time to remind the living that in their charity they must pray for the dead. Mr. Stokes has evidently felt the poetic charm and beauty of all this, and has done his best to express it in his picture. How much of the feeling is in the picture and how much suggested by the title cannot very well be determined, and depends to a great extent on the knowledge and experience of the observer. To one unfamiliar with Catholic customs the picture under such a title would have no meaning, or only a very vague one. On the other hand, to one familiar with such customs, the absence of a cross from the spire of the church steeple would mar the whole effect, for he would know at once that the church was not a Catholic church, and hence that its bell would be mute and still at the hour of the Angelus.

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*In the Fold*, No. 177, the single picture shown this year by Mr. Henry Troth, is one of the best things that he has ever done, and one of the most pleasing pictures shown this year.

Of Miss Amelia Van Buren's three pictures, *Study of Head*, No. 179, was in every respect the best. It was hung rather too high. It is the picture of the head of a young girl. A thin white veil almost entirely envelopes the head. The face, which is not covered, shows in profile against this veil, which stands out slightly from the far side of the head, after the manner of stiff veils. The effect is most pleasing when viewed on a level with the eye, but when so hung as to compel the observer to look up at it, the veil seems to grow somewhat stiff and wiry. All things considered, I think that this is the finest piece of work that Miss Van Buren has ever done.

Miss Mathilde Weil's picture, *Mrs. G.*, No. 193, is a strong, simple portrait study, entirely free from affectation, and having every appearance of being an excellent likeness. It is well posed, and I doubt if it could have been better handled.

*Yerkes*, No. 204, by Mr. John Wright, is a rather strong study of a child, rather conventional in treatment.

There are certain other pictures in the exhibition which, as often as I have been in the gallery, have left no impression. They were sufficiently faultless technically to escape criticism on that score, and not sufficiently attractive, to me at least, either by their beauty of subject, originality of conception, of vigor, or charm of treatment, to hold the interest after the first view of them—and not to be forgotten as soon as the back was turned. These I have now quite forgotten, and their names in the catalogue mean nothing to me—hence my failure to refer to them. Of course my failure to see anything in them may be an evidence of my own want of taste. Be that as it may, the fact that any picture has been forgotten or adversely criticised means nothing if it be really good and possess true beauty. If it possess real merit and beauty it will live long after my reviews have been forgotten, and will be another evidence of how very much mistaken judges and critics can be and very often are.

We will now turn to a brief consideration of those pictures exhibited by the jury on the invitation of the Salon Committee.

Each juror was invited, shortly after consenting to serve upon the Salon jury, to select from his or her work ten pictures, to be representative of the work of the individual juror, and to be hung without going before the jury of Selection.

There were two main reasons for the adoption of this course. First, as judges are invited from among the ranks of those having the reputation for doing the best work, and on the strength of work already publicly exhibited and honored, and acknowledged to be highly meritorious, it was customary, as an expression of appreciation, and likewise from motives of delicacy, so to invite them to exhibit; and secondly, in order to afford the general public ample opportunity to form some idea of the character of the average work and taste of each individual juror, that some understanding might be had of his qualifications to serve in the capacity of a judge; and likewise to make possible an appreciation of the exact weight and value of the composite judgment of the jury as



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a whole, representing as it does the average judgment of a number of persons, each doing admittedly excellent individual work.

In response to this invitation, each juror picked out from his work ten pictures and placed them in the hands of the Salon Committee before the jury met to perform its work.

The ten pictures shown by Mr. Frank Eugene are, in my judgment, representative of his art at its best. Examination of them shows him to be a strongly original worker, and beyond dispute an artist of ability and power. He is clearly fond of strength and rich, strong coloring—and when working in monochrome of such tones as are most suggestive of strength and warm color; and correspondingly is he intolerant of that which suggests a lack of vigorous force or pale coloring. To appeal to him a picture must have body. Look, for example, at his *Dido*, No. 67.\* It represents a nude female figure seated in an attitude of despair. Every curve, every line, is indicative of magnificent life, magnificent force, magnificent despair. Its tones, too, are rich and strong. The whole thing is big and fitting the theme—the heroic despair of the humiliated Queen Dido after the flight of Pius Aeneas, black coward that he was—and the errors of drawing, the faults in the subtle values of the tones, and other minor defects that the picture shows, are forgotten or forgiven. We are conscious only of the splendid power of the picture. The print of this picture shown at the Salon does not render the flesh values so splendidly as that shown at Mr. Eugene's one-man exhibition, and later reproduced in CAMERA NOTES, and is less rich in tone, yet withal it is a splendid print.

In his *Evening*, No. 70, will be found the same peculiarities of force and richness of tone, combined with similar faults. Such also is the case with the *Adam and Eve*, No. 73. It is to be found just as strongly marked in his portrait as in his other work. His portrait study entitled *Alfred Stieglitz*, No. 72 (see gravure reproduction opposite p. 156), is an excellent example of this. There are things about the picture that are almost crude. The line of the profiled brow is so exaggeratedly out of drawing as to amount almost to deformity; the tone values in the cloak, in their balance and harmony—in those transitions from light to shade in the single tones that break up a flat surface bounded by descriptive or explanatory outlines, and give to it coherent meaning, vibration and sensuous charm, are not all that they might be—yet had it far graver faults the force and vigor of the picture would outweigh and overshadow them. Thus, too, it is with *Anton Seidl*, No. 71, and nearly all of his portraits. For fine decorative composition, *Mrs. D. and Family*, No. 74, is as splendid a thing as is shown in the Salon—besides being good as portrait work; while in the *Madonna of the Vine*, No. 75, he shows one of the most poetic and beautiful of his conceptions. It is classic in form and line and irresistibly recalls the recumbent female figure entitled *Arianna†* in the Vatican collection of antique Roman and Grecian sculpture. I do not mean to convey the idea that Mr. Eugene's picture

\* A reproduction of this picture, but not of the Salon print, will be found in CAMERA NOTES, Vol. III., No. IV., facing p. 108.

† *Arianna* is the title by which this beautiful sculptured figure was known when I saw it in the Vatican Collection twelve years ago. Since then, if I am not greatly mistaken, it

is copied from this statue, for it is clearly not so. What I do mean to convey is that it was conceived in the same spirit. Delicate almost to indistinctness as this print is, it nevertheless conveys the feeling of strength in repose—of form, of color, and of the rhythm of flowing line. Mr. Eugene's work is often crude in certain respects; sometimes he scratches and streaks and excoriates the backgrounds of his negatives till they look like the maps of the tracks and switches of some great railroad yard in a condition of mad riot and confusion; and in certain instances his combination of the line-technique of the etcher with the tone-technique of the photographer is inharmonious, and even in bad taste, and anything but pleasing; and there are times when it displays a nonchalance of drawing that is positively naïve. On the other hand, it is always strong and purposeful, invariably artistic, and at times masterful. It shows clearly that he sees form—that he feels the other side of the subject that engages his attention—that he has a great love for strong, brilliant color; that life in its most perfect form—robust, palpitating, glorious life—is the idol of his artistic shrine, the spirit of his artistic inspiration. His art is essentially healthy and ennobling.

Mr. Clarence White's work, on the other hand, leans rather to the perfection of line than of form; to the delicate and refined rather than to the robust and heroic; to the spiritual rather than the physical; to composition rather than color. Eugene's work delights and overpowers us like a sudden flash of dazzling light; White's wins and soothes, like the soft rhythmic harmonics of perfect music. His color sense, if less vigorous than Mr. Eugene's, is more subtle and exquisite, and his appreciation of values infinitely truer and more comprehensive.

*Girl With Statuette*, No. 201, is an excellent example of this line-work. The statuette in the picture has evidently suggested the theme, and beautifully and with entire originality has he played upon it. The lines of the flowing drapery are singularly beautiful, and the gentle personality of the subject lends a soft, sweet fragrance to the picture. In certain respects this print is not so pleasing as one previously seen by me, done in platinum, the gum medium appearing in this instance not to have been entirely responsive.

The *Ring Toss*, No. 196, is an excellent example of Mr. White's mastery of the art of composition. Not only are the picture's lines and masses well and harmoniously disposed, but the proper relationship is preserved between them, so that while each one plays its particular part, it is to the theme or subject of the picture and not to any one of these parts individually that the attention is attracted. Then, too, the picture has been handled in the broad manner most befitting it, instead of with the exact regard for minute detail, necessary and made use of in *Girl With Statuette* or *The Song*, No. 195.

In *Girl With Statuette* and *The Round Table*, Mr. White has delighted us with the beauty of flowing and curved lines in connection with the portrayal of the winsom spiritual charm of youthful feminine nature. In *Street by the Canal*, No. 200, he attempts the more difficult task of demonstrating the beauty and power of the straight line entirely independent of the help of any charm

has appeared from antiquarian research that this was not the statue's correct designation, and the correct name has been substituted for its tentative one. What its present title is I do not now recall.



that it might borrow or share from association with the living form. For his subject he has chosen one of the most commonplace imaginable—a canal and a number of telegraph poles, and some factory-like buildings in the distance. Not much beauty in that, you say? Yet Mr. White has succeeded in making out of it an exceptionally fine picture—a symphony in straight lines. Every city, every town, has material such as this, yet how many photographers or draughtsmen or painters ever think of using it for pictorial purposes, ever even realize their great pictorial possibilities? Instead, they travel the country over; they invade France, or Spain, or Italy, or the Orient, in search of picturesque and beautiful subjects. Is it then to be wondered at that so many fail utterly and pitifully, when they are blind to the beauty that lies in the things and places with which they are longest and most intimately familiar? It is like the old story of the man who searched the world for happiness, to discover too late that it was to be found within sight of his own door. How many of the artists of Philadelphia or Pittsburg appreciated the pictorial possibilities of those cities till Raffaelli happened along and pointed them out? When we reflect on all this we can begin to form some idea of the character and order of Mr. White's genius. What can you possibly see in that picture? I was asked at different times by different persons, strangers to each other, of Mr. White's *The Lacquer Tray*, No. 199, a very clever study in perpendicular line composition. The picture was dim and gray, yet though the figure's outline was just barely visible, the form of the body could nevertheless be felt through the grayness. The pictured face that looked from the picture's frame wore an expression of strange, almost tragic melancholy. The picture was clearly designed to excite curiosity by awakening interest and still leaving something to the imagination. That it had accomplished its purpose with those who claimed to see nothing in it was evident from their having had their attention caught by the dimmest and least obtrusive picture in the entire Salon, and their curiosity excited to the point of crossing the exhibition hall to find if I understood what it meant—if I could see anything in it. Mr. Frank Dumond, the artist, once told me that he had found among art students and those interested in art a certain class whose interest was proportionate to the incomprehensibility of the subject, and that once clearly explained it became unattractive and of no further worth. I have met similar characters, and as I felt that any persons who could say with entire seriousness and honesty that they could neither understand nor see anything in such a print, would be deprived of the single pleasure that it could afford them by having its mysteries explained, I considerably held my peace. It is an evidence of strong individuality and force that even his weakest work has strength enough to excite the most vigorous kind of opposition among those not in sympathy with that phase of art which he so ably represents.

While never without interest, his work is at times more or less unattractive to, or too subtle for, the average taste, as in the case of *The Lacquer Tray*, No. 199, *Portraits*, No. 203, and *Asters*, No. 194. Sometimes its delicacy is so rarefied that it loses body and becomes visionary, as in the case of *Spring Morning*, No. 197, which with all its fine qualities is rather a charming substanceless apparition than the material life-throbbing reality. Sometimes his work is monotonous in tone and wanting in color suggestion, though this can hardly be said

of his more recent efforts, which show both variety and range of tone and the feeling for delicate color.

In Mr. White's work we find at every turn earnest, serious striving for a realization of the rhythm of pure beauty and the pure beauty of rhythmic line. As Eugene idolizes throbbing, magnificent life, White seeks—through bringing the incidents of line, body, situation and sentiment of an event or circumstance, or the characteristics of a place, into a perfect and absolutely harmonious accord—to lessen the friction of discord, and with the key of harmony to unlock the way to that rhythmic beauty that is to be found at every turn, and in most homely circumstances of life, if we but know how and where to look for it.

Mrs. Käsebier differs strongly from both Mr. Eugene and Mr. White. Her work is not as evenly consistent as that of either; it is often more compelling and emotionally artistic. Two strong influences seem to dominate it—an internal one, or her own individuality and genius; an external one, or that of early artistic idols—those penates which in one's art-student days one selects to preside over one's artistic domicile. Her pictures are either purely decorative, and at times even to the point of superficiality—as is the case with *A Group*, No. 101, *A Boy*, No. 100, and *Miss Sears*, No. 103, or sympathetic and powerful interpretations of some of the most characteristic traits of her sitters, as with *Mrs. S.*, No. 99, and *Portrait of Mrs. L.*, No. 106; or else they are the pictorial embodiment of a sentiment, as with *A Young Mother*, No. 105, *A Sunbeam*, No. 104, and *Blessed Art Thou Among Women*, No. 107—all of which throb with the sentiment of motherhood. In the case of the *Miss Sears* and *A Boy*, it is as though the subjects were merely used to break up a given space into pleasing masses and lines, in order to make it possible to turn out a piece of delightful and decorative tonality. But for its title, *A Boy* might just as well be a girl so far as appearances are concerned; indeed, it looked more like the latter than the former—but you did not concern yourself with whether the subjects of these pictures were boys, or girls, or dolls—they looked a trifle like pretty dolls—but with the general decorative effect and the greater or less beauty of the tonality. The pictures were really exquisitely finished and mounted. Both the portraits, *Mrs. S.*, and that of *Mrs. C.*, on the contrary, at once interested you in their personality, yet they are very far from being representative of Mrs. Käsebier's best portrait work. They are beautifully finished, exquisitely and harmoniously mounted, and almost commonplace. The *Portrait of Mrs. L.* is far more vigorous and powerful. The sitter seems to have relaxed for the moment from the conventional poise, and for the time to have unmasked some phase of real self, under the strongly sympathetic influence of the artist. There is splendid dash and breadth and action to the picture that gives it peculiar charm and puts it in an entirely different and much higher class than the picture previously mentioned.

*A Sunbeam*, *The Young Mother*, and *Blessed Art Thou Among Women*, are all expressive of the sentiment of motherhood. The first two are in certain respects extremely crude. *A Sunbeam*, which, by the way, is the picture of a young mother and her child, is rather faulty in composition, and the drawing of the right hand and forearm is so outrageously faulty as to make the wrist and hand seem the upper forearm, and the elbow the wrist, and to give the impres-



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sion that two forearms instead of one spring from the left upper arm—the two arms of the young matron are brought thus into proximity in holding the sun-beam, a young and, of course, pretty, infant.\* The spotting of the background with very assertive patches of light that really give the effect of sunlight, is rather disturbing, because overdone, but the picture is nevertheless full of strength and the sentiment of young motherhood.

Of *A Young Mother*, also faulty in drawing and crude in execution, the same can be said. Framed so as to rob it of much of its impressiveness and apparent beauty, and named in the manner most calculated to shock, if not outrage, the sensibilities of every person who holds Mary, the mother of Christ, in special veneration as peculiarly blessed among women as the mother of their God, and distinct and thus distinguished from all other women—*Blessed Art Thou Among Women* is unquestionably one of the most perfect and beautiful pictures of the Salon. In subject, composition, line, tone and feeling, it is singularly beautiful—and the beautiful solicitude of the delicate, charming mother, and the almost indifference of the child, who accepts the maternal devotion as a matter of course, and looks straight ahead, as though forgetful of the mother in the contemplation of what is before it, is a picture that will long remain in the memory of those who have once seen it.† It is natural that the mother should look solicitously to the child—it is also in accordance with the laws of nature that the child should look beyond and be even indifferent towards the mother: that the mother should give all as a matter of nature, and the child accept everything as a matter of course, and I have never seen the thought so beautifully expressed as by this remarkable picture. It is full of maternal love, and suggestive of the maternal sorrow that in the depth and silence of her own heart every mother feels at the seeming unresponsiveness of the child. It is charming in rendering and truly beautiful in sentiment.

*Andante*, No. 102, is a very pleasing and poetic picture of a child playing a violin. The lightings suggesting the outlines of the picture by tipping its outlines with high lights are a bit forced and false, but the picture, while by no means great, is quaint, expressive and charming.

Like all true artists, Mrs. Käsebier has her moments of real inspiration, her days of striving, and her periods of relaxation. Her greatest work wins approval, not through the brain, but through a direct and irresistible appeal to the heart. It is always the eloquence of the mother that floods out to you from these pictures. In *The Manger*‡ it is the radiant, pure, holy love of the young mother as she feels the little being in her arms and has brought home to her for the first time the wondrous mystery of life. A tenderly beautiful theme, that has inspired some of the greatest masterpieces in art. In *Blessed Art Thou, etc.*, as we have already seen, it portrays the mother's loving solicitude; and in *La Grandmère*, now old and neglected, it is the mother still, brooding and sorrowful because youth in the exuberance of fresh life and amorous happiness in

\* The number of infantile pictures shown at this year's Salon forcibly reminded one of the great increase of population shown by the last census.

† A very accurate reproduction of this picture will be found in CAMERA NOTES, Vol. IV., No. I., facing page 18.

‡ For reproduction of this picture see CAMERA NOTES, Vol. IV., No. I., frontispiece.

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the satisfaction of that more selfish love, from which again will spring the beautiful flower of motherly solicitation, has forgotten the existence of her unselfish affection.

Mrs. Käsebier's work is nearly always strong. It shows feeling for rich color at times, and at others it is nearly flat and colorless. The decorative value of mass and tone, rather than a feeling for drawing or perfect composition, seems to have had the greater influence, and there are times when the charm of some particular feature of a picture, which of itself may possess much merit, but which is more than counterbalanced and outweighed by others that are distractingly faulty, will apparently blind her to the gravest defects. When she works from mere feeling or appreciation she is not always either satisfying or convincing—when from inspiration, she irresistibly overpowers and compels universal respect and admiration, and creates pictures impelled with the immortal life of genius.

The work of Miss Eva Lawrence Watson differs entirely from that of all the other jurors. *Head of a Young Girl*, No. 190,\* is the most perfect example of her art of the ten pictures—it is very quiet, very simple, very refined. It is composed very harmoniously and owes much of its charm to the great delicacy of its tone values—which, by the way, suffered very materially from the tone of the narrow brown mat that separated the picture from the mount. Nevertheless it is in *Omar-Khay-yán LXVIII.*, No. 188, that she gives a more definite insight into the real character of her work. This picture, evidently inspired by and intended to illustrate the sixty-eighth stanza of the Rubáiyát, shows us a veil draped form passing through a forest. The landscape is really fine and is most feelingly rendered, but the figure in many respects is open to criticism. Attention is drawn immediately to the figure by the play of the sun on the white gauze veil and the figure beneath, which shows through the transparent veil in such a manner as to leave the observer in doubt as to whether the figure be going up the hill-side or descending it—whether walking to the left or to the right—it is, in a word, impossible to decide which side of the figure you behold, which is very disturbing to the general harmony. But as to the title—the sixty-eighth stanza reads:

We are no other than a moving row  
Of magic shadow-shapes that come and go  
Round the sun-illumin'd lantern, held  
In midnight by the Master of the Show

It is from this that we get an insight into Miss Watson's work.

"*Shadow-shapes!*" Many of Miss Watson's pictures show shadow-shapes flitting by—substanceless forms—creations of pure fancy. In many instances it is not the human being as such that attracts Miss Watson's interest; it is the purely decorative part which that being plays in a pictorial scheme—its ornamental use, to put it explicitly. Another characteristic is, that in observing an object Miss Watson rarely sees form; things seem to appear to her, as is the case with many artists fond of decorative work, in flat rather than round or modeled surfaces. The greater part of her work is not sympathetic—that is, it

\* Reproduced in this number, insert opposite p. 204.



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does not appeal to our sympathies, but rather to our appreciation, or to our abstract sense of beauty.

In the *Young Girl in Kimono*, No. 192, we are in no way interested in the girl as such, but simply as part of the picture, our chief interest being in the general effect. Indeed, we are hardly conscious of the presence of the girl. This likewise is true of *Child With Oak Fringe*, No. 189, and *Delight*, No. 184. Such, however, is not always the case, for in her flower studies and landscape work, and when touching upon things which appeal most directly to her own sensitive, reserved nature, she can make pictures that appeal to us in an entirely different manner, as, for instance, *Song of the May Apples*, No. 191, and the cat picture, No. 185. Ordinarily her work is regarded much in the same manner as are Japanese prints. Through all of her work runs a note of reserve force, a touch of strong personality, refinement of taste, and a decided evidence of self-suppression and restraint.

Mr. Stieglitz's work I will pass over without description or comment. This seems hardly fair treatment of one of the most important exhibits of this year's Salon, but in view of our intimate association, and under the existing circumstances that there are those in the photographic world contemptible enough to declare any mention of his work by me to have been inspired not by the merits of the work, but by my intimate association with its maker, and wishing to spare him any further insult on that score, I refrain from other reference to it than a list of the titles of the pictures: *Autumn*; *A Study*; *At Anchor*; *Mending Nets*; *The Street Paver*; *Portrait of a Baby*; *The Beach*; *Katcyk*; *Landing of the Boats*; *At the Window*; *An Unfinished Study*.

### III.

The pronouncement of any judgment will draw some adverse criticism and abuse upon him who acts as judge; and every verdict must of necessity call for a verdict upon itself from those most interested in or affected by the character of its decision. It is, therefore, not strange that the Salon and its management should be adversely criticised—and as an impartial consideration of the critics and their critiques is more or less pertinent to our subject, we will give the matter brief attention.

One of the first objections that I heard raised against the Jury of Selection was that by the severity of their judgment they would do great injury to the progress of pictorial photography—by squelching the hopes and stifling the ambitions of all those who were striving to advance.

The answer to this is, that, first, we have no evidence that the jury was unduly severe. We may perhaps know of one or two cases in which it seemed to us that in not seeing merit in the pictures offered the jury's taste was warped or at fault. But that is a matter of taste. Judgment in matters purely of taste is regulated by no law, but is entirely discretionary, and the presumption is that one who is deemed fit to act the part of judge is equally, if not better, fitted to exercise discretionary judgment than those of us who have not been chosen for that position. For argument's sake let us presume for a moment that the jury was severe. In submitting our work to them for judgment we have confirmed

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the correctness of their selection—therefore we do not question their ability or fitness, and it follows that their standard, if high, was at least authoritative. Then, if such be the case, and it is our fixed belief that the pictorial workers are so sensitive and impressionable as to be disheartened by the severity of the jury, does it not follow that being impressionable, if the jury had been less severe and had lowered the tone of the exhibition by admitting indifferent or inferior work, that these sensitive, responsive ones would have stood a very excellent chance of being affected to their detriment by that inferior work? For the fact that they are so hypersensitive shows them to be rather weak in character—and weak characters are more apt to be influenced by what is vicious than what is good. And finally, is it not a very well established fact that no real perfection can be arrived at without a corresponding severity of standard, consistently and conscientiously maintained and advanced.

It has also been advanced that the jury confined their selection to low-toned and dim impressionistic work and barred every other wind, because that happened to be their own particular kind of work and they could see no merit in any other—and that this impressionism was apt to have a very bad influence on the photographic work of the country.

As no two jurors did the same kind of work, as has already been shown, and as each one represented a very distinct phase of pictorial photography, it was an impossibility that as a jury they could look upon things through the same eyes or have a preference collectively for that which they did not care for as individuals, and if there was a preponderance of low-toned work it is more reasonable to suppose that among the pictures offered there was a larger percentage of really good work in the low-toned class than in any other. So far as materially affecting the work of the country is concerned—if there be so little individuality and strength among the American workers, that they are going to allow themselves to be led round by the nose by any jury, then it's not a Salon at all that's needed, but a pictorial kindergarten. I have too much faith in American pictorial workers, however, and have seen too much of their work, to entertain so uncomplimentary a view of it and them. They are doing work that is worthy of being judged by the highest standards, and they want just such a severe test of merit as these juries give them.

The jury has been quite roundly abused, and it has been suggested that they judged with such severity in order to make their own work stand out pre-eminently, or, in other words, to make it appear that no other person showing had so large an exhibition as theirs.

Let us understand the precise meaning of this. It means in plain language that the members of the jury were deliberately dishonest. Doubtless the person who made this charge, if accused of sending poor pictures before the jury in order to have the prints rejected that he might on the strength of it charge the jury, hitherto eminently respectable, with this sort of low dishonesty, in order to undermine their positions and characters, would reply that the charge was preposterous and grossly insulting; and would feel greatly hurt that anyone could have seen fit to call his honor and honesty in question on the strength of such a negative supposition as this. Yet the one charge is identical with the other, except that the tables have been turned.



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It is urged by some that the standard should be lowered and the exhibition made a more open one.

How would this work? Photography is practiced by at least 50 per cent. of the population, and the majority of those using the camera are convinced that their work is artistic—no matter though they have never had the slightest art education, and even are ignorant of the real meaning of the terms art, beauty, or inspiration. With these the art of photography lies purely in the mechanical process—composition, tonality and the like being considered utterly superfluous. Of course they may be right and the art traditions of the world, confirmed and strengthened by time, wrong—with that contention we have no concern. What we have chiefly to consider is this: It is believed by a certain number of people that it is possible to use the camera in the expression of art and in accordance with the requirements of art traditions and teachings. These people have proved their case to some extent—and the Salon is the result. The only possible excuse for such an exhibition in a conservative academy of art is because it does show evidences of living up to the standards and requirements of art. The very facility of photography, and the newness of the still not over conclusively proven artistic possibilities of photography, demand the highest possible standard—for a movement that is well established can far better afford to be lax in its methods than one not yet come to its maturity. If, therefore, the bars were let down, so to speak, and any sort of work let in and hung, it might possibly draw a crowd to the art gallery in which such an exhibition was held—but it would be an attendance and a collection entirely out of harmony with the surroundings: and such an exhibition would call down upon the art gallery that had the temerity to permit it, the derisive ridicule of the entire artistic world wherever the thing was known. No art institution with any sense of self-respect could permit such a thing—and were it permitted, it would be a great set-back to artistic pictorial photography as a movement. The mistake of the element that now raises the hue and cry against the Salon lies in their total misunderstanding of the Salon's meaning and purpose. They evidently want an all-round, open to all exhibition of photographs, fine as such, and with no regard to the pedantic limitations of art. The Salon was never intended to be such an exhibition—yet instead of following the example of the photographic pictorial wing of the body photographic, and getting up the sort of exhibition they desire, they must needs—without taking the trouble to understand the significance and purpose of the Salon—enter their photographs in such an exhibition, agreeing to all the prescribed conditions, and when, as was inevitable, their work is rejected, they rise in their ire, abuse in extremest terms all those connected with the movement, attribute to them mean or dishonest motives, damn all the accepted pictures as vile freaks and monstrosities, and finally try to crush the Salon itself.

Their attitude is picturesque and melodramatic and their language full of color, but their arguments are innocent of logic and somewhat resemble kites, up in the air strung to the wind. Why, oh! excited brethren, if this Salon is a place for monstrosities only, and no haven of repose for your "legitimate," your beautiful, your detailed photography, do you all subscribe to its conditions, try your level best to get into it, and, when you have failed, display by your outcries, by your abuse, indeed, by every possible evidence, the mighty bitterness of

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your disappointment? Is it because you honestly believe all the ill things that you say of the Salon that you wish to be represented in it and hence are so vindictive? Or are you like the poor, thoughtless, silly moth, whose sole hope of life and safety lies in the snuffing out of the alluring flame?

### IV.

The Salon movement has helped the photographer to advance a long way on the road to fine art—and has helped very materially to add to his freedom of action and his artistic liberty. “But it is usual with the people,” to quote from a letter from Cicero to D. Brutus, “and especially with ours, to be particularly disposed to abuse their liberty, by licentious reflections on those to whom they are indebted for the enjoyment of it. *However, one should be careful not to give them any just cause for their censures.*”

The Salon management has done much towards the real interest and advancement of pure pictorial photography; and the recent censures heaped upon the gentlemen composing it by those not in sympathy with it, among them certain members of the Philadelphia Society, were as unjust and unwarranted as the dragging of the venerable old Photographic Society of Philadelphia into the mire and notoriety of sensational newspaper misrepresentation and abuse was deplorable and vulgar. Such attacks can hardly have any other effect than to react on those who stoop to them. And having played so prominent a part in every photographic advance in the past, and so leading and honorable a one, in the pictorial movement, it is hardly possible that the Photographic Society of Philadelphia will now sound a retreat when in sight of victory because of the threats and abuse of a few of its dissatisfied members—though such a course would by no means kill the new school of pictorial photography. Already the influence of the movement is being widely felt throughout the country in both amateur and professional circles, as I have endeavored to show in an article published in *Photograms of the Year for 1900*, and if the management of the Salon will but continue to steer a straight course—uninfluenced by abuse or threat—and, as Cicero observes, be careful not to give any *just cause for censure*, then it seems to me that the Salon is destined to win the highest respect, even from its bitter enemies, and to exert an ever growing and beneficial influence on the entire photographic world.

JOSEPH T. KEILEY.

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Mr. Keiley naturally refrains from alluding to his own pictures which were hung at the Salon. As in former years, his frames were by no means the least interesting nor valuable of those hung. His seven pictures were: *Zitkala; The Erlking; Rustling Leaves; The Averted Head; An American Type; The Garden of Dreams; A Decorative Landscape.*

THE EDITOR.



## Current Notes.

**Intensifier for Platinum Prints.**—To obtain strong platinum prints from weak negatives, Jacobi recommends a 20 per cent. solution of oxalate of ammonium, five drops of which are added to each ounce of developer.

**Double Exposure.**—A clever device to avoid double exposures is given in a recent number of *Photography*. After loading the plate holders a small strip of thin gummed paper, such as is used by stamp collectors, is pasted on the holder so as to include the slide. Remarks as to the make of plate, speed, etc., may be written on this. When the slide is drawn for exposure the paper is broken, so there is no fear of double exposure.

**Local Intensification of Negatives.**—The following method is given in *Photography*: A solution of aniline orange in methylated spirits is applied locally to the negative by means of a small tuft of cotton. This deposit may be modified or removed with cotton moistened in water.

**Modification of Undesirable Background**—In figure studies where the background is too prominent, trace the outline of the figure on a piece of paper and then paste the paper on a thick piece of felt. The felt is now trimmed to the traced outline with a sharp knife. At the corners and around the edges of the negative paste narrow strips of cardboard. Fasten the paper the print is to be made on to the cardboard so as to strain it. The negative is placed in the frame, the felt form placed over the figure on the paper and the frame is closed. The pad presses the paper upon the figure, which is sharply printed, while the cardboard keeps the rest of the paper away from the negative, giving diffused printing and an even background.—*Photography*.

**To Prevent Frilling.**—Before development take a piece of common wax candle, and with the side of the forefinger as a guide, softly rub a light line with the wax along the four sides of the plate on the film side, allowing it to gently touch the film. This does no harm whatever and prevents the developing and fixing solutions from getting under the film at the edges and so cause frilling.

—G. H., in *Photography*.

CHAS. W. STEVENS.



In the various articles on gum-bichromate printing which have been written, the formulæ usually call for a half ounce of a 2 to 5 gum solution (about 40 grains of pure gum), to the ounce of coating mixture. But when a less grainy print is desired, and one on which the brush may be used without striking through to clear paper in the half tones, it is advantageous to reduce the amount of gum till there is just enough to prevent permanent staining of the paper by the pigment used. In the case of Montgolfier crayon paper this may be by as much as a half, with other papers more or less, depending on the sizing. In the finished print there is a much better gradation, and a smoother quality, than in those made with the full strength mixture. It should, however, be observed that more surface of paper will be covered, and so it may be necessary to slightly increase the amount of pigment per unit quantity of coating mixture, to insure a proper depth of color in the finished print.

T. O'CONNOR SLOANE, JR.

## Books Received.

**Photograms of the Year, 1900.**—A pictorial and literary record of the best photographic work of the year. Compiled by the editors and staff of *The Photogram*, assisted by A. C. R. Carter. Published by Dawbarn & Ward, Ltd., London.

No other annual receives such a hearty welcome by us, as that accorded to the "Photograms of the Year." This year's volume is in many respects even more satisfactory than its predecessors. It is somewhat larger, and deals more fully with the various phases of international pictorial photography than heretofore.

Mr. Demachy writes on French photography; Mr. Ernst Juhl, on German; Mr. Keiley, most exhaustively on the Salon question and matters pertaining thereto in this country, etc., etc. Mr. A. C. R. Carter, like last year, reviews the two great exhibitions of Great Britain, the Salon and the "Royal." In addition we have a reprint of Mr. Emerson's now famous convention paper, "Bubbles"; but possibly the most interesting of all the literary matter to us, are those pages in the "Fragmentary Retrospect on the work of the Year," written by the editor, and devoted to the controversy which is now waxing hot in this country, and also in England, about the value of the so-termed "new movement" in the United States. All seriously interested in the latter will do well to read these pages, for after all the rubbish that has been written upon that vexed subject, both here and abroad, it is most satisfactory to find some unbiassed writer who tries to look at things as they are, and to place them at their right value. We do not agree with all he says, but we compliment him upon his fairness, a rare virtue in these days of photographic warfare.

The illustrations of the book are quite up to the standard, and are sufficiently diversified to meet with the approval of all tastes.

A. S.

**The International Annual of Anthony's Photographic Bulletin, 1901.** Edited by W. I. Scandlin. Published by E. & H. T. Anthony & Co., New York.

A copy of the above annual comes to hand as we go to press. A glimpse at its pages proves that the volume is quite up to the

standard of its predecessors in its general character. The articles are good, and of value to all classes of photographers. The illustrations are of the old-fashioned type. The typography is above the average, showing great care in editing and printing. The volume has our hearty approval, and we therefore recommend it to our readers.

**"Down South,"** A series of photographic pictures, by Rudolph Eickemeyer, Jr., with an introduction by Joel Chandler Harris. Published by R. H. Russell, New York.

In "Down South" Mr. Eickemeyer has made a praiseworthy attempt to picture negro life of the South—and the effort cannot be commended too highly. Mr. Eickemeyer shows much artistic inspiration in his work, and we safely predict a popular success for this series of pictures.

### **A Handbook of Photography in Colors.**

By Thomas Bolas, Alexander Tallent and Edgar Senior. Price, \$2.00. Published by E. & H. T. Anthony & Co., New York, and Marion & Co., London.

Of all branches of photography, none creates so much general interest as that pertaining to the reproduction directly or indirectly of color by photographic means. The work before us has for its authors three men thoroughly versed with that department which they have treated. Alexander A. K. Tallent writes very fully about tri-color photography, elucidating it practically and theoretically in a most able manner. Mr. Bolas gives a synopsis of the progress of color photography from its origin up to its present stage, and it is needless to add that in such competent hands, the matter may be deemed authoritative. The Lippman process is handled by Mr. Senior, who, it is said, is the only Englishman thoroughly conversant with, and who has actually obtained results with this method. Taken as a whole the book can be heartily recommended to all those interested in the photographic color processes, for it is concise, fully illustrated, practical, and when dealing with theory, not too heavy for the average student of photography. A. S.



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**"In and Out of the Nursery."** By Eva Eickemeyer Rowland. Pictured by Rudolf Eickemeyer, Jr. Published by R. H. Russell.

This volume contains a series of nursery verses by Mrs. Eva Eickemeyer Rowland, illustrated by her brother, the well-known photographer, Rudolf Eickemeyer, Jr. Au-

thor and illustrator have worked well together, having been in perfect sympathy in the production. The book contains some of Mr. Eickemeyer's greatest photographic successes, as "The Dance" and "The Kitten's Breakfast." Mr. Russell displays the same good taste he always does in his publications.



### Notes.

**The Agfa-Reducer** is a novel and specially prepared combination of a ferric salt and an alkali. Like the Agfa-Intensifier, it is one of the most convenient things put on the market in a long while, and is sure to find immediate favor with all those who will give it a trial. It is applicable to plate, slides, prints, with equal efficiency. In an-

other issue we shall probably have more to say upon this subject.

**Panoram-Kodak No. 1** is a recent novelty introduced by that ever live institution, the Eastman Kodak Co. Below we reproduce a picture taken with the same. The instrument is inexpensive, and for a certain class of work is unequalled.



### The New House Committee.

The first meeting of the present House Committee was held on the evening of October 31, 1900. The full committee, consisting of H. B. Reid, chairman, W. E. Wilmerding, Edward Heim, and L. W. Brownell, was present.

After organizing the committee, the first business to be attended to was the election of a secretary, which position was filled by Mr. L. W. Brownell.

Nearly two hours were spent in outlining a campaign of general improvements to be made in the rooms and apparatus, and that this campaign has been commenced and is being vigorously carried on by all the members of the Committee is evidenced by the noticeable falling off of complaints in the past month.

One of the first jobs to be attempted by the Committee upon taking up their duties, was the cleaning of the Club rooms. This was accomplished in a most thorough and efficient manner, both the reception and working rooms undergoing a much needed scrubbing.

Among the details of the campaign which have already been carried into effect can be enumerated the painting of the vestibule, and two new mats placed therein; a new rug bought for the reception room; racks made for the trays; a partition placed across the front of the entrance to the dark rooms; new and better lights put up in the work rooms, and numerous other minor items that it would be useless to call attention to.

As yet very little has been done to better the condition of the apparatus, but it will all be repaired as rapidly as possible, and new lenses supplied where they are needed.

The committee will be glad to receive suggestions from any member of the Club, and can promise that everything within reason will be attended to. They intend that every facility for doing photographic work shall be provided, and that everything with which reasonable fault can be found will be rectified, but in order to accomplish this the active co-operation and support of the club at large is absolutely necessary.

L. W. BROWNELL.



Taken with a Panoram-Kodak.



# The Camera Club.



THE Camera Club, of New York, is the result of a consolidation of "The Society of Amateur Photographers" and "The New York Camera Club," effected May 7, 1896, when the new club was duly incorporated under the laws of 1895. The corporate existence of the two component bodies dates from 1884 and 1888 respectively.

The objects of the club are:

First.—The advancement of the photographic art.

Second.—To provide a club house where the members may practice photography, and cultivate social acquaintance.

Among the advantages of membership may be noted the following items:

Free use of all the club apparatus and stock chemicals, together with the assistance of the club custodian.

Free subscription to CAMERA NOTES.

Lectures upon many subjects, including Travel, Art, Practical and Scientific Photography.

Expositions of new photographic apparatus and demonstrations of modern methods of photo work.

Weekly test nights for lantern slides, accompanied by instructive comments by the club critics.

Frequent exhibitions of prints and slides sent in from other photographic clubs of Europe and America.

Annual competitions for silver trophies, open to all print and slide makers of the club.

Annual public exhibitions of the best work of the year in prints and slides.

Occasional jolly "smokers" and dinners.

A comprehensive library, including the leading photographic periodicals of the world.

And best of all, the daily opportunity to "see how it is done" by the leading amateurs of the country, and to almost unconsciously acquire a higher photographic standard through simple association with the masters of the art.

All of which advantages may be enjoyed at a nominal cost.

Further particulars will be furnished on application to Mr. H. B. Reid, Secretary, 3 West Twenty-ninth Street, New York.



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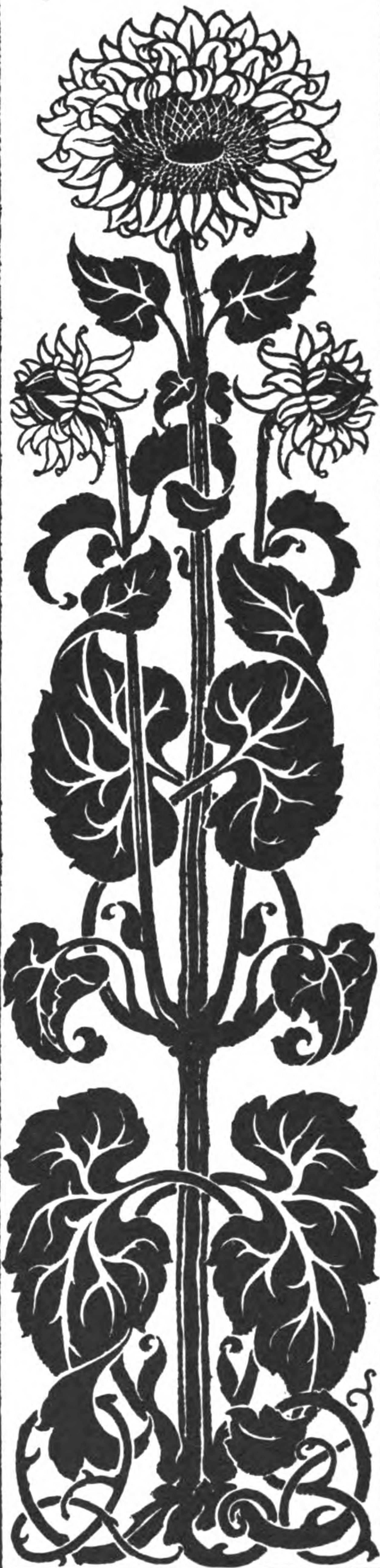
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*"AMERICAN PICTORIAL PHOTOGRAPHY, SERIES II.,"*  
*will be ready for distribution some time in January. Its publication*  
*has been unavoidably delayed. Subscriptions will be received up to and*  
*including January 15, 1901.*





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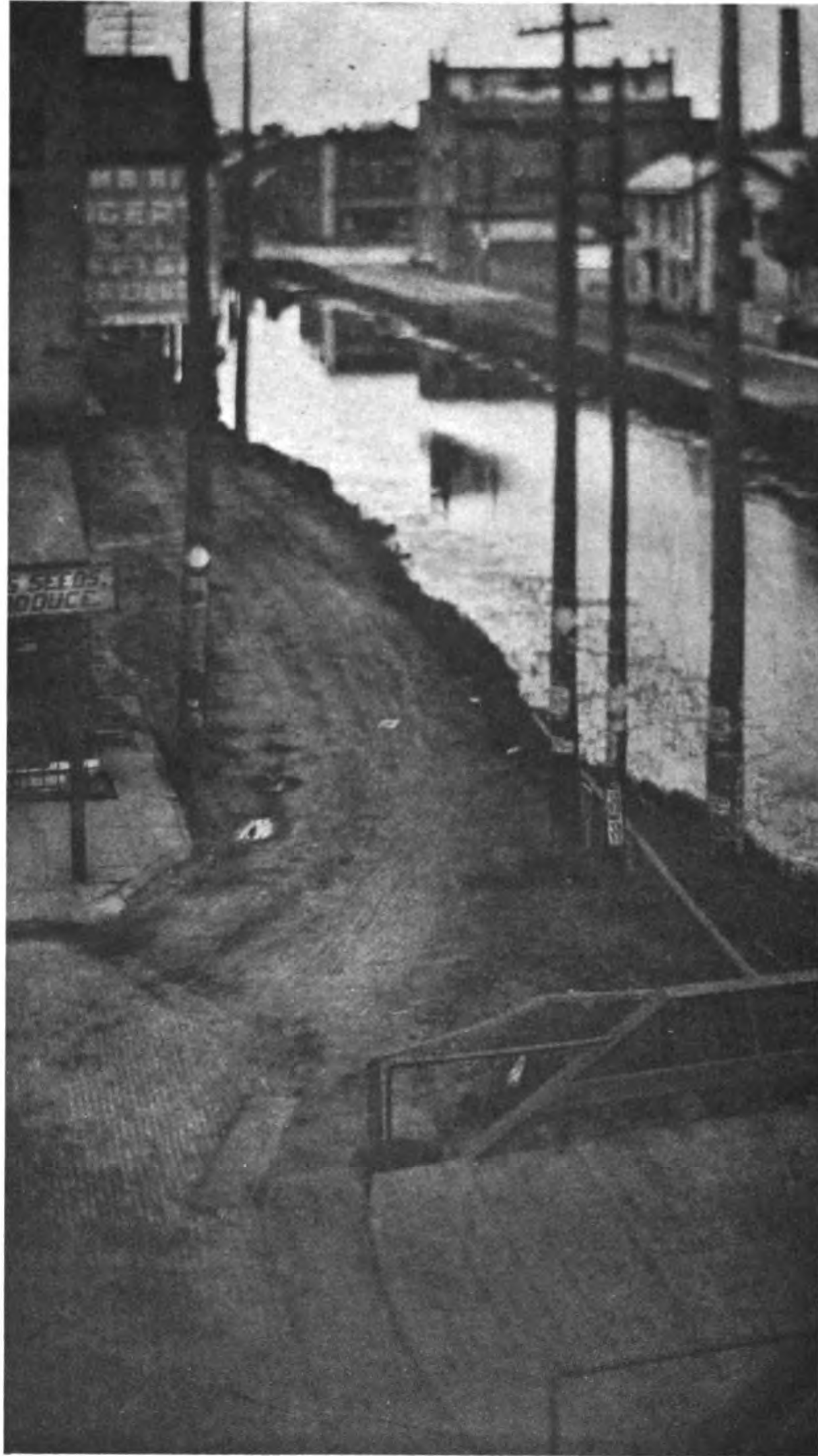


# Volume IV, No. 4

## Errata in Vol. IV., No. 4.

Current Notes, indexed as appearing on pages 281 and 282, Vol. IV., No. 4, through printer's error, were omitted from body of the magazine throughout entire edition.





TELEGRAPH POLES

From a Platinotype

By Clarence H. White

(Ohio)



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# CAMERA NOTES,

The Official Organ of the Camera Club, New York.

Published Quarterly by THE CAMERA CLUB, N. Y., 3 West 29th St., New York.

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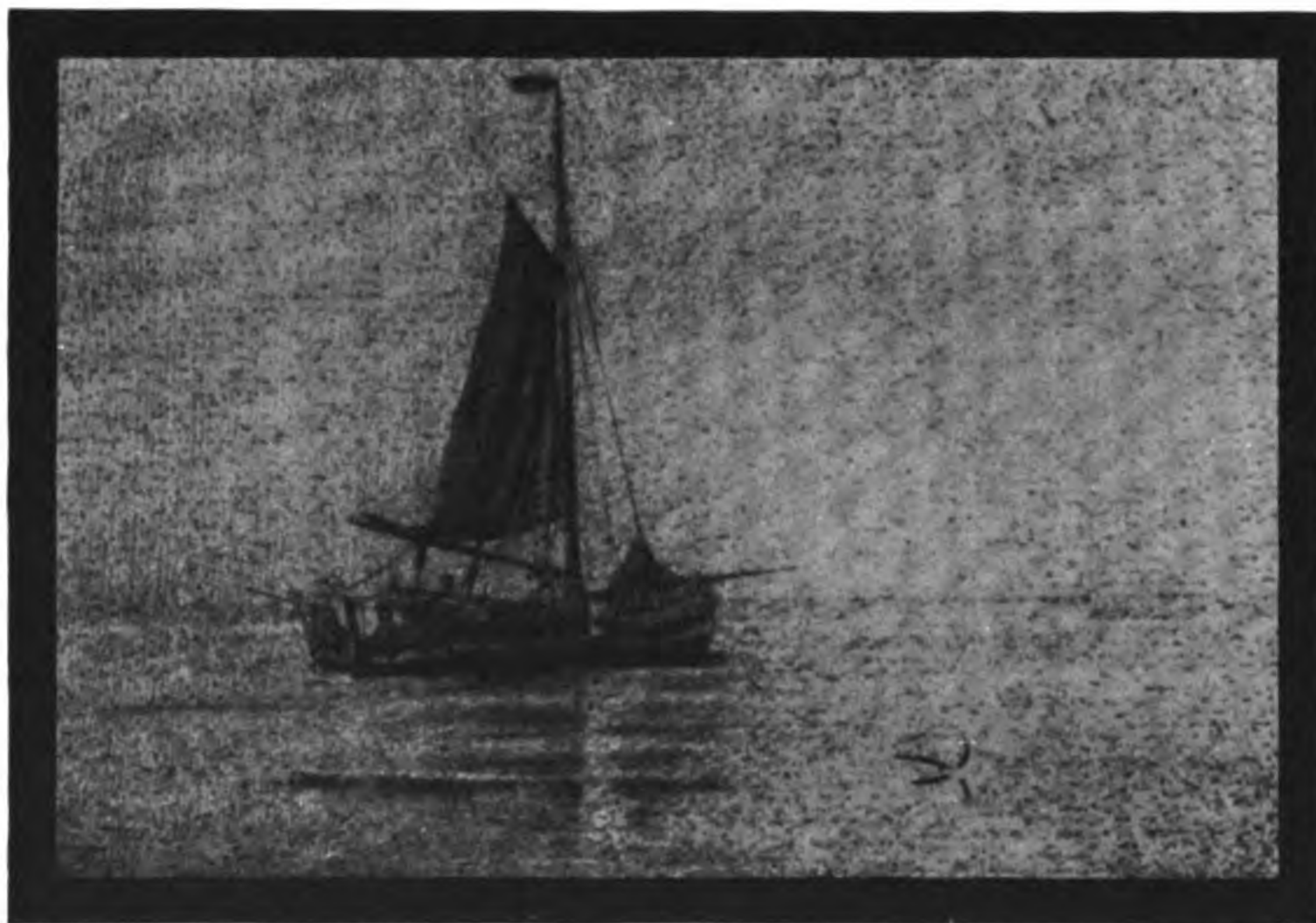
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## Whither?

The salons and other photographic exhibitions and one publication, CAMERA NOTES, have brought together in America those interested in the pictorial idea in photography. There has come of this a movement which abroad is even now dubbed the "New American School." So far this "school" seems to consist of hardly more than a primary department with kindergarten attached. There are a few good teachers, and the rest of us are slowly learning to apply elementary ideas in our practice. During the last few years we have had chances to get new lessons frequently. Before then we felt that something might be done towards making our work artistic, but we had no teachers, no examples, and above all, no rallying ground. One a lawyer, another a doctor, you a business man, and I a student of literary art—we were willing to try to be artistic in our photography; but in spite of all, our practice was affected and infected by the influence of the old-time scientific-dogmatic practitioners.



"AT ANCHOR."

FROM A

"GUM-PRINT."

BY

ALFRED

STIEGLITZ.



#### CAMERA NOTES.

Now-a-days a few lead, the rest of us follow; many, as is usual in such cases, berating those who are guiding them in the efforts of all to escape from the arid wastes of mechanical process-work. The best pictorialists have set a rattling good pace, and what do we see? Most—the old, the winded, the muscle-bound, the halt, the partially blind—all cry out that such pace-makers must be restrained, stopped, ruled off the course, because one-legged veterans to whom historical honor is due can not compete with them, and rickety youths whose shinbones warp under them, make themselves absurd by trying to race. But the pace-makers naturally keep up setting the pace somehow, and after them toil the game athletes, and then the ragtag and bobtail that strive to get there by fair means or foul. On a clearly delimited track, what could these do but get hopelessly "left"; but in a winding way through wood and thicket, over hill and dale, what short cuts may not those unfit ones try, whose only desire is to "get there." Art is such a race; but those who try short cuts never really win. The brand of superficiality is stamped upon them, plain to the discerning eye.

The worst of it is that fair, moderate goers allow themselves to be forced out of their stride by a pace too hot for them. We see the evil effects in all the exhibitions. To change the figure: the lady with the small-bore popgun tries to make as much noise as the man with the blunderbuss. Noise! alas, yes; we too often allow ourselves to be carried away by the visual noise, and many there are who strive to make a photographic racket. It is the story of the ox and the frog over again.

We are an energetic nation, adaptable, and desirous of success. To excel, to become prominent, indicates success in material affairs; we are not always mindful that in art it is somewhat different, for art is of the spirit, and success therein must be judged primarily by æsthetic standards. It is not to be gauged by notoriety, as many seem to think; and there is always danger that, led on by desire to succeed at all costs, we sacrifice true success to win a fickle publicity.

We are a clever people, but mere cleverness will not serve in place of true art feeling; and as a people our art feeling and culture are quite elementary and crude as yet; although with possibilities of greater promise than those of the more matured European nations. Our day in the fine arts is yet to come, and this century will see a wonderful development here. Perhaps photography is to open the way for the general movement. This is dangerous ground, and as we can not beat it over at present, we must hurry by. It is simply a question of whether or not we can believe in the newly-preached democratization of art. If we can, we must believe that the photographer will produce something of real worth to show in the future, although we may not dare claim for photography a position among the fine arts, and may even be reluctant to recognize it as more than applied art.

Clever as we are, disaster awaits many who mistake adaptability for talent, and sensibility for taste. A bright young American was hesitating in his choice of professions between the law and medicine. "The question is," he explained, "in which I should find the more pleasure in after life—for I can make a success of either." One can imagine him considering art, if he had taken the notion, with just as much confidence in his abilities and fitness.

## WHITHER?

This desire to succeed, to be notable, is hurting the pictorial movement. A veritable craze to be exhibited is upon us, and all agonize to win notice. This is true of no one cult, but of all. Many sacrifice themselves and, as painters of clever claptrap plan show pieces to catch the eye at exhibitions, so photographers strive, and dislocate their little talents in trying to compass big things. Hence the "American School" has made itself talked of as sensational. Eccentricity and pretentiousness have been much in evidence in the ideas; just as in rendition minor tones and mercuric tints have become a fad. Photographers of some originality have been too reminiscent of well-known painters' styles and allowed Whistler and the now-past Preraphaelite ideas to influence them too continuously; while smaller photographers often have not gone even to the originals, but been content to echo and play variations on the variations of their stronger brethren. Those who prate of naturalism may not seem as often imitative or insincere—that is, as untrue to self—as some of the pictorial workers, but that is merely because their work usually is not significant enough to enable us to tell whether they have any sincerity or self, for they show no originality or personality.

Imitative work is natural at first, in the student stage, when one has not yet come to his own personal note. Some disciples of a big man can develop out of their study a style more or less their own; others are hopeless imitators always. More favor is accorded those personalities formed by the influences of a foreign or classic art (*I use classic here in a very wide sense*), from which they have modified certain formulæ or caught a certain spirit. But even in such cases critical taste is rightly exacting, and would pronounce, for instance, that the Japanese influence is not an aid or merit in our art until it is thoroughly merged and all but untraceable. The ingenuous imitator who becomes merely the ingenious imitator, in seeking to rival those who have succeeded, will end by copying their mannerisms as essentials. He decides that this trick or that trait was of especial assistance, and borrows it. He makes a blunder that is more excusable in Kipling's "His Majesty the King," when the neglected Toby explains to Patsie's mother: "I only fought vat you—you petted Patsie 'cause she had ve blue wibbon. and—and if I had ve blue wibbon too, m-my papa w-would pet me." But Toby realized his error before he tried the effect of the ornament as a winner of favor: the artistic Tobies never realize their mistakes. As Edward Armitage, in his lectures to the students of the Royal Academy, said: "Nothing can be more fatal to the career of an artist than the *intentional* imitation of another man's work."

In literature we have several designations for the sensational and pretentious. The "forcible-feeble" style is one in which a would-be strong writer defeats his aim by overweighting his ideas with too many and too big words. Some of our photographers indulge in a style similar to this, which Ayres characterizes as "novicy, high-flown and weak." Other pictorialists become rhetorical and even graphically bombastic. In graphic art, as in literature, small ideas pretentiously expressed are stupid and tiresome, though if they had been depicted unassumingly and simply, as was fitting, they would at least have gained respectful consideration. Says Elia: "Herein the great and little wits are differentiated; that if the latter wander ever so little from nature or actual exist-



CAMERA NOTES.

ence, they lose themselves, and their readers. Their phantoms are lawless; their visions nightmares. They do not create, which implies shaping and consistency."

True, novelty is ever welcome, but work cast in ephemeral forms for the sake of this will not hold favor. Fads are thus used to win notice, but the charm of novelty puts artists under the influence of fashion, and as Schlegel has said of dramatic literature, exposes them to the danger of passing rapidly from a grand and simple style to dazzling and superficial mannerism. Even worse—if worse can be—are the extravagances and affectations indulged in for the sake of oddity—to have what may be recognized as an individual style. The tattooed man has distinction of that sort. Genius is unique; but when ordinary mortals strive to be unique, they become simply uniques. Armitage said: "Mannerism is perhaps the rock on which most rising reputations are shipwrecked. . . . A clever young artist paints a really fine picture, full of feeling, originality, and poetry, but rather low in tone. He has an immense success; a success which he too often ascribes to a wrong cause. The consequence is that his next picture will probably be less poetical, but still darker in color. His friends and admirers, instead of pulling him up sharp, are more prodigal than ever in their praise. . . . It is, therefore, not surprising that our promising artist paints lower and lower in color every year, until at last he becomes a confirmed mannerist."

Are not American photographers attitudinizing, posing—faults not peculiarly photographic? We experiment, even dabble, in the pictorial. We go at picture-making hit or miss fashion, without being able clearly to define a difference between the pictorial and the merely picturesque; and our best results, as well as our worst, surprise us. Having made a picture, we then concoct its motive; we make a darker print and call it something else.

It is to be hoped that we will not seriously harm the movement in which we are interested, at its very beginning; nor hinder our progress by persistence in our divagations, excesses and stupidities. We must not mistake sensationalism for strength, mannerism for individuality, nor fashion for art. It will not pay artistically to be merely showy, startling, frivolous, nor yet again, imitative—longer than we can help it. We need that artistic repose which is really the steadfast poise of purpose, but it comes not to the posturer on stilts. We must come down from our borrowed heights and plant our short legs on firm ground, before we can have any right to make answer similar to Browning's to the objection: "But nobody writes like that." "Yes, I, Robert Browning, write like that!"

We need the discipline of mind and heart that gives culture. This will enable us to recognize the difference between sound and unsound workmanship, to do our work not only simply, but in the most fit manner, and to be sincere and natural. Then we shall not be misled when some hail the sensational as strong work, any more than when other extremists call commonplace work nature and art combined. The true artist does not strive for such indiscriminating applause. We must not expect everyone to understand and value good work, any more than we expect everyone to be able to appreciate the carefully prepared articles of CAMERA NOTES. If you offer sound and honest work, you may rest



"A NEW ENGLAND  
HILLSIDE."

By

ROBERT S. REDFIELD.



content that those who are worth appealing to will be pleased. They will understand artistic restraint, and require no overassertiveness, and no endorsement other than that given by the internal evidence of the thing itself. They will say of you: "He teacheth with authority, and not as do the Scribes." Style will come; it is a resultant of the sincere worker's emotional and intellectual gifts and his technical acquirements. As for striving to be exhibited, we are surely making a great mistake when we let what is a very natural desire become a misleading craze. Exhibition should be of secondary importance to us; otherwise we rob ourselves of the enjoyment we ought to derive from the pursuit of photography, for our own pleasure and improvement. With reference to painters, Hamerton says on this subject: "Whoever produces art that is right in itself deserves fair recognition, although such art may not be in the category of rarities; and the object of young artists ought not to be *excellence*, or the *excelling* of others, but sound quality in their own work, irrespectively of what others may perform." In another place he says: "Nothing is more baneful to the work of an artist than the conviction that it is not the quality of what he does but the noise that is made about it which is the most powerful factor of success."

If we search history for a popular art impulse with which to compare and contrast our growing pictorial movement, we must not go to graphic art, for that has been an exclusive branch of the fine arts, in which the elect have been distinguished from the inexpert as sharply as clergy from laity. Perhaps we may venture to consider the Elizabethan lyrical impulse in this connection. There occurred what might be called a popular efflorescence that has given to English literature much good and beautiful poetry; and also many instances of excesses in style, and poverty or smallness of ideas accompanying the ambition to create. "Conceits" were the fashion and their figures were too often pursued to the bitter—or absurd—end. Sir Philip Sidney was the greatest of those whom we may call the amateur poets of that day. Even in the short period dur-



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ing his brief career that he devoted to literature, he achieved some immortal work, despite the snares and pitfalls of fashion and the affectations of the time. With his name begins the glorious roll that is the pride of modern English literature, for Sidney antedates Edmund Spenser in production. He succeeded where others failed, because he was sensible and sincere as well as gifted. He says he puzzled his wits to invent fine things, as all the rest did; and so he studied the work of others. But he resolved to let others ape and imitate, to leave to them affected styles and the elaboration of old ideas with new-found tropes and strange similes. He declares he is "no pickpurse of another's wit," and the first of the *Astrophel and Stella* sonnets ends with the fine line:

"Fool, said my Muse to me, look in thy heart, and write."

A recent one-man exhibition at the Camera Club won much favor. Perhaps the fact that it consisted mainly of pleasing landscapes and foreground bits had something to do with the welcome received, for this sort of work is comparatively rare here, owing to the fact that most of our best workers are busy city-dwellers. But probably this exhibition pleased all mainly because it showed not only much love of nature and regard for the canons of art, so far as the photographer knew them; but also because the work was so unostentatious and "natural." We all know that pictures are not to be judged, but merely to be understood, by their truth to nature; that proposition is the pictorial *pons asinorum*. The quality that charmed all was the consistent sincerity.

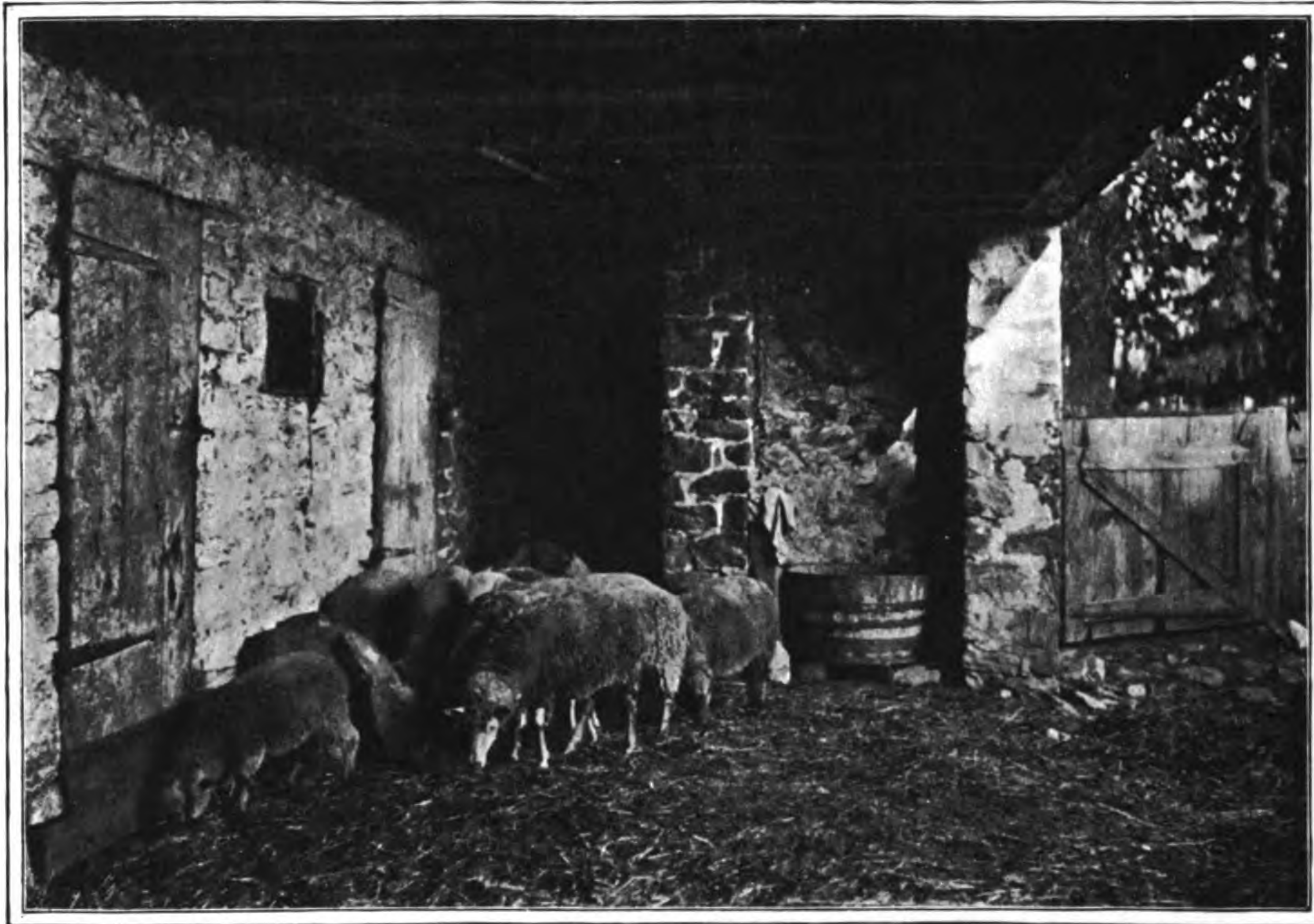
To be entirely sincere is to be one's self. It is requiring a good deal (and very little, often, as a result) of most persons, really to be one's self, especially in art. Such a requirement may at first seem almost to presuppose the early accomplishment of the Socratic end and aim of all rational life. But that is not necessary, for "know thyself" and "be thyself" may go hand in hand upon a way of self-discovery and self-development, the one aiding and making sweeter the other. That is the only way to fall into step with the age and to keep marching in the army of progress, as we leave youth behind and realize our truly humble positions in the ranks. As William Chandler Bagley, in the *Smart Set*, sings:

"It is good to hear a myriad voices swell  
All your mighty, all your vailant deeds to tell—  
But you've gained the subtlest art  
When, with cheerful, willing heart,  
You can play a minor part—and do it well."

DALLETT FUGUET.







"IN THE FOLD."

By Henry Troth.

## Catchwords and Cant.

"Man is a creature who lives not by bread alone, but principally by catchwords."—*Virginibus Puerisque.*

Robert Louis Stevenson, that trenchant observer of human weaknesses, gives utterance to many philosophic truths in this most delightful essay, but to none more righteous than the one just quoted. Indeed, it would seem that catchwords and cant are products of our highly organized, modern civilization, without which we must needs stand abashed at our own ignorance of all but an iota of the vast sum of human knowledge. However, by employing them freely in our conversation we avoid so humiliating an alternative.

In those long past, good old days when life moved with statelier stride, men wrote with slower pen and spoke not without a fuller understanding. But we of to-day, realizing that in our neurotic gallop through existence there is not time, even in the allotted three score and ten, to master so much as a single department of knowledge, must needs insist upon taking all knowledge for our individual province. Our fine spirit will brook no circumscribed culture. Hence springs our fatal superficiality, and because of this do we seek, of necessity, to conceal behind a veil of catchwords and cant our lack of learning. So cleverly do we fondly fancy to have hidden our ignorance that we think to beguile not only our neighbor, who is in no better state than we, but the scholar as well; and lastly do we carry our infatuation to such a pass as to imagine that we are in fact what we pretend and wish.

It is, indeed, most wondrous strange; but stranger still are the manifesta-



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tions of all this in the great realm of art—in painting, music, sculpture and in literature. Here do we run riot to our hearts' content. Men, aye and women, too—for the eternal feminine can out-herod Herod for many shameful minutes—honest, as the world goes, useful, loving and steadfast, deem it no blot upon their 'scutcheon to confess ignorance of medicine, mechanics, chemistry or other science, but the meanest of them all stands ever ready to pass a hasty and a final judgment upon aught in literature or in art. Here is the happy hunting-ground of cant. Here catchwords reign supreme.

"I have always suspected public taste," says our beloved Stevenson again, "to be a mongrel product, out of affectation by dogmatism; and felt sure, if you could only find an honest man of no special literary bent, he would tell you he thought much of Shakespeare bombastic and most absurd, and all of him written in very obscure English and wearisome to read." But to find that honest man! He, the great exception, lives but hides himself from view; for society, as it is constituted to-day, does not relish outspoken convictions which are opposed to established canons. It is the dread of our neighbor's scorn which makes cowards of us all, and therefore do we assume a virtue though we have it not.

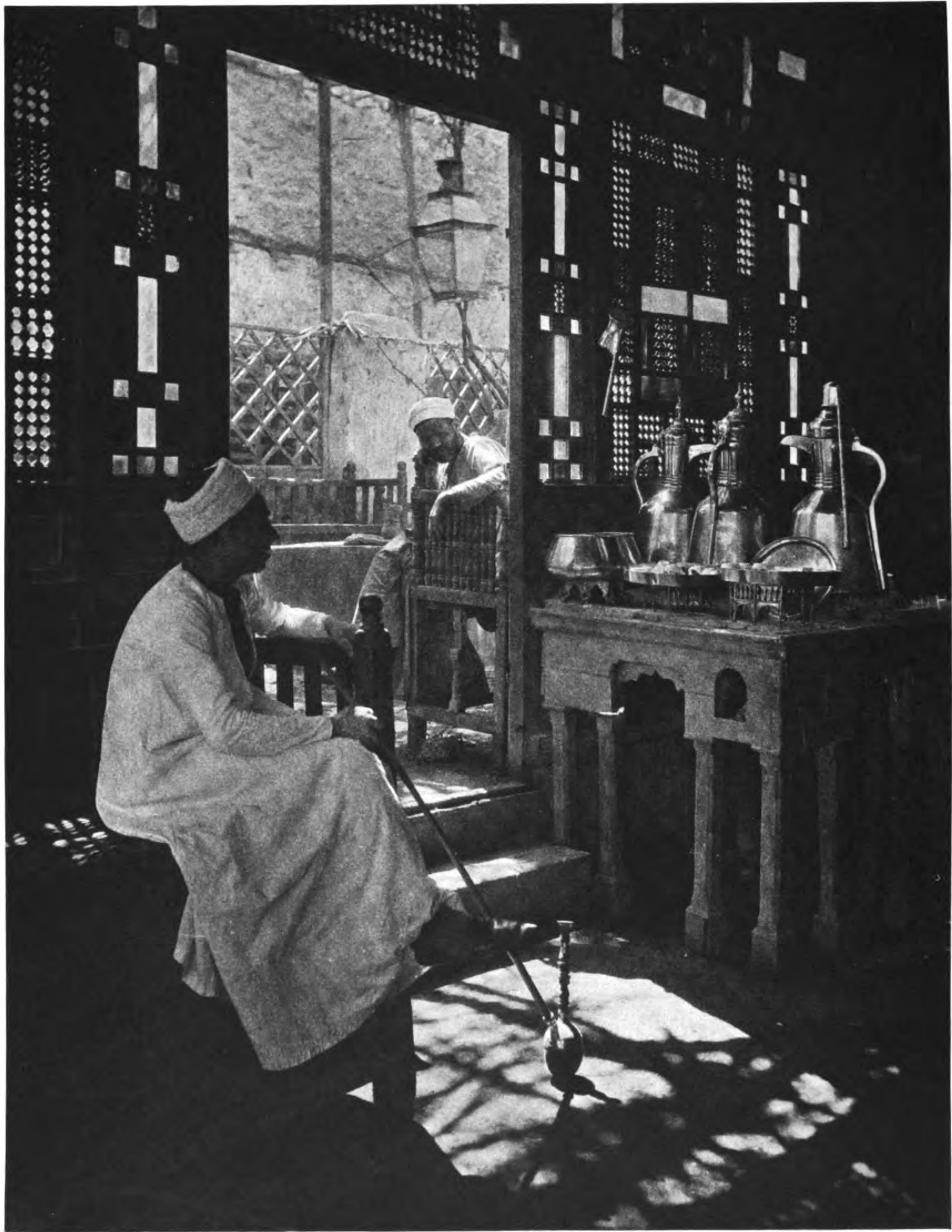
In every department of human endeavor there arise men who seem endowed by nature with an intuitive comprehension of their specialty, or who have acquired by tedious, diligent study a thorough proficiency therewith. Such men we recognize as authorities by virtue of their talents or their labors, and by them are set the standards of excellence in their respective fields of activity. Mankind accepts their dicta because it recognizes that their genius and labor fit them for the task of judging between good and bad. It may be a very fallible authority, but it is the best we are capable of producing.

Some of us are born with a musical temperament; some by study acquire musical knowledge; most of us know no more than that certain melodies please and that others do not. But because musicians have declared Wagner a great composer—even here all are not agreed—and Seidl his greatest interpreter, straightway do the vulgar, easily acquiring the proper catchwords, prate solemnly of toccata, fugue, symphony and opera, of colorature, phrasing, motif and interpretation. Händel, Liszt, Mozart, Beethoven and other great composers become our familiars in conversation, though in our hearts we know rag-time to be the measure of our understanding. It is an easy rôle to learn, in which a few catchwords are made to do service in place of knowledge.

So in literature it is our part always to laud Chaucer, Spenser, Shakespeare and the other classics, and glibly to discourse of style, of meter, of source and of poesy; though were we but honest, many would confess Ouida or Corelli to be more to their taste.

And in Art it is the same wearisome cry: Catchwords and Cant! Cant and Catchwords! We have not studied Art. What need of that to criticise? We do not know its history. What need of that to fool neighbors as ignorant as we? We go to a picture gallery; we hear of Michaelangelo Buonarotti and Leonardo da Vinci, or Andrea del Sarto and Botticelli, of Rembrandt and Van Dyke, of Corot and Claude Monet, and at once we are equipped with all that constitutes a critic and a connoisseur.





A CAIRENE CAFE

By Ernest R. Ashton

(England)





## IMPRESSIONISM IN PHOTOGRAPHY.

Lately photography has become in the hands of a few a vehicle for the expression of artistic feeling and poetic thoughts. Artists have come to recognize, grudgingly at first, but more liberally later, that, as used by some, photography has become an Art. Great was the jubilation among the button-shovers. All determined to become artists at once. Work, hard work, and study were not to their taste. They had discovered, they fancied, a royal road to fame. The catch-words and cant of Art were impressed into new service, and to-day no photographer is equipped without a supply of these ready to hand. What matters it if we are devoid of feeling or of taste! Can we not bandy adjectives with the best? Feeling, depth, line, masses, composition, light and shade, tonality, and a host of other words are in our armory, and are we not then ready for any fray?

Were it not better to go about all this less blatantly? Were it not better first to learn what art is, and how it has grown and developed? Is it not more becoming to try to learn the aims of art and artists, than to speak flippantly without knowledge? How many of us have studied nature in her varying moods? How many? And yet we deem ourselves competent to judge. Let us rather, beginning at the beginning, seek out those pictures which the world deems great and by study seek to learn what makes them great. Let us train our eye and our understanding by association with the beautiful, and there will come to us in time a reverence and an abiding knowledge that will scorn the hypocrisy of cant and the subterfuge of catchword.

Then shall we sympathize with Laurence Sterne in saying, "Of all the cants which are canted in this canting world—though the cant of hypocrites may be the worst—the cant of criticism is the most tormenting!"

JOHN FRANCIS STRAUSS.



## Impressionism in Photography.

At the outset let me state that I am a beginner. My first camera was purchased in February, 1899, and my first exposures were made during the great blizzard of that month, a courage born of ignorance. During the last two years I have followed the current literature of photography quite closely, and am familiar with the sometimes earnest and sometimes acrimonious discussions of "What Is Legitimate Photography"; "The New School of Pictorial Photography"; "Impressionism *versus* Realism," etc., etc.

I think it fair to assert that the disputants have scarcely expected to convert their adversaries, but rather that they have hoped to impress, each his own views, upon the newcomers, and by so doing to stamp with his influence the future trend of the art. Consequently, as a newcomer, it seems to me that my views might interest some at least of the controversialists, as affording in some slight measure an index to the results of their efforts to teach the young idea how to shoot.

I think I have read twenty pages against the new school to one in favor of it, yet I must confess that the minority has won me. It has seemed to me that the disciples of the new movement have felt so strong in their position that they



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could afford to let the scoffers have their day, and trust in the ever increasing interest in art in this country, for the results of to-morrow.

To my mind, those who have opposed impressionism in photography have weakened their cause by the use of such words as "wuzzy," "fuzzy," etc., for these are adjectives which are never applicable to a truly impressionist picture, but only to the very bad work of persons with little or no artistic instincts of their own; such as, having seen a vague picture and having heard that it is "impressionist," come to think that anything vague would represent the impressionist school, and would be hailed as an artistic product.

As I understand it the two great schools of art are the realistic and the impressionist. The realist depicts things as he knows them to be, while the impressionist endeavors to express things as they seem to be. Pictures by both methods are meritorious and artistic, and when they tell the truth, the two schools will be found not far apart. It is the self styled realist, drawing the eagles on the brass buttons of his soldiers in his background, who gets into the most heated argument with the impressionist (?) who shows a few high lights 'midst a sea of blackness and calls his picture "The Portrait of a Lady."

To better illustrate what I mean by saying that the two schools, when telling the truth, are not far apart, let us suppose a realist set to paint the view from our Battery Park during a dense fog; is it conceivable that he would include the names of the passing steamboats because he happened to know them. Then put the impressionist in the same spot on a brilliantly sunny day; is it supposable that his canvas would be full of gray mists?

I fancy that the highest attainment of true art, whether in painting or in photography, is to tell the truth; but the truth is not discernible to all men, and thus the best that any man may hope for is to truly depict the scene before him as he sees it, as it seems to him, as it impresses him. If he succeed, he is an impressionist. Of course some men have astigmatic eyes, and such men, working without proper spectacles for correcting their sight, may produce pictures which accurately record their impressions, but which do not appeal to persons blessed with normal vision. These pictures, perhaps, might be called "wuzzy." But should a truism in art be condemned because a few workers are astigmatic?

Restricting the discussion now to photography, it seems to me that there can be no school of pictorial photography except the impressionist. All else is mere mechanism. One man takes his camera and sallies forth; in the presence of a scene that strikes his fancy he sets up his sticks and goes to work; with him it is all a mere matter of sharp focus, small diaphragm and full exposure, followed by full development and a negative which prints a hundred pictures exactly alike. This is your photographic realist.

Just as soon as we reach the man who is dissatisfied with his negative and the resulting positive, so that he begins to "doctor" his negatives in order to change his results, we come across the embryo impressionist. There is something about his print which to his eye differs from his recollection of the scene as it appeared to him in nature, and he is endeavoring to make his recorded picture conform to his mental image. When we find the man who accurately stores within his brain a picture of a given scene, with all its multiplicity of light and shade, with all its detail and all its atmosphere, and who, making his

*IMPRESSIONISM IN PHOTOGRAPHY.*

camera, lens, developers, restrainers, printing processes and tricks of the trade subservient to his end, produces a picture which accurately portrays the impression within his mind, the true impressionist is before us, and, I fancy, this gentleman will win the photographic laurels during the new century.

I believe it to be rare indeed that a landscape is truly portrayed, except where the worker has conception and produces his result by interfering at some point with the straight course of technical photography. The artist with his brush looks at his scene with two eyes, and at his canvas with the same two eyes. The photographer selects his view with two eyes, and records it with one, which has in a sense microscopic power. Between the record on the plate and the print he must interfere to reach the truth. Again the camera artist is confronted with the unequal manner in which the different parts of his scenes will affect his sensitive plate, and because of this it is only the true impressionist who may hope to reach the goal; he who carries in his mind a mental picture with which to compare his photographic result.

I venture here to introduce three pictures, all of which have been made from the same negative. The scene is in the Adirondacks, where I spent my last vacation. A day or two after my arrival I walked around a point of beach and came upon the view suddenly. The first impression made upon me was that there was not only a pretty scene, but one in which the foreground was most attractive. The middle distance was rather commonplace, though interesting, while the clouds when I first saw the place were too scattered, there being too much blue sky. I studied this view from day to day in all kinds of weather and became quite familiar with it. I made test exposures, developing plates with poor facilities with no intention of preserving them, but merely to determine upon the best exposure. I wished to treat the subject broadly, and was using a lens working at 6.3. I first tried a fast plate, with a Bausch & Lomb ray filter (the solution diluted to one-quarter its usual strength, making a very light color screen), the exposure being one-twenty-fifth of a second. The plate was badly over-exposed. I then used a medium plate in same way, which proved also to be over-exposed. This ended the tests, and when the atmospheric conditions and clouds next suited me I exposed for my picture, using a slow plate, isochromatic. This experience is recorded not as having relation to the subject of impressionism, but as a suggestion to those who photograph over sunlit water. I think better results may be obtained with slow isochromatic plates, than by fast plates and small diaphragms.

The negative of course proved to be under-exposed throughout the middle distance. Nevertheless development was not carried very far, but just to a point where sufficient detail showed in the blacks for printing purposes. A dilute developer was used, and no tricks resorted to for hindering the development of the clouds.

The first proof made from the negative was positively hideous, no part of the scene, sky, land or water, being truthfully shown. Then began a series of experimental printings to discover the relative density of the three parts of the plate, foreground, middle distance and background, and the time required to print each, so as to produce a picture which would accord with my "impression" of the scene.



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The formula for printing this picture, as I have it written on the negative holder, reads as follows:

In bright sunlight:

Print the whole plate one minute.

Foreground, two minutes more.

Sky, three minutes more.

Thus the relative densities are: Middle distance, 1; foreground, 3, and background, 4. In printing, the whole plate is exposed for one minute, by which time the middle distance is fully printed; then all but the foreground is screened for two minutes, and then all but the background is screened for three minutes. The result produces the first picture, which accords with my impression of the scene.

There is nothing "wuzzy" about it, nor is any part conspicuously "in



FIG. 1.

focus." There is atmosphere, at least I think there is. But it is the atmosphere of a storm slowly breaking up, not enough rain having fallen to leave the air absolutely free from moisture. There is the slight mistiness of the sun shining through clouds, but not the fog which is inseparable in some minds from impressionist work. The sharpest focus is on the grasses among the lily pads, because the foreground was interesting to my eye and because my eye saw most clearly what was nearest to me. The lily pads are readily distinguishable for what they are, though the many water insects which I knew were on the leaves are not visible in the picture. The very gentle ripple on the water, especially where a slight breeze is coming up from the lake, is observable, though all that part of the picture is behind the focus. The clouds are as I remember them, the tone being very accurate. It is of the middle distance I would specially speak. The houses, the trees with their foliage, are sufficiently plain; I think the birches are distinguishable from the maples. More particularly I call attention to the shadows in the water, especially of the trees. Though "vague," there is abundance of detail. Above all is there not a feeling of soft sunshine over all?



FIG. II.



Now let us examine the second picture, made from the same negative, on the same day, within five minutes of the first print. I regret to say that I have seen a great many pictures like this reproduced in magazines devoted to photography, the editors presumably considering them meritorious. I have noted that many illustrations appear in our magazines to which no allusion is made in the text. An editor has told me that no text is needed; that the pictures are shown merely as examples of photographic art and must speak for themselves. Let this picture speak then. The sky is exactly the same as in the last picture, and is consequently correct. The foreground is darker, and proportionately departs from the truth. But what of the middle distance? Why this blackness? Is the sun setting somewhere behind those houses? Impossible, for see the shadow of the eaves of the boat house, or better still, of the main building. What has become of the detail in the reflections? If magazines which decry the "new movement" in photography continue to print such examples of art (?) their followers may learn to make pictures of clouds, but no more. Yet this is a



FIG. III.



FIG. IV.  
"A MISTY MORNING."  
By  
R. OTTOLENGUI.



straight print from the same negative as was used for the first picture. The time of printing was four minutes, which, according to the formula, was just right for the clouds.

I am myself astigmatic, and the third picture, made from the same negative, is an "impression" of the scene as it appeared to me without my spectacles. I have no objection to the application of the term "wuzzy." The print was made by merely interposing a sheet of clear glass between the negative and the paper, and it is to be noticed that the part which was in focus suffers most by this treatment. In the first picture we see water dotted with lily pads, the truth. In the third we see a muddy bottom through thin water, which is false. Some critic, seeing this last print, and not having seen the view itself, might look upon this as a good impressionist picture, but he would be wrong. Can the light and shade on the houses belong with the indicated atmosphere? Certainly this is not the vagueness of fog. I have made pictures of fog, and the effect is quite different. It is not mistiness. I have a picture made on this same lake when the mists are rising from the surrounding hills, and the vagueness is quite dissimilar. I do not think it fair to call pictures of this kind impressionism; they are simply the results of astigmatism. At the same time I would not wish to be understood as declaring that all pictures should be as distinct, as sharp, if you please to call it so, as this one of mine which I venture to consider as impressionistic. But I argue that atmosphere is not to be obtained by trickery. The photograph should record the atmosphere which was present when the plate was exposed in the camera, whether it be sunshine, haze, mist, smoke, fog, rain, or snow. The much sought after "vagueness" should be dependent upon the quality of atmosphere between the lens and the object; rather than the fog in the eye or brain of the artist.

R. OTTOLENGUI.



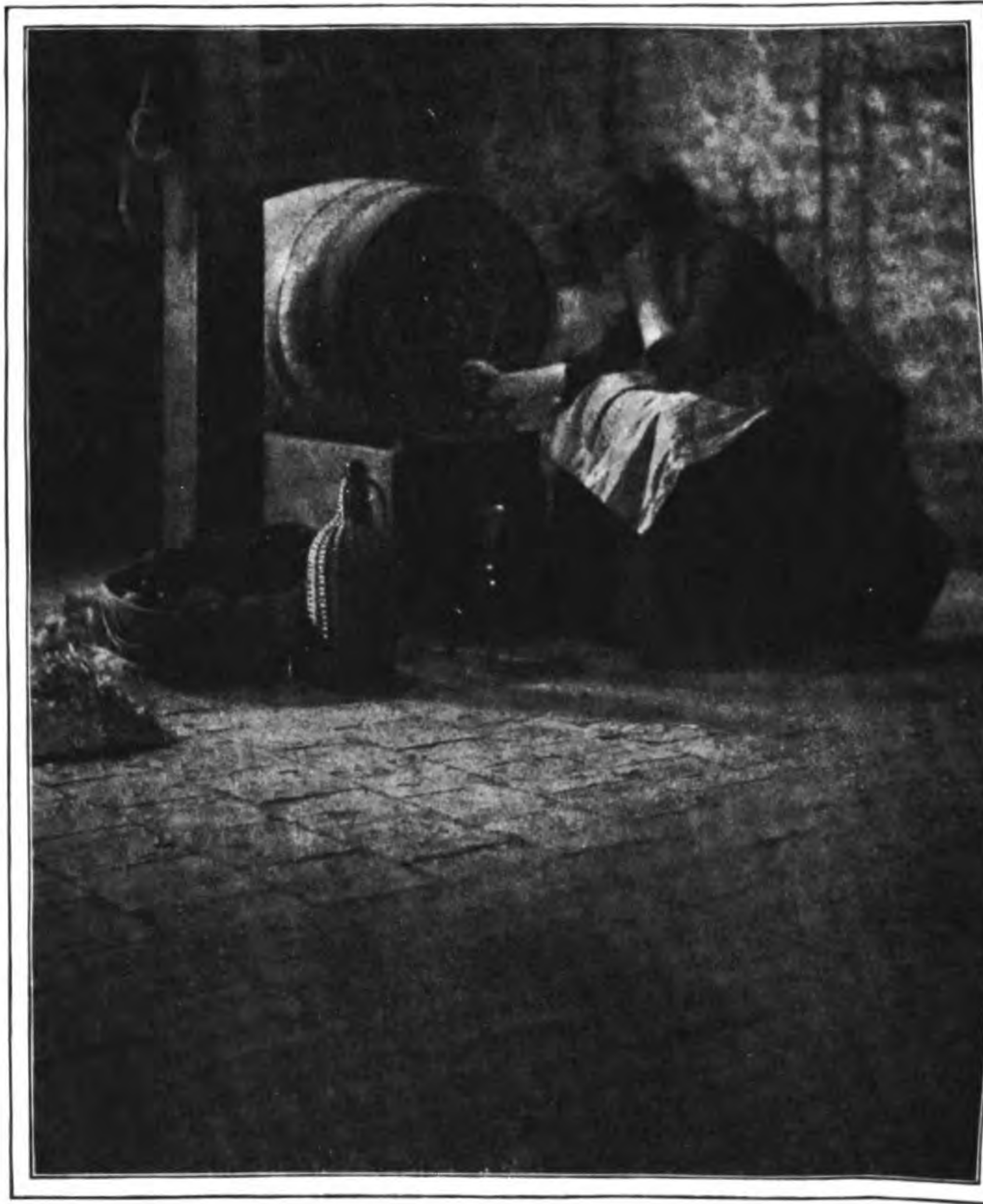


"THE BAR-MAID."

By

MARY R.

STANBERY.



### On Composition.

A friend of Jean Léon Gérôme came one day to the painter's studio, when he was busy with the composition of a new picture. One sketch after another appeared upon the canvas, only to be rubbed out again. In the afternoon the friend happened to call again, and seeing that the painter was still occupied in the same fashion as several hours before, exclaimed: "Still laboring at your composition?" "Oui, il n'y a que ça," answered Gérôme; "yes, there is nothing else but that"—not meaning that composition is the only quality of importance in painting, but very likely holding the opinion that it is the most valuable of technical accomplishments, as it determines the character of the entire work.

To Gérôme it has meant even more. It has saved his work from the clutches of absolute mediocrity. He is one of the men of whom the young art students say: "Pshaw, Gérôme, he is so old-fogyish; but he knows something about composition."

He is one of the few painters to whom composition is still a science, not merely a decorative scheme of handling a certain space in a way that does not offend the eye. Study his sketches, "Conspiracy" and the "Death of Marshal Ney"; how, by continual alterations, he gradually improved the pictures, and



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you begin to understand why the constructive element played such an important part in the creations of the old masters.

It will only be necessary to mention some really genuine work of art, like Leonardo da Vinci's "Last Supper," Raphael's "Sistine Madonna" or Titian's "Entombment of Christ," to prove how sound principles of composition transfused and enabled all their mode of expression. The whole success or failure of their work, the sentiment, the character, the triumph of the soul over matter, hinged on composition in those times.

How marvelously do all the lines in da Vinci's picture converge to the central figure of Christ—he made the laws of perspective the laws of his composition. Raphael composed in an entirely different manner—he applied the typical geometrical forms of nature with preference, the triangle, the circle, and the ellipse, giving them full sway, to reign in supreme beauty and significance over the creations of his brain. Titian proved that an accurate juxtaposition of colors and the relations of their tones can be just as valuable for the making of a perfect picture as perspective and geometry. Michael Angelo regarded architecture and the plastic element of sculpture as the foundations of great paintings, and Rembrandt believed that the massing of light and shade was sufficient to produce a masterpiece.

Each of these men excelled in his style of composition, which had become a part of their individuality; and one was as good as the other.

The situation has somewhat changed in modern times. Composition is no longer considered absolutely essential. It is even disregarded by the realists and impressionists, or at least subordinated to other qualities. They want to represent life as it is, and claim that nature cannot be improved upon. A faithful reproduction of what they see before them is all they desire. They claim they work on broader principles than hitherto, principles derived from the habits of the eye to note transient effect—largely produced by instantaneous photography of movement, and to compare the values of color-patches with each other and to arrange them to an harmonious ensemble. They even assert that composition is no necessity; that there are no iron cast laws to go by, and that the true artist works out his salvation unconsciously.

I beg to differ on that point.

True enough, composition cannot be narrowed down to a few laws, which assure success to everyone who slavishly follows them. There are no definite laws for the composition of a portrait, a landscape or an historical picture. But it has taken men like Chavannes and Whistler to prove that the decorative treatment of comparative values, or a solemn, low-toned key of color are as effective as the elaborate technical resources of the old masters. These men are geniuses who have beaten their own track through the labyrinthine thickets of modern art. Yet I doubt very much if they are not just as dependent on certain principles of composition as their predecessors, the only difference being that they proceed in a less scientific manner, and work more unconsciously—not because they know less, but, on the contrary, more. They have seen everything that art has ever produced, and their knowledge of composition really embraces the entire history of art, ancient, mediæval and modern: Oriental as well as Occidental.



AT THE EDGE OF THE WOODS—EVENING

From a Platinotype

By Clarence H. White

(Ohio)





## ON COMPOSITION.

Every great artist makes his own laws of composition by studying the methods of his predecessors, and by giving infinite time and trouble to the elaboration of their ideas on the subjects. The mastery of composition is the final result of patient study of everything that is available in life and art.

And who can deny that the elements of Japanese art, the parallelism, the continual repetition, with slight variation, the wayward caprice of losing detail here and scoring it there, the rhythm of line, and the harmony of space proportion, have influenced modern western art to such an extent that nearly every artistic production of the last thirty years shows a trace of one or another of its peculiarities. We believe that by adopting Japanese methods of composition we have discarded science and become more intuitive. But it is an illusion. Nobody who has studied the rigid canons of Japanese art will make such an assertion, for he will have found out that the fundamental process of so-called space-art and the putting together of lines and masses is as scientific as the theories of Leonardo da Vinci and the renaissance, and the academic rules of French artists.

As for the photographer, I do not believe that even the best have ever bothered themselves much about composition. Of course, they cannot do without it. But they have never taken it half seriously enough. They have simply imitated the painters in a more or less careless fashion.

It will be interesting to see how far they have succeeded.

There are four styles of composition in vogue at present:

Line composition.

Light and shade composition.

Space composition.

Tone composition.

Eickemeyer is principally a story-teller of the old school, and his composition is largely a deduction of the methods of genre painters; he is at times very good in detail, but lacks fundamental principles. His pictures very seldom show concentration. Stieglitz excels in space composition (*viz.*, "Fifth Avenue," "Scurrying Home," or "A Decorative Study"). Also Day, in his "Miss Devens," for instance, and Käsebier, in several of her portraits, show how cleverly space can be broken up into parts of various shapes. Light and shade composition (in the sense of Mauve or Corot) is rarely accomplished in photography. The distinction between light and shade in photography always lacks vigor and, what is more, proportional value. The first shortcoming is a mechanical one, the second due to the ignorance of the art. Stieglitz's "Old Mill" is a fair specimen of light and shadow composition (although from the point of subject, a sentimental platitude). A better one, because more rhythmic in its massing, is Käsebier's "Mother and Child." Line composition is still rarer. The only photograph I know that can claim this quality is Stieglitz's "Decorative Study." White at times makes weak attempts at it. So do others, but in most cases it is largely due to the model when they succeed in suggesting it, as in Eugene's "Miss Lillian." Keiley is the only exception; he was wise enough to study A. W. Dow's book on composition, and whenever he fails he at least knows why. In tone composition our artistic photographers celebrate their greatest triumphs. Day, Käsebier, Keiley, and White are all ardent competi-



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tors for the harmony of tonal effects. I give the palm to Day and White; Day's tonal nuances in his portraits of Ethel Reed, and Mrs. Potter and some of his foreign types are so subtle and fugitive that any painter could be proud of them. I believe even Whistler would appreciate some of his prints in that respect. White's tonal schemes are managed with such delicacy of sentiment that they lend a peculiar poetic charm to all his work.

There is really not much else to say about composition in artistic photography—that is, of what is actually done. Volumes could be written about what should be done, but I doubt if it would do much good. As I have said before, every artist of any independence of thought must make his own laws of composition. The photographer must go outside his profession and enter the province of the painter. The wielders of the brush must be his teachers.

The great painters, in the course of their practice, have authorized a sort of conventional language of composition, which every photographer ought to know, and apply whenever he possibly can. You are astonished that I, who otherwise always clamor for individuality, give such advice. You argue that your originality would be sacrificed by the use of such conventionalism. Pardon me; do not. Authors of books use combinations of words, which have been in use for centuries, and yet display their originality, when they have any. Do they not enhance the beauty of their style by such knowledge?

The same way it is with composition. It has certain qualities which are understood by all who have studied art. And it is wiser to express one's own ideas, with such modifications as may be necessary, in this language, than to make the vain attempt to form a new one, or to talk incoherently.

If you are still young and do not aspire as yet to be ranked among the artistic photographers, amuse yourself for a while in trying different methods. Should you ever feel a decided preference for one or the other, have faith in your preference, for it is suggested by your own mental constitution, and practice your selected method till you succeed in it.

*Les photographistes arrivés* must work out their own salvation, for they won't listen any more to well-meaning advice; they know it all, or at least the largest part of it.

SADAKICHI HARTMANN.



## Newark (Ohio) Exhibition of Pictorial Photography.

Newark's Camera Club exhibition has quality—significance. It shows that a western art movement exists, and that the known eastern workers lend it kindly assistance.

Although not noticed to the extent it deserves, its influence is felt within a radius of many miles. It has affected the quiet people who in the breathing spaces of commercial life turn to the true and the beautiful for relaxation and recreation. Formerly they found these in books, later in the illustrated magazines, now it is being sought in the fine arts as represented by artistic photography.

Artistic photography is becoming the "art of the people." Professional photographers are beginning to see that the people feel the new pulse. The only safeguard for those in the profession is art itself. But art thus far is a vague, indefinable thing to all concerned, yet it is *felt*, and the feelings it has inspired will not abate. They will grow, and the conception of "What is Art?" will become verified; its study will be brought into system and its possibilities will open to everyone. The old starved condition of photography will disappear, because it lacks vitality, and is without every element that touches the emotional side in art.

The hindrance to progress along old lines is the *devotion to formulae*, to recipes, both in tools and methods. This robs the photograph of the *personal quality* that the *artist* must always give to his work. The conception of "What is Art?" and "What is Nature?" have not established distinctions. The cry is, "We must have nature," and the definition given is that nature is the thing upon which the lens is focused. This is the fundamental mistake.

*Art is above all things an interpreter of the artist's character, his emotion, his intellectual powers, and it is his nature that the finished photograph must reveal! It is his "grasp" of the subject—whatever the subject may be—that makes art.*

*Art is treatment; it is never subject*, and art has its peculiar language, the laws and principles of which should be considered.

Men of strong talent and experimental disposition often do very artistic work through half awakened perceptions of pictorial truths. They reach this stage through the channel of feeling, and gradually become conscious of the structure of their own creations. Without exception the good works in this exhibition have grown out of such conditions.

To make of this body of art-aspiring workers artists whose productions shall endure will require earnest art study. To elucidate, we will ask the question: How many photographers have the slightest perception of what influence the four lines bounding the frame have upon the lines delineating the forms of the picture-motive? Though this exhibition is full of photographs in which we read beautiful thought and feeling, almost all of them show a lack of *picture-balance*, due to the absence of such knowledge.

Further, if we were to ask, "Do you know the characteristics of lines and what feelings they produce when they are brought into relation with one an-



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other?" We may safely say that the answer in most cases would be, "We do not understand that there is a known relation."

If Burne-Jones and other masters of line of our day had worked only from a vagueness of feeling their pictures would not be incontestably "right," or go down to history as a phase of the high art of our time. If the realistic tendencies in art from Michael Angelo's day to our own had not blurred the significance that line-knowledge and line-treatment should have, we would not now, as a people, be so entirely without guidance in our valuation of art, and so utterly without aids in acquiring a knowledge of how to practice it. Fortunately for us Japanese and Chinese influence has come to reawaken our appreciation of the meaning of lines, suggesting to us their unlimited scope for expression, disclosing their beauty as abstract forms. The Japanese and the decorative Velasquez have formed many a great modern master. Even in black and white art, to which photography belongs, their influence has been felt.

Why are Whistler's etchings so charming? Because the etcher loves his paper; he knows how much is said with its white surface, he realizes that saying *much* depends upon doing *little* upon this surface. Why does a Japanese print so charm modern artists and art lovers? Because the paper upon which the image is printed is tenderly considered when lines—felt with the intensity and rendered with the skill of the violinist's art—are traced upon it.

Refinements like these are echoed in the pictures shown in this exhibition, and are especially characteristic of the work of Clarence H. White, of Newark, who is a power in the new photographic movement, not only in our country, but abroad as well. Although Mr. White has not the inspiring surroundings of the Louvre or the thrill of Wagner's music to stimulate him, he has a nearer conception of what is the true sphere of photographic art than any other worker. Nature to him is less reality than it is vision. Tangible and intangible objects become in his art abstract forms or spaces, to be treated in such a manner as to awaken feelings of pleasure. He reaches this enviable conception of picture-truth through his right instinct, and he holds to it against criticism, because his moral courage as an artist is as great as his gift.

Mr. White has never produced a picture that either he or anyone else will declare to be a great masterpiece; he is simply searching in the high art evolution for self development. He feels that the qualities that appeal to him are salient in art. For this reason his work leads all other. It is healthy, although subtle. It is "*right*" in its intention, and beautiful as a photograph for that reason. The conditions under which he works do not endanger his mission. He has been severely criticised; at times he has been ignored. One glance at his pictures convinces us that his detractors have in their natures those undesirable qualities that he omits in his work.

Mr. White has followers. Those at a distance do not deserve our notice, but those that are under his personal influence are possessed of the vigor that comes from his personality.

He has recently gone further than even his admirers deemed it possible for him to carry photography. Probably the reason for this lies in the circumstance that his picture *subjects* have not greatly varied, but he has constantly gone toward a deeper exploitation of these subjects. In this he escapes the weaken-

NEWARK (OHIO) EXHIBITION OF PICTORIAL PHOTOGRAPHY.

ing process of many modern photo-art aspirants, who hope by their wealth of a studio lumber room, or by varied scenery sought in unexpected places, to produce the new. Mr. White shows that art is more a matter of going deeply into the artist's own nature than an imitation of the unusual and unfamiliar forms that surprise one in travel. Whether he is treating the old factory-lined canal, or the hillside with a figure, his motive is always truly artistic, growing out of the desire to express feeling through the *arrangement* of the features offered by his subject. And it is this arrangement, this capacity to *treat* the subject, that gives to the one who views his work such pleasure as is derived from all true works of art. We do not now feel impelled to praise so much what he has accomplished, as the sincere intuition and keen insight into the true and the beautiful that his work aspires to. The enjoyment of his work lies in its resourcefulness and its promise. His mastery over arrangement enables him to go further than to awaken only the sense of beauty in the abstract. He can even tell a story without destroying his art; in fact, in "The Spider," he shows himself to be possessed of the ability to use the familiar forms occurring in the fields, to symbolize traits of human character, and temperaments. He walks this dangerous ground with safety.

If the young aspiring artists throughout the land could only be taught by his example what is more truly the nature of art, and how story-telling of any kind is but an auxiliary—that the *narrative feature of any picture is the strain upon its intrinsic art quality*—we should have a less crude state of affairs.

Some school for imparting the principles that underlie art in photography must arise and must be fostered and recognized by educational authorities. Our country will find it one of the greatest influences toward intellectual and artistic advancement that could be found. Art *can* be brought into photography and it *can* be taught! In photography the camera imitates drawing and the light and shade, but it does not compose.

*Composition is a mental exercise, subject to system, capable of growth, and productive of fine form, logic, good taste, and its most effective fruit is invention.*

Lack of composition means confusion in the right conception of what constitutes the properties and elements to be dealt with in the art, resulting in a sort of floundering. Progress is dependent upon the general acquisition of composition.

Possibly the greatest danger to the progress of modern artistic photography is the fact that he who possesses a fine *tone sense*, and renders his theme in the melting quality of color, too easily becomes unmindful of the vital forces that exist in line structure. Ignoring this, he is apt to produce a one-sided technical development, always carrying with it a flavor of the unsatisfactory, as in modern painting the half-study, half-picture tendency fails, because of its incompleteness of purpose.

We recognize that the greatest thing an artist possesses is *feeling*, and we know that he should almost blindly follow his impulses at times, but there are hours of mental training that if well used will make a more intelligent rendering of *feeling* possible.

Mr. Eugene, in his example of a girl playing the violin, fairly fills the



picture with "feeling." His technique is so rich and subtle that it forms a beautiful medium for the expression of such feeling, and the result is a high art-endeavor. Whether it suffers by comparison with Mr. White's pictures of music is a matter of personal judgment. In my own opinion, the mental qualities of the two artists are greatly different; so is their method of rendering their feelings. Mr. Eugene has delved in oil colors, he is so used to rendering the model before him that he does not sufficiently detach himself from the human to fully render the *music* that—judging from the figure's action—he intended to express. Mr. White renders his perceptions with perfect self-control, and they have a refinement and intelligibility appealing to those in normal health.

There are other pictures in this room attempting to express music—one especially noticeable in which the *misuse* of over-abundant material so affects the action of the violinist that we have not music, but rather a man sawing. To put a person out into the fields at dusk, posed in the act of playing, is not *art* unless the parts of the pictures are so managed that *sound* will be made felt.

This aspirant belongs to that large body of photographers who have in all the past believed that "*fact-telling*" is the only means of satisfying mankind in relation to pictures. This conception fixes upon the theory that a beautiful type alone will make a beautiful picture. If this were true, why do people passing through greenhouses filled with choice flowers yawn within five minutes? It is because the sight of *enumerated facts*, even though they are beautiful—is a strain on the mind. In art a beautiful type is often a hinderance; it is sometimes an evidence of weakness where the *personal quality* so outweighs the meaning of the picture's technique as to drain it of its vitality.

If art consisted in fact-telling, its length of life would be the time required to comprehend a fact. Art is something more, something deeper.

I would rather surround myself with the work of William B. Dyer, of Chicago, though the pictures he shows are too subtle to be weighed with a title, than with the *fact-rendering* of the usual subjects of the spinning-wheel, the river bank, etc. Mr. Dyer believes with Emerson that it is not the *fact* that is of interest, but the *impression* of that fact; hence we do not feel fatigue before the numerous examples of his work in this exhibition, but our interest is held. Mr. Dyer is "feeling his way." His tendency will perhaps appeal more to the people whose intellectual life is fanned by the reading of Maeterlinck and Nietzsche than to the inhabitants of this little town, where healthful living does not encourage mystic dreaming.

Among the western workers, Mrs. Mary R. Stanbery shows a picture possessing qualities of a high order. It is catalogued "Posing the Model," and holds against any photograph on the walls of the exhibition.

Mr. Edmiston has a charming picture of girls on a hillside. He belongs emphatically to the school of "White."

One of Mr. White's followers who shows a decided individuality is Miss Ema Spencer. In two pictures there is a sense of flowing color, a sustained breadth, that is new and an evidence of vigor. It will be interesting to see this tendency developed.

Mr. H. W. Minns and Mrs. Eva G. Walborn, both of Akron, O., have sent portraits of considerable merit. The fact that these pictures do not differ from

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those given to their patrons is encouraging evidence of the growth of *art instinct* on the part of the people.

Work such as is shown in this exhibition proves to all who view it, that art is *not* a mechanical process. Photographers are moving away from that idea that has held them so firmly in the past.

Mr. A. Stieglitz, R. Demachy, Mrs. Käsebier, Miss Rose Clark, F. H. Day, and J. F. Keiley are represented. Their work, however, has been so well reviewed in the Philadelphia Salon reports that it would be futile to speak of them individually here; their presence conveys an idea of the scope to which art in photography has attained, while their eastern and foreign flavor are instrumental in accenting the local color of the western pictures.

E. O. BECK.

† † †

**Pictorialistic.**

No! . . . Yes! . . . It really must be I,  
I recognize the coat and tie!  
This is my portrait, is it, Slopper?  
Somehow I seem to look improper.  
I warned you, midnight beer and rabbit  
Were not improving as a habit.  
I wish I hadn't sat just then,  
I'll never feel quite strong again.  
The weather's been so bad, I need  
Some tonics, I can see; I'll feed  
On them a month, each hour I'm waking;  
Then have a tintype, "after taking."  
But hold! 'twill nearer cure this thing  
For you to take the physicking.  
Your hair, your clothes, your "little way"  
Are all so neatly negligée,  
I'd like to take your majesty  
At your own valuation—high.  
You feed your muse on anti-fat  
And liver pills, we all see that;  
Such work must be sincere, I own;  
You speak and think in monotone.  
No art has given us, since the flood,  
A world so thoroughly "*à la mud*."  
I'm glad I'm not your oculist;  
His mind must be so much oppressed!  
But some would ask you, do you pose  
Yourself, or him who to you goes?  
Don't think I mean to make a fuss,  
My dear Pictorialisticus!  
I'm only half in earnest, man—  
I know you do the best you can.      DALLETT FUGUET.



## Naturalistic.

Your Studio is an awesome place;  
Your velveteen coat fits your face.  
I daren't bring a gun with me—  
It's not a shooting Gallery.  
Last week you operated; since  
I hope you've finished up my prints.  
Um...well!...Eight dollars by the dozen?  
I owe one to my fourteenth cousin,  
And many more a fellow gives  
To hush his clamoring relatives.  
Each decade I go through this thing:  
It keeps me humble; here death's sting  
Is well foreshadowed—close that eye  
And thus I'd look if I should die.  
Before fair nature you are meek;  
You are so careful, Mr. Sleek!  
You've analyzed me beautifully;  
You've laid me out, by all that's holy!—  
Composed me well, by rite and rule—  
And don't I look a pretty fool.  
I've iron rods to hold my head;  
I'm stuffed with sawdust; ages dead.  
You ought to put me in your case,  
A specimen with hairy face.  
\* \* \* \* \*  
To aid art's cause were you designed—  
Philistine, slaughter all your kind!

DALLETT FUGUET.

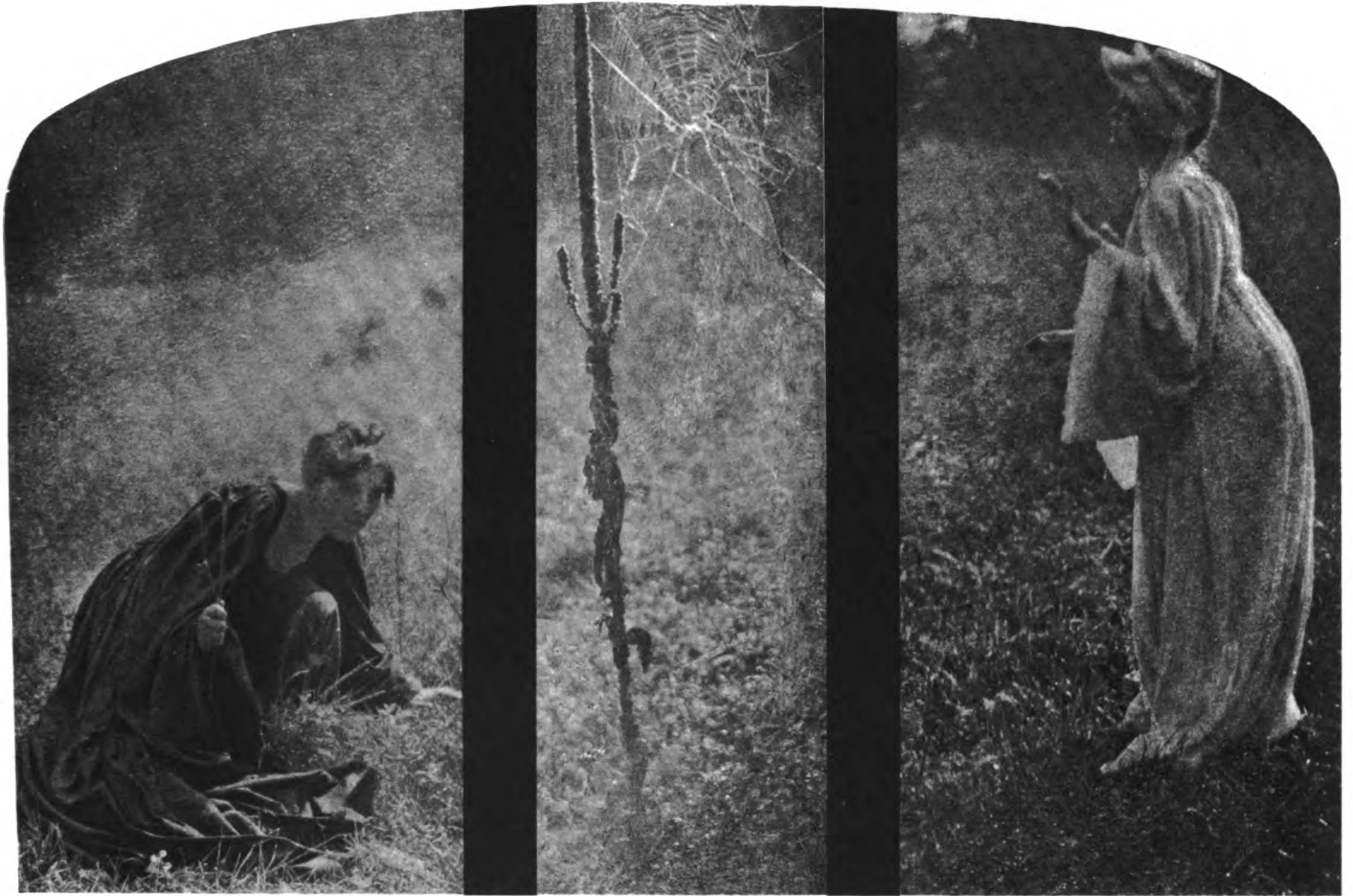


“Often ornateness  
Goes with greatness;  
Oftener felicity  
Comes of simplicity.”  
—FROM WM. WATSON'S “ART MAXIMS.”

“Talent that's cheapest  
Affects singularity.  
Thoughts that dive deepest  
Rise radiant in clarity.”  
—FROM WM. WATSON'S “ART MAXIMS.”







THE SPIDER-WEB

From a Platinotype

By Clarence H. White  
(Ohio)







## The Club Smoker of 1901.

On Saturday evening, January 19, an old club tradition received a staggering blow at the hands of the smoker committee. Previously it had been believed that by appointing men to committees, regardless of their abilities or inclination to serve the club, they became, by the magic of their appointment, competent committee-men. Repeatedly had results disproven this myth, yet repeatedly had club superstition, nevertheless, attested blind faith in its virtue. On the night in question there was held in our rooms the irregular annual club smoker, and its unquestionable success once more demonstrated that it takes competent men to make a success of anything.

Messrs. Hadaway, Agnew, Hoge and Stevens are to be congratulated upon the results they achieved that evening. Everything worked so smoothly that their labors were not superficially apparent, but anyone who knows the host of details incident to the preparation of such an entertainment, will readily recognize how hard these four men worked to secure a few hours of pleasure for the 125 members and guests who had assembled.

A stage, with footlights, had been erected at one end of the exhibition hall, and all the remaining available space filled with chairs and small round tables, around which groups of five or six gathered. There was no room to spare. Clay church wardens and tobacco, cigars and cigarettes were there a-plenty, and just before the programme was begun there appeared, after the audience in chorus had several times demanded



Designed by Chas. I. Berg.



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its instant production, beer galore, and sandwiches to boot. The quality of all was such that the waiters were kept out of mischief, and the quantity held out to the end.

We reprint the programme:

Pianist.....	Mr. William Redmond
Baritone.....	Mr. Richard Ridgely
Humorist.....	Mr. Tom Ballantyne
Lantern Slides.....	The Camera Club
Banjo Specialists.....	Mr. J. M. Turner and Mlle. de Granville
Song and Dance.....	Miss Flossie Sinnott
Comedy Sketch.....	Mr. Dick Gorman and Miss Nellie Leonard
Prestidigitateur.....	Professor Waters

One of our deservedly most popular members, Mr. John Aspinwall, in quickly turned phrases introduced the performers and explained, with many good and some bad puns, the lantern slides. The audience was in jolly humor and so liberal in their plaudits that even members of the smoker committee and our secretary were roundly applauded when they appeared upon the stage with chairs or tables, in preparation for the next number of the bill. It is hard to say what "turn" was most enjoyed, though, when Prof. Waters produced wooden balls and other articles from various parts of Mr. Johnson's anatomy and caused our vice-president to sneeze packs of cards out of his mustache, the members left their seats and crowded to the front in order not to miss the fun. Should any member of the club be capable of doing a tithe of the "stunts" with a



By W. E. Johnson and F. Hale.

pack of cards that Prof. Waters did that night, let him remember the fate of Bret Harte's Ah Sin and beware.

At midnight all was over, and if the members of the smoker committee heard half the pleasant things that were said of them and their labors they had just cause to feel self-satisfied. If this same effort to produce only good things before the club and its friends could be inoculated into some of our other committees, the members at large would owe a double debt to the management of the smoker.

JOHN FRANCIS STRAUSS.



## The American Pictorial Photographs for the International Art Exhibition at Glasgow.

The Collection of the seventy pictures that are to represent this country in the important International Art Exhibition about to be opened in Glasgow, in which for the first time in the history of such exhibitions, pictorial photography is to have its proper recognition and representation, is completed, and on its way across the water.

Mr. Annan, to whom the photographic world is indebted for having convinced the management of the exhibition of the desirability of including a certain phase of photography in its art section, was busy during the summer in travelling over the Continent, making arrangements to have every country interested in pictorial photography fully represented. Not having been able himself to undertake the trip across the ocean for a similar purpose in this country, the writer was duly appointed to select the American pictures which are to represent the United States. Limited to seventy frames, the selection was a most difficult task. Now that the same has been completed, we have full reason to believe that American photographers will have no valid excuses to offer if their section is not one of the most attractive in the exhibition. The greatest care has been exercised in collecting thoroughly representative pictures of the various phases of what we dub the American School.\* Examples have been chosen covering a period of some seventeen years, that is, from 1883 to 1900 inclusive, thus showing that the collection is also retrospective. The collection contains nothing but picked prints, by which we mean the best prints extant of the pictures chosen. In order to enable us to accomplish that, many collectors were called upon for the loan of frames from their private collections, and one and all gladly responded. As for the invited, all but three contributed the selected pictures as requested.

The following is a complete list of the selections made :

GERTRUDE KASEBIER, New York. . . . .	{	"The Manger." "Blessed Art Thou Among Women." "Decorative Panel." "Fruits of the Earth." "A Portrait."
CLARENCE H. WHITE, Newark, Ohio. . . . .	{	"Ring Toss." "Portrait of Mrs. H." "Telegraph Poles." "Spring." "Lætitia Felix."
FRANK EUGENE, New York. . . . .	{	"Adam and Eve." "La Cigale." "Portrait of Mr. Alfred Stieglitz." "Dogwood." "Man in Armor."

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\* It is popularly supposed in certain quarters that the American School is composed solely of what are termed impressionistic pictures. Such is not the case, and never has been, as this collection, which is typically representative of the American School, containing, as it does, examples of every phase of pictorial photographic work, will more than demonstrate.



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- JOSEPH T. KEILEY, Brooklyn..... { "The Rising Moon."  
"The Erlking."  
"A Study in Flesh Tones."  
"Garden of Dreams."  
"Zitkala-Sa."
- ALFRED STIEGLITZ, New York..... { "The Net Mender."  
"Winter—Fifth Avenue."  
"Scurrying Home."  
"Watching for the Return."  
"A Decorative Panel."
- EDUARD J. STEICHEN, Milwaukee,  
Wis. (at present, Paris). { "Self-Portrait."  
"Landscape—Evening."  
"Landscape—Winter."  
"Landscape—Interior of Woods."  
"The Lamp."
- RUD. EICKEMEYER, JR., Yonkers, N. Y. { "Vesper Bells."  
"The Dance."  
"The Sheep Path Through the Pas-  
ture."  
"The Dying Day."
- WM. B. DYER, Chicago, Ill. .... { "A Nocturne."  
"Landscape."  
"Clytie."
- ZAIDA BEN YUSUF, New York..... { "Odor of Pomegranates."  
"Portrait of Mrs. C. J."  
"Portrait of Sculptor French."
- ROSE CLARK and ELIZABETH FLINT  
WADE, Buffalo, N. Y. .... { "Doris and Her Mother."  
"Annetje."  
"Out of the Past."
- YARNALL ABBOTT, Philadelphia, Pa... { "Beyond the Day."  
"The Dying Fire."
- EVA L. WATSON, Philadelphia, Pa.... { "Head of a Young Girl."  
"The Rush of the Flags."
- W. B. POST, Fryeburg, Me..... { "Lovewell's Pond."  
"Intervale in Winter."
- CHAS. I. BERG, New York..... { "The Bath."  
"Decorative Study."
- FRANCES B. JOHNSTON, Washington,  
D. C. .... { "A Roycrofter."  
"In the Picture Gallery."
- JOHN E. DUMONT, Rochester, N: Y.. { "The Village Choir."  
"Hailing the Ferry."
- EMILIE V. CLARKSON, Potsdam, N. Y. .... "Say Yes."  
PRESCOTT ADAMSON, Philadelphia, Pa. .... "Mid Smoke and Steam."  
JOHN G. BULLOCK, Philadelphia, Pa. .... "The Coke Burner."  
EDMUND STIRLING, Philadelphia, Pa. .... "Bad News."  
T. M. EDMISTON, Newark, O. .... "On the Hillside."  
MARY R. STANBERY, Zanesville, O. .... "The Bar-Maid."  
H. TROTH, Philadelphia, Pa. .... "In the Fold."  
E. LEE FERGUSON, Washington, D. C. .... "A Study."

EXHIBITION OF PRINTS BY J. RIDGWAY MOORE.

MATHILDE WEIL, Philadelphia, Pa. . . . . "Return of the Fleet."  
R. S. REDFIELD, Philadelphia, Pa. . . . . "New England Hillside."  
TOM HARRIS, deceased. . . . . "Portrait of Mr. Sadakichi Hartmann."

Miss Mary Devens and Mr. F. H. Day, of Boston, but at present abroad, have been requested to make their own selections, and send the prints thus chosen directly to Glasgow.

Unfortunately no arrangements were made in season to exhibit this comprehensive collection to the New York public before its departure for Europe. This does not preclude its probable presentation to the public upon its return.

ALFRED STIEGLITZ.



Exhibition of Prints by J. Ridgway Moore.

(October 27—November 12, 1900.)

The announcement that J. Ridgway Moore was to be one of this season's exhibitors was the cause of considerable surprise and speculation, as Mr. Moore was not only a comparatively new member of the Camera Club, but had scarcely been longer at photography than he had been in the club. Therefore when Mr. Moore's prints appeared in due time upon the walls, they were examined with careful scrutiny—by all those familiar with the circumstances. The general verdict was that this exhibition more than held its place among the exhibitions of the season, and was infinitely superior to the majority of them in character, technique and artistic appreciation. The exhibition consisted of landscapes, figure studies, types, etc. Though but recently enlisted in the ranks of photography, Mr. Moore's exhibition clearly shows that he comes not as a raw recruit, but as one possessed of something more than a superficial knowledge of the broad principles of pictorial art, both oriental and occidental. His temperament and training as an army man, sportsman, and extensive traveler has brought him much among the stronger types of men and events the world over, and developed in him a strong love and admiration for what is vigorous and powerful. The effect of this upon his pictorial work is very marked, his best work showing a striving after the verve and vigor of the picturesque and an intolerance, almost, of the merely refined or delicate which he himself is wont to term, and not without some justice—simply "inoffensively innocuous." Nor does he hesitate so to characterize certain of his own productions that seem to fall within that class. The prints of this exhibition were in the main vigorous. They all showed a careful regard for the artist's *rule of three* (the three tones held to be the essential requirements of every correct picture), and a knowledge of composition that was nicest in its dispositions of masses, which may be due to Mr. Moore's intimate familiarity with the art of Japan, to which he has devoted considerable study, as a certain semi-Japanese critic once found to his discomfiture when holding forth in the vaguely learned manner of an absolute authority on Japanese art. A few well-timed questions from Mr. Moore very quickly proved that the critic's knowledge of the subject rested mainly on his objective imagination, and he very promptly shifted the conversation to other topics. The pictures were harmoniously framed, and hung with much taste, and the whole exhibition possessed an air of refinement. Nevertheless I felt after a careful study of the prints that they were far from expressing the best of which Mr. Moore is capable. Good as some of his studio work is, and pleasing as many of his landscapes and marines are, the studio seems as circumscribed, stuffy, costumy and anti-climatical as the green-room, and the idyllic charm of the warm seacoast and the languid south country appear hardly big enough to supply Mr. Moore with the material most congenial to his taste. or enough to make him forget camera inspiring technique, the



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dogmatism of the art schools, and everything else in the bigness of the theme presented. It is with the wilder and grander things of the world—with the savage dignity of Indian life or the rugged magnificence of some of our glorious mountain ranges that one expects; nay, really hopes to find him concerning himself. The present exhibition, with all its merits, does not represent the man as I know him. It seems scarcely more than a feeling-out to make sure of the ground. When he comes to deal with the bigger themes, as he surely will, I am confident to find him more at home and creating really splendid work.

JOS. T. KEILEY.



Exhibition of Prints by Virginia M. Prall.

(November 14-26, 1900.)

Surely, one expects too much of a photographic critic nowadays. His fate is tragic. He is invited to an exhibition of faded prints, where he is received by the editor of a green periodical, and politely asked to absorb within half an hour or less the entire show, to express his opinion about some work which represents, if not the practical labor of a lifetime, at least the efforts of several years. Now, is that possible? The fact is that it is impossible. The critic can only surmise the character of the work and give his haphazard impression about it, and as productions of real interest are rather scarce in photography, it is generally not the adventures of a soul among masterpieces, but the excursion of a tired and annoyed intellect among commonplaces.

Alack, if there could be in every photographic exhibition such an outburst of individuality as in the case of Miss Käsebier! Then criticism would be indeed an easy task.

But what in Daguerre's and Niepce's names can be said about the work of Miss Virginia M. Prall? Hopelessly I wandered up and down along the wall, hung with dozens of handsome frames, that were picturesquely arranged on the yellowish grayish green background of the Camera Club's reception room, without finding a trace of individuality, on which I might "harp," like the melancholy prince of Denmark on the charms of Ophelia.

Already willing to give up the task, as my eyes were getting sore in the vain endeavor to discover something worth noting, I espied the back view of a nude against a vine-clad trellis. My first impression was rather of a jocular mood: I did not know that Philadelphia back yards could also be found in Washington, but soon afterward the nude itself began to attract me, not because it was particularly artistic or well done, but simply because there was something delicately suggestive, something *intime* about it. This nude was not taken from an ordinary model. Years ago I once wrote an essay on "Ideal and Profane Models," designating the professional ones as profane, and as ideal ones those heroic members of the gentler sex who revere art sufficiently to overcome conventional scruples, and to pose occasionally for an artist of their acquaintance. There is something so chaste and refined about this nude, as well as the other semi-nudes, including the one which attempts to depict bachanalian joy by a handful of grapes, rather transparent drapery and limbs all out of proportion, which could only be obtained by the use of an "ideal" model. If photographers would only banish profane models altogether from their studios, the nude would become somewhat tolerable in "pure" photography.

About the whole Prall exhibition there is something *intime*. It looks like a gallery of family pictures, and impresses one like domestic reminiscences, parlor experiences and diary disclosures. Miss Prall's work also contains a sort of half religious, half esoteric flavor, which struggles for expression, but only in rare instances really asserts itself. Her madonnas, affected and commonplace as they are from a strictly artistic viewpoint, have some charm about them, in particular that one with a child nestling to her bosom. The mother's face is full of character and sentiment; the child, however, looks as if it were conscious of posing before a camera. Some of the child pictures are in parts well posed, and I suppose true to the character of the little sitters. Fairly pleasant to look at are also

EXHIBITION OF PRINTS BY WM. B. POST.

a madonna wrapt in a veil, the ghost-like apparition of an old man resembling Richard Wagner, the picture of a choir boy which almost looks like a Murphy, a sort of Rabel with a fierce Angelus sunset behind her coiffure, and a young woman resting her head in Titianese fashion on a pillow.

The most satisfactory of all her pictures is a woman in an embroidered kimono, reclining on a couch and occupied with sipping a cup of something, with screen and flower vase as background. The cup, face and hand seem, at the first glance, as deliciously handled as certain passages in Mellen's etchings. At closer scrutiny, however, the charm evaporates. At any rate Miss Prall tries hard for composition, her art is still undeveloped, but she has decided talent.

SADAKICHI HARTMANN.



Exhibition of Prints by Wm. B. Post.

(December 1-10, 1900.)

When I entered Mr. W. B. Post's exhibition, I was most agreeably surprised by its general effect. At the first glance I recognized that I had to reckon here with an individuality, not a very powerful one, perhaps, but nevertheless a full fledged personality. The framing of his light gray prints in gray and silver frames is superb. What a stunning background this symphony in gray would make to a full length portrait by the brush of Alexander or Aman-Jean! The American photographers really deserve the international fame they have acquired for their exquisite taste in framing; they are past masters in that art. The keynote of Mr. Post's individuality is a certain elegance and grace. Mr. Post's elegance is elegance, pure and simple, the elegance of the salon of well-bred people. At least, it is such in his best work, in his most recent efforts, which during the exhibition hung near the window. The other half, representing his earlier work, some of them in darker frames, proved rather uninteresting to me. I undertook only one stroll in that direction, and returned bored, after discovering a portrait of the drawing master of the league, a rather spotty pumpkin field, and a herd of cows coming towards one on a dusty road. Neither do I care very much for his studies of apple trees in blossom, particularly when they represent nothing else but a confused massing of flower laden branches. One branch is sufficient to a Japanese artist to give us the impression of spring. Mr. Post's attempts are, at the very best [I refer to one solitary bush standing in a meadow (No. 1) and an oblong panel, quite suggestive and cleverly spaced (No. 13)], only simply conceived bits of nature, finely selected and delicately arranged. Also in his harvest field at twilight (No. 15) and various landscapes, in which he has introduced figures, he does not strike out a line for himself. One does not know what Mr. Post is capable of before one studies his snow landscapes and water lily ponds. They alone reveal him; although neither faultless nor complete in every detail, they at all events show him as artist to the core. There we have a boundless wealth of loveliness before us. Do not think for a moment that my enthusiasm runs away with my judgment on this occasion. I am weighing my words most carefully. I said "loveliness," and mean by it nothing but a certain charm of manner. I know of nothing more exquisite in recent landscape photography than that picture (No. 43), where a straight line at the horizon separates the stretch of snow from the depleted vegetation in the distance and the sky. Its simplicity is astonishing. It almost seems like an insult to Dame Nature that she can be expressed in terms of such simplicity, but it should be accounted rather as a virtue than a shortcoming that the artist can see nature so simply and in such a sound attitude of mind. Our American Tryon likes to paint nature in such frugal moods, but Mr. Post's treatment is entirely his own. His picture reveals the pearly atmosphere of a winter day and its infinite gradations of aerial colors, as far as a photographic print can do it. Nearly all his winter landscapes (in particular No. 48) denote a poetic temperament and an eye but poorly satisfied with the result of commonplace selection. The traces of snow shoes in the snow in two of his pictures are, however, out of place; they jar, but are, after all, a trivial matter, when we consider the other sterling qualities of his work.



## CAMERA NOTES.

Delightful also are his studies of water lilies. Here again we meet that pearly atmospheric quality which is so rare in photography. He strives to express the exquisite delicacy of still water, the shapely growths of reeds in the distance and the shimmering surface of large leaved water plants. These pictures show an effective combination of the elements of natural poetry with decorative treatment. In addition to ordinary truth of local color, of detailed shape, of comparative values, one notes in two of these studies (I refer to those with the picturesque bank line, No. 2, 3 and 10.) a cheerful high toned key of grays. He is an interpreter of nature in her simplest aspects. He seems incapable of magnificent tone contrasts, of rich harmonies of values, of unusual effects and frank and bold foregrounds. His impressions are not broad, and his poetic conception lacks force, but in his best work he never fails to recall nature. His love for simplicity, however, becomes very dangerous to him at times. A long row of parallel evening shadows is in no sense rhythmic, but commonplace, and some of his *caprices* in gray impress me as hopelessly empty, and are, even to his broadest appreciators, absolutely meaningless. And Mr. Post lacks the ability to represent nothing in a picturesque manner. He should leave that to Mr. Keiley.

Remarkable is a little marine (No. 51), very small in size, taken from the Battery. It is merely a fragment, an expanse of water, a cluster of posts, and a steamer in the far distance, but it is the one picture which is sure to be pleurably remembered by artists.

Summing up Mr. Post's faculties as an artistic photographer, I might term him the poet of snow and water lilies, but I hope he won't restrict his good work to these two subjects entirely. He has a wider field of action before him. His talent lends itself curiously well to the realization of open air effects. He understands the delicacy and luminosity of daylight, and the gentle gradations of color that result from the aerial varieties of our climate. He is the one photographer of whom I would say, what a pity that he is no painter, what a pity that he cannot turn to an art which would widen his scope and add opportunities of moment. In photography one is debarred from so many effects that are extremely worthy of pictorial record, and even the most charming translations of landscapes in monotone become hackneyed after a while.

But it remains a question whether he would be equally successful in giving form to his imaginings by the aid of another technical process, taking for granted that he would readily adapt himself to the handling of the brush. Mr. Post seems to be specially fitted for the vocation of a photographic landscapist in all its phases. He is a thoughtful worker, who applies principles in a manner best calculated to lead him in the direction he desires; he is capable of taking full advantage of his medium, and makes his choice with rare discretion.

SADAKICHI HARTMANN.



### Exhibition of Prints by Members of the Boston Camera Club.

(December 12, 1900—January 4, 1901.)

The exhibition of prints by members of the Boston Camera Club consisted of seventy photographs, representing the following photographers: Edward R. Andrews, Percy Emerson Brown, Owen A. Eames, Dehon Blake, Miss Sarah J. Eddy, Miss Emma J. Fitz, Albert E. Fowler, Mrs. Rowland B. French, Harold Hutchinson, Samuel Johnson, 2d, Joseph Prince Loud, Frank F. McLeod, Charles Hall Perry, William P. Robinson, Mrs. Sarah C. Sears, William J. Smith, Walter B. Swift, Mrs. Susan S. Wainwright, David W. Weaver.



### Exhibition of Prints by Members of the California Camera Club.

(January 15-29, 1901.)

In the exhibition of prints by the California Camera Club, the following members of that organization were represented: Messrs. W. J. Street, H. D'Arcy Power, A. Nelson Crowell, Oscar Maurer, W. J. Platt, A. L. Coombs, T. H. d'Estrella, George C. Meeker, L. E. Rea, John A. Langstroth, Arnold Genthe, W. E. Dassonville.



PORTRAIT OF MISS M., OF WASHINGTON

From a Platinotype

By Miss Rose Clark and Mrs. Elizabeth Flint Wade





## Proceedings.

The regular monthly meeting of the Club, which was held on December 11, was well attended. Mr. Murphy was in the chair. The minutes of the preceding meeting were read and approved. The treasurer's statement showed a balance on hand of \$3,599.99.

Mr. Murphy reported for the trustees. He announced that the latter had thoroughly gone into the matter of the scurrilous and vulgar doggerel which had been referred to that body by the Club at the previous meeting. The author of the document had facilitated matters for the Board by a further offence, for which charges were preferred to the trustees by a certain member, who was in no way associated with the Publication Committee. This offence being admitted, and no defence of any kind offered when the gentleman was called before the Board for that purpose, the Board found no other course open but the unpleasant one of expelling the member in question.

Dr. Stevens proposed the following:

*Resolved*, That all graduates, scales, and measures marked according to the American or English system, be removed from the working rooms of the club, and that there be substituted in their place proper measuring apparatus marked in accordance with the metric system.

The motion was seconded by Mr. Beach. A lively discussion ensued, Messrs. Wilmerding, Fraser, Chas. Simpson and others speaking against any such change. Dr. Devlin, Messrs. Waterman and Bracklow spoke against the radical change.

Mr. Stieglitz spoke in favor of the Club adopting the metric system officially, although he did not see how the members could be forced to use it for their own work, if they did not appreciate the decided advantages of the system. Mr. Waterman again spoke against the change as proposed. Messrs. Stieglitz and Waterman then drafted the following: *Resolved*, That the Club officially adopt the metric system in its publication of formulæ and papers read before the club. That it also provides weights and measures in both systems for the facility of the members. Mr. Dayton spoke against the practicability of a double system, when Mr. Stieglitz called his attention to the fact that it had already existed for years in the club, as he himself had been

using the club property, and never used anything but the metric system.

Dr. Stevens having withdrawn his original motion with unanimous consent, the Stieglitz-Waterman resolution was carried. The meeting then adjourned.

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The regular meeting was held January 8, 1901, forty-five members being present. Both Messrs. Murphy and Berg being absent, Mr. R. A. B. Dayton was elected chairman.

The minutes of the previous meeting were read and approved. The treasurer reported a balance on hand of \$3,380.91. The House Committee made a verbal report, and dwelt upon the need of additional club lenses. Mr. Berg having arrived, Mr. Dayton gracefully vacated the chair in his favor. The chair announced the death of a fellow-member, John V. Van Woert, who had died on January 6. The following resolution was drawn and passed: *Resolved*, That in the death of Mr. John V. Van Woert the club has lost an old and honored member, whose personality had charmed all who had been acquainted with him, and whose place it will be hard to fill.

Mr. Reid arraigned the Committee on Meetings, of which he himself is chairman, for the lack of lectures, demonstrations, etc., etc. He spoke of the importance of making the committee a live one, and begged the Club to help him.

Dr. Stevens, Messrs. Hoge, Abel, and Schoen spoke in favor of more active work, the latter moving: "That it is the sense of the meeting that scientific and practical lectures and debates on photographic subjects are favored by the members."

Mr. Stieglitz spoke in favor of the motion, and at some length gave the meeting an outline of how and what ought to be done. He pointed out that just before his resignation as vice-president, he had succeeded in inducing the trustees to appropriate the sum of \$200 for lectures, which sum had never been touched. He emphasized the fact that this policy of false economy was ruinous to the welfare and prosperity of the club, especially as he considered that good entertainments and lectures would become an ultimate source of revenue to the treasury. He claimed



CAMERA NOTES.

that only in this way the Club could ensure the procuring of persons competent to lecture upon subjects both valuable and interesting to the members at large and to the general public. He also pointed out that college professors and specialists on scientific subjects were, as a rule, not in a position to deliver lectures gratuitously, especially as the demand upon them for such lectures was practically overwhelming.

Furthermore, and perhaps most important, payment for the lectures would be an evidence of the seriousness of purpose of the Club, and paid lecturers would be careful to prepare matter which would, unlike most popular lectures, contain sound, valuable material, and would not consist of mere verbiage.

Mr. Schoen's motion was duly seconded and carried. The meeting then adjourned.



Club Paragraphs.

Mr. J. Wells Champney continues giving his "five-minute talks" on Wednesday evenings, to the great edification of most of the Club members, who are wont to assemble at the rooms on that night. Mr. Champney is so happy in his manner, and so lucid in his remarks and observations, that, in the near future, we hope to give our readers a synopsis of these valuable "talks." They are of educational value to all photographers.

Miss Frances B. Johnson was awarded two gold medals at the recent Paris Exposition for her photographic exhibits.

Mr. John Beeby has recently been very successful in winning honors abroad with his slides. At the Cripple Gate Institute he won two medals, a gold and a gold center, while at Blairgowrie the judges awarded him a bronze medal and a diploma.

Our honorary member, Mr. Dwight Lathrop Elmendorf, under the management of our Chairman of the Lantern Slide Committee, Mr. Alfred Simpson, during February gave a delightful series of lectures at the Waldorf-Astoria. The subjects were: "*Paris and the Exposition*," "*London, the Metropolis of the World*," and "*Old Mexico and the Bull Fight*." It is needless to say that the slides were the main features of these lectures, both Messrs. Elmendorf and Simpson having more than a local reputation as slide-makers of the first rank.

On January 3rd Mr. Gilbert Ray Hawes delivered a talk on "Up the Thames to Oxford and the Shakespeare Country," illustrated by lantern slides, at the Club rooms.

The following new members have been elected. Active: Dr. H. Close, 347 West One Hundred and Twenty-third street, City; Mr. J. W. Rumsey, 31 West Twenty-sixth street, City; Mr. Chester A. Darling, 174 East Seventy-second street, City; Mr. Chas. De Roy, Birmingham, Ala.; Mr. Ezra H. Fitch, 2 West Eighty-sixth street, City. Non-Resident: Mr. Wm. J. Mullins, Franklin, Pa.; Mr. Cecil B. De Mille, Pompton, N. J.; Miss Lily E. White, Portland, Oregon; Miss Sarah H. Ladd, Portland, Oregon.



Attendance of the Trustees at Board Meetings.

(February, 1900—January, 1901, Inclusive).

Meetings.	Names.	Attendance.
17	Wm. D. Murphy	15
4	Alfred Stieglitz	4
17	H. B. Reid	17
17	W. E. Wilmerding	17
11	W. P. Agnew	11
17	John Beeby	13
17	Chas. I. Berg	15
17	W. J. Cassard	13
17	John Aspinwall	7
17	L. B. Schram	10
5	J. Edgar Bull	4
4	H. Man	4

## The Annual Dinner.

The Fourth Annual Dinner of the Camera Club was served on the evening of February 2. On this occasion the Club abandoned the Bohemian atmosphere of Muschenheim's Arena, where preceding annual dinners were eaten, for more dignified environments at the New York Athletic Club. In general interest, in point of numbers, and in gastronomic details, the dinner was not only a success, but it clearly surpassed in these particulars its successful predecessors. As usual, there were souvenir menus decorated with prints contributed from the portfolios of the Club's best workers, and a half dozen framed prints were distributed, as the President, with his eye on the Lottery Law, felicitously put it, "by the incorruptible arbitrament of chance." After these trifles (including the dinner) had been disposed of, the speech-making business of the evening began. It was opened by a toast to the memory of Victoria, drunk standing and in silence, and the expression on the part of the president of the Club's regret that its festivities should have fallen on the day of her funeral. Speeches followed by the president, Mr. Murphy, by Mr. Van Wormer, President of the New York Athletic Club; by Mr. Redfield, President of the Photographic Society of Philadelphia; by Mr. Plumb, President of the Orange Camera Club; by Mr. Stirling, Secretary of the Photographic Society of Philadelphia; by Mr. Arthur Hewitt, of the Orange Camera Club, and by Messrs Champney, Johnson, Man, Aspinwall and Bull, of the Camera Club.

After the speeches, the work of the Committee in charge of the dinner was accorded graceful recognition and the members and their guests dispersed.

J. EDGAR BULL.

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NOTE BY EDITOR.—The dinner was in charge of a committee consisting of: Wm. J. Cassard, Chairman; J. Edgar Bull, and A. W. Craigie.



## The Standard Club Developer.

In accordance with the Club resolution adopting the metric system of weights and measures as the official standard of the Club, we publish herewith, translated into metric form, the formula of The Camera Club Standard Pyro Solution:

I.—Sulphite of Soda (cryst.).....	300 gm.
Citric Acid.....	15 gm.
Ammon. Bromide.....	5 gm.
Dissolve in about 800 cc. of distilled water and add Pyro (Schering) .....	100 gm.
Add water to make up to.....	1000 cc.
II.—Sulphite of Soda (cryst.).....	200 gm.
Potass. Carbonate.....	300 gm.
Water to make.....	1000 cc.

For use take 5 c. c. each of I. and II. and add 75 to 150 c. c. of water.

This translation has been prepared by Dr. Robert J. Devlin, who remarks that "the above is almost an exact reproduction—the only changes being, first, increasing the citric acid from 13 gm. to 15 gm., and second, reducing the Ammon. Bromide from 6.5 gm. to 5 gm., both of which seem unimportant modifications, but quite in the line of simplicity."



## American Pictorial Photography, Series II.

After innumerable and unavoidable delays the new portfolio, *American Pictorial Photography, Series II.*, was duly published. It is needless to dwell upon its cordial reception, for the production as it stands is a decided step in advance of Series I. The selection of plates covers every style of pictorial photography, disproving the oft quoted statement that CAMERA NOTES is synonymous with freak photography, and one-sided. The reproductions, if carefully studied, will be an object lesson to all interested in that special phase of photography, the pictorial. They will show that it has been our endeavor to carry out our original policy when founding CAMERA NOTES, to give our readers the opportunity of seeing what the best workers of the world are producing, irrespective of schools, or our own personal likes or dislikes.

The portfolio in question contains: *The Manger*, and *Blessed Art Thou Among Women*, by Gertrude Käsebier; *La Cigale*, *The Lady of Charlotte*, *Portrait of Miss Jones*, and *Portrait of Mr. Alfred Stieglitz*, by Frank Eugene; *Shylock*, *a Study*, by Jos. T. Keiley; *Hailing the Ferry*, by John E. Dumont; *Spinning*, by Emilie V. Clarkson; *Clytie*, by Wm. B. Dyer; *Edge of the Woods—Evening*, by Clarence H. White; *The Dance*, and *The Ranchman*, by Rud. Eickemeyer, Jr.; *Landscape*, by Ed. J. Steichen; *Portrait of Miss M., of Washington*, by Rose Clark and Elizabeth Flint Wade; *Coquette*, by Chas. I. Berg; *A Study*, by J. Wells Champney; *Head of a Girl*, by Eva L. Watson.

A few portfolios, the edition of which is limited to 150 numbered copies, are still for sale; apply to CAMERA NOTES for particulars. A. S.



### Another American Link.

A seventh American has been honored with an election to the "Linked Ring," Mr. Frank Eugene, the well known painter and photographer, who is now travelling in Europe, having had that honor conferred upon him. That Mr. Eugene well deserved the distinction, our readers, who have had the advantage of studying his work, will readily admit. In our last issue, in announcing Mrs. Käsebier's election to the "Ring," we referred to her as the only woman "Link." We have been informed that simultaneously with her election, Mrs. Carine Cadby, of England, was similarly honored, the two countries, America and England, each being represented by one woman in the famous body of pictorial photographers.



### Notes.

**The M. A. Seed Dry Plate Company** prepares a powdered form of chemically pure Sulphite of Soda—also Carbonate of Soda, which we recommend to our readers. This form has decided advantage over the crystals usually used by photographers.

this country for plates of this description is on the increase. We have always been surprised that backed plates are not more generally used by photographers. Possibly this may be due to the tardiness of many of our plate manufacturers.

**The Lovell Dry Plate Manufacturing Company** sends us several boxes of their dry plates, *backed and isochromatic*. The tests made with both these brands have proven highly satisfactory. The demand in

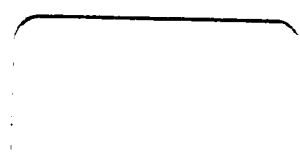
The progressive photographer is always on the alert for new papers. Special attention is called to the "*Silver of Phosphate Paper*"; *Rotograph Bromide*; and the new *Camera Chemical Company's* (Denver, Col.) platinum papers.





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# CAMERA NOTES

AND PROCEEDINGS

OF

## THE CAMERA CLUB

OF NEW YORK



AN ILLUSTRATED PHOTOGRAPHIC QUARTERLY

MANAGED AND EDITED BY

**ALFRED STIEGLITZ**



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# Camera Notes

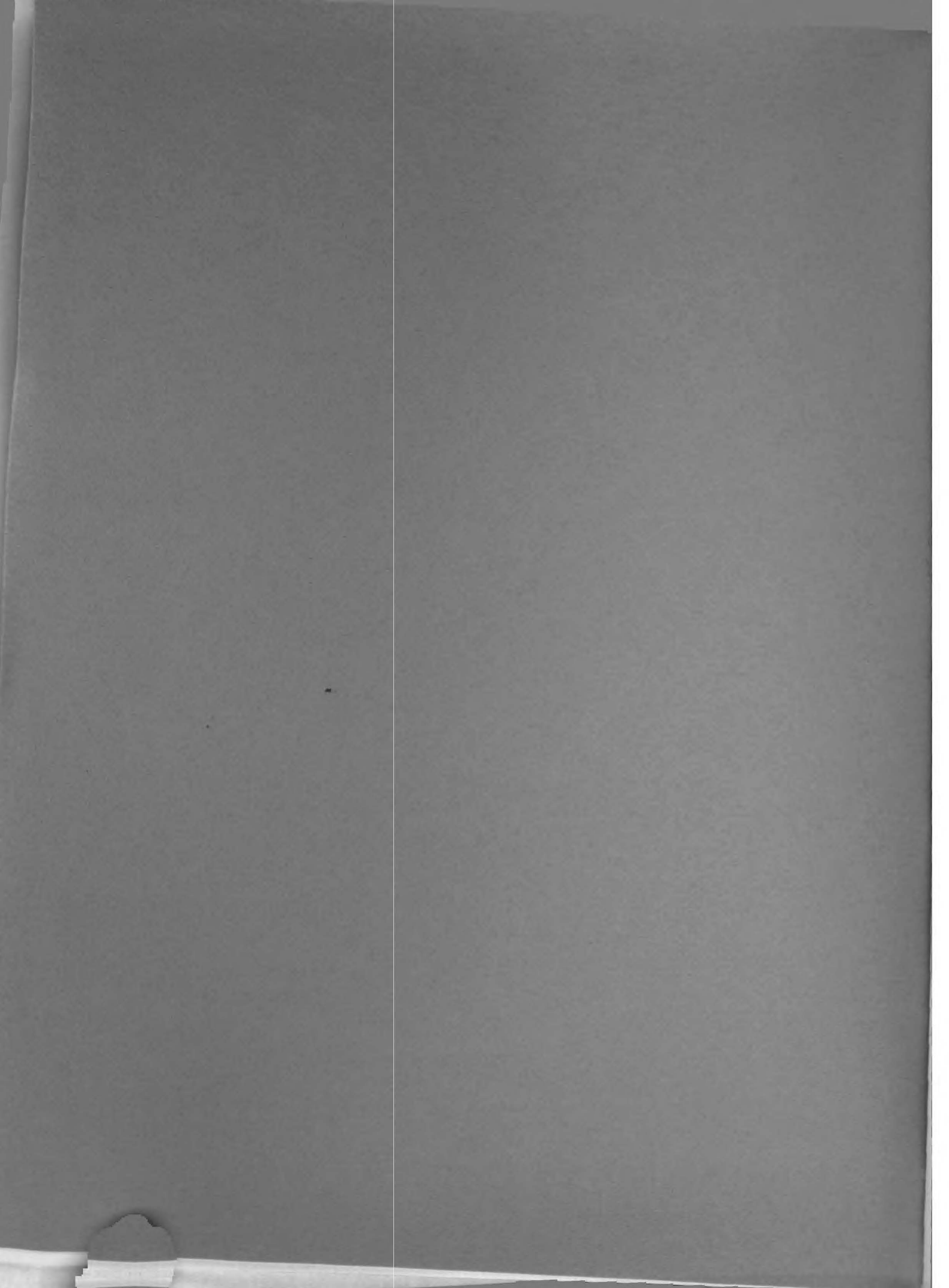


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**Volume V, No. 1**





MIDST STEAM AND SMOKE

By Prescott Adamson

(Philadelphia)

# CAMERA NOTES

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EDITED AND MANAGED BY ALFRED STIEGLITZ. EDITORIAL ASSOCIATES: JOSEPH T. KEILEY, DALLETT FUGUET, JOHN FRANCIS STRAUSS, CHARLES W. STEVENS, AND WM. F. HARGOOD. ISSUED QUARTERLY AT THE CAMERA CLUB, NO. 3 WEST TWENTY-NINTH STREET, NEW YORK

## The Art Education of the Photographer.

THE question as to whether photography belongs to the fine arts is a topic of most serious discussion in all the photographic magazines, in our leading journals, and in art institutions. While it is vehemently denied by a majority that photography is or ever can be art, there is a constantly increasing number who are convinced that photography has already demonstrated itself to be capable of very artistic expression, but that like everything else, it needs development, and will in course of time become a remarkable tool for expressing thought and feeling of a purely artistic kind.

The practical photographer is the one most affected by this state of things, and he finds himself in a peculiar situation. His photography he sees in a transition period. Whether it is art—limited or of wide scope, or whether it is pure science is not the paramount question in his mind. He wishes to know first of all where he stands and how his business will be affected by these changes going on in the profession.

Where is he to turn to fit himself for conditions that are coming?

It is plain that the changes are rapid. What these changes are is not easily comprehended and therefore action is not readily decided upon. Is he to be conservative? A certain class of people still prefer to buy likenesses such as the photographer has taught them to want, but for this product they no longer show enthusiasm. Therefore in order to be on the safe side he must also endeavor to meet that forming public taste, for the growth of which progressive photography is mainly responsible.

There are many phases even in this progressive movement, and he finds that while he can understand and even endorse certain of these phases, others are beyond his comprehension, and therefore his patience.

These latter being beyond his tastes, knowledge, or experience, he finds that it would be impossible for him to embody them in his work if his patrons were to demand them. It is indisputable that photography in all of its present phases is the result of a public demand. Even that which usually is called extreme and considered unhealthy and not enduring by the profession is exciting a great interest in certain classes of society. Certain photographers on Fifth avenue, New York, and in other places, are noted for the exceedingly artistic qualities of their work, are drawing large patronage, and are meeting the tastes of those sensitive to subtleties and to work possessing both imagination and the evidences of strength in invention.

These latter qualities belong to the structure of art. They are the strength



*CAMERA NOTES.*

of any art. Would it not seem that if the people are fast becoming enamored with such work, they are also distinguishing between photographers who have and who have not these qualities? Would it not follow that the people are, simply by their demand for such work, insisting upon a decided art in photography? Will the conservative not ask of himself the question: Is it not probable that this progressive photography, having qualities common to all good art, will increasingly claim the public interest?

There lies the danger for him.

It will profit no one to try to argue away such possibilities. If they exist at all the chances are that they will increase. If they do and the conservative has not prepared himself to keep up with the new standards, his business interests must suffer.

However great the opposition toward art, or however firm or prevalent the assertion that photography is not art, it still remains true that underneath all this talk is a question—"show us what art is! how can we learn to understand and to practise it?" The cry is heard from every quarter of the globe. Art in photography is developing in about the same ratio the world over. It is gaining a strength that finally will triumph over every obstacle. The visible phases of its development excite general discussion and tempt him who has never before thought of practising any art to make experiments that in turn fascinate and hold him because of their possibilities. And so art-effort grows with rapidity outside of the ranks of the profession and affects him whose profession it is, and gradually forms higher standards.

Art has not yet been "taught" in photography. To teach it requires a conformity to conditions peculiar to photography. It has been commonly understood that such training as is given to students of painting is the one best suited to him who uses the camera. That plainly is a circuitous route to follow.

To learn enough about painting to practise it intelligently requires something akin to ten years of earnest effort. The art schools as they are now formed are not prepared to teach art for photography. In an institution in which photography is to find art-development both the teachers and the school must grow out of photography itself. Photography will develop an expression and a beauty evolved out of its technique, and it will not be like painting or any other branch of art. It is not necessary to learn painting first and then photography. In other words, its characteristics must differ from those of other arts, just as pastel painting of a high order is different from oil technique. It will be different! It will never free itself from laws of art, because all art has fundamental principles. It will absorb these basic laws, and its technique will be colored by them.

In fact, photography is a black and white art having an unprecedented delicacy of technique, and art laws applied to it will have to attune themselves to this condition of increased subtleties. What is needed is a code of laws that underlie such a black and white art. These laws—pliable, adjusted to every personality, to every temperament, alike affecting man whatever his race—are absolutely needed for the sake of establishing a common basis of photographic thinking, out of which will come a photographic standard.

*THE PAST, THE PRESENT AND THE FUTURE.*

And this latter will gather together the disunited movements and make an intelligent and intelligible common art-photographic language. It will give photography a world-home, one from which healthy excursions can be made into any ism, be it realism, impressionism or any other phase that may arise in art.

This standard must be something that will so conform to photography, and so explain its art-nature and art-possibilities that a child can understand it. And then it will educate all. It will prepare the photographer to do the highest of which his nature is capable, and it will educate the people to understand the photographic portrait or picture.

O. W. BECK.



**The Past, the Present and the Future.**

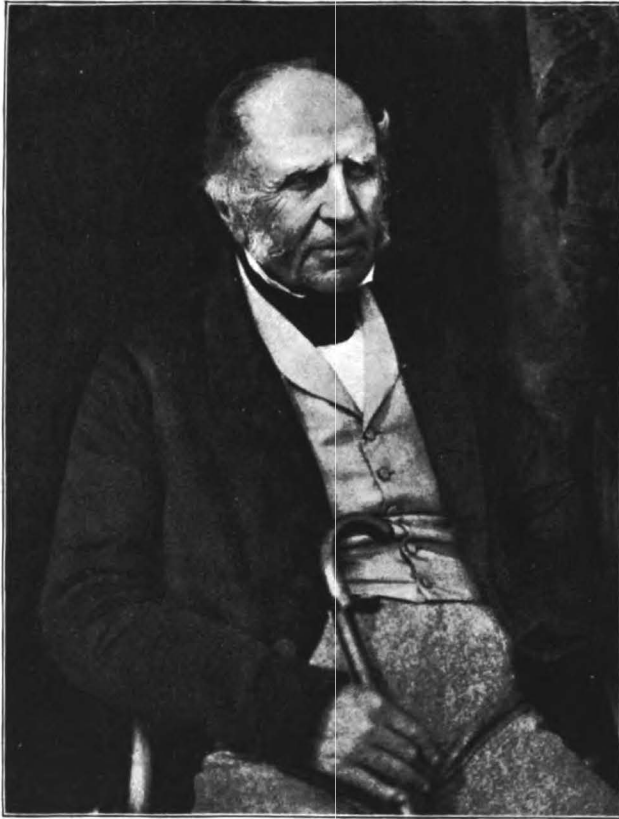
**W**HERE are we? would perhaps better convey the ideas I have in my mind in accepting an invitation to occupy a page or two of CAMERA NOTES, but a true appreciation of the present can come only through a knowledge of what has led to it, just as it can only be correctly estimated by a consideration of that to which it may be supposed to lead.

Photographs on paper, and not very suitable paper at that, and photographs on an exquisitely polished silver surface, the Talbotype and the Daguerreotype, arrested public attention practically at the same time, but they did not by any means arouse an equal amount of interest. The fact that nature, so to speak, could be made to reproduce itself was so absorbing that only the perfection of that reproduction was considered, and with all but the very few the minute detail of the Daguerreotype was preferred to the breadth and artistic beauty of the Talbotype. Microscopical rather than pictorial beauty elicited admiration, and even amongst the educated and cultured the highest praise that could be given to a portrait was that "you could count the eyelashes."

But there have always been a faithful few who believed that photography had a pictorial future and did their best, and some of them with a considerable degree of success, to bring it about. The first was D. O. Hill, then a well-known Scottish artist, who, in conjunction with Dr. Adamson, within four years of its advent, produced in Edinburgh Calotype or Talbotype portraits that have, according to some of the well recognized authorities of the present day, never been surpassed and rarely equalled. The negatives of "Newhaven Fishwives" and "Portrait of Dr. Gardner," reproduced here, have been in my possession for over forty years, and although they are far from equal to the best of Hill's work done at that time, they are sufficient to show that the pictorial possibilities of photography were thus early recognized.

Hill was followed at greater or less distance, both as regards length of time and quality of work, by Rejlander, Mrs. Cameron, and a few, very few, others, barely enough to keep the leaven alive while the rest of the photographic world was content to go on with the "record of fact," or as it has more recently been styled, "the usual thing," and thus it continued for, without being very exact, its first half century.





"DR. GARDNER."

By D. O. Hill, 1844.

And, for the photography of to-day, it is better that it was so. With technique rather than pictorial effect as the aim, each did his best and all joined together in so improving the methods, material and apparatus, as to lead to a degree of perfection. not for one only, but for all the various phases of photography beyond which it is hardly possible, or indeed hardly desirable to go. In this improvement the earlier exhibitions had a considerable share. The judges at first, and wisely so, were photographers, because they best knew the limits of photography, and photog-

raphy pure and simple was a *sine qua non*; nothing beyond the simple outcome of the lens and the printing frame being admissible. Nor to such judging of the awards that followed could any objection be made. True, there were kickers then as now, but with much less cause, as it was as easy to decide where nothing beyond the purely technical was concerned as to judge between two samples of calico or any other household article.

But the "little leaven" already alluded to, was quietly at work. First, I believe, although I should not care to maintain, wafted as a gentle breeze from Germany to England and into the Royal Photographic Society. This, the venerable and now very active parent of all the others, was hardly prepared for the onslaught, but the little opposition, as usual, only served to fan the flame, and a few of the more energetic of its members organizing the now famous "Linked Ring," the gentle breeze became a hurricane.

The "new photography" was laughed at by those who did not understand it, and the little of it that deserved to be so treated soon disappeared from the walls, although not before it had served a good purpose. Bad as some of it was, it served to attract public attention in a way that even good work could not have done; and being really a protest against restrictions that had made pictorial photography impossible, it helped materially to sweep them away.

## *THE PAST, THE PRESENT AND THE FUTURE.*

Then, and here again I state what I believe although I should not be surprised to see it questioned, the influence of the British Salon was wafted across the Atlantic and inspired or laid the foundation of what is now so widely known as "The American School of Photography," which brings us to

### **The Present.**

Before the Salon influence reached our shores there had been pictorial photographs in America, but they were few and far between. The amateurs, with few exceptions, were of the button-pressing variety, while the professional was given over almost entirely to "chemical effect," theatrical posing, and using the sitter as a lay figure for the display of drapery, often in the most grotesque positions. Taking into account the energy with which the American sets about anything that he undertakes, it is not surprising that in his protest against this state of matters he went considerably over the score, as, with every allowance for the necessity and for his idiosyncrasy, it must be admitted he did. A few, and they included both amateur and professional, possessed of what has become the much-talked-of "artistic temperament," produced work that while staggering to the uninitiated, had merit enough, in spite of some hardly pardonable eccentricities, to appeal to the kindred spirit and prove to those who had hitherto doubted, that photography had a claim to be considered a means of artistic expression. Others, less favored by nature, followed, but only as imitators, and, unable to appreciate the spirit, copied only the eccentricities, and even exaggerated them.

Such a departure from tradition and practice could not remain unnoticed. The wise admired what was good and waited, knowing that the objectionable would cure itself; but those that were not so filled many pages of our journals, and would have filled more if they had been allowed, with vituperative abuse; not always confined to the work, but sometimes touching the worker.

Nothing daunted by this, and having confidence in themselves and their work, the founders of the American School sought the verdict of their European brethren, with a result that must have been highly gratifying. True, there were cavillers there as here, but their relative proportions were reversed, the admirers were many and the faultfinders few. The "new" work, and it was new in several respects, attracted attention both in the Royal Exhibition and the Salon, and better still, had for a time the exhibition room of the Royal Photographic Society all to itself, with this result, that with few exceptions the leading writers on photographic matters in England have not hesitated to declare that the American School will have an immediate and permanent influence on pictorial photography throughout the world.

But it is easier to ascertain our present position and form an idea of what has led to it than to forecast its influence on

### **The Future.**

One thing is certain, we cannot remain as we are, to stand still is to go back; but in what direction are we to look for the necessary progress? One great desideratum is the art education of the general public up to a point at which it can appreciate true pictorial work; and here it is easier to say what



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will hinder than what will help. To the former category surely belong many of the competitions organized by photographic journals and most of those got up by newspapers and other business interests, purely for advertising purposes. Rarely if ever do true picture makers enter such competitions, but awards are made and the prize-awarded prints are reproduced and sent broadcast over the land, with the result that the prize-taker, for the best of a poor lot, having reached the goal of his ambition, rests on his oars ever after. The less thoughtful, which is a great majority of the general public, accept the "prize pictures" as the best that can be done by photography, and the better informed talk regretfully of "photographic perspective" and false values, not knowing that they arise from the use of a lense of too short focus and under exposure.

Hardly less objectionable are the competition-including exhibitions of a higher class. Ruskin's dictum as applied to painting is equally applicable to photography. He says, "He who has learned what is commonly considered the whole art of painting, that is, the art of representing any natural object, faithfully, has only learned the language by which his thoughts are to be expressed." Of the "language"—the photographic technique—it is easy to judge, but by what standard are the "thoughts" to be judged? Horsley Hinton, well known in this country through his work, and one of the most frequently employed

judges of photography in Berlin, speaking of a picture in the late exhibition of the Edinburgh Photographic Society, said: "It is a broad massing of light and shade with an absence of half-tone, which, if accidental, is bad photography, but if intentional is good both decoratively and pictorially," and he adds, "There is evidence that the competitive element in exhibitions is nearly played out." The sooner the better. "Thoughts," as represented by photography, are matters of temperament, entourage, and sympathy; and are as varied in the judges as in the authors of the work to



"NEWHAVEN FISHWIVES."

By D. O. Hill, 1844.

THE PAST, THE PRESENT AND THE FUTURE.

be judged, to such an extent, indeed, that it is no unusual thing for a picture, rejected at one exhibition as unworthy of a place on the walls, to be at another awarded a prize.

But the outlook is brightening, and one of the indicating straws is to be found in the late action of the executive committee of our national convention. At this annual gathering that *should* have been representative of all that is good in photography, and which I am optimistic enough to believe will in the near future be so, something like a thousand dollars were annually spent in medals and other awards, every one of which did much harm and little good. They confirmed some in their mistaken ways and disappointed others who thought, and very often justly, that their better work had been turned down, so that for a number of years many of the truly artistic amongst the fraternity had ceased to either attend the convention or send their work for exhibition. Nor were the injurious effects of such award giving confined to the members of the convention and the craft. The prize pictures were reproduced in such magazines as were more immediately connected with the trade, and by those who did not know better, and they were the many rather than the few, were considered worthy of admiration and working up to. All this will, for this year at least, be changed; and I hope the result will be such as to lead to a continuance of the change. There will be no awards at the Detroit convention and the cash and care hitherto devoted to them will be given to making it, in the words of the executive, "The Educational Convention."

Taking it for granted that the teaching of Art in the truest sense of the word will be included in the educational equipment, and that, the most difficult thing of all, a suitable teacher will be found; we shall soon hear less about the "Chemical effect and fine finish," asserted by one of its late presidents and believed by many of his followers to be of far more importance than all the art of the old or modern masters; and if our editors will follow suit and reproduce only that which is truly pictorial, the general public will soon learn to appreciate the difference between a photograph that is merely pretty or nice, and one that is also a picture.

It is perhaps a moot question whether the "new photography" created the Salon, or the Salon evolved the new photography; but of the influence of the former over the latter there can be no doubt. Nor has that influence been altogether for good. While the new photography was yet young the men possible for a selecting committee were few and the nature of the work of each was well known, and it was only natural that those desiring to be admitted to a place on the walls, should be more or less influenced by that knowledge. Those possessed of the artistic temperament and able to strike out a line for themselves, unconsciously perhaps, gave to their work what they felt to be the desirable trend, while those not so favored were content to imitate or copy and met with the imitator's fate. Unable to appreciate what was good in the more eccentric they copied only the eccentricities, with the result that, with a few exceptions, there is in the new school generally a very decided family likeness, while some of it fully deserves all that has been said against it.

But notwithstanding those drawbacks the Salon is doing good work and will do still better as the men from which judges or committees of selection are



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drawn increase in number. Some of the most widely known Salonists have already shown that pictorial photography need not be confined to low toned marshes and the shady side of nature; and while nature is not art nor art nature, good art will keep clear of both the grotesque and the eccentric. The work of the artist and the novelist is sometimes said to be somewhat akin. The latter takes the possible sayings and doings of men and things and arranges them in ways in which they probably never were arranged, but they give pleasure to the readers. When, however, like Boucicault the Irish dramatist, who to work out his plot made a camera that had been standing in a room, uncapped of course, reveal a murder that had been committed there during the night by the appearance of the murderer and his victim on the plate, they introduce the impossible, the story loses much of its value. So it is with art. Nature need not, indeed should not be closely followed, but neither may it be openly and pronouncedly violated.

There have been many definitions of pictorial photography all more or less satisfactory, but probably the latest, given by Horsley Hinton, will be as helpful as any. He says "Twenty men may be set to paint the same scene from the same point of view and under the same conditions, and as many different renderings will result. To one the mountain, to another the clouds, to a third the foreground, or the foliage, or the group of cattle chiefly appeals, and this particular feature is emphasized and all else subordinated thereto." And thus he would have it with photography so far as the limits thereof will allow; and he adds, "The theme or sentiment which he makes the subject of his work is conveyed by emphasizing objects which are his chosen vehicles of ideas. Thus is the imagination of the spectator appealed to. This emphasis is the melody which pervades the whole complex composition; the emphasis is like the reiteration of an air or of certain notes; and in emphasizing certain features in the picture the artist at once departs from the actual physical conditions. Emphasis, then, is exaggeration of a justifiable kind, justifiable if its degree does not outrage our sense of fitness, and justifiable because committed for a deliberate and well-considered purpose."

DR. JOHN NICOL.



INTERVALE WINTER

By Wm. B. Post  
(Maine)







By F. M. Sutcliffe.

## On Figure Photography.

*(With Illustrations by the Author.)*

**T**HE term Figure Photography is generally applied to making photographs in which the figure occupies the greater part, or provides the excuse for making the photograph at all.

It is not to be wondered at that this most fascinating branch of photography should be so extensively practiced, for in the first place it is much easier to get more variety of subject than with landscape; and figure studies are more easily understood by those who profess to take an interest in photography than many other kinds of photography, which appeal only to certain classes, such as architectural, or astronomical, or meteorological subjects.

Then figure work does not require any special kind of apparatus, the owner of a little kodak can do as good work as the owner of a 15 x 12 camera. Neither has there to be behind the kodak or camera any special kind of photographer; anyone who can work quickly and precisely and quietly can do good work of this kind. If any special qualification is required it is the power of *seeing everything at once*, not such a difficult thing for those of average eyesight as it may appear; though difficult, if not impossible, to those who are shortsighted or those who have to wear spectacles.

As human beings are not lay figures, but have feelings like other animals, it is necessary to be quick when taking figure subjects, otherwise the models



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soon lose all animation and feel and *look* tired. This is perhaps why we see so many such subjects labelled "Weary," "Worn Out," and the like.

The great aim of the figure photographer should be to conceal his camera. I do not mean under his coat, but from those looking at the finished print. To succeed in this, there must be a good excuse for the figures doing whatever they may be represented as doing; and further, they must be going about it naturally, as if it was part of their daily life. Also, the models must be dressed in harmony with their surroundings.

The choice of subject will depend on the opportunities and taste of the photographer. The photographer in Italy and Spain and Northern Africa has the choice of perfect models, while the dweller in, say, English manufacturing towns must have the greatest difficulty in finding picturesque models except among the best dressed and wealthy classes. This makes the town dweller's work harder, for though a peasant man or woman will be glad to "sit" for a few small coins, the townsman or woman cannot be approached so easily; in fact it is only among the photographer's limited circle of intimate friends that models can be found by the town photographer.

In America, judging from many works seen at exhibitions and in the journals, there is even greater difficulty in finding pictorial figures than in Britain. An English photographer would have to be very hard up for something to photograph before he would take a negro dressed up in European costume.

Though the black man has been in America some time, he always appears in a photograph as if he was dressed up for the occasion, a most fatal error. It is generally better to make use of the clothes our models wear every day than to array them in strange garments. Wherever there are to be found those who work at any handicraft, among them may be obtained by patient seeking typical, picturesque models. Even among dock laborers and porters this is so, while among washer-women and water carriers most delightful types may often be found. Hard work under healthy conditions makes that kind of man and woman which pleases the eye of the photographer.



By F. M. Sutcliffe.

### ON FIGURE PHOTOGRAPHY.

Here on the Yorkshire coast has been for many years a fine type of man, but the fisherman is now degenerating, owing to the introduction of steam trawling, which is destroying both the man himself and the fish he depends on for a livelihood. His womankind, when far enough removed from the evil influences of town life, are also fine animals, straight, tall, and



By F. M. Sutcliffe.

strong. Both man and woman are long in limb, a point of great importance to the searcher after beautiful models, for no one unless he wished to make a grotesque or comical picture would choose short-legged models.

Let us consider now the subject of what the figure or figures are to be doing, anything or nothing. People who have much work to do, work slowly and quietly. Violent exercise cannot be carried on long. We should consider this when settling the question of finding an occupation for our figures. The more violent the action we wish our figures to assume, the more chance there is of failure. Supposing we take a fisherman and his wife. Now, if we try to represent the woman thrashing the man for not coming straight home from his boat, we *must* have a genuine fracas or two most accomplished actors; let either of them remember that they are only acting, or let them assume one false position, then the whole thing appears absurd. Of course when we are young we all try to photograph this sort of thing, but we learn better as we grow older. The little print of the girl *pretending* to stick up for her vanquished brother is an example twenty years old. The print of the fisherman going quietly home with his wife has been done since. This latter was not a set scene; planned before hand, I may therefore perhaps be excused if I explain what materials were at hand and how and why they were used. Coming along with my camera under my arm one day, the tripod legs sticking out behind, I noticed this big fisherman, considerably over six feet tall, crossing the road. In five seconds he would have been lost to sight. I ran up to him and asked to be allowed to make a picture of him. "How long would I be, as he was very tired? He wanted to get to bed." "Not two minutes," was my answer. To take him standing there in the middle of the road would never do, for in the first place he would not stand there, were no camera near, unless speaking to some one; and in the next the background was not good. "Would he go back to the rail and stand there beside his wife," who had been there all the while. That was better, but with one figure on one side and one on the other it looked as if they had been put there for the benefit of the camera. Then came a hasty look round



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among the small crowd that had gathered; a girl, not too big or too well dressed to look out of place, was pulled out from among it, and placed behind the woman, leaning toward her, and told to look anywhere but in the direction of the camera. The man was asked to look towards the woman. After a hasty look on the ground glass (no stop being used made this all the easier), and a smothered curse given to the camera maker who had made no provision for lowering the camera front (the print wants another half-inch of road badly, as the reader will see), the shutter was touched. Then a handful of coppers was poured into the hands of the woman and girl, the man thanked heartily for staying there, and up went the camera, and the photographer back to his day's work, trying to amuse restless babies, and copying jaded daguerreotypes.

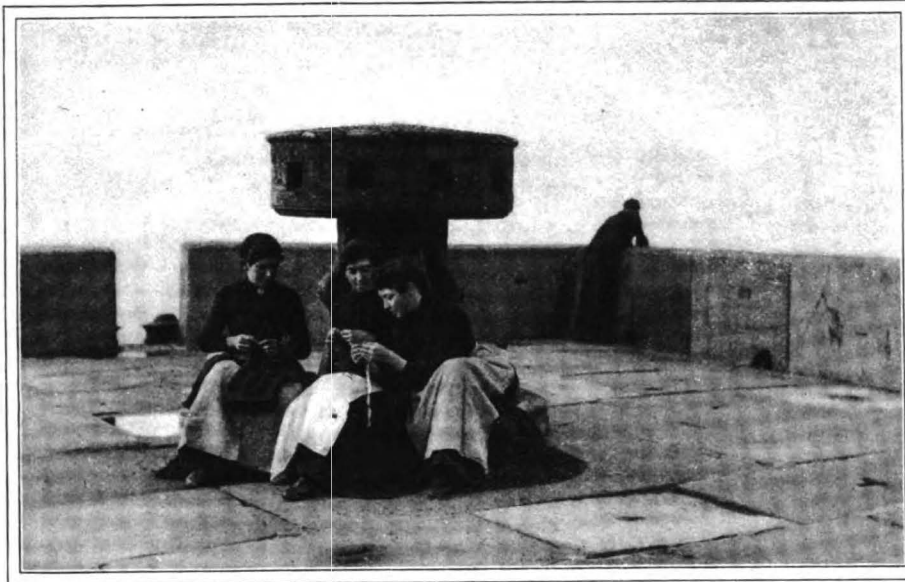
When working at close quarters so as to make the figures fill up much of the plate, it is advisable to give ample exposure, otherwise the picture will be hard. If the shutters of kodaks and similar cameras could be slowed down to one-fifth of a second, it would be an advantage for this class of work, when working out of doors, and the sun is not shining, though the length of exposure depends of course on the surroundings and background of the model or models.

Sometimes the photographer in the course of his travels comes across a background which suggests a picture, it may be an old marble seat in some neglected Italian garden overlooking the sea; it may be only a flight of steps leading through an archway. The photographer sees in his mind's eye a figure suitable for each setting. In the latter case, say, a bare-footed, merry-looking girl with two water cans of quaint shape hung from the yoke on her shoulders, descending the steps. In the former, a woman garbed in a long flowing dress, in one corner of the seat, the skirts of her dress on the ground; and lying on the seat beside her a greyhound, with the woman's arm round the dog's neck, which, with its head, is laid on her lap. Even the title is plainly written below, "Love Me, Love My Dog." Then the photographer wakes from his dream and "needles and pins, when a man hunts for models his trouble begins." He will never find the woman he saw on the seat; he will never even see one



By F. M. Sutcliffe.

dressed as he saw her. He may find the dog, but unless he has sufficient means to hire a professional model and design a costume nearly like the one he dreamed of, never will his picture please him. Then if he has spent, say, £50, over model, dress, dog, and travelling expenses, some Christmas card maker will come and offer to give him ten shillings and sixpence for the



By F. M. Sutcliffe.

copyright. Such is photography. For the Christmas card maker, knowing nothing of the trouble he has been to and the time he has spent and the long journey he has made, concludes, as the picture was made out of doors, it was a lucky snap-shot. But why go all the way to Italy? says one. Why not rig up a pasteboard marble seat and have a painted sea and trees, and take the model in a studio? Why? Because this would be a falsehood, a sham, and because it would not be possible to get with such artificial surroundings, that one thing worth getting at all—the poetry of the scene. I know there are photographers who dress up people and have backgrounds painted to suit the subject, but the greater the attempt at reaching the sublime the more ridiculous are such got-up pieces likely to appear when finished.

There is in every part of the world plenty of work among the people as they are to-day for the photographer in this branch of his art, without dressing models up to illustrate the works of Shakespeare or the Wars of the Roses. Even for those who have not made picture-making the work of their lives, there is a large field. Here in Yorkshire, for instance, many old trades and crafts are dying out, and the quaint dresses and faces and figures of the people who work at them are dying out quickly. Simple portraits of these old people will in a few years be as interesting as photographs of old monuments and buildings, for they will have gone never to return. What is everyone's business is no one's business, but were I the Mayor of any town I would see that the public library was filled with photographs of everything in the neighborhood which was interesting, whether it was stone, or cotton, or flesh and blood. There would not perhaps be so much money to spend at the free library on trashy novels for the people to waste their time in reading, "but *that* would not matter."

At times the photographer comes across figures so well arranged that he



## CAMERA NOTES.

unconsciously feels for his camera. Of course it is not there, but the photographer need not lose his picture for that reason. He must make a mental note of the group which pleased him, and take it perhaps years after, miles away from the place where he first saw it, and with the aid of other models. Here are two cases in point. One evening at sunset I saw some girls sewing or knitting to amuse themselves after their day's work was over. It was too late to go for my camera, which was a mile's walk away. So I took a boat and climbed up to where the girls were at the end of the pier. The girls promised to come to the same place the next evening. It was not a difficult matter to get them interested in their work, neither was it a difficult matter to get them onto the plate.

The photograph of the boys on the bow of the boat had its origin in a similar way. Some boys were playing about a boat in the harbor in the mud. Their dress exceeded by something the ideal garments these boys wear so gracefully. That something was not much, but it was quite enough to spoil the picture, and the background was a long straight mass of masonry hung with weed as far as high-water mark. For some time from the opposite pier I watched these boys playing about the boat, until one of them climbed up on the side of the boat and sat there. I shut my eyes to impress his position on my mind, then I walked off. Some time after it was my good fortune to find a boat with a suitable background, and by the generosity of an amateur friend, who bribed three boys to wear Adam's clothes, I was able to repeat the performance which I had seen played before.

One advantage of a stand camera over a hand camera is that the models do not feel as if they were being made fools of by being snap-shotted unawares. The upright print of these two men was taken some fifteen years ago, when plates were much slower than they are now. Had it been attempted with a hand camera the chances are that one of the men would have kept his eye on the camera all the while, whereas when he saw a large camera rigged for his special benefit he felt equal to the dignity of the occasion and stood like a centurion. Not long after this was taken I chanced to see an artist with a paint-box in one hand, an umbrella in the other, and a large canvas some five feet high strapped to his back, face outwards. It was this photograph reproduced exactly in colors. Had I been an American I could not have resisted the temptation to put half a dozen bullets through it. Being only an uncivilized Englishman I had no revolver, and simply stood aghast at the man's audacity in carrying his stolen goods so openly through the streets.

Figure photography need not be all out-door work. Generally speaking ordinary rooms are much better for indoor figure studies than photographic studios. Owing to the baldness of these latter places, which have seldom any architectural features or decoration of their own, all figure work taken in them smells of the studio. The profits to be made out of photography do not enable its professors to build beautiful, well lit rooms, such as successful painters live in, therefore the photographer will do well to make his figure pictures in ordinary rooms. Now that electric light is coming into use, the position of the windows for the admission of daylight does not matter much.

Whether the model is taken indoors or out of doors, the photographer should never lose sight of the fact that no photograph of this kind is satisfactory if the figures or their clothes or their surroundings suggest the presence of the camera.

FRANK M. SUTCLIFFE.

## A New Power of Artistic Expression.

(With Illustrations by the Author.)

THERE has lately come into the photographic world a valuable addition to our power of artistic expression, which should not lightly be passed by as an undeveloped experiment, for it has passed that stage and in the hands of one who appreciates its capabilities and limitations its future is full of promise.

There has always existed in the minds of painters and those who style themselves "artists in the highest sense of the word" an under-current of distrust and prejudice directed against photography, as being a purely mechanical method of expressing those beauties of nature by which we are surrounded and one which is lowering and degrading to the principles of art.

What then will be the sensations and what the criticism which these censors will pronounce upon the prints now laid before them, which combine the fidelity of the photograph with the delicate beauty and freedom of a painting in monochrome? How will they receive these interpretations of nature which combine in themselves the brush-marks they adore, the lighting they commend and the emphasis and suppression of detail which they have hitherto fancied it was the sole prerogative of painters to foster and to enjoy?

Lately there have appeared in photographic exhibitions, both here and abroad, some pictures which have thrown the critics into a ferment of discussion as to the legitimacy of employing such means to express the ideas of the manipulator. The dictum has been advanced that it is illegitimate to tamper with negative or with paper to produce the finished result, and that any departure from direct methods shall be sufficient to condemn the product as void of artistic merit, as well as of honesty of purpose. But why should this be so? Do we not usually judge all things by the result rather than by the processes that lead up to it? The beautiful gems which are so highly prized are of little value until cut and polished. What literary production is placed before the world that has not been changed and criticized and rearranged to meet the taste of its author? The individuality of each will find a medium of expression which inevitably will show plainly and characteristically the sentiments which dominate his soul, for from his hand alone can come pictures which shall prove his touch.



By F. C. Clarke.



CAMERA NOTES.

By the glycerine process we are assured that the photographs for which we pay are the production of him whom we pay for them, and are not the product of paid, inartistic assistants. Then, too, what a convenience it is to a portrait photographer. How well can he suppress the details of his background or can change it to suit his fancy. Take note of the picture of "Miss M—." It was taken in an ordinary room with two windows, and the negative has not been tampered with in any way. Yet the background consisted of a curtain, a small book-case and numerous articles of vertu. What is there in the print shown here to suggest that it was not taken in a modern studio with all the paraphernalia of shades and screens, considered essential to any well appointed establishment of to-day? Consider next "The Sailor-Boy." The original negative was the result of a snap-shot taken on board a man-o'-war during the Dewey parade. The background was a white gun-turret, across which fell shadows of the rigging, while near the head appeared an open porthole. This picture, as you see it here, is the result of a little brush development on a bit of platinum paper. The nega-

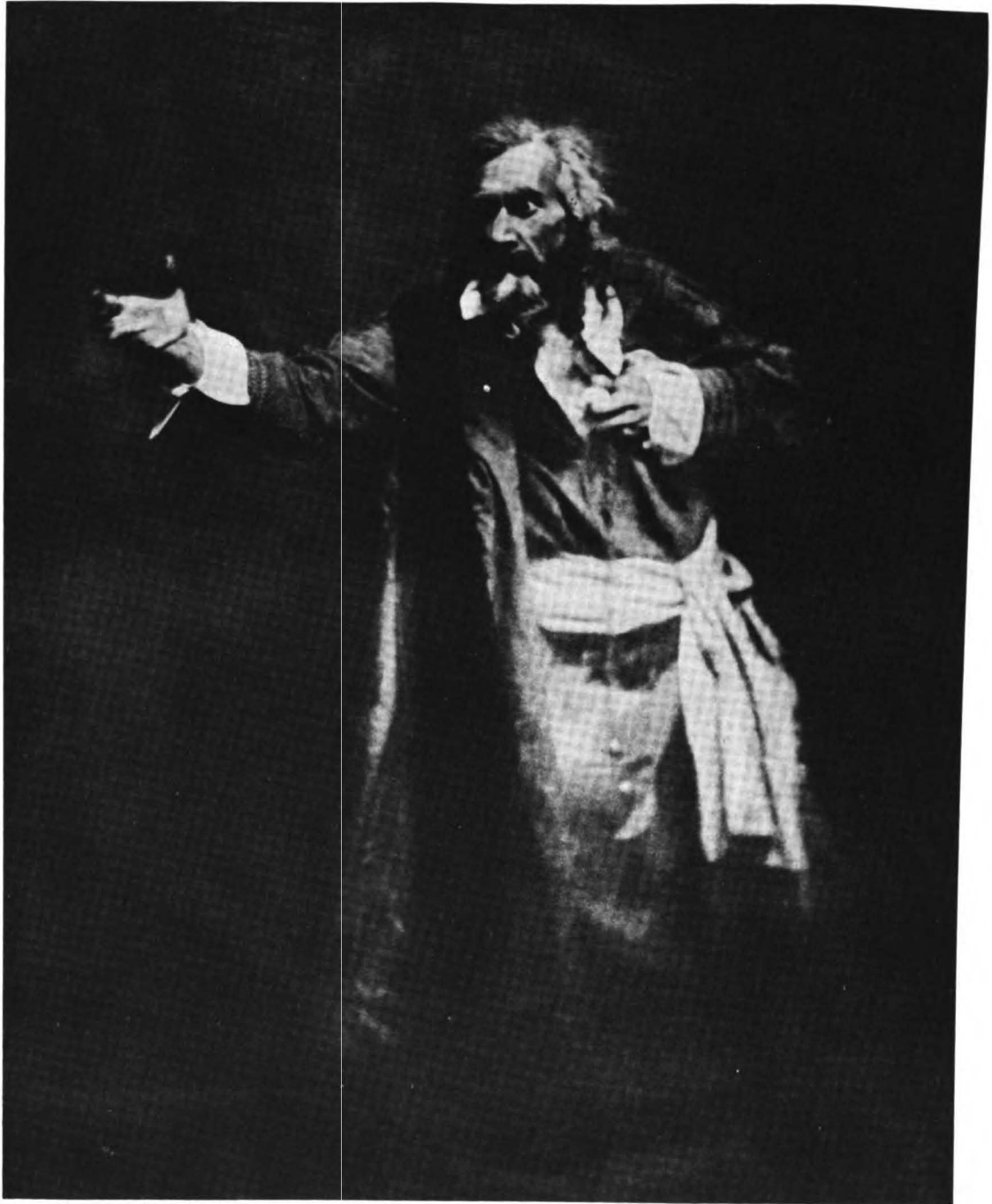


By F. C. Clarke.

tive itself is still in the same condition as when it left the developing tray; the paper has not been touched-up in any way. Can you be positive whether the result before you comes from the hands of a photographer or those of an artist?

It has been successfully demonstrated that by the addition in certain proportions of bichloride of mercury to oxalate of potash the most beautiful flesh tints can be produced on platinum paper, and these in many instances can be applied most appropriately and happily by brush development, though in the majority of cases such tints would prove inharmonious and incongruous because of the absence of other colors.

When platinum paper first appeared its inventors little realized what an acquisition it was to the art-loving public nor what a power it would prove in the hands of those whose artistic training equalled their chemical knowledge; for there are many most excellent photographers, lacking in even rudimentary knowledge of drawing, who, nevertheless, by the saving grace of their taste



SHYLOCK—A STUDY

From a Glycerine Print

By Joseph T. Keiley  
(Brooklyn)





## Snapshot Fables for Developing Photographers.

### II.

#### HOW TO WRITE A "CN" ARTICLE.

We all know what the symbol CN stands for. I believe it is not really an acid, but it will swiftly end an attack of Chlorosis (sometimes known as the Green Sickness), probably on the homœopathic principle of similars. In order to satisfy urgent inquirers, the Fabulist will indulge in an autobiography of how to write a CN Article. As to whether it is really a fable or not, our readers must judge for themselves:

Take council with your Green teapot. Surfeit it with undeodorized Croton, and let it get hot over some fresh Coals of Fire. Look on the Verdant little Thing as it bubbles and steams, splutters and hisses; skim off the Green scum several times and put it in your Ink-bottle. Try the foaming teapot at the mouth with a barometer, of course, and when you have found the storm-center throw into it thirteen grammes of Very Green tea, and stew it thirteen hours and thirteen minutes. Drink while scalding.

Think of all the noble Doses other members of the Green Guild have brewed in their teapots, and quote from the musical bardlet of Erin that wrote of the Loves of the Angels, as an invocation, some such line as: "My Gentle Harp! once more I waken" \* \* \* or else hum a Strauss waltz. If with your Green brew you can serve up a Lobster, grilled over a slow fire, your Article will be a Hair-curler, and your wife or cook may find it useful as well as Artistic.

Bind your head tightly, so the ideas and gray matter Can't shoot out the top of your cranium—brains in an Article are bad enough; on the rugs they are simply messy.

Then write. I generally use a pen, an ordinary goose-quill is about simple enough for me, dipped into the afore-mentioned Ink-bottle. But some prefer a glycerine swab on spoilt paper, and others use music-sheet with notation in a scale of D minor—the latter, of course, makes music when read Green.

The prophetic scale is the best in which to pitch your remarks overboard—in the *Mene, Mene, Tekel*, etc., writing-on-the-wall style, if you can; but *ene, mene, mine, mo* may come more natural. As for catching a Son of Ham by the toe, there are always plenty of them in the fence and you can generally find a whole leg to pull, if you want to take the trouble.

Indulge occasionally in enlivening humor, for humor is the smile that lights the deep eyes of wisdom. Always pretend you are writing for persons who can classify a classical quotation or a Babylonian *jeu-d'esprit*, and who can also tell when you are serious. This is a hard test, done for the sake of our Artistic art—or Whateveryoucallit. But it keeps the fools at a safe distance.

Point your summary if you can, as: the Moral of this Autofable is, that the taking Art of Photography is Hopeless for those who cannot see a Joke. Then sign yourself

D. F.



## Elementary Talk on Photographic Lenses.

Mr. Charles E. Manierre delivered a lecture upon the above subject at the Camera Club on February 12th. We herewith give a synopsis of the same :

FIGURE 1. To begin at the beginning and to show the principle upon which the use of lenses is founded, the sections of prisms are shown through which rays of light pass and in passing are diverted from their original course, the optical term for such diversion being Refraction. Not only is the light refracted but it is also broken up, the red rays being less refracted than the violet end of the spectrum. This unequal refraction is known as Dispersion. The germs of the double convex and double concave lenses are shown by the two prisms shown back to back and edge to edge, in one of which the parallel rays of light are refracted apart and in the other refracted so as to approach each other.

FIGURE 2. In this figure two parallel rays of light are shown striking a double convex lens and refracted so that the red rays meet at a point further from the lens than the violet and other intermediate rays between these two limits, and thus produce what is known as Chromatic Aberration. The correction of this aberration is shown in the same diagram by the fitting together of a convex lens of crown glass, which is hard and light and less refractive and dispersive, to a concave flint glass, which differs from the crown glass in being softer and denser and more highly refractive and still more highly dispersive. The combination of these two glasses produces a lens of longer focus than the original convex lens, but brings together the rays at the different ends of the spectrum to the same focus. A lens so corrected is called achromatic, but the correction is not perfect for intermediate rays, and a third glass is required if the lens is to bring approximately all the rays of different colors to one focus.

FIGURE 3. This figure illustrates the inability of a double convex lens to bring to the same focus the parallel rays of light which strike near its center and others which strike its edge, those striking nearest to the edge coming to a focus nearer to the lens. This is known as Spherical Aberration and is entirely distinct from chromatic aberration above mentioned.

FIGURE 4. Spherical aberration may be of two opposite kinds, the one which is characteristic, for example, of a Plano-convex or double convex lens being known as positive, and in which case the ray is more refracted the further it is from the center of the lens, and the other being known as negative, in which the nearer to the center a ray is the more it is refracted. This latter condition may be produced by combining two lenses.

FIGURE 5. This figure shows a concave lens added to a double convex, by which means the focus is much lengthened, the chromatic aberration corrected and at the same time the spherical aberration corrected. It may be noted that the tendency is to over correct the spherical aberration in correcting for chromatic aberration. Such a lens as is shown in Figure 5 is known as an Achromatic lens, as before stated, and is the kind of lens to be found on all, even the cheapest, of cameras.

FIGURE 6. For reasons that cannot now be described, it is necessary with a single lens, whether made up of one or more glasses, to use a diaphragm. This may be close in front of the lens or behind it, or at some little distance in front or behind it. While the use of this diaphragm is necessary it nevertheless produces distortion of the image. If the right angled diagram shown in this figure were photographed with such a lens its image would be distorted into the barrel shape if the diaphragm is in front of the lens, or into the hour-glass shape if the diaphragm is behind the lens. It will be noticed that in the barrel distortion it is the cramping of the spaces that lie away from the center which produces the distortion, and in the hour-glass distortion it is the enlarging of the spaces as they recede from the center which produces the distortion. The remedy for this defect is in using two lenses, one in front and the other behind the diaphragm. This arrangement produces the so-called Rectilinear lens.

FIGURE 7. It is supposed in this figure that a diagram is being photographed, made of concentric rings at equal distances from the center with radii from the center. The

## ELEMENTARY TALK ON PHOTOGRAPHIC LENSES.

lower part of the figure shows the effect of distortion due to the diaphragm. In one case the lines being crowded in toward the center and in the other being driven out from the center. The upper part of the figure shows the effect of astigmatism. This may be defined to be the inability of a lens to bring together at a sharp focus lines radiating from the center and other lines at right angles to them. An astigmatic lens has this defect towards the margin of the plate, and the effect of racking the lens in or out is to obscure first one set and then the other set of lines.

FIGURE 8. Single lenses have been known as landscape lenses for the reason that the distortion which is inseparable from them is not so material and the resulting image is very brilliant. The comparative lack of brilliancy in the rectilinear lenses is due to reflection and refraction going on between the several surfaces of the lens. Even with a single landscape lens there is a reflection from the inside of the lens to the front surface and back again through the lens to the plate, but the quantity of light so reflected is comparatively small, and a part of it passes out in front of the lens. The dotted line in the diagram shows two rays of light focusing upon the plate, while the zig zag line shows the course of a small part of the ray so reflected. Even in this simple case the full facts are not shown, for there are other reflections inside of the glass, constantly diminishing in quantity of light. It sometimes happens that in a rectilinear lens the lenses are so separated with respect to each other and the intermediate diaphragm that a ghost or flare spot, consisting of an image of the diaphragm is thrown upon the plate, produced by these reflections. These can frequently be removed by a slight change in the distance between the lenses.

FIGURE 9. The rectangle in this figure is intended to represent a photographic plate of the size intended to be used with the lens in question. The smaller circle upon the plate shows how small a part of the plate receives the full illumination from the full opening of a rectilinear lens. Beyond this small space the light begins to be eclipsed by the mounting of the lens and the separation of the front and back elements, as can be readily seen by looking into the back of the camera. By reducing the size of the stop the area of the circle of full illumination is increased until we get to such a circle as is shown in the figure just enclosing the plate. This of course differs with different lenses and might be expected to be produced by some stop in the neighborhood of  $f/23$ . The outside circle is intended to show the outer limit, beyond which no light could fall upon a plate from any part of the lens.

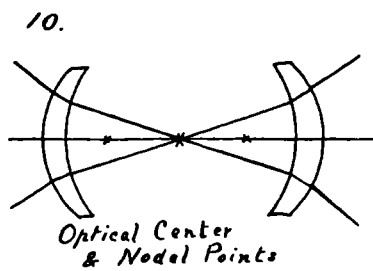
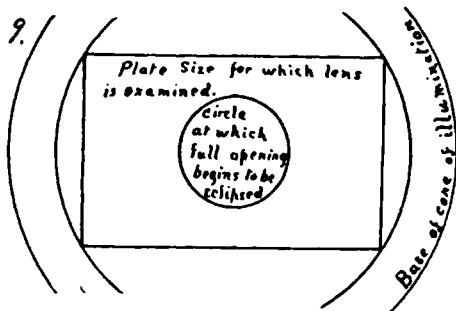
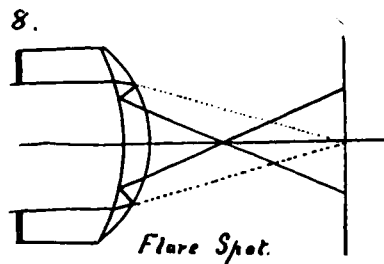
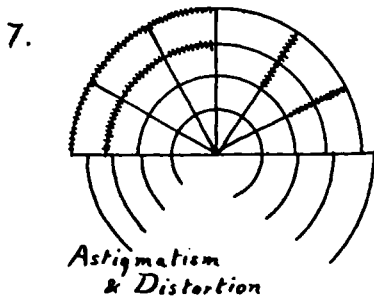
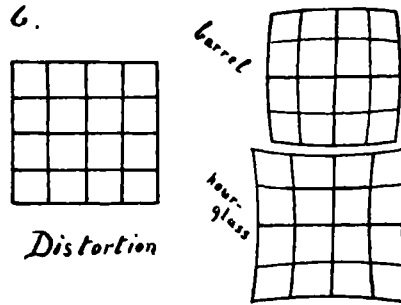
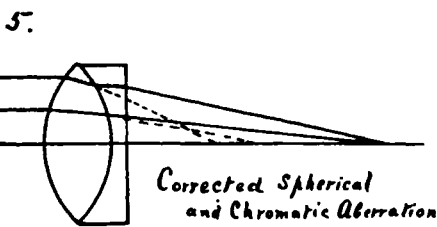
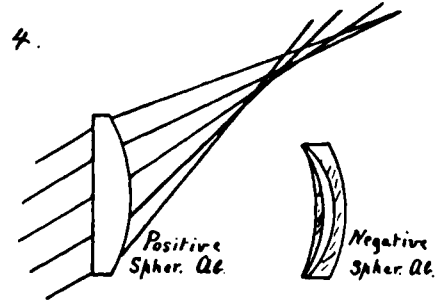
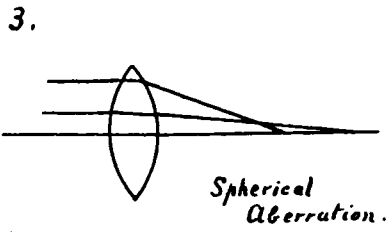
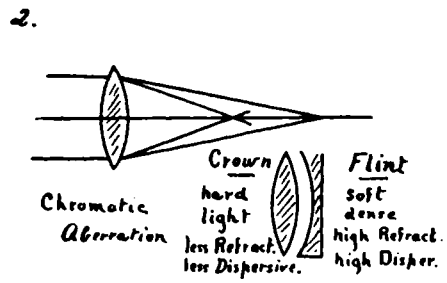
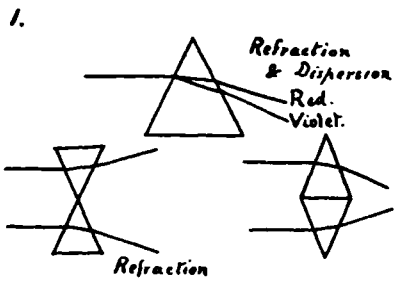
FIGURE 10. This figure is intended to show a section through a rectilinear lens with two rays of light passing through, and proceeding on their way, having suffered no final deviation from their course. The thickness of the lens or the separation of its elements displaces such rays slightly but does not change their direction. All such rays pass through the optical center of the lens and it is worth noting that the optical center is not constant but varies with the distance of the objects focused upon.

Two other important points are known as the nodal points. They lie on the principal axis of the lens, as does also the optical center, and rays which are in fact to pass through the optical center appear before refraction to be about to pass through the Nodal point of Incidence, and rays that have passed through the optical center and have left the lens have such a direction as to seem to have come from the Nodal point of Emergence. Properly speaking, the focal length of a lens should be measured not from the optical center but from the nodal point of emergence. These two points become interchangeable on reversing the lens.

In addition to the corrections necessary to make a good lens which have been hinted at above, there is to be considered the flatness of field, inasmuch as the sensitive plates are flat and do not present a surface like a section of a hollow globe. It is the tendency to roundness of field which is the cause of the advice to focus at a point midway between the center and the margin of the plate.

With a landscape lens, the distortion diminishes as the stop approaches the lens, but in proportion as the stop approaches the lens it must be made smaller. The farther from the lens the stop is, within certain limits, the wider the opening may be, and consequently the more rapid the lens. With rectilinear lenses the closer the lenses are brought together the more even is the illumination of the plate and the less is the tendency to flare spot and astig-





### METOL AND QUINOL (M. & Q.) DEVELOPER.

matism, but on the other hand the field becomes rounder. The farther they are separated the flatter the field becomes and the more pronounced is the astigmatism. With the aid of the comparatively new Jena glass, the makers have been able to bring the lenses very close together and at the same time to produce lenses which are free to a very great degree from astigmatism, flare spot and round field, and which work with very full opening.

In regard to diaphragm openings, the rapidity of the lens increases in proportion to the square of the diameter of the opening, and the custom is to mark the openings so that each larger opening shall require half of the time of exposure that the next smaller required. The depth of focus diminishes with increasing rapidity as the diaphragm is enlarged and also as the distance focused upon is diminished. In this discussion is involved conjugate foci, but these matters cannot now be taken up. There remains still to be considered the color of the glass and imperfections of various sorts in the surfaces and interior of the lens itself. These things belong more to the realm of the testing of lenses, which may form the subject of another talk.



### Metol and Quinol (M. & Q.) Developer.

The inconvenience of having several different kinds of developer on hand, each suited only to its special work, caused me some three years ago to spend some time in experiment to see whether it would not be possible to find one formula which would answer equally well for Bromide paper, Velox, lantern slides, etc.

The formulæ given below are results of suggestions from other members of the Camera Club modified by experiment. They will be found to answer for all the purposes for which developer is needed, and they seem to keep indefinitely.

The only objection which can be raised to them is that the Metol in the solution is poisonous to the fingers of some persons, producing a tingling sensation which is a warning which must not be disregarded. If the fingers are rinsed immediately after being in the developer and not often wet with it, and especially if the developer is used at half strength, very little trouble can come from this source.

Those who have used Metol and Hydroquinone developers separately know that they differ very greatly in their modes of action. They are both quick acting in the sense that development is complete in from three to five minutes, but with metol the development of a plate which has been given a fair exposure begins to show in about five seconds and is complete in about three minutes, the picture being somewhat thin and gathering density only at the end of the period. With hydroquinone, for the first minute there is no sign of the development, then the denser part of the negative comes out and the detail is only apparent about the close of the development, at the end of about three minutes. The objection to using metol alone is its poisonous character and its tendency to thinness. The objection to hydroquinone is its tendency to extreme density and the fact that the first warning that a plate has been over exposed comes too late at the end of a minute development with a sudden rush of fog. By using two parts hydroquinone to one of metol we get an earlier warning of over exposure which enables one to add the necessary Bromide of Potassium to



### CAMERA NOTES.

control it, before any harm is done. The highlights and shadows come up in good proportion, and sufficient density is given to make a well balanced negative.

The large proportion of hydroquinone approximates the developer to the Paget slow lantern slide formula for giving brown, purple brown, and purple tones.

Sulphite of Soda is in theory a neutral substance, but the commercial sulphite of soda contains a very considerable percentage of alkali. In mixing the developer in quantity it is well to begin by dissolving the sulphite in very warm water. The dry granular sulphite in dissolving chills the water very perceptibly. Next, testing with red litmus paper, drop into the solution small pieces of Citric Acid crystals until the solution appears to be only slightly alkaline. It is better not to exceed the proportion of Citric Acid mentioned in the formula. For further information let me refer the club members to an excellent article by Dr. Andresen on p. 113 of the Photo-Times Almanac of 1895, under the heading "On the Composition of Commercial Sodium Sulphite." The metol dissolves very readily in the warm water and the hydroquinone also after a little shaking. I do not know that hot water would injure either of these, but the sulphite will be found to have reduced the heat to a moderate temperature. I have found a small percentage of bromide satisfactory, although it may not be necessary. The water used might be boiled to drive off the oxygen in it, but I have never taken that trouble. I have kept the developer in two ounce bottles for a year or more at a time without its deteriorating, and it discolors very slowly, even with several weeks' keeping, when the bottles are half empty. Even after it has been combined with the alkaline solution and used upon plates it will keep several days without much discoloring.

For alkaline solution I have used substantially the Camera Club formula, making it up at half the Camera Club formula strength, dissolving the Potassium Carbonate in half of the water, cold, and the Granular Sulphite in the other half of the water, hot, and then mixing the two.

The above developer responds very slowly to the use of Bromide of Potassium as a restrainer. For a pronounced over exposure as much as 50 ccm. of a 25 per cent. solution of Bromide Potassium may be used to 100 ccm. of developer.

The formulæ are as follows:

SOLUTION No 1.—Metol, 2 grammes; Hydroquinone, 4 grammes; Granular Sulphite of Soda, 12 grammes; Citric Acid, say, 0.50 grammes; Bromide of Potassium, 1 gramme, or 30 drops of a 25 per cent. solution; Water to make 500 ccm. The above contains 2.6 grammes of M. and Q. to the 100 ccm. of developer and may be deemed to be double strength.

SOLUTION No. 2.—Potassium Carbonate, 75 grammes; Granular Sulphite of Soda, 50 grammes; Water to make 500 ccm. Of this add 12.5 ccm. to each 100 ccm. of normal strength developer. That is, of the No. 1 solution with an equal amount of water previously added, making 1.3 grammes of M. and Q. to each 100 ccm.

If only a small quantity of the solution is wanted from the dry chemicals, take Water, 250 ccm., Metol, 0.5 gramme or one mustardspoonful; Hydroquinone, 1 gramme, or 2 mustardspoonfuls; Sulphite of Soda, 6 grammes, or 6 mustardspoonfuls; Potassium Carbonate, 5 grammes, or 6 mustardspoonfuls, and a trace of Bromide of Potassium.

### CURRENT NOTES.

For Bromide papers I use the normal developer diluted to half strength.

For Velox paper at normal strength.

For regular development I seldom use it at double strength. I have found no advantage in using it stronger than 1.3 grammes of M. and Q. to each 100 ccm., and for delicate negatives only 1.3 grammes to each 200 ccm.; that is at half strength.

For tints upon lantern slide plates I use the developer at half strength, that is 1.3 grammes of M. and Q. to each 200 ccm., giving the proportionately longer exposure required by the Paget formula, with 12.5 ccm. of a 25 per cent. solution to each 100 ccm. of weak developer for brown tints, 25 ccm. to each 100 ccm., for purple, brown, 30 to 35 ccm. to each 100 ccm., for purple and red tints.

I have not experimented with the newer developers, being so entirely satisfied with the results obtained from this combination.

CHARLES E. MANIERRE.



### Current Notes.

**Print Mounting.**—It has recently become quite popular to mount prints on cover paper, or some other thin paper, with a small border about the print of a thin paper of another tint. Frequently there is difficulty in cutting this border of the same width on every side of the print.

The following device may be of service in such cases:

Two pieces of ordinary card mount are cut, for convenience we will say, one 10 cm. square and the other a rectangle with base 10 cm. and altitude 9.50 cm. These two cards are now applied to each other so that they exactly correspond on three edges and there is a difference in the altitude of 0.50 cm. above. They are then attached at the bottom either with some adhesive, or more conveniently with lantern slide binder in small strips. The print should be mounted on the paper for the margin, which should be larger than that required for the final margin. Each border of this is now slipped into the card form with the longest card on the print side and in contact with the edge of the print. When placed on the cutter the lower card will come in contact with the blade of the cutter, and when the adjustment is complete the print is held firmly in place, the card form removed and the border cut. In this way each border will be cut of exactly the same width. Of course cards may be cut of any desired size, and the difference between the two varied to suit any width of margin.

C. W. S.

**Detection of Hyposulphite of Soda in Water.**—At a recent meeting of the Ghent section of the Belgian Photographic Association, M. Morel de Boucle spoke of the various methods of finding traces of hyposulphite of soda in water. After speaking of various methods, he described in detail the most sensitive ones.

A 5 per cent. solution of nitrate of silver will reveal the presence of hyposulphite in dilution of 1/10,000 or more. A few drops of this reagent are added



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to the water, and if there be lime in the water a white veil will appear, but if hyposulphite is present a brown precipitate forms, which gradually becomes deeper in color.

Iodide of Amidon is also an active reagent, as it will detect 1/150,000 part of hyposulphite. This solution is prepared by boiling a fragment of amidon in 10 c. c. of distilled water then adding 1 grm. of commercial tincture of iodine. A liquid of intense blue color results, which loses its color in the presence of hyposulphite.

Permanganate of potassium is one of the most sensitive reagents, showing the presence of hyposulphite in solution of 1/160,000. The formula recommended is as follows:

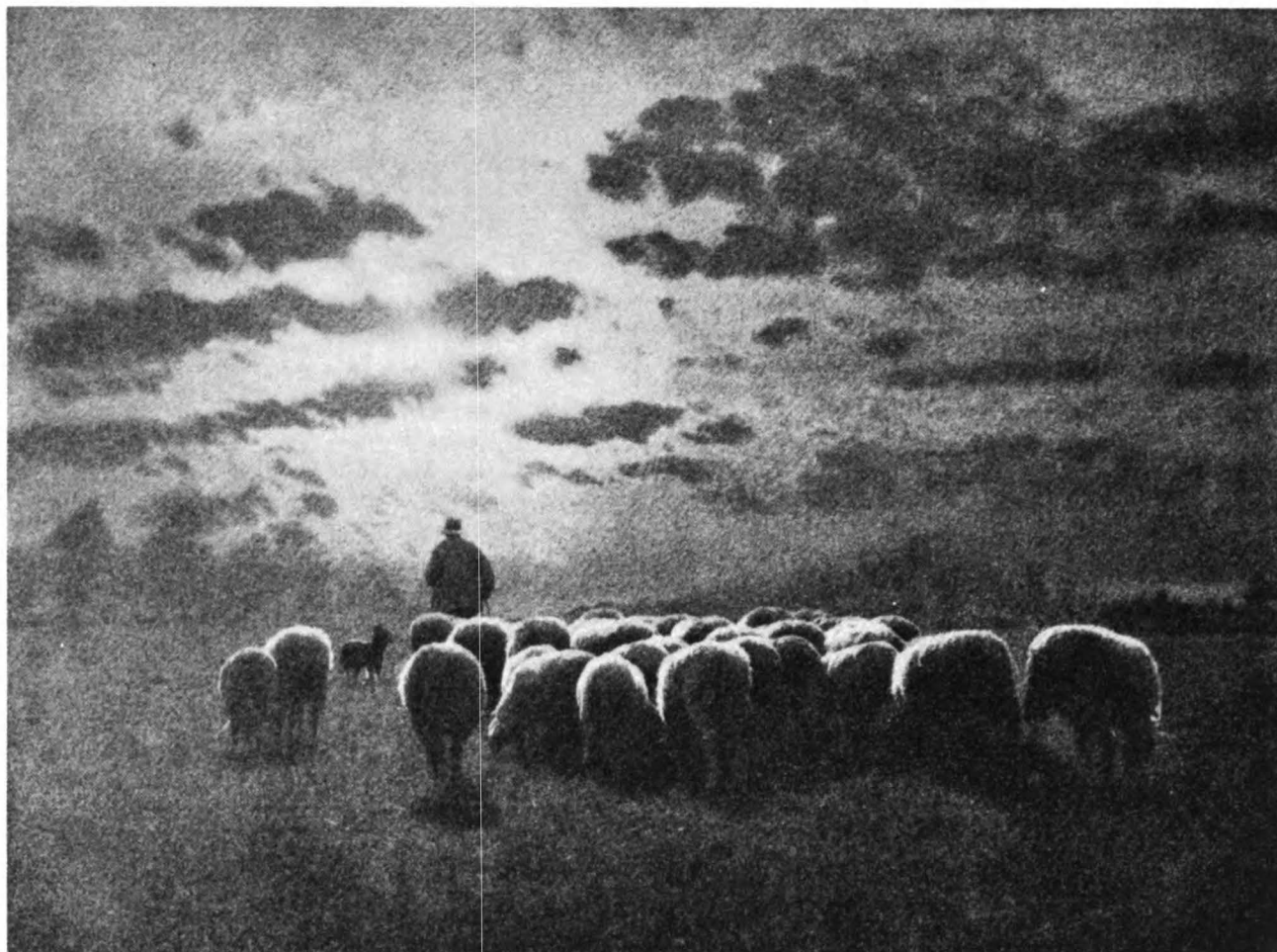
Distilled water .....	1,000 c. c.
Permanganate of potassium .....	1 gm.
Carbonate of potassium.....	10 gm.

This solution, which has a beautiful violet tint, becomes brown or green in the presence of hyposulphite.

**Dry Process for Fabrics.**—A new dye process is the result of the labors of a German experimenter, F. Dommer. He applies a 3 per cent. solution of sodium nitro prusside to silk or other fabric, and dries the material rapidly in a current of hot air. After exposure under the negative in sunlight for a quarter of an hour or so, a greenish blur image is perceptible, which is “developed” by immersing the fabric, after a brief washing, in one or other of the alazarin dyes, such as “Alazarin S X,” anthracene brown, or Gambine. A very weak solution (1/10 per cent.), of the dye, made slightly acid with acetic acid, forms the “developer,” and is followed, of course, by a hot soap bath and thorough washing in water.—*Amateur Photographer.*

**Copying by Phosphorescence.**—The application of phosphorescence to photography is not new, and yet the following process may appeal to some as novel and important. Mr. F. Jervis Smith writes in *Nature* as follows:

“In certain libraries there exists a fixed rule that no books may be removed. This being so, all extracts and copies of plates and engravings have to be made in the libraries. Reproduction by the methods of ordinary photography is most inconvenient, since the employment of artificial light is strictly prohibited; also the introduction of a camera and its manipulation in a library are surrounded by many difficulties. These circumstances led me to devise the following method for obtaining copies of plates, engravings, printing and writing. A piece of cardboard is coated with a phosphorescent substance, and, after sufficient exposure to the light of the sun or of an arc lamp, it is placed at the back of the engraving or writing to be copied. On the face of the engraving or writing a dry photographic plate is placed and then the book is closed for a certain time, depending on the nature and thickness of the paper used in the book. I find that the period of time lies between eighteen and sixty minutes. The plate is then withdrawn and stored in a dark box for development. The dry plate is easily manipulated under a cloth which shuts off all light and covers the book during the operation. The results are sufficiently good for most purposes—in the case of some papers the fibrous structure is shown: this very slightly de-



EVENING

By Leonard Missone  
(Belgium)





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tracts from the clearness of the copies made by this process. Neither the luminous substance nor the dry plate injure the book in any way, so that the method may be employed in the case of valuable prints and engravings. If films be used instead of plates, a number of copies of different engravings in the same book may be made at the same time."

**Brush Development for Velox.**—In a recent number of *Photography* is found a recommendation for brush development of velox paper. Instead of glycerine, which "browns" the print, a strong sugar syrup, made by boiling sugar in water, is used. In another note in the same magazine sugar is given the preference over bromide of potassium as a retarder of development for such paper, as it has no effect on the color of the prints if it be not to make the blacks richer. In this instance a small quantity of sugar is dissolved in the developer (about 3 grammes to each 100 c. c.).

**New Chromium Printing Process.**—Dr. Anderson has added one more to the many printing processes with the salts of chromium.

Photographic paper is immersed for a minute in a solution containing six parts of soft gelatine and from sixteen to twenty parts of ammonium bichromate to one hundred parts of water. It is dried in the dark, and, when dry, exposed under a negative about half the time necessary in the gum process. The unaltered chromate is rapidly removed by washing the print in abundance of water and the last wash water should contain a trace of sulphuric acid (1 part in 1,000). The washed print is then developed in a solution made by dissolving one part of paraphenylene diamine and one to two parts of sodium bisulphate in six hundred parts of water. A dark brown image is obtained. Instead of paraphenylene diamine other substances may be used, such as amidol, pyrogallol, paramidophenol, aniline, dimethylaniline, dimethylparaphenylene, diamine, methyl paramidophenol, triamidophenol, etc., each of them giving a different shade of color.

**Gum Ozotype.**—Mr. Robert Manly has succeeded in applying the ozotype principle, discovered by his brother, to the gum process. He found that some agent capable of rendering the gum less soluble was necessary, as it does not offer sufficient resistance to the action of water in the process of development. This agent is chrome alum.

Paper is coated with the regular ozotype solution, printed and developed in the regular way and then coated with the pigmenting solution.

For pigmenting make stock solutions.

A. Water .....	100 c. c.
Sulphate of copper (pure).....	20 grammes.
B. Water .....	100 c. c.
Chrome alum .....	10 grammes.

These solutions, if well corked, will keep indefinitely.

GUM SOLUTION.

C. Water .....	100 c. c.
Gum arabic .....	40 grammes.

To this solution add 12.5 c. c. of A, 2 to 10 c. c. of B, according to the degree of insolubility required, and sufficient pigment to suit the operator. If



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this solution is considered too thick, cold water may be added to produce the desired consistency.

ACETIC SOLUTION.

D. Water	100 c. c.
Acetic acid (glacial)	6 c. c.
Hydroquinone	3 grammes.
Ferrous sulphate (granular)	1 gramme.

This solution will not keep more than a few days.

To each 100 c. c. of C add 10 c. c. of D and mix well with a brush. Smear the ozotype print and soften with a badger hair brush as in the gum bichromate process and then hang up to dry. When dry the print is developed as an ordinary gum print, with hot or cold water, according to the degree of insolubility of the gum.

**Home Made Platinum Paper.**—Mr. Klary has recently published a formula for this purpose, in which the platinum, instead of being in the sensitized paper, is in the developer. The paper to be sensitized should be free from animal sizing and should receive a preliminary preparation of a thin solution of arrow root applied with a brush. The sensitizing solution consists of ferric oxalate, 60 gm.; oxalic acid, 6 gm., and lead oxalate, 3 gm., dissolved in water to make 400 c. c., to which is added mercuric chloride, 0.60 gm., dissolved in water 12.5 c. c. This is applied to the paper with a brush having no metal mounting, and the coating should be very uniform. This solution may be diluted with water if necessary. Drying should take place without artificial heat. Print in diffused light, so that the picture is more visible than in ordinary platinum printing. The developing solution consists of potassium oxalate, 100 gm.; potassium phosphate, 50 gm., and water, 500 c. c., to which is added potassium chloro-platinate, 1 gm., dissolved in water, 12.5 c. c. After development the print is fixed in the ordinary muriatic acid bath and washed.

**Tinted Mounts.**—Instead of using various colored papers for margins in mounting prints, mounts themselves may be tinted by a very simple process, by which any desired tint can be obtained. A mat is cut from any thin paper the size of the desired margin and placed in position on the mount. A solution of water color of the tint required is prepared and this is applied to the mount along the edge of the mat by means of a small pad of cotton. This pad should, however, be simply moist and not wet with the water color. It is very rapidly and gently patted along the edge, and by going over the edge about three times the color will be found to be very evenly laid on. Of course it is only necessary to tint along the edge, as the rest will be covered by the print.

CHAS. W. STEVENS.

## A Library at Last.—Mr. Aspinwall's Gift to the Camera Club, N. Y.

THE Canfield Library, probably the most complete and well appointed photographic library in the country, upon which many photographic enthusiasts have cast longing eyes, and which has been in the market for upwards of two years, has at last found its only logical home, through the public spirited action of Mr. John Aspinwall. The latter for years has been actively engaged in advancing the best interests of photography, and by this act shows timely appreciation of a comprehensive and splendid library by finding it a fitting and permanent home, The Camera Club, New York.

The library contains about one thousand volumes and includes an almost complete collection of all the photographic works published in the English language, many of which are exceedingly rare and consequently invaluable. This library, together with the books already accumulated by the Camera Club during the past five years, comprises a collection of upwards of sixteen hundred volumes, which, we are informed, will be duly and carefully catalogued by Mr. Juan C. Abel, and, thus placed within general and immediate reach of students and readers, must of necessity become the most valuable photographic working library in the country.

Mr. John Aspinwall, it might be added, was recently elected President of The Camera Club.



## Eduard J Steichen's Success in Paris.

MR. EDUARD J. STEICHEN, the young Milwaukeean, whose photographic work has aroused so much comment, favorable and otherwise, both here and abroad, and who, for the past year, has been pursuing his art studies in Paris, is amongst those unfortunates who have had a painting exhibited at the Salon of the Champs de Mars, the more progressive of the two famous Salons annually held in Paris. Considering that this was Mr. Steichen's first attempt in sending to the Salon, as he received immediate recognition, his talent must be out of the ordinary.

Possibly some of our photographic contemporaries, both here and abroad, who have taken such pleasure in ridiculing his photographic work, will allow that Mr. Steichen is at least a "real artist" now that he has been publicly acclaimed as such by a jury of his own confrères.

To his photographic friends his success comes as no surprise, for his talent was recognized by them before he had achieved the above-mentioned distinction. Nevertheless, all join in congratulating him, for his success in painting means much for pictorial photography.

Mr. Steichen, although a painter by profession, is also a firm believer in the use of the camera as a means of artistic expression, a means quite as distinctive as the pen and ink, pastel, stylus, water-color, etc. This at all events was the opinion he expressed to us prior to his departure for Paris twelve months ago.



## From a Subscriber Upon Renewal of Subscription.

"THEY face is turned to this our war,  
Its cry and counter cry."

Your subscription has expired,  
To renew, put up the dough—  
Thus the legend's writ.  
Shall I the pleasures of this war forego?  
I write it largely—nit.

In retrospect—I've learned a jolly lot  
Of the legitimate artistic, the truth in art—  
Been gently led to rarefied heights of rot,  
And dropt in the hollows of B. P.'s heart.

Impressionism—what it is and isn't, few  
From photo-prints could tell—  
I've caught a plate impression from the "Notes" that's new,  
A negative of "War is hell."

Kindly renew the good thing with but one blemish—the highly calendered paper.\*

Faithfully yours,

GEO. H. SEYMOUR.

Bloomfield, N. J., April 4, 1901.



## From Abroad.

The final number of the fourth volume of *Camera Notes* (New York), dated April, 1901, is to hand. It is a most interesting and altogether beautiful number, and contains several remarkable illustrations from that brilliant and versatile artist, Mr. H. Clarence White, who bids fair to eclipse all his American contemporaries. We do not usually or readily accord the term artist to a photographer, but if Clarence White is not an artist in everything he does, then we know of no other term to apply to him. Couple this with the fact (as we are informed) that at the outset of his photographic career his opportunities were of the most meagre kind and it is hard not to then recognize in him the genius which nothing could hold in leash. And here let it be remarked that especial advantages, with ample leisure and excellence or abundance of work, appear more often than not to exist in inverse ratio, and small compassion need be felt for the man that complains he has no time for it. It is precisely those who have no time who have become, more often than not, our best and most successful photographers. We are all apt to think what fine things we would do if only we had such an one's leisure or opportunities, but it is more than probable that we shouldn't do anything of the kind. The very fact of having to overcome difficulties stimulates endeavour, makes us more proud of success, and justly so, and thus creates higher aspiration; whilst if we have in us the stuff from which big things are made, be sure it will find a way out, which is but another way of expressing "Where there's a will there's a way." (*Amateur Photographer*, March 29, 1901, London.)

\* Mr. Seymour voices our own sentiments in condemning calendered paper. Still, half-tone illustrations in the text compel the use of it. Until we are in a position to replace these by photogravures, the calendered paper will be indispensable.—EDITOR.

## Robert S. Redfield and the Photographic Society of Philadelphia.

PICTORIAL photography owes a large debt to Robert S. Redfield. His refusal to be again a candidate for the presidency of the Photographic Society of Philadelphia and his consequent retirement from that office at the end of his official term, in April, last, brought to a close one of the most fruitful, progressive and dignified administrations recorded in the annals of that society, which is the oldest separate photographic organization in the country.

Mr. Redfield is now in his fifty-second year, having been born in New York City in 1849. When twelve years of age his family removed to Philadelphia, which they made their home, and there the subject of this sketch completed his education, especially distinguishing himself at the Philadelphia Central High School in physics and chemistry, thus reviving the mental characteristics of his family, which for several generations had shown a love for and had won honorable distinction in the world of science. In 1866, when seventeen years of age, he first became interested in photography—then in its early youth, when the operator had to prepare his own plates and use instruments of the crudest and clumsiest character. In his early photographic studies he received some help and coaching from Mr. Collman Sellers and Mr. Hemphill, a professional photographer. Compelled to neglect for a while his photographic studies, he returned to them with increased ardor in 1880, just about the time when the first gelatine dry plates were being manufactured for general use, and was among the first in the country regularly to resort to them.

Having joined the Photographic Society of Philadelphia in 1881 he at once became one of its most active members,\* and in 1883 was elected secretary of the society, which position he continued to fill with exceptional ability for the period of eleven years—finding time to attend not only to the ever increasing and very exacting duties of this office, but also to render active service on several of the society's most important committees and to help establish and perpetuate the *Journal of the P. S. of P.*, first published in January, 1893—on which he has served as an editor for eight years. Finding that his personal affairs would not permit of his continuing to devote such time to his secretarial duties as in his opinion they required, he retired from that office in 1894, declining to permit himself to be named for re-election to the place, to the great regret of the society, whose appreciation of his splendid services is attested in the pages of the *Journal of the society* for April, 1894.

He was thereupon elected one of the vice-presidents of the society, which office he held for four years, when he became president of the organization in 1898, which position he continued to hold till April, 1901, when he retired from office, after having declined the renomination tendered him by the society.

Independently of its scientific interests photography had one special attraction for Mr. Redfield because of its pictorial possibilities. There was a fine col-

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\* In speaking of Mr. Redfield's active connection with the P. S. of P. and what he has accomplished for it, it is interesting to note that the founder of the and first president of the society was Constant Guellon, Mr. Redfield's uncle.



## CAMERA NOTES.

lection of paintings in the possession of his family, and from the beginning he had a strong love for pictorial work. His taste in such matters, so far as his own work is concerned, runs mainly to the landscape, and he has won for himself an enviable place in the foremost ranks of American landscape photographers, and been awarded many mentions and honors for the pictorial merit of his work.\*

From the time he became connected with the management of the first public exhibition of the P. S. of P., held in 1886, in the galleries of the Pennsylvania Academy of Fine Arts, Mr. Redfield has been intimately associated with the exhibition movement in this country, playing a leading part in the organization and management of the old joint exhibitions and finally in the establishment and ultimate success of the annual Salon at Philadelphia, which, thanks to the straightforward and wise policy pursued by himself and his associates, came in three years to be looked on as one of the most important pictorial photographic exhibitions in the whole photographic world. Had Mr. Redfield been less firm in the conduct of the direct and uncompromising policy followed by the committee; had he not been absolutely honest and sincere and exceptionally unselfish,

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\* In appending this list of Mr. Redfield's various honors and awards it should be said that he has never been a medal-hunter in any sense of the word. On the contrary, he has made it a principle to show only in exhibitions designed purely for the advancement of pictorial photographic interests.

### Awards.

- 1885—Boston Society of Amateur Photography—First Prize for Landscapes.
- 1886—Photo. Society of Philadelphia—Diploma for Landscapes.
- 1887—Joint Exhibition—New York—Diplomas for Prints and Lantern Slides.
- 1889—Joint Exhibition—Philadelphia—Diploma.
- 1889—Cardiff (Wales), Am. Photo. Society—Silver Medal—First Prize for Figure Pictures.
- 1889—Photographic Society of India—Silver Medal—Figure Compositions.
- 1889—Photographic Society of Philadelphia—Members' Exhibition 1st and 3d "Honor Pictures."
- 1890—Worcestershire (England), Camera Club—Silver Medal—First Prize, Genre Pictures. Bronze Medal—Second Prize, Instantaneous Pictures.
- 1890—Newcastle on Tyne, etc., Photo Ass'n—Extra Silver Medal—Genre Pictures. Silver Medal—First Prize, Lantern Slides.
- 1890—Photo. Society of Philadelphia—Members' Exhibition—2d Honor Picture.
- 1891—Stockton (England), Photo. Society—Bronze Medal (only "open" award offered).
- 1891—Liverpool Amateur Photo. Ass'n—Silver Medal.
- 1891—Joint Exhibition—New York—Silver Medal.
- 1892—Photo. Society of Philadelphia—Members' Exhibition—2d Honor Picture.
- 1893—Joint Exhibition—Philadelphia—Silver Medal.
- 1893—Photo. Society of Philadelphia—Bronze Medal—2d Honor Picture.
- 1894—Paris—"Commemorative Plaque."
- 1894—Japan—Photographic Society of—Diploma (awarded by Japanese Artists).
- 1898—Brussels—Salon of Belgian Ass'n of Photography—"Commemorative Plaque."
- 1898—Paris—Photographic Salon—Commemorative Plaque.
- 1898—Philadelphia Photographic Salon—3 pictures accepted.
- 1899—Philadelphia Photographic Salon—2 pictures accepted.
- 1900—Chicago Photographic Salon—1 picture accepted.
- 1900—London Photographic Salon—1 picture accepted.
- 1900—Philadelphia Photographic Salon—2 pictures accepted.

*ROBERT S. REDFIELD AND THE PHOTOGRAPHIC SOCIETY.*

and had he not withal been the thorough gentleman that he is—knowing how to meet and turn aside the gross attacks that were made upon him personally, the Philadelphia Society would not to-day stand in the enviable position that it does among the representative photographic organizations of the world, especially honored for having helped very materially to make the world at large look with some degree of respect upon the claims of photography as a legitimate medium of artistic expression. Many of his friends and associates were incensed because their work had been turned down at these salons—he himself had had more than one favorite print rejected—an experience that is never particularly soothing to one's feelings, and there were the floods of unbridled public abuse, the vindictive private personal attacks—and all this could have been changed, friends and acquaintances pacified, his own work all accepted and hung without question, and the flood-gates of abuse closed by making the compromise of appointing a complaisant jury—but holding the convictions that he does that would have been dishonest—and the possibility of that is not in him. The photographic world, and especially that portion of it particularly interested in artistic pictorial photography, owe him their unstinted thanks for what he has done for the cause in which they are interested and for the lesson he has taught them; and it is sincerely to be hoped that all those having anything whatever to do with the interests and progress of pictorial photographic exhibitions, and especially those to whom the future management of the Salon has fallen, will profit by that lesson—otherwise they will bring shame and contempt upon themselves and their society and pillory themselves at home and abroad as the sacrificers and wreckers of a splendid and well established undertaking and the betrayers of an important trust, which having been established by unselfish labor for the reputation of the society, should be preserved and advanced for the sake of honor and proper organization pride. It is far from an easy task to have to follow a man of Mr. Redfield's character, ability and record in any office, especially in one so constantly exposed to public scrutiny as that of President of the Photographic Society of Philadelphia, which, through Mr. Redfield's efforts, has become a position of national importance in photographic matters. Contrasts are drawn and comparisons made, and every action is viewed with minute scrutiny, and if unfortunately any of the prestige already won be sacrificed, the person or persons responsible are certain to gain the ill will of all directly and indirectly concerned and to establish an unenviable record that it will be very hard to expunge, but fortunately where a path has been so well blazed it is not easy to go astray while awake.

It is a keen pleasure to bear testimony to the sterling worth of a man like Robert S. Redfield, even though at the risk of offending his well-known modesty concerning himself and all that he has done and undertaken, and it is sincerely to be hoped that the Philadelphia Society will always be fortunate enough to have so worthy, upright, and representative a gentleman to represent her officially as the one who has just retired from office.

JOSEPH T. KEILEY.



## Exhibition of Prints by Members of the Photographic Society of Philadelphia.

(Exhibited at the Camera Club, N. Y., April 10—May 6, 1901.)

This exhibition was the last of a series designed to show the character of the pictorial work done by certain of the leading photographic clubs of the country. It made an interesting composite picture of just what the club stands for as a body in the pictorial line, for it is fair to assume the work was selected so as to present the club at its best and to be thoroughly representative. The collection is made up of the work of thirty-eight members of the Philadelphia society, twenty-five of whom have exhibited in one of the three Philadelphia Salons and some in all, and covers a broad range of subjects.

With some few exceptions the individual work is above the average, and in certain instances of an exceptionally high order, while the general average is very much in advance of any of the other exhibitions of the series. The beneficial influence of the Philadelphia Salons upon the individual workers of the society is shown in almost every instance; and to those who have been for any time familiar with their work its effect is very marked. Their natural ability has been benefited and invigorated by intimate association with and study of the carefully selected pictures of the Salons, and a serious and direct purpose given to their own efforts. This is particularly noticeable in the work of those who exhibited in more than one of the three Salons. A more intimate acquaintance with the laws of composition and tonality is shown and a more direct and intelligent pictorial purpose apparent. The hap-hazard, done-by-chance work that is so largely in evidence in the majority of club exhibitions and which is discoverable at a glance even to those who are but indifferently familiar with the principles of art, and which at once betrays the tasteless ignorance of the makers of the prints, is almost entirely absent from this collection.

There are, of course, exceptions to this rule, the most marked of which, probably because the ambitious character of the attempt has rendered it especially conspicuous, is a set of five prints by S. H. Chapman designed to illustrate the parable of the sower. There is nothing hap-hazard about this picture, however, except the model, costume, landscape and tonality. Everything is prearranged and deliberate even to the scattering of the seed among the thorns and by the wayside, which, according to the parable, was the result of chance and accident rather than of purpose and intent. In several of the prints the hand of the sower looks like the deformed and handless stump of an arm, owing to its movement during the operation of exposing the plate, while in one of the prints the face, on account of movement, had to be retouched, and this has been done in so singular a manner as to turn our thought upon other scriptural characters—those unfortunates who had to give warning of their approach by crying out "Unclean!" "Unclean!" The impression left by this and the hand-stumps is almost revolting. What the *Edinburg Review* many years ago said of a certain American writer might be said of the maker of this series: "His observation is *clinical* rather than pictorial, and his figures, though life-like, scarcely seem to be alive." While it may be said that the application of the parable is universal and that it is permissible to use to illustrate it a western landscape and a model dressed somewhat like an American tramp, such a conception of the subject though daring, is not in character with the times and circumstances of the theme, and certainly not artistic. The attempt is assuredly an ambitious one and challenges our admiration as it deserved a better result; but as one looks at this really fine collection and notes how this series of prints force themselves into conspicuous prominence—the thought that in this connection is uppermost is of the tares that were sowed among the wheat. The really poor or mediocre prints in the collection were few in number and very unobtrusive and inconspicuous. Especially remarkable for their strength were C. Yarnall Abbott's study for "Nepenthe," Prescott Adamson's "Midst Steam and Smoke," reproduced elsewhere in this number of *CAMERA NOTES*, and Dr. Sharp's "Citadel at Würzburg." While Mr. Abbott's picture is not entirely satisfying and perhaps just a trifle theatrical, it is splendid effort, forceful and impressive. Mr. Abbott is clearly not standing still. He has gone about his photographic

## THE ELEMENT OF CHANCE.

work in the way nearly all of our best workers have already resorted to, and that it would be well for others who wish to do good work to follow. He has set about seriously studying the practical side of art work—drawing, etc.—and has already taken a prize at the sketch class for a drawing of distinct merit. Mr. Abbott could demonstrate in no more forceful way the seriousness of his purpose and if he continues in this course he is almost certain to win splendid success. Among the landscapes shown that of Robert S. Redfield and John G. Bullock showed the finest feeling, while especially noticeable for its fine tonality and quiet refinement was the work of Eva L. Watson, Mathilde Weil, Edmund Stirling, Olive M. Potts, George D. Firmin, J. M. Elliott, Virginia G. Sharpe, Mary M. Vaux and indeed nearly all of the others. As a study of types S. H. Chapman's "Old Cronies, Capri," possessed some rather fine points though false in tonality and poor in composition. Technically there was no better work shown than that of George and William S. Vaux, Jr., while the most finished picture of the collection, all things considered, is Henry Troth's "In the Fold," one of the best things and biggest that Mr. Troth has ever done in the pictorial line.

It rarely happens that so much really satisfying work is to be found in any such collection, and the Philadelphia society has every reason to be proud of its success. The following is a list of those exhibiting prints: C. Yarnall Abbott; Prescott Adamson; Henry P. Baily; John G. Bullock; Essie Collins; S. Hudson Chapman; George Donchower; J. M. Elliott; George D. Firmin; Charles E. Frick; F. Wm. Geisse; L. H. Gilbert; Conrad Frederic Haeseler; W. H. Ingram; Wm. N. Jennings; J. Whitau Nicholson; George W. Norris, M. D.; Herbert A. North; Ryland W. Phillips; Olive M. Potts; Robert S. Redfield; H. Parker Rolfe; Mary T. S. Shaffer; Benjamin Sharp, M. D.; Virginia G. Sharp; Wm. G. S. Kress; Edmund Stirling; J. Stogdell Stokes; Walter P. Stokes; F. P. Streeper; Henry Troth; George and Wm. S. Vaux, Jr.; Mary M. Vaux; Frederick J. Von Rapp; Eva Lawrence Watson; Mathilde Weil; C. T. Wernwag.

JOSEPH T. KEILEY.



## The Element of Chance.

MUCH that is absurd has been written of the "chance" picture, its value and possibilities. Properly so called there is no such thing. A picture never comes into being by mere chance, but is the result of one or all of three causes—conscious or unconscious inspiration, taste and ability to shape it into being. A finished work of art is the result of all three—a finished picture of the latter two, while a mere pictorial composition may spring from the last alone.

Inspiration cannot be acquired, but taste and facility can, and without them inspiration is of little use, as only crude expression can be given to it. This is a lesson that all photographers who aspire to do pictorial work must learn. The Philadelphia Society seems to have grasped its significance and to be profiting by the lesson. Let other societies follow in its footsteps; and while the loquacious talk superficially of art and liberality and broadness in art, let the earnest bend their efforts towards properly fitting themselves by necessary study for the task they undertake. Do not forget, in the confusion of idle debate about the *narrowness* of a "cult" or the broadness of those who do not belong to it, that the road to any success is always narrow and that there is no royal road to art any more than to learning.

Inspiration may be boundless, but technique has its rules and its limitations, and until technical ability is correctly acquired the expression of an inspiration, however great, must of necessity be crude.

JOSEPH T. KEILEY.



## Exhibition Notes.

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### The London Salon.

THE exhibition season, although some time off, is fast approaching, and many photographers are preparing pictures for it. We have received entry blanks and particulars for the London Salon, which exhibition must still be regarded as the leading international photographic display of the world.

Now that American is recognized the world over as a decided factor in pictorial photography, it behooves every worker interested in its progress to support, both by work as well as by words, an exhibition like the London Salon.

The following American members of the Linked Ring will furnish intending exhibitors full particulars and entry blanks on application.\* To facilitate the shipment of these pictures in proper time and in order to prevent possible loss or miscarriage of small packages, it is proposed to send American work in one large case. Those desiring to take advantage of this arrangement will please have their frames delivered (express prepaid to New York) to Mr. Alfred Stieglitz, care of CAMERA NOTES, 3 West Twenty-ninth street, New York city, not later than July 27th, 1901.

The expense of shipping to London and return will be divided pro rata among those thus sending their frames. These will be duly informed as to the amount of their indebtedness by the forwarding agent, George F. Of, 4 Clinton Place, New York.

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### Philadelphia Salon.

IN consideration of the fact that nothing official has reached us concerning the Philadelphia, it is impossible to reply to the many inquiries addressed us as to the time and conditions of this exhibition. It is to be presumed, however, that if an exhibition has been determined upon for this year, due and timely notice will be given as has heretofore been the custom.

It is impossible for us, at this time, to predict whether the high standard progressively established by the three previous Salons will be maintained. In view of the great and unselfish labor that has been expended, and the splendid fruits which have already been borne, we earnestly hope that the ground already gained will not be sacrificed through any misguided consideration for those who are not sincerely interested in pictorial photography.

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### Foreign Honors Won by Americans.

AT the International Photographic Exhibition held at Calcutta during the month of January, the Americans who exhibited were successful in carrying off some of the highest honors. Mr. Dudley Hoyt, of Rochester, received a gold medal for the same print which secured him the "Royal" several years ago in London. Mr. Eickemeyer's "Vesper Bell," well known to our readers, was also honored with a gold medal in a different class. Mr. Alfred Stieglitz received two silver medals, one as a second prize in the "Portrait Class," and the other as first prize for lantern slides. Honorable mentions were given to John E. Dumont, Henry Troth, R. Eickemeyer, and Alfred Stieglitz for various pictures.

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\* Clarence H. White, Newark, Ohio; Joseph T. Keiley, care of The Camera Club, 3 West Twenty-ninth street, New York City; and Alfred Stieglitz, care of Camera Notes, 3 West Twenty-ninth street, New York City.

## “Camera Notes” at a Premium.

AT a recent auction, several sets of CAMERA NOTES were sold. The prices realized proved that the value of the copies is not depreciating. Volume I., originally costing one dollar only four years ago, brought twelve dollars. Single numbers brought as high as three and one-half dollars. Several sets have recently been sold privately for upwards of forty dollars, a set consisting of the four volumes complete in immaculate condition, which originally cost eight dollars and fifty cents.

The two portfolios “*American Pictorial Photography*,” Series I. and Series II., are also commanding premiums, readily selling for upwards of ten dollars each. The pictures in one sold singly at auction for seventeen dollars.



## Notes for Progressive Photographers.

*Nicholson's Adjustable Lens Shade* is a small pocket attachment to shade the lens from the sun and direct rays of reflected light. It is an invaluable and inexpensive little instrument, handy and practicable, and no photographer can afford to be without one or more of these shades. The price is reasonable, the smallest size for hand camera lenses costing only 50 cents—and the larger sizes proportionately higher. This instrument is manufactured by the Jackson Lens Shade Co., Jackson, Mich.

*Oxy-Vellum* is the name of a new paper recently put on the market. It is a beautiful product, easily manipulated, the manipulations being similar to those of the platinotype process. This product, although more expensive than any other paper on the market, ought to have a ready sale amongst those photographers who are striving for beauty in the finished print, regardless of cost. The experiments made by us with the paper have been more than satisfactory, and have proven to us that with it the pictorial worker has one more process at his command of more than ordinary merit. The support of the image is a substance similar to parchment or vellum. E. & H. T. Anthony are the sole agents for the paper.

*Commercial Gum-bichromate paper* in four colors has been manufactured for some time by Messrs Hoechheimer, in Munich, Germany, and according to reports from reliable sources has met with considerable favor on the other side. The paper is sold in sheets or cut, similar to carbon tissue, and sensitized at will. It will keep indefinitely in the unsensitized condition, if stored in a dry place.

The sensitizing solution consists of the usual five per cent. bichromate of potassium solution to which one per cent. of pure glycerine is added. The other operations are similar to those used for the home-manufactured “gum” paper—all of which are extremely simple.

Messrs. Gennert, 24 East Thirteenth street, of New York City, have recently taken the sole agency in the United States for this paper, and the demand for the same ought to be immediate, as the gum-bichromate process is beyond doubt the most fascinating of all the printing processes within the reach of the pictorial photographer. We are at present experimenting with the paper ourselves, and the few results obtained therewith are more than encouraging. For further particulars either address us or write to the Messrs. Gennert.



OFFICERS, TRUSTEES AND COMMITTEES

OF THE

CAMERA CLUB,

N. Y.

1901-1902.

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President . . . . .	JOHN ASPINWALL.
Vice-President . . . . .	J. EDGAR BULL.
Secretary . . . . .	DANIEL J. DOWDNEY.
Treasurer . . . . .	WILLIAM E. WILMERDING.

TRUSTEES.

(ALSO INCLUDES ABOVE OFFICERS.)

LOUIS B. SCHRAM,	HARRY B. REID,
JOHN BEEBY,	HENRY H. MAN,
ROBERT J. DEVLIN,	ROBERT L. BRACKLOW.

COMMITTEES.

*HOUSE.*

H. B. REID, Chairman.  
D. J. DOWDNEY.

*MEETINGS.*

ALFRED STIEGLITZ, Chairman.  
J. C. ABEL,  
F. M. HALE,  
C. A. DARLING.

*PRINTS.*

JOS. T. KEILEY, Chairman.  
E. LEE FERGUSON,  
J. RIDGWAY MOORE.

*LANTERN SLIDES.*

A. L. SIMPSON, Chairman.  
C. A. DARLING,  
C. D. ROY,  
J. J. O'DONOHUE.

*CLUB PUBLICATION.*

H. H. MAN, Chairman.  
J. E. BULL,  
L. B. SCHRAM.

*SCIENTIFIC RESEARCH.*

R. J. DEVLIN, Chairman.  
C. E. MANIERRE.

*AUDITING.*

L. B. SCHRAM, Chairman.  
C. C. ROUMAGE,  
H. H. MAN.

*ADMISSIONS.*

FRANCIS C. ELGAR, Chairman.  
F. N. WATERMAN,  
MARTIN DEGENHARDT.

Librarian, J. C. ABEL.

# THE CAMERA CLUB DEPARTMENT

EDITED BY HENRY H. MAN, J. EDGAR BULL, AND LOUIS B. SCHRAM, COMMITTEE REPRESENTING  
THE BOARD OF TRUSTEES

## Proceedings and Club Notes.

### Meeting of February 12th, 1901.

The regular monthly meeting of the Camera Club was held on February 12, 1901. Forty-three members attended.

After discussion as to the method of selection of a Nominating Committee, it was decided to select such committee in the same method that had been pursued in previous years, viz., the Chair appointed a retiring committee of three members consisting of Messrs. J. C. Vail, Edward Heim and R. T. H. Halsey, who presented the names of fifteen members, from whom the following committee of five selected by lot acted as the Nominating Committee for this year, viz., Alfred P. Schoen, Joseph J. O'Donohue, F. Lewis Graefe, A. Walpole Craigie and Harry Coutant.

After the close of business Mr. Charles E. Manierre, a member of the Committee on Scientific Research, read a paper on the subject of "Photographic Lenses," which will be found elsewhere in this number.

### Meeting of March 12th, 1901.

At the regular monthly meeting of the Camera Club, held at the Club rooms on March 12, 1901, the President, Mr. W. D. Murphy in the chair, about fifty members attended.

The only business other than routine matters was the consideration of the report of the Board of Trustees.

The Board reported in substance that they had accepted a proposition made by Mr. Alfred Stieglitz to continue the publication of CAMERA NOTES as Editor and Manager, with the aid of such members of the Club as he might select, upon terms satisfactory to the Board.

A member asked whether the terms were to be communicated to the Club, disclaiming, however, any intention to call for said terms.

In response the President directed the proposition of Mr. Stieglitz and the action of the Board thereupon to be read from the minutes of the Board meeting. This meeting was held on the evening of February 25, 1901, and the officers and trustees present were: Mr. Schram, in the chair; Messrs. Reid, Wilmerding, Aspinwall, Bull and Man.

The proposition involved, among other things which are not of general interest, the

abrogation of the somewhat indefinite arrangement previously existing for the publication of the club organ, and the substitution of a definite contract running for at least one year from April 1, 1901, and to continue in force from year to year thereafter, unless abrogated by notice of one party to the other.

Mr. Stieglitz takes the title of Editor and Manager instead of that of Chairman of the Publication Committee. The position carries no compensation or profit, Mr. Stieglitz serving gratuitously.

The only change provided for in the policy of the magazine is that hereafter there will be separate departments for the matter for which the Editor and his staff take the responsibility (which will include all general discussion of photographic and artistic topics) and for matter more particularly relating to the affairs of the Camera Club, including reports of meetings and criticisms, if any, of exhibitions of prints upon the Club room walls, whether lent by members or others. The exhibitions will not be criticised in the general department of the magazine, unless upon request of the Board of Trustees.

The financial plan includes the rendition of periodical reports to the Board of Trustees and payment by the Club at a stipulated rate for copies of the publication distributed to the members.

After the reading from the minutes, Mr. Dayton moved that a printed copy be mailed to each member, with notice of a special meeting to consider the subject. The motion was tabled.

The lecturer for the evening not having arrived, the President suggested that, while the Club were waiting for him the time might be occupied in such manner as the meeting desired. A further discussion followed upon the general topic of the policy of the Club with reference to its organ, but, as no motion was entertained by the chair, no action was taken.

Mr. Arthur Hewitt, of the Orange Camera Club, the lecturer for the evening, having arrived during the discussion, proceeded upon its close to deliver his address upon the topic of "Pictorial Photography and Matters Coincident." If there is any topic coincident with Pictorial Photography which was not touched and adorned by the eloquent gentleman, it has escaped the attention of the writer.



CAMERA NOTES.

The speaker began with a plea for liberty of speech and an intimation, which was afterward fully justified by his remarks, that he would express his views with candor and without reservation. He proceeded to a discussion of the general principles of artistic photography and a reprobation of such imitative, faked, or otherwise abortive and debauched productions as constituted, in the orator's happy phrase, "the debortion of art."

Passing from general principles, he turned to their particular application and did not hesitate to make frank comment upon the failings and merits of his friends and his worst enemy. There would have been some economy of time had he abstained from calling upon Mr. Stieglitz to explain and justify the latter's course in declining to accept certain prints for exhibition at Glasgow.

When Mr. Hewitt's remarks had been completed, Mr. Keiley moved a vote of thanks and the motion was unanimously carried.

The President, in conveying to the orator an official intimation that the vote had been passed, made a brief comparison between the orator and a celebrated ex-Governor of South Carolina, highly favorable to Mr. Hewitt's superior merit.

Mr. Hewitt thereupon expressed his pleasure in accepting so flattering a testimonial, and stated in substance that he was at peace with all photographers and photographic critics except Mr. Keiley, toward whom his sentiments appeared to be tinged with disapprobation, caused, it is believed, by the erroneous supposition that Mr. Keiley had been a member of a certain jury to select prints for exhibition.



**Annual Meeting April 9th, 1901.**

The Annual Meeting of the Camera Club for the election of officers and the transactions of other business was held at the club rooms on the 9th day of April, 1901, Mr. W. D. Murphy, the president, in the chair. Sixty-nine members attended.

The chair appointed Messrs. Heim and Scott, tellers, and the election proceeded by ballot without interrupting the transaction of other business.

The President presented his report as follows:

**Report of the President.**

At the close of another tranquil year, tranquil, but not enough so to produce an impression of absolute monotony, the Camera Club convenes in annual meeting assembled to receive the report of its stewards and to confide its future to a new administration.

For the first time in four years we have to chronicle a retrograde movement, both in membership and in funds; the report of the Secretary showing a net loss of eleven members in the total footing of the roll, while the Treasurer reports a slight decrease in the cash surplus with which we began the fiscal year. This, however, does not indicate any falling off in revenue of the club, as it appears that the total cash receipts of this year are \$108.68 in excess of those of the preceding year, the cut in the surplus reserve being due to the liberal policy adopted by the Trustees in authorizing the expenditure of \$96.75 more than our actual income. The unusually large expense account is chiefly occasioned by two items, the one chargeable to the costly experiment of the curatorship and the other to the refitting of rooms and apparatus.

Perhaps the most convincing way to demonstrate the prosperity of the club will be to draw a brief comparison between the present conditions and those existing in April, 1897, when the present incumbent of the presidency had the honor of being called to the chair.

Then the club was located in the old rooms in Thirty-eighth street, where the limited accommodations seemed a serious bar to material advancement.

Then the total membership was 254; now it numbers 333.

Then the cash in the treasury amounted to \$230.90; now it is \$2,410.74, with no outstanding claims against the club.

It is also pleasant to note that our working committees are now in a high state of efficiency, although during the year an epidemic of resignations from various quarters

PROCEEDINGS OF THE CAMERA CLUB.

suddenly developed, but the Trustees were fortunate in finding the right men to fill the gaps and the club has obviously suffered no detriment.

The excellent work done by the several committees is deserving of more specific commendation than is possible in this limited summary of the events of the year, but even here especial mention must be made of the thanks extended by the Board to our genial and cultured critic of lantern slides, Mr. J. Wells Champney, whose graceful eloquence has been the feature of our weekly "Test Nights."

The annual events of the club, including the members' exhibition of prints, the smoker, the auction of photographic apparatus and the fourth dinner were each and all successfully accomplished in due season, under the auspices of the appropriate committees, and arrangements have been perfected for the second annual exhibition of fake pictures and auction of prints to be held during the ensuing month.

The report of the Trustees in regard to CAMERA NOTES, presented at the last club meeting, is too recent to require repetition at this time, but it may not be out of place to say that an arrangement has been made for the continued publication of the club organ upon a basis satisfactory to the quorum of the Board present at the meeting held on the 25th of February. This agreement provides for the dissolution of the Publication Committee and for the appointment of Mr. Alfred Stieglitz as editor, with full power to manage the art department of the magazine and to control its finances, subject to quarterly reports to the Trustees; and it further provides for the establishment of a club department under the direct supervision of the Board of Trustees.

Since our last annual meeting we have been called upon to sadly record the death of four of our members—Prof. W. K. Burton, Mr. Arthur Scott, Mr. John V. Van Woert and Mr. Clinton Ogilvie. To-night it is appropriate that we should reverently recall to memory the traits of character that made these departed ones dear to their many friends.

In conclusion, permit your president to assume a benign and fatherly attitude, in order to more effectively say that if during the year some pyrotechnical differences of opinion have occurred within our family circle, the friction of the factions may well be ignored to-night when we meet to celebrate the birthday of our club, and to profit by the lessons of the past.

May we each and all take heed of the apt suggestion that flows so convincingly from the pen of Emerson:

"Life is too short to waste  
In critic peep or cynic bark,  
Quarrel or reprimand:  
'Twill soon be dark;  
Up! mind thine own aim, and  
God speed the mark!"

The Secretary presented a report as follows:

**Secretary's Report.**

MEMBERSHIP.

	1900 Apr. 1	Resigned	Drop'd	Expelled.	Died.	Trans from Non-Res.	Trans to Active	Trans. Non-Res. to	Trans. to Active	Trans. from Active	Elected and Qualified.	March 31, 1901	Loss
Active members. . . . .	215	22	7	1	3	10	..	5	..	27	214	1	
Non-resident members. . . . .	92	17	2	..	..	..	10	..	5	15	83	9	
Life members. . . . .	20	..	..	..	..	..	..	..	..	..	20	..	
Honorary members. . . . .	17	..	..	..	1	..	..	..	..	..	6	1	
<b>Total members. . . . .</b>	<b>344</b>	<b>39</b>	<b>9</b>	<b>1</b>	<b>4</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>5</b>	<b>42</b>	<b>333</b>	<b>11</b>	
<b>Net loss. . . . .</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>..</b>	<b>11</b>	

Total membership, March 31st, 1901, three hundred and thirty-three.

There were held ten regular and eight special meetings of the Board of Trustees, one special and ten regular Club meetings.

HARRY B. REID, *Secretary.*

*April 1, 1901.*



Treasurer's Report for the Year Ending March 31, 1901.

RECEIPTS.	1900-1901		1899-1900		DISBURSEMENTS	1900-1901		1899-1900	
	Balance April 1st.	\$2,507.49	\$1,335.06				Camera Notes	\$300.00	\$300.00
Members' Dues	4,990.04	4,819.84			Services	608.00	477.00		
Locker Rents	1,049.95	979.05			Rent and Chute, 8th Floor	3,026.00	3,017.00		
Entrance Fees	375.00	765.00			Stationery and Printing	272.70	338.42		
Studio	266.00	335.00			Studio	150.00	154.75		
Library	43.00				Library	192.57	158.22		
Telephone	60.15	59.75			Telephone	110.70	105.62		
Annual Dinner	262.25	231.05			Annual Dinner	301.39	231.05		
Smoker	109.00				Smoker	193.05			
Annual Auction	80.81				Annual Auction	6.57			
Incidentals	3.25	10.00			Incidentals	290.98	192.83		
L. S. Interchange	.61				L. S. Interchange	19.21	11.72		
Print Auction	117.81				Print Auction	26.20	5.00		
Fitting up Studio		50.00			Postage	120.48	118.80		
					Light and Current	370.14	386.94		
					Print Committee	46.50	51.21		
					Furniture	99.86	114.79		
					Fitting up Rooms	282.96			
					Chemicals	80.08	93.32		
					Ice and Laundry	61.12	28.51		
					Insurance	27.45	21.35		
					Clearing Rooms	122.00	121.50		
					Elevator	80.00	80.00		
					Curator—Salary	666.66			
					Fitting up Studio		74.23		
						\$7,454.62	\$6,082.26		
					Balance in Bank of New Amsterdam	410.74	1,502.49		
					Balance in Union Trust Co.	2,000.00	1,000.00		
						\$9,865.36	\$8,584.75		

CAMERA NOTES.

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Approved:

L. B. SCHRAM, *Chairman.*  
 C. C. ROUMAGE.  
 HENRY H. MAN.  
*Auditing Committee.*

WM. E. WILMERDING, *Treasurer.*

March 31, 1901.

PROCEEDINGS OF THE CAMERA CLUB.

The Print Committee presented its report, which as it will be seen is partly prophetic, as it includes the arrangements made by the committee for two exhibitions of prints, to be held later than the date of the meeting.

**Report of the Print Committee.**

April 9th, 1901.

The Print Committee respectfully reports that since the last Annual Meeting the following exhibitions have been hung on the walls of the club:

1900.

From April 4th to May 8th—Miss Eva Watson.

May, June, July, and August—Members' Spring and Midsummer Exhibition.

October 10th to October 24th—Miss Rose Clark, Mrs. Elizabeth Flint Wade, of Buffalo, N. Y.

November 1st to November 10th—Mr. J. Ridgway Moore of the Camera Club of New York.

November 14th to November 26th—Miss Virginia M. Prall, Washington.

November 29th to December 6th—Mr. W. B. Post, of the Camera Club of New York.

December 12th to January 4th, 1901—Members of the Boston Camera Club.

1901.

January 9th to January 31st—Members of the California Camera Club.

February 13th to March 2d—Mr. Wm. W. Renwick, of the Camera Club of New York.

March 13th to April 1st—Members of the Orange Camera Club.

April 10th to May 6th—Photographic Society of Philadelphia.

In regard to the exhibitions it will be noted that the committee this year tried the innovation of having special club exhibits, and it is somewhat doubtful if the results have been wholly satisfactory, as the committee feels that they were not fully up to the best standard of the respective clubs. It does feel, however, that these exhibits were instructive from the point of giving a general idea as to the lines the clubs were working on.

The committee had in mind the getting together of special exhibits by the best European workers, but were handicapped from the outset by the great expense and trouble which would have been incurred through the custom house.

Respectfully submitted,

(Signed)

CHARLES I. BERG, Chairman.

A. WALPOLE CRAIGIE.

The Committee on Meetings presented a report which included arrangements for two exhibitions of slides, and two demonstrations assigned to dates later than the meeting. It is as follows:

**Report of the Committee on Meetings.**

The following lectures, illustrated by lantern slides, were given during the year:

May 10th, 1900—"The Camera in the Hands of an Artist," by Mr. George B. Wood.

May 17th, 1900—"Snap-Shots Taken on a Cycling Tour Abroad," by Mr. Gilbert Ray Hawes.

November 16th, 1900—"Selected lantern slides by members of the club" were shown and commented on, by Mr. J. Wells Champney.

January 3rd, 1901—"Up the Thames to Oxford and the Shakespearean Country," by Mr. Gilbert Ray Hawes.

February 1st, 1901—"London, the Metropolis of the World," by Prof. Dwight Lathrop Elmendorf.

April 11th, 1901—"Paris—The Banks of the Seine," by Prof. Albert S. Bickmore.

And the following are to take place:

April 16th, 1901—"A Trip Through the Dolomites," by Mr. Frank Scott Gerrish.



## CAMERA NOTES.

April 18th, 1901—"Our Natural and Cultivated Trees with the Details of Their Flowers and Fruit," by Mr. Cornelius Van Brunt.

At the regular monthly meetings the following were given:

May 8th, 1900—Mr. Charles F. Becker gave a short talk on "Aristo Photographic Paper."

June 12th, 1900—Prof. Newton Harrison exhibited his patent portable photographic dark room.

February 12th, 1901—Mr. Charles E. Manierre gave a talk on "Photographic Lenses."

March 12th, 1901—Mr. Arthur Hewitt gave a talk on "Pictorial Photography and Matters Coincident."

The three following demonstrations are to be given on Wednesday evenings:

April 17th, 1901—A demonstration of "The Phosphate of Silver Paper," by Dr. J. Meyer.

April 24th, 1901—A demonstration of "Rotograph Paper," by Mr. William J. Miller.

May 1st, 1901—A demonstration of John Carbutt's Vinco Platino-Bromide Paper, by Mr. Juan C. Abel.

(Signed)

H. B. REID, Chairman.

The House Committee presented a report as follows:

### House Committee Report.

The present House Committee was appointed by the Board of Trustees on October 29th, 1900, and on the 31st held its first meeting for the transaction of business. At said meeting it was "agreed that when three members of the committee are together at any time they shall constitute a quorum to transact business."

Six formal and innumerable informal meetings were held under this arrangement, to transact business and consider complaints and suggestions from members; all such complaints and suggestions were carefully considered and acted upon as deemed best.

A number of improvements have been effected in the work rooms, condition of apparatus bettered, and the conditions and care of the rooms materially improved; all of which has been appreciated and acknowledged by the members.

One important item your committee has as yet been unable to effect, viz., the improvement of the bromide room. This is due partly to a lack of expert knowledge; the exact requirements have been promised by a member of the club and an expert on this subject, and when the information is furnished your committee recommend that the improvements be made at once. The studio has been the bane of your committee, and has caused more trouble and annoyance than all other matters pertaining to the care of the rooms; the apparatus, furniture and hangings are constantly broken and torn and the studio misused generally.

As the term of office of this committee expires with to-night's election, and as they had in mind a number of improvements, we hope that our successors will carry these out, and improve upon the work performed by this committee.

H. B. REID, Chairman.

The Librarian presented the following report:

### Library Report.

During the past year about 100 volumes have been added to the library, including the latest editions of Eder's & Vogel's works, Hübl on Platinotype, and Helmholtz's *Optics*.

Now there is a matter which I consider it my duty to bring before this meeting and speak of very forcibly, and that is I very much regret to say that we have readers here, I hardly like to say that they are members, who seem to have no feeling of shame or sense of the rights of others in the club, who, in handling the books and magazines in the library, have deliberately stolen them from the racks; others have had pictures torn out and articles cut out. \* \* \* I hardly believe this is the work of a member, but it

*PROCEEDINGS OF THE CAMERA CLUB.*

can only be condemned in the strongest terms. I appeal to the members to prevent this despoiling of the books and magazines. It has become so flagrant of late that some action ought to be taken.

Respectfully submitted,  
 April 9th, 1901. JOHN BEEBY, Librarian.

The President called the attention of the members to the fact that the great labor performed by the officers and committees of the club did not appear by their reports, and in the name of the club thanked them.

The Publication Committee, through Mr. Alfred Stieglitz, chairman, presented the following report:

**Camera Notes Report.**

The Publication Committee begs to report that CAMERA NOTES has during the past year remained true to the principles originally outlined by its founder, and accepted unconditionally by the Board of Trustees at that time and thenceforward. The magazine has grown out of nothing, no capital ever having been invested, to a property of no mean value.

The financial report for Volume IV., including the new portfolio, reads as follows:

RECEIPTS.	EXPENDITURES.
Subscriptions, advertisements, premiums .....	Printing, paper, composition.....
\$2,516.35	\$1,582.79
Portfolio .....	Illustrations .....
396.00	1,227.00
Camera Club appropriation for about 350 subscriptions.....	Duty and expressage on imported photogravures .....
300.00	73.55
Outstanding bills collectible (for advertising and portfolios).....	Literary matter.....
392.50	427.10
Binding .....	Postage stamps and postal cards...
56.50	219.18
Incidentals .....	Envelopes and stationary.....
12.00	78.90
Balance (earned by committee)...	Binding complete volumes.....
827.06	56.50
	Old numbers bought back.....
	41.00
	Incidentals .....
	32.46
	Commissions .....
	41.75
	Carfares, messengers.....
	22.40
	Typewriting machine .....
	35.00
	Privilege of reproduction.....
	6.00
	Exchange on out of town checks..
	9.70
	Insurance .....
	7.92
	Portfolio .....
	391.55
	\$4,252.80
	Balance .....
	247.61
\$4,500.41	\$4,500.41

**Assets.**

Original capital invested.....	\$ 0.00
Furniture, books, typewriter, etc., paid for out of profits earned by committee, Estimated value .....	60.00
Good-will and name.....	Sentimental Value
Half-tone blocks.....	?
Back numbers of magazine and about 90 portfolios, conservative value.....	600.00
Balance (estimated).....	247.61
	\$907.61
Total .....	
Liabilities.....	\$0.00

These accounts have not been audited by the Auditing Committee, but the books are open to their inspection at any time they may wish to inspect them.

In order to give the members of the club an idea of the increase of business connected with the management of CAMERA NOTES, the following figures will be of more than passing interest:



CAMERA NOTES.

RECEIPTS.	VOL. I.	EXPENDITURES.
Club appropriation for about 250 subscriptions .....\$ 250.00 All other sources..... 1,258.04 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$1,508.04	VOL. I. Expenses .....\$1,155.37 Balance ..... 352.07 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$1,508.04	Expenses .....\$1,155.37 Balance ..... 352.07 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$1,508.04
VOL. II.		
Club appropriation for about 280 subscriptions .....\$ 200.00 All other sources..... 1,855.47 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$2,055.47 Balance carried forward, from Vol. I..... 352.67 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$2,408.14	VOL. II. Expenses .....\$1,889.43 Balance Vols. I. and II..... 518.71 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$2,408.14	Expenses .....\$1,889.43 Balance Vols. I. and II..... 518.71 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$2,408.14
VOL. III.		
Club appropriation for about 350 subscriptions .....\$ 300.00 Portfolio income..... 471.34 All other sources..... 2,983.86 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$3,755.20 Balance carried forward from Vols. I. and II..... 518.71 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$4,273.91	VOL. III. Expenses .....\$3,446.85 Balance, Vols. I, II. and III..... 827.06 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$4,273.91	Expenses .....\$3,446.85 Balance, Vols. I, II. and III..... 827.06 <hr style="width: 50%; margin-left: auto; margin-right: 0;"/> \$4,273.91

Beginning with Volume V, the magazine will be continued under the original management, but upon a somewhat different basis than heretofore, a new arrangement having been drawn up by Mr. Stieglitz and the trustees, the conditions of which were presented to the club at the meeting of March 12th.

As manager and editor of CAMERA NOTES I beg to officially thank my fellows on the committee for their generous and self-sacrificing aid in enabling me to produce the magazine with its unflinching standard. It is to these gentlemen that CAMERA NOTES is everlastingly indebted. In the name of the committee I also beg to thank all those in the club and outside of it who have lent us a helping hand either in the shape of direct or indirect support.

(Signed)  
 April 9th, 1901.

ALFRED STIEGLITZ, Chairman.

At the end of Mr. Stieglitz's report the President called attention to the fact that the great and meritorious labor performed by Mr. Stieglitz and his associates on the committee could not be appreciated from the mere reading of the report.

At this point in the proceedings Mr. J. Wells Champney addressed the President as follows:

"It is my pleasant charge to represent your many friends in our club which you have been so instrumental in bringing to its present enviable position, and to testify thus publicly the high esteem in which you are held. I am gratified at having been chosen as the mouth-piece of so many whose gratitude to you for your energetic and persistent efforts towards the building up of this organization is sincere and heartfelt. It is my privilege to stand in your presence and theirs and tell you what they feel though they may never have expressed in person their sense of obligation. It is a matter of sincere regret to many of us

PROCEEDINGS OF THE CAMERA CLUB.

that you have felt that the place you have so honorably filled for four years would better be offered another. You lay a burden upon the new incumbent which is not light to bear.

"Your constant striving for harmony in the days gone by, when the two struggling clubs were united, have not been forgotten, and the old members recall your untiring efforts. So, too, the faith in the growth of the new club which has been so well borne out by its development under your administration. You can look back with well-earned pride upon the story of these years, but we wish you to realize that we, too, take pride in the retrospect, and desire you to know it. In stepping down from the office you have so efficiently administered and joining us in the ranks, I know that you will lose none of your enthusiasm for the welfare of the Camera Club, but recognizing how good a thing it is, will, as the slang phrase has it, 'push it along'—where you have been at the head pulling it. With the true democratic principle at heart I welcome you to the ranks with joy—sure that the added leisure will enable you to devote more time to active photographic work in which we know you excel.

"May I close by quoting from Thomas Hood the hope that in our club there shall be—

'One heart, one hope, one wish, one mind,  
One voice, one choice, all of a kind,  
And can there be a greater bliss  
A little heaven on earth—than this?'

"And now, as a slight testimonial of our love and a reminder of our esteem, allow me to present you this—"

At this point three members of the club entered bearing a magnificent cut-glass punch bowl with glasses and a ladle, which were thereupon presented to the President, who responded as follows:

"In response to this entirely unexpected presentation, I hardly know how to express even a fractional part of the emotions awakened by the kindness of my friends, for as a mere parliamentarian I know of no order of procedure intended to cover the confusion of the chair under such flattering conditions.

"If what I have endeavored to accomplish in the upbuilding of this club is regarded as worthy of one-tenth of the kind things that have been said to-night by your eloquent spokesman, then I can truly say that the necessary expenditure of time and energy that I have been called upon to make for this organization has been a safe investment placed at an exceedingly satisfactory rate of interest.

"In truth I am too deeply moved to say what I feel, and can only assure you of the deep feeling of gratitude awakened by this elegant testimonial and the graceful manner in which it is tendered.

"Gentlemen, from my heart I thank you!"

At the end of Mr. Murphy's words of thanks the members rose and joined in singing "For he's a jolly good fellow!"

The tellers presented their report, showing that the following members had been elected to the offices to be filled at this meeting:

President—John Aspinwall.

Vice-President—J. Edgar Bull.

Secretary—Daniel J. Dowdney.

Treasurer—William E. Wilmerding.

Trustees (for three years)—Henry H. Man, Harry B. Reid.

Trustee (for two years)—Dr. Robert J. Devlin.

Trustee (for one year)—Robert L. Bracklow.

Committee on Admission—Francis C. Elgar, F. N. Waterman, Dr. Martin Degenhardt.

At the end of the report of the tellers, the retiring President appointed Messrs. Montant and Vail to conduct the newly elected President to the chair. This ceremony having been performed, Mr. Murphy addressed him as follows:



## CAMERA NOTES.

"When the pilot comes up over the side of the incoming ship he is hailed with acclamation and straightway becomes the recipient of the 'glad hand' from passengers, crew and captain, all of whom may have been incommoded by the motion of the ship while passing over those lumpy places in the ocean where conflicting tides and currents meet. The mere presence of the pilot upon the deck indicates that the voyage is nearly over, with a safe haven close at hand.

"So we welcome you, trusting that your course will be over placid waters and 'neath skies unvexed by blizzard or typhoon, and I turn over the command to you, feeling that it could not be in safer hands.

"Now the moment has arrived for the surrender of the symbol of authority, but I cannot part with *this* gavel, the ornamental piece of side arms worn in many a dress parade, and doubly endeared to me by the source from which it came and by the clustering tendrils of a hundred friendships; but, sir, a working gavel has been provided that will prove equal to any parliamentary strain you can put upon it, a gavel emblematic of the massive character of the man who is to wield it."

(Here the speaker handed the newly elected President a joiner's mallet, iron bound and decorated with the club colors.)

"So, sir, I welcome you to an office more replete with glory and more free from care than a Moslem's dream of paradise!"

Mr. Aspinwall in a short speech expressed his hopes for the prosperity of the club, his diffidence in accepting office in succession to one who had filled it so well as Mr. Murphy had, and his intention to devote himself heart and soul to promoting the interests of the club.

The newly elected Secretary having taken the chair so long and ably filled by Mr. Reid, responded to a request for a speech, saying in substance that he hoped to be judged by the result of his efforts rather than by any promises which he might make in advance.

The meeting then adjourned.



### Special Meeting of the Trustees, April 15th, 1901.

A special meeting of the Board of Trustees of the Camera Club was held on the evening of April 15th, 1901. The President, Mr. Aspinwall, in the chair. Present: Messrs. Wilmerding, Dowdney, Schram, Reid, Man, Bracklow and Dr. Devlin.

The resignations of the following members were accepted with regret: A. E. Schaaf, A. R. Charlton, E. Tannenbaum, Miss Florence K. Upton, Mrs. Florence W. Flash, and Mrs. Mary H. Mullen.

The following appointments of standing committees were made:

#### *House.*

H. B. Reid,  
E. Heim,  
D. J. Dowdney.

#### *Prints.*

Charles I. Berg,  
Joseph T. Keiley,  
E. Lee Ferguson.

#### *Club Publication.*

Henry H. Man,  
J. Edgar Bull,  
Louis B. Schram.

#### *Scientific Research.*

Robert J. Devlin,  
Charles E. Manierre.

#### *Meetings.*

Alfred Stieglitz,  
Juan C. Abel,  
Frank M. Hale,  
Chester A. Darling.

#### *Lantern Slides.*

Alfred L. Simpson,  
Chester A. Darling,  
Charles D. Roy.

#### *Auditing.*

Louis B. Schram,  
Camille C. Roumage,  
Henry H. Man.

#### *Librarian.*

John Beeby.

The Committee in charge of the annual dinner presented its report.

The House Committee recommended the abolition of the free days for use of the studio, and the Board thereupon abolished them.

PROCEEDINGS OF THE CAMERA CLUB.

Regular Meeting of the Trustees, April 29, 1901.

Mr. Aspinwall, the President, occupied the chair. All the trustees were present except Mr. Bull.

Mr. J. Ridgway Moore was appointed to fill the vacancy on the Print Committee caused by Mr. Berg's declination. Mr. Keiley becomes chairman of this committee.

Mr. Juan C. Abel was appointed librarian, changes in Mr. Beeby's business engagements have rendered it impossible for him to give the necessary time to the work which he has so efficiently carried on for two years.

Mr. Beeby submitted a report signed by Mr. Abel and himself highly commending the plan of acquiring the photographic library of Mr. Charles W. Canfield. He stated verbally in supplement to his report that the President had already given the library to the Club and that a subscription had been headed by Mr. Murphy, with a gift of \$25, towards the purchase of cases. Mr. Schram promptly duplicated Mr. Murphy's subscription and Messrs. Wilmerding and Dowdney also subscribed.

A motion for a vote of thanks to Mr. Aspinwall was unanimously carried.

All that can be said at present about the library is that it will be almost invaluable to the Club, as it includes many rare works and periodicals, of great value to any student of photography and of the history of photographic processes and discoveries. We postpone the description in detail to the next number of CAMERA NOTES.

It is proposed to place the library (and also the bound volumes in the present library of the Club) in the main meeting room in cases so arranged that sufficient space for the exhibiting of prints will remain above them. This will leave the present library room, already showing signs of congestion, to be used for current periodicals and as a reading room.

Mr. T. Marshall was elected to non-resident membership and the resignations of Messrs. Geo. W. Harris and Henry King Bull were accepted.



Club Auction.

On the evenings of Friday, February 15th, and Saturday, February 16th, under the direction of a committee, of which Mr. Bracklow was chairman, and Messrs. Abel, Montant, Heim, Brownell and Hoge were members, various articles catalogued under 326 separate numbers were disposed of at auction, Mr. W. E. Johnson acting as auctioneer.

The Club Auction has become an annual feature, the members having learned by experience how convenient a method it presents of disposing of photographic apparatus and material no longer needed by the owner, which may be exactly what some other member of the club desires. In the present auction sale was included property of a large number of members as well as property of the club itself, and the results of the auction can be well summarized by the figures contained in the report of the Auction Committee presented to the Trustees at the regular meeting on April 29th.

By this report it appears that purchases were made by members and others amounting to .....	\$787.07
And the club purchased articles at the price of.....	59.80
	<hr/>
Making gross bids of.....	\$846.87
Deducting for goods not called for.....	.15
	<hr/>
Leaves total bids.....	\$846.72
On which the club charges a ten per cent. commission of.....	84.67
Add price of articles sold by the club.....	95.10
	<hr/>
	\$179.77
Deducting commission of ten per cent. on club sales.....	\$9.51
Deducting purchases for club.....	59.80
Deducting allowance for breakage.....	1.85
Deducting expenses for printing, stationery, etc.....	27.80
	<hr/>
	\$98.96
	<hr/>
Leaves .....	\$80.81

for which the committee have turned over a check to the Treasurer.



## Club Items.

### Demonstrations.

On Wednesday, April 17th, there was a demonstration of Silver Phosphate paper. This paper, which has recently been patented in this country and abroad by its inventor, Dr. J. Meyer, differs from other silver papers in several respects. The emulsion is placed upon the paper without any preliminary coating of barytes. After the image has been printed out, it may if desired be fixed without further manipulation, yielding sepia tones. If preferred, it may be toned either with gold or platinum, yielding a full range of tones. The paper can be produced more cheaply than bromide papers.

The sensitiveness of silver phosphate to light has long been known, but until recently no process has been known of making an emulsion of this salt. It is this difficulty which has now been overcome by a process, protected by patents.

On Wednesday, April 24th, Mr. J. C. Abel, of the Camera Club, assisted by Mr. Russegger, gave a demonstration of Rotograph Paper. Among the audience were Mr. C. P. Goerz, of Berlin, accompanied by Mrs. Goerz, and by Mr. Schwartz, President of the Rotograph Company, also of Berlin.

The demonstration included a display of prints furnished by the manufacturer, the making of contact prints and enlargements and a comparison of the Rotograph Paper with other bromide papers on the American market.

After this demonstration a few of Mr. Stieglitz's slides were shown and these were followed by an exhibition of an archaic collection of slides gathered by one of our members in 1892 and sent abroad for exhibition. After many vicissitudes, including the temporary loss of the collection somewhere in Japan, the collection has now been returned. It contains slides by many makers scattered from New York to San Francisco.

The contrast between these slides and such as would now be selected was instructive.



## Exhibitions.

### Exhibition of Prints by Mr. Renwick.

Beginning on February 13th and continuing until March 2nd, 1901, an interesting collection of prints, the work of Mr. William W. Renwick, of the Camera Club, was shown. It included forty or fifty prints, exhibiting considerable technical skill and great industry and care in choice of subject and in posing.

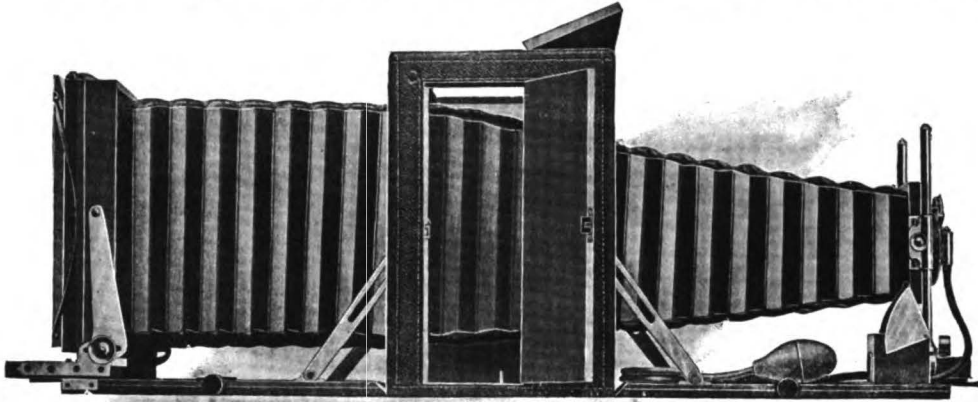
### Exhibition of Prints by the Orange Camera Club

From March 13th to April 1st, 1901, inclusive, there were on exhibition 52 prints, the work of the members of the Orange Camera Club. Many of these prints were interesting and all showed care and technical skill. In variety it is doubtful whether the prints adequately represented the capacity of the members of the club, which it is well known is not to be despised, as a rival, by any organization of photographers in the United States.

### Exhibition of Prints by the Photographic Society of Philadelphia.

From April 10th to May 6th, 1901, there were on exhibition about 70 prints kindly lent by the Philadelphia Society. At the request of the Board of Trustees of the Camera Club, made in conformity with the desire of the Photographic Society of Philadelphia, this exhibit is reviewed in the General Department of CAMERA NOTES, for which reason we omit comment upon it here.

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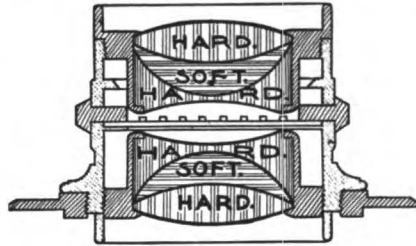
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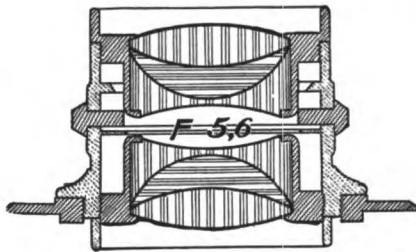
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6 1/2 x 8 1/2	" "	2.50.	per package 25 cents.
7 x 10	" "	3.50.	
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19 x 25	" "	24.00;	" " " 12.00.

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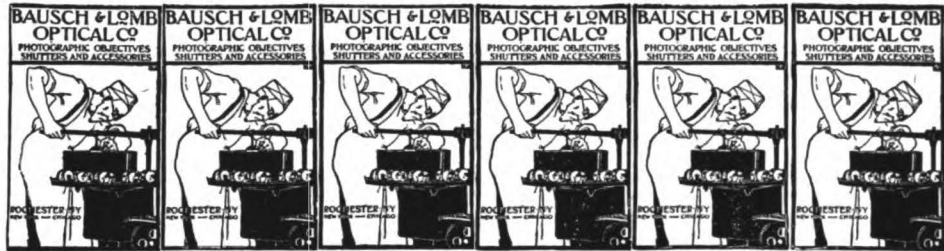
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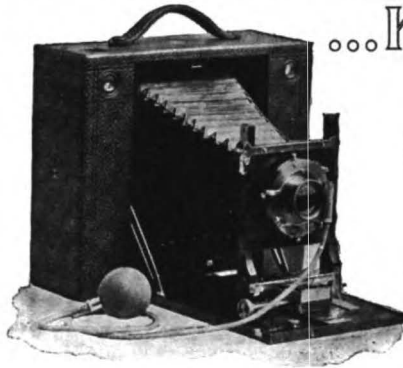
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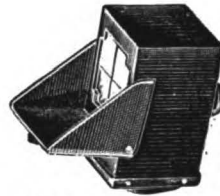
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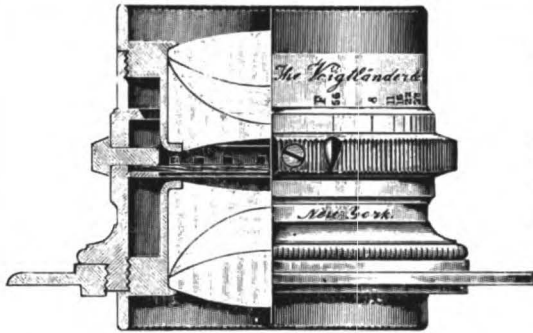
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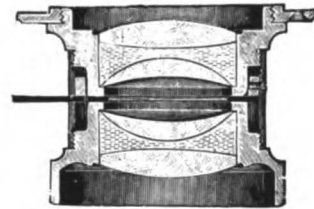
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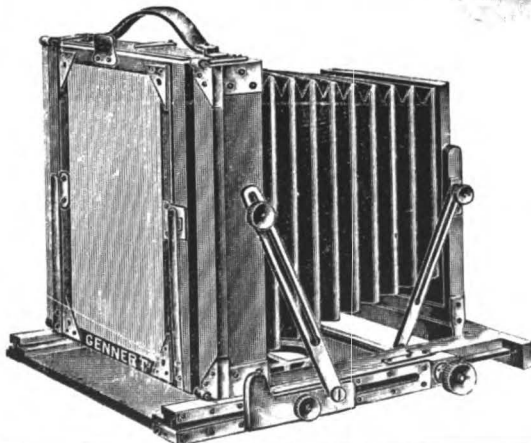
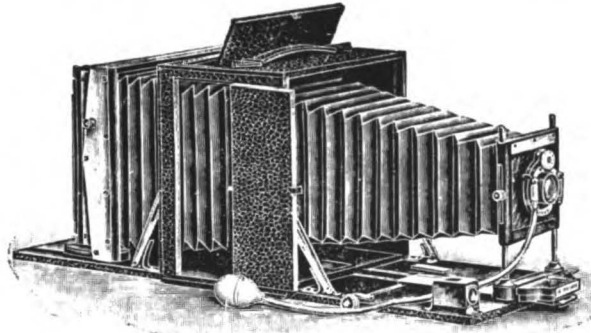
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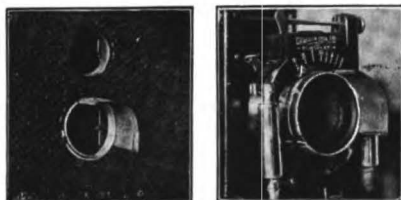


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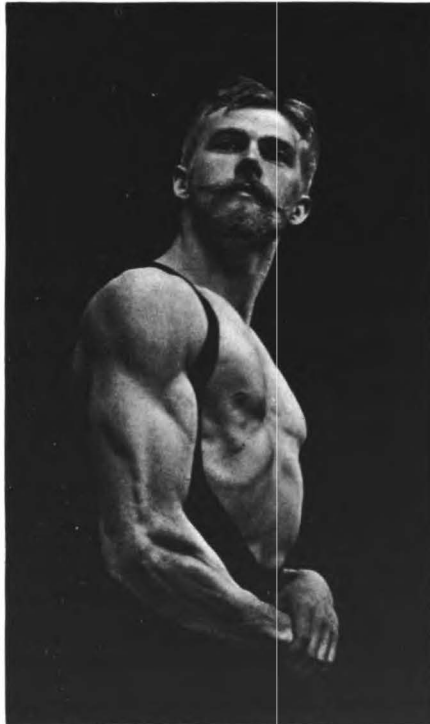
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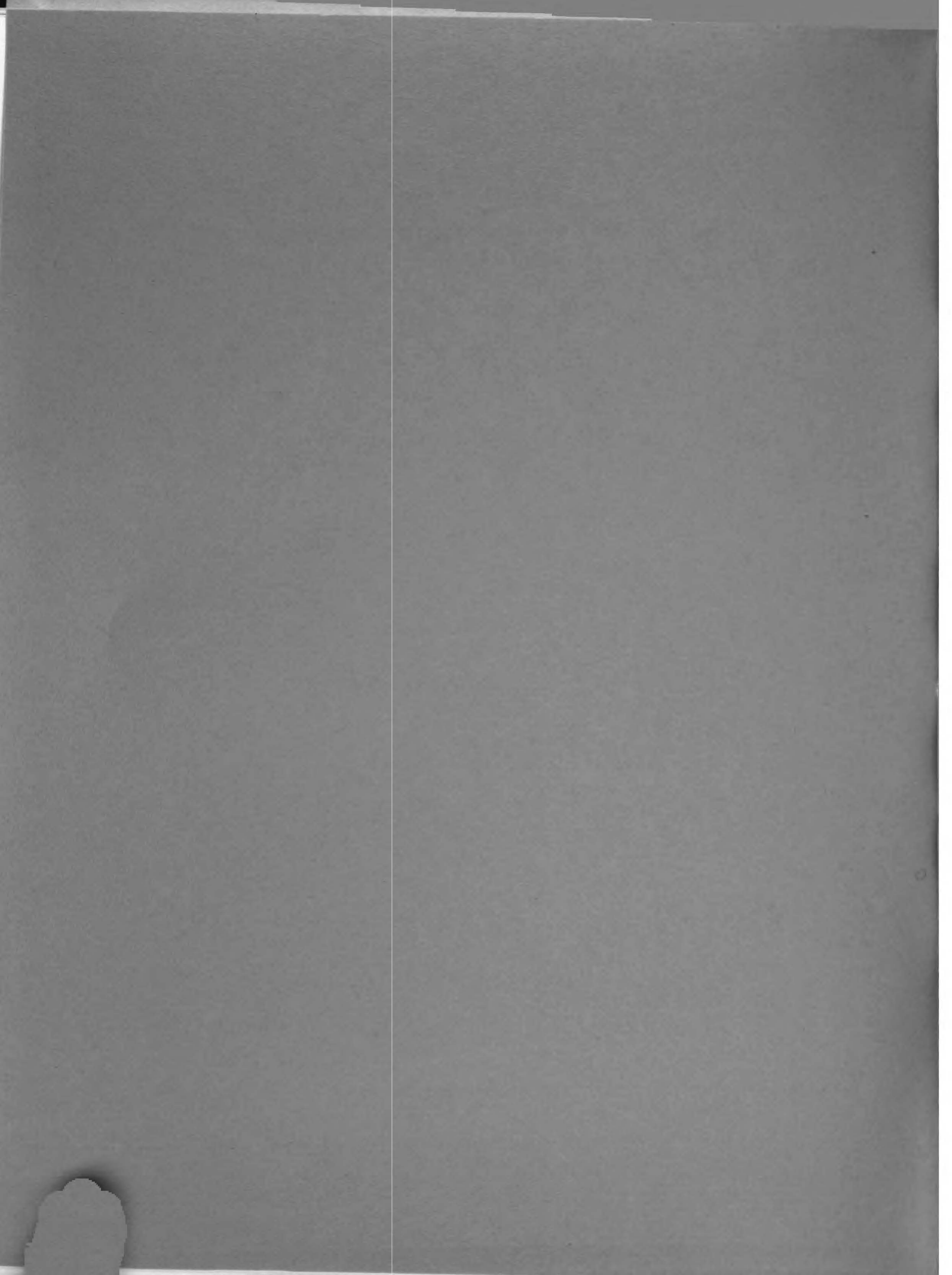
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**Volume V, No. 2**





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(New York)

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# CAMERA NOTES

VOLUME V

OCTOBER, 1901

NUMBER 2

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## Portraiture as Art.

"Why can't a painter lift each foot in turn,  
Left foot and right foot, go a double step,  
Make his flesh liker and his soul more like,  
Both in their order? Take the prettiest face,  
The Prior's niece . . . patron saint—is it so pretty  
You can't discover if it means hope, fear,  
Sorrow or joy? won't beauty go with these?  
Suppose I've made her eyes all right and blue,  
Can't I take breath and try to add life's flash,  
And then add soul and heighten them threefold?  
Or say there's beauty with no soul at all—  
(I never saw it—put the case the same—)  
If you get simple beauty and naught else,  
You get about the best thing God invents:  
That's somewhat: and you'll find the soul you have missed,  
Within yourself, when you return him thanks."

—Robert Browning.

THE æsthetic truth, and therefore the strength of a good portrait, lies in the fact that it is an illuminative statement of a human entity—some would think they meant more if they called it an illuminated human document. Reynolds and Lessing classed portraiture rather low amongst the forms of pictorial art; just as pure landscape, unadulterated by *genre*, has been looked down on. Such has usually been the tendency. If you would create high art, say the academicians, follow the ideals of the old masters; practise the classical and historical for the grand style. Nevertheless, Sir Joshua and many other gifted artists made their fame by portrait-painting. This may have been due in part to the need of gaining a livelihood, for many men of wealth have been patrons of the portrait-painters, who would not have given commissions for allegorical or historical works. So that as a profession portrait-painting has been by far the most remunerative form of art. But to judge from the historical works left us by various notable portrait-painters, it is doubtful if the world in many instances lost much because they devoted themselves mostly to portraiture. I mean that there is no greater genius, and no great heightening of style, perceptible in those departures from their customary form of art, which they purposed to be their great works.

Can it be that painters of not very long ago, in the history of art, could not realize how thoroughly a portrait can express the genius of its maker? But there are other causes for the higher esteem, as art, in which portraiture is now held by many. It is but lately that man has taken so great an interest in man; so that now any powerful expression of the purely human note in art receives an entirely new attention. And this is wholly apart from any interest in the notability of the sitter; a portrait of an unknown by Frans Hals may be more interest-



CAMERA NOTES.

ing to some than a monarch by Vandyke. Herein, as in many other ways, has the new science influenced and broadened the scope of art. For this we are mainly indebted to Darwin, and the anthropologists and sociologists who have labored under the impetus he gave to thought. But it is not yet true that all hold portraiture in as high esteem as other forms of art. Such a consummation is hindered mainly by a certain set of portrait-painters themselves—by those who are merely the makers of likenesses. These painters are mostly foreigners, who bring over to dazzle us the latest tricks of the present highly-developed technique. They come to supply the demand of persons who labor under the delusion that these foreigners are far superior to our own painters, and who desire portraits, but cannot tell the vital difference between a true portrait and a painted simulacrum.

There are some who question whether it is possible to make of the ordinary person a portrait that is both a truthful likeness and is also interesting as a work of art; but the humanitarian movement has aided in this. Moreover, who is to be judge of the likeness; the unobserving and untrained relative or friend, or the delineator who has made this his occupation because he has special aptitude for it? Suppose that he does see more than the ordinary observer, who usually thinks little and knows less of the true individuality of those he associates with most closely, is that any reason why all that the artist sees is not really there and that it is not to be put in a true portrait? How absurd are many of the usual objections and criticisms of those who are untrained, as to likeness, color and line. Instead of setting themselves up to judge, they should sit humbly at the feet of the painter, for something can usually be learned from his work, in portraiture as well as in landscape. He is a specialist; the rest of us are not. He has probably taken into consideration much that

“ . . . the world's coarse thumb  
And finger failed to plumb,  
So passed in making up the main account :  
All instincts immature,  
All purposes unsure,  
That weighed not as his work, yet swelled the man's amount :”

What a person is, and even what he could never be, is seen by the great artist, who makes “each face obedient to its passion's law,” for the artist as well as the poet is a seer; although he is more restricted by his material form of expression. There are many artists even who would call such doctrine as rank transcendentalism as Browning's. But the artist has a logical basis for his interpretations of character, as physical attributes and mental traits are intricately interrelated and to a great extent condition each other. A physician of long experience assured me that he could judge a person's disposition and much of his or her mental and moral nature from the physique.

To stop here and consider photographic portraiture is not necessary. The analogies are easily followed out; the conclusions as to the general condition of things are not very inspiring. There is unlimited room for improvement. I prefer to let my readers develop their own notions on the subject; the more especially as I can bring together here all the ideas I have gradually collected, while

*PORTRAITURE AS ART.*

sticking to the pleasanter subject of painting: The applications and implications are clear enough, so there is no need to follow them out in print. *CAMERA NOTES'* articles are not meant to be cryptic; but the desire is to suggest thought, and not to teach by demonstration.

I read somewhere last winter a note of criticism on a portrait-painter's exhibition. The critic partly followed out a distinction well recognized in literary criticism, when he said that there were three kinds of artists who painted portraits. As I recall them, his three divisions were about as follows. First there are rare men of genius who grasp the inner likeness of the sitter and who paint not only the externals but interpret also that which makes a true portrait. They put in, by those indefinable touches that show the great artist, a synthesis of the sitter's traits; they make his person express his personality. Second come those artists not equal fully to accomplishing the highest form of portrait work, but who make a conscientious attempt, and often partially succeed. Finally come those who see and aim to render only externals—line, color and chiaroscuro; and to whom flesh is but flesh, a texture, just as cloth is but cloth.

Of three works of fine art, an historical composition, a landscape, and a portrait, why should the last-named be considered the lowest form? That we regard the human being as the highest form of life, and therefore the most interesting, proves nothing here. In all cases in high art we have the expression of humanity. A hundred years ago, before science had begun so exhaustively and inspiringly to study man and nature, historical painting was, rightly or wrongly, considered to give by far the greatest scope for the imagination. That sort of painting may well be called semi-objective—the painter gives us his idea of what the scene, characters or action may have been. In the high forms of landscape, such as were attained, for instance, by the Barbizon-Fontainebleau school, and lately have been approached by our American landscape school, the painter uses nature to express himself—his own sensations and feelings entirely. But in the portrait he endeavors to express another individuality—or at least, his idea of it. In other words, good landscape is subjective painting, and good portraiture is objective. In literature all three forms of art-expression are easily recognized, as the epical, the lyrical and the dramatic. All are highly esteemed, but as the purely objective form in perfection is the rarest of all gifts, it is most highly valued. When we question why the best subjective and the best objective makers in graphic art do not stand in the same relative rank in estimation—as for instance, the lyrical and epical Spenser does to the dramatic Shakespeare—we are forced to conclude that it must be because the objective painter has a limited subject, while the dramatic literary worker is bound only by the inner truth of things.

Such a conclusion brings us to the point formerly discussed by another writer in *CAMERA NOTES*: that a man cannot be both a great artist and a portrait painter, because as the average sitter is not strikingly interesting, an artist will sacrifice likeness to artistic originality. Without going into a discussion of the matter, I think that this objection is counterbalanced by the fact that genius can see and show to us as by a flash of inspiration, what an ordinary mortal but half comprehends and cannot convey to us by the most laborious efforts.



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Perhaps portrait art fails of the highest standard because it is so very difficult to do the best work, while it is only too easy to do poorly. Few artists can be entirely objective in their creations. Few can so read another's character, and so throw themselves into another's personality, as to interpret them well; while it is infinitely less difficult to treat the sitter as one would an inanimate object and so depict merely externals. That is why and where portrait-painting fails and finally falls to a very low phase; even until it is undertaken and carried on by those not only without real objective gifts, but even without subjective abilities, as a trade always in demand. Then we have thrust upon us pretty work; smooth, careful or peachy work. Or else we have painting often of great knowledge and skill, so that it is called "valuable for a superlative technique" by those who would say something kind, or who do not know that the product of the greatest skill in the world is not really superlative technique unless it is used to convey a noble emotion; just as the greatest rhetoric is only sounding words, and not oratory, unless it expresses a good idea.

DALLETT FUGUET.



### Art Education of the Photographer.

**I**N a preceding paper attention was drawn to the situation of the professional photographer who finds old ideals vanishing, and the public demanding newness, freshness, individuality in photographic portraiture.

We may frankly go one step further and say that photography is passing through a crisis. Is it to be hampered by a conservatism that ignores the situation and fails to respond to the higher demand? What is at stake is public opinion. If photography remains the child of recipe and the victim of pure commercialism, this restricted scope and ambition will be accepted by the public as the affirmed limitation. If photography takes unto itself the higher qualities of expression, and makes its own an art foundation, its future will be serious, and its effect upon the public will be impressive.

Whether photography is or is not capable of art must not remain a question. The public must be made to feel the profession's capacity for and embodiment of art, and all doubt as to these must be dispelled. The confidence and respect of the people is to be established.

Under present circumstances such a needed condition of affairs is impossible. To-day all is confusion. We read our periodicals on photography and are amazed at the perversion of art terms, qualities, truths and historical references. For instance, the term Rembrandtesque is used to describe a photolikeness having a rather light back-ground, supporting a face and bust kept dark with a high light profile. To this absurdity is appended a treatise on lighting, defending the treatment. In these same periodicals, when art is admitted as a convenience or urged as a necessity it is never considered or treated as a cohesive whole, but it is presented in fragments as topics for the month. The mind addressed is confused. And for the reason that unsatisfactory fragments are not conducive to real comprehension the reader is irritated, and after years of this kind of experience art to him becomes a total mystery. He would rid itself of it if human instinct permitted its elimination.

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It follows that world-wide as this deficient manner of art-dissemination at present is, there has resulted a confusion of ideas and aims among the rank and file. No common ground exists upon which all can meet, and there is an inability to grow together, to write the triumphs of the individual's efforts for the common good. The public is proportionately slow to give its confidence to the profession.

Art to-day is cosmopolitan; photography is no less so. In art every country contributes to and gives color to each year's birth of new ideas. Modern facilities for transportation bring the products of the world's art to our doors. Our minds, in common with those of people the world over, feed upon the same material. Oriental art is affected by our realism; Occidental art has gained new life by absorbing the principles that are embodied in the traditions of the East. Out of this fusion our taste is formed, and is advanced by our power to penetrate deeper. Present-day art, therefore, has not the limited nature peculiar to art in the beginning of the past century. Its principles to-day grow out of its expanded, world-wide material.

And yet those who attempt to instruct in photography go back chiefly to the English school of the beginning of the nineteenth century. Burnet's Essays are quoted promiscuously, although these essays were the outcome of the study of a limited field of the Dutch *genre* and portrait art, at that time in strongest public favor. Art since that day has seen innumerable changes and new influences. Its whole mode of reasoning has undergone change. Our photographs must feed the modern mind; how can they do it on past-century methods?

Hardly more helpful are the lectures by the great academicians of England, for reasons similar to those just cited. Besides, art cannot be taught by mere discourses. Pictures grow out of pictures that are painted, drawn or photographed, but not out of word pictures. Words are only a help when the picture is before us. Not every artist can teach, and therefore schools are established so that the young may have the advantage of the instruction from those especially fitted for it.

The true instructor sees the whole fabric of all the arts. He deduces principles fundamental to them, and so presents them to his followers that they in turn may hold the key to unlock the treasures of nature, and may practice with success.

The large truths and their evolution come first into consideration. The relation of the arts to each other and their use to man follow. Finally comes the consideration of the developments possible to the technique peculiar to a specialized branch.

Photography should grow out of the latter, evolving a system that would give backbone to the profession. Thus far it has been treated as if it should finally develop into oil-painting. How inconsistent! Photography frankly is a new tool and we must see how much can be done with it. Oil-technique is centuries old, and is not yet exhausted. Photography promises a similar long-livedness. Its life is but begun. It needs the school in which to learn and a temple of ideals at which to worship. True inwardness, soul, art, will result, and the people's heart will be touched.

OTTO WALTER BECK.



## Influences.

THERE are two sides to every question, and to some problems there are many apparent solutions. The proneness of photographers to imitate, or their susceptibility to new influences, may be as much a testimony to the vitality which photography as a whole possesses, as it may also be regarded as an indication of a want of strong and definite purpose on the part of those practising it.

Photography altogether, and especially that phase of it in which the motive is æsthetic and the aim the making of a picture, is perhaps too young to have developed any very broad principles for its own guidance, and hence it borrows from the older arts. It takes painting or etching as its standard of excellence and schools its votaries in the doings and thoughts of artists. Having little foundation of its own, it is readily led by each passing attraction, and looking no deeper than the surface, thinks to find in each beckoning influence true guidance to better things.

There is ever present an endeavor to find a royal road to success, a never-failing prescription whereby we may make our photography an artistic expression of our own ideas; which is precisely the thing no rule or prescription can ever give us. A new method or material is used by someone with success, and however characteristically independent we may be, or however resolved not to be led by fashion or craze, rarely indeed does it happen that within a few weeks we are not all trying the same method—only striving for conscience sake to use it in a slightly different way.

If by deliberate intent we invent a convenient device, or chance upon some means or method, we easily fall into the way of advising others to follow our lead, in much the same spirit as though we said "Try my patent panacea."

True, our art critics tell us to try all means, experiment with all processes, so that we may find what will most readily yield that which we require. Such advice is good if followed with discretion. But whilst we are hesitating upon which road to take, trying a few steps first on one and then on another, might we not push ahead by sticking to the path we are already in, for after all do the ends attained by gum, glycerine, stale platinotype, ozotype, and the rest differ in essentials? Fogged or spoilt platinotype paper may yield the low-tinted, mellow appearance that some prefer, yet is it not a merit in itself but only as it helps an individual to realize his ideas, whereas it would be useless to another, except in so far as he intended to imitate the appearance of some of Mr. Holland Day's prints.

The obliteration of parts of the image and the differentiation of colours obtained so charmingly by glycerine development is but a manner of breaking down the over-completeness and monotony of the photographic print. It adds little to the individual's power of expressing an ideal. A gum print will not be mistaken for a platinotype, nor will a pencil drawing be taken for one with pen and ink, yet the one is not so immeasurably superior, in its power of expression, to the other. Even the most advanced and enlightened of photographers using the camera for artistic ends still allows method and process to occupy too important a place in his thoughts.

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The processes which will most attract the pictorial worker are those which seem to offer the greatest power of elimination or suppression, and of emphasis. Without the latter there can be no true art. Yet a process judged by and adopted on account of another man's successful practice is as dangerous as fire in a child's hands. Using more or less for the same purpose a means chosen by another, and that other being, as all photographers are, not sufficiently free from the interest he feels in his process, and therefore to some extent obedient to it, there will inevitably be something more than a mere taint of imitation in the result.

This is what has always happened, and still occurs in photographic work. It is either rough paper, or printing through silk, substituting a pinhole for a lens, printing in pigmented gum partly insoluble, hence easily removed in places, working on the back of the negative, print development by a brush, and all the host of recommendations that have come since men began to see that the almost automatic image made by the photographic process left something to be wished for. All these things are in a way but extensions of the mechanical process, and are not only utterly vain, unless employed with a full knowledge of what in each case they are required to do, but may be destructive of individuality.

We indulgently speak of the influence of the American school, the influence of Robinson's, Annan's, or Demachy's works. But it is to be doubted whether the evidence of influence is not in reality an unconscious imitation, the result of employing a process in too passive obedience to the course that process most easily takes.

Having referred to the influence of the American photographs, may I enlarge on this for a moment. Since the London Exhibitions of last Autumn there is evident everywhere the result of their example, but it is chiefly in the direction of imitating the style of mounting and in a more fearless disregard for some of the time-honored traditions as to pose, lighting, and so on. I doubt very much if—except, perhaps, in some very rare instances—the lesson which they might have taught has been grasped. I am not yet quite certain whether it is in the power of those prints to convey to photographers in a different country and with an entirely different environment what the makers themselves felt.

To begin with, is it not a fact that in the photographs which take our fancy and really please us there is a very great deal due to "style," manner, even to mounting and framing—all of which things can be imitated. Were we to take a Rembrandt and set it in a whimsical Japanese frame it would not be mistaken for a Whistler; but an average photograph set up in the manner which we have come to associate with the newer pictorial workers in America, would evoke the remark, "Here's one of those American prints."

Not only the fashion of the mount, but the choice of the model, the scheme of lighting, the composition, and especially perhaps the texture, surface and color, are all matters which one may easily copy from another. Having done so, too often it must be admitted that there is little choice between the original and the imitation; and if the really fine work can be so nearly equalled by imitating it or acting under its influence, does it not go to show that even in the



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photography of our leading men too much is derived from mere execution, and the trickery of nice manners?

And so to-day one sees everywhere photographs of a pictorial merit which one would have felt inclined to regard as masterpieces a few years ago. It is not easy to describe them, but the chief characteristics are a general suppression of sharpness and an absence of unnaturally white high lights scattered hither and thither, a general softness and harmony, and for color a pleasant brown or warm black. It is as though the photographers of ten years ago had been to a training college in some great city and learned to speak softly and demean themselves with graceful deportment and good manners. We shall find that they have learned this polished behavior by watching, imitating, and being influenced by certain masters as models.

It falls to my lot during each month to handle hundreds of photographs made by what I may call the average amateur, and whereas a few years ago prints of the kind I have described were rare, now they are present in each parcel and competition by scores and fifties. They are due to the influence of a few leaders, and are unconscious imitations of those good manners and cultured exteriors which depend mainly on mere method and material.

Little wonder then that these imitations lack the power to give full and deep satisfaction, but are shallow, and of only ephemeral interest.

I shall be content if this article does no more than suggest to a few of its readers that it is not sufficient for the attainment of artistic merit that our photographs possess an astonishing resemblance to drawings or etchings. Neither is the pictorial side advanced by the fact that in our photography we have learned so far to gain mastery over the mechanical, that the mechanic, if without taste, judgment, or feeling, could not do the like. More than this is required for art—though truly even these things are pleasant, and are welcome for that reason alone.

It might be an instructive exercise if on being confronted with a really pleasing pictorial photograph we were first to try and trace the derivation or influence to which its various characteristics are due; to say the color and surface texture are due to so and so, the character of the subject after Mr. X., the diffusion and softness reminds one of Mr. Z., and is probably due to his example, whilst the composition is quite à la P. or Q. And then what is there left? Stripped of its civilized clothes, shorn of its polish and fashionable manners, what of heart or soul or great intention has it?

Does it help us to see beauty in some phase of nature where we had not before thought to find it; does it start the imagination on a new quest, or give us even a passing enjoyment when otherwise the world would have been to us void and insipid? "Picture-making" is a clumsy expression, and perhaps is all too typical of the class—namely, photographers—by whom it seems to have been invented. It betrays the fact that with most the *making* of the picture is of more importance than its *conception*; and that the photograph itself, and not the ideas which it may create, are the object of the producer's efforts.

With so facile a means as photography almost any one can *make* a picture, especially if he has in some one else's work a pattern and guide. But how few



CITADEL—WURZBURG

From a "Gum" Print

By Benjamin Sharp  
(Philadelphia)





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intelligibly express a fine impression or tell by graphic means how nature moved him to beautiful imaginings.

I doubt not that to some who may read this such admonitions are unnecessary. All that I can say on such a theme they know full well already. Patiently and with conscientious endeavor they have been using their photography in obedience to their own craving for æsthetic pleasure, and with a hope of appealing to the feeling of others by subtle suggestion rather than direct portrayal.

Often shadowy and vague to those to whom photography is interesting as a process but distasteful as a means of expression, such attempts to appeal to the imagination and emotions fail to have any effect at all, and seem therefore wholly superfluous. With by far the majority the satisfaction of animal sensations—seeing, tasting, hearing, etc., is constitutionally a first impulse. With them anything that is intended to reach the mind, the soul, the heart, through the eyes, must pay extortionate toll at the gate. The mere pleasure of seeing for the sake of seeing, which is an insatiable desire, must be appeased.

Somewhat of a voluptuary is the lover of realism, and in principles no less a sensualist than he whose indulgence debases his finer reason. The ordinary powers of vision are no longer sufficient to satisfy his lust of seeing and the magnification of the invisibly small and of the invisibly distant is called on to minister to his craving. Nature around him, as usually seen, is no longer enough; his appetite demands that it shall be seasoned with the spice of stereoscopic relief, wide-angle comprehensiveness, and exaggerated precision and detail.

“The gates of the soul,” some one has called the eyes; but there is then such a crush at the gate that nothing ever enters, and that “soul” perishes anon, for want of nourishment!

Such, if I have not mistaken him, is the man who wants everything clear, distinct, and well defined. To him a photograph or anything of a similar nature is something to be *looked at*, or it may be it is something to be understood, analysed and dissected. But if he is intolerant of our claims to make the picture something more, is it quite certain that the earnest pictorial worker is not also sometimes as impatient with that neighbor whose less active imagination needs a more direct and palpable appeal?

Does not the enthusiastic pictorial aspirant stand in danger of believing his own work to possess qualities and power or suggestion which really exist only in his own mind? We all regard our own offspring with indulgence, even to fancying already accomplished our best hopes for the child's future. If “None are so blind as those that will not see,” be true, it compels the contrariant, that it is the easier to see that which we wish to be visible. Carried away by the desire to express something by means of our picture, may it not be that when it is done we deceive ourselves into the belief that it really does contain the suggestion we desired; whereas another looking at our work and not having the clue to its intention, which its creator necessarily possesses, fails to grasp a meaning which if indicated at all is hinted at in so slight a manner as to escape recognition.

I recollect not long ago looking at an American exhibition print by a photographer for many of whose productions I have the highest regard and admira-



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tion, but this one was to me incomprehensible and awakened no response in my perfectly willing mind. Whilst wondering over it and doubting myself, there came one to explain. "Isn't that beautiful?" said he. I hesitated and then confessed my difficulty.

A wan, white face of a woman, the drawn and haggard expression of which seemed to denote terrible suffering, or reckless dissipation, a slightly indicated background against which the shoulder and part of the arm were obscurely shown, and the rest of the figure utter blackness, merging into an equal obscurity in the surroundings.

Such the picture was to me, and my friend said, "Oh, but can you not feel instinctively the fullness and roundness of the living form under the simple black gown; does not the figure seem to palpitate with life?"

Now, when I see a picture which I know to be held of much account by some, but which does not appeal to me, the attitude I have felt it safer to adopt is to say to myself: "This may be very fine but I do not understand it, therefore I am not qualified to condemn it." But here was a picture with an interpreter, and it set me thinking whether enthusiasm for the work of another, but more especially absorption in our own, may not really often lead us to see in it qualities and characters which it does not possess. One may sit in the gloaming and watch the glowing embers until through our imagination faces, forms and figures seem to be undeniably there; yet another entering the room sees nothing but burnt coal. May it not be the same in our higher flights of pictorial photography? I am suggesting this not by way of reproach, but rather as each among a company of fellow workers may take counsel of the other.

Say some beautiful scene or subject attracts us, and as we gaze we are filled with deep feeling, a thrill of pleasure or a sense of wondering admiration. We proceed to photograph the subject and first see that it is on the plate and in focus to the degree we think best. But how much of the emotion which the original caused is locked up in the latent image of the plate, to be regenerated upon its development? To what degree can we expect the reduced black and white image of the photograph to awaken the same feeling that the original called up? But, full of the memory of the original, we endeavor to produce a picture which will express the original impression, until it may well be that the finished print does seem to be successful and we are conscious once more of the mystery, the repose, or whatever sentiment the scene at first gave us. But in how many cases is the print not really responsible for this quickening of the feelings? It is really the recollection of the original scene in which we are living and which, because we are saturated with it, seems now to our too willing minds to be due to the power of the little picture we have made. To another who is a stranger to the source of our inspiration the print will be incomprehensible. Then we perhaps complain that he has no imagination and wants everything conventionally plain and simple.

Some such feelings as these have actuated me in my own photographic work and have perhaps driven me to the opposite extreme. Often when I have obtained some effect that pleases me and seems to suggest just what I wanted, I pause and say to myself, "That is all very well for *me* because *I know before-*

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*hand* what I am trying to get; but will it tell the same tale to a stranger—will it be intelligible to the man who although mainly sympathetic, knows nothing of the personal motive and to whom, if it is to fulfil its intention, it must therefore strike no uncertain note, nor leave him wondering what it is all about?"

By this I don't mean that I require a picture to tell a story or to have a literary character; far from it. But if it aim at giving mere æsthetic pleasure it must possess just so much obvious meaning that the enquiry as to what it is and what it is not, should never arise to disturb the enjoyment. On the other hand, if the intention of the picture is to appeal to the emotions and move them through beautiful or harmonious forms and tones, then we must be quite sure that the picture really does possess this power and that our ardent wish is not crediting it with the powers we hope for.

Is it not a fact that, influenced by the work of someone else which we have admired, we ourselves produce something without perhaps any very distinct purpose; and after it is done we are very pleased with ourselves, because it so well suggests the grey light of dawn or the soft haze of evening? Or if it be a human figure, we point with pride to the fine suggestion of lithe and graceful youth or the fuller curves and richer elegance of maturity. We do not admit even to ourselves that these suggestions are here chiefly by chance and were not deliberately and persistently sought and intended. Such qualities redound no more to our credit and are no more truly artistic than is the accidental excellence of a haphazard snap-shot; and because these qualities are accidental and their manifestation not the crowning development of sustained effort, it is more than likely that they do not really exist to the degree that we think they do. The ideas are in us, some recollection which the print before us happens to awaken; but if I understand the matter aright, art should actually create new emotions and not serve as a short-hand note to remind us of some past incidents without which the present picture has no direct relationship.

Influence which results in the imitation of a style or manner is a thing to be dreaded, because its results often appear so nearly like the original that the spurious safely masquerades in the garb of the genuine; and in photography at least the bolder and less conventional a departure, the more easy is it passingly well to imitate it. So by way of a word of warning to my fellow traveller in the way, I would say: think twice and three times before you forsake the particular path you are treading, the method you are employing, or the effects or aims you are seeking. However good or attractive some new school seems, be quite sure that you have exhausted the possibilities of your own way before allowing the newer example to influence you.

A. HORSLEY HINTON.

### Some First Principles.

**B**EFORE any production can justly lay claim to be seriously considered a work of art, it must conform to certain fundamental conditions. It is a prerequisite that it must appeal to and satisfy the eye, the mind (*i. e.*, the reason), and the sentiment (*i. e.*, the heart). No absolute rules for fulfilling these requirements can ever be formulated, though the critical examination of works of art throughout many centuries has resulted in the recognition of certain broad, general principles whose usefulness all artists concede. These principles, general as they are, are by no means absolute, nor are they to be slavishly adhered to, but it is the part of wisdom to become thoroughly familiar with them



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in order that we may, at times, intelligently violate them. At the outset it is highly important that we should be able clearly to distinguish this great difference between ignorantly failing to follow an established rule and an intentional violation of an accepted law. In the one case we offend through want of knowledge, in the other our offence is off-set by the measure of the originality which we display. In fact, to be truly original demands great familiarity with the work of all who have preceded us, for otherwise we shall not be able to profit by their experience. The greatest value of these formulated rules for our guidance will be as factors in the education of eyes and mind, but they will aid us less in the work of sentiment, for in the expression of sentiment the personal element is most apparent.

Now photography, being a graphic art, speaks to us through the medium of our eyes. In it we are dependent for our effect upon an optical illusion; for upon a flat surface we are to picture depths and reliefs, the diminution of forms, the values of color and the play of light and shade, and in order to create this optical fiction we must depend upon our apparatus and our knowledge of chemistry and of optics. So much for the first sub-division of our trio, sight.

Now for our second element, the mind or reason. Here we are less hampered because our means are less mechanical. First let us try to seek out what will satisfy our minds, and in our search we shall find that our first great principle is conformity to the universal *law of Harmony*, the law of all intellectual creation. No other law equals it in power. Where it exists the mind is charmed; in its absence all other beauty fades. But in its operation this law of harmony is not confined to any one feature or phase of art. It is applicable to and may be found in lines, in forms, in the arrangement of composition, as well as in the distribution of light and shade and in the values. To guide and aid us in satisfying this, our second factor, we shall find most helpful the principles of aesthetics.

To our third division—the satisfaction of our hearts, the sentiment our work is to awaken, the ideas to which it shall give birth and the impression it will produce—much study must be devoted. All work worthy of being considered art must satisfy this factor, for as one old writer has said, "Art is nature passed through the alembic of man." If art, as another writer puts it, is "the state of the soul of the artist," our first consideration before treating a motive must be to determine if any thought or sentiment can be found in it or conveyed by a fitting representation of it, and then how most feelingly and eloquently to convey it to the beholder. The purchase of a camera and outfit and familiarity with rules for the development of a plate will not necessarily enable us to produce a series of artistic pictures. A photograph is not, then, of itself a work of art; but may it not be made such? Unquestionably; but nature must first have endowed one with certain necessary qualities capable of cultivation. Just as in music training alone cannot produce a singer or a musician unless nature has first gifted us with quality of voice or sensitiveness of ear which cultivation will develop, so in order to produce artistic work in photography one must first have been endowed with some measure of artistic temperament or instinct. Dependent upon the measure of that endowment and its cultivation will be the greatness of that which we produce. We are not all equally gifted; there are times when nature is in a more poetic and liberal mood than at others, and at such times an occasional genius is born. But the photographer who aims at excellence in his art must assiduously cultivate a keen appreciation of color, even though his work goes forth to the world in black and white; he must have an instinctive feeling for the beautiful; and above all must he be self-critical, for on this hinges his entire success.

J. WELLS CHAMPNEY.

## The Figure-Subject in Pictorial Photography.

IN an article on "Figure Photography" in the latest issue of CAMERA NOTES occurs the following passage: "Neither has there to be behind the kodak or camera any special kind of photographer; anyone who can work quickly and precisely and quietly can do good work of this kind." Surely this is a surprising statement in view of the difficulties of figure picture-making generally, and of some special ones which confront the photographer particularly. Indeed, it can only be explained by assuming that the writer is not referring to picture-making at all, but only to the record of figures by means of photography, as a pleasant pastime for the peripatetic snap-shotter. This conclusion seems warranted by the sentence which follows: "If any special qualification is required, it is the power of *seeing everything at once*, not such a difficult thing for those of average eyesight as it may appear; though difficult, if not impossible, to those who are shortsighted or those who have to wear spectacles."

The statement will give great encouragement and satisfaction to hundreds of photographers who are executing just the kind of work that might be expected to result from such limited qualifications, and who will have found confirmation of what no doubt they already feel, that their work is all which can be desired. A similar narrowness of aim distinguishes a great many painters' treatment of the figure, and this blindness to the higher possibilities of the figure subject is very generally shared by the public. It may not be amiss to try and enter into the purpose which actuates artists, whether painters or photographers, in approaching this most fascinating branch of art. And first let me attempt a general consideration of the matter; venturing afterwards to try and discover its special application to photography.

It was a pretty saying of Pope's that "the noblest study of mankind is man." The dictum is, perhaps, a little too pat to be precise, yet on the whole has been justified by centuries of artistic tradition which puts the study of the human figure in the front rank of pictorial motive; and there is little doubt that to the public at large the figure subject has more attractions than any other. Let us note from what very different points of view the public and the best artists have reached this agreement.

To the former the prime charm of a figure picture consists in its "human interest"; to the artist in the possibilities of beauty inherent in the human figure. The two ideas may be summarised as, respectively, the illustrative and the decorative; and both may be represented in the same picture, but never, if it is the work of a great artist, will the latter be missing. Stated otherwise, the difference is that between the mere record of facts and the way in which they are recorded. The average public looks only for the portrayal of some incident or story; eagerly inquires the title of the picture and "what it is all about"; searches the picture in order to satisfy itself that the facts have been literally rendered; demands a pictorial inventory of the circumstances and criticises them as to their accuracy and completeness. It looks for a detailed statement rendered after the manner of the literary man; ignoring the separate, individual qualities and possibilities of a picture and considering it merely as an appendage to the pen: an illustration, in fact, in the boldest acceptance of the term.

This view of the figure picture is no new one; being prevalent enough in the days of the Italian Renaissance, during the earlier half of the fifteenth century, when the artist was engaged by priestly and lay patrons to paint religious subjects. How well Browning has summarised the motive and the effect when he makes Fra Lippo Lippi say:



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"I painted a Saint Laurence six months since  
At Prato, splashed the fresco in fine style:  
'How looks my painting, now the scaffold's down?'  
I ask a brother: 'Hugely,' he returns—  
'Already not one phiz of your three slaves  
'Who turn the Deacon off his toasted side  
'But's scratched and prodded to our heart's content,  
'The pious people have so eased their own  
'With coming to say prayers there in a rage,  
'We get on fast to see the bricks beneath.  
'Expect another job this time next year,  
'For pity and religion grow i' the crowd—  
'Your painting serves its purpose!' Hang the fools!"

And "Hang the fools!" is still re-echoed by the exasperated artist of to-day when he finds his point of view so entirely misunderstood or ignored by the public; the latter confining their attention to what he says in neglect of his way of saying it. They miss the point that if picture-making is a method of expression independent of the literary method, it should be judged by those qualities which are peculiar to itself. For judged by the literary standard, the painter or photographer is at a disadvantage with the writer, since he cannot include in his picture the sequence of circumstances and of emotions leading up to the culminating point. But, on the other hand, in the terseness of his presentment and the vividness with which he can flash his meaning instantaneously upon our consciousness, the advantage is all with him; and the extent to which he relies upon these qualities, both in the choice of subject and in manner of rendering it, will be his measure of success.

For not every subject will serve his turn. There is a class of subject readily adapted to the leisurely, methodic, analytical process of the writer; and quite another kind appropriate to pictorial presentment which must be synthetic, no matter how analytical may have been the study which preceded it. And the subject as he presents it must be self-sufficient, needing no other justification for existence than its own beauty, force or character; and, if it involves a story, self-explanatory, not dependent upon quotations of prose or verse to make the simple meaning of its title intelligible.

As regards the conception of the subject, we may gather from a study of great works that the main points are that the subject has been thoroughly comprehended, sincerely felt and pictured fully in the brain before its representation is commenced. This antecedent realization may be the result either of profound study and experiment or of a momentary suggestion vividly seized. The model, for example, may be resting. The limbs, free from restraint, loosen into lines of unconscious *abandon*; at the same moment, perhaps, the sunlight falls upon the polished bosses of the shoulder and breast, while shadow wraps the remainder in a curtain of mystery. The artist sees at once the pictorial possibilities, he is filled with enthusiasm, seizes the charcoal or adjusts the camera and records his impressions red-hot. Later he may develop his study into a picture, trying to bring out those qualities which had impressed him so vividly, and last of all may put a name to the picture. But the title was not the genesis of the picture, which had its inspiration in the chance presentment of a subject of *abstract* beauty; and we shall not reach an appreciation of his work by poring over the title and endeavoring to square the representation with it. Least of all shall we ever put ourselves in sympathy with the artist if we suppose that great work necessarily involves a great and elevated subject. The artists of the Venetian School were great men, who lived in big and stirring times, intimate with women of noble build and with men distinguished by enterprise, ambition and intense pride of country, yet these artists often seem to have been striving most con-

THE FIGURE SUBJECT IN PICTORIAL PHOTOGRAPHY.

sciously to represent the gorgeous color and texture of rich fabrics and the fascination of light upon ripely rounded limbs. That we find such pictures great is due to the large manner in which motives, comparatively trivial, have been expressed. And it not this a common experience of ourselves? When we were young, we had such big thoughts, as far beyond our capacity of expression as of our comprehension; as we mature, our horizon narrows, but the sense of vision grows; we reach out and grasp, alas! very much smaller things, but with a livelier comprehension and an increase of ownership that compensate for their limitations.

The conception of the subject, however, may be the product of long and careful study. Such is Millet's "Sower." His sympathies were with the laborer; he knew him intimately in the going in and out of daily life; the solitary figure, passing rapidly down the furrow, scattering grain that in the fulness of the season was to mean life to himself and others, had been noted time and again with penetrating comprehensiveness, not only in its individual characteristics, but in its relation to the big scheme of life. So that when at length the artist realised the fruits of study, he portrayed not *a* sower, but "THE SOWER"; a typical embodiment which by force of the knowledge and sincerity involved must remain a classic.

On the other hand, there were recently exhibited some photographs of a Sicilian sower in various phases of his occupation. Why did they fail, as I think they did, of satisfactory rendering? Because they were simply illustrations of arrested movement, revealing no study of the salient characteristics of the subject or any attempt to unite them in one epitome. In this way the motive had not been sincere. The photographer may have had Millet's picture in his mind and, certainly, had been attracted by the peasant's costume and how it would lend itself to a picture out of the ordinary. He came and saw and snapped his camera, but did not conquer the intimate, inner qualities of the subject. His prints were merely snap-shots, and, if he had taken a number of different attitudes and then combined them in one of those rotary contrivances that mingle the separate units into an organic movement, the latter might have come somewhere near to being an equivalent of Millet's picture. But, as it was, these prints were a fair example of what must have been in the mind of the writer in CAMERA NOTES, quoted above: "Anyone who can work quickly and precisely and quietly, can do good work of this kind"; merely interesting records of a tour in search of the picturesque.

Oh! that same word "picturesque"—what a fogginess of misconception it involves! Pictorial is intelligible; it is the picture equivalent for actual facts, but the suffix "esque" puts the idea into the category of "kind o'"; not pictorial, but "kind o' so." It represents that quality of mind which cannot find pictorial motive in a building unless decay has settled down upon it, in a human being unless clothed in some unfamiliar costume. There are painters as well as photographers who compass lands and seas to find lawn caps, stiff bodices and cheap jewelry, because, as they say, such lend themselves to picturesqueness, as if the country life at home were barren of pictorial suggestion. Surely, the barrenness is in their own imaginations. It is a notable fact that when Israels and Blommers or other Dutch painters portray a peasant of Holland you are hardly reminded of the costume, whereas when the American or Englishman essays the same theme, you are conscious of little else. The former are not attracted primarily by the little local accidents, but by the large universal truths of human nature, which are equally to be found at home by him who has sympathetic discernment and a true eye for seeing. Indeed, among painters and photographers alike there seem to be two orders of mind or habits of seeing; one continually searching for the picturesque, the other seeing everything pictorially. The former are by comparison journeymen hunting for soft jobs, the others artists,

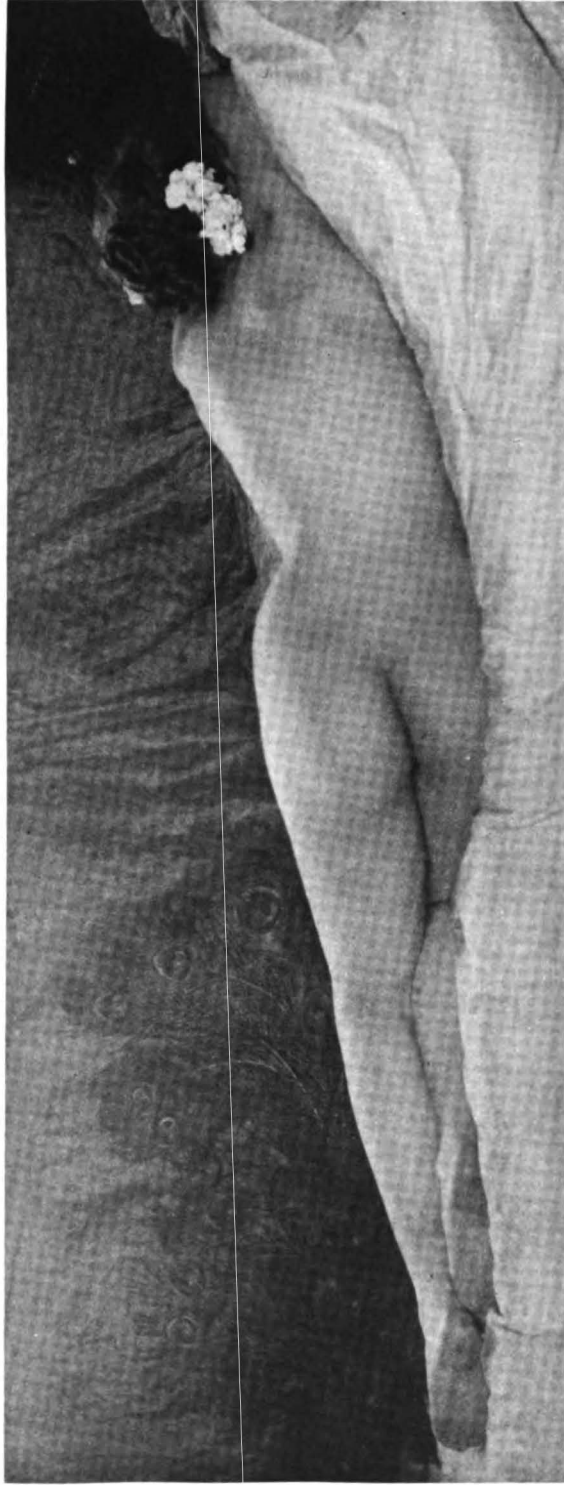


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with the constructive, creative gift, who can take a fact, however old or hackneyed, and reshape it into something vitally fresh, because they infuse into it something of their own personality.

While the picture-maker proves himself to be an artist by the selection of a subject particularly adapted to pictorial representation, by the thoroughness with which he grasps its salient characteristics, and by the vividness of his antecedent conception, he does so also by the reliance which he places on the methods of expression peculiar to his art. How few people realise that these are abstract and make their primary appeal to the eye! Later, in the case of certain subjects, they may reach the intellect, but even then through the passage way of the senses. In literature, on the contrary, the words travel direct to the intellect and may later arouse a brain impression as of a picture seen. But in the actual picture of painting or photography, it is the things seen which affect us, and the artist's skill is shown in what he offers to our sight and ours in the receptivity of our vision. He offers us certainly a concrete fact—some figure or incident; he cannot help himself, and this is his limitation, as compared with the musician who transports us at once into the abstract. His feet are necessarily of clay, and for the most part the public never look above his knees, and so fail to discover that in the development of the concrete he has reached up into the abstract. The lines of his picture, the shape of the forms and their union into one composition are designed to yield pleasure to our eyes; so also the colors, individually and in their harmony of relation, will play upon the eye, as music on the ear, arousing actual emotions of depth or delicacy, as the case may be, which the distribution of light and dark throughout the picture will increase, while the representation of texture on the surfaces of the different objects, tickling by suggestion the sense of touch, will add a further source of pleasure. The picture that does not represent the subject with some, at least, of these qualities is as barren of enjoyment to a cultivated taste as the property pie which does service for real pie in a stage play; and the person who cannot realise enjoyment from these qualities is like a man eating strawberries after he has lost his senses of taste and smell.

In confirmation of this point, that the essential beauty of a picture consists in these abstract qualities, let us recall a few that are accepted masterpieces; for example (I select at random), Titian's *Assumption*, Rubens's *Descent from the Cross*, Raphael's Madonnas, and, to come nearer home, John La Farge's *Ascension* in the Church of the Ascension, New York. Is it the subject in each case that is responsible for the impressiveness? Scarcely, for we have seen representations of the same subjects that have left us cold. Rather, it is an eloquence resulting from the pictorial qualities: in the *Assumption*, a superb massing of stately form and glorious color and the suggestion of uplifting movement; in the *Descent from the Cross*, the impressive contrast of light and dark, the white, drooping form of the Saviour so pathetically relieved against the solemn gravity of the dark figures massed around it. Raphael sheds over his Madonnas a golden haze of tenderness that translates a simple peasant girl into a typical expression of maternal and divine love; and John La Farge, partly by the noble adjustment of the figures to the spaces and partly by the ringing dignity of the color scheme, draws our imagination upward with the ascending figure. These are not exhaustive statements of the sources of gratification in these pictures or of the means employed to bring the story or meaning home to us, but enough, perhaps, to suggest that the latter are purely abstract, and that through reliance upon these abstract qualities the sublimity, pathos or tenderness of the subject has been developed. In all these pictures the illustrative and the decorative motives, to which allusion was made above, are combined; and, if the abstract qualities are so important in their case, it will be admitted that they must be more so when the motive is singly decorative. Indeed, a complete reliance upon them can be the only justification for adopting it.



**NUDE**

**By Wm. W. Renwick**  
(New York)





### THE FIGURE SUBJECT IN PICTORIAL PHOTOGRAPHY.

So far we have been discussing the general principles involved in the making of figure-pictures, and may now apply them more particularly to photography. Surely they demand, except in the case of purely illustrative prints, such as are used in the daily and weekly papers, qualifications which by no means every one possesses; calling, in fact, for qualities of a very high artistic order. It cannot be too often insisted that the mere snap-shotting of figures or the mere posing of them in some agreeable position is as far removed from the artistic possibilities of picture photography as night from day. The ultimate possibilities of the art are only matter of conjecture, but already results are obtained which would have been deemed impossible a short time ago, and their beauty proceeds from reliance upon the artistic qualities common to painting, with the sole exception of many colors. The photograph is still a monochrome; yet in the opportunities it gives of rich and delicate tones, the limitation is less of a hindrance than some would suppose. The real limitation, the one most difficult to circumvent, comes from the physical and mental imperfections of the model. In studies from the nude this fact is often painfully apparent. Even when the form is comparatively free from faults, a consciousness or even an excess of unconsciousness, amounting to blank indifference, or some simpering expression of sentiment will mar the picture. And yet we have seen how successfully this difficulty has been surmounted by Frank Eugene and F. Holland Day. The latter has done some very beautiful work from the nude model, particularly with a Nubian, and again with children. His motive in these, I should imagine, has been purely decorative; and it is the entire absence of any sentiment that is an element in his success, since it leaves one to uninterrupted enjoyment of the beauties of form, color and texture. Mr. Eugene, also, in his *Adam and Eve* has obliterated the faces by scoring the surface of the plate with lines. The reason is obvious, and again we find ourselves concentrated upon the abstract beauties of the picture. These and other examples, in fact, suggest a conclusion that the best way of securing an acceptable picture in the nude is by adopting some expedient to cancel the personality of the model, either by hiding the face, or by keeping the figure far back in the picture whence the features do not count or else by so accentuating the other elements of the picture that the attention is diverted from the face.

In the *genre* picture also this problem has to be met in a mitigated form, for the least self-consciousness stiffens; and under- or over-realisation of the part that is being played may jar upon the general feeling of the subject. But in *genre* the accessories may be made to play, and ought to play so important a part that the figure becomes merged in them, if properly treated. Indeed, one may almost divide the examples of this class of picture into two kinds: those in which there is a *mise-en-scène* including figures and those in which there are figures with some sort of setting added, and it is the former which, in photography at least, appear to be the more satisfactory, and such complete identity of figure and environment demands the most synthetic arrangement. If a profusion of detail is allowed, the figure will necessarily obtrude itself, without, however, necessarily gaining separate importance, for the general confusion distracts. While, therefore, there should be some central motive to which everything is subordinated, the same should not be the figures, but some abstract quality, especially that of the lighting of the picture. Let this clearly express the sentiment of the picture, as it may very readily be made to do, and everything will fall into due relation to it, the accessories as well as the figure; and the latter, relieved from the chief burden of expressing the meaning of the picture, will contribute its share with all the greater spontaneity.

On the other hand, the artist may wish to solve the problem by confronting it instead of getting around it, and may determine to make the expression of the face the prime factor in the picture. Then he must either find a model that



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already corresponds to his conception, that may, indeed, have inspired it, or he will diligently coach his model, or, as a final resort, act as model himself. Here, again, I am reminded of Mr. Day, who, in several cases, notably in a series of heads, portraying the "Seven Last Words" of the Savior, posed for himself. Silly objections have been raised to this on the score of propriety, as if all the religious pictures had not been painted from models. A more tenable criticism would be that the theme is too tremendous to be treated with main reliance on the expression of the faces as in this case, and that the result attained, though very impressive, is rather histrionic than religious.

This allusion to religious subjects reminds one of many prints depicting some tragic emotion, none of which seemed satisfactory. I recall, especially, some examples by Mr. Clarence H. White, cleverly posed and very beautiful in their rich quality of color. Their failure to convey the impression intended may possibly be due to the fact that Mr. White's temperament does not so strongly incline towards such subjects as to others of tenderer sentiment. At least such might be inferred from a study of a large number of his prints. Mr. Joseph T. Keiley has also essayed this kind of picture, as in the case of a Shylock, using an actor for a model and relying very much upon the latter's contribution to the result. But an actor's power to create an impression is in a general way a relative one; dependent to a great extent upon the readiness of his audience to accept the illusion. Between the two there is a constant reciprocity of feeling and the connecting link is the sequence of the words. In a picture the artist has to establish the connection in order to help out the efforts of his model, and it is just because Mr. Keiley has depended too exclusively on the cleverness of the model, that he seems to me to have failed. And this brings one back to the point, which the more one thinks of it seems of greater importance, that to succeed in *genre* the artist must make some abstract quality the prime feature of his picture.

So far I have been considering the deliberate posing of the model; but there is a class of pictures in which the figure is introduced without its knowledge or, at any rate, without knowledge of the actual moment at which the exposure is made. Mr. Alfred Stieglitz has done some notable work in this direction, particularly in the series of pictures, made at Katwyk, and they bear out what I have said about the wisdom of subordinating the figure to some abstract motive. In "The Gossips," for example, and "Scurrying Home," he has treated the figures as part of the scene, related to it and deriving from it their own significance. And the pictures were not made, I understand, until the essential features of the subject had been thoroughly digested and the relation of the figures to the scene and the exact part they should play in it as to position and relative importance from a pictorial standpoint, had been well considered. This brings one back to the comparison of Millet's *Sower* with the photographs of a Sicilian sower. Can the photographer emulate the methods of the painter, even if he fail to reach his results? I am unable to see why not. Millet must have made an exhaustive analysis of the man at work until he had mastered the salient features of the operation; then, many studies were probably executed before he reached the final formula of expression. The analysis is certainly within the possibilities of the photographer; and repeated snap-shots might take the place of sketches, until, at last, the desired result has been attained. But this involves the sincerity, patience and self-criticism that mark the procedure of the artist, very far removed from the easy conscience and ready self-satisfaction of a mere toucher of the button. It distinguishes the artist of the camera from him who is only playing with it, and justifies the statement that really good figure-photography, so far from being a thing in which any one can succeed, is indeed the highest test of the photographer's ability.

This problem of expressing movement seems full of difficulty. Some years ago a number of photographs were publicly exhibited, representing the position

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of horses at different instants of their gait, and it was clear, at once, that such positions were entirely different from those depicted by painters and accepted by the public as true to life. Immediately it was assumed that, as the painter was manifestly untrue to life, he must be wrong; the point being missed, that according to our sense of what we see, the photographs themselves were entirely false. The picture-maker does not attempt to depict the actual thing, but the impression which it makes upon him, and, in the matter of a horse's gallop, sums up the different phases of the gait into one synthetic formula; which may be arbitrary, but justified, if it succeeds in conveying the impression to ourselves. Therefore, the snap-shot, while no doubt recording accurately some instant of the action, may be very far from expressing the composite result, conveying instead a suggestion of suspended movement. For one photograph of a man walking a hundred can be seen in which he appears to be standing on one leg with the other held up in the air as if it had been hurt.

But the difficulties which photography presents are the measure of its possibilities. If any one could succeed there would be no chance for the artist. It is in a realization of the difficulties and in the persistent endeavor to surmount them that picture photography is being gradually brought to the level of an art.

CHARLES H. CAFFIN.



## Tones and Values.

**E**VERY profession, calling and even frivolous amusement has a particular terminology, which all interested in the pursuit thereof must master before they can communicate with others on the subject or clearly understand the literature thereof or the discourses thereupon.

Such terminology is the outgrowth of the necessity for and desire to communicate ideas, impart information and perpetuate useful or entertaining knowledge. Certain words are directly coined or borrowed from the vocabulary of other arts or sciences for the expression of certain ideas, and such words in time, through long and special usage, grow to have a more or less definite meaning and significance.

The pictorial photographer has found himself year by year under the ever increasing necessity of learning the language of art and of mastering certain of its terms in order to be able properly to express himself. As yet, however, this has not been done systematically and there are still many who, though liberally educated, find themselves from time to time in some doubt as to the precise meaning, in so far as preciseness is possible, of certain of the terms which more and more frequently they meet with in the course of their photographic reading. Attempt will be made, therefore, from time to time, to explain certain of the most frequently used of these terms. With the meaning of *perspective* every photographer is familiar—but the terms *tones* and *values* are not always quite so entirely understood.

### I.

"Tone," says Van Dyke, in that excellent little volume, "How to Judge of a Picture." "is a word often used out of place as synonymous with harmony, but



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you will not so confuse the terms, for they are quite distinct in meaning. Harmony is the relation of color-qualities; tone the relation of color quantities. To be sure, they have much to do with one another, and it is very doubtful if tone may be produced without harmony, or harmony without tone. The distinction between them may be made plainer, perhaps, by saying that harmony has more particularly to do with the problem of whether one color is congenial or well suited to another, while tone 'involves the grades of different colors used and their *proportionate* relationships to one another.'

George Moore, in "Modern Painting," defines tone thus: "A tone is a combination of colors. In nature colors are separate; they act and react one on the other and so create in the eye the illusion of a mixture of various colors—in other words, of a tone."

"In trying to judge of tone and gradation in a picture, then," to return to Van Dyke, "you would better look, first, for the vantage point of light or the point where the light is the brightest. This should be near the centre, and the bright color should usually be the key note of the picture. Try this note upon your eye, very much as you do a note of music upon your ear. Get the pitch or tone in that way, and then try the other notes to see if they are in proper keeping with it in a descending scale. \* \* \* \* In landscapes where there is much perspective and atmospheric effect a lack of positive gradation would be bad; even in figure-pieces, still-life, or *genre* paintings it is necessary, and any picture in which the brightness or light placed at the sides or corners equals or excels the color or light of the centre, may, as a general rule, be set down as poor work."

A tone then is the peculiar shade or color property of an object or space in a picture when considered as a flat reflecting mass that intercepts the light and is acted upon thereby in a separate and distinct manner.

## II.

Values. "This word in modern art education is restricted to that property of painted objects whereby they take their places one beyond another in the picture. \* \* \* \* But the word "*values*" in its broadest and truest sense refers to beauty only; the value of a tone is its lightness or darkness by which it affects the tone next to it." \*

And George Moore writes: "By values is meant the amount of light and shadow† contained in a tone. The relation of a half-tint to the highest light, which is represented by the white paper, the relation of a shadow to the deepest black, which is represented by the chalk pencil, is easy enough to perceive in a drawing; but when the work is in color the values although not less real are more difficult to estimate. For a color can be considered from two points of view: either as so much coloring matter or as so much light and shade.‡

Violet, for instance, contains not only red and blue in proportions which may be indefinitely varied, but also contains proportions of light and shade; the former tending towards the highest light, represented on the palette by flake white; the latter tending towards the deepest dark, represented on the palette by ivory black. Similar to a note in music, no color can be said to be in itself either

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\*Dow.

†Shade rather? "Light and Shadow" refers to a phenomenon connected with sunshine while "Light and Shade" is a term referring mainly to the modelling of things, or the manner of depicting a body of their dimensions on a flat surface.

‡It is from this point of view and the *interpretation* of color into light and shade of correct relative values with which the photographic worker has constantly to concern himself, and it was this that led to the manufacturing of orthochromatic plates, etc.

## TONES AND VALUES.

false or true, ugly or beautiful. A note and a color acquire beauty and ugliness according to their associations; therefore to color well depends, in the first instance, on the painter's knowledge and intimate sense of the laws of contrast and similitude. But there is still another factor in the art of coloring well; for just as the musician obtains richness and novelty of expression by means of a distribution of sound through the instruments of the orchestra, so does the painter obtain depth and richness through a judicious distribution of values. If we were to disturb the distribution of values in the pictures of Titian, Rubens, Veronese, their colors would at once seem crude, superficial, without cohesion or rarity.

But some will aver that if the color is right the values must be right too. However plausible this theory may seem, the practice of those who hold it amply demonstrates its untruth. It is interesting and instructive to notice how those who seek the color without regard for values inherent in coloring matter never succeed in producing more than a certain shallow, superficial brilliancy; the color of such painters is never rich or profound, and although it may be beautiful it is always wanting in the element of romantic charm and mystery.

The color is melody, the values are the orchestration of the melody; and as the orchestration serves to enrich the melody, so do the values enrich the color. And as melody may—nay, must exist, if the orchestration be really beautiful, so color must inhere wherever the values have been fully observed." \*

And again, "Rembrandt and Corot excelled in their mode of pictorial expression known as values, or shall I say chiaroscuro, for in truth he who has said values has hinted chiaroscuro."

Some readers may question the utility of quoting so much that has to do mainly with color when pictorial photography has to do mainly with black and white. While this is true it is also true that the photographer is almost always concerned with the correct interpretations of color values into their equivalent light and shade values, and for this reason he should, to do good work, be intimately familiar with color not only on the surface, but to its core, and be thoroughly conversant with the character and rapidity of its varying vibrations.

Concerning the interpretation of color combinations and effects into their black and white equivalents it should be understood that "dark or shadow masses in black and white have a value as they *recede* from the light; colors have a value as they approach the light." †

"Just precisely how you may decide if the values of a picture be good or bad, weak or strong, I can but imperfectly tell you," continues Van Dyke. "I have tried to point out to you what they are, and for the rest you must look at pictures and study Nature. Possibly you think you know Nature, but you will never know how deep as a well and wide as a barn door is your ignorance of her until you study art. Generally speaking, false values in a picture may be noted not only by the lack of a difference in the pitch of similar colors, but by the absence of proper gradation and atmospheric effect, and by the unreal appearance of the whole piece. Trees at various distances will appear of the same value; people in a throng on the street will all be of equal prominence; the flesh-color on the throat will be as high-keyed as that on the chin, etc. \* \* \* Everything will be flat, the planes of the picture will be lost, the color gradations destroyed."

Values then are the equivalent worths of the various parts of a pictorial composition upon whose comparative correctness and delicacy the harmony of a picture depends.

J. T. K.

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\*Thus in black and white interpretation from nature where the values have been finely observed there is a subtle suggestion of the real colors of the theme treated.—K.

†Van Dyke.



## Current Notes.

**Transferring Photographs Into Line Drawings.**—Of the numerous methods described for obtaining this transformation that published by Hübl is one of the most satisfactory.

Paper of suitable quality is brushed with a half per cent. solution of common salt and when dry is sensitized by brushing with the following solution :

Water .....	100 grammes
Argentio nitrate .....	1 “
Citric acid .....	3 “

When dry it is exposed under a negative, fixed in hypo and dried. No toning is necessary.

The drawing is then made over the photograph with ink composed of India ink in a half per cent. solution of bichromate of potassium. The latter is used instead of water in order to make the lines insoluble.

A weak solution of cyanide of potassium is then used to bleach and dissolve the photographic impression and the line drawing, which remains intact, can then be used for reproduction by the ordinary methods.

**Timing Shutters.**—The following interesting method is described by J. H. P. in *Photography*:

“Fasten a silvered bead on a violin string and tune the string to a note giving a known number of vibrations, say 400 hundred per second. Focus the lens on the bead in full sunlight. Draw the bow across the string and while it is vibrating take a snap-shot, at the same time moving the violin slightly in the direction of its length. The image of the bead will appear in a wavy line, the number of waves showing the number of vibrations made by the string during the exposure. Suppose it registers 20, the speed of the shutter will be 20-400 or 1-20 of a second.”

**New Printing Process.**—Herr E. Weingärtner, in the *Photographische Centralblatt*, describes a new printing process which embodies the features of both the ozotype process and the old Willis Aniline process. A solution of sodium bichromate, 20 grammes; manganese sulphate, 20 grammes; and water, 100 grammes, is prepared. For use equal portions of this and a 40 per cent. gum arabic solution are taken and suitable paper coated by brushing. The paper is dried in the dark, printed as in the ozotype process and developed in cold or tepid water. After the print is dry it is pinned to a board and brushed with a slightly acidified solution of aniline hydrochlorate thickened with gum. The *Amateur Photographer* suggests the following formulá: Crystals of aniline hydrochlorate, 10 grammes; gum arabic, 100 grammes; strong hydrochloric acid, 0.2 to 1 gramme. The image soon becomes greenish and finally deep green, but after the print has been washed and dried is blue black or violet black, somewhat resembling a platinotype.

The compiler of “Current Notes” is desirous of including in this department as many notes of working interest to photographers as possible. He will be pleased to receive from CAMERA NOTES readers communications in reference to new processes, notes on photographic chemistry or optics, or any practical points. Such communications should be addressed to Dr. Charles W. Stevens at The Camera Club, and if published due credit will be given to the contributor.

## On Exhibitions.

**I**N these days of theorizing on the usefulness of a National Salon for Painters, it may be profitable to investigate how far exhibitions in general help to educate the public, further the interests of the artists and give an impetus to art itself. The public of course want exhibitions. It is the easiest way to get acquainted with an artist's work. To the majority the study of art is merely a pastime, a relaxation; it has to reach their consciousness easily, like music, which for that reason solely is the most popular of arts to-day.

Except through illustrated criticisms, an exhibition is the only means by which the public and the artists come in contact with each other. It has become to the modern artist the legitimate way of showing his work and offering it for sale, and it would be difficult to find another method in which this could be accomplished in the same satisfactory manner. Studio exhibitions have often been recommended and are practiced by artists who are prominently connected; they are, however, too much like social functions to be considered very seriously. The art critic is not admitted—a favor only conferred on the society reporter—and the public at large knows nothing of the event. The artist invites merely his friends and acquaintances, in particular those whom he considers "possible buyers," and is obliged to praise his own wares, which to a sensitive man and a true artist should prove rather humiliating. In a studio exhibition the artist has to rely entirely upon patronage among his acquaintances, while in a public exhibition he appeals to the public at large and is absolutely independent.

This is true only of the painter. In the case of the photographer it is somewhat different. The average work of the artistic photographer does not seem to me quite important enough to be shown in public exhibitions. The photographer, who merely produces artistic prints for the love of it, and who is indifferent to their market value in any possible sale, might show his work privately in a studio to much better advantage. It appears more modest than a public exhibition, and seems more appropriate for the humble and still disputed position which artistic photography occupies among the graphic arts. Day's studio exhibitions in Boston were always highly interesting. The artistic photographer, on the other hand, who would like to secure orders for portraiture by means of an exhibition, need feel no embarrassment in arranging a studio exhibition. He puts himself on a level with the professional, and practices merely a more elegant method of advertising and showing his work than that of the ordinary photographic gallery, with its showcases and waiting room exhibits.

The artistic photographers, as a rule, however, prefer public exhibitions. They imitate the painters not only in composition and other technical expressions, but also in their methods of attracting the attention of the public. By this they manage to give to their work a certain importance, which it could obtain in no other way, but at the same time they try to compete in interest with the real art exhibitions. This is dangerous. Even an exhibition of paintings, like the ordinary Academy exhibition, is at times tiresome, being generally nothing but a repetition of the one preceding it. One would miss very little by not attending. Only every five or ten years it would become a necessity, as then a decided



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change in art ideas and methods of expression might be perceptible. And surely nobody will claim that an annual display of monochromes, no matter whether etchings, lithographs, or artistic photographs, can be half as interesting to habitual visitors of art exhibitions as a collection of paintings. How seldom are exhibitions of lithographs and etchings arranged. The wielders of the needle and the crayon know too well that they appeal only to a very small part of the art loving public, and that they would gain but little by a more frequent display of their talents.

The artistic photographers, however, do not consider themselves sufficiently known as yet, and assist themselves more frequently in this way than do the followers of any other black and white art. The Salons, and the various club exhibitions and one-man shows, have exploited the new school of artistic photography efficiently in every possible direction.

The first Philadelphia Salon was an innovation. It made known to us a phase of art with which we had been little acquainted, and proved that higher and more artistic results could be obtained, by a process which the layman had considered purely mechanical. It brought out White, Käsebier and Day, whose work had been but little known comparatively to the photographic world. The second Salon was more complete than the first, offering the student an opportunity to become more intimately acquainted with the aims and ideas of artistic photography, not only of America, but of England, France and Germany as well. In the third Salon the policy was somewhat changed, the foreigners were rather scantily represented, and the standard of the American work by far superior to that of the preceding exhibitions. What the fourth will bring we can not predict, as decided changes are promised; we must wait and see.

It needs, however, no gift of prophecy to foresee that in time the annual Philadelphia Salons will become a bore. As long as they will bring out a new man every year, like Steichen in the second and Eugene in the third, they will not lack interest; but there are too few men who have really anything individual to say, and exhibitions of mediocre prints are surely not the proper way to advance the interests of artistic photography.

But the critic may easily be too severe in this case. He should not forget that the principal aim of these Salons is still the old fight for recognition; and their promoters argue that even if the exhibitions would be of no more interest to the connoisseur—as repetitions in time are unavoidable—they would still be of educational value. Each year some new part of the public would become acquainted with the movement, and learn to appreciate prints whose production has been guided only by the sense of the beautiful. They would furthermore bring out gradually all the talents that may be hidden here and there among the large host of amateur photographers.

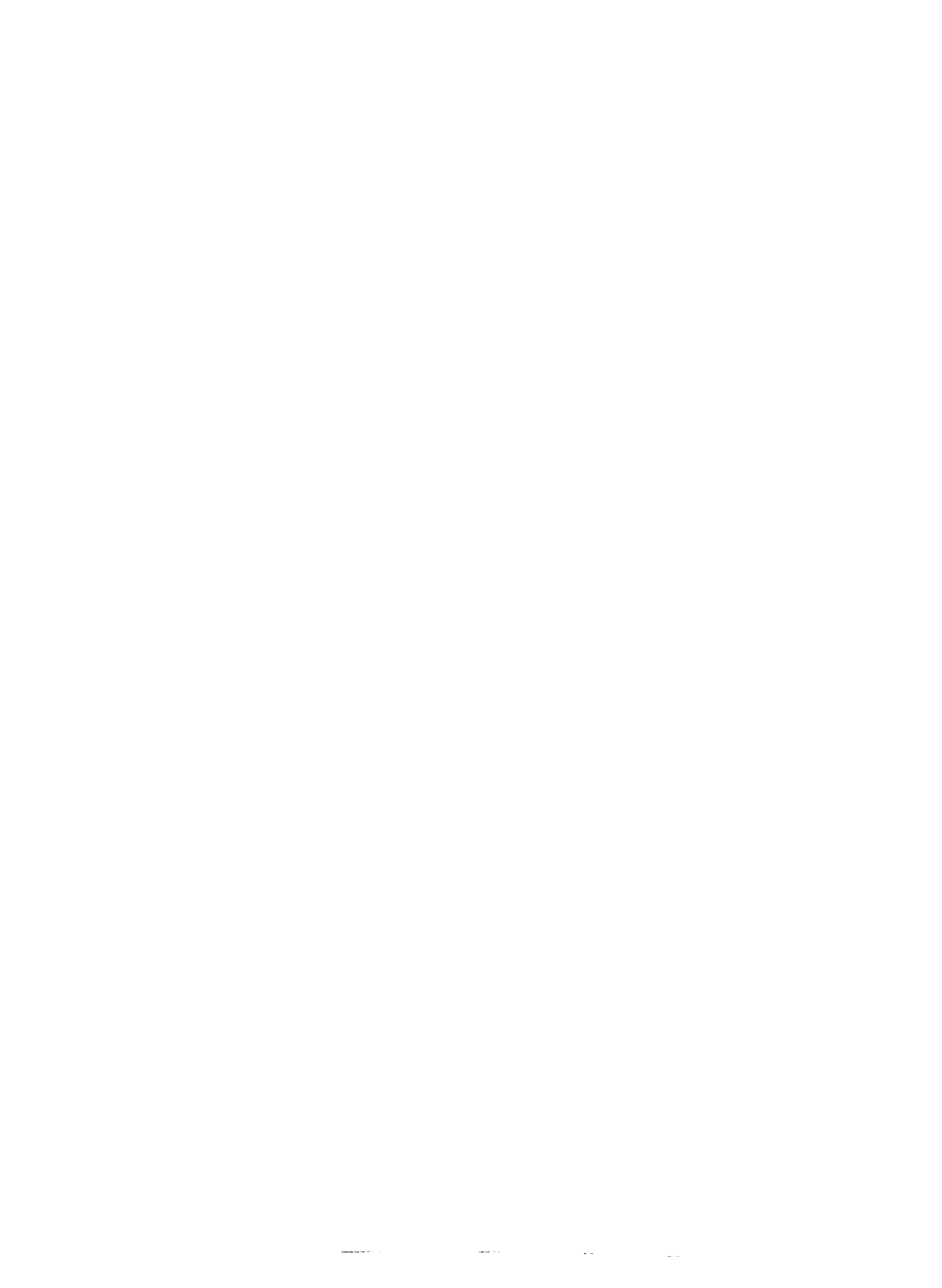
For that purpose a photographic Salon will be always advisable, but it seems to me hardly necessary to hold one every year. A Salon at the interval of two or three years should answer all demands.

To the man of decided individuality—like White for instance—these crowded exhibitions do but little justice. Even the best work is drowned in a sea of mediocrity. The art critic and connoisseur may take the trouble to sift the



AN ICY NIGHT  
By Alfred Stieglitz  
(New York)





## ON EXHIBITIONS.

wheat from the chaff, the layman has neither the ability nor the inclination to do so. And an exhibition of photographic prints is, at its very best, rather monotonous and lacks absolutely the ability of holding the public for any length of time. They simply wander aimlessly through the exhibition, and pause, here and there, for a moment before a print which strikes their particular fancy, and which, in nine out of ten cases, is sure to be some inferior work. Art appreciation in photography is particularly scarce, as the commercial productions of the professional photographers have absolutely spoiled the taste for any more subtle qualities than a flattering likeness.

Another shortcoming of the big exhibitions is the jury. They of course spare the public the sight of many absolutely valueless prints. But juries are scarcely ever impartial. If in a jury of five, three men favor the impressionistic style, those would-be exhibitors who still work on the older lines, without having resource to gum and glycerine, have but little chance to have their work accepted. Group exhibitions, in which every man would arrange his own exhibit, as in the Art and Craft Society, in Boston, and to which only men of some standing in the profession would be admitted, would be more profitable. They would do away with mediocrity and also to a large extent with partiality, as on each occasion new workers of talent might be invited to share the honors of those who had already distinguished themselves. Of course, also for this a jury would be necessary. But it would be easier to decide on an artist's standing in his profession than on the merit of his separate works. Nobody could object to admitting, for instance, Stirling, Post, Miss Devens or Miss Weil to an Invitation Salon. If anybody for personal reasons would vote against one or the other, he surely would be overruled by the rest. With lesser talent, whose work cannot yet boast of a distinctive quality, it would depend entirely upon the opinion of the jurors. They will be prejudiced, but they would be honest, as it is only a privilege of strong individualities to arouse enmity.

Another peculiarity of photographic exhibitions is the lack of uniformity in the framing. In exhibitions of paintings certain rules are generally laid down which can not be overstepped. But as a collection of prints would simply become intolerable if all were restricted to a certain pattern, everybody is allowed to mount and frame his work to suit his own fancy. This naturally results in drawing undue attention at times to inferior work, as a print on a red mount or in an odd or elaborate frame is more conspicuous than those which are framed in a more subdued fashion.

"One-man shows," such as the Camera Club in New York has arranged during the last few years, have undoubtedly done most towards giving us a true idea of the possibilities of the camera as a medium of artistic expression. We could at once grasp each exhibitor's individuality, his special aims and technical characteristics, and study the graded development of his art from his earlier to his most recent works. And as every artistic photographer of note was included in these exhibits they give us a comprehensive insight into the present state of development of American artistic photography. Their only drawback was the scant attendance that they enjoyed. Club exhibitions never attract the real public but only the members of the clubs and their friends.



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One-man shows, however, cannot be arranged for any length of time. Those whose work really warrants such a display are very scarce, and their number seems to be exhausted, and representative shows of the kind can hardly be repeated before the lapse of several years. Equally unprofitable would it be to give undue prominence to lesser talents, as has been the case several times during the last year.

All that remains to be done at present seems to be the occasional arrangement of an exhibition in some prominent club, which could give to everybody, good and bad alike, an opportunity to show their latest work. An open door policy will surely produce the best results in the end. It would give the younger, immature talents an opportunity to assert themselves. They could make their *débuts* there, and show the progress of their work from year to year. It would be their battleground where they could struggle and rise from mere beginners to full-fledged personalities. The public won't take notice of them, but the profession will profit by it. The Salon exhibitions will probably continue, but they will do little good if managed in the same manner as hitherto. They have only a little educational value.

In order to interest the public and really to advance the interests of artistic photography, it will be necessary to make far more ambitious efforts.

A representative collection of the very best work which America's artistic photographers have produced—not such a one as Mr. Day exhibited in England, but one which would be strictly limited to masterpieces, such as Gertrude Käsebier's "The Manger," White's "Spring," Eugene's "Eve," Eickemeyer's "When Daylight Dies," and so on—would open the eyes of the public to the importance of this most recent addition to the graphic arts. It should be shown, not in photographic clubs, but in the leading art-galleries and institutions; and finally be presented to some art-gallery, like the Corcoran or Metropolitan, on the condition that it would be permanently on exhibition. This, in my opinion, could be easily enough arranged, as every artist would be glad to furnish the prints gratuitously. Appropriate places of exhibition could also be easily secured. The only serious difficulty would ensue in the selection of exhibits. Who is to decide whether this or that print is really a masterpiece or not? A jury, consisting of artists, art critics, and the leading representatives of artistic photography, should be easily able to decide by vote; all that would be demanded of them would be to forget for one short day their little vanities, their partiality and personal feuds. And should it really be impossible to find an impersonal jury, from which all egotism is vigorously banished, the artists themselves should be the judges. I have always held that a man truly honest with himself knows very well when he was at his best. And I believe that the majority of our artistic photographers concerned in such an enterprise would possess sufficient self-criticism to render it successful.

SADAKICHI HARTMANN.

## The Linked Ring.

### Its Position and Origin, and What it Stands for in the Photographic World.

#### I.

The *Linked Ring* of London is recognized universally to-day as more intimately and actively identified with the development and advancement of the cause of pictorial photographic art than any other organization or body in the entire photographic world.

Through the medium of annual *Salons*,\* whose uncompromising standards supported by many convincing examples of individualistic artistic work and the entire absence of any enervating tendency or desire "to broaden the scope" † of the exhibitions by any concessions to the "technicians" whose doctrines, however sincere are unreasonable and destructive, it has left no reason for questioning either the sincerity of its purpose or the convincing character of the results; thereby establishing beyond dispute the possibilities of the camera as a means of individual artistic expression and winning from the enlightened public final serious recognition and acceptance of pictorial photography as a legitimate branch of *Art*. To have had a print exhibited in one of its *Salons* is, in the pictorial photographic world, a distinction equivalent to that conferred upon the painter who has had a canvas hung at the Paris Salon; while to be elected a member of the *Ring* itself is to be made the associate of the most distinguished pictorial photographic workers in the world and is the most coveted honor to which the pictorial worker can aspire. The organization now numbers sixty-five members ‡ belonging to many different countries, all active workers and pledged to the cause of pictorial photography.

\*This name was of course suggested through its application by the French to certain fine-art exhibitions of a distinctive and high class character. To prevent any confusion it should have been explained that wherever used in this article without any accompanying distinguishing word it refers to the photographic exhibitions so designated.

†To *broaden the scope* or *liberalize* an exhibition means literally, as these terms are now used, to let down the bars and admit every sort of print in order that all may be satisfied, the exhibition crowded, the door-receipts multiplied and the undertaking a *financial* and *popular* success. Such a course, while it may tickle the multitude, is not conducive to progress or improvement or to the education of the public, and it is mainly for the latter purposes that such exhibitions are held; and not as coster-shows, vanity-fairs or slot machines for the inoculation of art-bacillus into the system of all who enter prints.

‡The following is a list of the members with the name of city to which each belongs and date of election to Ring:

LINKS RESIDING IN ENGLAND, IRELAND AND SCOTLAND.			
		Mrs. Carine Cadby, Kent,	1900
		Eustace Calland, London,	1892
Bernard Alfieri, London,	1892	H. H. Cameron, London,	1892
J. Craig Annan, Glasgow,	1894	Lyonel Clark, London,	1892
E. R. Ashton, Kent,	1895	Lewis Cohen, London,	1894
W. Smedley Aston, Birmingham,	1899	Walter L. Colls, London,	1892
Harold Baker, London,	1898	Reginald Craigie, London,	1896
F. A. Bolton, North Staffordshire,	1900	Wm. Crooke, Edinburgh,	1892
Tom Bright, London,	1892	George Davison, London,	1892
T. M. Brownrigg, Surrey,	1892	Charles Emanuel, London,	1895
Arthur Burchett, London,	1892	F. H. Evans, London,	1900
W. A. Cadby, Kent.	1894	Colonel J. Gale, London,	1892



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II.

An inevitable consequence of the discovery of photography was its eventual application to the production of original pictorial compositions (pictures properly so called): that such application should lead to and be accompanied by bitter contentions concerning the precise nature of the results and as to whether such results ever could be considered works of art as contra-distinguished from purely mechanical productions was but in the natural order of events: that such contentions should serve to strengthen the position and crystalize the ideas of those who held that it properly could be utilized as a legitimate medium of individual artistic expression was a foregone conclusion: that the general correctness of their position finally should be admitted was a sequential certainty: that such admission should give rise to acrimonious debate as to the nature of the standards to be applied in determining the artistic merits of a photograph was not only natural but certain: and that all this should eventually result in the establishment of some one organization for the particular care and advancement of pictorial photographic work and the recognition of some one exhibition as the exhibition *par excellence* of the year was the only logical result of all the foregoing and existing conditions.

The earliest meeting of the Society took place on May 9th, 1892, at the *Restaurant d'Italie*, Old Compton street, Soho, when five gentlemen, all actively interested in photography, especially this phase of it, met for the purpose of

J. P. Gibson, Newcastle,	1892	Maurice Bucquet, Paris,	1897
Karl Greger, London,	1892	A. Buschbek, Vienna,	1893
J. M. C. Grove, Letter Kenny, Ireland,	1895	Hector Colard, Brussels,	1892
A. Horsley Hinton, London,	1892	L. David, Vienna,	1895
Frederick Hollyer, London,	1892	F. Holland Day, Boston,	1895
Charles Job, Sussex,	1900	Robert Demachy, Paris,	1895
Alexander Keighley, Keighley,	1900	R. Eickemeyer, Yonkers, U. S. A.,	1894
Viscount Maitland, London,	1899	Frank Eugene, New York,	1900
Thos. Manly, London,	1895	George Grimprel, Paris,	1900
Alfred Maskell, Hauts,	1892	Hugo Henneberg, Vienna,	1894
Baron A. von Meyer, London,	1897	A. Hildesheimer, Vienna,	1894
Charles Moss, Croydon,	1897	Mrs. Gertrude Käsebier, New York,	1900
R. W. Robinson, Surrey.	1892	Jos. T. Keiley, New York.	1899
Lyddell Sawyer, London,	1892	Heinrich Kühn, The Tyrol, Austria.	1895
F. M. Sutcliffe, Yorks.	1892	Rouillé Ladevèze, Tours, France,	1894
J. B. B. Wellington, Herts,	1892	C. Puyo, Paris,	1895
H. Van der Weyde, London,	1892	Otto Scharf, Crefeld, Germany.	1895
W. Willis, Kent,	1892	Alfred Stieglitz, New York.	1894
		J. Strakosch, Austria,	1893
		Carl Ulrich, Vienna,	1893
		Hans Watzek, Vienna,	1893
		Clarence White, Ohio, U. S. A.,	1900
LINKS RESIDING ELSEWHERE.			
A. Alexandre, Brussels,	1893		
Shapoor N. Bhedwar, Bombay,	1892		
Maurice Brémard, Paris,	1897		

That the record of those who have been at one time or another affiliated with the Linked Ring may be complete, the names of those who have been lost to it during the period of ten years through withdrawal or death is here appended:

Burton Baker, L. Bennett, Rowland Briant, J. S. Bergheim, Valentine Blanchard, Cembrano, Frances Cobb, H. E. Davis, Greene, G. H. James, Richard Keene, Rev. F. C. Lambert, Baron Alfred Liebig, H. P. Robinson, Baron N. de Rothschild, Stevens, L. Scott, H. Tolley, W. J. Warren, B. Gay Wilkinson.

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organizing a society whose express object would be the complete emancipation of pictorial photography, properly so called, from the retarding and nanizing bondage of that which was purely scientific or technical, with which its identity had been confused too long; its development as an independent art; and its advancement along such lines as to them seemed the proper tracks of progress into what, as the perspective of logical possibilities opened itself to their mental visions, appeared to be its promised land.

Already there had been much discussion upon the subject and every effort had been made to induce some of the more influential organizations to go to the logical length of the position (whose correctness they more than half admitted by holding pictorial exhibitions and offering medals for *genre* studies, etc.); by abolishing such petty baubles as medals, plaques and be-ribboned diplomas; and by holding out as the highest incentive the possibility of producing *pictures* in the artistic and not the chemical sense of the word and the satisfaction to be derived from the dignity, beauty and artistic worth of the results to compel a serious consideration of the subject, thereby inducing all who sincerely believed in photography as a means of artistic expression to put forth with the certainty of a fair trial their most ambitious attempts, that it might be decided once for all if there was anything in the position of the advanced workers and whether pictorial photography was entitled to an independent existence.

These efforts were without success. The Royal Photographic Society, that venerable veteran among photographic societies and the most powerful, which should have led the way in this as it had done in so many other things, continued, despite all protests, to hang together promiscuously work of a scientific and technical character with that which was purely pictorial; and to persist in other customs that in the judgment of the recognized leading pictorial workers were inimical to the progress of pictorial photography. This led to a secession from its ranks, by way of protest, of the pictorial element headed by H. P. Robinson: and the meeting of May 9th at the *Restaurant d'Italie*: and the establishment of the Linked Ring was the final culmination of this protest.

The five gentlemen who attended this meeting were Messrs. H. P. Robinson, Lionel Clark, George Davison, H. Hay Cameron and Alfred Maskell. Mr. A. Horsley Hinton, who was also in sympathy with the views and purposes of these gentlemen, was likewise to have been of the party, but was absent through having mistaken the place of *rendezvous*.

At this meeting was laid the foundation of an association having for its object the establishment of a distinct pictorial movement through the severance of this application of photography from the purely scientific and technical; and through the medium of independent exhibitions its final universal recognition. Realizing that only through concerted, consistent and continued effort could anything be accomplished, it was hoped through such an organization to bring together those "interested in the development of the highest form of art of which photography is capable," those only being eligible "who admit the artistic capabilities of photography and who are prepared to act with a spirit of loyalty, both as regards the furthering of the objects of the Linked Ring and towards their fellow members if admitted."



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The next meeting of the new Society occurred on May 27th, 1892, when the present name was adopted, that of *Gimmel-Ring* and *Parabola* having been considered previously; and the organization was finally completed.

There were present at this meeting Alfred Maskell, George Davison, H. P. Robinson, Ralph Robinson, Lyonel Clark, H. Hay Cameron, H. E. Davies, F. Seyton Scott, Arthur Burchett, H. van der Weyde, Bernard Alfieri and A. Horsley Hinton: and these gentlemen, together with Francis Cobb, Tom Bright and W. Willis, who were included as if present, were constituted the founders of the organization.

Almost without exception the photographic press of England attacked the new organization, sneered at its "pretensions" and ridiculed the idea of the pictorial photographic workers being strong enough to hold an exhibition of their own: and these attacks became more persistent and virulent with the holding of the first *Salon*.

"There were not wanting \* \* \* in those days," wrote one of the founders some six years afterwards, "prophets of evil who did all in their power to hinder our work, and to misrepresent our intentions. We were told by a portion of the photographic press that to add another to the plethoric number of photographic exhibitions was to invite and deserve failure; that our efforts at reform in photographic art was merely a deliberate and carefully planned attack on the Photographic Society: that we were a small, insignificant body of malcontents distinguished only by audacity. We were called a group of three emulating the methods of Tooley street,\* and even after our first successful shows it was asserted that the *raison d'être* rested on the most slender support, and that the continuance of a second exhibition either in a rival or supplementary capacity was out of the question." In the autumn of 1892 an exhibition of pictorial work, under the auspices of George Davison, H. P. Robinson, and a few others, was shown at the Camera Club, it having courteously permitted the use of its walls for the purpose; and the entire success of this display seemed more than to justify the undertaking of a public exhibition.

On the 28th of March, 1893, therefor, the Ring resolved that steps should be taken towards holding a salon of pictorial photographs, to which should be admitted such pictures only as had passed the most rigorous scrutiny as to their artistic pictorial worth. It was further determined that this exhibition should be in charge of a general committee of the Links of the Linked Ring and that their names should be published as such a committee at the head of the prospectus—those present at the beginning of the judging of the submitted prints to constitute the jury of selection. The Dudley gallery was then engaged for a period of six weeks from October 15th, 1900.

Despite all adverse prophecies this exhibition was a pronounced success, both artistically and from a financial point of view. Two hundred and ninety-three prints, the work of one hundred and six exhibitors, were shown in this exhibition, and of these prints seventy-six were sold, or over one-quarter of the entire collection.

\*Refers to the famous petition to parliament of "the three tailors of Tooley street," beginning "We, the people of England."

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"The Salon Men, the schismatics of last year, claim to be artists first, photographers afterwards. And it is only justice to say that their present very beautiful exhibition goes far to justify them," comments the *Land and Water* on this exhibition, while the *Studio*, a representative art publication, printed the following: "The exhibition just closed has done more almost than any previous one to prove that photography allows the artist free play for his own individuality. The photograph of to-day is something more than a mechanical production. The individuality of the photographer is being expressed in his work almost as much as that of the painter; and while critics are discussing if there be Art in photography, photographers are settling the question by themselves."

The unmistakable success of this first exhibition determined the members of the *Ring* to carry out the original idea of holding an exhibition annually and endeavoring to make it thoroughly representative of the pictorial photographic progress not only of the English workers but of those of the entire photographic world. Despite the fierceness and number of the attacks made upon it by the photographic press it held unflinchingly to its original principles in announcing the second salon, thereby winning the confidence of all the serious workers at home and abroad, who gave it their hearty support, with the result that the second salon was an even greater success than the first.

Concerning the second *Salon* the *Times* (London) published the following notice:

"The *Salon* seems to have jumped at once into public favour, and to have become a settled annual institution. At this exhibition a photograph is treated in a completely different fashion from that with which the term is usually associated. Nearly every picture seems to have some point of novelty or interest to justify its acceptance. Photographic exhibitions have rarely this merit. Nothing as a rule could be more commonplace and wearisome than a large collection of photographs which are nothing more than photographs. In short it is a very interesting exhibition, which will repay a visit and deserves encouragement."

It will be seen from all this that the Linked Ring was the necessary outgrowth of preceding circumstances and existing conditions and that it was the creation of men who understood the demands of the present and were far seeing enough to anticipate to some extent the great possibilities of the future; and who were wise enough to form an organization which, while uncompromising in its principles, was free from any needless or irritating rules, vain or trifling formalities and any unnecessary obligations; an organization thoroughly democratic and cosmopolitan in its nature that was sufficiently adaptable and expansive to meet all new conditions which were bound to come with advancing years and to utilize them for the advancement of the cause for which it stood.

### III.

The *Linked Ring*, now in the tenth year of its existence, is about to hold its ninth annual Salon.

Since it pioneered the *Salon* movement and held its first salon, actually the *first* salon ever held, many photographic exhibitions bearing the title of *Salon*



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have taken place throughout the entire civilized world. The great majority of these, while using the name through a spirit of ambitious vanity, were salons neither in purpose nor character and have unquestionably in many places brought the name into considerable disrepute and called down upon it from that enlightened portion of the public who understood the true significance of the term, but who had never seen a Photographic Salon, properly so called, well merited ridicule and contempt for the vulgar and unwarranted pretentiousness. These shows very materially injured the cause of pictorial photographic art wherever their influence extended.

There were some few, however, which were modeled on the lines of the Linked Ring Salon and in their time accomplished splendid results in spite of the bitter opposition and abuse of the philistine element among the photographers which has never hesitated to vilify, misrepresent and snarl at those who were seriously interested in what has been termed the new photography. Of these latter exhibitions, unfortunately few were strong enough to resist the pressure brought to bear to "broaden their scope."

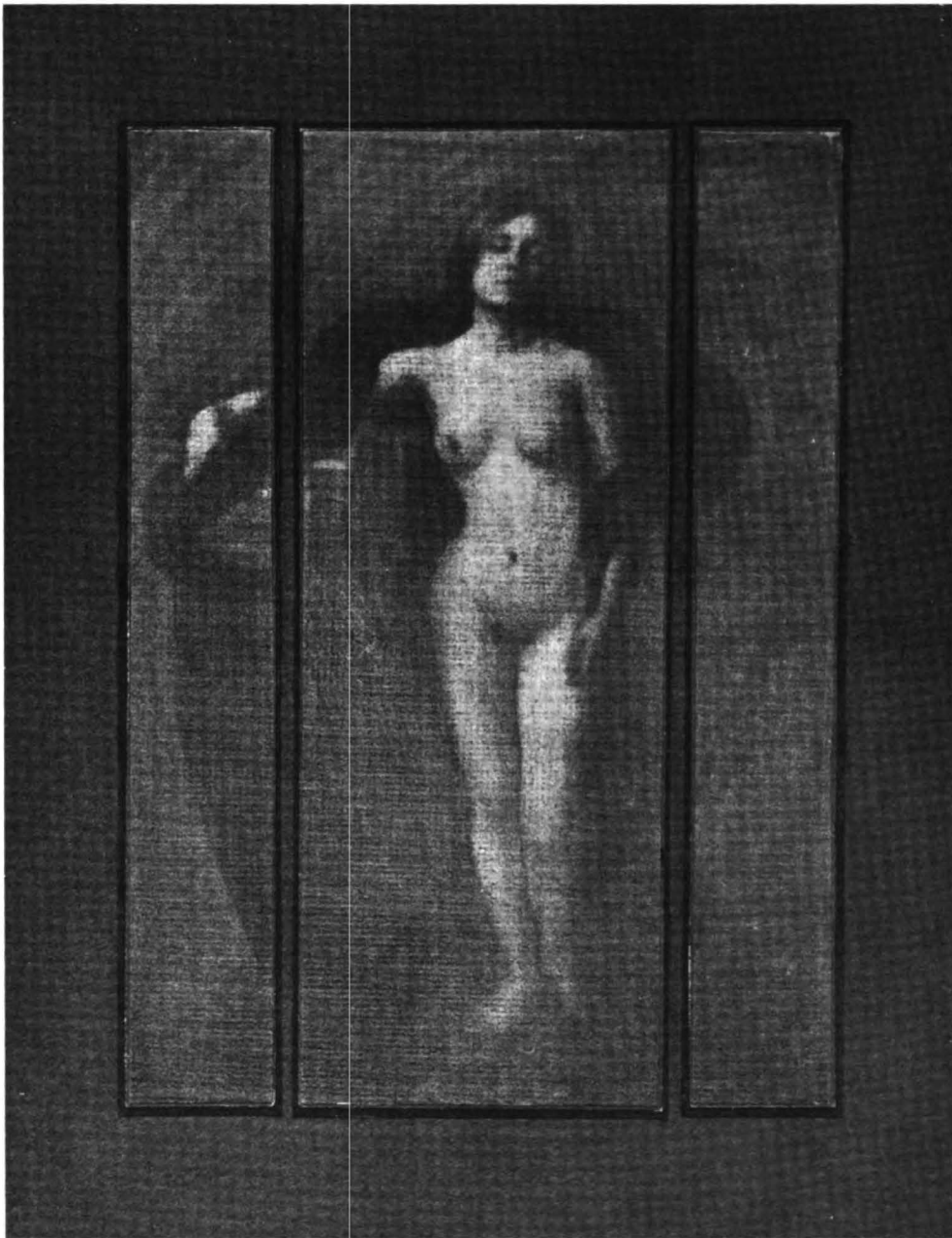
Under the management of Societies whose governing boards change almost annually through the election of new officers, whose ideas and policies, if not diametrically opposed to, are not entirely in sympathy or touch with, those of the previous administrations, the conduct of such exhibitions has from time to time passed into new and inexperienced hands, sometimes, even, of such as are inimical to the most essential principles of the modern pictorial photographic movement. This, sooner or later, has inevitably resulted in the abandonment of the rigid standard previously maintained and the making of compromises fatal to the principles that have made the salon possible and that must be lived up to to insure its future recognition and support. Sometimes, also, these exhibitions have come to grief because they involve considerable expense and are not self-supporting from a financial standpoint.

The Linked Ring Salon, however, has held unflinchingly to its first principle and has maintained its position as the premier pictorial exhibition in the photographic world. It is so organized as to make a change of policy almost impossible, for it is pledged to a well defined principle and knows no annual shifting of administration; while excellent business management has made the Salon self-supporting from the start.

Praise like abuse was equally futile when used to win any swerving from the original standards set for themselves by the members of the Linked Ring. Its members were ever alert to guard against any falling off and when the salon of 1899 seemed too well received in certain quarters one of the founders and most distinguished and active of the Links addressed the following words to members of the organization through the medium of the annual publication of the *Linked Ring*:

"Last year, splendid as was our Salon, it was perhaps of all the exhibitions we have held the most like a concession to the philistine taste—our visitors said it was 'less extreme,' the 'technical expert' in print gave praise, these things were the surest sign that we were nearly slipping from our ground.

"It was remarked that the newspapers, which had hitherto reviled, last year



A DECORATIVE PANEL

From a "Gum" Print

By Clarence H. White

(Newark, Ohio)





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praised—who had changed, they or we? Were they converted, or had we unconsciously conceded? Certainly not the former!

“Praise in the public press, honeyed words and flattery from those who erstwhile gibed do us no good, it is mere *eau de sucre*, neither stimulating nor refreshing. Daring originality even to the verge of the whimsical and eccentric, is better than smug Commonplace and decent Mediocrity. Eccentric for eccentricity’s sake is not to be recommended, but that the path takes us furthest from the dangerous Brink of the Slough of Conventionality.”

Year by year it has grown in value, importance and influence till it has become a well established international institution, where annually can be seen the best and most advanced pictorial photographic work of the day. This ninth Salon, like the original one, aims “to exhibit only that class of work in Pictorial Photography in which there is distinct evidence of personal artistic feeling and execution.” No awards are offered, the highest honor to be hoped for being the admission of one’s pictures into the exhibition; and, as in the case of the first exhibition the Salon is under the management of a General Committee\* composed of the entire Linked Ring, those present at the first day of the selection being constituted the judges of what shall be hung from among the prints submitted.

Through the *Salon* the Linked Ring has clearly demonstrated that pictorial photography is able to stand alone and that it has a future entirely apart from that which is purely mechanical, and is destined to play an important rôle in the great world of art. It has taught as an axiomatic truth that an original pictorial photograph must be judged by the same laws as any other original production in monochrome, and that photography is not entitled to have art laws especially created for its special use so far as its pictorial side is concerned; and it has maintained that in order to be entitled to be exhibited as a picture a photograph must show *distinct* evidence of “personal artistic feeling and execution.” Instead of the practice which formerly universally prevailed of admitting indiscriminately to an exhibition anything which might be sent, it has introduced that of selection and invitation.

It has dealt a crushing blow to the gift-enterprise medal system and turned into ridicule the older method of appointing judges and their manner of making awards. It was the first to print the prices of pictures in its catalogues, and by doing away with distinctions has effectually disposed of the “amateur

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\*General Committee of the Photographic Salon for 1901: A. Alexandre, Bernard Alfieri, J. Craig Annan, Ernest R. Ashton, W. Smedley Aston, Harold Baker, Shapoor N. Bhedwar, F. A. Bolton, Maurice Brémard, Tom Bright, T. M. Brownrigg, Maurice Bucquet, Arthur Burchett, A. Buschbek, W. A. Cadby, Mrs. Carine Cadby, Eustace Calland, H. Hay Cameron, Lionel Clark, Lewis Cohen, Hector Colard, Walter L. Colls, Reginald Craigie, William Crooke, L. David, George Davison, F. Holland Day, Robert Demachy, R. Eickemeyer, Charles Emanuel, Frank Eugene, F. H. Evans, Col. J. Gale, John Pattison Gibson, Karl Greger, George Grimprel, J. M. C. Grove, Hugo Henneberg, A. Hildesheimer, A. Horsley Hinton, Frederick Hollyer, Charles Job, Mrs. Gertrude Käsebier, Alexander Keighley, Joseph T. Keiley, Heinrich Kühn, Rouillé Ladevèze, Viscount Maitland, Thomas Manly, Alfred Maskell, Baron A. von Meyer, Charles Moss, C. Puyo, Ralph W. Robinson, Lyddell Sawyer, Otto Scharf, Alfred Stieglitz, J. Strakosch, Frank M. Sutcliffe, Carl Ulrich, Hans Watzek, J. B. B. Wellington, H. Van der Wyde, Clarence White, W. Willis.



#### CAMERA NOTES.

question."\* It has turned attention to the wisdom of devoting as much taste as possible to the preparation of catalogues, tickets, posters, etc., advancing a taste for the beautiful wherever possible. It has done much to turn the attention of exhibitors to the question of the proper and tasteful framing of pictures and the influence of frames and mounts on the general character of a picture. It has educated the English photographer by bringing into England the most representative work of foreign countries, and it has been of incalculable value to pictorial photographic workers the world over by stimulating them to greater effort by proper and dignified recognition of their work individually and of pictorial photography as a branch of art, and by encouraging them to follow its example and organize local exhibitions on the same lines. And it has taught that all schools of art deserve recognition and that except as to the matter of the correctness of composition, harmony and truth of values and the like, no jury is competent to pronounce finally upon pictures as to their comparative merit and worth—believing that to be a matter of which the maker of the picture, the public and time are the sole judges; holding with Millais that: "There is no comparison in Art. You cannot compare works of art any more than you can compare flowers. You may prefer a rose to a lily, but you don't say one is better than another."

Beginning in 1892 with the fifteen founders already named, the records show that the entire membership of the Ring since its inception, taking into account those who have died and the five who voluntarily removed themselves, comprises eighty-five Links.

The Roll of the Linked Ring in January, 1901, showed that at the beginning of the present year there were sixty-five active members enrolled in the organization, forty of whom are English and twenty-five foreign members, of which latter seven are American.

As one vote is sufficient to exclude from membership and as only those are eligible who admit the artistic capabilities in photography and who are prepared to act with a spirit of loyalty both as regards the furthering of the objects of the Linked Ring and towards their fellow members if admitted, it will readily be appreciated that it is far from an easy task to gain admission to this body and that the body itself is one of the most harmonious, homogeneous and uniform in its purpose of any existing organization, and it will be begun to be understood why it has been so successful from the start.

And having considered all this, the reader will begin to understand the symbolic significance of the organization's name: the Gimmel, or linked-ring, is symbolical of the closest and most sympathetic union of aims and interest; of bonds that are inseverable; interests that cannot be divorced; of ties that are equally binding on all and all the more so because voluntarily assumed: and then it will be entirely appreciated what the organization stands for in the photographic world and why it was called the LINKED RING.

JOSEPH T. KEILEY.

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\*It was formerly, and in certain places still is, the custom to distinguish between amateur and professional work and to bar the latter out of certain competitive exhibitions. In the matter of the pictorial value of a picture no such distinction can be recognized, the artistic merits or shortcomings of a photograph alone being the points on which its artistic worth is to be judged. This distinction is now an antiquated one, and in all progressive institutions is no longer recognized, and most camera clubs are to-day as open to the professional as to the amateur.

## Exhibition Notes.



### The London Salon.\*

The London Salon promises to be of greater interest to the American pictorial photographer than heretofore, for some thirty to forty expectant exhibitors, from all parts of the United States, have recently shipped several hundred frames, which will duly go before the Jury of Selection. We hope that America will come out of this most severe ordeal with flying colors.

As the space is limited and the number of frames submitted unusually numerous, the percentage of rejections will probably be large. The acceptance of a picture will therefore be of more than average value to the maker thereof.



### The Philadelphia Salon.

The Fourth Annual Salon of Philadelphia has been duly announced. It is proposed to hold it a few weeks later than has been customary.

The prospectus is more or less like that of prior years. Where changes have been made, we are sorry to note that they are certainly not for the better. The clause referring to foreign pictures conclusively proves that those in charge of this year's Salon fail to appreciate the fact that the up-to-date and serious pictorial photographer, to whom this exhibition is supposed to cater, rather prefers not to exhibit his work than leave the mounting and framing to unknown quantities, or in fact, to anybody but himself. This condition is a move backwards and reminds us of Joint Exhibition days. Whatever motive may have induced the management to take this step, it is certainly unworthy of an exhibition supposed to be *the* representative American pictorial photographic one of the year.

The Jury of Selection named is: Mr. Charles I. Berg, of New York; Miss Frances B. Johnston, of Washington; Mr. Alan D. Cook, of Philadelphia; Mr. Geo. W. Hewitt, of Philadelphia, and Dr. Herbert M. Howe, of Philadelphia. The two latter gentlemen, the one an architect and the other an art patron, represent the Academy of Fine Arts; the three others represent the Photographic Society.

The gentlemen representing the Academy are both amateur photographers and old members of the Photographic Society. They are reported to stand for the "old school." Two of the representatives of the Society need no introduction, while Mr. Cook is an able and progressive professional photographer.

With respect to the Jury appointed we find a decided retrogression in the policy followed, for heretofore the Jury has been more or less *National*, the West, East, and New York having each a representative, Philadelphia thus always having been satisfied with a minority. This year Philadelphia is to have a majority, and the East and West are unrepresented.

We also note with regret that the "New School," which has done so much in giving America, and above all the Philadelphia Salon its enviable position in the photographic world, has been entirely ignored by the powers that be.

\*For the aims and purposes of the London Salon see p. 111.



CAMERA NOTES.

We fear that the "broadening of the scope of the Salon" which our contemporaries and the average photographer have been crying for, and which cry has been effective enough to have a decided influence with this year's management, is equivalent to retrogression of the worst kind.

We hope that the result will prove that our fears have been exaggerated, and that the Exhibition will prove that the standards established have been strictly adhered to, and the prestige of the Philadelphia Salon maintained.

The Management rests with Messrs. Edw. H. Coates and Harrison S. Morris, of the Fine Arts Academy; and Messrs. S. Hudson Chapman, Benj. Sharp and Jos. H. Burroughs, of the Photographic Society.

ALFRED STIEGLITZ.

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**Chicago Salon.**

The Art Institute of Chicago announces that under joint management with the Chicago Society of Amateur Photographers a Salon will be held in the galleries of the Art Institute from October 1 to October 22. The purpose of this Salon, as set forth in the official prospectus, "is to bring together the best examples of the photographic work of the year, rigidly to be selected by a competent jury." The latter will consist of Messrs. W. B. Dyer, J. H. Vanderpoel, Charles Francis Browne, Wm. Schmedgen, all of Chicago, and Henry Troth, of Philadelphia.

We notice that the term "pictorial" has been omitted entirely from the prospectus, which, in view of circumstances, may be intentional or accidental. All photographic work, according to the wording of the prospectus, is eligible; but we take it from the character of the Jury named that the exhibition is in the interests of high class pictorial work solely.



**Mr. Chas. H. Caffin in "The Artist."**

[For the benefit of our readers, many of whom are not fortunate enough to regularly see *The Artist*, one of our leading art magazines, we reprint in full an editorial which appeared in its July pages. It has already created much interest among those interested in American pictorial photography.]

Keen students of contemporary art have for some time been noting the modern developments in artistic photography. To them it is a disappointment that the authorities of the Pan-American Exposition have entirely ignored this branch of art. Photography will be represented, but only in connection with the exhibits of photographic materials; the work of those who are lifting this medium of expression onto a plane of real artistic achievement being entirely unrepresented. Meanwhile, at the Glasgow Exhibition, which is being held concurrently on the other side of the Atlantic, a separate department is devoted to this subject and a special commissioner was sent over here some time ago to secure an adequate representation of the best American work. Those who follow the matter know that the latter compares most favorably with the examples of the most distinguished European photographers and will learn with no surprise,

MR. CHAS. H. CAFFIN IN "THE ARTIST."

but with much satisfaction, that the American exhibits have attracted cordial recognition. If there is one thing that condones the indifference shown at Buffalo it is the fact that American photographers are themselves halting in their recognition of the possibilities of their art. Three very successful Photographic Salons have been held at Philadelphia, marked by a high standard of accomplishment and purpose. Necessarily this excluded a great quantity of work submitted, and mediocrity has not only raised its protest but obtained a majority vote regarding the character of the next exhibition. The cuckoo cry has been "popularity"; the exhibition must be popularized and made to include a much larger representation of what is being done throughout the country. There is a certain plausibility in the argument until it is recalled that there are hundreds of club exhibitions constantly being held, which afford ample opportunity for the exploitation of the average print. These have their value in the stimulus which they give to individual effort and in the chance allowed of comparison and mutual encouragement. Meanwhile they do not offer anything in the nature of an authoritative criterion as to the ends to be striven for or as to the results reached. This the Philadelphia Salon attempted to do. It was in many respects a counterpart of the now famous "Linked Ring" of England, which was established not only as a protest against the lax methods of the old "Royal" Society that had gradually popularized its exhibitions until they no longer represented the art at its best, but also as an earnest effort on the part of artistic photographers to push further and further the possibilities of their art. The simple test of admission to its exhibitions was that the print should have merit as judged by the standards applied to a picture in any other medium, and that it must give evidence of individual expression. It was a contention, in other words, that photography is not merely a pastime, but capable of ranking as one of the Fine Arts. The membership of the "Ring" was necessarily limited at first, and so, also, was the controlling influence in the Philadelphia Salon; but the former has since more than doubled its membership and any candid observer of the situation over here knows that the men and women who stand at the head of the American movement are eager to recognize new talent. The opposite, we know, has been alleged; for, unfortunately, jealousies will obtrude themselves, but a very close and disinterested study convinces us that the suspicion is groundless. It has, however, prevailed, and the result is that the Salon is to be "popularized."

Those who have taken upon themselves the task of undoing what has been done in the direction of the highest standard should be left to "stew in their own juice." The photographers whose work has been endorsed by being admitted to the previous exhibitions of the Salon will best study their own dignity and the interests of the art for which they stand by holding themselves aloof from the forthcoming display, and by uniting to establish another annual exhibition which shall more effectually represent the ideals they are aiming to reach. It is a little disheartening to have to tread over again the path of progress, but such labor is preferable to acquiescence in retrogression.



## Numbering Frames at Exhibitions.

The modern pictorial photographer is a man of detail as far as the presentation of his work goes. After his print is finished, he studies his mounting and framing with a care which quite equals that put into the picture itself, for he realizes the important influence of these factors on the tone and color-scheme of the picture itself.

It is for this reason mainly that the hanging of photographic prints has assumed greater importance than heretofore and that such a seemingly small matter as the numbering of framed or unframed pictures with catalogue numbers ought to receive more attention than has heretofore been the case. The white and black spots pasted indiscriminately on the picture, or mount, or frame, as a rule throws the tone-values and color-scheme of the picture out of key, thereby causing a most irritating effect upon the observer.

At the recent Members' Exhibition of the Camera Club, N. Y., the committee in charge seems to have realized the importance of this matter, for we noticed the care which had been bestowed in this particular, the numbers having been placed in most cases as inconspicuously as possible upon the wall itself instead of on the pictures. The result was a decided success. In this instance, a consideration was shown the exhibitor which is unusually rare, and we consider it worthy of more than passing note.

A. S.



## Apropos of Mr. Edmund Stirling's Resignation.

Owing to a complete breakdown physically, caused by overwork, Mr. Edmund Stirling, for some seven years the Secretary of the Philadelphia Photographic Society, was recently compelled to resign his office.

The loss to the Society is irreparable, for Mr. Stirling was one of those rare few who put life and soul into any office, honorary or otherwise. Outside of his duties as Secretary, Mr. Stirling was one of the editors of the Society's Journal, and took an active interest in everything pertaining to the advancement of pictorial and scientific photography. His efforts in connection with the recent Salons are too well known to need comment at this moment. Mr. Stirling's profession itself taxes the most herculean, and it is therefore not surprising that the many additional duties assumed by him in the interests of photography generally should have resulted in a complete physical collapse.

The photographers of this country, as well as the Society, can ill afford to lose the active and unselfish co-operation of a man of Mr. Stirling's stamp. May his recovery be a speedy one, for that will be a voucher for his return to active service.

A. S.

## Testing Lenses.

THE following is an abstract of a lecture delivered at The Camera Club, New York, on May 14th, by Mr. Charles Manierre:

The tests which I intend to speak of are some of them exact and some of them crude, and perhaps not all of them convenient of application by an amateur, but they are all of them tests that should be interesting to anyone who cares fully to understand the instrument he is using.

In examining a lens the tests to find its focal length come first for consideration. If it is a compound lens it is the equivalent focus which must be sought for and the subject is complicated by the fact that this is

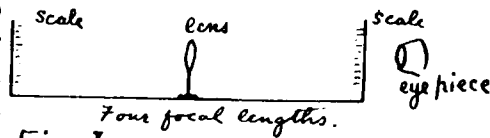


Fig. 1

not a constant but varies with the distance of the object and also with the separation of the two combinations of the lens. The closer the combinations are together the less variation there is in the focal length. The focal length is greater for distant objects than for those near at hand.

TEST I.—Focus an object *full* size on ground glass, then measure the distance from the ground glass to the object and divide the distance by four. The result will be the focal length.\*

A convenient object is a piece of white paper, say two inches long and half an inch wide, divided into two quarter inch strips, one of these to be pinned against the wall and the other used against the image on the ground glass as a measure.

TEST II.—If the camera will not admit of being drawn out to double the focal length, the lens may be removed and set up with a scale on each side of it. With the aid of a magnifying glass the image of the distant scale may be sought

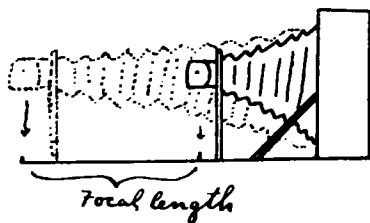


Fig. 2

close to the nearby scale, and the lens and the nearby scale moved back and forth until a point is found where the image of the distant scale is the same size as that of the nearby scale. Figure 1 suggests the arrangement. The distance is measured and calculation made as in the first test.

TEST III.—Focus a nearby object full size on ground glass and mark the position of lens on the bed of the camera. Then focus a distant object, making a second mark (see Figure 2). The distance between the two marks is the focal length of the lens, unless it be a compound lens. In that case it is only approximately so, being slightly shorter than the equivalent focus for even those objects which are near at hand. The reason for this is that there has been subtracted from two

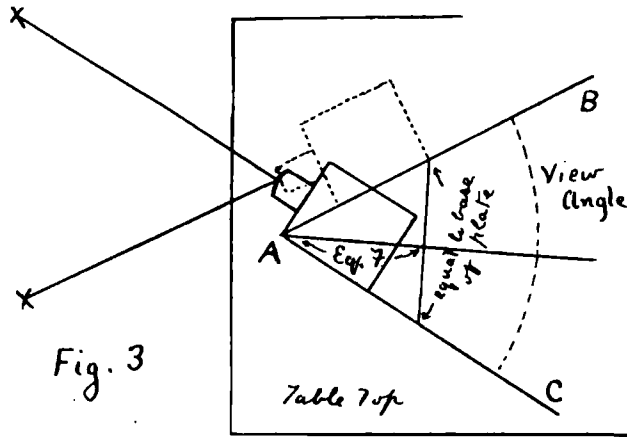
\*NOTE. In all the tests for local length the lens should be used with the largest diaphragm, and, if this is not relatively large, rack the lens in and out, fixing the two limits of tolerable focus and choose a point midway between these two.



CAMERA NOTES.

shorter focal lengths due to focus on a nearby object a focal length slightly longer due to focus on distant object.

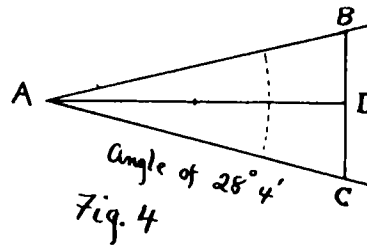
TEST IV.—This test is known as "Grubb's Method." It may seem complicated to describe, but in fact it is very easy to execute. A sheet of paper is spread upon a table near a window, as shown in Figure 3. The camera is placed upon the paper and two distant objects which are at the extreme opposite sides

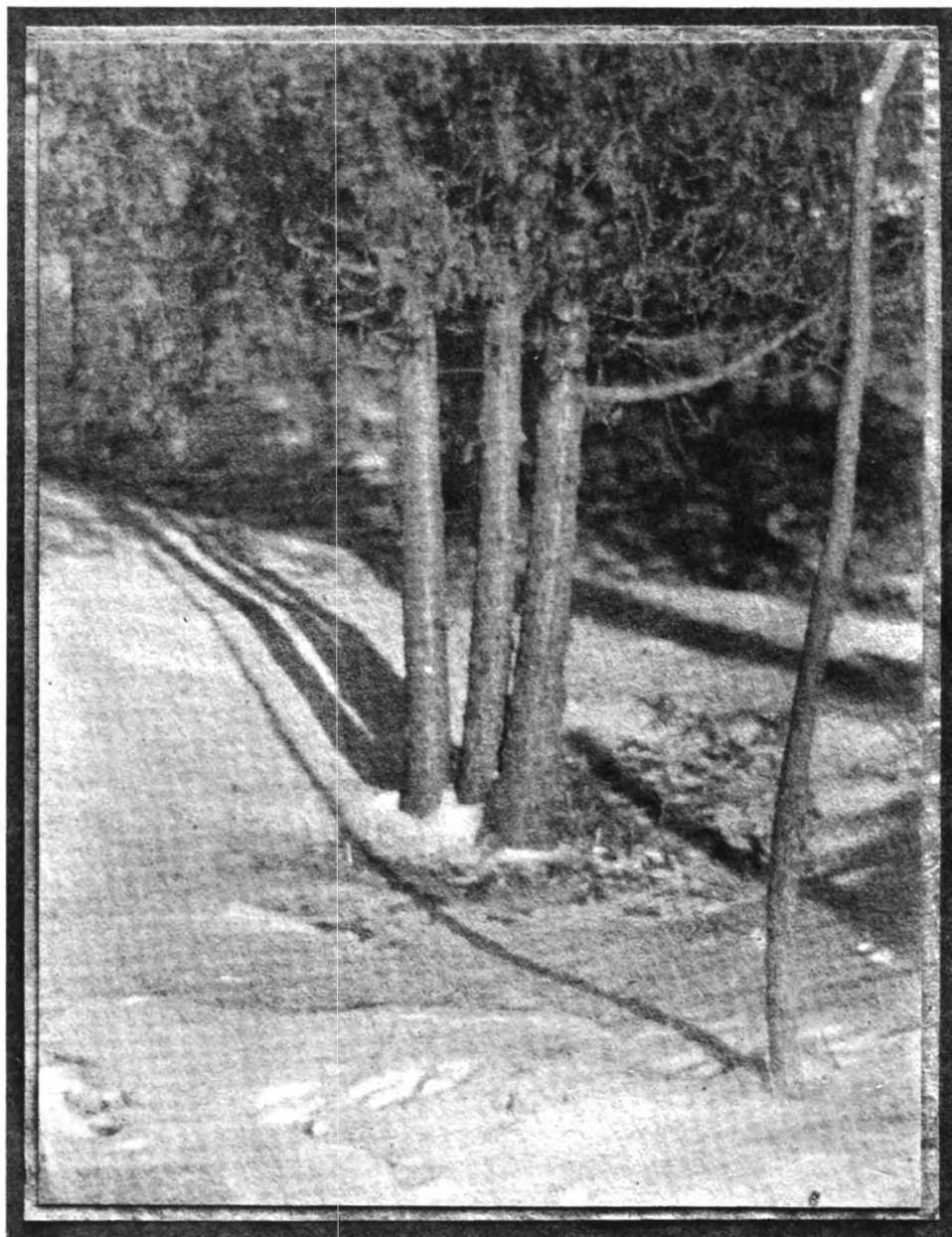


of the ground glass are noted and focused. A vertical line should be drawn in the middle of the ground glass or a piece of paper temporarily fastened so as to indicate the middle line of the plate. Each of the objects noted at the sides of the ground glass should then be

successively brought upon the center line by moving the camera, and after each object has been so brought upon the center line a pencil line should be drawn on the paper along the left hand side of the camera. The camera is then removed and these two lines are extended so as to meet and form an angle upon the paper. The angle should then be bisected and a line equal in length to the base of the plate should be drawn at right angles to the bisecting line and so that it will touch both sides of the original angle. This last line cuts the bisecting line so that from the apex of the angle to the last mentioned line is the equivalent focus of the lens, as shown in the Figure. The two X's are the objects successively focused upon and the dotted lines show the first position of the camera. In addition to giving the focal length, this test gives the *View Angle* of the lens, which is the angle "B. A. C."

TEST V.—This test is a variation of the preceding and consists in drawing first upon the paper an angle of 28 degrees 4 minutes. This may conveniently be done without a protractor by first laying out a base line, B-C, as shown on Figure 4, and erect from its middle point a perpendicular of twice its length, A-D, and drawing the lines A-B and A-C, the angle B-A-C will then be one of 28 degrees 4 minutes. The left hand side of the camera is made to coincide with the line A and B, and the position on ground glass of an object on the right hand side of the glass is noted and marked, then the left hand side of the camera is made to coincide with the line A-C and position of the same object, now on the left hand side of the ground glass, is noted and marked and the distance between the two measured. This distance is equal to half of the





THE JUDGMENT OF PARIS—A LANDSCAPE ARRANGEMENT

From a Platinotype

By Edward J. Steichen  
(Milwaukee)





## TESTING LENSES.

focal length. It will be found on experiment that no matter how carefully the foregoing tests are made that there will be more or less variation in the result even when the same test is repeated. The following test is probably the most exact as well as the most difficult to carry out:

TEST VI.—Focus upon a distant object presenting a side at right angles to the camera and measure carefully the distance from the camera to the object; the side of the object; and the corresponding length of the image. The length of the object is then to the length of the image as the distance of the object is to the focal length, giving us a proportion in which the chance of error is very slight.

After having tested the lens with its largest diaphragm it will be well to make some repetition of the tests with small diaphragms, as some lenses are so constructed that diminishing the size of the diaphragm changes the focal length appreciably.

**The View Angle** as found in Test 4 should be measured and noted. Up to  $35^\circ$  it may be deemed a *narrow* angle; up to  $55^\circ$  a *medium* angle; up to  $75^\circ$  a *wide* angle, and over that an *extra wide* angle.

**The Rapidity of the Lens** depends upon the diameter of the diaphragm opening with which it can be used, as compared with the focal length. The ratio being described as F-11, F-16, etc., and the lens may be described as slow where the largest opening does not exceed F-16; rapid where it does not exceed F-8, and extra rapid when its opening is greater than F-8.

**The Cone of Full Illumination.**—What is sought by this test is a circle upon the sensitive plate within which no part of the lens is eclipsed by the lens mount. To find it a piece of plain glass is substituted for the ground glass while the limits of the circle are noted and measured by the eye.

**Definition.**—The definition in the center of the plate is to be noted and also the general definition over the surface. In focusing for the general definition the eye should be directed at a point two-thirds of the way toward the edge of the plate from the center and the object focused upon should be inclined at such an angle as to minimize errors due to anastigmatism.

TEST I.—Using a thin steel band  $1/10$  of an inch wide by one inch long, so placed as to show its long thin edge to the camera and capable of being rotated so that its width may show as the rotation proceeds against a background of luminous surface. Its thin edge will be found to be invisible, but as it is turned it acquires an appearance of thickness. It should be at some distance from the lens and its angular width as viewed through the lens is calculated at the point where it just becomes visible. The test is made at the center of the ground glass and in the extreme corners. If it should be found necessary smaller stops may be substituted until the line becomes defined. For delicate tests such as this the surface of the ground glass should be very fine, preferably produced by acid.

TEST II.—Focus the camera on distant objects, as for example the bricks of a wall at such a distance that the distance between the lines of masonry between the bricks shall subtend an angle of one minute of an arc and focus with the aid of a three or four inch eye piece, or take a photograph and examine the



#### CAMERA NOTES.

negative with the eye piece. Lines which on the negative are separated by  $1/250$  of an inch should be capable of being distinguished as separate lines. Theoretically there is no limit to the power which a lens might have of definition, but practically the grain of the sensitive plate will not permit of more than a certain degree of definition. Emulsions differ in this respect, the grain of rapid plates being less fine than that of slow plates.

#### Definition, or Sag.

TEST I.—Focus upon a straight edge having behind it a luminous background, and bringing the image close along the sides and top and bottom of the ground glass note the deviation of the image from the straight line.

TEST II.—Take a photograph of a screen made up of threads or wires forming squares and note the deviation along the edges of the negative.

TEST III.—Draw a straight line on the ground glass parallel to and near the bottom thereof. Stretch a horizontal wire in a window and focus on the wire so that it shall be close to the line.

TEST IV.—Set the camera on a table and focus on a distant point near the middle lower edge of the ground glass. Then revolve the camera to each side and note the distance of the point from the bottom of the ground glass as compared with its distance at the middle.

#### Astigmatism.

TEST I.—Reflect light from a thermometer bulb to get a fine point of light and bring its image on the ground glass at the extreme corners and see if it becomes first a line radiating from the center and then a line at right angles to the first.

TEST II.—Focus a wire or thread netting in front of a luminous globe and see whether the lines running in both directions can be brought to a focus at the same time. The thread net can be spread between two panes of clear glass. Note that if the lens is a single landscape lens moving the stop further away from the lens will diminish astigmatism, and that with a small stop or small area of plate the stop may be permitted nearer to the lens, so reducing distortion.

#### Transparency of the Lens.

TEST I.—Having at hand a lens of satisfactory brilliancy, with a small diaphragm give a moderate exposure upon a white wall, uncovering only one-third of the plate. Then reverse the plate in the holder and with an equivalent diaphragm give three exposures; one over the two-thirds of the plate not before exposed of an equal time as before; then covering each time more of the plate permit added time of exposure. Develop the plate and compare the results for density. This is on the theory that the new lens is less transparent than the one by which it is tested.

TEST II.—Place the lens upon white paper and looking at the paper

TESTING LENSES.

through the lens note any tint of color, remembering that a slight yellowish or greenish tinge is very material. Very strong light has a yellowing effect, particularly on dense glass, and especially upon extra dense Jena glass.

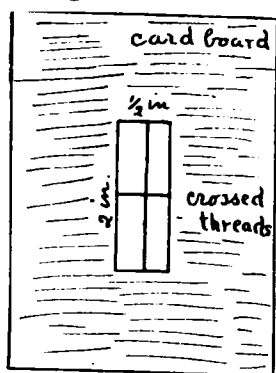


Fig. 5

**Chromatic Aberration.**

TEST I.—At about ten feet from the camera place in a window a cardboard having an opening as shown in Figure 5, 1/2 inch wide by 2 inches long, with cross threads as shown. Focus upon the threads with the aid of a three or four inch eye piece. Then using a direct spectroscope see if the edges of the opening are sharp for all colors.

TEST II.—Provide cards with printing on them, numbered from one to seven, and set up in front of the camera one upon another so that a portion of each shall be visible, including its number, 1/4 inch apart and about two feet from the camera (see Figure 6). A small board with slots sawed across it will answer the purpose. Focus on the middle card, No. 4, and make a negative. Note from the negative which

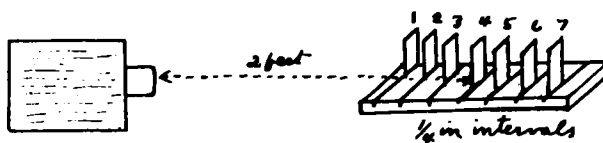


Fig. 6

one of the cards is most distinct, and then make the calculation provided for in the following equation:  $A = \frac{F^2}{U} X$ , in which A = the difference in inches between the visible focus and the chemical focus; F = the focal length of the visible focus in inches; U = the distance of the object (say 24 inches); X = the distance between the card which is sharpest in the negative and card No. 4 in inches. Take for example a six inch lens, the negative from which shows No. 2 as the sharpest card. We have then by substituting in the formula  $A = \frac{6 \times 6}{24 \times 24} \times \frac{1}{2} = \frac{1}{32}$  inch.

Note that for ground glass about 1/30 of the focal length is the full chromatic aberration.

TEST III.—Focus in the center of the plate upon a distant object. Then refocus with the aid of a blue screen (wave length 4420) and note the movement necessary in the ground glass. Refocus a second time, taking light through a red screen, 6250, and note again the movement necessary in the ground glass. The center and nodal points of the lens vary in position slightly by the changing color of the light.

TEST IV.—Through the lens throw the image of a gas jet upon a sheet of white paper. Then move the lens slightly toward the paper and from the paper, putting the image out of focus. Its borders should then, if the lens is properly achromatic, become successively claret and green instead of blue and red. This is due to the mingling of the different colors of the spectrum.



**The Angle of Field.**—The field of a lens is the largest circle of sharp definition, or in other words, the base on the ground glass of a cone measured from the nodal point of emergence. The angle of field is the bounding lines of a plane through such a cone, the base of which is equal to the diagonal of the plate for which examination is made, as shown in Figure 7.

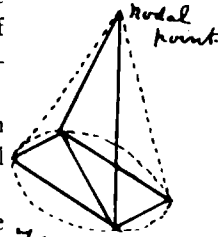


Fig. 7

**The Largest Normal Diaphragm** is the largest which will give definition of the required standard over the full plate for which the lens is intended.

**The Diaphragm Giving Full Illumination.**—Remove the ground glass and sighting through the extreme corners of the opening so made, insert successively smaller diaphragms until one is found small enough to show full and round and not eclipsed in any portion by the lens mount.

**Real Value of Diaphragms.**—Focus the lens upon a distant object. Then remove the ground glass and substitute for it a card with a small hole in its center. Close to this hole place a candle, as shown in Figure 8, and close in front of the lens a white paper screen with a scale marked upon it. The rays from the candle passing through this hole and through the lens and the diaphragm will form upon the white paper screen a circle somewhat larger than the actual diaphragm. the rays emerging from the lens in parallel lines so that the distance of the screen is not material. The front lens condenses

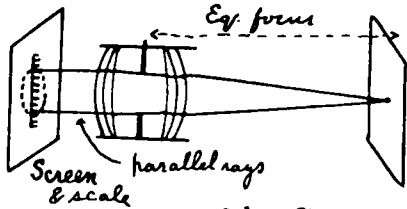


Fig. 8

a somewhat larger bundle of rays as they pass through it so that they are able to come through the somewhat smaller opening of the diaphragm.

There are some half dozen systems, more or less, in use respecting the numbering of the stops. There is to my mind no system which approaches in general convenience that which makes the number the expression of the ratio of the diameter of the stop to the focal length. It requires no calculation to speak of and soon acquires a distinct and well known value to any one who uses a camera, so that F.16, F.11, and F.45, etc., have each a distinct character to the mind. The U. S. system probably approaches most nearly to it in convenience, but it requires more calculation and has an arbitrary foundation to rest upon.

**The Optical Center and Nodal Points of Incidence and Emergence.**—

Rays of light which pass through the optical center suffer no final deviation, and leave the lens slightly displaced laterally, but parallel to their first direction. These rays before entering the lens converge toward the nodal point of incidence and after leaving the lens diverge so that they seem to have come from the nodal point of emergence, as shown in Figure 9. Revers-

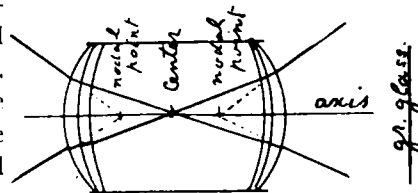


Fig. 9

TESTING LENSES.

ing the lens does not change the position of the image, for the reason that the nodal points are interchangeable.

To find the nodal point: take the lens from the camera and place it upon the edge of a wedge by one finger (see Figure 10). Revolve it sidewise through a small angle, having in front of it a candle, and behind it a screen so placed as to give a sharp image of the candle. If when the lens is revolving the image is not displaced, the nodal point of emergence lies directly under the finger and should be on the axis of the lens if the lens is symmetrical. This may be tested by rolling the lens sidewise and repeating the experiment. To find the other nodal point, reverse the lens and repeat the experiment. The candle should be as far distant as may be convenient. If the lens and the image move in the same direction the nodal point lies further back and vice versa.

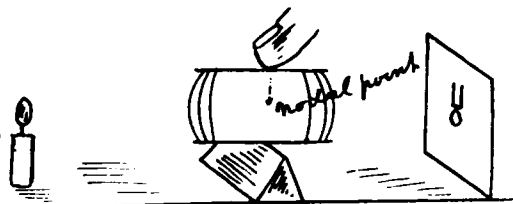


Fig. 10

**Illumination.**—To compare the illumination of different parts of the plate with any given diaphragm, proceed as shown in Figure 11. A is a mov-

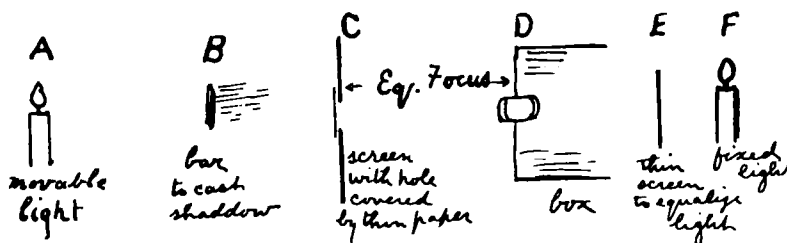
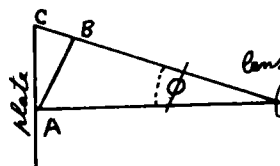


Fig. 11



able light. B is a fixed opaque object, intended to cast a shadow on C. C is a card board screen with a hole in the middle covered with thin paper. The lens is placed at a distance from the hole equal to its equivalent focus. Behind the lens and in the camera box is placed a thin screen to equalize the light from F, which remains stationary. The light A is moved away from and towards B until the light in the hole in C as shaded by B equals the light coming from F. Then the lens is rotated to an angle as great as that required to cover the several different parts of the plate and A is moved about until the same result is reached. Taking the first distance of A from C as the unit, then the inverse ratio of the two distances gives the ratio of illumination between the two points A and B at equal distance from the lens, but as the plate is not so placed, but is at right angles to the axis of the lens, a correction for C (as in second figure), which is



CAMERA NOTES.

more distant and also oblique to the light, requires the use of the equation: Illumination at C : I. at A :: I. at B  $\times \cos^3 \varphi$  : I. at A  $\cos^3 \varphi$

**Symmetry.**—Twist the lens about its axis to any required angle and see if the same values are obtained when repeating the tests for nodal points, depth of focus, astigmatism, maximum flat field, etc.

Note. To compare the position of the plate in the plate holder with that of the ground glass in its frame, cut out a thin wedge of card board and lay a straight edge across the plate holder and then across the ground glass and note how far the wedge can be thrust under each. (See Figure 12.)



Fig. 12

**Curvature of Field and Focal Volume.**—When the lens is used with a small diaphragm it will be apparent that there will be a considerable space within which the ground glass may be moved backward and forward without diminishing the sharpness of the image. By focusing with an eye piece upon some distant object and noting the limits toward and away from the lens within which the focus is sufficiently sharp for the center of the ground glass and then for successive distances from the center, and recording the movement of the lens in each case upon a diagram, as shown in Figure 13, we obtain a section showing the focal volume for the diaphragm used. As the diaphragm is enlarged the focal volume diminishes and we are able in a similar way to place upon the

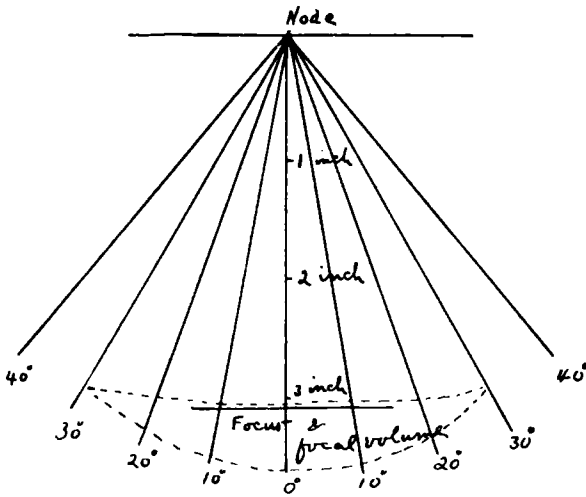


Fig. 13

diagram a curve of sharp focus which denotes the curvature of the field, and to select a position for the plate which shall bring to a tolerably sharp focus the largest surface of ground glass. For a rough judgment of the curvature of the field it is sufficient with a wide opening to focus sharply upon the center of the plate and then by racking the lens to note the diminution of sharp focus in the center and the increasing sharpness toward the margins of the plate as

the process proceeds, giving to the mind a rough idea of the curvature existing. Note that in the case of compound lenses the nearer the front and rear combinations are brought together the more rounded is the field, but with less astigmatism, while the farther they are separated the flatter will be the field, and the greater the astigmatism.

**Surface Finish and Purity of Glass.**—Hold the lens so that the surface to be examined reflects light to the eye not too strong, and examine the surface with an eye piece, then hold the lens between the eye and a gas jet which is

TESTING LENSES.

turned low, at such a distance that it shall appear full of light. Any striæ or other inequalities of the glass will at once become apparent.

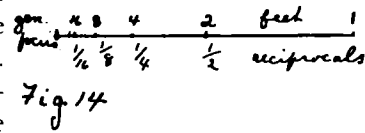
**The Number of Surfaces.**—A ready way to test the number of uncemented surfaces of a lens is to hold it so that the image of a gas jet is reflected to the eye. Each surface will show its own image, and if the lens can be so twisted that all of these images shall be in a straight line the lens may be deemed to have been properly centered in its mount.

**Flare Spot or Ghost.**—Focus upon a gas jet and move the camera so that the image shall be on one side of the plate, then look for an erect image more or less sharp of the flame upon the opposite side of the plate. A slight separation of the combinations of a compound lens will sometimes diminish this trouble, or if it is a single landscape lens a slight alteration of the position of the diaphragm may cure the difficulty. Compound lenses may have several flare spots, some of them distinctly the image of the diaphragm and others the image of the object.

**Focusing Scale.**—While the focusing scale is not strictly speaking a part of lens testing, it is still so intimately related as to be properly included in the subject, and for practical purposes an examination of the lens should include a test of the accuracy of the scale with which it is to be used.

For this purpose focus upon a distant object and note whether the indicator is opposite the general focus mark on the scale. If not, the scale will have to be moved to bring this mark into line. Then focus upon an object the distance of which from the lens is equal to the smallest distance marked upon the scale, and also upon an object one focal length farther from the lens. Distances should be measured from a point one focal length in front of the lens, but probably most scales include the focal length in the indicated distance. The test will show in which way the scale is constructed, and the fact must be kept in mind in using the scale. The intermediate marks, if distances are measured from one focal length in front of the lens, are distant from the general focus in proportion to the reciprocals of the distances. That is to say, an object of full size is one focal length in front of the point while the ground glass is drawn out to a point one focal length behind the general focus. For an object two focal lengths in front of the point the image is found at one-half of the focal length behind the general focus. For an object four focal lengths in front the image is found at one-fourth of the focal length behind the general focus, and so on. If the scale is marked for distances measured from the lens the measurement of the scale is also from the lens and proceeds as follows: An object full size is two focal lengths in front, the image two focal lengths behind the lens. For an object three focal lengths in front of the lens the image lies three halves of the focal length behind the lens. For an object four focal lengths in front of the lens the image lies four-thirds of a focal length behind the lens. For an object five focal lengths in front of the lens, the image is five-fourths of a focal length behind the lens. The successive ratios will be apparent.

Figure 14 shows a scale with distances and proportional parts of scale. If the distances are





CAMERA NOTES.

measured from the lens one focal length will have to be deducted from each and the corresponding fractions will be less simple. Theoretically it would be possible to graduate the scale from a short section of it, but practically, as the equivalent focus is not a constant, errors would creep in which are practically obliterated by fixing the two test points at the extreme ends of the scale. The effect of the varying focal lengths of the lens is to compress the scale so that if constructed from the general focus by means of a short section it would be longer than it should be.

Many of the foregoing tests will be found more fully set forth in "A Treatise on Photographic Optics," by R. S. Cole, 1899, to which book I am also indebted for several of the diagrams used. Another book in the Club Library which I would recommend is the "Optics of Photography," by J. Traill Taylor, 1898. In the first of these books will be found a quick photographic test by means of a screen made up of small squares with the center as shown in Figure 15, which is set up perpendicular before the camera and its surface inclined at an angle of  $45^\circ$ . The photograph is taken, focusing upon the vertical center line.

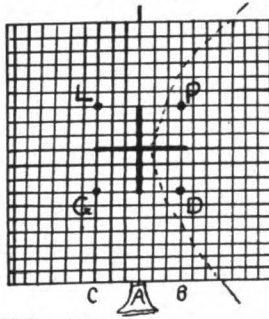


Fig. 15

The achromatism will be noted by the line in the negative which shows sharpest whether A. B. or C or another, and calculating as in the foregoing test with the cards for achromatism. Curvature of field by noting where the sharpest part of the diagram is as in Figure 15. The curve shown in the figure may be considered as a section of the principal focal surface of a plane inclined at  $45^\circ$  to the axis of the lens and passing through the vertex of the surface. The depth of focus can be judged by taking photographs of the screen while the lens is racked in or out slightly and the screen kept stationary.

Distortion and astigmatism will be shown by taking a photograph squarely in front of the lens. In the book by Cole above mentioned, at page 225 will be found a form of certificate of examination of a photographic lens as used by the Kew Observatory. It is safe to say that anyone who will take the trouble to make such an examination of his lens as to be able to fill out the seventeen points of the certificate will be sufficiently well acquainted with his lens, even if as to some points his examination is necessarily crude.



SEPTEMBER

From a "Gum" Print

By Alfred Stieglitz

(New York)







No. 62.

By Frank Eugene.

CATALOGUE OF THE  
MEMBERS' EXHIBITION  
THE CAMERA CLUB,  
NEW YORK.

MAY-JUNE, 1901.





No. 116.

By H. A. Latimer.

### \*Catalogue.



**Abel, Juan C.**

1. Low Tide: Anchored.
2. The Pond: A Study in Gum.

**Agnew, Wm. P.**

3. Portrait.

**Aspinwall, John**

4. Sunshine and Shadow.

**Bracklow, Robert L.**

5. Bowne House; Flushing, L. I. Built 1661.
6. Castle Rock; Marblehead Neck.

7. Marblehead, Mass.

8. Statue of Col. Wm. Prescott on Bunker Hill, Charlestown.

9. Old Stone House, New Rochelle.

**Breese, Jas. I.**

10. Portrait.
11. Portrait.

**Brownell, L. W.**

12. Nest and Eggs of Bank Swallow.
13. Nest and Eggs of American Robin.

\*The illustrations herewith were chosen by the Editor of CAMERA NOTES with a view of portraying the scope of the exhibition.

CATALOGUE OF MEMBERS' EXHIBITION.

14. Flower Study: Broad-leaved Arrow-Head. **Cassard, Wm. J.**  
24. Grapes.  
15. Flower Study: Common Thistle. 25. Fruit.  
26. Lilacs.  
16. Flower Study: Hedge Bindweed. 27. In Rush Bay.  
28. Ducks.
- Burke, John P.**  
17. Lovers' Lane.  
18. Quiet Pool.  
19. The Brook.
- Buxton, Dr. B. H.**  
Photomicrographs:  
20. —Uropygeal gland of a chicken.  
21. —Anthrax Klatsch preparation.  
22. —Bacteria.
- Carlin, Wm. B.**  
23. Grackle.
- Clarke, Frederic Colburn**  
29. Maude Adams in L'Aiglon.  
30. Gen. Nelson A. Miles, U. S. A.  
31. Edwin Arden: Portrait.  
32. Etude du Nu.  
33. William Lewers in L'Aiglon.
- Coutant, Harry**  
34. Portrait.
- Cook, Mrs. Grace**  
35. Betty.  
36. The Grandmother.  
37. Dorothy.  
38. Portrait of a Child.

No. 101.

By Joseph T. Keiley.





No. 11.

By James L. Breese



**Crosby, C. H.**

39. The Road to Chicago.

**Darling, C. A.**

- 40. Sheep by Roadside.
- 41. Midst Daisies and Buttercups.
- 42. Dorothea.
- 43. Landscape.
- 44. Saide.

**Dowdney, Daniel J.**

- 45. Lilly Pond.
- 46. Rustic Bridge.
- 47. In the Marshes.

**Dimock, Julian A.**

- 48. "O. R."
- 49. "H. A."
- 50. "Miss A."

51. "Girl and Guitar."

52. "Mother and Child."

**Eickemeyer, Rudolph, Jr.**

- 53. Spring.
- 54. Summer.
- 55. Autumn.
- 56. Winter.
- 57. Late Afternoon in Winter.

**Eugene Frank**

- 58. Reflections.
- 59. Portrait.
- 60. Portrait.
- 61. Portrait Study.
- 62. Music.

**Ferguson, E. Lee**

- 63. Portrait.
- 64. Portrait.



No. 112.

By Sarah L. Ladd.

MESSENGERS OF SPRING.





No. 66

By E. Lee Ferguson.

- 65. Portrait.
- 66. Portrait.
- 66A. Portrait.

**Fuguet, Dallett**

- 67. Early Spring Woods at Dusk.
- 68. The Path.
- 69. Moonlit Waters.

**Gould, A. C.**

- 70. On the Skirmish Line.

**Galoupeau, Hy.**

- 71. Noonday Rest.
- 72. Breakers.
- 73. Young Fisherman.
- 74. Tree Study.
- 75. Evening.

**Goodwillie, M.D., D. H.**

- 76. Bulls and Bears of Wall Street.  
(Copy.)
- 77. Wm. H. Baird; Animal Painter.
- 77A. Three Stages of Life.

**Harris, W. C.**

- 78. Among the Berkshire Hills.  
Copies of Paintings.
- 79. "Whistler." By Boldini.
- 80. "Siegfried." By Chartran.
- 81. "Bernhardt." By de la Gandara.

**Heim, Ed.**

- 82. A Dweller of the Ghetto.
- 83. Among the Dunes.
- 84. The Edge of New York.
- 85. Moonlight.

**Heim, Emil**

- 86. Toilers.

**Heim, Emil and Ed.**

- 87. The Tiger.
- 88. Silver Birches.

**Hoge & Hadaway.**

- 89. Group from a Play.
- 90. Portrait of Miss C.
- 91. Portrait of Master H.
- 92. Mr. Christie in Barbara Freitchie.
- 93. Portrait of Cyril Scott.

**Holzman, Samuel S.**

- 94. Portrait of Mr. Alexander B.

**Johnston, Miss Frances B.**

- 95. The Carpenter.
- 96. Profile Contre Jour.
- 97. Study of School Children.
- 98. Study of School Children.
- 99. Study of School Children.



No. 93.

By F. H. Hoge and Tom Hadaway.

No. 135.

By J. Ridgway Moore.



**Keiley, Joseph T.**

- 100. Vine Crowned; A Summer Idyl.
- 101. Cornfield Vista in Afterglow of Autumnal Sunset.
- 102. In White Marsh Valley.
- 103. The Lake.
- 104. Mme. "Rose."

**Kerfoot, J. B.**

- 105. The Coast Guard.



No. 51.

By Julian A. Dimock.

- 106. Silhouette Portrait of Tom Mason.

- 107. Silhouette Portrait of Mrs. H.

**Kernochan, Marshall R.**

- 108. Landscape.
- 109. Landscape.
- 110. Landscape.

**Ladd, Mrs. Sarah H.**

- 111. Youth and Old Age.
- 112. Messengers of Spring.
- 113. A Fantasy.

**Latimer, H. A.**

- 114. The Outer Mark. (Yacht "Emerald.")
- 115. At Anchor—Marblehead.
- 116. Testing Fruit.
- 117. A Fish Story.
- 118. Old Well—Matanzas, Cuba.

**Lawrence, Chester Abbott**

- 119. Portrait of Miss B.
- 120. Portrait of Miss C.
- 121. Portrait of Mr. C.

**Loeber, Chas. H.**

- 122. A Winter's Day on East River.

**Lounsbury, Mrs. R. P.**

- 123. Portrait of Mrs. Haggin.
- 124. Portrait of Miss Annie Russell.
- 125. Portrait of Miss Mary Manning.
- 126. Portrait of Mrs. Atherton.
- 127. Portrait of Richard Le Gallienne.



CAMERA NOTES.

**McCormick, L. M.**

- 128. The Yampa.
- 129. The Bather.
- 130. Drifting.
- 131. Sunset on North River.
- 132. Battlefield of Colloocan.

**Moore, J. Ridgway**

- 133. Head: Gum Print.
- 134. Bull Pond: Florida.
- 135. Lake Iamonia.
- 136. A Winter Fog: Tallahassee.
- 137. Landscape.

**Mullins, W. J.**

- 138. "Nightfall." Charlotte Amelia.
- 139. Decorative Landscape.
- 140. Winter Landscape.
- 141. Resting Ploughman.
- 142. The Pine Tree Road.

**Ottolengui, R.**

- 143. Beautiful Snow.
- 144. Snowstorm on Madison Avenue.
- 145. A Fine Fish Day.
- 146. Early Apples.
- 147. Jack of All Trades.

**O'Donohue, Joseph J.**

- 148. 60 Foot Racing Yacht "Isolde."
- 149. Steam Yacht "Colonia."

**Post, Wm. B.**

- 150. A Winter Landscape.

**Renwick, W. W.**

- 151. The Dance.

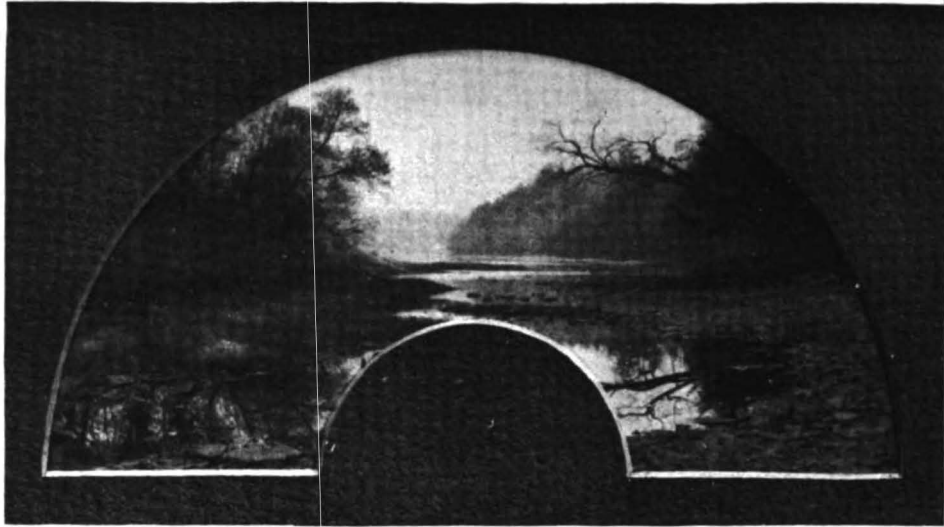
**Reynolds, S. K.**

- 152. Mrs. G.
- 153. A Fair Barbarian .



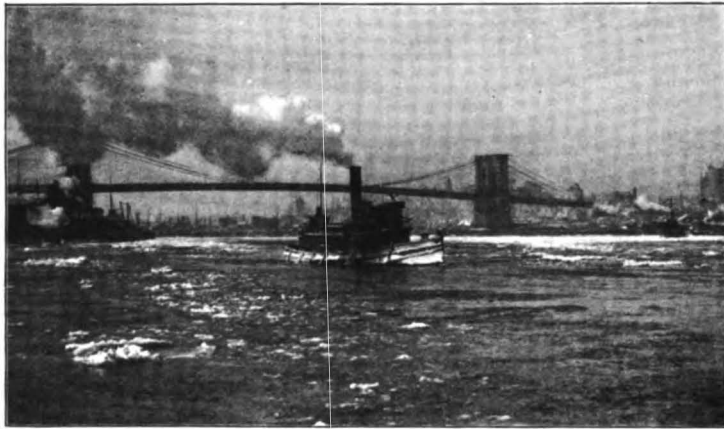
No. 166.

By Chas. W. Stevens.



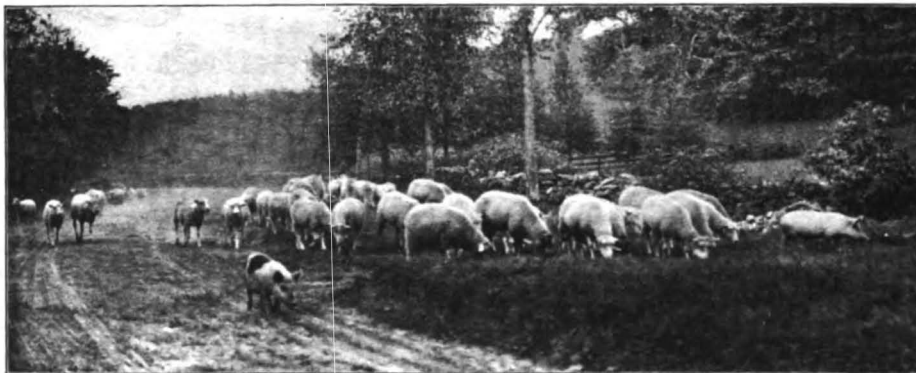
No. 139.

By Wm. J. Mullins.



No. 122.

By Chas. H. Loeber.



No. 40.

By Chas. A. Darling.





No. 175.

By A. H. Stoiber.

- 154. Interested.
- 155. The Spirit of Easter.
- 156. A Portrait.

**Schram, Louis B.**

- 157. Landscape.

**Scott, A. Wentworth**

- 158. Tree and Road.
- 159. Father Time.
- 160. Portrait of an Old Man.
- 161. A Summer Landscape.
- 162. By the Brook.

**Sloane, Jr., T. O'Connor**

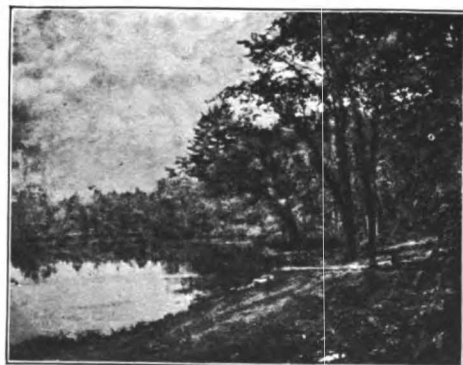
- 163. Salt Marsh in Winter.
- 164. Genevieve.
- 165. A Portrait.

**Stevens, Dr. Chas. W.**

- 166. Mme. Duse.

**Stieglitz, Alfred**

- 167. Experiment in Oxalat and Mercury.
- 168. A Page from "The Photographic Journal of a Baby."



No. 161.

By A. W. Scott.

- 169. Katwyk Beach.
- 170. Mother and Child, I.
- 171. Mother and Child, II.

**Strauss, J. Francis**

- 172. Montauk Cliffs.
- 173. Beach, Montauk.

**Stoiber, A. H.**

- 174. Off the Beach at Cannes.
- 175. Sunset on the Lagoon. (Venice.)
- 176. Trappist Monk at the Monastery. (Algiers.)



No. 70

By A. C. Gould.

- 177. Winter Pasture, South of France.
- 178. Grazing, South of France.

**Stuart, Malcolm**

- 179. Easter Lily.
- 180. Moonlight on the Hudson.
- 181. Rollo.
- 182. Portrait of Mr. A.

**Tompkins, Dr. B. V.**

- 183. The Two Friends.

**Ward, Miss Ellen R.**

- 184. Where the Vesper-Sparrow Sings.

CATALOGUE OF MEMBERS' EXHIBITION.

**Wardwell, I. Franklin**

- 185. Twins at 83. Now 85.
- 186. Old Street in Stamford, Conn.
- 186. Old Street in Stamford, Conn.  
Conn. Built over 60 years  
ago.

**Webber, S. S.**

- 188. Foreground Study.
- 189. The Woodside Brook.

**Whiton, L. C.**

- 190. Portrait.
- 191. Portrait.

**Wiggins, Myra Albert**

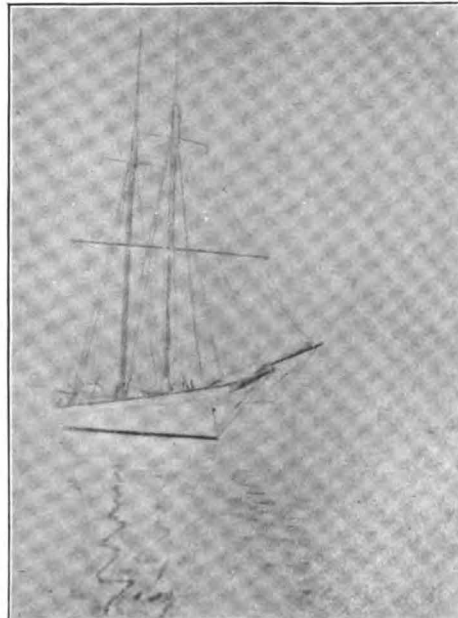
- 192. The Brook.
- 193. Scheveningen Beach, Holland.

**Wilmerding, Wm. E.**

- 194. Portrait.
- 195. Portrait.

**Waterman, Jr., G. O.**

- 196. Child Study.
- 197. Eatontown Millpond.
- 198. In Brandywine Park, Wil-  
mington, Del.



No. 128.

By L. M. McCormick.



OFFICERS, TRUSTEES AND COMMITTEES

OF THE

CAMERA CLUB,

N. Y.

1901-1902.

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| Vice-President . . . . | J. EDGAR BULL.         |
| Secretary . . . .      | DANIEL J. DOWDNEY.     |
| Treasurer . . . .      | WILLIAM E. WILMERDING. |

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(ALSO INCLUDES ABOVE OFFICERS.)

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| JOHN BEEBY,       | HENRY H. MAN,       |
| ROBERT J. DEVLIN, | ROBERT L. BRACKLOW. |

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ALFRED STIEGLITZ, Chairman.  
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J. RIDGWAY MOORE.

LANTERN SLIDES.

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ADMISSIONS.

FRANCIS C. ELGAR, Chairman.  
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MARTIN DEGENHARDT.

Librarian, J. C. ABEL.

# THE CAMERA CLUB DEPARTMENT

HENRY H. MAN, J. EDGAR BULL, AND LOUIS B. SCHRAM, PUBLICATION COMMITTEE REPRESENTING  
THE BOARD OF TRUSTEES

## Proceedings and Club Notes.

### Meeting of May 11th, 1901.

A regular meeting of the Camera Club was held on the evening of May 14th; the president, Mr Aspinwall, in the chair; about fifty members attended.

The Committee appointed at the last meeting presented the following resolution, and upon motion it was unanimously adopted:

Realizing that in the death of Mr. H. P. Robinson the photographic fraternity has lost a leader in thought work; one who from the early days of the art-science has been identified with many features tending to its upbuilding; one whose voice and pen were ever used to direct the beginner and urge the successful to greater efforts; one whose power and personality extended beyond the limits of the Royal Photographic Society of Great Britain and the Linked Ring, and made him a fellow with the earnest workers on both sides of the Atlantic; be it

*Resolved*, That the the Camera Club of New York hereby expresses its profound regret and sorrow in this loss to the photographic world, and its appreciation of the benefit to American photographers afforded by his writings and the stimulus of his published and exhibited pictures.

E. LEE FERGUSON,  
WM. D. MURPHY,  
J. WELLS CHAMPNEY,  
Committee.

The Librarian reported to the Club that the President, Mr. Aspinwall, had purchased from Mr. Charles W. Canfield his entire photographic library, and presented it to the club. On motion, duly seconded, the hearty thanks of the Club were unanimously tendered to Mr. Aspinwall for his generous gift. The Librarian further reported that it would be necessary to supply book-cases for this library, and stated that a substantial amount had already been subscribed towards the expense. He exhibited samples of cases and invited suggestions by

members as to the pattern of cases to be adopted, and also intimated a hope that the amount still needed would be promptly subscribed.

The plan suggested for arrangement of the cases is briefly as follows: It is proposed to purchase cases which can readily be moved from place to place and to set them in line against the western wall of the main meeting room, arranging them so that sufficient space will remain above the cases for the exhibition of prints. The Canfield Library, and the greater part, if not all, of the bound books in the old library, will be transferred to these cases, leaving the present library room to be used for periodicals and as a reading room. It has been suggested, and the plan will probably be adopted, that the cases in the main room shall be kept locked, the key to be obtained from one of the officers or from the custodian by any member who desires to use books. Probably all these arrangements will be complete before the issue of this number of CAMERA NOTES.

The following amendment to the by-laws, of which notice had been duly given at the previous meeting, was offered and its adoption moved and seconded.

Amendment to Article 9, Sections 1 and 2 of the By-Laws.

At the monthly meeting in February in each year a Committee of Five shall be chosen by the Club at large, who shall select and post in a conspicuous place in the Club rooms at least two weeks before the annual meeting, the name of a candidate for each office to be filled at the ensuing election. Any twenty members of the Club may propose five names for the Nominating Committee. Each proposal shall be in writing, delivered to the Secretary and posted at least twenty days before the February meeting. No member shall unite in a proposal of more than five names for such Committee. At least ten days before the



## CAMERA NOTES.

February meeting the Secretary shall mail to each member of the Club a printed list of all the names so proposed. At the February meeting the Club shall elect such Committee by ballot. Each member present may vote by ballot for such Committee by marking five of the names upon such list with ink or pencil and depositing the list so marked, as a ballot for the names so marked.

The five members upon such list receiving the highest number of votes shall be the Nominating Committee.

The adoption of the amendment was urged upon the ground that the method heretofore in vogue for selecting a Nominating Committee involves so much of chance that there is danger each year that the ticket nominated may not be of a representative character. The principal opposition to the amendment was made by Mr. Murphy, who strongly condemned the proposed amendment as not only crude and cumbrous, but as introducing a new danger, viz., that by withholding nominations for a Nominating Committee until the last day, a sufficient number of members combining together might force upon the Club the selection of a Nominating Committee of a highly partisan character, there being no method in which, after the end of the time for posting nominations, the members of the Club could defeat any of the nominees if only one ticket were posted in due time. Other members who spoke appeared to concur in this view, while others dissented therefrom, apparently rather because they supposed that the danger of such collusion among twenty members was not very great than because they cared particularly about the adoption of the amendment itself. Upon the amendment being put to vote it was lost.

The Club then proceeded to the election by ballot of three Judges of Prints and three Critics of Lantern Slides. Only a few of the gentlemen nominated for these offices were present, which rendered it impracticable to learn whether some of the candidates having the strongest support would accept the position if elected. All those who were elected subsequently declined the honor by letters to the Board of Trustees.

After the meeting Mr. Manierre delivered

an interesting and instructive discourse on "Simple Practical Tests of Lenses."

### Meeting of June 11th.

A regular meeting of the Camera Club was held on the evening of June 11th; Mr. Aspinwall in the chair; about thirty members attended.

The Librarian reported progress.

Mr. Keiley, for the Print Committee, reported upon the Members' Exhibition. He stated that under considerable difficulties an effort had been made by the Committee to place upon the walls as representative an exhibition as possible of the members' work. He called attention to the fact that the date adopted for this exhibition came so shortly after the annual election that a very short time was left to the newly appointed Print Committee in which to perform their arduous duties, and recommended that hereafter a date be adopted for the exhibition shortly preceding the end of the Committee's term of office, a suggestion which met with evident favor.

The report (omitting only certain of the printed matter incorporated into it) will be found elsewhere in this department.)

Mr. Stieglitz, as editor and manager of CAMERA NOTES, reported that No. 1 of Volume 5 had been published and sent to members.

Mr. Abel called the attention of the Club to the desirability of preserving photographic records of the changing appearance of the city. He alluded to the work in this direction now in progress in various places in Europe and dwelt briefly on the facilities which this club possesses for perpetuating the phases through which the city passes. He moved and Dr. Stevens seconded the appointment of a committee and the motion was carried.

After the transaction of some routine business Dr. Charles W. Stevens lectured on "Mechanical Adjustments for Enlarging and Reducing," illustrating his lecture by free hand drawings upon the blackboard, accompanied by algebraic formulæ, which were closely followed by as many members as understood them.\*

\* This lecture will be reported in the next issue.  
—EDITOR.

## Trustees' Meetings.

At the regular meeting of the trustees held on May 27th, 1901, all the trustees attended except Mr. Bull and Mr. Schram.

The treasurer reported a balance in hand of \$3,741.01.

Dr. Devlin, from the Committee on Scientific Research, reported that no apparent interest existed in the proposed book of Club formulæ and asked that the committee be discharged from further consideration of the topic, and thereupon the committee was discharged accordingly.

Mr. Reid, chairman of the House Committee, reported progress in the selection of a lens for the bromide room and asked for an appropriation of \$50 for the purchase of a lens, which was granted.

The trustees elected to active membership Mr. Frank W. Trowbridge, Miss M. Katherine Lines, Mr. Douglas G. Barrett and Mr. S. G. Dixon, and to non-resident membership Mr. Frank Eugene.

The trustee were notified of the death of Mr. John Jewell Smith on May 6th, 1901.

At the regular meeting of the trustees on June 24th, all the trustees were present except Mr. Bull, Mr. Beeby and Mr. Schram.

The Treasurer reported a balance on hand of \$3,637.39.

The Secretary reported that but one set of slides had been sent in for the lantern slide competition, whereupon the trustees decided to declare the competition off.

Mr. Reid, from the House Committee, reported that a new lens had been purchased for the bromide room and installed. A letter was received from Mr. Arthur Hewitt requesting the sanction of the trustees to his writing a review of the Members' Exhibition for publication in CAMERA NOTES. The Secretary was directed to notify Mr. Hewitt to forward any manuscript he desired to publish to the Chairman of the Publication Committee of the Club. (Mr. Hewitt has not forwarded any such manuscript, nor has he communicated with the Chairman.)

The action upon this request will serve as a precedent for contributors, if any precedent is needed. It is the policy of CAMERA NOTES to invite discussion of topics within its range of subjects and to welcome the expression of diverse views. Articles or communications of real interest will be published, whether the writers agree with the views of the editor and his staff or differ with them. But no magazine has unlimited space, nor can any editor promise to publish articles not yet written. Mr. Hewitt doubtless offered in good faith to write according to his best ability, but it is obvious that permission to print in anything but the *Congressional Record* cannot be extended until the manuscript is passed upon by some editor or committee.

Had Mr. Hewitt proposed to write upon any subject of *general photographic interest* he would have been referred to the Editor of CAMERA NOTES, because his article, if accepted, would have appeared in its appropriate place. The agreement as to the publication of CAMERA NOTES contemplates that criticisms of Camera Club exhibitions shall appear only in the Club Department, unless the Board of Trustees should request the publication elsewhere. For this reason Mr. Hewitt was asked to forward his manuscript to the Chairman of the proper committee.

This need not embarrass other contributors. Articles may be sent either to the Editor or to the Chairman of the Committee on Club Publications. Either of these gentlemen receiving an article which comes under the others jurisdiction will pass it over.



## CAMERA NOTES.

It has seemed worth while to make, just this once, a somewhat detailed explanation, so that hereafter members and others wishing to write for CAMERA NOTES may know what course to take.



### First Report of Print Committee for 1901-1902.

MR. CHAIRMAN, GENTLEMEN: Your Committee respectfully reports that:

Upon entering upon its duties on or about April 20th it immediately considered the advisability of preparing for the holding of the Annual Exhibition of Prints by members of the Camera Club. Heretofore it has been customary to issue the notice of the intent to hold this show in February, in order to allow members ample time for preparation. This year this was not done and your Committee found that it had less than a month at its disposal in which to make all the necessary preparations. Deeming it inexpedient to permit so important a feature of the Club's yearly programme to lapse, the following circular notice of and regulations for the proposed exhibition was addressed to the members of the Camera Club accompanied by an entry-form for the titles of the prints entered by each exhibitor. Each member was given to understand that this was to be a club exhibition and that it was his right to show prints therein and his duty to the club to do so; the obligation to frame prints was abolished, it being deemed an unnecessary tax on many of the members, and every class of pictorial work whether scientific or artistic was sought.

(Here follows a copy of the circular issued late in April 1901, and sent to all members.)

The splendid manner in which the members responded to this call—those living as far away as Oregon as well as those nearer at hand—despite the shortness of the time allowed there is in evidence upon our walls. It more than justified the confidence of your Committee not only as to high standard of the work now being done by the club members, but also as to their warm interest in the Club's welfare, which had but to be properly appealed to to awaken hearty and immediate response.

The character of the show was so exceptionally high and the exhibition so broad in its scope that your committee took the liberty of initiating it with a formal opening for the benefit of the members and their friends—special cards of invitation were issued and a reception committee of the following members was appointed by the President to do the honors of the evening.

Reception Committee: Mr. John Aspinwall, Mr. Chas. I. Berg, Mr. Jas. L. Breese, Mr. Wm. J. Cassard, Mr. Daniel J. Dowdney, Mr. Rudolf Eickemeyer, Jr., Mrs. Richard P. Lounsbery, Mr. John H. Man, Mr. H. B. Reid, Mr. T. O'Connor Sloane, Jr., Mr. Alfred Stieglitz, Mr. John Francis Strauss, Mr. J. Dunbar Wright, Mr. William D. Murphy, Mr. William P. Agnew.

It was also deemed advisable by your Committee to take advantage of the opportunity offered of recruiting to the Club new and desirable members by bringing to the notice of the public the many advantages offered by the Club to its members and to that end it published in the last pages of the catalogue a brief note concerning the club and its facilities.

Nearly all of the old members entered prints in this exhibition, as also did many members who had never before exhibited in the Annual Members' shows—there being in all 64 exhibitors.

The Exhibition contains 202 prints—is very broad in range and of an exceptionally high average.

In point of the number of members exhibiting, the number of prints exhibited, the range of subjects covered and the average excellence of the work, this year's Members' show is the most satisfactory that has yet been placed upon the club walls.

In 1898, 151 prints, the work of 38 members, were hung; in 1899, 169 prints, the work of 58 members, were hung; in 1900, 134 prints, the work of 47 members, were hung; in 1901, 202 prints, the work of 64 members, were hung.

PROCEEDINGS OF THE CAMERA CLUB.

The above figures show that this year's exhibition is more thoroughly representative of the club than any of the previous ones.

The formal opening was very well attended; quite a large number of persons have visited the Club rooms since the exhibition was placed upon the walls; and the newspapers have given it special space—the *New York Herald* of Sunday, May 26th, devoting half a page to the reproduction of pictures selected by its representative from the exhibition; the *New York Sun*, May 23d, giving its entire art column to a review of the show; and the *Commercial Advertiser* and several other papers noticing it more or less extensively.

In conclusion your Committee desires to extend its special thanks to Mr. Robert Bracklow, without whose very material assistance it would have been impossible to have gotten out the catalogue in time. Mr. Bracklow gave to this matter his close personal attention, to the neglect of other business. The Committee desires the Club to join it in thanking him for his very valuable assistance. It also desires to thank the various members of the Club who from time to time helped it in its labors and all of the exhibitors who responded so splendidly, and in quite a number of cases to their very considerable inconvenience, to its call for a representative exhibition.

JOSEPH T. KEILEY,  
E. LEE FERGUSON,  
J. RIDGWAY MOORE,  
Committee.



**The Annual Exhibition of Prints by Members of the  
Camera Club.**

The publication of the report of the Print Committee, including the comments made by its Chairman upon the quality of the prints exhibited, leaves comparatively little to be added on the topic. One thing, however, ought not to be omitted from any notice of this year's show, namely, that in spite of unusual difficulties the present Print Committee have covered themselves with glory by getting together and hanging an exceptionally good and representative collection of the members' work. It is true that unless good work were done no committee however diligent could make the show a success, so that praise belongs to the members contributing as well as to the committee. But it ought not to be forgotten that a great deal of energy, hard work, tact and discrimination are necessary factors in the achievement of a result so honorable to the club and so instructive to its members and guests.

It is not meant that all the work shown is of equal excellence nor even that the exhibition would not have been better from an artistic point of view had the committee been at liberty to make a selection of the best prints and reject all others. The conditions under which members were invited to contribute were, wisely we think, framed upon the plan of encouraging every member to exhibit something.

This is alluded to, in the very excellent and discriminating review published in the *New York Sun* of May 23d, as follows:

"Every member being entitled to exhibit five prints the display is a very varied one, full of interest to those who are watching the progress of the art; although on the other hand it necessarily lacks the tone of prevailing distinction, which accompanies an insistence upon the highest standards. It is not such an



#### CAMERA NOTES.

exhibition, for example, as the three which have been held in recent years by the Philadelphia Photographic Salon. As this, however, is only a club exhibition, it may seem unnecessary as well as unfair to institute the comparison; and one only does so because there seems to be a tendency on the part of the Salon to recede from the high ground it has taken hitherto and to whittle down its standard to comprise a larger number of exhibitors."

After nearly a column of criticism of particular pictures the writer in the *Sun* concludes his article thus:

"The exhibition is full of interest as showing the diverse directions in which the art is moving and the constantly increasing attention paid to those elements which make for a good picture in photography as well as in painting."

It should be added that the writer condemns certain work as frankly as he praises other. It would doubtless be instructive to reproduce the entire article and so give additional publicity to the discriminating criticism of an impartial judge, not a member of the Camera Club, upon the work of its individual members. But under the conditions of the show this would be somewhat invidious, if not unfair to such members as in the short time during which the exhibition was collected contributed prints at the request of the committee without thereby intending to subject their work to comparison with the best work done by others and exhibited elsewhere. In fact in some instances contributions were made by members who for lack of time and opportunity were unable to do themselves justice.

In another part of the Magazine will be found the catalogue of the Exhibition, with illustrations selected with a view to showing the range and variety of photographic work done in the Club, and particularly by members who have rarely or never exhibited prints before.



#### Print and Slide Auction.

On the evening of May 11 the annual auction of prints and slides took place, Mr. W. D. Murphy acting as auctioneer. The Committee in charge were: F. M. Hale, Chairman; W. P. Agnew, E. Lee Ferguson, J. C. Abel, L. W. Brownell, Alphonse Montant.

Nearly 150 prints and over twenty slides were disposed of, besides about a dozen fake prints.

The evening was rainy and the attendance in consequence rather smaller than had been expected. About twenty members sent prints for sale, many of which were disposed of entirely for the benefit of the Club, while upon the others the Club reaped the benefit of a substantial commission.

In the Fake Competition, Mr. W. C. Harris was unanimously awarded the prize offered, for his clever "They'll Soon Be Home, by Steelets," which is elsewhere reproduced. The prize, offered by an anonymous member, consisted of a five dollar gold piece mounted on superimposed colored paper *à la* newest style.

The star price of the evening was paid by Mr. John A. Tennant, the genial Editor of the "Photo-Miniature," for a print of "Scurrying Home," by Alfred Stieglitz. The price was \$27.00.

The top price for a slide was three dollars, Mr. Schwartz, of the Rotograph Co., Berlin, Germany, being the purchaser.

The gross proceeds of the sale amounted to about \$202.91.

## The Club Library.

The Camera Club has sometimes been reproached for the inadequacy of its library, and with justice, for the Club needed a much better and more complete library than it has ever heretofore possessed. All ground for this reproach is now removed.

For more than twenty years Mr. Charles W. Canfield, a valued member of the Camera Club, has been collecting with the enthusiasm of an expert, such publications, whether periodical or otherwise, as deserve preservation on account of their technical excellence or the light they throw upon the history of the science of photography and the art of making pictures by photographic means. His effort has been to make as complete and well rounded a collection of books upon photography and kindred subjects as was possible, and his skill in photographic work has rendered him an exceptionally fit person for the task.

The Camera Club has now acquired his entire library without reservation or exception. It includes complete sets of the "British Journal of Photography," "The Amateur Photographer," "Photography," the "Transactions of the Photographic Society of London," "Wilson's Magazine," through all its various changes, besides other publications, many of which are out of print. It includes also all the books published in this country on the subject of photography down to a very recent period. There is also a set of books published in this country and abroad relating to the daguerreotype.

In connection with the library, Mr. Canfield collected what is probably the only set extant of *Daguerreiana*, including all known portraits and derivatives therefrom, accompanied by an original autograph letter of Daguerre himself. Besides these books and photographs the library includes all the well known hand books and text books, whether technical or artistic, necessary to the practice of photography, whether from a scientific or artistic standpoint.

The method of arrangement of the library adopted by Mr. Canfield was chronological, and he prepared a catalogue containing the titles of all works in his library. It has been deemed best by the Librarian of the Camera Club to prepare a new catalogue upon the card system. There will be two sets of cards, one set indexed under the titles of books, and the other under the names of the authors, to be accompanied with notes as to editions and other matter necessary to make the catalogue a complete working index, not only to the Canfield library, but to the books already belonging to the Camera Club. It is expected that the catalogue will be completed before the end of the summer, though it need hardly be said that the labor of preparing it is no light task.

The Canfield Library was the gift of Mr. Aspinwall, the President of the Club. The members have contributed over \$250 for the purchase of book cases and for incidental expenses.

Before this number of CAMERA NOTES appears the library will in all probability be completely arranged and catalogued and all expenses will have been met by subscription, the amount already subscribed being very nearly adequate to the Librarian's estimate of the expense. It ought to be stated in addition that no portion of the money subscribed will be used in payment for the work of arranging



#### CAMERA NOTES.

or cataloguing the library, but that the Club will owe to its Librarian, Mr. Juan C. Abel, who has undertaken this work, an important debt of gratitude for his devotion to the Club's interests.

The contributors to the fund for expenses are Messrs. Schram, W. E. Wilmerding, Dowdney, Stevens, Abel, Stieglitz, W. D. Murphy, E. L. Ferguson, Strauss, Vredenburgh, O'Donohue, Ed. Heim, Emil Heim, Hoge, Roy, A. L. Simpson, Galoupeau, Goodwillie, Montant, Pease, Agnew, Holzman, Vail, Gerish, Berg, Crosby, Cassard, Russak, Sloane, Benrimo, W. C. Harris, Tompkins, Burke, Bracklow, Joy, Graefe, Moore, Hart, J. E. Bull, Mack, M. H. Sanford, Morschauer, Reid, Frisbie, G. O. Waterman, Hopkins, Darling, Tiemann, and C. Simpson. Others have expressed their intentions of contributing, so that the above list will be considerably enlarged.



#### Lectures.

On the evening of April 11, 1901, Professor Albert Bickmore delivered a lecture, illustrated by lantern slides and entitled "Paris, the Banks of the Seine."

On the evening of April 18th, Mr. Cornelius Van Brunt, an honorary member of the Camera Club, delivered a lecture illustrated by color slides and entitled "Our Natural and Cultivated Trees, with the Details of Their Flowers and Fruit."

We regret that it is not practicable to give extended description of these entertainments. Any brief notice is necessarily inadequate.

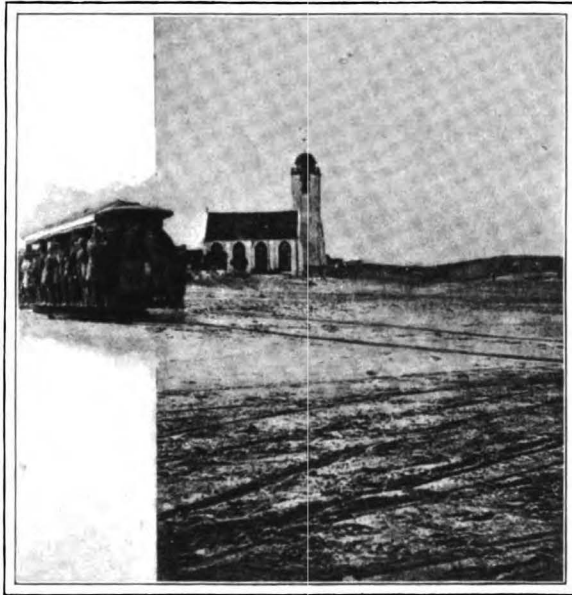


**"A Trip Through the Dolomites."**—This was the title of a talk, illustrated by slides, given by Mr. Frank Scott Gerrish on the evening of April 16th.

A large number of guests invited by Mr. Gerrish for the occasion were charmingly entertained for the evening by a graphic description of his trip through a portion of the Austrian Tyrol, during which he had under considerable difficulties taken a large number of views. Mr. Gerrish explained that the necessity of using films only (and those sometimes of imperfect quality) had prevented his making slides of as good technical quality as he would have wished. While it was true that some of the slides showed that the original negatives had been made upon defective films, the interest of the subjects fully justified Mr. Gerrish in retaining them in the series. The great majority of the slides needed no apology.

The members of the Club were included in the invitation to attend this entertainment, which it is to be hoped may be a precedent for others.

All the slides exhibited (and, we understand, others taken upon the same trip but omitted from the series as finally made up) had been shown at the Wednesday evening test, but not in sequence and without Mr. Gerrish's interesting explanations and comments.



“THEY’LL SOON BE HOME.

By STEELETS.”

BY W. C. HARRIS.

[Winning Print in the recent  
“Fake Competition,” held at The  
Camera Club, New York.]

## Notes.

**The Plastigmat.**—It is with pleasure that we record the introduction of a high-class photographic lens of purely American origin, for the Plastigmat, manufactured by the Bausch & Lomb Optical Co., Rochester, may certainly be classed as such.

The lens sent us for trial was duly tested, both from a theoretical and practical point of view. It did all, if not more, than its manufacturers claimed for it, comparing in all respects very favorably with the accepted German standard lenses.

It is chiefly as an all-around instrument that it may be recommended, for it combines those factors and qualities which are most desirable in such lenses. As a doublet it works at F 6.8, giving all the speed necessary for most shutter-work, while the rear combination may be used as a single lens of about double the focal length of the doublet, and works at F 13.5, which is fast enough for all ordinary purposes. The results obtained with the latter when used for portrait purposes were more than surprising, and in fairly good diffused light the time of exposure did not amount to more than frac-

tions of a second. It is needless to add that as far as the finish and general workmanship of the lens go, the B. & L. Company have every reason to feel proud.

The results lately obtained by us with the samples of **“Angelo” Platinum Paper**, submitted for test were satisfactory. It is worthy of a trial, for in our opinion it is much superior to most of the platinum papers now in the market. The paper is manufactured by J. D. Nunzio & Co., Boston.

It took many years for the photographer to make up his mind that orthochromatic plates have certain undeniable advantages. It took him quite as long to realize that the backing in the use of a non-halation plate also has its advantages. The use of a lens shade is of more than imaginary importance. The photographer once accustomed to it, it will be difficult for him to realize that he could have ever gotten along without the same. It is for this reason that we heartily endorse and recommend the



CAMERA NOTES.

**Jackson Lens Shade.** It is a useful little instrument, handy, and costs practically nothing.

A **Universal Steel Tripod**, combining strength, rigidity, light weight and compactness, has recently been introduced into the market by E. & H. T. Anthony & Co., New York. Amongst the many points to commend it, not the least important is the patent adjustable head by which the camera may instantly be changed in any required position without moving the tripod legs. Its entire weight is 32 ounces.

The market is flooded with cameras of all styles, grades and makes. For the serious worker, that is one who sees more in photography than a momentary hobby and pastime, the choice dwindles down to com-

paratively few makes. Many of the **Bullard Cameras** have certain distinctive features which necessarily entitle them to the serious consideration of all photographers. E. & H. F. Anthony have the trade agency for them.

**"Rotograph,"** 101 Fifth Avenue, New York, announces a special competition open to all users of Rotograph Bromide Paper.

The prizes offered amount to \$610, \$500 in cash and \$110 in paper. The Grand Prize will consist of \$200 in cash for any kind of print on "Rotograph." The Judges announced are Messrs. Alfred Stieglitz, B. J. Falk, E. B. Core, John A. Tennant and F. Dundas Todd, names which need no comment. Competition closes November 15. For further particulars address the company.

The following instructions will be of value to those using the imported bichromate paper of Gennert:

"Bichromatize the paper for a longer period than usual. This will make it more sensitive to light and cause it to work softer. Give a shorter time of exposure and employ after having washed and exposed sheet in cold water and a bath of lukewarm water for five minutes prior to developing the print. The object is to soften the coating before developing. Then develop at a lower temperature than given in previous instructions. Beautiful detail and softness is thus obtained, and even small work is satisfactorily turned out in this manner.

The following is an example:

250 parts of bichromate of potash.  
5,000 parts of water.

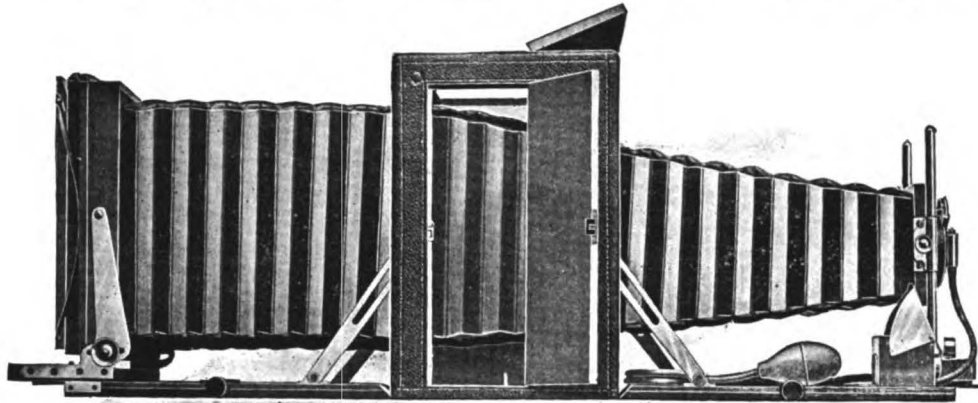
60 to 80 drops of ammonia, .091 specific gravity. For instance, to hasten the drying, 250 parts of 90% alcohol may be used. Pass the paper through the solution about thirty times. Expose a little less than usual. Wash out the chromium for ten minutes in several changes of cool water. Place the print for five minutes in lukewarm, 20 degrees R. Then develop at a temperature of 25 to 30 degrees R., but use little sawdust.

In case of over exposure return the print to lukewarm water for five or ten minutes, then continue to develop it at 35 degrees R., with a little more sawdust than previously used.

When taken from the chromium bath, the paper should dry from three to four hours."

In the purchase of photographic materials, the best is the cheapest at any price. The practice of photography is difficult enough without handicap of the worries resulting from the use of poor materials. The market is unfortunately inundated with much of the latter at present. We endeavor to keep our advertising pages free from that which has not been thoroughly tested as reliable. If in any instance, goods advertised by us are found to be other than what is claimed for them, we will be grateful to those calling our attention to the fact.

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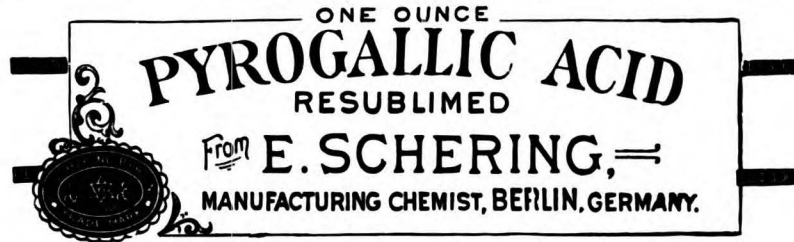
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*Myra Albert Higgins*

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**P**lastigmat f-6.8 is a symmetrical, anastigmatic, photographic objective, composed of two systems of four lenses each. Its speed is f-6.8, ample for the fastest shutters. Its focus is considerably longer than that of anastigmats heretofore in use, giving better pictorial results. Either the front or the back system may be used separately for portraiture or long distance photography. Any shutter may be fitted between the systems. It is of absolutely unchangeable Jena Glass. It is the invention of the Bausch & Lomb Optical Co.





Awarded Second Prize, \$50.00. in Plastigmat Contest

*Harry Coutant*

### *T*he BATHERS

**T**O the man who believes as some do, conscientiously, that the goodness or badness of a photograph depends upon the skill of the photographer, with little regard to the quality of the lens with which it is made, the following is submitted :

In all work where detail is to be faithfully reproduced, a perfect lens is an absolute necessity. No amount of skill can give a perfect reproduction with an imperfect lens.

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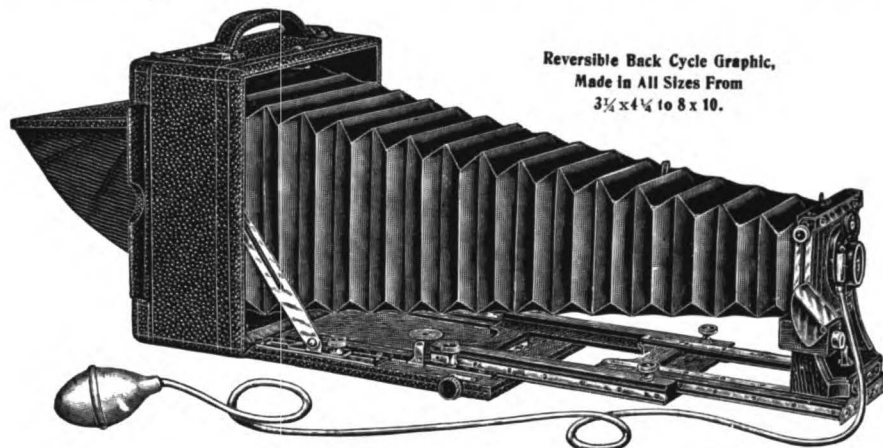
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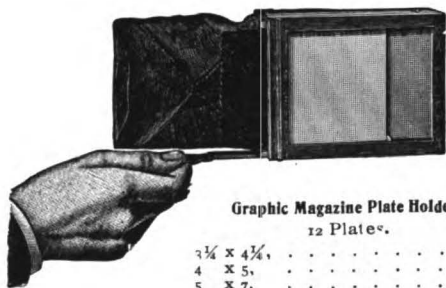
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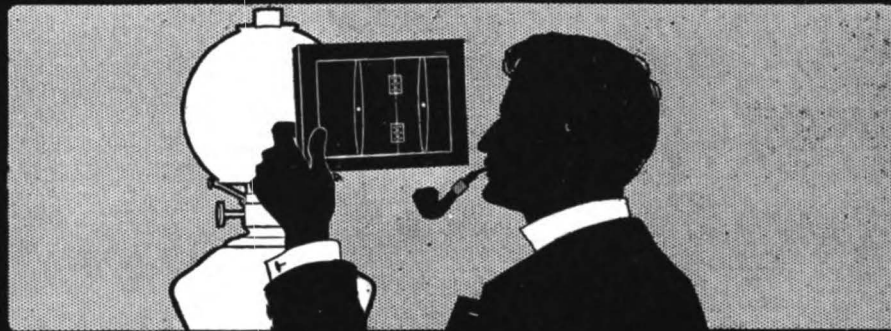
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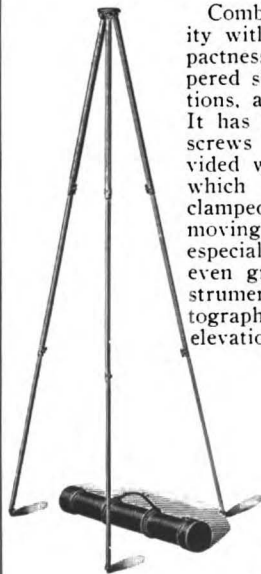


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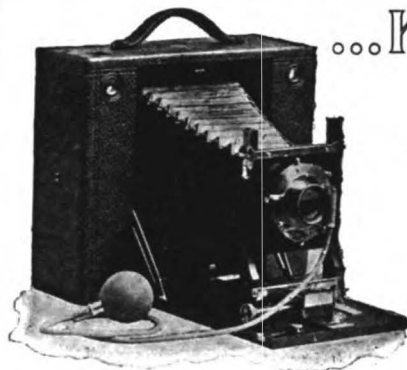
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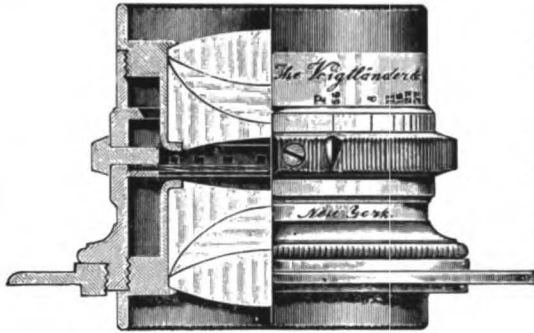
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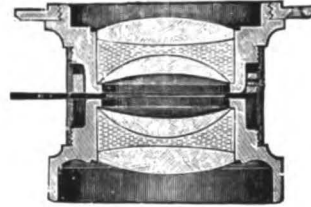
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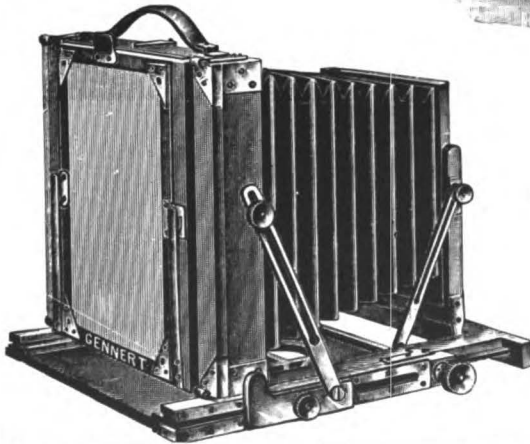
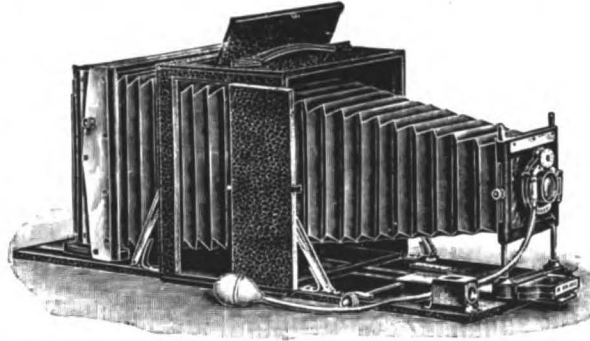
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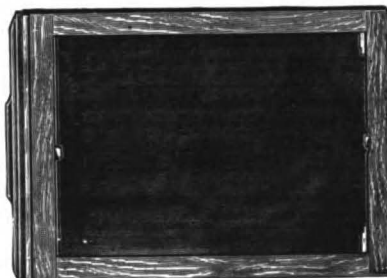
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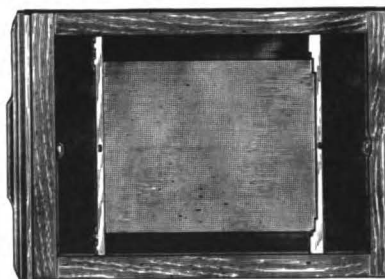
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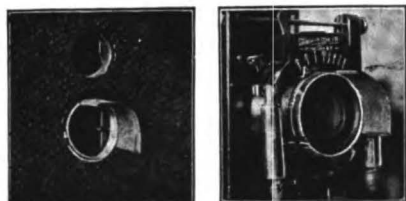


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| <h1 style="margin: 0;">Rotograph</h1> <hr/> <h1 style="margin: 0;">Paper.....</h1> <hr/> | <p><i>Made in Five Grades.</i></p> <p>▼</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><b>GLOSSY.</b></p> <p>a. Thin.</p> <p>b. Thick.</p> </td> <td style="width: 50%; vertical-align: top;"> <p><b>MATT.</b></p> <p>c. Thin, Smooth.</p> <p>d. Thick, Smooth.</p> <p>e. Thin, Rough.</p> </td> </tr> </table> | <p><b>GLOSSY.</b></p> <p>a. Thin.</p> <p>b. Thick.</p> | <p><b>MATT.</b></p> <p>c. Thin, Smooth.</p> <p>d. Thick, Smooth.</p> <p>e. Thin, Rough.</p> |
| <p><b>GLOSSY.</b></p> <p>a. Thin.</p> <p>b. Thick.</p>                                   | <p><b>MATT.</b></p> <p>c. Thin, Smooth.</p> <p>d. Thick, Smooth.</p> <p>e. Thin, Rough.</p>                                                                                                                                                                                                                                                                           |                                                        |                                                                                             |

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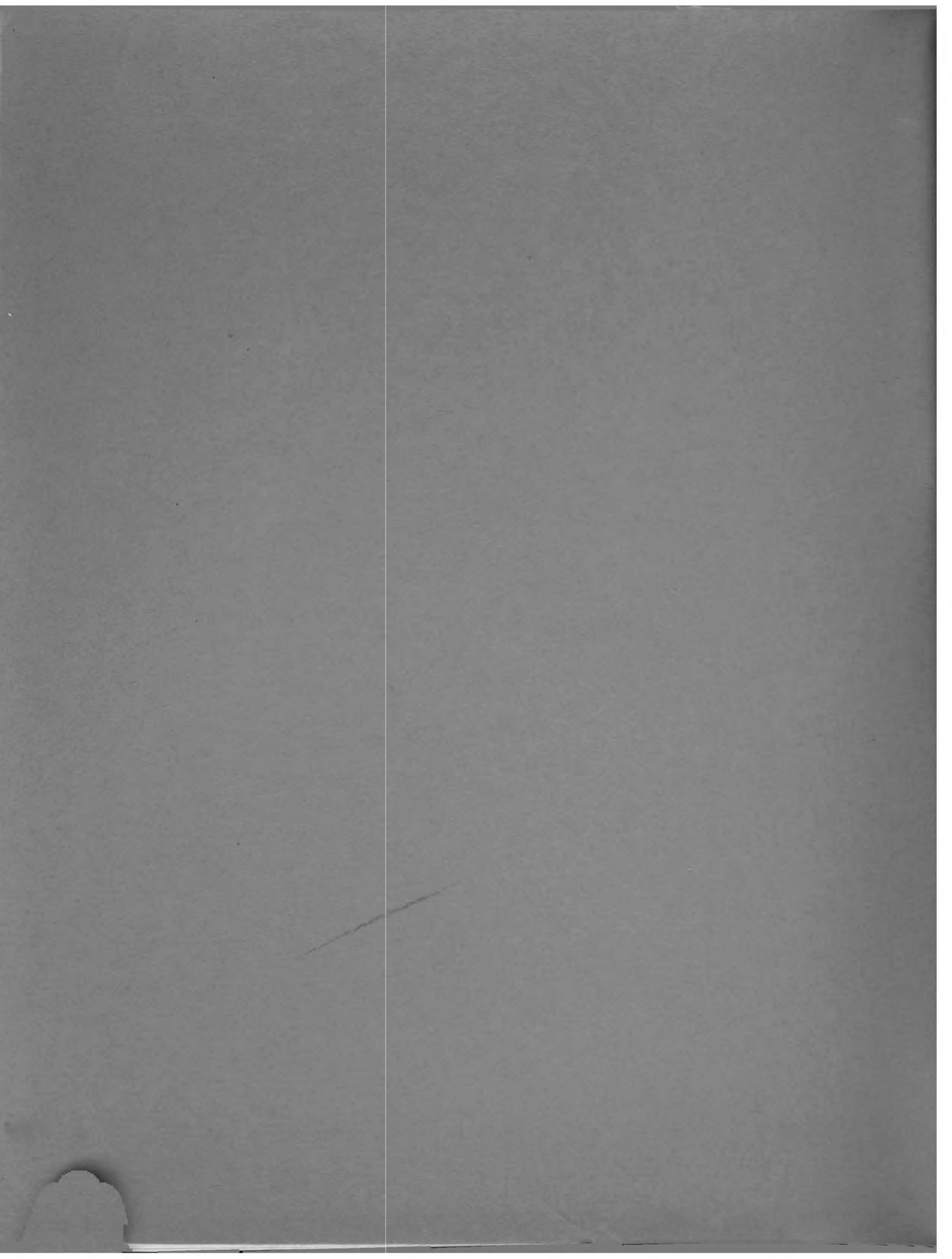
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**Volume V, No. 3**





SPRING

By Alfred Stieglitz

# CAMERA NOTES

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EDITED AND MANAGED BY ALFRED STIEGLITZ. EDITORIAL ASSOCIATES: JOSEPH T. KEILEY, DALLETT FUGUET, JOHN FRANCIS STRAUSS, CHARLES W. STEVENS, AND WM. F. HAPGOOD. ISSUED QUARTERLY AT THE CAMERA CLUB, No. 3 WEST TWENTY-NINTH STREET, NEW YORK

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## Aftermath.

THE Fourth Philadelphia Photographic Salon, held under the joint auspices of The Philadelphia Photographic Society and The Pennsylvania Academy of Fine Arts, the one-time recognized leading American pictorial exhibition of the year, is now *fait accompli* and a matter of history. With its close CAMERA NOTES finds itself in a position to speak freely, as nothing that can now be said can militate against the success of the Salon. While it was yet in a formative state we feared that a too frank expression of our views, which we felt assured were shared by many prominent pictorial workers, might be misunderstood by those most interested in the popular success of the undertaking, and though we knew that our silence would be ascribed to false motives we deemed it proper to refrain from criticism until after the opening of the exhibition. At this time, however, it seems appropriate to publish a statement of the causes that impelled so many well-known pictorialists of this country, as well as of the Linked Ring, to hold aloof and to decline to contribute or aid Philadelphia in any way.

When the movement to justify Pictorial Photography's title to be considered a fine art was first initiated, the small group of enthusiasts, drawn together by this common purpose, found both photographers and artists united in a resistance to what was dubbed so ridiculous a claim. Undaunted by bitter opposition and ridicule, this little band, keeping clearly in sight the star of their hopes, struggled unceasingly to prove their cherished art entitled to a juster recognition. The views of the photographic world weighed but lightly with them, for they foresaw that it was the art-loving and understanding public which was to be the final judge of their claims. The approval of recognized connoisseurs and of competent critics being once secured, it followed as the night the day that commonplace photographers, both professional and amateur, would be but too eager to help swell the chorus. So with singleness of purpose and determined and obstinate enthusiasm they followed the path they had blazed for themselves through the wilderness. Personal vanity, the greed for individual honor and glory were all subordinated to the welfare of the cause, and regardless of criticism and frequent personal abuse they struggled toward the goal they had set. It was early recognized that, in order to enlist the sympathies of the earnest workers of the world, the highest standards had to be maintained and that to carry conviction all criticisms and judgments must emanate only from those whom the world recognized as qualified to return a fair verdict. Each individual felt that the praise of the injudicious and unknowing was a greater evil than the censure of the competent, and that to submit his efforts to the judgment of any



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but the most honest and qualified judges was stultifying and hurtful to the common cause. "High Standards and Fearless Rejection" was the battle-cry, let whoever might fall in the slaughter.

The first Philadelphia Salon proved so successful, from the serious pictorial point of view, that the second year's jury, fully in sympathy with the standards and aims which had dominated their predecessors, planted its banner still higher upon the steep slopes which lead to Art. And once again was the advance justified by the result. American pictorial photography rose above the provincial and secured a world-wide recognition. The complete success of the second Salon made the holding of a third a foregone conclusion, and yet again did the advance guard of the movement—as embodied in the jury—unfurl their standard still further up the heights. All this despite the bigoted opposition of many and the treacherous friendship of some who should have been most proud and eager to further such a cause.

Then came the revolt, led on by some of those made envious that the glory of such successful achievements had not been theirs. So high had been the standards that the many found themselves utterly unable to comprehend the ideals which were being striven for and honestly doubted the sincerity of the old leaders. With the success of the revolt came a new management and the worship of the new gods began. Was it then to be wondered at that the faithful were dismayed? The temple they had so laboriously striven to rear was abandoned ere it had risen far above the foundations and the complete effacement of the results of their efforts seemed imminent. But loyal still to their principles the minority stood prepared to follow the new prophets so long as these gave evidence of their purpose to attempt to deliver photography from the bondage which had been its portion since the days of Daguerre. "Eagerly they wished the morrow"—the morrow of the appointment of the new jury. It came and with it consternation. "And what a falling off was there." Instead of names that carried instant conviction, they found that the majority of the judges were not only not in sympathy with that phase of photography which had ensured the past successes, but were the avowed partisans of the so-called "popularization of the standards." Here was a dilemma indeed. Could the faithful remain true to their earnest convictions and at the same time submit their efforts to the judgment of a jury in whose qualifications they had no faith and by whose verdict they were unwilling to abide? The perplexity in which they had been thrown was soon resolved. Events proved that the jury was not to be the sole judge. Fearing that the dissatisfaction, provoked among pictorialists by the radical change in the management of the Philadelphia Society, would result in a refusal to exhibit at the coming Salon by many of the advanced workers who had aided so materially in giving previous Salons their high character, The Pennsylvania Academy of Fine Arts invited "a strictly limited number of the leading artists in photography" to contribute without passing before the jury. We know that this invitation was extended to at least four of the five previous year's jurors whose severity in judging had been held responsible for the revolt in the ranks of the Philadelphia Society. This broadening of the bounds was next followed by a further surrender of the power and independence of the jury. American

TOO EASILY SATISFIED.

work, having most unexpectedly played so important a rôle in this year's London Salon, the Academy then invited most of those American workers whose pictures had been hung in the Dudley Galleries to allow such pictures to be exhibited in Philadelphia; "the admission to the London exhibit being deemed equivalent to acceptance by our (their) jury," in the estimation of the Academy. Taken alone this was an entirely legitimate means to secure a desired end; but taken in conjunction with the heated "talk for and against the coming Salon" as being vehemently carried on in photographic societies and the press, it seemed to many that to contribute was equivalent to an abandonment of those principles which had been held so dear and which had been directly instrumental in procuring for American work that pre-eminence and prestige which it had attained in the world. Under these circumstances was it possible for the minority to contribute to the Philadelphia Salon without sacrificing self-respect? In their judgment the two were incompatible. Had this little group been actuated by the sordid motives of pique and vanity so generally ascribed to them, would they, under these conditions, have declined this invitation of *The Academy of Fine Arts* and refrained from sending pictures which were to have been accepted without the judges' inspection?

But be that as it may. What shall be the conclusion of this play at cross-purposes,—this Comedy of Errors? To us there appears but one solution of this tangle and that is entirely in the hands of the Academy. Having thus taken the initiative in exercising its discretion as to the condition of acceptance of work, the Academy must hereafter conduct single-handed the management of future photographic salons, if the best interests of "photography in its highest reaches as a fine art" are to be subserved. Henceforward no other considerations should be taken into account than those which the Academy finds applicable to the conduct of its exhibitions of painting or other fine art. Thus, and thus only, can future salons be made conducive to the welfare of photography as an art.

JOHN FRANCIS STRAUSS.



### Too Easily Satisfied.

**I**T is close upon half a century since Rejlander, one of the first who strove to use photography for the pictorial realization of ideas, meeting with scant sympathy from artists and finding his ingenious achievements treated with contempt as "mere photographs," expressed the hope that some day photographs might be judged for what they are, instead of condemned on account of the means employed for their production. Even now the willingness to consider the merits of a photograph apart from the means of its production is none too common.

Some painters and art critics there may be who are sufficiently open-minded to approach without prejudice such photographs as aim at being the expression of personal feelings, and their judgment in such cases is more often than not favorable to the photographer's artistic aspirations. But for every such unbiased critic, whose position in the world of art makes his verdict powerful for



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good or evil, how very many there are who, knowing beforehand that the work is of photographic origin, instinctively close their minds and deny their senses to any effect which the actual character of the print might produce. Illogically and with prejudice of the worst kind they say, "Of course it cannot be really artistic, because it is a photograph made by mechanical means"; even though they have no knowledge of photography or the degree to which the process in each particular work has been controlled or allowed automatic action. Even though a reluctant admission be drawn from them that the work is pleasing, and is even decorative or pictorial, more often than not there is present a belief that whatever good qualities there may be are but the result of chance. The personal contribution of the photographer is not suspected; even the possibility of the photographer being able to exert an influence over the ultimate result is not appreciated.

It may be that the condition of affairs I refer to exists to a greater extent in Great Britain than in America or in France. Conservatism and a reluctance to embrace new ideas in the place of respectable tradition being a conspicuous trait in our naturally stolid national character.

But, whilst in America we have instances of painters practicing photography, nor fearing to admit it, it was not always so, and the majority of painters still remain unconvinced. And so they constitute involuntary allies to those photographers who ridicule the efforts of contemporaries in their own ranks, who are striving, even though sometimes in a crude and clumsy manner, to achieve something artistically better than the machine made records or exemplifications of chemical process, in the multiplication of which many seem to find chief delight.

It were, perhaps, safe to say that had photographers, striving for artistic results, from the first adopted new terms to describe their works, instead of prefixing "artistic" or "pictorial" to the damning word "photography," they would have met with a kindlier reception at the hands of those whose good opinion would have been of the most usefully encouraging kind. But it is too late now to do this; yet it must be admitted that the kind of photography which we call pictorial or artistic is so far different from photography as commonly practised by the man who delights in its chemical and optical aspects that, apart from the art aspirants' desire for differentiation, the two ought hardly to be included under the same generic term.

Long argument and wordy discussion, verbal or literary, are of little avail in persuading the prejudiced that photography may be a means of artistic expression. Such dissertations may strengthen the convictions of the "almost persuaded;" they may even prepare the way in the minds of the skeptical so that some future influence or incident will more easily have its effect; yet, if I have rightly described the attitude of many painter-artists towards photography, then even accomplished work of a high artistic character will only amuse them, or cause surprise that the accidental co-operation of certain physical powers and mechanical contrivances should so nearly simulate the personal design and creation of the artist.

Perhaps the most important and the most difficult thing is to make the critic understand that the making of a photograph is not necessarily a mechanical op-

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eration, and, having successfully impressed this idea, we may proceed to ask him for his criticism on results. The proposition may amount to this; here is a work, the purpose of which is to produce a picture. If this had been produced solely by brush or pencil what would be its claim to acceptance? Probably the reply would be, "It is very good, but not being the direct work of a man's hand and brain it cannot so be judged." But you will say, "It is the work of a man's brain and hand, the tools employed being only a little different from the brush, pencil, pigment, etc., which another might use."

Now comes the question which, it seems to me, the really earnest photographer needs more often to put to himself in the presence of his own work, and it is this: "Had I the power, had I the skill to paint or draw, should I have done this or that picture differently?" Or, taking any particular work to task, let him ask and conscientiously reply to the question, "Would a painter have done it differently?"

Frankly, how many photographs would stand such a test? Is it not a fact that the photographer is too easily contented with a certain measure of success, and shuts his eyes and refuses to recognize some imperfections, or if his conscience would urge him to condemn or strive to alter what he has done, he stifles its qualms by professing to believe that the errors are due to the limitations of the process employed. So long as he does so he tacitly admits the sovereignty of the process and his own defeat before its mechanical forces. The painter can work upon, alter and improve, the imperfect work. The photographer must *go back and begin over again*, avoiding the mistakes previously committed. His course is more irksome, demanding perhaps more patience and self-restraint, but this is no excuse for accepting anything inferior. If a certain labour has to be performed, hand work or machinery may be employed and the machine may run by steam or electricity; but in each case the prescribed work has to be accomplished and approximately the same standard of excellence reached. There will be a difference in the time occupied, the cost, perhaps the "finish," but means must be adopted that will carry the labour through to completion. It is no satisfaction to the person awaiting the doing of the work to have it sent in unfinished, with an explanation that such and such methods employed prevented its being completed. If you elect or are compelled by necessity to cook your dinner by means of an oil stove, you will not be content with your meat half raw because you hadn't a gas fire; and so if one elect to employ photography for producing an artistic picture or if he be compelled to use it, not having the skill to work with other instruments, the result must be above reproach, ere it is sent forth as a finished work. It must not be published with a plea for mercy on account of extenuating circumstances. Do we not more or less gloss over the faults in our pictures and magnify the avoidance of glaring error into the attainment of great merit, and too readily meet adverse criticism with an apology on account of the process?

"Very good, *considering the means whereby it is produced*," perhaps is the worst condemnation possible, for art should never betray the means by which its ends are achieved, and the imperfections which remind us of the method and lead to qualified approval, thereby become witnesses of ineffectual artistry.



## CAMERA NOTES.

But not to weary my reader with over-long admonitions, the moral of all this is greater patience and greater pains and less easy satisfaction with tolerably good results. The very nature of photography and the ways in which it is usually practiced make it difficult for the impatient camera man to confine himself to a few good pictures, instead of making a large collection of photographic prints during a season or during a year. The artist labours long with a single picture, even though it be a small one, wrestling often with his medium, which in its obstinate refusal at first to produce the desired effect, seems almost to possess the narrow limitations which are commonly attributed to photography. How much time, thought, and earnest labour does even the most intelligent and most advanced art photographer ever expend on a single work? How much, or rather how very little, the ordinary photographic worker devotes is too painfully evident. We hear the pictorial enthusiast vehemently repudiating the notion of photography being merely mechanical, yet in his very practice of it he, too, often belies his own statement by relying almost entirely on the machine-like facility with which prints may be produced. And the man who is willing to be persuaded says, "Well, after all, what can the best-intentioned really do to control the photograph and render it plastic to his will and expressive of his ideas?" A fair answer seems to me to be another interrogative, namely, "What have you tried to do; how far have you endeavored to subjugate the mechanical and make the production a personal creation?"

Of this or that course of procedure, calculated to lead to better results, one hears even the earnest worker say, "I have no doubt it is very good, but it involves too much trouble and effort." Or amongst photographers one may hear a discussion as to whether the personal control over the final result is best introduced in the production of the print, or whether the negative should be made to contain all the desired modifications, so that the printing of the positive picture is almost mechanical; and the latter course is advocated quite seriously because a number of identical copies can then be produced, with tolerable certainty and at a probable saving in the waste of material. What has the ability to duplicate the approved picture or the question of economy to do with the artistic aspect, which, if it be the purpose of our picture making, should not only be paramount, but should not be affected by any other consideration.

Loth, indeed, is the photographer to sacrifice that over-rated characteristic of photography, namely the power to produce a number of copies. He loves to keep his negative and would shun any printing method which involved the destruction of the plate after the first satisfactory print had been made from it, even though such a printing process, did it exist, ensured a better result.

If a printing method of ever so little artistic inferiority be selected on account of the opportunity it leaves for uniform reproduction, then every reproduction would mean the repetition of that inferiority.

To return to what has already been said, the photographer's claim to artistic recognition too often exists only in his arguments which, though plausible and perfectly sincere, are not supported by his own actual work. We are not sufficiently thorough; we are too easily pleased by moderate success; success which diminishes and assumes its true proportion, as compared with what might and

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should have been, so soon as its pleasurable surprise ceases to dazzle us; just as the youth first earning a bare competence fancies the prize of this world's wealth already within his reach, but realizes, ere long, how inadequate his means are to meet his requirements. So, when some print comes near to what we dreamed it should, we view it with the indulgence with which a parent judges his offspring, and in our delight at the measure of success attained, we are unconscious of the defects until the new-found feeling of triumph moderates. And even then perhaps we mete out undue toleration, because we feel that we *could* do it again and surmount the cause of defect—but too often we go no further, and with confidence born of a wilful blindness to the great faults of our work, we hope others will see only its virtues. Our real success and our claim to recognition must be measured by what we have accomplished, and not by what we feel capable of doing. To know what is good and to cease trying after it ere the highest is attained, is worse than to fall short of it from not perceiving what is wrong.

Truth to tell, photography, with most who practice it intelligently, is not the chief purpose of their life, and whether they fail or succeed is not of vital importance. Hence there is a disposition to make the most of one's own partial successes and rest content with mediocrity. Even the most advanced and accomplished, should he chance to read this chapter, may find, if he be conscientious and self-searching, that it touches him just a little; and if so, I, too, can sympathize. He and I are but fellow travelers in the night, and a warning word from one to another may be the means of more careful walking; whilst to others less advanced on the road I say, "Shake hands, friend, I don't suppose I shall convince you all at once that you lack thoroughness, but if you progress you will realize it later."

Reams have been written and as much has been said a good deal in the same strain as the foregoing, yet am I sending this across the Atlantic to possible readers in America.

How many blows of the hammer does it take to drive a nail home?

The photographer generally falls short of absolute self-devotion. Rarely does he go far enough, but founds his faith in photography's art claims on what he knows it is capable of doing, rather than on what it has done. Yet is he, though without just cause, surprised that painters and critics, judging only by the *fait accompli*, remain for the most part unconvinced.

I side not with our enemies, but hope that in showing their justification I may also show the way to deprive them of their arguments.

A. HORSLEY HINTON.



## Landscape.

[Mr. J. Wells Champney delivered a series of "talks" to the members of the Camera Club, New York, during the past season. The following is a synopsis of one of the most important of these.—Ed.]

**I**N the paper already read to you various elements of picture-making have received our consideration. We have noted the value of linear, aerial and color perspective; we have paid some attention to the elements of composition in forms and lines; and we have seen the importance of considering well the lighting of our subject and the need of suitable skies. All of these elements form a starting-point from which to advance into deeper and more intricate problems.

First, let us determine what properly may be considered landscape. Out of doors all nature lies before us, varying in beauty and interest; and there are many, who in the walks abroad, see only trees, rivers, clouds, each as an element by itself but totally unrelated. A beautiful foreground delights them, but the synthetic combination of these elements into what we call a landscape is beyond their power.

Now, a landscape, properly speaking, is an extent of land seen at one view and necessarily that view includes a great deal, for without moving the head, but merely shifting the direction of the eye, we can cover an arc of 180 degrees. Even with the eye in repose we can fairly well cover 90 degrees, yet both artists and photographers limit themselves to an area of 60 degrees at most. Under all conditions the photographic plate records less than is included in the circular natural picture. Out of the extensive natural view there frequently may be found a combination of elements,—tree forms, land, rocks, skies—forming an harmonious whole, an agreeable ensemble which we call landscape; and this landscape may or may not offer such harmonious groupings or contrasts interesting enough to constitute a picture.

At times the landscape may be of rare beauty because of color charms which do not admit of translation into gradations of black and white, so that where the painter or poet finds inspiration the photographer must remain inactive. The motive of the landscape, the moving power of the view, must be one suited to the medium through which we purpose to interpret it. Whatever resources the future may offer in popularizing color-photography, at present we are limited to and must content ourselves with relying upon interpretations in gradations of black and white.

Go with your camera to a sculptor's studio, where from a fine nude figure he is modeling a masterpiece of plastic art. The sculptor is working for lines, movement, forms, and yet if you point your camera at the model, that well-formed creature, it may be that upon your ground-glass you will find none of the charms which stimulate the sculptor to model his gem. No; because the light falls badly, hiding some beauties, distorting others, and failing entirely to give you the sense of relief needed to suggest upon a flat surface the rounded modeling of the figure. Here then is a strong instance impressing itself upon the mind of the different points of view. What aids the sculptor may be ruinous to the photographer.



DECORATIVE LANDSCAPE

By C. Yarnal Abbott  
(Philadelphia)





## LANDSCAPE.

But to return to landscape! We must note the composition or arrangement of its lines and their direction, the relation of its masses, its highest light, its deepest shade, how the tones between these extremes are distributed, how they are relieved one from another. All this the painter does, but the photographer must go further. He needs besides to consider the actinic quality of his light and the local color of the objects before him. Above all, combining all is the consideration whether the portion of the view he has chosen will make a picture, with all parts so combined as to make a unit, the most desirable of qualities in pictorial photography.

It requires time to become accustomed to judging all these various elements. The photographer rids himself of all annoying surroundings by throwing his hood over the camera and himself and considering the image upon the ground glass and finds there a winning beauty which his records fail often to convey. Here again is need for a word of warning; do not too hastily make your exposure because the beauty of the image upon ground-glass allures you. The use of a tinted ground-glass, maroon or blue, has been suggested, and a bit of red glass over the little finder may aid in solving the puzzle of color translation.

With the subject decided upon, shall you go right to work? On the contrary; having found what you think worth while to do, having narrowed your field, now try by advancing, retreating, tramping to right and left, to weigh all the advantages of this or that position, to select the best of all points of view and to judge with care the height of your lens above the ground, as well as all the other points you have settled. Too little attention is paid to our tripod and the part it may be made to play in perfecting our work.

It may be that at first you will easily satisfy yourself, but as you advance in your practice and perfect yourself in your achievements you will grow very self-critical—and possibly more charitable to others.

Landscape as we speak of it includes out-of-door nature. In itself it is easily subdivided, offering problems that can be classified, as we consider mountain and shore, hill and plain, waterways of all sorts, vegetation in infinite variety, and separately we have to consider marine. First, let us divide landscape into simple, composite and animated.

The simple landscape, composed of trees, water, houses, etc., involves us in the consideration we have already referred to. And, by the way, though every landscape should have a sky, yet, if in order to obtain certain desirable qualities in the land, our negative becomes so dense in the sky that in the print it remains perfectly white, do not hold that part of the print in the sun; but rather print in from some negative on which you have a properly graded sky. Sky first, earth next.

In dealing with a simple landscape we have principally to consider foliage, varying in character and in photographic value by reason both of local colors and of temperature. There is a great difference between the wet and the dry leaves in their manner of reflecting light and the consequent effect upon our plates. Then, too, we must not fail to take into account the seasons of the year and photographic principles of procedure for one season must yield to those pertinent at another time. The changes of Autumn make possible pictorial effects that



## CAMERA NOTES.

could never be obtained earlier in the year. The ground itself varies both in texture and in color and one must concern one's self with its variety of shades; the reds and greys of sand offering difficulties not to be overlooked; paths and roadways, the latter cut up by ruts, the shadow of which must not be allowed to be too pronounced; all these and others we must take into careful account. Then, too, we must be on guard lest the pools of water, which after a shower form in ruts and hollows and mirror the sky, make white holes in our picture which may be fatal to the breadth we desire and the effect we are striving to produce. If buildings come into our chosen picture we must be very careful to see that they are fitting, that they are in character with the landscape in which they are set. Make sure that they are but a note in the concert and that not a false one.

Now consider how you can simplify your picture. Study the masses; group your trees if you can. Have a great care how you employ too small a diaphragm, lest you lose in atmospheric effect what you gain in distinctness. Study the silhouette of your trees against the sky or distant hills or mountains. Question yourself whether your subject is interesting because of a special charm, some particular characteristic, and if it is, then work to enhance that special intrinsic beauty. In all this there can be formulated no absolute rules of invariable service, but if you will carry to nature a mind full of interrogation marks, if I may be permitted the figure, you will be more likely to bring away the record of a definite impression than if you trust to a happy-go-lucky snap judgment. Balance your composition, which is for you your selection, study on the ground glass or the finder the areas of light, of half-tone and of shadow. It is worth the trouble, and the delight in the final success will repay you for it.

Personally I am of the opinion that we would get better photographic pictures from nature were we to work earlier or later in the day than we are in the habit of doing. Much of the work we go out to do we seek far from our homes; we take the train or we drive away for miles to the spot we have chosen and our work is done during the bright hours of the days when shadows are short and lights are harsh. The study of art teaches us to find beauty under many conditions under which it is hidden to the untrained eye, and I should esteem it my greatest recompense for preparing this set of papers if, through them, the charms of very familiar scenes were to be made apparent to you. I well remember while making a sketch in a farmer's yard, where color and form appealed to me as offering an attractive subject for study, the remark of the owner of the property who looked over my shoulder when the painting was somewhat advanced: "Waal, that is pooty, and to think that I've seen it year in and year out and never noticed it."

In simple landscape where trees form the principal subject of the picture see that there is enough ground for them to grow from and enough sky to allow light and atmosphere. Beware of odd and exceptional shapes, as well as of opacity and solidity. A solid mass in nature becomes still heavier and more opaque in our translation of it, as the green of the leaf is much slower in making an impression on our plate than are the blues and violets of sky, water and distant hills. Here, however, we have a new difficulty to overcome, for if we use the color screen and thus retard the yellow rays, as green is a composite of blue

## LANDSCAPE.

and yellow, we fail to convey accurately the impression we receive. Hence springs the prejudice that exists against the color screen, but here, as under other conditions, we must regard the depth of color of our screen and wisely choose according to season, local color and brilliancy of illumination of the foliage.

If the trees stand on the edge of a quiet pond or lake or silent flowing river we have the brilliancy of the water to contrast and to render still darker the color of the foliage. Under these conditions we find reflection which may be used for an artistic purpose or we may, before making the exposure, throw pebbles into the pool and disturb its surface. These reflections we referred to in a previous paper as being darker than the objects reflected. Here again the employment of the color screen on an isochromatic plate reduces the power of the blue and violet rays and thus diminishes contrasts.

If there is a blue distance in the subject we are photographing we need to consider how we can convey the feeling of space and must beware of defining it too distinctly, since its real fascination lies in the softness of its lines, the delicacy of its forms, the fading away of its tones; and this fading away must be kept in its proper relation of lightness.

To further aid us in making a picture we have the resource on certain days of the ever-changing cloud shadows and attention to them may make possible the photographic reproduction of subjects which would, without the veil of shadow, be too crude. This is notably the case when there is an expanse of water reaching up and filling the nearest portions of the composition. It is of inestimable value in giving perspective value to the pool, pond or lake. It must also be borne in mind that subjects which are uninteresting when the water is calm, so that it translates itself in our prints by but slightly graded white paper, become beautiful on windy days when tiny waves roughen the surface.

Some general counsel can be given for all pictorial landscape photography. Use isochromatic plates. Employ color screens intelligently. Over-expose slightly. Develop slowly and very carefully.

The incontestable value of an animated being, man or other animal, in a landscape is frequently very apparent. The importance of a figure to accent the effect, give scale to rock or tree, strengthen the aerial and linear perspective and in many other ways give interest to a landscape, makes the study of the appropriate use of this resource for enlivening our picture one of supreme moment. Anything which wisely used can help so much, can be equally harmful when misused. But who can formulate absolute rules as to when the man with the white shirt and the lady with the bright red dress shall be asked to pose for us? If the scene demands the one it is unlikely to need the other. Here the element of choice is so entirely ours that the responsibility is onerous. All will, however, agree that when action, note of proper intensity, size, distinctness or vagueness, suitability have been judged aright the picture gains by being animated. Beware, however, of giving undue importance to the figure if your aim is landscape photography. Whatever you may add must become an integral part of your picture and be harmoniously related to all the rest.

Where shall the figure or figures be placed? No arbitrary rule can be laid



#### CAMERA NOTES.

down, only a warning that they must complement, not dominate, the rest. They must always be in harmony with the motive of your picture. It is safe to say that the figure must always be doing something, even if only purposely doing nothing. I mean, for instance, that the calm of your landscape, might gain by a reclining figure resting in the shadow of a tree, or the composition might gain by several figures tramping or riding away from you down an uninteresting highway. A man shuffling along through the dust may kick up enough of it to hide something you wish concealed beyond him. There are thousands of ways of using figures well and ill. But beware of posing figures stiffly staring at the camera, open-mouthed imbeciles desirous of getting their portraits. You probably all have seen the bridal couples at Niagara, with that noble fall dwarfed into insignificance behind them. Harmony and unity must be the ever remembered watchword of all artists.

To those who are told to press the button and the rest will be done for them, how incomprehensible must be the trouble some photographers take, not only in the exposure of the plate, but also in the development upon which so much depends. These faithful workers are they who take models out to nature and satchels full of various colored clothing as well, and bide their time. Why the clothing? Because of the need for proper tonality of the dress, to harmonize or to contrast with the chosen environment; to make the right spot in the picture, a spot which shall be as important to the balance as the light and shade are.

The quick plates and rapid moving shutters make possible marvels of interest rather more scientific than artistic. The eye will not see many movements that the camera will record, and however entertaining the knowledge gained may be, it must be discreetly employed in pictorial photography. Eccentricity of pose is but too frequent, and documentary statements of truths are often far from beautiful. One need give but this word of warning. Photograph a tempest with an outfit which permits great precision in your record and compare the sharp, rigid statement with the impression the storm produced upon your eyes, apart from any mental effect it may have had. When that wind blew the stout trunks resisted, the limbs swayed and the tiny branches were a blur, and it is this very blur which speaks of the storm. Therefore, the speed of your shutter must be controlled to tell the truth you desire to show.

The simpler the landscape the greater the need to animate it, unless the impression of utter solitude is to be conveyed, but always keep your figure in place; otherwise you will not make a landscape but a genre picture.

And as a last word of warning use your figures of human beings or animals typically and picturesquely.

## Subject and Treatment.

“WHEN can the work of a photographer be called artistic?” This pointed question was brought up suddenly in the midst of a somewhat heated discourse on the attitude of artists and the public toward photography.

“I suppose,” continued the querist, answering himself, “it is, after all, when he treats a poetic subject sympathetically.”

“Yes,” I rejoined, “that seems to be the average opinion, and, after all, the right one. But when is it ever carried out? For instance, there,” turning my eyes to a little scribble in glycerine, “is an attempt at the poetic, but it has no subject. And, on the other hand, here,” taking up a nude by a well-known photographer, “is a subject, but not a trace of poetry.” Thereupon we decided that the matter required further consideration.

It seems obvious enough that if every photographer who deals with a so-called poetic subject—such as a young lady holding a flower or an open book in her hand, or robed in Oriental drapery or quaint costume, and who has sufficient liking and skill for his task—is to be ranked among artists, then there are indeed piping times of plenty.

And as many men and most women have an alarmingly real affection for things that are pretty in a trivial sense, but have no claim at all to be considered beautiful, and as everybody who can achieve such a standard of prettiness, and can content himself with it, is sure to reap a golden harvest (as do all those who supply a demand), they are rampant everywhere and proudly strut about as “artists” and “artistic photographers.” And we tolerate them because modern taste holds that a good etching, or a tasteful lithograph, or even a Käsebier print, is to be preferred to the ordinary “Society” water-color, or the average “Academy” oil.

And thus the artistic photographers continue to depict in grey-in-grey monotonies their pretty models under top light, or, if they aspire to a keener grade of intelligence, with all the trickeries of shaded side light, and they dress up their sitters in old-fashioned clothes that hide their entire figures, or surround them with old suits of meaningless decorative accessories, just as if the elevated, the music halls, impressionism, and the whole commercial system of modern times had never been.

Of course, this is all wrong. The everlasting sisters, mothers and children, and languid damozels, with sad, weary eyes, vegetating in a lurid, unhealthy atmosphere, are not art. They may possibly represent mental indigestion, or more probably merely a trifle of good taste plus a quantity of self-conceit. The artist, whether on paper, on the piano, in literature, or in photographic prints, has never been so common a subject on any shore, and is never likely to become so.

Where are the prints which surprise by the subtle aptness and delicacy of expression, and, allowing that we discover such at rare instances, where are those that *suggest* something or appeal seriously to the emotion and imagination of the public? Our photographers are struggling day by day to reach a



#### CAMERA NOTES.

higher key of eccentricity—to outvie each other in precious oddities. Whatever of originality a photographer here and there may possess is overlaid and smothered under pressure of this call upon his powers.

Looking at any rate at the mediocre products of the average exhibitions, which, with their sloppy forms and feeble realizations, are almost matched by the fecund productions of the advertiser, it thins out the ranks of those who might claim to be artists in truly terrible fashion. We may count them (taking in Europe) on the fingers—I had almost said of one hand.

This is, in my opinion, largely due to the inadequate choice of subjects. The tendency of the “photographer” at present is largely to imitate pictorial effects, and to rival the painter as far as a white and black process permits in individuality of touch, light and shade distribution, line and space composition and even texture. But they forget that the work of a painter becomes interesting to us by the very manner in which he handles his brushes, slaps on his colors, constructs his lines, and develops his forms. Any or all of the painter’s instruments become electric with his individuality, and momentary inspiration, affecting us more or less powerfully by themselves. A single figure-study by Aman-Jean or Carrière may be highly interesting merely on account of its brush work, but the same subject treated by photography would lack all interest.

Try to imitate a Whistler! You will soon see that it is impossible, for if you are wise, you will discover that Whistler’s charm is contained in the sympathy between the play of his mystic touch that defies analysis, and the lines of his composition.

Moreover, paint does not merely reflect light, but emits and vibrates with it in a manner quite apart from and beyond its ordinary capacities. On entering a room where a good Corot hangs, we do not first look at the window to test the state of the light, etc., for the picture seems independent of such conditions, and glows upon the wall with an inner lamplight quality of its own.

The charm of technical virtuosity is impossible in photography. There is no scope for the elusive play of fancy in the developing of a negative, in “dodging” or making prints (of course, there is the “gum” process, but I do not see any use for it unless its manipulators could first undergo a four years’ course of drawing at some academy), and its technical characteristics cannot even compete with those of etching or lithography in regard to freedom, strength and personal expression. A lover of etching finds in the contemplation of a single strong, well-written line as much æsthetic pleasure as in the well-laid brush stroke of a painter. The tone quality of a print is the one claim photography has to individuality of technique.

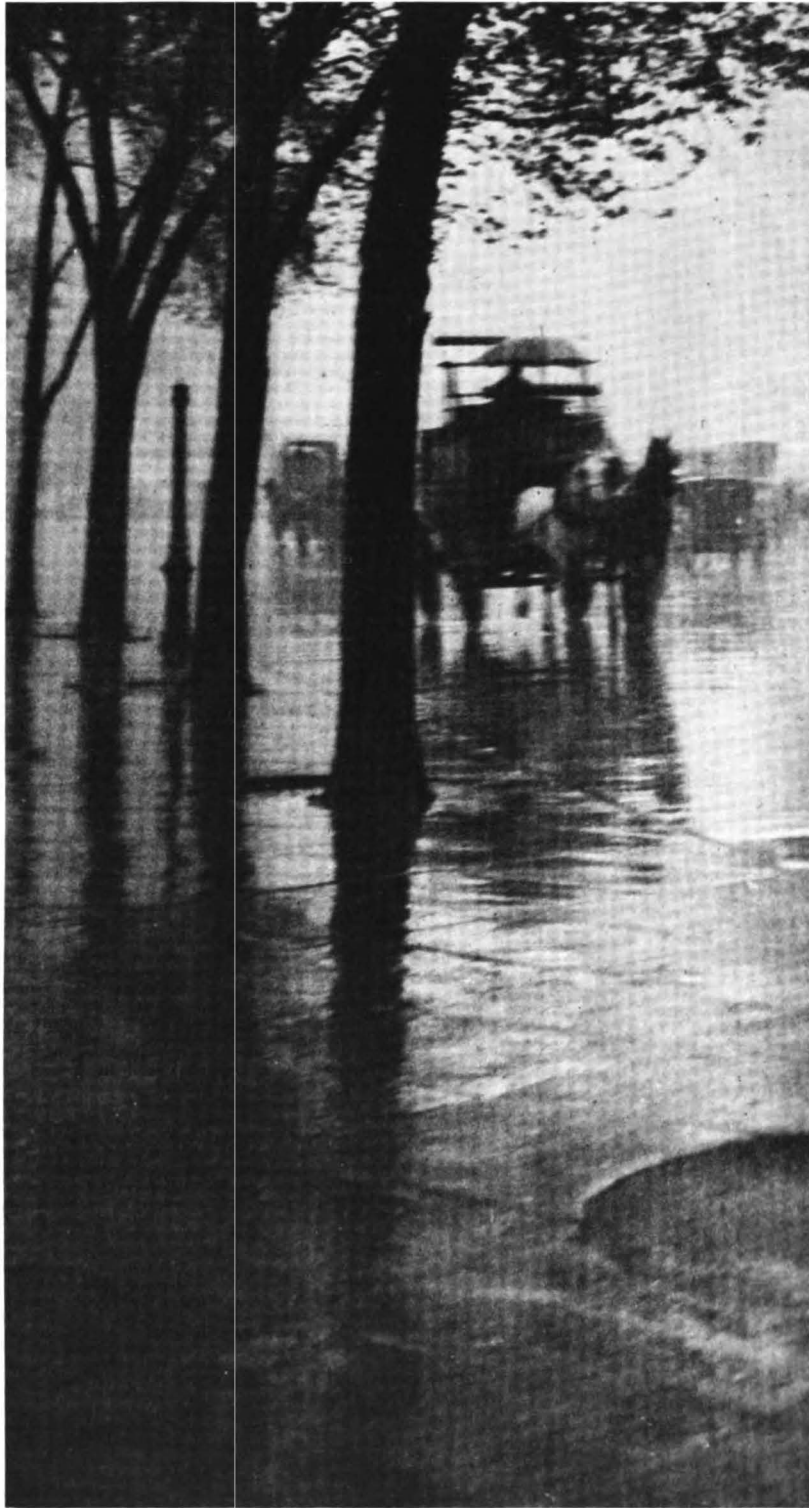
It is astonishing that the craftsmen of the camera have not discovered this long ago, freed themselves from the faddism of “pictorial resemblance,” and ventured out on a wide range of subjects, which alone can give their work interest and a lasting value. All the subjects to which spontaneity of expression would do fullest justice—like the ceaseless, ever-shifting stream of humanity in the shopping districts, the Saturday afternoon parade on Broadway after the matinées are over, the hustle on the piers at the arrival or departure of an ocean steamer—are as if created for the camera. There the work

**"SPRING SHOWERS."**  
**(FROM "PICTURESQUE BITS OF NEW YORK.") BY**  
**ALFRED STIEGLITZ.**

- A. "THE COACH."**
- B. "THE SWEEPER."**





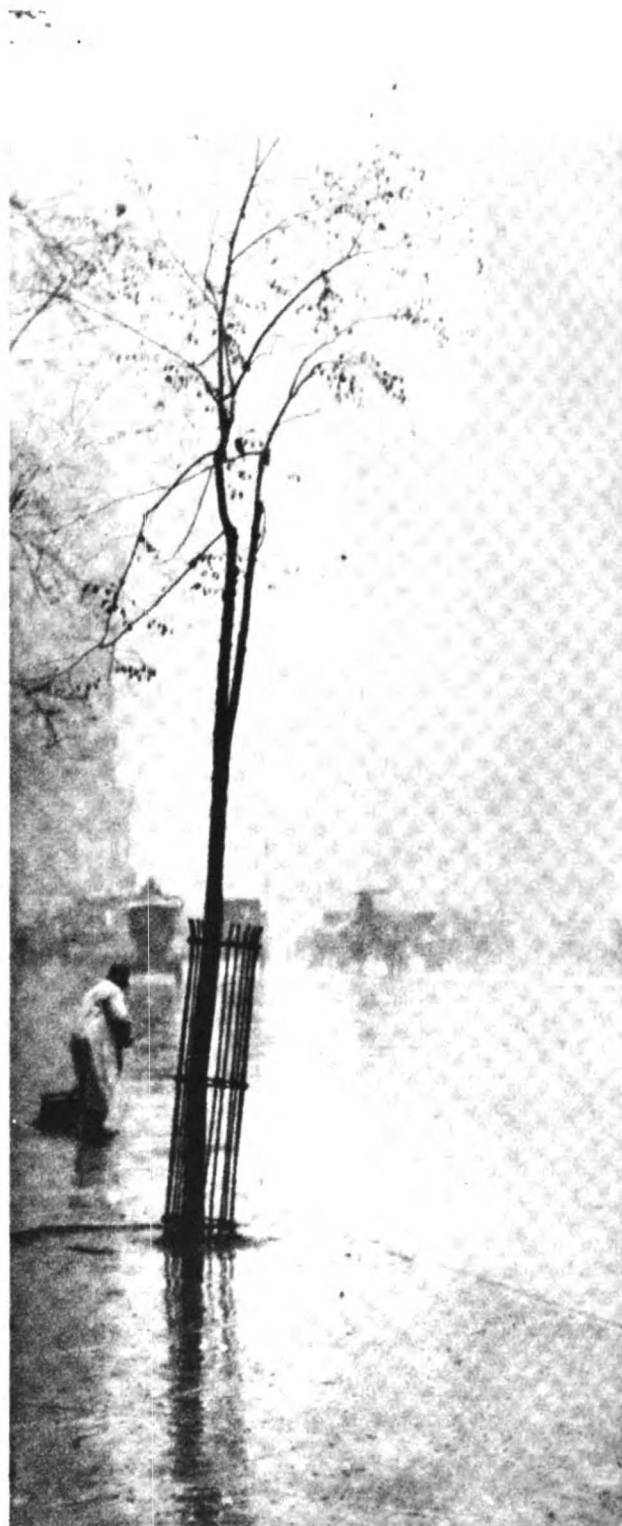


SPRING SHOWERS, THE COACH

By Alfred Stieglitz







SPRING SHOWERS, THE SWEEPER

By Alfred Stieglitz





#### SUBJECT AND TREATMENT.

of the lens would stand unrivalled if its manipulators could forget all about laws of composition and merely try for the vastness and vitality of the scene.

The subjects about a metropolis are so manifold that only sheer ignorance, lack of enthusiasm and interest in modern life, or indolence pure and simple, can blind our eyes to them. The ambulance and the fire engine have not yet been subdued by the camera. The street laborers at luncheon, and picnic parties, a fête champêtre, composed à la Lancret or Watteau with the most modern material; the overcrowded fire-escape and the sad catastrophe of a dispossession on a rainy day; sick-room, funeral and pawnshop scenes, labor meetings and club life, beggars, rag-pickers, and tramps, even chess and card players, still wait for their photographic Dickens. Surely I am the last to advocate story-telling, but that such subjects can be treated artistically the modern school of painters has sufficiently proven.

What artist has ever visited one of our racetracks and not been impressed by the activity in the paddocks, the stable boys busy with rubbing and sponging the horses, or leading them around in a circle; the jockeys, with their gayly colored blouses fluttering in the wind, receiving instructions from the owner, and sportsmen standing about considering the chances of their next bet; scenes that afford a splendid opportunity for grouping, and have inspired Degas with some of his most virile pictures.

All the various sports, like tennis, croquet, golf, polo, football, contain material for good pictures, not so much the performance of the games themselves as characteristic incidents connected with them. Fernande Khnopff made one of his most beautiful pictures of several tennis players leaving their playground at twilight, calling the picture "When the Game Is Over," giving it a vague suggestiveness of the fleetingness and end of all earthly pleasures. But I expect too much of photographers. They do not take their photography as seriously as that. One might suppose, however, that they could render simpler subjects, for instance, skating scenes, which midwinter furnishes on the many waterways of the Central Park and the Bronx districts, with some effectiveness. But no, they avoid even such simple repasts. It is probably too cold a job for them. Another grateful field for the artistic photographer would be those parts of the city which at present are explored by the official camera of the Tenement House Commission. What vistas into back alleys and dingy courtyards could be opened up, what study of clothes-lines and silhouettes of walls and roofs could be gathered! Have you ever seen an old rear-tenement in Roosevelt street? It is one of the most picturesque sights the city affords. The frugal and home-like atmosphere of old Chelsea and Greenwich, with its quaint iron newels, colonial doorways, side gates, and wistaria walks, is in need of a portrayer.

Journeys of exploration could be extended into all the different foreign colonies of our metropolis, the Roumanian colony around Eldridge and Forsyth streets; the Armenian colony at South Washington street, where one can meet women with striped *tcher-tchaks* under their eyes, and white veils around their heads; and picturesque types of men in fez and baggy trousers that remind one of Ali Baba and his robbers; the Italian quarter, with its trattorias, rag-picker shops, and their swarthy inhabitants that live almost their entire life on



#### CAMERA NOTES.

the streets; Chinatown, with its lanterns and restaurants, temples on the top floor, and grocery stores filled with quaint vegetables, and the small Indian settlement at West Broadway, where one can get Sioux and Iroquois chiefs in war dress, and their bead-embroidering squaws, at studio prices for fifty cents per hour. And above all else Jewtown, with its overcrowded sidewalks, peddlers and perambulating stores and cellar shops. The Jewish holidays alone would furnish a most fascinating series of studies. For instance, walking through the crowded streets of Little Russia, at the end of October, one is struck by the number of evergreen branches and trees placed everywhere for sale, which are used to roof and decorate the booths which are erected in the rear of the houses for the Tabernacle feast. What wonderful types can be found among the schatchen, the candle woman, the Thora teacher, the Yiddish interpreter and the instalment-plan peddler! But for such explorations one has to get fairly intimate with the subject one deals with, and few will have the inclination and time at disposal for such studies. Moreover, they are in most instances subjects for snap-shots, and the majority of artistic photographers are still addicted to studio photography and long exposures.

What are they to represent? The solution is a very simple one. If they do not possess enough originality to make a way of their own, let them study the works of the most modern portraitists, like Sargent, Alexandre, Carrière, Blanche, etc. Copyism is bad to be sure, but ignorance is worse than copyism. Besides, study of their methods of composition does not need to deteriorate into imitation or plagiarism. Nothing is more harmful to an ambitious photographer than to sit like the faithful Buddhist, wrapped in solitary contemplation of his umbilical center, insensible to outer influence, and brain-numbed introspection.

But to these, who believe that photography can tell certain things better than any other medium of expression, I would advise to be as realistic as possible, and to strive for character rather than paint-like accomplishments.

I remember a portrait by Stott, an English painter, entitled "My Father and Mother by the Fireside," in which he gives us the old gentleman in his black clothes and the conventional old lady in cap and shawl with a rigid preciseness that is admirable for its look of intimate truth, which, however, could just as well be mastered by the photographic process as by paint. No attempt was made to use the summary majesty and decorative flourish of certain great but inimitable masters so as to avoid any detail which the effect and the way of looking at the scene would cause to be evident. In the picture accessories such as chairs, coal scuttle, fire-place, were quietly kept in their due importance and true definition without any cheap exaggeration of mystery or indefiniteness, which in most cases is merely a lack of composition.

Miss Mathilde Weil of Philadelphia undoubtedly has chosen the right path when she decided to visit the homes of the persons she has to portray, and to take them in the environment in which they are used to move, without making them feel awkward by a special pose.

This, of course, could be carried out further, *ad infinitum*.

The subjects are everywhere. We only need to keep our eyes open. And

MAXIMS FOR ARTISTIC BEGINNERS.

not before artistic photography has asserted itself in some of the directions indicated in this article can it be regarded very seriously.

The sooner photographers make the new departure the better, and the more realistic their efforts the more hopeful the movement will be, for it is not dulness in nature, but an intense tediousness in the seer, that gives rise to the phrase, "commonplace realism" and urges them to fly to their lurid, stifling studio atmosphere.

SADAKICHI HARTMANN.



### Maxims for Artistic Beginners.

**T**O practice pictorial photography you must practice it.

Language has shades of meaning not to be found in dictionaries; art likewise has fringes of suggestion not to be learned from rules.

Pose is not personality; tone is not the message, but only the pitch of the voice; and do not halloo while you are in the underbrush.

In humor and wit, in fiction, in the drama, in poetry and in painting, the true artist presupposes in those to whom he would appeal, intelligent minds, able to reason and sensitive to suggestions: he aims to give them essentials, stripped of the extrinsic mass of trivial details loved by the vulgar. In every mode of art communication, the artist aims to touch the heart and mind with a wand of light, where the bungler strives to hit with a club.

Art has no hall-marks, and much base metal passes for good. The stamp of a Salon is no guarantee: first photography has its Salon; then the Salon has photography.

If you would find truth, you must not rely on outside phenomena, but must go down into the primal rock of nature within yourself for the clue. It is like boring for oil, and often we have to dig deep for the illuminative and lubricative essence. Truth is not always as inflammable as benzine, but it is sometimes explosive, and not so good for making one a fried egg as a fuel of art treatises would prove to be. Dry wells, guileless of truth, are notable only for being bores, yet don't become a gusher, nor attempt to deliver the oil crude to your unfortunate friends.

Horace has led us to suppose that he brooded over each of his works for a year before letting it escape. This old artist with the large file made another observation which it may be an even wiser plan to take to heart—i. e., that the best art is to conceal your art—or words to that effect.

Being given away by one's artistic offspring ought to make one feel pretty cheap.

It seems sometimes as if *nothing* could stand between us and fame. Insert but the nought, and Mrs. Nation might smash our Salon pictures and make us truly notable.



## CAMERA NOTES.

To be recondite or subtle in art, is to require a peculiarly select public. You must yourself decide whether it pays in sense,—it does not in dollars.

Over-vain photographers sometimes wonder why their friends bother them for prints, which these friends thereupon throw into a drawer or leave exposed for the enjoyment mainly of the sprightly house-fly. One who is blest with such friends—and who is not?—should feel that they are trying to nerve him on to greater efforts. The true artist is never satisfied. Neither, apparently, are his friends.

Be considerate of almost all kinds of painters, as you may at any moment want your darkroom ceiling frescoed or your barn or mother-in-law painted. The exceptions are of those painters who spread abroad, in large type on Nature, advice as to the purchase of pills and underwear, and also of those who flame red reminders of our future life upon prominent parts of the good Dame's anatomy. Such artists should be snap-shot, or rocked to everlasting sleep with large rocks.

Most painters who are trying to roost on the greased perch of Art are well-intentioned enough, although it does ruffle their feathers to have the photographer fly up and say: "Make room for me, please!"

To know how to bring out your negative is science; to know how to bring out your Self is Art.

An artistic photographer must always treat an artistic painter with respect, for the latter can move rocks out of a foreground without dynamite.

Each sex has its artistic weak spot. If you are a woman, beware of babies; if a man, flee the posed young lady. The one is just too cunningly sweet; the other too cunningly fascinating.

Don't be a solemn fool.

A safe photographic motto is: keep it dark.

Another is: develop, and developep, and develop—yourself.

DALLETT FUGUET.



## Cloud Compositions.

COMPOSITION, requisite as it is in landscape work, is limited in photography as it is not in any other of the graphic arts. True the photographer may choose the time of day, the point of view, the atmosphere, and in other ways control his result, but in the end his camera can only depict for him the scene as it exists at the moment of making the exposure. Of course I am alluding now to the simple negative, without regard to subsequent methods of manipulation by which the original may be modified.

In the use of clouds, however, the photographer may find the widest scope for his ideas in composition. The sky, while usually secondary in relative value to the main point of interest in a picture, is nevertheless an essential of tremendous importance, and it is just here that failure most often occurs, if one may

### CLOUD COMPOSITIONS.

form an opinion from the illustrations in photographic journals. Blue sky, so attractive in nature is perhaps never adequately rendered; though with a little skill a tone may be utilized which would be far more acceptable than the white paper so commonly observable. This brings me to the statement of a fact worthy of consideration by any to whom it may not have heretofore occurred.

The paper which we utilize in our work is commonly white; the pictures which we produce result from the various tones of black (or other color) impressed upon the paper. Therefore, just in proportion to the surface of pure white paper which we find in our finished picture, have we failed. To express this idea in another form I may ask, what would be thought of a painting were the artist to leave parts of his canvas uncovered by pigment? I think the rule just as good for the photographer. Instances must be rare where any demand for high light would require parts of the negative to be so dense as to prohibit the action of light upon the sensitized surface. For example, the very best, most artistic photographs of snow scenes will leave the unprinted edges of the paper whiter than any point within the limits of the picture itself.

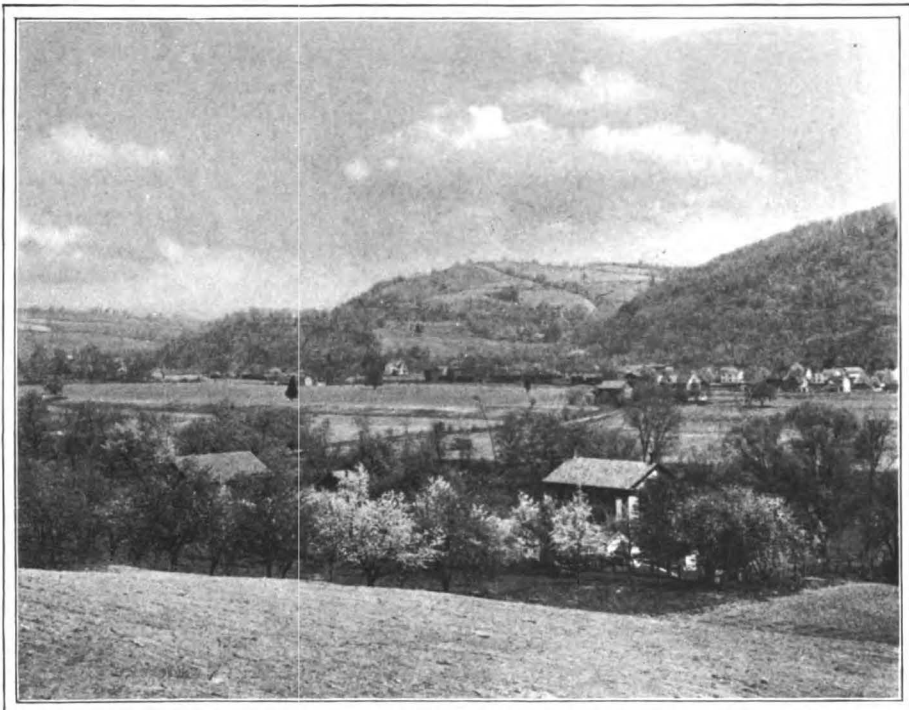
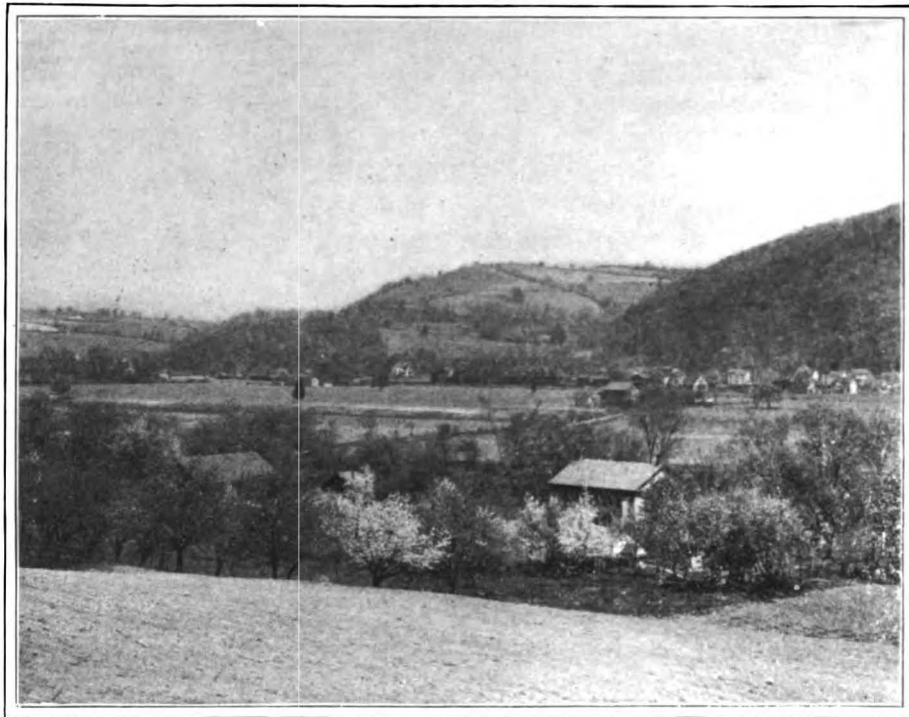
All this to point the argument that landscapes showing white paper for sky are incomplete as pictures, the unprinted paper being meaningless. I may be asked whether the photographer shall limit his work to cloudy days. Perhaps not entirely, though I can not imagine a much worse day for artistic work than one absolutely free from cloud or haze, though in such brilliant light many good pictures may be obtained in shaded places, where the sky may be eliminated. But, if one studies the truth and has a good eye, he will soon discover that absolutely "blue" days are extremely rare. Many days when no clouds with definite outline exist, may be really more hazy, more full of artistic atmosphere, than some others when the clouds seem most attractive.

It is for such days, when the operator may be at some spot distant from his home, and in the presence of scenes which, with the exception of the sky may seem worthy of picturing, that the process which I am about to describe is peculiarly applicable. The idea that clouds may be printed in from a second negative is of course not at all new. But I have nowhere seen recommended exactly the course which I have successfully followed. (Perhaps because I have not read enough.) The chief advantage of the process is the almost limitless scope for composition which it affords. I may best explain by means of the accompanying illustrations.

One day in May, when the fruit trees were all in bloom, I found myself in the Delaware Valley a few miles this side of The Gap. With a party of friends we had climbed a hill and were looking down towards and across the river. I liked the bird's-eye view, except for the fact that there were no clouds. Nevertheless it was by no means a brilliant day, a haziness in the air lending a Claude Lorraine atmosphere to the view. I made a negative, and the print is seen in the first illustration. I carefully noted the point of the compass towards which the camera was turned when making the exposure.

Fortunately, on the following Sunday in New York the clouds were very attractive. I use the word fortunately, because I was thus enabled to select my clouds not only from the same point of the compass but practically at the same





ILLUSTRATIONS TO  
"CLOUD COMPOSITIONS," BY  
RODRIGUES OTTOLENGUI.

### A USE FOR SPOILED PLATINUM PAPER.

season, and without entering into a learned discussion of the subject I make the broad claim that each season has clouds peculiarly its own, while the lighting of clouds likewise differs with the point of the compass and the time of day.

With a copy of the print shown in the first illustration I went up on the roof of my home and selected the clouds for my picture. I may say composed my clouds, for with the print before me I was able to so arrange the clouds upon my ground glass that when printed in, they would fall just where desired. Thus, the long cloud lying over the hill was chosen and placed as seemed best to me, and in this sense the second illustration becomes a cloud composition.

RODRIGUES OTTOLENGUI.



### A Use for Spoiled Platinum Paper.

**E**VERY photographer who uses quantities of platinum paper will in the course of time be confronted with the problem what to do with paper which has for some reason or another spoiled on his hands.

What is *spoiled* platinum paper? Authorities seem to differ on this question. What one may call spoiled and useless, another calls "soulful" and "just the thing." There is no doubt that slightly disintegrated paper has its value, especially for the modern pictorial photographer. In using the term "spoiled" we do not refer to paper of this character, but to such as is hopelessly "soulless," and is seemingly of no use for photographic purposes whatever. Such paper is usually relegated to the ash-barrel, or by the more economical it is sold to the refiner, and in this manner a few dollars or cents saved from an otherwise total loss. The average photographer, usually both gregarious and wasteful, follows the first course.

It was the writer's sad experience not so long ago to have a very large batch of paper go back on him, due to his own carelessness in storing it. In trying to make use of the same, it was found to be in a hopeless condition. Possibly the hundred and one published suggestions of how to regenerate spoiled platinum paper might have been followed up, but time and lack of belief in the successful outcome of the experiments did not permit of this procedure.

What was to be done with these hundred sheets of 8 x 10 platinum paper? To throw such a large quantity of seemingly immaculate paper away offended his photographic instincts, besides meaning a financial loss, and to sell it to a refiner was equally distasteful to these instincts. Having mounted a batch of prints the day before, and having found much trouble in getting the exact shades of color to harmonize with the delicate tone of certain prints, the idea struck him of using this spoiled paper for mounting purposes. The experiment was immediately carried out, a batch of paper exposed to light, and developed in various ways with glycerine and brush ("Rembrandt" and other similar effects being thus obtainable), straight oxalate, mercury, etc., etc., with most satisfactory results. Here was a method of not only using "spoiled platinum paper" to advantage, but it opened up new mounting possibilities: tones and colors could



#### CAMERA NOTES.

be matched to a nicety, and what had seemed an impossibility the day before in trying to mount a certain print satisfactorily on the tinted papers procurable commercially had now become a simple matter.

It is needless to go into details about the great possibilities of this method for mounting purposes. True, these mounts may be considered rather expensive, but for those endeavoring to do a thing correctly an extra expense of a few cents per mount will not deter them from using a method with so great a latitude as that above described. It is also needless to add that fresh paper will serve just as well as spoiled for the purpose. The mounts referred to in this article are mainly what may properly be called the inter-mount, which are interposed between the print and the mount proper to preserve the values of the print and blend it harmoniously with the mount proper.—ALFRED STIEGLITZ, in *Anthony's International Annual*, 1902.



### Sloppiness in the Platinum Process and Its Effect.

**S**HOULD a vote be taken to-day amongst the photographers of the world to decide which photographic printing process is the most popular, in the writer's opinion the platinotype would easily gain the day, receiving a very decided plurality.

And this in view of the fact of the difficulties experienced but a decade ago, when we were one of those attempting to induce our photographic friends to give up that abomination, the glazed aristotype, for the refined platinotype, which not only had the advantages of refinement, beauty and permanency, but was also the result of an exceedingly simple and quick method of printing.

The difficulties at that time generally ascribed to the process were exaggerated and imaginary, and consequently it was amusing to watch the converts, as the simplicity and ease of manipulation dawned upon them after having given the paper a tentative trial.

It might be said that at the time the hot-bath papers were in vogue, the cold not having as yet been introduced, the former papers were rather more sensitive than the latter introduced later on, and the photographers using them fully appreciated that in order to obtain the very best results the paper must be handled with great care and discretion. With the advent of the cold-bath paper, and the gradual change of formula in order to produce a more contrasting and brilliant print from a thin negative, so as to meet the ever-increasing competition of the many slow bromide papers introduced for this same purpose and which endeavored to imitate "platinum effects," the rank and file of photographers took up the platinotype process with a vengeance. And with what result?

It is our honest belief that the ease of manipulation of the modern platinum paper is partially responsible for the sloppiness of the modern photographer. The average platinotype of to-day, in purity of tone and scale of gradation, is in no way comparable to that produced some ten years ago. It might be well to state that the writer alludes to the average print, but not necessarily to the one in which the pictorial photographer is aiming at some special and definite effect.



PATH UP THE HILL SIDE

By W. A. Cadby  
(England)





*SLOPPINESS IN THE PLATINUM PROCESS AND ITS EFFECT.*

Intimacy with the process has produced a certain contempt for the precautions and care absolutely essential to obtain the best results. This carelessness is carried to such an extent that we see the paper, which is more sensitive to light than any printing-out paper, handled and developed in the brightest of diffused light; that even the dealer cuts it to the desired size for his customer in a light which is bound to affect its purity.

This change from greatest care to extremest sloppiness has been gradual, the writer having watched the evolution with keen interest, until to-day it has reached its maximum, and this growing carelessness has infected the photographer throughout his other photographic manipulations. He has in turn infected the dealer and the manufacturer, and deterioration along many lines is noticeable by those familiar with the progress and history of photography during the past twenty years.

The great care of former years in storing the paper and keeping it free from moisture has given place to an indifference that manifests itself in many ways. We find the pictorial photographer using in his glycerine development supposedly chemically pure glycerine, which has, in fact absorbed large quantities of water. Is it to be wondered at that his resulting prints show an unexpected and, to him unexplainable grain, and possibly defects which make the print entirely useless? True that the grain thus gained may be an effect that he desires, but does he know then how to procure it with certainty?

Is not the whole matter with him, as a rule, a result of chance, and is there possibly some truth in the belief that, by reason of uncertainty of effect, photography has not achieved a status of an art?

We hear much of the permanency of the platinum print, and while it is undoubtedly true that a careful and conscientious technical handling of the process will insure a print practically as permanent as its paper support, yet with modern sloppiness this is no longer true. It has been shown by Dr. Jacoby, of Berlin, in a paper published in Eder's "Jahrbuch der Photographie, 1901," that the usual process of clearing is not sufficient, and his suggestions will be of value to all platinum workers. He shows how important proper clearing of the platinotype is, and yet how carelessly and sloppily is this part of the process attended by the average worker—yes, even by the best?

Let us call a halt to our slipshop and sloppy technical manipulations and methods and revert to some measure of the old-time care and thoroughness. By this we do not mean pedantic and slavish adherence to rules and formulæ, for finnickiness does not imply thoroughness; and good work can never be produced without some liberty and scope of action, nor without the liberal mixture of brains with our chemicals.—ALFRED STIEGLITZ, in the *Photographic Times Annual*, 1902.



## American Pictorial Photography at Glasgow.

THE exhibition of pictorial photography is one of the most interesting features of the Glasgow Exposition, and the American display, inconspicuous as it is in point of numbers, probably ranks higher than that of any other nation. Pictorial photography, the use of the camera for the production of photographs with a distinct picture value, is a comparatively young art, and the seventy odd prints shown at the exposition are sufficient witness that Americans have made wonderful progress in transforming the formal and crude prints of a few years ago into pictures that merit the name of art works.

This is not spoken in depreciation of the work of English and Continental photographers. It is but a word of appreciation and praise where appreciation and praise are due. Neatly and appropriately framed, and hung with a fair regard for the requirements of display, the American pictures command attention alike by the wide range of subjects treated and by the delicate and finished character of the work.

They are for the most part pictures that give evidence of maturity of thought and definiteness of purpose. It has been the fashion with artists in all lines of work to name their nondescript productions, for lack of a better word, "studies," and among the American prints at Glasgow these so-called studies are conspicuous by their absence. Indeed, it should be said in justice that the exhibition of prints in its entirety betrays the artist rather than the amateur.

This exhibition at Glasgow is significant. It is the first time in the history of great expositions that pictorial photography has received anything like the recognition it merited or has even been accorded scant representation. In all the well-known national and international exhibitions, painting, sculpture, etching, engraving, designing for all sorts of textiles and fabrics, in fact, almost every form of art imaginable has been given a place of honor, while photography, which has almost limitless possibilities as a producer of artistic results, has either been overlooked or barred. The recognition given to pictorial photography at Glasgow is due primarily to the wise judgment and enthusiastic enterprise of J. Craig Annan.

Mr. Annan pointed out to the promoters of the exposition that pictorial photography had been heretofore injudiciously slighted. He advocated the desirability of making a place in the art section for a display of that class of photographic work which, by virtue of its pictorial qualities and its nicety of finish, could legitimately be placed in the category of art productions. He even volunteered to secure contributions, and in a sense engineer the exhibition, and his sound argument and his generous tender of assistance resulted in nothing less than in giving photography a new status. He himself traveled all over Europe and elicited the interest of every nation that had essayed to make photography the handmaid of genuine art, and he experienced little trouble in securing worthy contributions from European studios.

The work of securing adequate representation from America had to be delegated to a trusted assistant, and was put in the hands of Alfred Stieglitz. The task of suitably representing the United States at the exposition was not an easy

AMERICAN PICTORIAL PHOTOGRAPHY AT GLASGOW.

one. The number of frames allotted to America was, approximately, seventy-five. It was further desired to make the collection as representative as possible of the American school in every phase of pictorial photographic work, and to exclude no artist whose submitted prints met the requirements of the competition. Mr. Stieglitz's position, therefore, was one of no little delicacy, since his judgment might lay him open to the charge of discrimination. Whether he has incurred such charges is not here to the purpose. Suffice it to say, that he selected and sent to the exposition the requisite number of prints, all of admirable quality and representative of the work of thirty American photographers who have acquired for themselves an enviable reputation.

Six artists are represented by five prints each, the other sending from one to four. Many of the pictures now on exhibition at Glasgow are familiar to the American public interested in this class of work, since the prints were selected so as to cover the seventeen years, 1883 to 1900 inclusive, during which period pictorial photography has risen to its present state. The American exhibit, therefore, is rather retrospective than new, many of the pictures having already been displayed in American salons. Nothing but picked prints were accepted, and consequently it would be difficult to find a collection of seventy odd photographs more perfect in every respect than the ones sent to Glasgow.

Mrs. Gertrude Käsebier, of New York, sends her charming prints, "The Manger" and "Blessed Art Thou Among Women," together with "A Decorative Panel," "Fruits of the Earth," and "A Portrait." Those familiar with Mrs. Käsebier's work will easily recognize these as among her finest productions. Among the pictures sent by Frank Eugene, of New York, are his remarkable portrait of Mr. Stieglitz, his "Adam and Eve," and his striking "La Cigale," which is one of the most admired prints in the collection. Clarence H. White, of Newark, Ohio, contributes among others "Telegraph Poles," in which the camera has invested an exceedingly tame and prosaic scene with a decided poetic charm. His "Spring" and "Laetitia Felix" are equally interesting in point both of subject and execution.

Mr. Stieglitz himself has no need to apologize for sending five of his own prints, since "The Net Mender," "Winter—Fifth Avenue," "Scurrying Home," "Watching for the Return," and "A Decorative Panel" are all photographs of a fine degree of excellence. Readers of *Brush and Pencil* have already had a fine reproduction of "Scurrying Home" presented to them. They will also remember "Bad News" by Edmund Stirling, of Philadelphia, in which the sorrowful motive of the picture is admirably worked out.

Of Joseph Keiley's prints, "Zitkala-Sa" is here regarded as one of the most interesting, it being a portrait of what to the English public is a unique type. "The Erlking," "The Rising Moon," and "A Study in Flesh Tones" are, however, all equally good in pictorial excellence. The same may be said of Eduard J. Steichen's three landscapes, and his admirable portrait of himself is a fine illustration of well-executed photographic work. So are "Vesper Bells" and "The Dying Day," by Rudolf Eickemeyer, Jr., of Yonkers, New York.

Among the daintiest and most finely suggestive of the prints exhibited are "Clytie," "A Nocturne," and "Landscape," by William B. Dyer, of Chicago.



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These are all new prints, and are among the best that Mr. Dyer has produced. Zaïda Ben-Yusuf, of New York, sends a couple of excellent portraits and "Odor of Pomegranates," and Rose Clark and Elizabeth Flint Wade, of Buffalo, New York, contribute three prints, two of which I have seen reproduced in the pages of *Brush and Pencil*.

Among the other exhibitors—to give a detailed list of titles of prints would scarcely be of interest to the reader—are Eva L. Watson, Philadelphia; Charles I. Berg, New York; W. B. Post, Fryeburg, Maine; Frances B. Johnston, Washington; John E. Dumont, Rochester, New York; Mathilde Weil, Philadelphia; R. S. Redfield, Philadelphia; Emilie Clarkson, Potsdam, New York; Prescott Adamson, Philadelphia; C. Yarnall Abbott, Philadelphia; E. Lee Ferguson, Washington; H. Troth, Philadelphia; Mary R. Stanbery, Zanesville, Ohio; John G. Bullock, Philadelphia; T. M. Edmiston, Newark, Ohio; and Mary Devens and F. H. Day, of Boston. These will all be recognized as the names of artists prominent in the coterie that have done so much in America to develop pictorial photography, and when it is taken into consideration that only picked prints of the best productions of these workers have been sent to Glasgow, the reader will have a fair idea of the high degree of excellence that obtains in the exhibition.

The pictorial photographers of America have little need of fulsome praise. They certainly hold their own in this initial exposition display, and the general verdict here is, that the Old World photographers, who have devoted their attention to the lifting up of photography from a more or less barren mechanical process to one of the accepted media of artistic expression, have need to look with jealous eye on the work of their transatlantic confrères.

More important, however, than any consideration of relative merit is the fact that here in Glasgow pictorial photography for the first time takes rank with the allied arts, and one may confidently expect that hereafter the great expositions of the world will be deemed incomplete without suitable exhibits of the higher types of photographic work.

Glasgow, Scotland.

ALLAN C. MACKENZIE,  
(*Brush and Pencil*.)



### The Exception to the Rule.

**D**URING a public address delivered not long ago, the excited lecturer after having spoken warmly in favor of *free speech*, read a selection from a writer with whose views he did not agree, and after denouncing vigorously the views therein expressed, declared that the editor in whose publication they appeared should have blue-penciled them.

Of course the other man is always wrong and insincere, so that in his case the law of free speech should not apply. This is the only exception that should be made to this excellent rule.

This illustrates rather well the popular idea of freedom of speech.

J. T. K.

## The London Salon, 1901.

**T**HE Ninth Annual Photographic Salon, held in London from September twentieth till November second, will long be remembered for its high average of excellence, for its international character, and for the important rôle American pictures played in the exhibition.

Fourteen hundred frames were submitted to the Committee of Selection, two hundred and eighty-four of which were accepted. Out of this number, England was represented by sixty-four exhibitors with one hundred and thirty-nine frames; America, by thirty-six exhibitors with one hundred and three frames; France, by nine exhibitors with thirty-four frames (Demachy and Puyo contributing nineteen of these); Austria, by three exhibitors with eight frames; India, by one exhibitor with one frame.

This country was represented by: Clarence H. White, Newark, Ohio, eleven frames; Eduard J. Steichen, Milwaukee, Wis. (temporarily in Paris), eight frames; Gertrude Käsebier, New York, seven frames; Eva L. Watson, Philadelphia, six frames; Mathilde Weil, Philadelphia, six frames; Alfred Stieglitz, five frames; C. Yarnall Abbott, Philadelphia, five frames; W. B. Dyer, Chicago, five frames; Edmund Stirling, Philadelphia, four frames; Isabel C. Taylor, four frames; Arnold B. Genthe, San Francisco, four frames; F. H. Day, Boston, four frames; Anne E. Pillsbury, Boston, three frames; Thos. M. Edmiston, Newark, Ohio, three frames; R. Eickemeyer, Jr., New York, three frames. The following had two accepted: J. Ridgway Moore, New York; Frank Eugene, New York; Jos. T. Keiley, New York; Ema Spencer, Newark, Ohio; Katherine Stanbery, Zanesville, Ohio. Those who had but one frame accepted were: Prescott Adamson, Philadelphia; Arthur E. Becher, Milwaukee; John G. Bullock, Philadelphia; Samuel H. Chapman, Philadelphia; F. K. Lawrence, Chicago; Olive M. Potts, Philadelphia; Robert S. Redfield, Philadelphia; A. H. Stoiber, temporarily Paris; Geo. B. Firmin, Philadelphia; Charles E. Frick, Philadelphia; May Morgan Keipp, Selma, Ala.; T. O'Connor Sloane, New York; Mrs. Geo. Stanbery, Zanesville, Ohio; J. C. Strauss, St. Louis, and S. L. Willard, Chicago.



### New American Links.

**W**ORD comes from London that Mrs. Eva Watson-Schütze, of Philadelphia, Edward J. Steichen, of Milwaukee, and C. Yarnall Abbott, of Philadelphia, were recently elected members of the "Linked Ring." With these three new additions, this country is now represented by ten photographers in this famous organization. American pictorial photography of the newer school is after all finding proper appreciation in the more progressive circles of British photographic workers.



## Some Fragmentary Notes on the Chicago Salon.

THE second Chicago Photographic Salon, under the joint management of the Art Institute and the Chicago Society of Amateur Photographers, has met with more general approval than the first, held a year and a half ago, in the same exhibition rooms of the Institute. Either the public had recovered from the shock of the first exhibition in an enlightened spirit, or the photographers themselves had profited by its influence, or possibly the pictures accepted in the present exhibition were so various as to please different tastes. The second case stands besides the fact that Chicago is much better represented than before, claiming nineteen out of the ninety exhibitors. It is certain that no lowering of standard was contemplated by the exhibition committee; the judging was equal in care and conscientiousness to that of a year ago. The judges were, Wm. B. Dyer, of Chicago, and Henry Troth, of Philadelphia, two photographers of note, one in portraiture, the other in landscape; S. H. Vanderpoel and Chas. F. Bourne, instructors in painting, one of figure and one of landscape, in the Art Institute; and Wm. Smedtgen, illustrator for the Chicago Record-Herald.

From the standpoint that every picture admitted was made with deliberate pictorial motive, the Salon was a success. The effect of the whole exhibit was pleasing, almost every print being to some degree interesting. Even those who had nothing original to say, having had their sense of tone refined and developed were thus able to express themselves without glaring crudity. It seems that in photography this is a first symptom of development, although as a matter of fact it should be the last. The relation of lines, the relative weights of masses of light, commonly called composition, and their power to express have as yet not dawned on the imagination. The average of the exhibition was lowered by the absence of many exhibitors whose work would have added weight; as it was, the weak seemed strong.

Among the prints of special interest, it is a pleasure to recall "*The Student*," by F. Holland Day, one of the most charming and finished platinums that I have seen. "*Ill Will*," by Mr. Dyer, an intensely dramatic creation—most characteristic of the subtlety of the artist's imagination—is without doubt the most important picture in the exhibition. "*Peace On Earth*," by Laura Adams, is something new in expression. Her spacing of the picture in a long narrow panel is so satisfactory that one regrets the fault in the placing of the woman's hand so conspicuously that it is hard to lose sight of it. The sympathy, yet difference of mood, between the child's expectant face, and the quiet look in that of the woman who is herself a rare type is enhanced by the composition and gives real pleasure. Mr. Becher, of Milwaukee, a new-comer, has several prints, the most satisfactory of which is called "*When the Summer Fields Are Mown*." The titles of his pictures seem unessential, because they are interesting on account of their spacing and lighting, the lines expressing certain moods to which the names accord. Mr. Day's "*Portrait in Ozotype*" is well chosen to show the possibilities of that medium in obtaining richness and interesting texture and is also of interest in its composition. "*Study (Head and Hand)*," by Arnold Genthe, of San Francisco, is refreshing because of its simple treatment, bold lines and the

SOME FRAGMENTARY NOTES ON THE CHICAGO SALON.

size which allows one to relax and look at it from a distance. Mr. Day's "*Truth Is Beauty*," "*Steam and Smoke*," by Prescott Adamson, and "*The Sheepfold*," by Mr. Troth, are too well known to require further comment. Mr. Abbott's "*La Tendresse*" shows a strength and subtleness which gain upon closer acquaintance. The charm of "*Beyond the Day*" lies in its beautiful sky-line. "*The Pattern*," by Edmund Stirling, is original in theme and interesting in treatment. "*Daniel and Jamie*," a portrait of a boy with dog, is specially vigorous in its color qualities. Francis Watts Lee's "*Portrait of Miss H.*," a charming and delicate study of a head in profile, was also shown in Philadelphia in the Salon of '99. Mr. Troth's "*Japanese Effect*" is one of the evidences that the Japanese do not pervert nature by giving their drawing that character which is a national stamp. It is the old story of choice. Someone once said to Mr. Whistler, "Is there any reason why I should not paint Nature as I see her?" To which came the characteristic reply, "None at all, *provided* you see her as she ought to be painted."

Mrs. Sears' "*Portrait of Mrs. H.*," full of charm and dignity, belongs to the comparatively small section of the exhibition devoted to portraiture, to which also belongs Mr. Lee's "*Portrait of Fr. Huntington*"; a small but simple and satisfactory "*Head of a Girl*," by Frederic J. van Rapp; "*A Portrait of Mr. Ralph Clarkson*," blocked in boldly in red "gum" by Mr. Dyer; and also by the same artist a remarkably fine "gum" called "*Head Study*." All Mr. Dyer's prints, with one exception, are in "gum," of which he is a master.

In the section given over to landscape is an interesting green "gum" by Mrs. Russell. "*Tuesday*," by Wm. F. James, is an agreeable treatment of a week-day subject, true and rich in color quality. A tremendously fine theme has been seized but not quite mastered by W. J. Street; the form of a stream of black smoke from a boat repeated in the shining edges of a heavy mass of clouds and called "*The Passing of the Storm*," is badly marred by a crude signature in a conspicuous place. "*An American Lad*" and "*The Sledge*," two prints by Mr. Dyer, are forcible personifications of labor and healthy expressions of this popular topic of the times. "*Theodora*" is also a dramatic study of much force.

In the eight prints by Miss Prall, the one that comes nearest being a "Salon picture" is "*La Rêveuse*," a "gum" of some boldness and interesting in fancy. The picture called "*Consolation*" is most painful in conception and is so badly composed that it persists in the mind in a way that faulty things are not apt to do. In this regard I feel compelled to refer to it as of marked distinction in the Salon. It is popularly admired, possibly for the luminous effect of the gauzy drapery on the standing figure. Mr. Beasley shows an enlargement of the quiet little marine, "*Peace*," hung in Philadelphia in '98. Other prints, showing taste and skill, I omit to mention, as they added nothing to the character of the exhibition.

The key-note of the Salon is one of middle tone; a few screaming crudities raise the pitch intensely, but again the low notes, gently but persistently repeated, remain dominant.

On the evening of the private view, while standing about and chatting with other visitors and catching momentary glimpses of the walls, a print caught my eye and held it; it was the last named in the catalogue, "*The Thistle*," a platinum



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by J. B. Yarwell. The pleasure of finding a new name on a print of special beauty was so exhilarating that it was almost a disappointment to discover that it was not from a new source. As a bit of humor the picture had come in under cover the name of J. B. Yardwell, the *nom-de-caméra* of Mr. Dyer. Here again was that same note holding its own. In spite of Mr. Dyer's generous appreciation of other's work which leads him often to underestimate his own, and in spite of his efforts to keep himself in the background in connection with the exhibition, his personality is so completely expressed in his work that it has a character, a *style* unconsciously acquired, which makes it unmistakably his, as well as predominant in this collection.

The majority of the judges were not photographers, the exhibition committee desiring to show an exhibition of photographs which would have the approval of painters; and in consequence there appear both the merits and the faults inherent in such a selection. The work of the two photographers of the jury was submitted for judgment, their personal influence being minimized even in that particular.

Many of the prints passed possessed only the merit due to the medium in which they were rendered. A judge who is not a photographer cannot allow for this factor, even though he be warned to exclude this element. Here is an effect that appeals to his taste, a thing which would not at all affect a photographer whose artistic sense was not cultivated. Such work would be appreciated fully and be given its fair value by one educated in both directions. An "interesting" print is not necessarily a Salon print, though it goes without saying that a Salon print must be of some interest, must have a quality that can appeal to the respect of a photographer, as well as satisfy some of the demands of Art. The ideal Salon is one in which paintings are judged by painters; sculpture by sculptors; photographs by photographers.

In Chicago there has been evinced the most sincere cordiality between the artists of the brush and pencil, and those of the camera, and this has done much to hasten the recognition of the claims of Pictorial Photography. *Fellowship we want—need, but we must not beg for patronage.* Finally let me add one word appreciative of the position of a judge. If he is honored, it is because he is supposed to be capable of rendering service as a judge of others, but should he not primarily be capable of judging his own efforts?

EVA WATSON-SCHÜTZE.



BEFORE THE STORM

From a "Gum" Print

By Heinrich Kühn

(Austria)





## An American's Impression of the London Exhibitions.

ANY one who has been following the American photographic exhibitions is apt to be disappointed by his first glimpse of the London Salon. The room is small and not particularly attractive and suffers by comparison with the fine galleries in which photographs are hung in Philadelphia, Chicago, and Pittsburg. However the light is excellent, and the wall covering, a greenish burlap, is good. More work has been admitted this year than I believe ever before, some 284 prints in all, and with a few individual exceptions, they are very well hung. A rather low eye-line has been chosen and the frames hung very closely without apparent arrangement, and with no attempt at grouping the work of each exhibitor. There can be no doubt that this plan makes a more effective wall, than the grouping system, especially when, as here, the space is limited; but it adds greatly to the labor of a critic, who should in fairness consider the showing of each exhibitor as a whole.

I have said that one feels disappointed at the first glimpse of the show, but I am glad to add that the disappointment vanishes when one begins to consider the pictures themselves. A more singularly even collection of work I have never seen in a general exhibition nor one that averaged higher. There is, perhaps no "great" picture which dominates a wall, though there are two or three which I shall mention hereafter which come rather close to doing so, and there are very few things which I should have been willing to have dispensed with.

The "American Invasion" seems to be accepted as a matter of course this year. Actually the proportion of American work shown is larger than a year ago, for out of a total of 111 exhibitors, 36 Americans are represented by 103 prints, which is more than one-third of the entire number hung. More than this, one American, Mr. White, shows the largest single group, 11 prints; and another, Mr. Steichen, is represented by what is to my mind the most remarkable work in the exhibition.

Almost every American of prominence has good work on the walls, and while much of this is familiar to us, all of it is interesting. A satisfactory feature also is the number of comparatively new names among the Americans. In this group a word of especial praise is warranted by Mr. Arthur E. Becher, of Milwaukee, for his charming little landscape "*Moonrise*." On the whole, pictorial workers on this side of the Atlantic may well feel gratified at their showing.

I am hardly in a position to make a comparison of the English work with that of former years, but there would seem to be a decrease in the number of rather ponderous, academic portraits and conventional landscapes and a corresponding increase in good pictorial work. Brilliant work along modern lines is shown, among the Englishmen, by Messrs. Moss, Keighley, Craigie, Evans, Hinton, and others. The landscape work of the first named is all low in tone but very interesting and poetic.

The modern German school is well represented by the work of Mr. H. Henneberg and Dr. F. V. Spitzer. The former shows three big landscapes in "gum" which have very much to commend them beside their size and carrying power,



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while Dr. Spitzer's great "Studie im Freien" is certainly the most striking single print in the exhibition. A mightily muscled nude man carries a great rock on his shoulder as he climbs a hill, that is all, but in the tremendous energy and strength of the pose and the big way in which the thing is handled it excels any photograph I have ever seen.

After such gum-bichromate work as this, the French examples of the use of the medium, with all their delicacy and grace, seem a little trivial. Even in M. Demachy's fine group, with the exception of the superb portrait of Holland Day, one feels the slightly conscious touch of the virtuoso.

The impression that one carries away from a visit to the Salon is certainly that of a high order of excellence evenly maintained, and this feeling is emphasized by the contrast which exists between the Salon and the Royal Photographic Society's Exhibition. Of course it must be remembered that the scope and object of the two shows is quite different, but I was not prepared for quite such a meeting of extremes as is in evidence in the Pictorial Section of the latter.

The general arrangement of the new gallery is admirable. Three large rooms on the ground floor open upon a central court in which are shown cameras and apparatus. Above this is a gallery containing specimens of scientific photography and some really remarkable examples of three color printing. Two of the main rooms are filled with general professional photography—of which the less said the better—while the third and largest contains the Pictorial Section. It may be interesting at this time to note that in all my visits to the Exhibition, I never failed to find three or four times as many visitors in the last mentioned room as in all the other sections combined.

No one can complain of a lack of catholicity on the part of the judges of the Pictorial Section. From the enormous number of frames submitted they have hung 342, which comprise examples of every conceivable school of pictorial and would-be pictorial photography from the deadly commonplace to the wildest extremes of the so-called "impressionists." Only 44 American prints are hung, the work of 15 exhibitors, most of whom are also represented in the Salon.

I can see no reason for the making of invidious comparisons. Both shows are exceedingly interesting and I consider myself fortunate to have seen both in so good a year.

C. YARNALL ABBOTT.

## The Philadelphia Photographic Salon, 1901.

[In view of the acrimonious controversy provoked by the Salon of 1901, we have this year requested Mr. Chas. H. Caffin, the well-known art critic of the *International Studio*, *The Artist*, *Harper's Weekly* and *New York Sun*, to undertake that which has proven in the past so delicate a mission—the review of the Philadelphia Salon. Mr. Caffin is not a photographer but a critic thoroughly in sympathy with all Art regardless of the medium of its expression, and has in the past years reviewed in the columns of the *New York Evening Post*, *Harper's Weekly*, *Criterion* and *The Artist* all important art exhibitions, including the Philadelphia Photographic Salons of 1898, 1899, 1900. We deem ourselves exceptionally fortunate in having secured the services of a critic of such wide and acknowledged experience.—EDITOR.]

THE fourth annual exhibition of the Philadelphia Photographic Salon is characterized by more variety than heretofore, both in the matter of exhibitors and of standards. While the number of prints selected (281) shows an increase over that of last year of about 37 per cent., the number of exhibitors represents an increase of more than 100 per cent, being 120 as compared with 59 last year. That there should be also an inequality of standard is, therefore, scarcely to be wondered at. The impression produced upon myself is that the exhibition contains some prints of excellent quality, a large number that more or less approximate to excellence and not a few which are quite ordinary. If it be true that "variety is charming," then there is much to attract one here, though whether this is exactly what one looks for in a Salon I will consider presently.

In trying to study the exhibition and to gauge the merits of the individual prints, I adopt the same point of view and the same test that one would apply to a picture in any other medium. Before each print one endeavors to put oneself into a mood of receptivity; at first a passive one, that allows the photographer's point of view to assert itself, lets his picture tell one what he was trying to do, and lends itself, as far as possible, to receiving the impression he wished to convey; then an active one, that searches the picture for its technical qualities of composition, tone, texture, light and atmosphere. In a word, I have nothing to do with the practical problems involved in the process of making, but solely with the pictorial result.

Such kind of analysis becomes both easy and enjoyable in front of the group of prints by F. Holland Day; for the impression in his own mind has usually been so vivid that its communication to oneself is instant and clear; and his artistic resourcefulness is so abundant, his language of expression so terse, precise and suggestive, that it makes a quick appeal to one's appreciation. In some of his earlier work I have felt conscious of a strain of what, for lack of a better word, I must call unwholesomeness. It was due to the only partial assimilation of two influences. One of these was the influence of Japanese composition, which in its balance by means of irregular forms and spaces, and in its introduction of one or more main lines of movement, and of subtle surprises of detail, with all the possibilities of suggestion rather than of direct statement which the manner involves, will always fascinate the real artist and seems to be one that may offer rich sources of inspiration to photographers. But a man cannot attain to such delicacy and subtlety of motive by merely desiring to do so; he must have



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these qualities in his own mind and will only reach their natural expression by degrees. While he is still consciously influenced by the Japanese, a certain amount of artificiality and freakishness will be evident in his work, and for a time it was so in the case of Mr. Day. But that time seems to be past; his effort is now spontaneous and the connection between his thought and expression has become elastic, easy and convincing. The other influence that seemed to affect him, was the tendency to eliminate the quality of sex as a contributory element in the picture. It is a tendency that has appeared and reappeared frequently in Caucasian art and is very conspicuous in that of Japan. But it is so opposed to our present motive of social relations as well as to our habit in art, that such indifference to a vital distinction must be introduced into a picture with extraordinary discretion if it is not to cause some distaste.

In the prints shown here no such tendency appears. Once more there is a Nubian study, but only of the head, done for the æsthetic satisfaction of contrasting boldly modelled features with smooth folds of drapery and both with the plunge of darkened atmosphere around them; and of contrasting, also, the quality and texture of darkness, different in the case of each surface; firm and shiny on the face, soft on the drapery, with the light lying lazily upon it and penetrably impenetrable in the background. It is a picture that does not lay claim to elevation of motive, but within the limits of its technical intentions is very enjoyable. A deeper purpose shows itself in the "*Vita Mystica*," a dimly lighted cell in which a draped figure is kneeling before a shrine, that hangs scarcely visible on the shadowed wall. The little picture conveys a beautiful sense of mystery and solemn isolation; and the mosslike softness of its tones, in which light and gloom are alike diffused and tenderly accented, is admirably attuned to the spirit of the subject. In its technical characteristics, as well as in its sentiment, this picture suggests that Mr. Day, during his recent sojourn in France, has felt a sympathy with some of the younger painters, such as Le Sidaner, who, having learned from the Impressionists the quality of light and vibrating atmosphere, are substituting for their realism a tender mingling of romance and symbolism. There may be some trace of this influence also in the *Portrait of Madame Le B.*, a print of delicate gray tones, in which the smiling mouth is the center of an eddy of patterned forms—a composition of dainty and alluring caprice, which charmingly combines the *spirituelle* and vivacious. Capriciousness, rather than caprice, however, seems to show itself in the *Portrait of Eduard J. Steichen*. I do not know the gentleman, but in this all but opaque black print, with a faint hint towards the center of the high light on a chair, and then across the left top corner three spots of hands and face, following a curving direction; the hand which supports the head having more than a smack of the gesture which appears in Boldini's affected portrait of Whistler, and the face itself looking up from under the brows with a V shaped, faunlike smile on its lips. In this I cannot recognize the Steichen of serious landscape, though it may hint at the author of some of his fantastically artistic studies. To be blunt, this "portrait" has a certain freakishness and a distortion of cleverness that will no doubt entertain you, but of which, I fancy, you would very soon become extremely tired. For, like many such efforts to give the *ne plus ultra*

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of *esprit*, it is keyed to snapping point, and has neither ease nor spontaneity. Yet, even if not quite acceptable, it has very evidently the artistic touch, and this appears in all Mr. Day's prints. They reveal a sensitiveness and vividness of motive and a tactfulness and taste in method that stamp them with style, the ultimate personal finish of the artist. It is a quality not much to the fore in the present exhibition.

You will feel some trace of it, however, in J. Mitchell Elliott's *Pencil Sketch Portrait*—the study of a child's head and hand, two spots of delicate gray on a ground of faintly suggested white dress and white background, the technique having much of the piquancy and softness of a silver-point drawing, though for the purposes of such treatment a rather unsuitable face has been chosen, this one appearing to be heavy featured and a little stolid in expression. More satisfactory on the whole is the *O. R.*, by Julian A. Dimock; the profile of a young Quakeress standing, with her hands laid upon the back of the chair. The expression of the whole picture is one of sweet pensiveness and refinement; a quiet atmosphere is diffused over the figure, and the shrouded light plays with a varying tenderness over the different textures of the white cap, soft cashmere shawl and woodwork. No artfulness has been attempted, but with straightforward sincerity the photographer has made the folds of the drapery, the pose and gesture and color and lighting contribute very truthfully to the gracious conception he had in mind. Another agreeable use of light tones is seen in Francis Watts Lee's *Billy*, the portrait of a little boy in a white suit, the comparative stiffness of which contrasts very pleasingly with the smooth brown face and colors. It is a sunny picture, abounding in freshness; though the artistic scheme has no particular significance in relation to the boy, unless it be to the sweet, fresh simplicity of his honest little face. Mr. Lee has also made some interesting studies of light in the colonnade of the inner court of the Boston Public Library, the one called *The Low Lying Sun of October* being particularly good. Two in which a figure is added, so as to make a subject, strike me as less satisfactory, for the little injection of human subject is not enough to interest one in itself, and has caused him to place less reliance upon the beauty of the lighted and shadowed architecture.

Two draped heads in narrow, upright panels, by Herbert G. French, interested me very much. One is called *Chastened*, the other simply *Study of a Girl's Head*; but in both there is a treatment of the light, quite poetical in feeling, and in the former case, carried to a point of solemn suggestiveness that fully justifies the title of the picture. Then, again, with no poetic intention, but with a very artistic one, there is a clear effect of dimly lighted atmosphere in C. Yarnall Abbott's *Coryphée*. In the black silhouette of her shock of hair against the wall by which she stands, in the slight lean forward of the bust and the tiptilting of the short skirt behind as she holds it in her hand, there is a nice sprightliness of meaning which has been so happily controlled. Both in the lighting and the gesture there is that refreshing evidence of artistic reserve which knows instinctively just how much to express, and how much to leave to the imagination. Another print that one remembers as among the best is Allen Drew Cook's *By the Window*; a mother and child looking over a picture-



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book. The gesture and modelling of the former's arm is not very agreeable, but the general composition is good, the tone rich and harmonious and there is charming mellowness of feeling. *A Spring Song*, too, by S. L. Willard, is a good example of a nice conception happily worked out. A girl is sitting in a meadow with a heap of leaves and flowers beside her, while another farther back is standing up and picking a sprig from a bough above her head, the scene being bounded by a hedge of foliage. The figures are naturally and gracefully placed, the leaves and grass are animated with light and the twinkle of movement and there is a suggestion in the picture as of sprightly, quiet songfulness. I enjoyed, also, the feeling of romance with which Frank Green had invested the shipping and docks on the river, and the sky scrapers towering against the evening sky, in his *From the Bridge of Rush*; a print with much force of color and mystery of light, smoke and atmosphere. In W. B. Colson's *The Last Row*, the horse that draws the plough being farther back in the picture than the man is too small in scale; but in another print, *Plowing*, the two figures are nearer in their respective places, and I should judge were both viewed at a greater distance from the camera. At any rate, the action of the movement in man and beast has been most happily secured; there is no suggestion whatever of merely suspended movement; they are plodding on with a continuing patience, the sturdy significance of which is supplemented by the sobriety of tone. Among the American landscapes, the two which commanded most attention for quality of color, management of forms and values, and for their indication of a true feeling for nature, were Oscar Maurer's *A Foggy Day*, and Thomas A. Morgan's *The Breaking of the Storm*.

But, perhaps, on the whole, the best landscapes were shown by the Englishmen, David Blount and Charles F. Grindrod. The latter, in the *Woodcutters*, gives a remarkably vigorous rendering of the smoke and glare of a fire in the forest, around which are the dark figures of men—a picture that is not so much a nature study as a fine exposition of weird lights and shadows, massed in a strikingly handsome pattern. Mr. Blount's group of six pictures seemed to me to represent the most distinguished contribution to the exhibition, outside of Mr. Day's, with which it does not need to be compared, since the point of view of the two artists is radically different; Mr. Day's inspiration coming from within, Mr. Blount's from without; at least, in his landscapes, which represent his best work. Here he is frankly a nature student, though his own temperament colors the interpretation. Thus, in an upright panel of birch trees and sky, called rather sentimentally *The Last Pale Glimpse of Glimmering Light*, the beauty of tree form and the grandeur of twilight sky have primarily attracted him, and he has made them yield a handsome decorative composition of form and color, and expressed also what he felt of the large solemnity of the hour and scene. Again, in a view of *Durham*, an expanse of irregular roofs, terminating in the Cathedral tower, he has, with quite unusual skill, synthesised the mass of detail, not so as to create a general blurr, but retaining so much distinctness that you could almost count the roofs and yet making them stand for a single mass of confusion, gradually merging into quiet as it reaches the impressive repose of the Cathedral. In *Sleeping Grief* he has

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represented with much simple sincerity a woman's head bowed over a table on which her arms are stretched out. It is very free from any suggestion of the model and tells its story fairly well, though it has not the riper artistic quality of the landscapes, or their full resonance of tone. In the strong feeling of all his pictures there is almost a *naïveté* of impression, which it is interesting to compare with the more conscious artifice and slighter motive of the prints by Pierre Dubreuil. He shows a *Fantasy*, in which a girl with long black hair and a black dress decorated with a bold latticework of thick braid, leans over a table, inserting a glass rod into a gold-fish bowl, while a shaded lamp stands on a stool beside it. It is an entirely meaningless idea, a mere scaffolding for decorative composition and beauty of light and tone; and these qualities it does not possess. It is one of those tiresome efforts to go for to be artistic, when there is no really artistic purpose to propel. Again, in *The Soap Bubbles*, the composition forms an agreeable spotting, but the print has no carrying weight. Yet he can attain to some dignity of line, as in *Lady With a Fan*, a standing figure leaning down beside a mantelpiece, and some feeling for sentiment and for the relative values of long sweeping folds of drapery, as in *Delicieux Abandon*. But I think many will agree that he appears to best advantage in *The Skittles*, a spirited bit of *genre*, flooded with light, and representing the gestures of the three children who are playing the game with charming actuality and spontaneousness. In the simple vivaciousness of this picture there is more real artistic inspiration than in the formally mannered subjects, which in a varying degree seem to represent the attitude of mind which is trying to invent artistic devices, instead of *feeling* things artistically and then expressing sincerely what it feels.

Can this be the case with Baron W. Von Gloeden's pictures, made in the clear atmosphere and beautiful surroundings of Taormina, Sicily, and with the help of boy models, almost ideally perfect? Or, is it his ignorance of composition and of other pictorial resources that renders his prints, notwithstanding the beauty of their ingredients, so banal in results. As it is, they occupy much space on the wall and will undoubtedly attract a good deal of admiration from the popular standpoint of prettiness, tending to put further back the hands of the clock which are struggling to progress towards a truer appreciation of what constitutes beauty in a pictorial photograph. Nor are they alone in lowering the standard. There are five studies of the nude by Rene le Begue which seem to be shallow appeals to popularity, having little romance for form or worthy realization of its pictorial possibilities. One of these shows a woman kneeling before a fireplace with her hands extended before her, the figure being a contrast of glaring white and inky shadows. It lacks all the ardor and mystery of fire-light and even the piquancy that a good artist could make of such a study in ink; for if he adopted this peremptory method of depicting the shadows he would be equally arbitrary in his treatment of the whole figure, making it sketchily suggestive, a mere indication of the form, whereas, here, mixed with the unnaturalness of the shadows, is a rigid naturalness of contour. It is a phase of photography that needs keeping in the background—this trying to be clever on a slender margin of cleverness. And, coming nearer home, one finds little to commend in the numerically important group by Zaida Ben Yusuf. It contains a portrait of Daniel C. French, the sculptor, a speaking likeness, but of little pictorial value. A lady *In the Studio* looking over a portfolio of prints, and *Bobs*, a lady leaning over a dog in a waste paper basket, pertain to be pictures, but likewise have no real pictorial quality and represent the sort of stuff that numbers of intelligent amateurs can readily produce. In one picture, however, *Une Femme Moderne*, a lady in white, sitting on a white sofa, her face in profile against a cloud of



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shadow on the white wall, the attempt to produce by tone and suggestive omission of detail some correspondence to the sensitive vivacity of the modern female temperament has been fairly successful. Otherwise, these examples are either ordinary or indicative of a desire to prove original by mere unusualness of arrangement. I hope that I am not unjust when I say that the net impression of these ten prints is that they represent very little real artistic feeling and are sadly out of place on the walls of a salon.

There is another class of prints much more difficult to estimate, because they do show signs of artistic feeling, sometimes very pronounced, and yet fall short of being first class, often in a way that it is hard to put into words, though the impression to one's self, at least, is unmistakable. There is *The Carpenter*, for instance, by Frances B. Johnston, a sturdy man with apron and turned up sleeves working on the edge of a round table that is set up on end. I saw it some little time ago in one of the recurring exhibitions at the Camera Club, and was attracted by its force and sincerity. Yet the composition lacks the real force of well-studied concentration. Head, arms and apron almost equally claim attention; there is no focussing of the lines or of the light, and the flat shadow of the table and background represent large spaces insufficiently interesting. It is not as if this picture were devised on Japanese lines, where a distribution of effects impartially would be intelligible; but the large mass of shadow sets it rather in the category of a Dutch interior picture, and so one finds the need of more transparency in the shadows, of more *nuance* in the lighting and a more recognizable unity in the composition generally. It is a picture full of good points, yet failing of the best. And so is a picture of S. Hudson Chapman, *In the Refectory*, where a number of Capuchin friars are sitting at heavy tables around three sides of a vaulted room, with deep penetrations where the windows are, through one of which the light is streaming. There is considerable character in the disposition of the figures and the general significance of the scene has been fairly rendered, but there is little atmosphere in the picture and little delicacy of difference in the way the different members of the architecture reflect the light. It is a rather bold and precise statement of interesting facts, without the breadth and subtlety of treatment, that might have transformed it into a thoroughly suggestive picture. Again, *In a Siesta*, Mr. Chapman has given quite a vivid rendering of a familiar scene in a Sicilian town, with figures and donkeys resting by a fountain, and there is much suggestion of the lazy ardor of the sunshine, and yet it is rather a traveller's record than an artist's, the scene being viewed in a most objective way with no particular evidence of personal artistic intuition.

But it is a thankless task, pegging holes in work that has been earnestly intended and that reaches no mean measure of commendability; and I must be pardoned for not going conscientiously through the long list of such prints exhibited on this occasion. The more so as I have set myself to a general review of the character of the exhibition rather than to a detailed criticism, except in those instances which seem particularly good; and in these even, while I have mentioned all the workers who seem to be included in the first-class, I have omitted many of their examples.

So, let me attempt a summary of my impressions. I was told at Philadelphia that the exhibition was of higher standard than in previous years and listened in silence when the estimate of one photographer was quoted as placing it 50 per cent. above the quality of last year. Unless the wish were father to the thought, I did not see how this could be the case, when there was quite an infusion of commonplace material and some dozen of photographers whose work had worthily graced the walls on previous occasions were unrepresented on this. One thing that pleased me very much was the evidence of a much more widely diffused amount of really artistic purpose than I had had an oppor-



RETURN FROM THE PASTURE

By J. Craig Annan  
(Glasgow)





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tunity before of recognizing. Prints from most far separated parts of the Union showed that pictorial photography has an increasing number of sincere and enthusiastic students. Yet a large proportion of these prints were, after all, but student work, fuller of promise than of accomplishment. So I find myself formulating this question: Should the Salon be a nursing school for budding talent or an assemblage of the very best work that has been accomplished? Or, to put it differently, Shall the Salon seek to encourage by admission of the less good or to stimulate to higher effort by the inclusion only of the best? The questions will be answered differently by different persons, all of whom it is but good policy to assume are actuated only by what they conceive to be for the best interests of the art. For myself, I cast the vote for exclusion of the approximately good and inclusion only of the best.

The chief reason for this vote is that we are all of us very apt to be satisfied with ourselves, and very apt to take encouragement for a full endorsement, and proficiency in art as in any other department of life is a quality more effectually to be attained by the raising than by the lowering of standards, for the very rigidity of the former process sifts the chaff from the wheat, and brings out the grit in the individual. Moreover, plenty of encouragement is afforded by the continual succession of exhibitions of local photographic societies; and what seems much more needful in an annual exhibition that professes to summarize the results of the year is that it should establish and maintain a standard which may, as far as possible, represent the best so far attained. I do not ignore the danger of all such salons to become crystalized in their preferences; and, therefore, an occasional interruption of the continuity of its ideals can do no permanent harm. And it is a circumstance of this sort with which we are confronted on the present occasion.

The Photographic Society, of Philadelphia, dissatisfied with the policy of the previous committee, has elected another one. The blow struck at the previous committee has rebounded on to those men and women photographers who represent what that committee considered some of the best artists, and with whom it was working in cordial co-operation. I am assured upon authority that no affront was intended to these photographers, but, as I remarked to my informant, you have practically turned them down, and between that and an affront what is the appreciable difference?

It is all very well to dissemble your love,  
But why did you kick me downstairs?

And if people are affronted, it is quite natural that they should have a disinclination to endorse it by showing themselves or their goods in the company of their affronters. So we reach that most exasperating of all excuses: "I did not mean it." The Photographic Society of Philadelphia, it seems to me, has blundered, for it has made it impossible for many of our best photographic artists to exhibit without loss of self-respect, and nobody but those who are interested in the distortion of facts or whose critical judgment is easily satisfied, will agree that it can do without them. I am quite aware that the exhibition may prove more popular, because it has more variety, more snap, perhaps, than previous ones, and is more on a level with average appreciation; but I must add, in fairness, that I am assured there was no intention on the part of the committee to popularize the exhibition in the usual sense of the term. It is very difficult, however, to reach the true inwardness of the committee's purpose, since it blows hot and cold with the same mouth; it turns people down and does not wish to alienate their friendship, and fills the places of the best exhibitors with work less good and with some quite poor, while assuring us that they are raising the standard.

But I find myself declining into personalities in a discussion that had much better be kept on the level of principles. On these we ought all to be



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able to discover some common ground, since the progress of pictorial photography is after all what we really have at heart. And it comes home to me that, while due acknowledgment must be made both to the Pennsylvania Academy and to the Photographic Society of Philadelphia for the part they have played in organizing the Salon, the latter, if it is to fill the rôle that is filled by the Linked Ring in England, should be independent of both. The Academy is the scene of large exhibitions and, for the present at least, the Photographic Salon would do better to preserve a certain choiceness and to limit itself to a smaller gallery. On the other hand, it should not be under the control of any one photographic society, but should be managed by a committee, either representing a considerable number of such societies or independent of all. It was remarked to me, during my visit to the exhibition, that "after all, the Philadelphia Society had to consider its own interest in the matter;" and here the conversation ended, for I was more intent upon the exhibits than upon argumentation. But did not the remark reveal a weak spot in the present management of the Salon? Surely its policy should not be influenced by the interests real or supposed, of any individual society.

My own opinion is that affairs have reached a pass which makes the continuance of the Salon on its present basis extremely problematical. I would, therefore, urge the burying of the hatchet, and the immediate looking forward to a policy of reconstruction. And, perhaps, it would be better that it should take the form, not of an exhibition associated with any particular locality, but, as in the case of the Society of Western Artists in oil paintings, of an exhibition which makes its circuit through a series of cities. CHARLES H. CAFFIN.



### Interesting Statistics of the Philadelphia Salon.

The statistics of this year's exhibition are of unusual interest. In all 281 frames were hung, representing the work of 120 photographers. Two hundred and five frames passed the Jury, while the balance represented the work of the seventeen who had accepted the invitation promiscuously sent out by the Academy and which is alluded to elsewhere. In all some fifty photographers had received this distinguishing honor to send their work "to be hung without going before the Jury." Zaïda Ben-Yusuf, New York; Henri Breux, Paris; Francis Watts Lee, Boston; Wm. H. Stewart, Paris; and Baron von Gloeden, Sicily, were the honored ones to take advantage of this invitation and contributed ten pictures each, the limit allowed. Of the 103 contributing the pictures which passed the Jury, only thirty-three had exhibited before at any of the Philadelphia Salons.

Amongst those who did not support the exhibition, although nearly all were especially invited, were Gertrude Käsebier, Clarence H. White, Eduard J. Steichen, Frank Eugene, Joseph T. Keiley, Alfred Stieglitz, Eva Lawrence Watson Schütze, Wm. B. Dyer, Mathilde Weil, Edmund Stirling, Robert S. Redfield, Henry Troth, John G. Bullock, Arthur E. Becher, J. Ridgway Moore, Prescott Adamson, of the prominent Americans; Robert Demachy and Capt. Puyo, of France; and the whole British contingent of the Linked Ring.

The management of the Salon was in the hands of the Pennsylvania Academy of Fine Arts, as represented by Edward H. Coates, *President*, and Harrison S. Morris, *Secretary*, and the Photographic Society of Philadelphia, as represented by S. Hudson Chapman, Benj. Sharp, and Joseph H. Burroughs, *Committee*. The Jury of Selection consisted of Charles I. Berg, New York, Frances B. Johnston, Washington, Allen Drew Cook, Philadelphia, representing the Society, and George W. Hewitt, and, H. M. Howe, both of Philadelphia, representing the Academy. A. S.

## Irreconcilable Positions.—A Letter and the Reply.

ALFRED STIEGLITZ, ESQ., Editor CAMERA NOTES :

*My Dear Sir:*—Because I feel quite sure that you would not have reprinted in your last splendid issue of CAMERA NOTES Mr. Chas. H. Caffin's remarks on *photographic matters* from *The Artist* unless you considered them authoritative, I desire to say that when Mr. Caffin, in speaking of artistic photography, and the Pan-American, affirms that "the authorities at Buffalo entirely ignored this branch of the art, . . . the work of those who are lifting this medium of expression onto a plane of artistic achievement being entirely unrepresented," he is mistaken and in error. For I see through the press that gold medals were awarded to Rose Clark and Elizabeth Flint Wade of Buffalo, and Var Norman of Springfield, Mass., and the old timers with their portentous carbons, and expensive frames, their loud signs announcing a perfect mint of previous achievements were pushed aside and had to bear the commonplaceness of *honorable mentions*. (It seems everybody gets *something* at expositions.)

While there were wretchedly few photographs exhibited, all badly hung, and I cannot think of a severe enough adjective for the light, a note of credit is at least due to the jurors (of whom Prof. T. A. Smilie of Washington was one) because they judged of *our ideals* and standards.

Few will remember the Pan-American by the pictorial photographs! But does not the real fault lay with the photographers, who either lacked the enthusiasm to exhibit or were afraid of the too commercial atmosphere of the Liberal Arts Building? If this latter was the case, let me add this suggestion, and I add it, sir, knowing that you probably will not coincide: Given, we want only to exhibit in a "painty" atmosphere, I do too; shall we, if we cannot preach in the cathedral always neglect the highways and hedges? I trow not; we may be great; we are great, but, sir, the day is coming, and I see Bernard Shaw heralds it, when an even greater greatness will of very necessity *invite* us into the abode of the fine arts.

In the meantime why not let us proselytize and educate? The obnoxious traffic of the "photo-artist" is still almost unbearable and very prolific; universal dignity and distinction to the camera are yet to come.

Most truly yours,

ARTHUR HEWITT.

East Orange, N. J., October 31st, 1901.

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The above letter is published as characteristic of the times. Mr. Hewitt is but one of many holding a similar view. These many absolutely fail to grasp the aims of CAMERA NOTES and of a certain class of workers who have long since served their apprenticeship in "preaching in the highways and hedges," and who, as Mr. Hewitt is himself only too well aware, were and always are ready freely to aid in deed and word the individual photographer as well as the interested layman; but who absolutely refuse to support exhibitions not in sincere sympathy with the higher ideals of pictorial photography, as understood by them. Mr. Hewitt and his associates, including certain of the American photographic press, fail to remember that the Salon of to-day, nay, that the photograph of to-day of which they are justly proud, is the outcome of a similar fight for betterment waged in days gone by, resulting in similar antagonism, misunderstanding, and misinterpretation by those who to-day unwittingly accept as the "correct thing" what they had formerly decried and belittled. That is human nature. The Pan-American authorities had the same opportunities as those in



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charge of the Glasgow Exhibition, both being of equal importance and similar in character. As far as pictorial photographers are concerned, Glasgow proved itself the more progressive and up-to-date, and as this city is also one of the most productive and appreciative art-centres of the world, the exhibition found enthusiastic support from those photographers whose work has given pictorial photography its present standing in more cultured circles.

The Pan-American authorities, however, gave but little or no thought to pictorial photographers, their action in this regard being in marked contrast to the enlightened activity displayed by the Glasgow Fine Arts Committee from the moment of the conception of that exhibition several years ago. In not supporting the home exhibition, the American photographer has shown that self-respect is possibly his greatest virtue. The bait of medals galore could not tempt him. Glasgow offered no prizes of any kind; the invitation to exhibit on equal footing with painters, sculptors, architects, etc.—the whole Fine Arts Exhibition consisting of only invited work—was the sole honor sought by those loving their art. It was the first time in the history of Pictorial Photography that it found itself welcomed and officially recognized in the "Cathedral" of Fine Arts simultaneously with its older sisters.

For over forty years this long-sought-for recognition was striven for ere it was accorded. True that in the past exhibition authorities from time to time, impelled by instincts of charity, threw occasional crumbs to these so-called beggars for artistic recognition; but the refusal to accept as charity from the hands of the ignorant and biased, that which faith in their art made them deem a just due, led to a refusal to receive such alms, the acceptance of which would have been construed as a tacit abandonment of all those just claims for which they had striven.

Though for years the quantity of really first-class work produced did not warrant the recognition of these demands yet with years it increased, and the vitality and beauty of the pictorial photograph has so steadily improved, in direct ratio to the increase in quantity, that it was in time acknowledged that photography in certain phases ranked as a fine art. This was the cause that made necessary the firm stand taken by earnest workers of to-day in all matters relating to exhibitions of their work. Such seemingly immodest persistency has at last made its impression, for without this insistence upon the considerations due to photography the Glasgow authorities would never have offered the pulpit of their "Temple" of Art to the whilom preachers of the "highways and hedges."

We might add that Mr. Hewitt informs us that he was the happy recipient of a silver medal at the Pan-American Exhibition. We extend to him our congratulations.

ALFRED STIEGLITZ.

NEW YORK, NOV. 11, 1901.

## As Some Others See Us.

THE two great photographic exhibitions, now open, contain much of interest and many notable features. The Royal Photographic Society's exhibition is generally admitted to be a decided advance upon former years. Indeed, this was naturally to be expected, and, while from a cursory examination there does not appear to be anything of a particularly striking character, a closer inspection reveals a distinctly advantageous growth and expansion of artistic ideas. We fear, however, that the really advanced school of pictorial photography is not adequately represented. There seems to be a feeling among the more advanced workers in that plastic medium, bichromated gum and pigment, and its later development ozotype gum and pigment, that the R. P. S. Exhibition is not the home for such work, and that it will not meet with suitable recognition by the majority of the Hanging Committee and Judges. It is hoped that another year may prove this feeling to be erroneous. The Society should, if representative at all, be thoroughly so, and not bound by limitations of personal feeling or bias. We feel that although many gum-bichromate pictures are shown, they are only included as a concession to the growing popularity of this process, and not because they are representative. Some of the gum-bichromate pictures would not, we think, have been included in the exhibition of the Photographic Salon.

There is much to be learned, nevertheless, from this collection of pictures, and we strongly advise all who can make it convenient to visit the New Gallery during the exhibition.

The Ninth Exhibition of the Photographic Salon at the Dudley Gallery convinces one of the truth of the adage, "De gustibus non est disputandum"—"There is no disputing about tastes." At this exhibition we find a most remarkable and interesting collection of pictorial photographs. There can be no doubt that the Salon has cultivated and impressed us with the importance of the physical equation of the photographic artist. One finds a personality in almost all the pictures. Indeed the history of the Salon leads us to expect this.

The Salon is history repeating itself. The origin of these coteries, which in all ages have been powerful factors in directing the fashion of taste, is interesting. A coterie generally appears during the abdication by the general public of its right of judgment in matters concerning art and taste. Sometimes, however, the standard of taste is determined by a few who are felt to represent the sense of the community. When, however, this universal sense of law in matters of art and taste decays, the average man begins to doubt the truth of his own perceptions, and some strong-willed artists appear, who introduce such novelties as they may choose or think correct. These strong-willed artists become despotic, and, like despots, they instinctively surround themselves with a bodyguard of admirers. Modern society then finds itself face to face with this phenomenon, that the present creative tendency in all forms of art is opposed to tradition.

The ideas involved in these movements give rise to interesting disputes between the representatives of science and the followers, or votaries, of art. On



## CAMERA NOTES.

the one side the artists say to society:—Art alone—mystical, symbolic, spiritualistic art—can supply the void in the human imagination. On the other side are ranged the men of science, who say:—Do not trust these artists, they are charlatans, who, so far from being Apostles and Prophets, are varieties of hysterical patients.

Meanwhile, we who live in the present time, are bound to regard the artist, the individual who receives, and very probably gives pleasure by his art, and all judges of art, as responsible beings who have the same natural capacity for perception of right and wrong as ourselves, and thus, when these moderns say they alone can supply us with new sources of imaginative pleasure, it is not sufficient to dismiss them as victims of a neurotic or hysterical disease, but rather to say we cannot accept their own estimate of themselves without examination.

Public opinion is defective because it has no recognized standard of judgment, and also because its judgments are often too rough and ready to be applicable to the higher creations, or realms, of art. On the other hand, the coterie is defective in some measure, because it is not representative.

The Salon does not admit of further criticism on our part, but it is a very sincere and interesting exhibition of the tendency of modern photographic art.—*Photographic Art Journal*, London, October, 1901.



## Notes.

The well-known firm of "Rotograph" have placed on the market their **Negative Paper**, as a substitute for dry plates and celluloid films. This "Negative paper" shows almost no fibre structure, and is so thin, yet so tough withal, that prints can be made from it without any waxing or oiling of the paper. In speed it equals a good dry plate, and has the further advantage of lightness, cheapness, (less than half the price of plate), and perfect non-halation qualities. Rotograph Negative Paper can be obtained in the usual plate sizes or by the yard. For enlarged negatives from which to make carbons or rough platinums it is unsurpassed.

Rotograph also announces a new brand of paper—the "Imperial Rotograph"—a heavy cream-tinted paper, yielding rich and broad effects. Also their Iron Citrate Developer, as used exclusively by them, is now ready for the market.

**Walpole Hypo**, of the Walpole Chemical Company, was awarded the first prize at the Pan-American Exhibition for *purity, uniformity and general excellence*. As purity and uniformity are the first necessi-

ties of a Hypo for use in photography, this award speaks for itself.



**Dr. Jacoby's Sepia Platinum Paper**, with cold development, manufactured in Berlin, Germany, and which is extensively used by the best Continental photographers, may now be had in New York from W. Heuermann, 97 Cedar Street. The paper gives rich sepia tones without the addition of mercury or sepia solution to the developer. It is supplied in several grades, the extra rough Whatman lending itself splendidly to broad work of all sizes. We might add that Mr. Heuermann will have any paper sent to him coated to order. It is needless to say that black platinum may be had as well as the sepia.



**Agfa-Reducer** is highly recommended by all those who have given it a trial. It is certainly the handiest and most generally effective reducer for practical purposes we have had the opportunity to use.

It is invaluable for the amateur, and in time will become quite as indispensable as the Agfa-Intensifier, now so universally in use.

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## In Memoriam.

Among the American names that appear in the catalogue of the London Photographic Salon this year is that of J. Ridgway Moore. Only on the 20th of October did I learn that Mr. Moore's prints had been accepted, and the knowledge gave me the keenest of pleasure for two reasons;—first, because none deserved serious recognition of this work more than Mr. Moore—and again for the reason that being aware that Mr. Moore, like most of the serious pictorial workers of the photographic world, recognised the London Salon as the foremost pictorial exhibition, I knew that the acceptance of his pictures by it would be to him a source of great satisfaction and encouragement. But just returned that day from Cuba, where I had been for many weeks in a distant part of the island remote from all news, I was late in learning the happenings of the photographic world; and was most impatient for the moment when I could congratulate Mr. Moore, whom I had not seen since the beginning of July. An hour later, in response to a telephone inquiry, I was inexpressibly shocked to learn that J. Ridgway Moore was dead. He never knew of his pictures having been admitted to the Salon, for death had come to him suddenly over a month before. Through his death the pictorial cause has lost one of its staunchest and most vigorous and fearless supporters. Only within the last few years had he taken up photography, after study and observation had convinced him of its possibilities as a means of artistic expression. He brought to his work a thoroughly refined taste, an exact knowledge of the principles of art and years of experience and training, and his progress was rapid and marked. All those interested in the pictorial cause have strong reason to regret the loss of this fellow worker, whose pictures were of pronounced merit and gave such fine promise of still greater progress. And those of us whose privilege it was to know him personally mourn him for many other reasons as well, for he was ever thoughtful and considerate of his associates, always obliging;—a vigorous specimen of manhood who hated all insincerity and shallow pretentiousness—a man among men. As I write these lines his figure looms up before me out of the past just as I saw him last, well groomed and vigorous, on the steps of the train that carried him away—forever. We had spent the evening together talking over his proposed hunting trip and planning out new work for the winter; and I had gone with him to the depot to help him with his traps and wish him *bon voyage* and a timely return.

Little thought I then, as I felt his hearty parting grip, that he was setting out on a journey over a line whose tracks run but one way "Beyon'." Goodbye, again—old fellow, for all of us, *bon voyage!* and Godspeed. You've left a big gap in some of our lives; and when in future we gather—those who knew you best—we'll not "turn down an empty glass" where you made One, but we'll fill it as a libation to your memory and silently drink to him who has gone "Beyon'."

JOSEPH T. KEILEY.



## Books Received.

**"Photography as a Fine Art,"** by Charles H. Caffin. Illustrated. Published by Doubleday, Page & Co., 34 Union Square, New York. Price, \$3.00 net.

We have had the privilege of looking over the advance sheets of Mr. Caffin's new book, *"Photography as a Fine Art,"* the majority of the chapters of which have already appeared in serial form in an American monthly magazine.

This is the first book of its kind dealing seriously from a recognized art critic's standpoint of pictorial photography. While the book will prove of great value in regard to both illustrations and text to all interested, yet the reproductions in half-tone do not and cannot do justice to many of the originals with which we are well acquainted. Mr. Caffin's criticisms were naturally founded upon the study of the originals.

The typography and general make-up of the book is in good taste. Here and there we find evidences of hasty proof-reading which is to be regretted. It goes without saying that all those interested in American

photography cannot afford to have this book missing from their shelves.

✻

**"Woodland and Meadow,"** by W. I. Lincoln Adams. Illustrated. Published by The Baker & Taylor Company, New York. An excellent piece of book-making.

✻

**"On the Farm,"** by Rudolph Eickemeyer, Jr. Published by R. H. Russell, New York.

Mr. Eickemeyer's books have proven to be as popular as his photographs. This volume will prove no exception.

✻

**"The International Annual, 1902."** Edited by W. I. Scandlin. Published by E. & H. T. Anthony, New York.

The new volume differs in no respect from its predecessors. It is clean in appearance and many of the articles are of more than average interest. The illustrations represent the conservative phase of photography.

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**"Photograms of the Year, 1901."** Published by Dawbarn & Ward, Ltd., London.

*"Photograms of the Year"* is a book always looked forward to annually with much expectation and pleasure. The volume for 1901 has come to hand so late, having been published some weeks later than heretofore, that it is impossible for us to give it a detailed review. We take pleasure in stating that taken as a whole it is fully up to its predecessors, which is praise indeed.

It is unfortunate nevertheless that in a volume which is supposed to be authoritative, that we read for instance in connection with the Glasgow Exhibition: "Less even than the French school is the American school representative. We do indeed find Miss Clarkson's *"Say Yes,"* a relic of the days when modern American amateur photography had its first beginnings, and when, as now, women were doing more than a fair proportion of the best work. *But it is a solitary example, a fish out of water, among the 84 American prints. For the rest, with but few exceptions, it is practically a selection from last year's Philadelphia Salon—the cream of it transplanted bodily across the Atlantic.* (The italics are ours). This statement is remarkable for its inaccuracy and the false impression it conveys of the collection as a whole. As a matter of fact, at least ten of the prints represent older work than Miss Clarkson's; and as for the statement that the cream of last year's Philadelphia Salon made up the body of the collection, it might be stated that exactly *seventeen* of the 84 pictures had adorned the walls of the exhibition. In short, the whole paragraph is misleading, to put it mildly.

The article on American photography which for the first time in many years bears no signature, abounds in similar inaccurate statements, so as to make its value dubious, if not absolutely worthless.

We feel it our duty to call attention to these discrepancies in the book, for it would be dishonest to American photographers as well as to the publishers of the book to let them pass unnoticed.

ALFRED STIEGLITZ.

# THE CAMERA CLUB DEPARTMENT

HENRY H. MAN, J. EDGAR BULL, AND LOUIS B. SCHRAM, PUBLICATION COMMITTEE REPRESENTING  
THE BOARD OF TRUSTEES

## Proceedings and Club Notes.

### Meeting of September 10th, 1901.

The regular monthly meeting of the Camera Club was held on September 10th, 1901, the President, Mr. Aspinwall, in the chair.

After the reading of the minutes the president reported that he had appointed Dr. Charles W. Stevens and Mr. J. C. Abel, the librarian, an informal committee to study the subject of providing a book plate for the Canfield library, and to report to the club with suggestions.

The treasurer reported:

|                                    |            |
|------------------------------------|------------|
| Balance in bank June 1, 1901.....  | \$1,834 46 |
| Receipts, including donations..... | 1,071 71   |
|                                    | <hr/>      |
|                                    | \$2,906 17 |
| Disbursements, including payments  |            |
| chargeable to donations.....       | 1,909 31   |
|                                    | <hr/>      |
| Balance in bank.....               | \$996 86   |

Besides \$2,000 on deposit in the Union Trust Company.

The librarian reported in substance that the bookcases are in place and filled with books, that certain unbound books yet remain unplaced, but it is expected to make room for them in the cases by sorting out duplicate volumes. That in a short time, however, more cases will be needed, as the club will doubtless increase the library from time to time. That certain books in the library could not, in his opinion, be replaced if lost, for which reason these books will be gathered in one of the cases having a separate key and restrictions will be placed upon their use. As to the rest of the library he suggested that, if approved by the club, members may be permitted to take books from the club rooms upon giving proper receipts and under such restrictions as the club or the trustees may formulate.

He reported progress in the work of pre-

paring the catalogue and thanked Dr. Stevens for valuable aid rendered by him.

Mr. Ferguson, for the print committee, reported that the prints now upon the wall constitute the collection of Mr. Abel, lent by him for exhibition.

Mr. Dowdney, for the house committee, reported that new sinks had been placed in the dark room and that some new lockers had been built.

Mr. Dowdney, for the house committee on book-plates, alluded to by the president, reported progress and stated that the project of inviting a submission of photographic designs for a book plate was under consideration. He thought that if a satisfactory book plate could be produced by photography, a new field of photographic work would be opened, and suggested that competition be invited by photographers throughout the world.

Mr. Beeby inquired what fault could be found with the present book-plate. Dr. Stevens responded that it was not a photographic product, and besides it was thought best to have a distinction made between the Canfield library and the other books belonging to the club. Mr. Beeby responded that the present book-plate certainly was a photographic product, having been copied from the original design by a photographic process, and added in substance that the design of the present book plate was all that it should be, and that a distinction could be made as to the Canfield library by printing at the top or bottom of the present book-plate the words "Canfield Library." He desired it to be understood that he did not rest his approval of the present book-plate upon the fact that the design was his work.

Mr. C. D. Roy, for the lantern slide committee, reported that tests would be resumed on Wednesday, September 11th.



CAMERA NOTES.

**Meeting of October 8th.**

At the regular meeting of the Camera Club held on October 8th, 1901, Mr. Aspinwall presided.

The treasurer reported a balance on hand of \$2,561. The librarian reported progress and stated that Messrs. Ferguson, Bassett and Beeby had been appointed a committee to aid him in work upon the library.

The president announced with regret the death of Messrs. J. Ridgway Moore and H. F. Storm.

The trustees having directed that Mr. Abel's communication as to delays in electing members during the summer months be brought before the meeting, Mr. Abel rose and explained that during the summer, when for about three months no meetings of the trustees took place, considerable embarrassment existed in consequence of the unwillingness of applicants for membership to wait for the next meeting of the board before enjoying the privileges of the club.

He pointed out that applicants for membership who might be entirely worthy of that honor might by the mere infrequency of trustees' meetings be subjected to substantial inconvenience at the very time of year when the use of the club rooms would be most to their advantage, and that meanwhile the club lost the benefit of their dues.

A motion was made and seconded, authorizing the trustees in their discretion to extend the privileges of the use of the rooms to applicants for membership, after favorable action by the Membership Committee, in consideration of payment of dues from the time when use of the rooms commenced instead of from election.

Mr. Murphy in one of his happily phrased speeches questioned the propriety of the passage of such a resolution without amendment of the by-laws, and moved to strike from the resolution as proposed all reference to the matter of compensation for the use of the rooms. After some further discussion the subject was tabled.

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On the completion of the business of the evening, Mr. Arthur Hewitt addressed the Club on the topic of "*Advanced Photography,—Manifestation of the Spirit in Art,—A Plea and an Explanation.*"

The speaker told how, during the summer, he had left business behind (while involved in which he said he had been "circumlocuted with sordid details"), and visited the coast of Maine, where, sailing away from the mainland, he found himself environed by the beauty of outside nature, the influence of harmonies of color and grandeur of lines, vast horizons, splendid skies and edges of a fairy sea. Inspired by this environment, he came to the conclusion that "a picture might be painted, a statue might be carved, a photograph might be made, and all of the three might be *patiently faithful* to nature and yet destitute of the qualities of art and wholly unworthy to occupy a place in any well-chosen collection."

He undertook to show "how the spirit must be the key-note, the ruling factor of art, especially in photographic art." Quoting from Ruskin's "Crown of Wild Olives," the speaker stated that "All that art that is right desires to do, it does, and all that it does, does well. You will find after you advance in the knowledge of art that its laws of restraint are very marvellous, that its peace of heart and contentment in doing a simple thing, with only one or two qualities, restrictedly desired and sufficiently attained, are a most wholesome element of education for you, as opposed to the wild writhing and wrestling and longing for the moon and tilting at windmills and agony of eyes and torturing of fingers, and general spinning out of one's soul into fiddle strings which constitute the ideal type of the modern artist."

*PROCEEDINGS AND CLUB NOTES.*

We shall not attempt to follow the speaker's explanations and illustrations, which must have been heard to be appreciated. He alluded with deprecation to certain efforts of Mr. Day, of Mrs. Käsebier and of Mr. Keiley, but intimated that he ranked Mr. Stieglitz in a class by himself as an artistic photographer.

Passing from his contemporaries to himself, and apologizing for an appearance of lack of modesty on the ground of the importance of the topic, he said: "I now propose to ask you as to the way in which things which interest us through the sight are seen. The ordinary observer, in looking at a common New York City street scene, sees perhaps the most striking object passing, a gaudily gowned woman, a steaming automobile. I see something else. I see life, I see movement, I see the intenseness of the vivid activity, the spirit of tremendous commerce. If I can portray these I shall do well, and remember, and remember again, that chemicals and plate and paper are not life and color, nor light, nor shadow, nor distance, nor atmosphere. The most imaginative men are the most thirsty for new knowledge. Fancy plays like a sunbeam in the celestial presence, but imagination is a pilgrim on the earth and her home is in Heaven. Shut her from the fields of the celestial mountains, bar her breathing their lofty sun-warmed air, and we may as well turn upon her the last bolt of the tower of famine and throw the keys into the depths of hell. Have you ever seen, for instance, the imprisonment of sunlight in lurid rainy atmosphere, perfectly or faithfully rendered, and the various portions of reflected and scattered light set forth with equal truth and feeling?"

In closing he expressed the hope that he had set before his hearers one idea, which he himself had kept fully in view in all that he had said: that art is not a thing having a separate existence, it is not merely a costly exotic cultivated by the wealthy few and intended to please a narrow circle of highly refined people; not this, but a blossoming of the higher nature of man, a natural outcome of every age, every stage of civilization, every condition in life.

At the conclusion of Mr. Hewitt's address the thanks of the Club were extended to him.



## Trustees' Meetings.

A regular meeting of the Board of Trustees was held on September 30th, 1901.

Present: Messrs. Wilmerding, Dowdney, Beeby, Man, Bracklow, Reid and Dr. Devlin.

In the absence of the President, Mr. Man was called to the chair.

The Treasurer reported a balance on hand of \$2,550.71.

Messrs. Edgar J. Mapes, G. H. Fromann, John H. Booth and C. O. Lovell were elected to active membership and Mr. Edward W. Keck to non-resident membership.

The Secretary was directed to enter on the minutes an entry expressing the regret of the Board upon the death of so useful a member as Mr. J. Ridgway Moore.

A letter was received from Prof. Laudy, of Columbia University, offering to the Club a collection of daguerreotype apparatus. Messrs. Murphy and Reid were appointed a committee to examine the collection and report whether in their opinion the Club should accept it.

The Librarian reported progress and requested that Messrs. Ferguson and Bassett be appointed a committee to assist him, and that he be accorded the privilege of naming one other member of the Club as a member of such committee. The request was granted.

A communication was received from Mr. Abel upon the topic of the inconvenient delay in the election of the proposed members during the summer season, when meetings of the Trustees were infrequent, which communication was referred to the Club for action.

The resignations of Messrs. Ralph S. Townsend, Seth Cook Comstock, Henry C. Carter and Frank S. Ray from active membership, and of Mrs. J. Thorne from non-resident membership, were accepted with regret.



A regular meeting of the Trustees of the Camera Club was held on the evening of October 28th, 1901.

Present: Mr. Aspinwall in the chair, Messrs. Bull, Dowdney, Wilmerding, Reid, Man and Dr. Devlin.

The Treasurer reported a balance in hand of \$3,643.43.

The Board authorized the House Committee to put in twelve new lockers.

Mr. Stieglitz, Editor and Manager of CAMERA NOTES, submitted a full financial report, which was received and ordered on file.

Mr. Reid, for the committee appointed at the last meeting of the Trustees, reported that the collection of daguerreotype apparatus and daguerreotypes offered by Prof. Laudy to the Club, had been examined by the committee and found to be valuable and interesting; that, subject to the approval of the Board, the committee had accepted the gift, and that it was already in the rooms of the Club, and while not yet finally arranged for exhibition could readily be inspected. The Trustees voted unanimously to accept the collection, and the Secretary was directed to communicate the thanks of the Trustees and of the Club to Prof. Laudy.

Mr. Reid, for the House Committee, reported that in view of the importance of determining the value of the Club property on hand for purposes of insurance and other purposes, he had been at work upon an inventory of the Club property, and that, excluding the library and some other valuable property not yet listed or appraised, his list had reached a total of \$5,796.20. He further reported the donation to the Club by Mr. F. R. Hitchcock of trays and other photographic material, and the Secretary was instructed thereupon by the Trustees to communicate the thanks of the Club to Mr. Hitchcock.

The resignation of Messrs. A. C. Gould, H. R. Howser and J. M. Emery, from active membership were accepted with regret.

A communication from Gen. L. P. di Cesnola, President of the Commission for the United States of the International Exposition of Modern Decorative Art, to be held in Turin in 1902, addressed to the President of the Club, was then read. It stated that the

PROCEEDINGS OF CLUB NOTES.

Commission had been advised through the President of its Committee on Artistic Photography that it is proposed to hold an exhibition of artistic photographs simultaneously with the Decorative Art Exhibition. It extended an invitation to the officers and members of the Camera Club to contribute, with the hope that a committee might be formed to gather such photographs as might be deemed representative of the art. It expressed the hope that this invitation, emanating from the Committee at Turin, would receive favorable consideration, and that a committee might be appointed at an early day. Thereupon, the Trustees appointed Messrs. Stieglitz, Keiley and Berg to act as such committee.

Messrs. H. H. Kingston, Jr., George Lorillard Ronalds, Auguste Pottier, Walter H. Close and Dr. Ferdinand G. Kneer were elected to membership.

The topic of the annual dinner coming up for consideration, Messrs. Cassard, Bull and Schram were appointed a committee.



### An Explanation.

In an article in the September number of CAMERA NOTES special attention was paid to the completeness of the library since the addition of the collection of Mr. Canfield, and allusion was made to the fact that before such addition the Club had not possessed a library worthy of its standing and aims. It was not supposed by the writer of that article that any reader of CAMERA NOTES would so far mistake his purpose as to think that he was reflecting upon any officer of the Club for not providing an adequate library. Articles in the Club Department are written especially for members, and the writer thought that no member was ignorant of the self-sacrificing and intelligent efforts of the librarian who relinquished office this year and who would gladly have continued in office, and added still more to the burden of obligation under which he had already placed the Club, but for circumstances which against his will rendered it impossible for him to give the time and attention which the proper performance of the duties of librarian required.

The debt of the Club to him was not less because he had never had at his disposal sufficient funds to enable him to make the library complete. What funds were appropriated for his use were economically and judiciously expended. His time and best skill were devoted to the interests of the Club, and he certainly had a right to feel an honest pride in the result of his efforts.

Since that number of CAMERA NOTES appeared the writer has learned with surprise that it seemed to one member of the Club that the article had done Mr. Beeby injustice, and he now wishes to disclaim any such intention. HENRY H. MAN.



### The Bullock, Redfield and Stirling Prints.

For about a month, beginning October 8th, 1901, there has been on exhibition on the walls of the Club an exhibition of prints by Messrs. John T. Bullock, Robert S. Redfield and Edmund Stirling, all of Philadelphia, which, apart from the interest of the subjects dealt with, is peculiarly interesting as showing the individuality of three different workers in photographic art. Were any demonstration needed that it is possible for a photographer to impress upon his work the stamp of his own temperament it would be furnished by a comparison of these prints.



## The Nucleus of a Club Museum.

In the record of the meetings of the trustees will be found brief reference to the recent gift of Prof. Laudy, of Columbia University, to the Camera Club of a collection of daguerreotype apparatus and daguerreotypes. This collection has been placed temporarily in one of the book cases belonging to the library. It deserves a more prominent position and it is to be hoped that the club will supply a proper case so arranged that the apparatus may readily be examined from all sides without removal. The similar collection at Columbia University is in a case glazed on all sides and standing so far from the wall that it may be seen from all directions.

If the Camera Club is to occupy the position which it should as the leading photographic club in the largest city in the United States, it seems almost obligatory upon it to preserve records of the history of photography and of photographic processes, and, while it is perhaps too much to hope for the present that the club will be able to collect any complete exhibit constituting a museum, the desirability of making such a collection cannot, we think, be questioned.

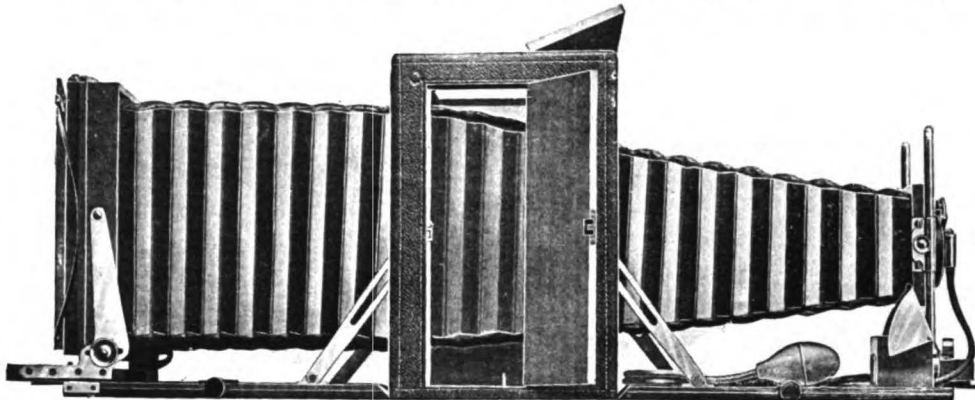
The daguerreotype was the first practically successful method of photography, and, though the process itself is now obsolete, no one familiar with the history of photography can forget the important field which for a long time it occupied almost without a rival, the value of the records which it has preserved of our fathers in their habit as they lived, and the importance of the process itself as the first demonstration of the possibility of making practical use of the then newly discovered actinic properties of light.

In the "Stones of Venice" will be found a reference to the fact that certain of the illustrations of the work were reproduced (by hand, of course), from daguerreotypes. When we consider the patience, labor and expense which it must have cost Prof. Ruskin to obtain by the daguerreotype process a record which could only be reproduced by being redrawn upon the wood, and compare this with the facility of reproduction by present processes of the actual appearance of monuments of ancient and mediaeval art such as he chose for graphic perpetuation before they should be destroyed by the vandal or the restorer, we get fresh light not only upon the enormous progress made in photographic processes during recent times, but upon the value of the daguerreotype as the invention which constituted the first step towards so important a result.

Viewed in this light, a well-selected collection of apparatus for making daguerreotypes can never lose its interest.

Other processes of photography also have become obsolete. Apparatus and processes once regarded as substantially perfect have been discarded from time to time in favor of others better contrived and more convenient, and, comparatively young as the art of photography is, a substantial opportunity exists for the collection of articles and data historically interesting and instructive.

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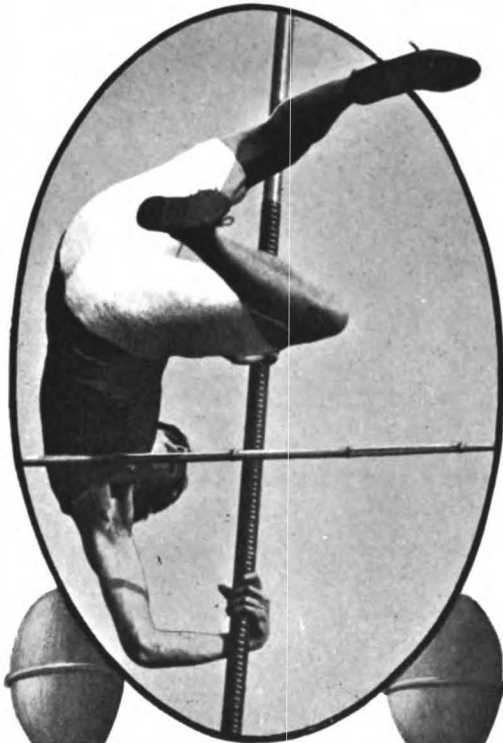
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 Bound cloth and half-leather.  
*Photography Annual*. Years '91, '92, '93, '94.  
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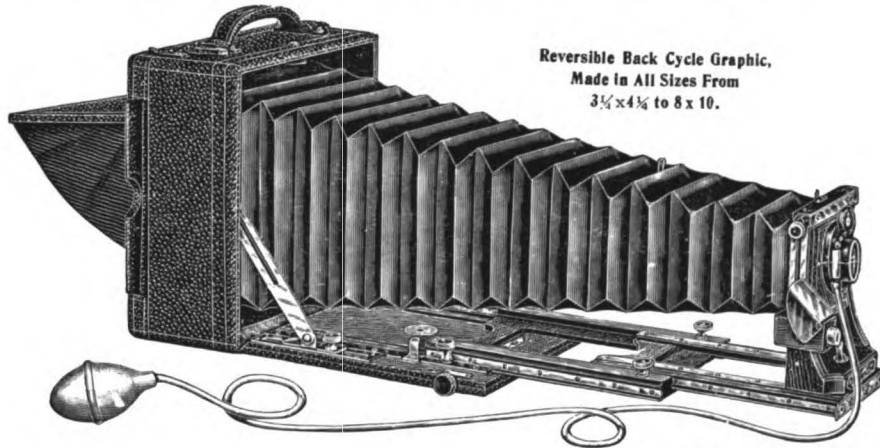
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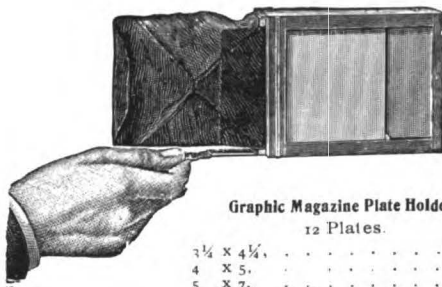
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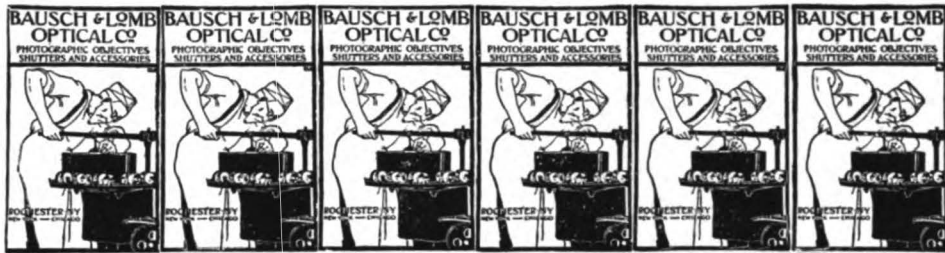
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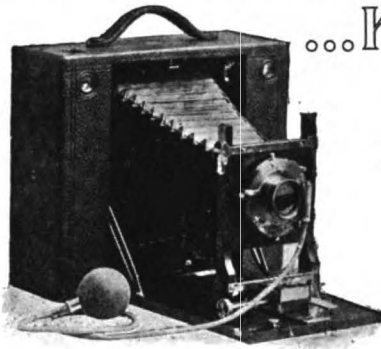
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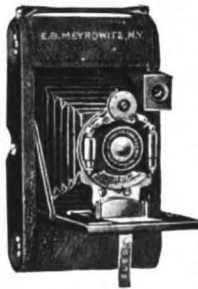
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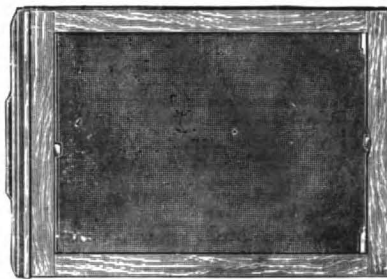
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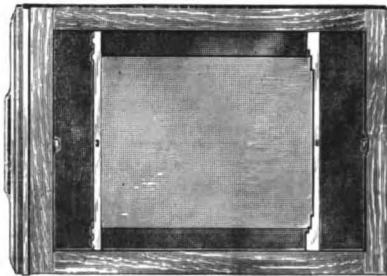
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|--------------------------------|-----------------------|------------------|------------------------------|------------------|--------------------------------------|------------------|--------------------------------------|------------------|
|                                | SINGLE<br>TRANS.      | DOUBLE<br>TRANS. | SINGLE<br>TRANS.             | DOUBLE<br>TRANS. | SINGLE<br>TRANS.                     | DOUBLE<br>TRANS. | SINGLE<br>TRANS.                     | DOUBLE<br>TRANS. |
| Cabinets or Smaller            | \$0 50                | \$1 00           | \$1 35                       | \$2 70           | \$2 50                               | \$4 00           | \$4 00                               | \$6 00           |
| 6½ x 8½                        | 75                    | 1 50             | 2 00                         | 3 60             | 3 75                                 | 6 00             | 6 00                                 | 9 00             |
| 8 x 10                         | 1 00                  | 1 75             | 2 75                         | 4 50             | 5 00                                 | 8 00             | 8 00                                 | 12 00            |
|                                | One or More<br>EACH.  |                  |                              |                  |                                      |                  |                                      |                  |
| 11 x 14                        | 2 00                  | 3 00             |                              |                  |                                      |                  |                                      |                  |
| 14 x 17                        | 3 00                  | 4 50             |                              |                  |                                      |                  |                                      |                  |
| 16 x 20                        | 4 00                  | 6 00             |                              |                  |                                      |                  |                                      |                  |
| 18 x 22                        | 5 00                  | 7 50             |                              |                  |                                      |                  |                                      |                  |
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| Cabinets or Smaller        | \$0 40                | \$0 75           | \$1 10                       | \$2 00           | \$2 00                               | \$3 50           | \$3 50                               | \$5 50           |
| 6½ x 8½                    | 60                    | 1 20             | 1 60                         | 3 00             | 3 00                                 | 5 25             | 4 80                                 | 8 25             |
| 8 x 10                     | 80                    | 1 60             | 2 15                         | 4 00             | 4 00                                 | 7 00             | 6 00                                 | 11 00            |
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| 11 x 14                    | 1 75                  | 2 60             |                              |                  |                                      |                  |                                      |                  |
| 14 x 17                    | 2 50                  | 3 75             |                              |                  |                                      |                  |                                      |                  |
| 16 x 20                    | 3 20                  | 4 80             |                              |                  |                                      |                  |                                      |                  |
| 18 x 22                    | 4 00                  | 6 00             |                              |                  |                                      |                  |                                      |                  |
| 20 x 24                    | 4 80                  | 7 20             |                              |                  |                                      |                  |                                      |                  |

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| Cabinets or Smaller            | \$1 00                  | \$1 50           | 1                                               | x 1½    |
| 6½ x 8½                        | 1 50                    | 2 25             | 2                                               | x 2½    |
| 8 x 10                         | 2 00                    | 2 75             | 2½                                              | x 3½    |
| 11 x 14                        | 4 00                    | 6 00             | 3                                               | x 3¾    |
| 14 x 17                        | 6 00                    | 9 00             | 4                                               | x 5     |
| 16 x 20                        | 8 00                    | 12 00            |                                                 |         |

For vignetting carbon prints add one-third to above corresponding price.  
 For mounting prints on mounts supplied by the customer \$1.00 per dozen.  
 Carbon Prints on Ivory are especially suited for finishing in oil or water color by miniature painters.  
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| 103 Warm Black.      |         | 115 Lambertype Purple. |         | 163 Blue Black.     |         |
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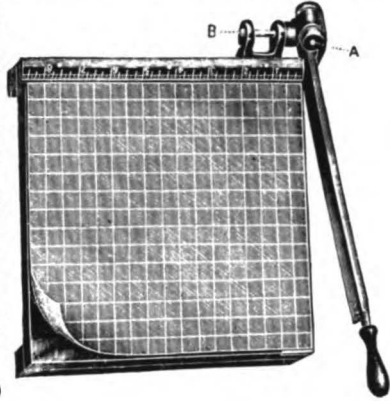
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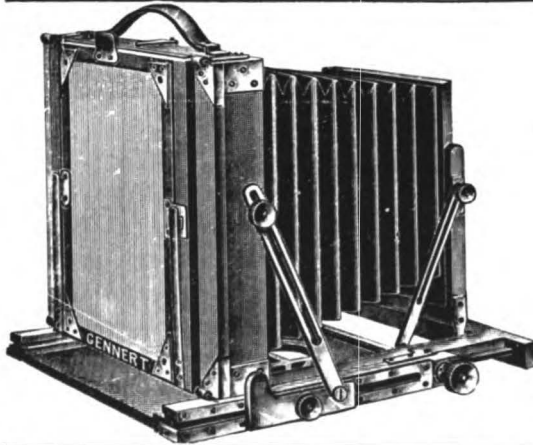
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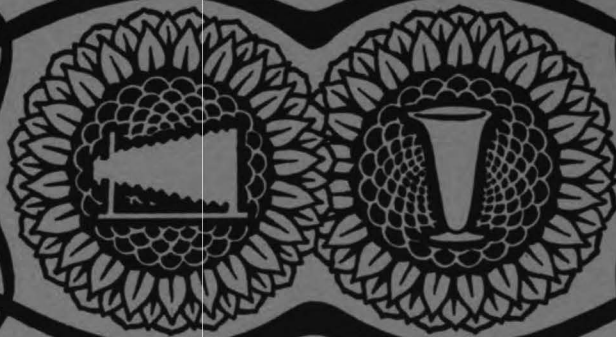
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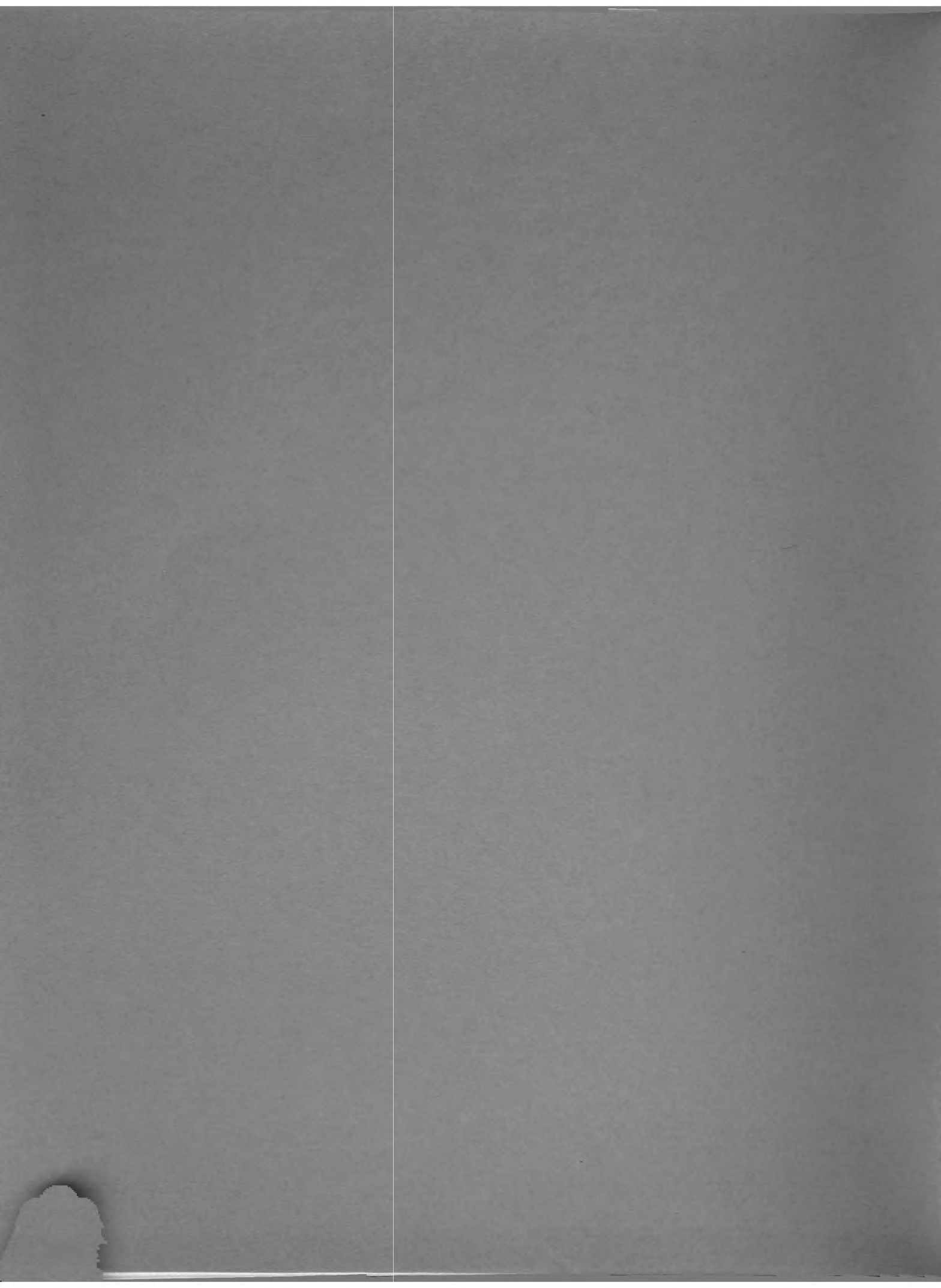


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**Volume V, No. 4**





BAD NEWS

By Edmund Stirling  
(Philadelphia)

# CAMERA NOTES

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APRIL, 1902

NUMBER 4

EDITED AND MANAGED BY ALFRED STIEGLITZ. EDITORIAL ASSOCIATES: JOSEPH T. KEILEY, DALLETT FUGUET, JOHN FRANCIS STRAUSS, CHARLES W. STEVENS, AND JUAN C. ABEL. ISSUED QUARTERLY AT THE CAMERA CLUB, No. 3 WEST TWENTY-NINTH STREET, NEW YORK

## More Aftermath and the End.

"'The time has come,' the Walrus said, 'to talk of many things.'"—*Lewis Carroll.*

**A**S we anticipated, this year's Philadelphia Salon has been hailed by the American photographic press as an immense success and an advance over its predecessors. Many and various are the reasons ascribed for this seemingly popular improvement; "popularization of the standards," "broader scope," "absence of so-called impressionism," and more important still, "the self-repression and modesty of the Jury," with their exhibited total of but seven prints, in such marked contrast to the brazen impudence and flaunting of self as evidenced by the fifty pictures hung in last year's Salon by the Jury. This last would, indeed, be a well-merited rebuke were it justified. The time has now come to publish the pertinent facts relating to this episode and to leave the interested public to draw its own conclusion therefrom.

In a letter dated December 14th, 1901, to the Board of Directors of the Photographic Society of Philadelphia, from a member of *last year's* Jury, appears the following bit of previously unpublished history:

"The *Salon Committee* of that year (1900) insisted that all the members of the Jury be represented upon the walls of the (that) exhibition by a full quota of ten frames each, upon the ground that the five judges represented five of the foremost workers of the country, the absence of any representation of whose work would prove a detriment to the success of the Salon, thus overcoming the scruples of the Jury as to the good taste of such procedure. After the labor of the Jury had been completed and it was seen how strict had been its standards, all of the members (of the Jury) again reverted to their former belief that it would tend to weaken the judgment of the Jury if fifty pictures, out of a total of one hundred and sixty, were their own, and therefore it was suggested that, if possible, these fifty be not included in the Salon proper, but be hung in a separate corner with appropriate notice in the Catalogue. This was not done, and we were forced to the belief that your Committee was prompted by some motive of policy in the stand they took in the matter."

It seems unfortunate that the opponents of the "modern school" should be so eager to seize upon any incident which, at first glance, seems to reflect upon the sincerity of their adversaries and are so anxious to reach their prejudiced conclusions that they are unwilling first to investigate the truth of either rumors or appearances. But in truth the fault does not lie with them, for had the Philadelphia Photographic Society kept faith with their Jury of 1900 these facts would have been made public by it at the moment they first excited public con-





Hugo Henneberg.

d e m n a t i o n .  
The Jury, naturally, felt itself, at the time, in honor bound to say nothing, but the progress of events has at length absolved them from further silence. Retractions, aye, and even apologies, seem

now in order. Who will have the good grace to begin? "To what base uses may we return?" Hand-colored photographs at a Salon, and about a dozen of them at that! That they were not catalogued nor appeared before the Jury hardly excuses the Pennsylvania Academy of Fine Arts. What need was there of a Jury if it was to be thus ignored and overridden? This may be popularization; but can it advance the interests of pictorial photography? And the press, too, seems to have felt the heavy hand of the Academy upon it; though searching enough in its scrutiny of the action of the Jury of 1900, it seems to-day afraid to allude to the appearance of hand-colored photographs upon the walls of the Salon of 1901. Why hide this innovation from the public? It is not a criminal offense. Let us have the whole truth bravely told.

Then, too, we hear advanced the argument of increased sales, as evidence of increased appreciation. Twice as many pictures sold this year! But at what price? Who will inform us? Indeed, so successful, so popular, so educational and so everything else has this Salon proven that we hear from no less an authority than the Director of the Pennsylvania Academy of Fine Arts, Mr. Morris, that as far as the Academy is concerned another photographic Salon is doubtful. What conclusions shall we draw? Has this year's Salon proven such a success that another might lead to still further lowering of the standards, thus endangering the reputation of the Academy as a patron of the good in art? At least one longed-for result, however, has been achieved. There is now so little left to quarrel over that the future may witness all partisans gathering together in the City of Brotherly Love prepared to smoke the pipe of an enduring peace. God send it may be so.

JOHN FRANCIS STRAUSS.

## A Photographic Enquête.

[It has always been a popular conception that painters and sculptors, vulgarly grouped together under the much abused term "artists," were familiar and interested in the advance of photography. As a matter of fact nothing is further from the truth, as with rare exceptions their sole knowledge is gleaned from the Avenue show-cases and the scrap-books of importunate friends. To them, the aims and serious purposes of the modern photographer are but a sealed book. In spite of their ignorance of the technique and inspirations, which impel the gifted photographic worker, the "artist" has not hesitated to pass judgment, favorable upon the slightest provocation, upon the chance photograph which has been submitted to his criticism, invariably basing his judgment neither upon his understanding of his own art nor upon a proper appreciation of photography. To this acquiescent mood, this patting upon the back is due in a large measure the false basis of appreciation which has hampered us in the past. The following article is both timely and interesting, and proves that very few of the painters and sculptors are willing to consider photography as anything more than a craft. These men are acknowledged artists in feeling and execution, but we feel that it is unfortunate that in most cases their judgment of photography has been based upon examination of Mr. Hartmann's portfolios, consisting mainly of reproductions and a few originals of perhaps not representative character. Our optimism leads us still to believe that had Messrs. French, Dewing, Chase, etc., etc., been given the opportunity to study the subject more fully, their verdict might have been more flattering to the future of photography.—EDITOR.]

**E**VER since I became interested in artistic photography—which is now more than six or seven years ago—I have been curious to gather the opinions of artists on the aims and methods of the new graphic art, and often during studio visits, broached the subject instead of other current topics.

I found the large majority rather ignorant of the subject, as they are to this day. They knew very little of what has been accomplished in recent years, and only in rare cases knew anything about individual workers, Mrs. Käsebier, on account of her showcase on Fifth avenue, being perhaps the best known.

To most of them—the illustrative in particular—it still seems impossible to disassociate photography from the prevailing ideas, that it can claim nothing—interesting as it may be from many points of view—but the virtues of a mechanical industry. They are apt to attribute every artistic effect to the mechanism of the camera and to accident, and entirely to overlook those points which in fairness should be allowed to be due to personal influence of the worker and the direct control of a tool which otherwise would take a different direction. The opinion of such men, indoctrinated with the fixed idea that nothing higher, nothing better is capable of being done by the photographer, can be of but little value to the profession, and will not be mentioned on this occasion, although I have fought them in many a bitter battle.

The sole object of this photographic *enquête*—as I may call it—is to state the opinions of such artists as are capable of receiving an innovation without prejudice, or who at least feel that the recent efforts of artistic photography involve a claim which is honestly put forward, and deserve at least an honest and impartial examination.

The selection was difficult. Artists are, as a rule, not very good talkers. What can one do for instance with a man who has nothing but ejaculations, like, "This is a bird," or "That's a peach," for words of approval! And those who



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express their opinions more fluently are often mediocrities, and therefore hardly desirable for quotation.

My choice has fallen on those of our leading sculptors and painters who had something individual to say, even if they treated the subject of photography with the amused condescension of men whose conception of art seems outraged by "so much resemblance and yet so great a difference."

I generally jotted down our conversations a few hours after they had taken place, and can therefore in most cases vouch for the correct wording (with the exception of course of awkward or unquotable mannerisms of speech). I also must mention that I often found it necessary to show them my portfolio of prints (containing the work of Ben Yusuf, Käsebier, Stieglitz, Eickemeyer, Day, White, Eugene, Steichen and others) in order to get them interested and to put them in the mood to talk on the subject.

Fragments of the various conversations with commentary notes follow at random:

D. C. French, the sculptor, is one of the few who is in absolute sympathy with the movement. His appreciation of artistic photography is of long standing, and he seems to realize the excellence of some of the work accomplished.

Several prints decorate the walls of his studio, and I remember him saying years ago, when my knowledge was still rather limited, "that photography of this kind should be cultivated, for it was undoubtedly of great assistance in promoting the study of nature and in fostering a sound artistic taste."

Recently he rather amused me by saying, while turning over the prints of my portfolio: "No wonder that these men do such good work. I understand they are nearly all men of leisure, who photograph for a pastime. They have no cares, and have to make no effort to *please*. They do not seem to care a rap for the opinions of the public. That is delightful! And as for the mechanism of photography, of which people talk so much, I don't think it can be compared with that of sculpture. Think of the casting and recasting, the construction of skeleton forms and of iron pipes, etc., and all the dirt connected with it. There is mechanism enough for you. The photographers surely get their effects much more easily."



G. S. Barnard, the talented disciple of Rodin, an idealist of the first water, who always clamors for high art in his conversations, was rather evasive at the start in expressing an opinion.

"I have not given more than a passing attention to the graphic arts." But when I pressed him he ejaculated, with a faint smile on his lips, "What does it all amount to! It must be awful for you to write about such things. Yes, there may be certain beauties of tone, now and then a pleasing picture; but what of that! *Cela n'en vaut pas la peine*. Have they made any pictures of lasting value? What does not remain in one's memory and insist on being permanent is not worth remembering. They imitate and do not get beyond the elementary considerations of type, composition and detail. I really do not see any chance to do great work in that line. You say they are honest and sincere in their

A PHOTOGRAPHIC ENQUÊTE.

efforts. These are merits that I appreciate. Perhaps a sculptor could after all learn something from them."



"Yes, to be sure, they do clever work," remarked W. M. Chase to me in his studio at Boussod Valadon, the walls of which are lined with stacks of pictures, of which comparatively few are his own, and which make it look as if the great technician was as much an art dealer as a painter. "Look at these photographs by an amateur, a Miss F——, are they not wonderful? This one looks just like a Velásquez. They are full of suggestion."

"But this technique is abominable," I interjected, "the young lady knows nothing about developing nor printing."

"That may be, but they are artistic nevertheless, and without any pretence of being called works of art. Photography of that sort is a great help to a painter. You probably are aware that Lenbach never painted a portrait without the help of photography."

"But do you not think that a photograph itself can be a work of art?"

"Oh! awfully clever work is done, no doubt; but I would make this discrimination; I would call them artistic and not works of art. And I for my part prefer unpretentious amateur work. Take for instance the case of the young lady. She enjoys making her photographs and her family and her friends enjoy them; it improves the taste all around, and even an artist can look at them with benefit. Photographers in my opinion should rest content with being amateurs, and they have a pretty wide field before them without extending the sphere of their activities."



"I want to have your opinion on artistic photography," I said to F. S. Church, the painter of the 'Surf Phantom,' the last time I called upon him. Laughingly he rejoined, "I know nothing of the subject, I know only the more I study painting the more ignorant I feel. But so much I can say in favor of photography, that whenever I open a magazine I like those pictures best which are photographs. That is, as long as they reproduce actualities; for instance, scenes of the Boer war. No illustration can touch them. Every photograph means something, tells you something, instructs you; the illustrator merely gives you some imaginative fancy, which in such cases, where you want to know the truth, is absolutely valueless."

"But that is merely the lowest form of art, similar to reporting. What do you think of the chances of the camera for imaginative work?"

"I think the process too mechanical for a successful realization of the picturesque fancies of an artist. This would take away the power of the artist to give shape to his own convictions and to present them in persuasive guise, and would make the efforts of the artist photographer ineffectual. To expose his imaginings to the uncertainties of a mechanical process would be to destroy their credibility, to make them affectations."

"You mean you could not photograph a picture like your 'Surf Phantom.'"

"Nor a picture like Ryder's 'Flying Dutchman.' You may depend on that."



CAMERA NOTES.

"Of course they can only do certain things. But you can't deny that the works of a White or a Käsebier show a decided imaginative strain?"

"I won't deny that, they have talent. But it also takes talent to be a good shoemaker—which is perhaps more satisfactory, as he can realize what he wants to do. The photographer can't, and the more artistic talent he has, the less he can realize. The subjects which the camera can master are mightily limited, I fear."



Childe Hassam, the impressionist and street painter *par excellence*, took great pleasure in looking over my collection.

"It is astonishing what they do. But at the same time I can't comprehend why they strive so much for high finish. Photography surely could produce impressionistic scenes more easily than they can be rendered in other mediums. The camera is so inaccurate in its work. Think only of the chances of accidents, often marvelously artistic. I do not say this because I am an impressionist myself, but because the camera has the advantage, that its reproduction of instantaneousness—there is a word like that, isn't there—is mechanical."



George de Forest Brush I met one day when he was just leaving the house with his two eldest children to take them to the circus.

"What have you there?" he asked, pointing to my portfolio. I handed it to him, he looked it over hastily on the stoop, then handing it back to me, we walked down the street together, and he said:

"These are queer times. Perhaps we shall have to accept new ideals of beauty. Maybe the East River bridges will be æsthetically attractive to the man of the coming generation as the Parthenon appeared all-sufficient to our forefathers, and that the convention of monochrome will be deemed more satisfying than painting."

"Yes, it is a risky thing to speculate on a contemporary's chance of future fame," I remarked.

"To-day is essentially a time when mean things are done so finely that future ages may refer to it as a period when the minor arts attracted the genius and energy diverted, by modesty or timidity, from heroic enterprises. So as we collect Whistler's lithographs, and pay thousands for a piece of porcelain or some other article, it may be other ages will pass by our pictures and poems with a smile of contempt, and collect artistic photographs such as these with keen interest. And nature, who is herself perfect in trifles as in entities, is not wholly wronged thereby. But there is my car; we will talk another time more about it, I hope."



With D. W. Tryon I had several conversations on the subject. These are some of the things he said:

"Eugene knows how to get color, but he absolutely lacks repose. Some of his portraits are more interesting than any I have seen in the recent painters' exhibitions, but that doesn't say much, as most of these are so ridiculously bad."

Then referring to Day's, White's and Käsebier's work: "I don't see why

A PHOTOGRAPHIC ENQUÊTE.

they reproduce such unsympathetic types. There is no spirituality and but little intelligence in them. It is a real conspiracy of ugliness. I also do not like their modes of modification. Photography surely aims at something else than draughtsmanship and all which that word implies. And yet I do not fancy the ordinary photograph either. Do you remember Leighton's tree studies? In them no detail was stinted, nothing skimped, from the stem to the uttermost leaf; every part in succession records equal interest, and yet the whole is not devoid of a large quality which brings it together in a harmonious whole, so that it is as much the study of a tree as the study of each separate item composing one. Photography can't do that.

"Every good artist fully appreciates the value of different mediums. The photographer has one decided advantage, he gets at the very start so much, what we artists can only gain by strenuous work. But that is perhaps also his greatest drawback. He can only retouch what he has on hand. He cannot gradually grow into the subject, and imbue it with a strong personal note. He has no equivalent for the individual touch of the artist, to make the arm, the wrist, the finger-tips do what the eyes see and the soul dictates, from minute to minute, from day to day until the ideal is realized. The artist is, above all else, very human; herein lies his great charm. The photographer can never be in such perfect sympathy with his subject as the artist.

"I always considered it possible that some day the dislike to color may grow so strong—from a too subtle perception of it—that artists, despairing of ever putting down the light and vibration of natural color, will prefer to leave it to the imagination of students of his work. A new graphic art would be necessary for that, but I do not think that photography could ever take that place. Photographs seen in masses, even the very best, are awfully fatiguing, for they all lack subtlety, they never *vibrate*.



With Thomas W. Dewing, who as a painter of women has no rival, unless it be the famous delineator of feminine charms, Alfred Stevens—I had one of the hottest arguments.

"Do not these points demonstrate that beauty of form, color, design, and draughtsmanship, exquisite balance of line arrangement, and consummate skill of handling, are all possible in a photograph?" I argued, trying to be as enthusiastic as possible.

"What you have shown me to-day is more promising than anything I have seen before. But, hang it, it is the model that does everything in photography. It is surely clever arrangement; that is all it amounts to. If you have a model that knows how to move, you can make a good picture—there you are!"

"But do not you also need a special type of model for your pictures?" I queried, throwing a side glance at his model, one of those long-necked ethereal looking girls of thirty, which he never grows tired of painting.

"Naturally, but the photographer cannot get away from his model; he will always get something which will resemble the model, a *banale*, inaccurate likeness, so to speak, while I merely use one as a suggestion. No, I don't admire pictures that simply look like something because the photographer happens to



CAMERA NOTES.

know a good looking model. The true artist gets his effects he does not know how."

"But if a man like Whistler would take to photography?" I asked.

"He might do something; but it is absurd. A man like Whistler would never have the patience to photograph. And if he had bothered with photography, when he was a young man, he would never have become a Whistler afterwards. The practice of photography would induce a man to shirk certain duties, as to make life studies, etc. But a Whistler would have done something original and not imitated paintings, the old masters. Don't they know better? It is a dangerous play that has wasted the time of painters for about two centuries."

"But you like some of these pictures, you said so yourself a few minutes ago."

"Yes, they show taste, they are clever,—they are better than the pictures of many artists—but they are just like reproductions, on the surface, dead! You know yourself that they do not suggest any emotions or recall any memories of past experiences, of love, poetic thoughts, etc. They have nothing new to say, so they look at a landscape or pose a beautiful model and think they have done something wonderful."

"They at least help to improve public taste," I argued.

"Nonsense! hang the educational value business altogether," exclaimed Mr. Dewing, impatiently. "We've heard enough of that kind of rot lately to last us for the rest of our natural lives. What is the value of art, anyhow? Nothing but the pleasure of making it. If it gives them pleasure to make such stuff, well and good."

"Then what do you think a photographer should photograph?"

"Real life. All that the painter cannot do or only with great difficulty. Likenesses not only of faces, but of the actual forms. Movement, character, energy, all that which the realistic painters depict, subjects which really have no longer any place in painting. They could render the prosaic phases in a more artistic manner. The ordinary illustrations raised to a higher standard, that is what their aim should be, and it is a very high one. They could make it a true art, which everybody had to admire, and which would in no way interfere with imaginative art, which is the domain of poetry and painting."

SADAKICHI HARTMANN.

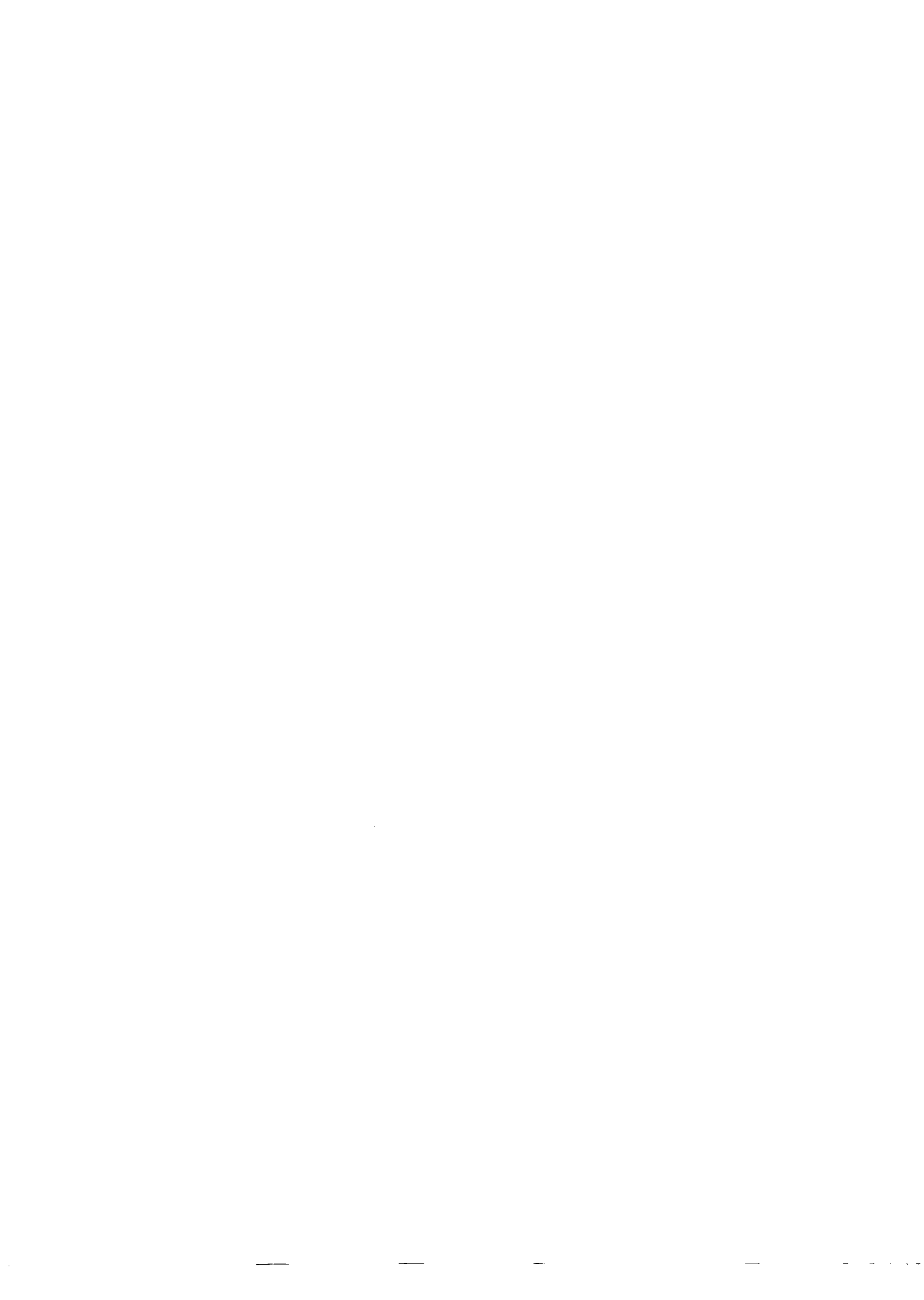


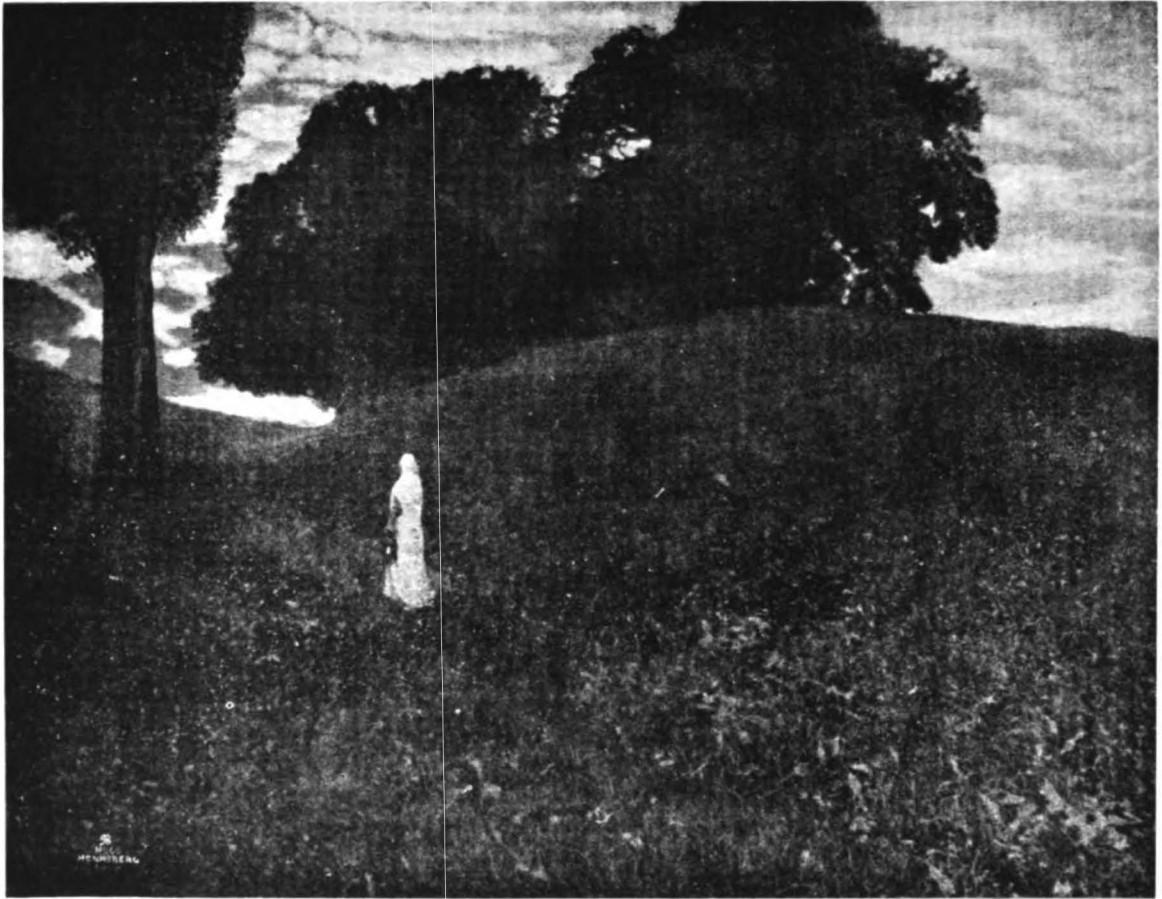
PLOUGHING

From a "Gum" Print

By Hugo Henneberg  
(Vienna)







LANDSCAPE

From a "Gum" Print

By Hugo Henneberg  
(Vienna)





## Cave!

[The Glasgow International Exhibition of Fine Arts, visited by over fifteen million persons, was the first opportunity afforded to bring together a collection of pictorial photographs in which the critic was enabled to see before him the work accomplished in our art. Each country, Austria excepted, responded to the invitation, with a thoroughly representative and choice collection, and thus the conscientious critic was able to compare, to weigh, and so form his first really adequate estimate of the modern tendency of photography. Naturally England's representation in this show predominated numerically.

Among many reviews, valuable and otherwise, of these exhibitions, one of the most interesting was that of Herr Ernst Juhl, the President of the Hamburg Photographic Association (the foremost pictorial organization in Germany), and Editor of the "Photographische Rundschau," which was published in that paper, and at once translated into English and reprinted in that ever live London publication, the "Amateur Photographer." Herr Juhl formulated the opinion that the Glasgow Exhibition proved that England had not kept pace with the advance in photography, that English work though interesting yet gave signs of complete stagnation and conventionalism, and that in order to stimulate and encourage the new workers, it required the introduction of ideas as revolutionary as those which White and Steichen, in America, Henneberg, Kühn, and Watzek, in Austria, and the Hofmeisters, in Germany, have instilled into the work of their fatherlands. These views were endorsed by many of the English themselves in their photographic press,—but as it is most natural that doctors should often differ, Mons. Demachy, the recognized leader of French photography, refused to accept this diagnosis in its entirety. His opinions led him to write an article for the "Amateur Photographer," Dec. 19, 1901, so sane, so logical and opportune that we can do no better than to republish it in full with our hearty agreement in his conclusion.—EDITOR.

I HAVE read Herr Ernst Juhl's article, and the answers of Mr. Warburg and Mr. Sutcliffe. I am not going to discuss one by one the arguments pro and con used by these well-known champions of a common cause. But I have been struck by the prevailing tone of the three articles alluded to. It may be summed up in the following phrases:

"There is in England a complete absence of new blood seeking fresh paths."

"Revolutionaries are wanted who create distinguished things."

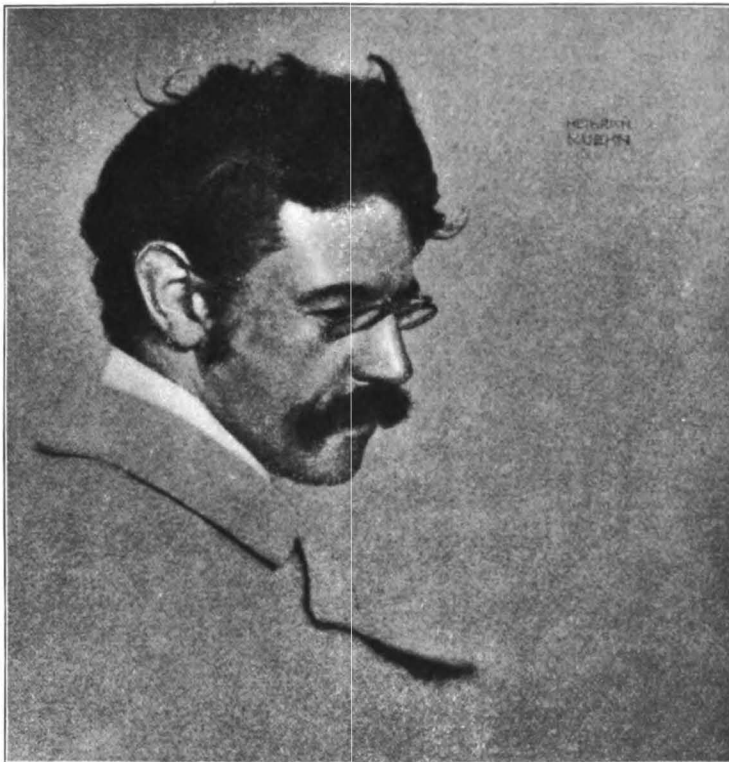
"They must break with what has already been accomplished, by taking new paths."

And this is but an echo of what has been said elsewhere, in critical articles and photographic literature of the same order, where new subjects, new departures, "*la haute nouveauté*," as the Bon Marché has it, is the cry of the day.

Now must we really believe that pictorial photographers, after six or seven years of intermittent work, have come to the end of their tether, and must find something new—or die, when painters, who began to paint hundreds of years before photography was dreamt of, are still holding the public under the fascination of their work?

New subjects? But there is no such thing as a new subject, and even if there was, what has a new subject to do with art. Really, I do believe that we are still, and shall always remain, photographers—in the worst sense of the word—hunting madly for the rare and unrecorded scene, proud—not of having expressed a common thing in a delicate and personal manner—but of having managed to shove our camera on to some unknown rock, where others have not climbed yet.





PORTRAIT  
OF  
HEINRICH KÜHN.  
BY  
THE ARTIST.

For, undoubtedly, to the mind of most photographic writers, progress means "new subjects." This is very discouraging. We are brought down to the level of the pantomime clown, who must find new jokes and fresh antics every year to amuse the yawning public. Why, the critic of an annual photographic review has just gone to the length of complaining that there are too many studies of heads nowadays; he wants something new—not something better as a study of a head, mind, but something else—something *new!*

Nothing can be more anti-artistic, more trivial, and more dangerous at the same time, than this craving after new subjects. It is a sure symptom of impotence, it is the cry of the man who thinks himself and his fellow-workers incapable of attracting attention and praise otherwise than by showing an unknown trick—unconscious of the fact that once the trick has lost its freshness, it has lost its interest too, whilst a work of art never ages, because it has never been new. Do you really think that the first man who had the idea of photographing the clouds over a seascape against the light was an artist *because* he was the first to do it? Is Mr. Puyo an artist only because he was the first to use magnesium flashlight in conjunction with daylight? He would be mortally offended if he was told so. Poor Franz Hals, of course, was no artist at all, according to such ideas; he only painted portraits, just common people, in their every-day garb; he repeated himself, over and over again, and never gave his contemporaries the joy of a "new departure."

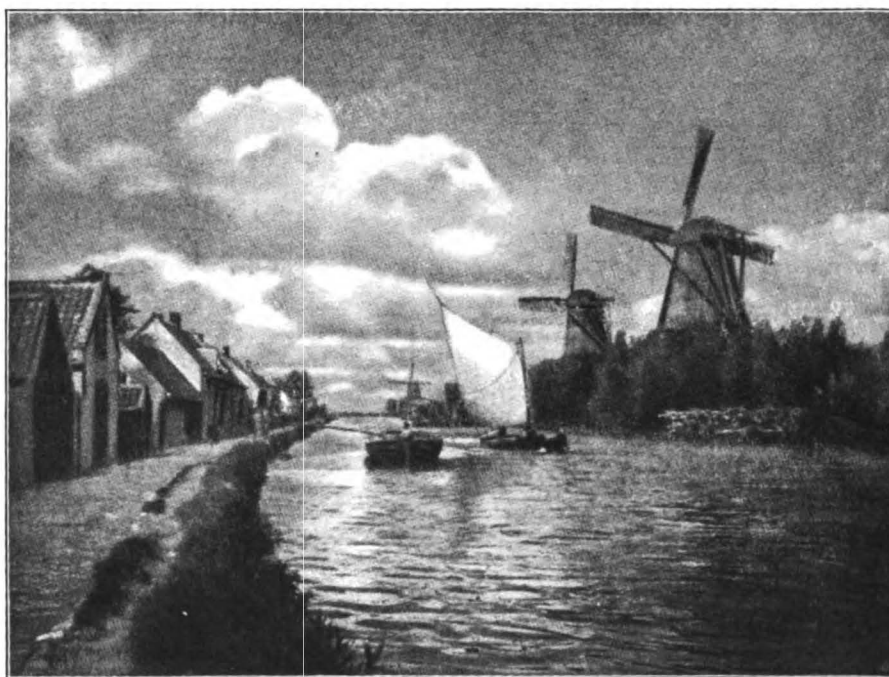
For Heaven's sake, if we want to become artists, let us, though we are

CAVE!

photographers, think and work like artists. It has been said, over and over again, that a photograph is nothing but a monochrome representation of nature, and as such, liable to exactly the same rules as any other monochrome art process, be it a wash drawing, an engraving, or a lithograph; we can invent absolutely nothing in that direction. Our subjects, our composition, our rendering of tone and values *must* not be different from the true artist's. Progress, for photographers, does not consist in finding anything new, but in rendering, with artistic genius, the most ordinary subjects, which is infinitely more difficult.

And yet, during the last month, photographers have been entreated to do just the opposite thing. They have been told that they are torpid, and sluggish, and stagnant, because they had shown nothing new to catch the critic's *blasé* eyes—only landscapes, heads, portraits and figures. Honest men are now racking their brains over some "new departure" for the next Salon, instead of taking up their portraits, their landscapes, and their figures, and asking themselves why these things are inferior to exactly similar subjects in black and white, hung on the walls of galleries and museums, and famous all the world over.

In fact, we are acting exactly like an amateur violinist who, still unable to play in time and in tune the simplest of Viotti's duettos, would listen to a man urging him to invent some new variation on one string better than Paganini's. We are over-flattered and over-slated—that is the situation, and we do not realize the exact value of our actual work. It is full of promise, but decidedly imperfect, like all productions that have been evolved without sufficient preliminary training. For our photographic training may be good, because it wants but little



Heinrich Kühn.



#### CAMERA NOTES.

time and no particular formation of the brain to become an excellent photographer, but our artistic training is mostly bad, because it wants years to make a *creative* artist out of an exceptionally gifted individual, and that no training however long and patient, will turn a matter-of-fact biped into an artist.

So we ought to be persuaded that pictorial photography has made no progress, because, at the last Salon or at the Glasgow Exhibition, there has been no revolution, no breaking away from what has been already accomplished! But the revolution—M. Juhl seems to ignore it—has taken place a few years ago amongst a hundred or so of photographers, on the very day that these photographers felt displeased with their excellent photographic work, and began to judge it according to the standards of art instead of those of photography. The next revolution can have but one result—to bring us back to purely technical and documentary photography. There is no room for a revolution, but there is a vast deal of room for improvement; not, however, in the direction indicated by M. Juhl, and—strange to say—by his adversaries also.

It may be quite wrong, but the progress I am striving after is of quite another order. My aim would be to be able to take any sort of average individual, sit him down on a chair, in a natural, every-day sort of light, and take a photograph of his uninteresting features that would, when printed in a certain way, give me a sensation akin to the one that a real artist could give me, and has given me, on paper or canvas, with exactly similar materials. I do not know if I make my meaning sufficiently clear, but walk along the National Gallery, or the Louvre, look into the living eyes of the painted faces on the wall, and tell me if you feel the want of some startling departure after you have lived an hour in communion with the masters of simplicity and truth.

No, it is not in the lack of composition or of new subjects that is to be found the actual flaw of pictorial photography; it is in the ignorance and absence of interpretation. Every pictorial photographer has a hundred subjects amongst his negatives that could make striking pictures, if he knew where to strengthen, subdue, or suppress.

Have you ever seen a very bad pull of a fine engraving? There is no better example of the tremendous difference made by a fraction of color, more or less. Art in black and white? Why, outside of composition, which is a natural gift, relatively easy to develop, it is a question of infinitesimal shades of deposit, of indefinable quality of grain and oiliness of blacks—of illusion, really, mere optical illusion, created by the juxtaposition of a light and a dark spot, placed exactly where their effect is strongest: it is a world of delicate color harmony, perceptible to a few only, and judged by the million. And where does the subject come in? I shall not go so far as to say, with one of our greatest impressionistic painters, "*Le motif n'existe pas!*" but assuredly its importance is not what our photographic critics seem to think.—(R. Demachy in the *Amateur Photographer*, London, December 19, 1901.

## The Art In Photography.

[It having been the policy of CAMERA NOTES to open its pages to all sides of photographic questions, regardless of the personal opinions of its editorial staff, we now publish for the benefit of our readers the following article by W. I. Lincoln Adams, a former editor of the "Photographic Times" and its "Annual," and also the author of the popular "In Nature's Image," "Sunshine and Shadow," etc., which was sent to us with the request that it be published as representing "the other side." It is so diametrically opposed to the views we hold, that without further comment we leave it to our readers to form their own judgment.—EDITOR.]

**A** GOOD photograph is more to be desired than an indifferent painting. But a photograph simply because it resembles, in some respects, certain paintings, is not for that reason a work of art.

A photograph can reproduce certain objects much more accurately than is possible for the hand of the artist; and, save for the color lacking, is a more faithful copy of the original. This is precisely where the photograph excels the painting.

When well made, the photograph is an almost perfect reproduction of its kind and stands in a class by itself, unequalled and unapproached by paintings or drawings, no matter how well they may be executed. Painters understand this superiority of photographs over their work, and do not attempt to compete with the camera and lens in their particular field.

Many photographers, however, are apparently not satisfied with what they can do so much better than the painters can; but, in an evident desire to be classed with the artist, attempt to imitate the effects of certain paintings in their photographs, and in so doing ignore the very points of advantage which they possess as photographers. They will often take more pains and trouble to circumvent, as it were, the proper and natural work of the lens and sensitive plate in this mistaken attempt to imitate the effects of paintings, than it would require to simply draw or paint the pictures they desire if they had the slightest technical skill as draftsmen, which they often do have.

Photographers are necessarily limited by the nature of the optical and chemical processes employed by them, whereas the unfettered hand of man is almost unlimited in its capacity to express the conception of the artist. To overcome these natural limitations occasioned by optical and chemical laws, many photographers expend more time and energy, it would seem, than might be required to get the necessary training for the hand.

The results of such attempts, moreover, to make the camera do what it naturally cannot do, are rarely, if ever, entirely satisfactory; whereas, the practiced hand of the artist can do precisely what the mind directs. It is an instrument which, with proper training, can faithfully execute the will of the artist, and put into form the creation of his imagination and the product of his thought. It is almost unlimited in its possibilities, and in practice is circumscribed only by the limitations of the artist's mind and his own previous training.

We all know the limitations of the camera. It is wood and glass. It draws, under the best conditions, very faithfully the objects *before* it. It *can* leave out nothing; it can imagine nothing. The photographer behind it may have



#### CAMERA NOTES.

imagination, but he is powerless to express it with his camera, save to a very slight degree.

He can select an artistic scene, pose a figure in a picturesque attitude amid pictorial surroundings, and then by modifying the chemical processes employed to develop the plate, subordinate one part and emphasize another; and, later, by selection of the sensitive printing paper, produce often a very agreeable effect in different monochromes. His photographs are often pictorial, even artistic, and so are pleasing to look upon; but they are not Art, in the true sense of that word.

As the late W. J. Stillman, Painter and Art Critic, clearly expressed it, "There is no possibility of changing a photographic impression by any thought or effort of the photographer. We may cut down a tree that stands in the way of our view, but that is not Art; and we may retouch and work on our negatives, but that is not Photography; and we may choose our subject well, but that is neither the one or the other, but good taste."

Paintings, on the other hand, may sometimes be poor things, as we know many of them are, and not so attractive as some pictorial photographs; but if they express, even though feebly, the creation of the artist's mind, they are works of art to just that extent. Poor art, perhaps, they may sometimes be, but still Art.

Now just what do we mean by Art when used in this connection? The word has long been accepted, by those who use the English language with authority, to mean something which embodies the conception of the human mind for the vision of other people, and it must involve thought, imagination and creation.

As Mr. Kenyon Cox—who is also a distinguished painter as well as an authority on art subjects—wrote many years ago in *The Nation*, "The art of painting has two distinct sides; the purely ideal side—corresponding to music—and a purely realistic side. A work of absolute idealism would have to be confined to the mere *musical* arrangement of colors and lines without any resemblance to natural objects. Such an arrangement might be very beautiful, as in a Turkish rug, but surely we would not think it painting. On the contrary, a work of pure realism would be the literal imitation, as close as possible to natural objects, without any choice, arrangement or composition. *This we should recognize as painting, but could not be called art.* The instant the painter selects forms, balances colors, composes lines, etc., he introduces a larger or smaller portion of idealism in his work, and becomes in so far an artist."

So we see that not even all painters can strictly be classed as artists. Surely no photographer, as such, can be.

The Pianola, well played, can execute in almost faultless, technical manner, the most difficult compositions of the classic composers, and is capable, too, of more or less expression under control of the performer. The musical artist will play the same composition, and make perhaps some slight errors in execution; but these very mistakes prove the superiority of his rendering of the piece over the Pianola. One is rendered by a machine; the other by a man. And just here the difference between that which is Art and that which may resemble Art.

Now the camera is a machine; the artist a man. A photograph is often made to resemble a painting. It sometimes looks like art to the uneducated, as

THE ART IN PHOTOGRAPHY.

the Pianola sounds at a distance like a performer playing upon the piano. But the painting is Art, as the performance of Paderewski is art. The imitation can never be anything but imitation, and so can never be art in the true sense of the word.

Some of the leading representatives of what has been called the "New School" of photography are men and women of cultivated taste in matters artistic, who, if they had begun the training of eye and hand at an early enough stage of their artistic development, would undoubtedly have made places for themselves as real artists. They are sensitive to the beauty of nature and form, though more rarely of color, and conscientiously endeavor to produce in their photographs those subtle effects of atmosphere and mystery of line and form which stimulates the imagination of the beholder of Nature in certain of her phases.

Sometimes by accident, often by design, very pleasing effects are obtained in photographs of this class; but only too frequently the result shows on its face the attempt. Putting a photograph deliberately out of focus and under-developing the negative does not make it look like a "Sunrise," a "Sunset," a "Moonrise" or "A Misty Morning." It usually looks like what it really is,—an attempt to be something which it is not,—an affectation, a feeble imitation, an imperfect photograph.

I am speaking, of course, of so-called "freak" or "fuzzy" photographs, which unfortunately too many of this school produce, and which especially characterize the work of those beginners who would fain



Heinrich Kühn.



#### CAMERA NOTES.

be considered as belonging to the "New School." There have been, and now are being made, photographs, by certain cultivated men and women for which there can be only praise and admiration. They have laid emphasis on the pictorial possibilities of photography, and by the example of their intelligent work have rendered a great service to the cause of true photography.

But these men and women understand the proper limitations of their favorite pursuit; they do not desire to be classed as artists simply because their photographs are artistic. They well know that a picture may be artistic without being an example of true art. They understand that the appreciation of art, the mental or emotional response to the beautiful in Nature or life, does not necessarily betoken the artist; but that it is the creative faculty alone which characterizes the true Artist, as explained in the extract from Mr. Cox quoted above. My protest is entered only against the extremists, the ignorant and the presumptuous.

Another mistake made by most of the "New School" of Photography is to forget that Nature is not always having a "Sunrise," a "Sunset," "A Moonrise" or "A Misty Morning." They rarely, if ever, give us the brilliant sunlight effects of, let us say, a September day in the country; days when objects in the foreground and distance are sharp and clear cut. They seem to forget that such phases of Nature are as real as the "grey, lowery" days of the senior Inness. They seem to be likewise ignorant of the fact that many artists of renown have painted pictures representing scenes on just such days as these.

Now such scenes as the latter the camera can almost faultlessly reproduce. Why not make them as well, as perfectly as possible, and leave the difficult, if not the impossible, to those who can adequately represent them with pencil and brush? "Every man," said William Page, who was a great painter and thinker, "has some idiosyncrasy, which if developed to the highest degree would make him one of the greatest men who have lived."

Architecture, interiors, all kinds of copying, scientific work in many directions, and certain kinds of portraiture—so large and varied a field is open to the skillful and intelligent photographer, where he can excel the painter in so many respects, is it not unwise to compete with him where competition is hopeless? The painter does not so.

And then it should be remembered, as Mr. Cox has pointed out, that not all art is equally great. The painter of still life, for instance, may be so clever as to deceive the birds by his painted fruits and flowers in accordance with the time-honored legend; and yet his art be a low art. He is a technician merely, very skillful though he may be; not a great artist.

So too the painter who sets up his easel in the woods and paints everything he sees before it, just as it appears, is not great as an artist, though he may acquire wonderful skill in the execution. To quote Stillman again, "The best artist is not he who imitates Nature most exactly, but, on the contrary, may be one who is most unlike Nature in certain ways, and amongst artists, even, he who is most like a photographer in his way of painting, *i. e.* who paints the most exact imitation of nature, is not called an artist, but a mere copyist."

It is the imagination, the striving after the ideal in form and color, the touch



ITALIAN LANDSCAPE

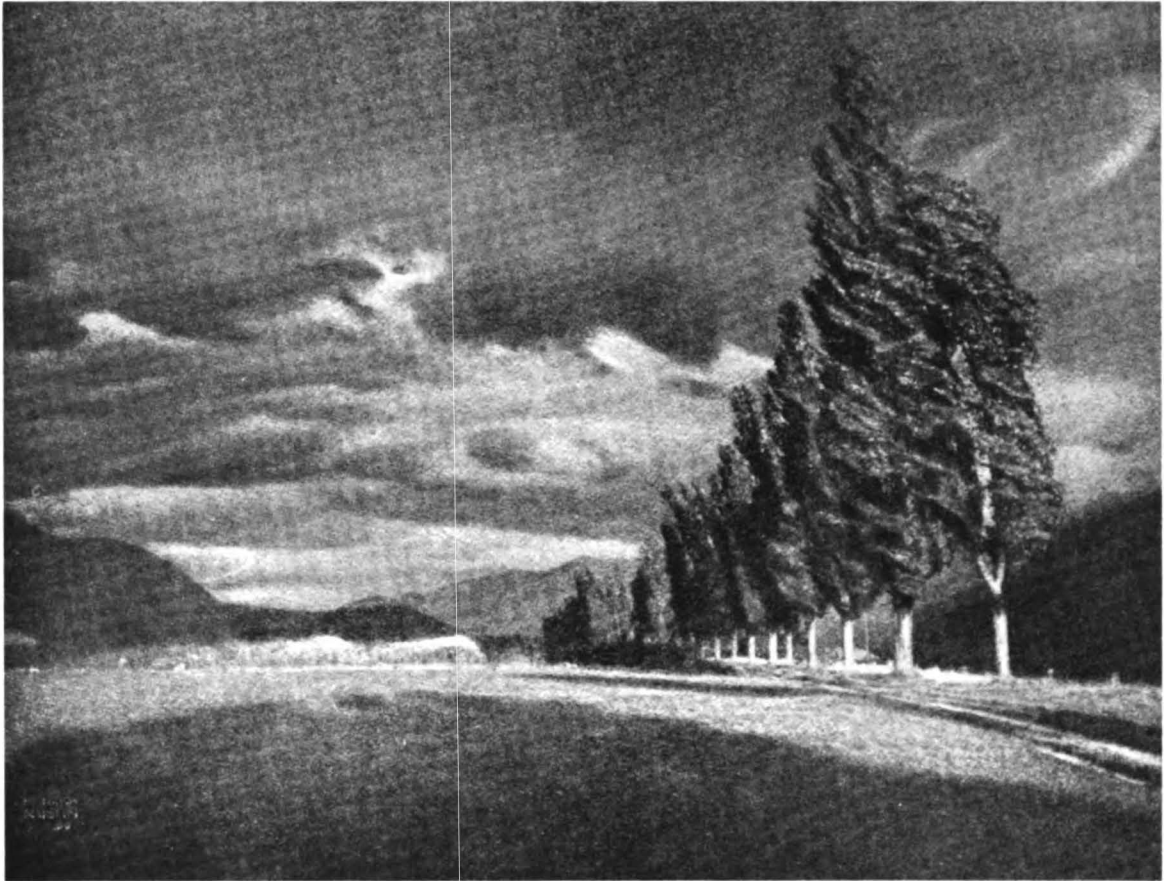
From a "Gum" Print

By Heinrich Kühn

(Austria)







SIROCCO

From a "Gum" Print

By Heinrich Kühn

(Austria)







SUNSET

From a "Gum" Print

By Heinrich Kühn

(Austria)







“THE  
CHRYSAN-  
THEMUM.  
BY  
F.  
DETLEFSEN.

which fires the imagination of the beholder with the same enthusiasm for the ideal which inspired the artist, which makes a real artist. Such a one may use the pencil, the brush, the etcher's tool or the sculptor's clay, whichever gives him the freest and fullest expression; he will leave untouched that instrument which limits him at all, and so naturally he instinctively turns away from the camera.

For, after all, photography is a chemical process effected by means of optical instruments, and in which optics, mechanics and chemistry have indispensable functions, and which may be completely carried out by a man who has never had an idea of art or design, or any sense of the beautiful; nor is there in any pure photography any element of personality or imagination or any distinguishing quality similar to that which in all branches of fine art gives distinction to the artist and value to his work; and these are the very elements, as have already been pointed out, which give their relative value to all works of art.

But the photographer who cannot draw, paint or model has a wonderful instrument at his disposal in the camera, which can create many beautiful things beyond the reach of the draftsman, the painter or the sculptor. Let him, there-



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fore, be content with it in its natural field, and not attempt to do those things for which it is not adapted, and which place him and it at a decided disadvantage when compared with the work of real artists.

If the photographer is sure that he possesses the creative faculty let him then abandon the camera as an instrument for expressing his ideas, and cultivate his talent for drawing, painting, or modelling, as the case may be; and if he has not started too late he may acquire the technical facility necessary to express his ideas in an adequate manner.

But if he finds this is not possible for him to do to a satisfactory degree, let him, by all means, stick to his camera, and make those pictures with it from Nature and Life, which he can do so well; for as we began by saying, so must we repeat in conclusion: a good photographer is much better than a mediocre artist, and a good photograph is more to be desired than an indifferent painting.

W. I. LINCOLN ADAMS.



## A Landscape.

Here is the scene wherewith I fed my heart  
One day in April, after the heavy rains:  
From underfoot the red road led straight down  
The hill into the trees all wet and bare.  
A homestead, quaint and low, with wet, gray roof,  
Nestled low down upon a curve of lawn.  
An oak still held his last-year leaves—a patch  
Of russet set against the grayish mists  
That wreathed the woods. Remove beyond remove  
The distances grew to a mistier blue  
Until the last hill-line blent with the sky.  
Midst clouds a rift of orange gleamed; a glow  
Ineffable, which crowned the tender scene,  
As if a gray-clad girl had turned to smile  
Amidst her wind-blown locks of tawny hair.

DALLETT FUGUET.

## Notes on the Use of Magnesium Tape.

**M**AGNESIUM, as is well known, gives a very brilliant and strongly actinic light for photographic purposes. For flash light pictures probably the most satisfactory results are obtained by blowing powdered magnesium through an alcohol flame. This gives an exposure lasting only a fraction of a second. The same result can be obtained by burning magnesium tape, but this process is much slower. The tape, however, ought to become very popular for use with such papers as Velox and Argo. For evening work with these papers it saves a great deal of time, and requires very little of the tape. With the regular Velox and a medium negative,  $\frac{1}{4}$  inch of the tape at one foot will give a correct exposure. With Argo under the same conditions  $\frac{1}{2}$  inch of the tape should be used.

The tape comes in one ounce coils at seventy-five cents, and can be had in most photographic stores. The drug stores keep a small glass alcohol lamp for fifteen cents which is a very convenient means of igniting the tape. A pair of pliers will also be needed for holding it. The tape should be cut at a sharp angle to its length so that the pliers grasp only a small point. Otherwise when using very little of the tape the heat from the flame runs up into the pliers so rapidly as to prevent ignition. Cutting the tape at a sharp angle it is possible to use as little as one-sixteenth of an inch.

Negatives lacking in contrast may be exposed at several feet from the burning tape to strengthen the prints and those having violent contrasts may be brought to within a few inches of the tape, to reduce the contrasts. If a note in pencil on the back of the print is made of the amount of wire used and the distance, duplicates can always be made with great certainty.

Of the two papers above mentioned, Velox and Argo, which have been used in this way, both seem equally good. The Argo requires a little more care in the handling, not only in developing and fixing, but also in the washing. It seems to have a slightly purplish tinge in the high lights which for some purposes is more satisfactory than the white of the Velox.

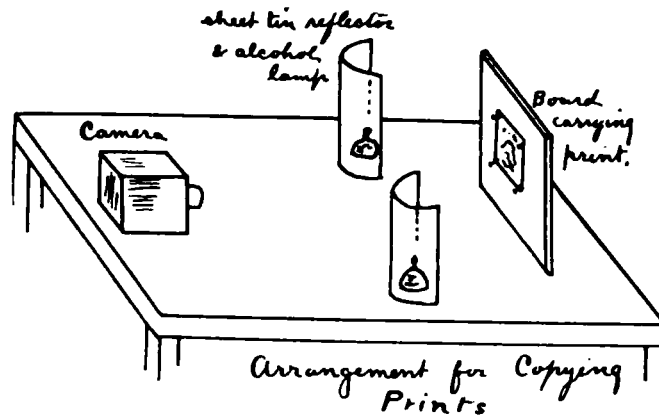
The Magnesium tape contains about three grains of metal to the running foot, therefore two feet of the tape burned at one time might be used as a substitute for a small flash light powder, with a fast plate and lens opening of F. 8. For a small object, where the tape is burned within a distance of two feet, two inches of tape gives a full exposure.

Within several years past, the photographic year books have contained several articles relative to copying and also to making of lantern slides by reduction in the evening at home. Several methods of making the exposures have been outlined of which the two following are considered the most effectual.

First: For copying prints. The diagram sufficiently shows the arrangement of the camera, copying board, lights and reflector. The length of the print which is being copied may be taken as the measure of the necessary distance between the lamps and also the necessary distance between each lamp and the print. The closer the light can be burned to the print without making undue differences of illumination in the different parts of it, the less tape need be used. With an opening equivalent to F. 16 and a Carbutt B plate, a print upon



CAMERA NOTES.

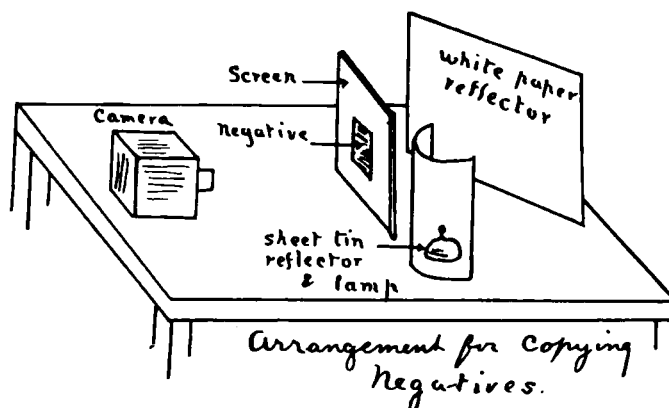


white paper ought not to require more than from one to two inches of tape burned at each lamp. If only one lamp is used, it can be burned successively at each side. It will generally be found more satisfactory to use a faster plate and a smaller diaphragm, as with F. 16 a very slight error in placing the plate destroys the definition of the negative. Seed 26 x with F. 45 and the same amount of tape is recommended. It may also be worth while to have the board supporting the print a dull black and large enough to cover the whole of the ground glass.

Second. For copying negatives for Lantern Slides, etc. The diagram shows the arrangement for this work with a single point of light. It also sufficiently shows the arrangement of the camera, the upright wooden screen with a central opening against which the negative is supported, the alcohol lamp and the white paper reflector which is placed upright and at an angle of about  $45^\circ$  to the line of the camera and screen. The tin screen should be so placed that no light can fall upon the surface of the negative direct. The center of the white paper reflector may be about eight inches behind the negative and the lamp about ten inches from the reflector. It will be found necessary to have the reflector much larger than the negative in order to fully illuminate the whole surface of the ground glass. For a  $3\frac{1}{4} \times 4\frac{1}{4}$  negative an  $8 \times 10$  reflector is not too large. The arrangement shown in the first diagram can be used for copying negatives by placing the screen with the negative between the two lamps, and substituting for the print board the white paper reflector. A cheap pad of writing paper white and unruled and not glazed makes an excellent reflector.

A candle may be used for illuminating for focusing purposes. For copying prints it may be placed within two or three inches of the print and focusing will prove easy. Where a negative is being used the candle takes the place of the lamp for the time being, but the light is not sufficient for easy focusing. A piece of bolting cloth or of fine mesh lace between two pieces of clear glass in the place of the negative can be focused upon with much more certainty and ease. All of this work requires a long draw to the camera or the substituting of a short focus lens, and the first consideration should be whether the camera at hand is capable of such use.

NOTES ON THE USE OF MAGNESIUM TAPE.



There is no attempt in the diagrams to show the actual working arrangement which must differ according to the convenience of the individual. It will be obvious that the camera and the board carrying the negative or print should be firmly held in relation to each other. Tin reflectors are not necessary. Books or boxes will answer to shield the lens and the negative from the printing light. It will hardly be found convenient to use at one time more than three or four inches of the tape, and if more is needed it should be by successive burnings. With fast plates the magnesium should not be allowed to hang down so that it all flames up at once. The result will be in such case an exposure of the plate to too intense light which may be recognized in the development as different from an over-exposure by the fact that the image does not appear sooner than usual, but that the development is complete in half the usual time. (At least this is true of the Metol-Hydro-developer). It may be possible to use fast lantern slide plates with a wide open lens and much tape. One writer speaks of using the Carbutt lantern slide with F.11 and from six to thirty inches of tape. Unless the lens is unusually good this would tend to produce slides lacking in definition, but possibly sufficiently good for many purposes. It is also possible to make Bromide enlargements by the use of about the same amount of tape with the same lens opening. The Bromide paper is faster than the lantern slide emulsion but the extra draw of the camera for enlarging balances the difference in speed. Kerosene lamps with very long exposure might be substituted for the magnesium tape, but not more than two or three exposures could thus be made in one evening.

One or two thicknesses of ruby glass to protect the eyes in burning the tape is advisable except where pieces of an inch or less are being used, in which case there is no necessity of watching the light at all. Noting the faint glow which indicates the beginning of the flame will be sufficient.

CHARLES E. MANIERRE.



## A Test of Chromatic Aberration.

**I**T sometimes happens that after the most careful focusing the negative is not sharp, for the reason that the chemical rays and the visual rays are not focused at the same point by the lens. At page 131 of the present volume of CAMERA NOTES four tests for this error are given. There is still another which is perhaps easier than any of them to apply, if a glass prism is at hand. The prism may be set on end on the upper part of the lower sash of a window in the sunlight. A half tone print may then be fastened so that the spectrum falls upon it. If the lens is being tested for work close at hand the camera should be brought to the required distance and the print focused upon the ground glass with the aid of a microscope, of one inch focus. If the image is full size, the microscope should reveal clearly the dots and lines of which the print is composed. If chromatic aberration is present the part upon which the blue end of the spectrum falls and the part of the print upon which the red end of the spectrum falls will not be in focus at the same time, and by racking the lens in and out the distance between the two foci will be discovered. If the lens is for use on more distant objects, the camera should be placed ten feet or more from the print and the sharpness of outline examined as before with the magnifier.

CHARLES E. MANIERRE.



## A Convenient Way of Keeping Hypo.

**A** CONVENIENT way of keeping and using Hypo is as follows: dissolve in a preserve jar a pound of the Hypo crystals in hot water to make one quart. The process of dissolving chills the water and unless hot water is used at the start the process is much retarded. A little stirring will be necessary at intervals to completely dissolve the crystals.

Then provide about a yard length of small rubber tubing such as is used with bulbs on cameras or the next larger size and on one end tie a bunch of absorbent cotton so as to cover the end and act as a filter. The tube can be kept in the bottle and the Hypo syphoned out through it by pinching the end to keep it full of the solution while it is drawn out of the jar. The satisfaction of having a clear solution will prompt one to syphon it all out into a second jar for keeping, and it will be found that the small bunch of cotton will answer for an unlimited amount of Hypo.

For fixing plates add twice as much water to the solution, so making it of  $16\frac{2}{3}$  per cent. strength. For fixing papers add four times as much water to the solution, so making it of 10 per cent strength. The amount drawn from the jar can be noted by a rough scale gummed to its side and graduated to suit the jar.

The writer has used the acid fixing baths and has no complaint to make of them, but they are not suitable for all purposes, and as hypo is cheap it seems better to have but one solution unless Velox paper is used. In very hot weather dry hypo crystals should be put into one end of the fixing vessel with the plate and not stirred but permitted to dissolve slowly. In this way the water will be found to remain solid until the end of the fixing.

C. E. M.

## Parallel Paths to the Pictorial Paradise.\*

**P**ARALLEL lines according to the definition of the mathematician are such that they will meet if produced to infinity. That location is a very long way off, or, to use an old Scotch phrase, "It is situated at the back of beyond." Paradise, as far as I can learn, is in eternity, also a gigantic distance away. How far, we have not the faintest conception. Time is a part of eternity and begins according to our ideals with the first flash of light that reached this earth and will only terminate when this world shall be no more. You at once can see the relationship between infinity and eternity, and a very little consideration will find other points in common. We have seen that parallel lines meet at infinity, and therefore we may presume that there are parallel roads to paradise which is situated in eternity. We find this to be the case. Religion is the gateway to paradise and we find at least half a dozen great religions with possibly a thousand subdivisions, each claiming to be the path to the great realm of bliss in the far beyond. Since they converge to one point we can only view them as being parallel roads no matter how divergent they may appear to our eyes with the limited length of line we are permitted to observe.

Infinity is a very vague term, very indefinite. We have not the slightest conception of the immense distance it suggests. It may mean a hundred million miles, or may be as many trillions or a million times that. At any rate, the distance is so appalling that we cannot possibly realize in the faintest degree the meaning of the term, and so with paradise, we all have pictures of it. The Indian deems it a happy hunting ground; the Buddhist, a region of pleasant dreams; the Mohammedan, a place of physical pleasures appreciated by the mental senses; the Christian, a vast city built of precious stones with streets of pure gold where he will sing the glorious praises of his Creator through all eternity.

Art has much in common with religion. Like it, it deals with the emotions; it has ideals which are just as varying, as undefinable. To different men it has a different meaning; in different ages it has a different ideal. It is always marching to a supposed end which we may call its paradise, which is seemingly situated in eternity, as it will never be attained while time prevails. The religious paradise has never been described in definite terms on which all human beings are agreed and the same is true of the definition of what constitutes a picture, which may be considered as the pictorial paradise. Religion is very largely a series of "don'ts," that is to say, every man's conduct is regulated by "don't do this" and "don't do that," to which is added a set of beliefs. So in art. It is not so much what one must do, but it is what one must not do, that constitutes success. Realizing then the similarity between religion and art, we must naturally expect that if there be parallel roads in the one there shall be parallel roads in the other.

Where so much is a matter of faith and there is so little that is capable of proof, there must necessarily be continual differences and disputations. When so little can be proved there necessarily follows bigotry and intolerance. When argument fails to convince, there will be persecution and compulsion, and so we find the pages of history stained with the records of man's inhumanity to his fellow men on account of a difference of opinion, and defence of the faith upheld as the very grandest ideal that could be set before the human race. Men fighting, not that they understood, but on the fact that they believed what was beyond all demonstration and that they compelled others to accept what to them was incomprehensible, nay, more, that while they were marching along a certain road to their paradise they interrupted their forward progress to turn aside and endeavor to annihilate all others who were advancing along another road which led to exactly the same destination.

I have often wondered why this should be so, and in my cynical moments I have been apt to consider that it was the result of deficit. When there is plenty we are all very generous to each other, but the moment there is deficit we fight for what remains and ruthlessly destroy our fellow men. I could give you a thousand startling illustrations of this

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\*Lecture delivered at the Camera Club, N. Y., December 6th, 1901.



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spirit, but you might say they were characteristic of barbarous times, and I will simply illustrate my point by an instance that occurs every moment of the day in your highly civilized city. When street cars are plentiful each individual makes way willingly for his neighbor. The strong man will stand aside to permit the ladies to first enter the car and take a seat, but when there is a shortage of cars and a large crowd is gathered at the street corners, then humanity and consideration for others at once vanish. We all rush for the step, shove each other aside, ruthlessly dig our elbows into the ribs of our fellow beings and scramble in as best we may, caring little for the others. Therefore, this struggling, this fighting, this endeavor to annihilate our fellow religionist who travels on a different road to paradise, must surely indicate that we human beings believe that the accommodation at the end of the road is very limited and that in order to secure it for ourselves we must kill off all competitors excepting those whose opinions agree with ours and whose companionship would be very pleasing because it would be agreeable, that is to say, they would agree with us, not contradict us.

You will now begin to realize something of the agreement between religion and art. The pictorial paradise, if I may dare term it so, is just as indefinable, as is the theological one, and so the ideal in art is just as indefinable as is the ideal in religion. The result necessarily is that in art every age has its own conception of what is meant by the term, and we are influenced more or less by our times and environments. In any community, at any time, there is always what I may call a deadness of uniformity. The vast majority of people are not thinkers, and without question or doubt accept conditions as they find them, and at least nine-tenths of them are wonderfully equal in their intellectual abilities, in their moral conduct, in their pictorial ideals, while a few, a very few are aggressive, reaching forward to the logical conclusion of the premises presented to them, while another few are laggards in the race. The progress or retrogression depends practically on whether the aggressors or the laggards possess the most energy. As a whole, the thinking members of the community attain the mastery because their ideas gradually permeate through the bulk of the mass, but it is on record again and again that the inert portion have dragged down the whole community with them. This has been especially true when the idealists have based their reasoning upon premises that were false, when they set up a conception that was not advantageous to the best interests of the race.

Sooner or later, truth is bound to prevail. The only difficulty is to secure an absolute definition of what truth is. In past ages truth was deemed to be whatever was believed, but the scientist now insists that truth is whatever has been proved, and this is the touch stone that separates the gold from the dross. Whenever, therefore, the thinking members of a community set up before the others an ideal which they claim to be the truth, the world demands from them proof that their conception of truth is right.

I am a great admirer of the theorist. To him the world is indebted for far more than ever can be realized. He is the great exponent of doubt; he is the one who questions the rightness of things as they now are and concentrates our attention at least for a time, upon some phase of human interest and causes us to consider whether or not things are just as they ought to be for the best interests both of the community and the individual members thereof. He is the great worker for progress, but, like all other human beings, he has his limitations. Not infrequently he reasons from false premises, and so his conclusions are faulty. Sometimes he becomes so absorbed in the beauty of a conception that he considers it as an abstract proposition without realizing that after all he must base all his thoughts on material prosperity if they are to be considered by his fellowmen.

We find this especially exemplified in religion and in art. Religion viewed from a purely materialistic standpoint, that is to say without reference to man's conception of a future state, viewed thus I say, religion is simply the conservator of such principles and rules of conduct, as the human race have found by experience to be advantageous to them both as individuals and as a society. But from the very dawn of history until the present moment there have been millions who have evolved a conception of religion that was purely abstract in its nature, and while this may be the very best conception of religion, its tendency has been to eliminate from the individual the strength of the animal propensities, to subdue in them to the point of absolute extinction, such distinctly animal attributes as



A NEW ENGLAND LANDSCAPE

From a Platinotype

By Robert S. Redfield

(Philadelphia)





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combatativeness, rage and the sexual desire; in a word they have become so refined as to lose their virility. Imbued with this ideal they have withdrawn themselves from society, have retreated into caves, monasteries, abbeys and nunneries, and instead of working for the physical welfare of the human race they have not infrequently tended to materially reduce their numbers. The hermit is too often so absorbed in taking care of his spiritual interests that he utterly neglects his physical welfare, nay, not infrequently deems that his soul's best interests can be advanced by permitting dirt and vermin to torture his body. He thus becomes a center for the spread of infectious diseases and a contaminating example for the rest of the community. In the civilized world we have got over this ideal of piety and so the man or woman who, for the benefit of his or her soul, withdraws from active participation in the affairs of the world no longer retires to a cave on a hill-side or by the seashore, but instead, they seek the crowded city and devote the best part of their life in an effort to ameliorate the physical and moral conditions of the more unfortunate members of the race.

On account of the great similarity between art and religion we would also expect to find this question of the abstract and the concrete here, and this is so. Summed up in a sentence, the great art fight in the photographic world to-day resolves itself to my mind into the very simple proposition as to whether or not photographers are to consider the purely abstract ideals in art or if they are to insist upon the application of the principles in the concrete.

This is no new fight. It is the same war that was waged very hotly not very many years ago between the impressionists and realists in the painters world and I suspect it was not unknown in the time of the early Israelites. Just before the decay of every great nation we find that its art has attained its climax of sensuousness. It is simply an effort to please the human intellect by manipulation of abstract principles without reference to his material welfare. I am convinced that even the Semitic races realized the results that followed from this artistic ideal and tried to avoid its occurrences by absolutely forbidding by religious ordinance any interest in art among the people. I think this accounts for the very decisive command given to the children of Israel, "Thou shalt not make unto thee any graven image or any likeness of anything that is in the heavens above, in the earth beneath or in the waters under the earth." The Jew of to-day does not pretend to adhere to this principle, but the allied races located in the birth-place of his race, follow the law implicitly, to-day the Mohammedan refuses to exercise his artistic faculty excepting in the elementary principles of designing; that is to say, his artistic feelings demand an outlet and he has actually reached the point his ancestors tried to prevent him attaining. To him art is an abstract conception not applied in the concrete as it is among western nations, hence he is at an absolute standstill.

I have tried to show the materialistic mission of religion, and there naturally follows the very pertinent question, what is the mission of art. The old conception of it was that its only purpose was to give pleasure, but this is really no answer at all. It is simply a method of concealing ignorance in a cloud of words equalled by the theologians' phrase, "It is God's way of doing things." The mere fact that the primitive savage strove to portray on a piece of bone the natural objects that surrounded him, and that among every people and in every age man has attempted to express the forms of natural objects around him indicate to me very decidedly that art has a very materialistic mission to play in the present welfare of the human race and to aid in its further physical and mental development, and it is incumbent upon us to try if we cannot resolve this proposition into very definite terms so that we may practice with intelligence what, for many ages, human beings have done blunderingly. Let us endeavor to brush aside all preconceived ideas about our mission on this earth. Let us realize that we are a fact in nature and let us suppose for a moment that we are that and nothing else. It is very difficult for us to form such a picture of ourselves, but I think it is possible, and if we can conceive ourselves to be very much of the nature of animals acted upon by certain of nature's facts and laws and in our little way reacting upon them, we can then begin to perceive dimly that it is essential for our material comfort and wellbeing that we understand the power of the great physical laws to which we are subordinate, that it is the height of folly for us to attempt



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to interfere with their working and that it is indeed wisdom to adapt ourselves to them instead of trying to adapt them to our needs. It is but vaguely dawning upon us that we cannot subdue natural forces but that they will invariably conquer us. Therefore, the sooner the individual or the race learns to understand the environment the better off will be the individual. Whatever tends to interest us in our surroundings, whatever will tempt us to become familiar with nature's facts and with the great laws that these facts manifest, is of undoubted advantage. The essential for us is knowledge, and any faculty that will lead us to its acquisition is so much to our advantage and will be developed to a higher pitch in all coming generations. Knowledge begins in wonder, but whence comes this? As far as I can judge, it is evolved from the sense of beauty, a quality of our faculties that so far has baffled definition. It is that something in the outward appearance of things that attracts us to them and is inherent in every individual to a greater or less degree. Every child exhibits this sense. The moment he is able to notice surrounding objects he finds many of them attractive. He displays a fondness for flowers. The humble daisy, the household pet, the faithful dog, the screaming bluejay are all attractive to him on account of some outward quality that neither he nor we can explain. In our children we see portrayed the infancy of the human race, the beginning of mental development, and so by evolutionary theory we must believe that at some very remote period some one of our primitive ancestors found objects so attractive in themselves that he was led to examine them more closely that such inspection led to his noticing certain facts he could not understand. Wonder succeeded and ultimately developed into knowledge. The knowledge of the facts enabled him to adapt himself to the laws that produced these facts, and thus he possessed a weapon denied his fellows, found it easier to provide sustenance for himself and his descendants. They inherited his faculty and in the struggle for existence had a handicap in their favor which enabled them to survive where others succumbed.

Art ministers to this sense of beauty but is derived from it. We have all noticed how soon this natural born instinct is lost in the average child. In a few short years he forgets to adore the flowers, to love the animals, to chase the birds, nay, he evolves an intense passion for destruction which is apt to persist within him to the end of his natural life. This is also the product of struggle, because in the infancy of the race men had as now to struggle with other animals, not only for his food supply, but for his very existence. On every hand he was surrounded by beasts, some of whom were to him harmless, others destructive. He had to be on the eternal rack watching for an enemy. Like David Harum, he had to "do the other fellow as the other fellow would do him and do it first," so he was always on the alert, and the instant he saw something move he darted at it to kill it lest it might be some animal that would kill him. Though we now live in a wilderness of stone and lime, this tendency to kill anything that moves is still persistent. It is no longer necessary, but has not yet been eliminated from the race. Part of the work of the present and of future generations will be to extinguish within the human breast this natural passion to kill.

But it is still essential for us to understand our environment, nay, as the years roll on, it becomes more and more incumbent upon us to study the objects with which we are surrounded and the laws that control them. And so there has gradually evolved in the human mind an intellectual conception of beauty that will attract us to our environment. This to me is art. It is not simply nature viewed through a temperament as defined by Zola, but that which induces our temperament to be in unison with nature.

This materialistic conception of art is unfortunately lost sight of by too many workers in the art world. The tendency is to neglect the real in the enthusiasm for the creature of the imagination, to lose sight of the concrete in aiming for the abstract. We take pictures primarily because the subjects are humanly interesting. In a few short years, possibly months, we became satiated as we will with everything that possesses the feeling of finality. It is the old story, the pursuit of an object always affords more pleasure than does the attainment, and the moment we feel we have attained the limit of the possibilities our interest begins to wane, thus we learn that human interest alone will not make a picture. A new idea appears upon our horizon. It dawns upon us that the arrangement of these objects on paper is essential to pleasing results and thus we are led to the study

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of composition. We now enter into the domain of the abstract in art, and, very naturally, begin to lose interest in the concrete facts that at one time formed the sole attraction, but composition in its turn loses interest and is soon supplanted by the higher problem of light and shade. This again gives place to the conception of tone values, every stage carrying us more and more into the domain of the abstract and further and further from the material. The highest pinnacle of all is when we attain the dignity of endeavoring to express a thought.

Photography as a means of picture making is young yet and is therefore liable to commit many indiscretions. The enthusiasts in this pictorial field are not yet past the middle age of life when they can look back on the road they have traveled and attain the proper perspective of the photographic mile stones they have passed on their journey. The result is that we are all more less one sided. We are possessed by the great idea that predominates in our latest development and think that is the only point to be considered. We each have all the enthusiasm of the young novice and lack the governing influence of some old experienced hands, and so it can only be expected that at the present moment the tendency of the leaders in the photographic art world shall be purely in the direction of gradation. To them a blank piece of photographic paper is an area of pictorial possibilities and which is to be broken up into a number of minor spaces, each of which shall be pleasing in outline, and all of which shall form a harmonious whole. To this they add the additional feature of tone values, which consists of a pleasing blending of these masses into each other by subtle play of light and shade.

We are all largely creatures of our past and every time I am reminded of this conception of art it carries me back over twenty years to a manse in the borderland of Scotland, where one beautiful summer's day old David Broomfield, the local auctioneer, was disposing, at public sale, the household goods and chattels of the deceased minister. David was the fortunate possessor of a great fund of humor, and whenever he conducted a sale every individual who could spare the time took care to be in attendance. Very naturally, I formed one of the crowd, and in that picture of long ago there stands out before me a scene in a corner of the manse garden where David was endeavoring to dispose of a piece of rudely sculptured sandstone, on which was carved the figure of some animal unknown to natural science. I need not enter into the details of David's efforts, how he praised this as a piece of beautiful statuary, how he skilfully manœvered his talk until he got the rival butchers of the town bidding against each other through sheer jealousy, and how at last it was knocked down to one of them at a ridiculously high price, but I can never forget the beaming look on the old man's face as he flung back his head with a hearty ha, ha, and then coolly remarked that the man who had bought that might fall down and worship it without breaking the second commandment for it was like nothing in the heavens above, in the earth beneath or in the waters under the earth. I am afraid David, great as was his success as an auctioneer of household furniture, would have made a flat failure of disposing of the ambitious efforts in many photographic salons, as he simply would have been unable to restrain his keen sense of the ridiculous and after each sale would have expressed his opinion very plainly as to the sanity of the purchaser of some mysterious piece of decoration.

I have frequently thought that much of the acrimony developed between the two schools of pictorial photography now struggling for supremacy at the present moment centers very largely around the rendition of tone values. The advanced school, as they dignify themselves, appear to concentrate all their efforts to the rendition of three tones in their prints. I have tried to analyze the fact and discover, if possible, the reason, and my conclusion has been reached by comparing art with music. The latter, as you know, is based upon sounds. I do not pretend to be a musician in the slightest degree, but in pursuing my investigations I have again and again sat myself down to the piano and made many experiments. So far, I have concluded that one note is a mere sound that suggests nothing to the mind and calls up no sense of pleasure. Even the addition of another produces no improvement in suggesting music, but I find that three notes convey a definite musical idea, the one giving value to the other. You can see the similarity at once. A piece of paper of one color suggests nothing. For instance, a drawing in white chalk



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on pure white paper is valueless, nor is there much advance with, say dark brown on light brown, but if we can secure three tone values we have pictorial possibilities.

Three tones then are essential to the business of picture making, being the least possible number, and so the worker who confines himself to that range is open to the imputation that he has mastered only the most elementary rudiments of his art and limits himself to this short scale simply because he is unable to manipulate more. He is in exactly the same position as the man who attempts to play a tune on the bugle, which is an instrument of four notes, and I have never yet known of any one advocate this ordinary instrument as being the very best for musical performance because of its limitations. In fact, it is ruled out for that very reason.

It is now possible I think to arrive at a clear definition of the points of difference between the so-called advance school of photographic pictorial workers and the others. The former are so thoroughly imbued with the abstract principles of composition, light and shade, tone values and expression in a picture that they would define a picture as being the decorative arrangement in a given area of objects whether or not the latter are attractive in themselves, while the others would agree to the first part of the definition, but would insist that the objects possess such attractiveness that they would arouse the pictorial interest of even a child in whom is more pronounced this innate sense of beauty than it is in those older grown.

I hope I have made it clear to every one of you my contention that a picture does not fulfill its mission unless it suggests to the mind of the observer that nature is very beautiful; that while its representation is charming, she herself is a thousand times more so; that the real is infinitely superior to the counterfeit. I have never yet seen a picture that came within measurable distance of being as interesting as the real thing. Frequently, in strolling through a gallery of paintings by modern artists, I ask myself how many of the subjects on the walls would I care to have hanging in front of me where I could see them every day in the year for a part of my life time, and I frankly confess there are very, very few. I admire in many of them the technical skill, the composition, light and shade, but they want the evidence that I would derive a world of pleasure by getting out where flowers grow and birds sing and water runs. To me it is unspeakable joy to get to the corner of the golfing links where the bobolinks make their home, and to throw down my clubs and get into a quiet corner and watch the birds at play. Here is a world in itself. My eye feasts on the beautiful play of color, on the long grass, on the hedge of the marsh, the dark earth, the silent pool reflecting the clouds above, the vast variety of flowers, the quick turn of the dragon fly, the chirrup of the grasshopper, the song of the oriole, the gaudy dress of the bobolink all make me feel that it's a beautiful world to live in, and they tempt me to pull the flowers that grow at my feet, get out my pocket-knife and magnifying lens and examine their structure and try to learn their anatomy and physiology. I begin to realize that while facts are in themselves exceedingly interesting they are much less so than the great laws they manifest. A fact is no accident, but is the product of a hundred laws acting upon a wealth of material for untold ages, and my mind is led to linger over these laws and try to understand their working and how they can influence me. I realize their power, the absolute inability on my part to withstand their operations and that it is the greatest wisdom on my part to so comport myself that I will be in harmony with them. Any representation of nature that will tempt me or any other human being to become interested in our environment is of manifest advantage to humanity. Any one that fails in this respect is to my mind worthless.

Our opinions are the product of our past. The point of view is determined by the facts that we have learned and the theories we have inherited or developed. We are all, more or less, a basket in which is carried the burdens of our ancestors. Although we know it not, we are in the grip of the dead hand. While arrogating to ourselves the claim of free will, we are practically the creatures of circumstances.

Our deeds are but the manifestation of what we know; our pictures represent our intellectual acquirements. The son of toil contending with or accommodating himself to nature in his struggles to earn his daily bread can be nothing but a realist, for nature's facts are the web and woof of his very existence. The man of leisure is apt to be out of touch

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with nature. It is to him but a dream. In place of knowledge he has notions and so his pictures are nebulae—indefinite things. Ignorant of laws to account for facts, he looks beyond the material world and develops mysticism. He does not know, so conceals his ignorance in a cloud of words. He cannot appreciate facts, so he pictures notions. He knows not the holy joy found in work, which is applied knowledge of nature's laws, so he lives in dreams and creates a world as vaguely beautiful as that of the opium smoker.

The man of action has one ideal, the dreamer another, each claiming his to be the right. The one pictures a world as it is, the other as it would have been had he been consulted at its creation. Both are right and both are wrong, the one cannot afford to be without the other. It is utterly impossible on paper to render nature exactly as she is, and so we must compromise. The realist must perforce borrow from the dreamer his decorative principles. The latter must learn from the former to represent facts with all the charm of his pictorial powers.

Since art has been the exponent of ourselves the standard must vary with the times. The ideals of one generation are thrust out and hurled to the ground by the one succeeding. The highest conceptions of one age are the laughing stock and jest of the next. Realizing that, it is foolish of us to take ourselves too seriously. Since our ideals are bound to meet a like fate at the hands of our posterity at no very distant day, let us fight over our notions for the pleasure in the struggle, but whether we win or lose, let us shake hands when the combat is ended and treat it much as a joke. It is little more than a guessing contest at best and none of us will ever know on this side of the grave whether we have guessed correctly or not. The youth can never be within arm's length of a fellow without evincing a strong desire to seize hold of him and lay him on the ground. He has his greatest joy in physical struggle. We are beyond this stage. Mere animal exertion does not bring satisfaction to any one of us, but we still like the game and now fight with our brains. It is pleasant to contend, it is joy to vanquish, but there is pleasure in defeat. The pleasure of fighting is the reward of the vanquished, the winner of the prize gets little more and not infrequently the laurel wreath is awarded according to the judgment of future generations to one who after all was a laggard in the race.

F. DUNDAS TODD.

(Editor *Photo-Beacon*.)



### Concerning "Plate Marking."

In making plate marks with cardboard forms, it is difficult to place the opaque form on the print in just the right position to make an even margin of "mark," and a separate card form is required for each size of mark.

These troubles can be avoided by using a thin sheet of glass, having two smooth edges and a good corner, or a sheet of thick transparent celluloid is better still. Place it on the glass of a retouching frame, put the print face down upon it. Adjust one side and an end (you can see through the print to do this), so that an even margin is made, and press in the plate mark with any convenient tool. Now turn the print so that the diagonal corner of the required mark rests on the same corner of the glass, in the required place, and complete the impression. If the "mark" on examination is not perfect, or if the corners need a little trimming, it is easy to replace the print and remedy the defect, for you can see what you are doing. Ovals and circles can be made by cutting out the required form as for a mat from cardboard. Place the mat on the retouching frame, adjust the print *face up*, and press the required line into the form.

L. M. McCORMICK.



## Mr. Osborne I. Yellott on "The Issue."

[At the invitation of our Editor, who is Chairman of the Committee on Meetings, Lectures, ect., of the Camera Club, Mr. Osborne I. Yellott (A. Smiler), the author of "*The Keely Cure, or How It Came to Be Written*," "*The Transcendentalists; a Comedy*," and "*The Rule or Ruin School of Photography*," addressed the club on "The Issue." Mr. Yellott's frank admission of some mistaken premises upon which his argument was based, naturally invalidates the conclusions he arrived at. We feel convinced that Mr. Yellott would, upon fuller knowledge of *all* the facts involved, be in hearty sympathy with the position taken by the "leaders" of the "New School."—EDITOR.]

HAVING been informed by the Editor of CAMERA NOTES that he was in somewhat of a quandry as to how to handle my two hours' address delivered at the Camera Club on January the 28th, it has seemed to me that I might relieve his embarrassment to some extent by stating in a few hundred words the general character of the same, thus obviating any necessity of quoting segregated portions thereof at length.

Having followed the controversy between the "New School," represented by Mr. Stieglitz, Mr. Keiley, and others, and their opponents, represented by the Photo Era, the Photo-American, the Photo-Beacon and others, including myself, it seemed to me that the controversy had drifted largely into a question of our motives in beginning or keeping it up. Quite a number of writers on the side of the "New School" had charged that we were opposing that element through motives of selfishness, ill will, spite and vindictiveness.

Knowing that if these were believed to be our motives, nothing that we had said or might hereafter say would be regarded as worthy of consideration, it seemed to me that my first duty was to show that these were not in fact our motives; but that we had on the contrary been justified in entering into the controversy and justified in continuing it.

I therefore proceeded to show that up until December, 1899, which was after the first and second Philadelphia Salons, the editors of the magazines mentioned had not opposed the "New School" in anything regarding the Salon movement. On the contrary, I showed, they had all published a large number of articles helpful to the common cause of the advancement of artistic photography.

I then showed that in *Photograms* of 1899 Mr. Keiley as spokesman of the "New School," had claimed that CAMERA NOTES and the small band referred to as the "New School," had alone and unaided accomplished the advancement of artistic photography in America, Mr. Keiley not only ignoring the good work which these editors had at least been trying to do, but in a sense sneering at those efforts. I showed that this action on the part of Mr. Keiley was absolutely without provocation and that the editors to whom I referred promptly resented this, thus opening the controversy.

But even after this, nothing was said about the policy of the members of the "New School" in reference to their conduct of the Salons, and it was not until after the first Chicago Salon in April, 1900, that objection to this was made. As justification for this objection I took the three Salons held up to that time, the first Philadelphia Salon in 1898, the second in 1899 and the First Chicago Salon in 1900, and showed from the catalogues that the number of exhibitors whose work had been passed by the judges decreased year by year from one hundred in the first, to eighty-eight in the second, to forty in the third, and that the proportion of the work exhibited by the judges increased regularly and steadily from one-thirteenth of the pictures exhibited in the first, to one-eighth in the second, to one-fourth in the third. I stated that I had learned since reaching New York that evening, that the judges had been the victims of circumstances in this gradual increase in the proportion of their work, and that I had become fully convinced that they were justified therein under the circumstances as they existed at the time, but that these justifying facts were not known to us at the time, and on the facts as shown by the catalogues themselves, we were justified in raising objection to what we deemed this arbitrary action of the judges. As further justification, I quoted from Mr. Hinton, Mr. Hartmann, Mr. Moore,

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and Mr. Keiley to show that such a policy was conducive to imitation and destructive of true individuality and originality.

The great point in the controversy having been our objections to the jury system as exemplified in the later exhibitions, including the third Philadelphia Salon in 1900, when the jury again exhibited one-fourth of all the pictures hung, I rested with this history of the facts as shown by the records, to justify our going into the controversy in the first place, and keeping it up, in the second.

I then took up the charges that our actions had proceeded from envy, spite, etc. In these matters I was obliged to speak largely for myself, except as I had already spoken for others.

On the charge of inability to understand the motives and aims of the "New School," I endeavored to explain that our effort was the advancement of artistic photography along all possible lines of improvement instead of a few well defined lines laid out by the "New School." I attempted to distinguish these aims from the "popularization of the standards" for which we were charged to stand, and to explain that we felt that artistic photography was still too much bound down by the fetters and limitations of the science. I stated that we felt that we could yet break away from some of these fetters and limitations, but could only do so by encouraging those who were working along independent lines different from the lines so far followed by the "New School." I urged the latter to come back and work with us in trying to do this rather than stand off on the ground of their past achievements.

I stated that the issue as proclaimed by the writers of the "New School" and as shown by their attitude in reference to the Chicago and Philadelphia Salons, was that they claimed that they and they alone were entitled to be the judges at photographic exhibitions in America, and that their work was beyond the judgment of others.

My suggestion of a remedy was, that, photography having come to be seriously regarded by painters, and they being capable of judging the merits of a photograph as a work of art, we unite in obtaining juries of painters at future exhibitions and join in trying to make such exhibitions a success by submitting our work to the impartial judgment of such juries of selection, regardless of possible personal disappointments.

Since delivering this address I have been informed of many facts before unknown to me, the same having been urged as arguments against the statements made by me as above.

In view of the conclusions which I shall presently reach, I deem it well to state these briefly.

I am informed that many years prior to the date with which I began my history of the controversy there had been a formidable and insidious opposition to the "New School" not represented by the editors of the magazines referred to by me, and not always expressing itself publicly in print, and that this opposition still continues.

It is moreover charged that while I myself may have been sincere in my own personal motives in this matter, there were others for whom I attempted to speak who were not so sincere, but who in point of fact availed themselves of the conditions as set forth by me to oppose CAMERA NOTES and the "New School" from unworthy motives.

I am also informed that the circumstances justifying the judges in hanging large numbers of their pictures at the several exhibitions referred to were of such a nature as to preclude their being published either heretofore.

I gather, moreover, that from a complex variety of circumstances which it would be idle to follow out, the members of the "New School" sincerely and honestly felt that they could not support the recent exhibitions at Philadelphia and Chicago, and at the same time maintain their self-respect.

I am also informed that it would be very difficult to carry out my suggestion of a jury of painters for the reason that those who are most competent are very loath to serve in that capacity and it is not likely that they could be induced to do so.

In view of all these circumstances I have concluded that further talk of an immediate reconciliation between the two contending parties would be futile. I therefore see no use in continuing to talk along that line.



## CAMERA NOTES.

Moreover, the present controversy having taken the form of a mutual effort on the part of each side to convince the other that it is in the wrong, and it being very evident that neither side can be so convinced, since both are apparently to a certain extent right, I regard further controversy equally futile.

My own idea in view of this condition of affairs is that we on our side who think we are right go ahead and do what we think is right, and that those of our opponents who think *they* are right should go ahead and do what *they* think it right. If we all do what we honestly think is right and do not stop to talk and argue with each other about what is right, I think the hope that we will sometime in the future find ourselves working together in the cause of artistic photography will ultimately be realized.

For myself I would say that if I ever had any idea that I was designed by nature to become a missionary, that idea has vanished as a result of my visit to the Camera Club. On the other hand, feeling as I do that further controversy along these lines is useless, I shall in the future refrain therefrom. If others who do not feel inclined to follow my suggestions in other things, will follow them in this, I have little reason to believe that the controversy will be of much longer duration.



## Notes.

**Kodak Progress Competition.** The Eastman Kodak Company never does things by halves. It is now offering the sum of \$4,000 in prizes for a photographic competition. This contest is to demonstrate the progress made in artistic photography since their last print competition, which created such a furor but a few years ago in London and New York. Full particulars may be had from all dealers in kodak supplies, or from the Eastman Kodak Co. direct.

**The Folmer & Schwing Manufacturing Co.** have just completed a mammoth sky-scraper camera, taking a plate 24x36, with 60 in. focal capacity, being fitted with light-weight curtain slide holders, double swing, reversible back, rising and falling front, and back focus. Every adjustment

of the camera is operated by a fine rack and pinion, or worm screw. The entire woodwork is ebonized, and all metal parts oxidized. The camera is so arranged that an extra wide angle of 6 in. equivalent focus or any lens up to 60 may be used.

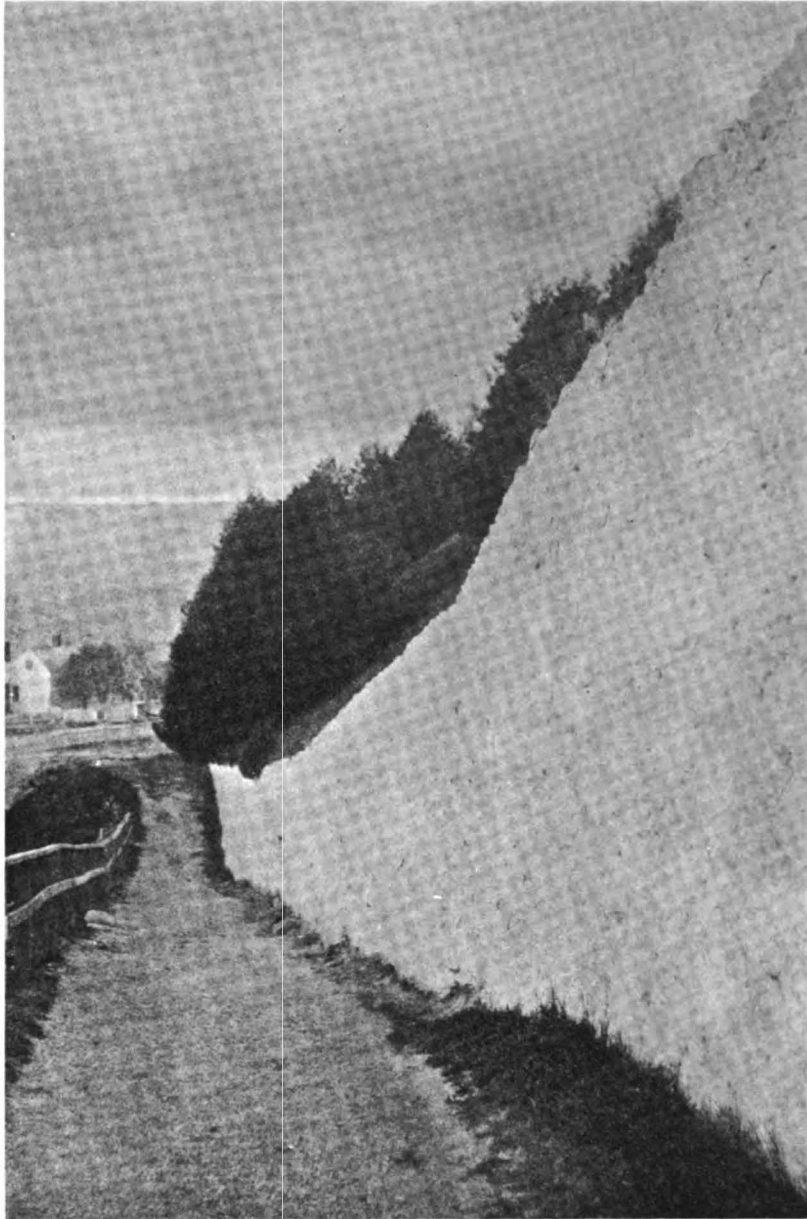
**A New Photographic Corporation.** The Anthony-Scovill Company, with a capital of \$2,500,000, was incorporated on December 23rd, 1901. It includes the firms heretofore known as E. & H. T. Anthony & Co., the Scovill & Adams Co., and other smaller ones.

**John Carbutt** has introduced a new orthochromatic plate into the market which promises great things. It is especially red-sensitive. A thorough test of the plate will be made by us and reported upon.



## A Useful Attachment.

**Moses Joy**, one of the most ingenious members of the Camera Club, has recently devised a plate attachment for the folding pocket kodak which fills a long felt want. It is manufactured by Goerz, and full particulars may be had by addressing that firm.



THE WHITE WALL

From a "Glycerine" Print

By John G. Bullock  
(Philadelphia)





## **An Exhibition at the National Arts Club, New York.**

As we go to press an exhibition of American Pictorial Photography opens at the National Arts Club, New York. Our editor having been upon various occasions invited to initiate this recognition by the National Arts Club of pictorial photography, has deemed it for the better interests of our art to make this introduction an occasion for gathering together a choice collection of the best in American photography, rather than to exhibit only his own work, as he had been originally requested to do. The National Arts Club having acceded to this modification of the original programme, gave Mr. Stieglitz full power to follow his own inclinations. Acting upon this authority he has gathered together a collection of about one hundred and fifty pictures well representing what he considers the work of some of the best American pictorialists.

The nucleus of this collection was formed from some of the pictures which had been hung in Glasgow, supplemented by many of the best which had been accepted in various Salons at home and abroad, together with much new work never previously exhibited. In the preparation of this exhibit great care has been exercised to accept only the best prints extant of the subjects represented, thus at once doing justice to the photographers as well as to the cause. Those following are represented by one or more pictures: Prescott Adamson, C. Yarnall Abbott, Charles I. Berg, John G. Bullock, Arthur E. Becher, Alice M. Boughton, F. Colburn Clarke, Rose Clark, F. Holland Day, Wm. B. Dyer, Mary M. Devens, Frank Eugene, Thos. M. Edmiston, Dallett Fuguet, Tom Harris, Gertrude Käsebier, Joseph T. Keiley, Mary M. Keipp, Wm. B. Post, Robert S. Redfield, W. W. Renwick, Ema Spencer, Eduard J. Steichen, Edmund Stirling, Alfred Stieglitz, T. O'Connor Sloane, Eva Watson-Schütze, Henry Troth, Mathilde Weil, Clarence H. White, Elizabeth Flint Wade, and Oscar Maurer.

In our next issue a more extended notice will be given this event, which is of an unusual importance to pictorial photography in that the unsolicited request of the National Arts Club betokens a beginning of that broader recognition for which CAMERA NOTES has been striving so long.

The exhibition will be opened on March 5th with an informal address to the members of the National Arts Club by Mr. Alfred Stieglitz upon the subject of "Pictorial Photography and What It Means."



## **Turin International Fine Arts Exhibition.**

During the past month, our Editor has been busily engaged in preparing for shipment the American Section (by invitation only) of pictorial photography to be exhibited at the Turin (Italy) International Exhibition of Decorative and Fine Art.

This task was undertaken at the solicitation of General di Cesnola, the director of the New York Metropolitan Museum of Fine Art, who represents in this country the management of that exhibition. Lack of time makes in this number a more detailed account impossible.



## The History of Philadelphia.

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" Truth, crushed to earth will rise again :  
The immortal years of God are hers :  
But error, wounded, writhes in pain  
And dies amid her worshippers."

—WILLIAM CULLEN BRYANT.

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THE history of the Philadelphia Salon has proven of such general interest to the photographic world, and the discussion anent the last exhibition has waxed so hot, that CAMERA NOTES, which has been so closely identified with the modern movement in American Pictorial Photography, now publishes a full statement of the facts which have never before been made public.

As much that has been previously written was evidently based upon assumptions diametrically opposed to facts, we hope that such of our opponents who are desirous of arriving at valid conclusions rather than prejudiced inferences, will now revise their premises even though their former conclusions suffer in the process.

With this number, CAMERA NOTES closes its pages to this interminable discussion of ancient history, believing that by no human effort can irreconcilable standpoints be harmonized.

EDITOR.

## The Decline and Fall of the Philadelphia Salon.

"In life, as we actually experience it, motives slide one into the other; and the most careful analysis will fail adequately to sift them.

"In history, from the effort to make our conceptions distinct, we pronounce upon these intricate matters with unhesitating certainty, and we lose sight of truth in the desire to make it truer than truth itself."—*James Anthony Froude*.

So much has been said and written of the Philadelphia Salon; and so large a proportion of that has had to do with the intricate matter of motives, their discovery and partisan analysis to the disregard of recorded facts, that the plain truth of the salon situation, the actual principle at issue, seems by many to have been completely lost sight of in the sophisticating editorial and journalistic dust of the eccentric tornado that has made pictorial photography as represented by the salon movement its storm centre.

As Mr. Froude very truly writes, "In life as we actually experience it, motives slide one into the other; and in pronouncing upon such intricate matters with unhesitating certainty we lose sight of truth."

In the ardor of their pursuit of the *ignis fatuus* of remote, impossible or unworthy motives that might have influenced those whom they attacked, the leaders of the anti-salon party have turned their backs upon the light of the real facts and diverted attention, inadvertently or purposely, from the realms of history to those of fiction and psychic research. Indeed most of these anti-salonists have been so busily occupied in protesting their artistic citizenship and swearing their sincerity and patriotism and in grandiloquently invoking the "Constitution"—the "Department of State," and the "American people" and the "federal statutes," that they have had neither time nor desire to examine into the less important matter of the real facts. And, but for the unintentional mischief they have innocently made by the prominent part they have played in the downfall of the salon, in the course of their efforts to establish a department of photographic caricaturists, we would have no reason whatever to revert to them nor to take them seriously; nor to mention them in any way whatever in the pages of the NOTES, which has to do with the serious and constructive side of photography.

In order to arrive at a just and exact appreciation of the present salon situation in Philadelphia and the attitude of the American pictorial workers towards the so-called Salon of 1901, it will be essential to secure a clear conception of:

*First*, the precise aims and purposes of the pictorial movement in photography.

*Second*, the relation that the Philadelphia Salon as originally conceived bore to that movement—*i. e.*, the exact purposes for which that exhibition was organized; and

*Third*, what the Philadelphia Society (under whose management the Salons of 1898, 1899, and 1900) actually stood for in pictorial photographic matters by the election in 1901 of Dr. Mitchell's candidate, Mr. S. Hudson Chapman, and the sort of exhibition it was by this official action actually pledged to support, and wherein that exhibition differed from those previously held.

Once these matters are clearly understood it readily will be seen that none of those really *honestly* interested in the welfare of the photographic Salon, properly so-called, could afford either to support to even to recognise the Philadelphia exhibition of 1901—no matter what blandishments were held out to them, without betraying the cause of the real salon by confusing its aims with those of the sort of exhibition to which the Photographic Society was then pledged—calling in question the honesty and sincerity of their own motives and bring public contempt on the whole pictorial movement.



## CAMERA NOTES.

*First—as to the aims and purposes of the pictorial movement.*

The pictorial movement concerns itself solely with that branch of photography that has to do with the production of such pictorial compositions as may properly be considered original artistic productions capable of imparting æsthetic pleasure. It seeks to encourage all phases and styles of photo-pictorial work, whether realistic or impressionistic, insisting only that all photographs claiming to be essentially pictorial must be regarded primarily as pictures and not as technical photographic work, and judged by pictorial laws and standards, and not by the test of exposure-tables or the possibilities of rival developers.

The struggle for the definite and serious recognition of the purely pictorial possibilities of photography is nearly as old as photography itself. The first positive step in the right direction was the holding of the Vienna Salon (1891), but it was not till the formation of the *Linked Ring* that it was crystalized into a definite movement with well-defined aims and purposes. The *Linked Ring* was established expressly and solely for the purpose of fostering and advancing the interests of pictorial photography and obtaining public recognition of its artistic claims through an exhibition devoted exclusively to pictorial photographic productions. After vainly endeavoring to induce the Royal Photographic Society, the oldest and most influential photographic society, to recognize the claims of pictorial photography by according to it a separate exhibition, instead of insisting on hanging pictorial photographs promiscuously with all other sorts of work, the leading pictorialists seceded from the Royal and established the *Linked Ring*.\* They held their first salon in 1893 and at once obtained public recognition and had their claims for pictorial photography very generally allowed. Annually since then they have held a salon and this salon has been the model for all similar exhibitions throughout the world.

All who are seriously interested in the welfare of this pictorial movement in the United States had come to recognize the absolute necessity of establishing some uniform standard of excellence for the entire country that would be considered authoritative. This could be brought about in one way only, by the recognition by all serious workers throughout the country, of some one of the many exhibitions held annually as *the* exhibition of the year, and by giving that their fullest support. †

Nothing could be more fatal to a uniform or intelligent standard of excellence than some dozen of exhibitors all drawing their material from the same source, and each judging from its own particular standards, pictures rejected by this one, being accepted by that, and *vice versa*, for such exhibitions instead of helping the pictorial movement threw it into confusion and drew upon it the distrust of all sincere workers and derisive ridicule from all sources. ‡

\* For fuller information on this subject, see article on *Linked Ring*, CAMERA NOTES, Vol. 5, No. 2, p. 111, et seq.

† Entirely acquainted with the progress of the pictorial movement in Europe, in the shaping of which he himself had borne a part, and with the work already accomplished in America in which he had been an active participant from the start, and with faith in the ability of his own countrymen to equal and even surpass the great work already accomplished abroad, Alfred Stieglitz wrote in 1894, in the "Times Annual," 1895.

"We Americans cannot afford to stand still; we have the best of material among us hidden, in many cases; let us bring it out. Let us make up our minds that we are equal to the occasion, and prove to the photographic world at large that we are awake and interested in the progress of picture photography. Abolish these Joint Exhibitions, which have done their work and served their purpose, and let us start afresh with an *Annual Photographic Salon*, to be run on the strictest lines."

Quoted CAMERA NOTES, Vol. II., No. 3, p. 117. in article reviewing first Philadelphia Salon in the course of which the progress of the pictorial movement was carefully reviewed.—J. T. K.

‡ See on this subject CAMERA NOTES, Vol. II., No. 3, article reviewing Philadelphia Salon of 1898; CAMERA NOTES, Vol. III., No. 3, article reviewing Salon of 1899; CAMERA NOTES, Vol. IV., No. 3, article reviewing Salon of 1900; same Vol., No. 1, "The

THE DECLINE AND FALL OF THE PHILADELPHIA SALON.

*Second—The relation that the Philadelphia Salon as originally conceived and announced bore to the pictorial movement.*

The Philadelphia Salon as originally conceived and announced was an unequivocal admission on the part of the Philadelphia Academy of Fine Arts and the Photographic Society of Philadelphia of the correctness of the claim of pictorial photography, and an avowed attempt to establish in this country an exhibition similar to that conducted by the Linked Ring and known as the London Salon.

Let us trace the progress of the evolution.

At the October stated meeting of the Photographic Society of Philadelphia 1893, the Exhibition Committee of that Society in its annual report expressed itself on the pictorial question in the following language: "There appears to be a strong feeling among those who have watched the progress of photographic exhibitions that the main interest centres more and more each year in the artistic side of photography. *This is a gratifying acknowledgement of the claims of pictorial photography to rank as an art.*

Your committee having this fact in view and also feeling that there is now no lack of good material for the purpose are disposed to recommend that at future exhibitions a rigid system of selection be instituted, only pictures of decided artistic merit being admitted and hung. The admission of a picture in itself would be an honor independent of any further awards it may be expedient to offer. While an exhibition so conducted would include a much smaller number of pictures the average quality would be of a higher grade and the interest and value of the exhibition would be increased accordingly. An exhibition of this character, the work being selected by a careful and competent jury, would tend greatly to elevate the standing of art in the community, and would attract attention as an exhibition of *pictures* and not as a show of mere 'photographs.'

This report was signed by Robert S. Redfield, Edmund Stirling, C. R. Pancoast, John G. Bullock and Charles L. Mitchell, M. D., and was read as part of the official report of the Board and so filed.

Quoting the above portion of the report of the Exhibition Committee of 1893 in its official report, the Salon Committee of 1898, consisting of George Vaux, Jr., John G. Bullock and Robert S. Redfield, continued "In Vienna and Brussels exhibitions on these lines had already been successfully held. Following their initiative, the Camera Club of London held an experimental "Invitation Exhibition" of "Photographic Pictures of the Year" in the Autumn of 1892. Out of this experiment appears to have grown the Annual London "Photographic Salon," first held in the Autumn of 1893.

It will be seen from the foregoing historical facts that the preliminary movement in this country for an exhibition on Salon lines dates back to about 1893 and that this society was prominently connected therewith.

\* \* \* \* \*

The importance of thorough art training was recognized as essential to the highest success. Photographers became art students at the regular art schools, and art students began to practice photography seriously, and to thoroughly master its technique as a means of artistic expression.

Articles frequently appeared in the press bewailing the lack of opportunities for such exhibitions and advocating the establishment of a Salon. A few attempts were made with partial success to establish exhibitions having special "Salon" sections. The time did not appear to have arrived for full success.

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Pictorial Movement in Photography and the Significance of the Modern Photographic Salon"; *Photograms*, 1899, article on the American School; *Photograms*, 1900, article on the American School; CAMERA NOTES, Vol. V., No. 2, article on Linked Ring; in all of which the position of the pictorial photographic movement, its aims and purposes are carefully recorded.



#### CAMERA NOTES.

friends were distinctly unfriendly to the Salon and all those immediately connected with it and the pictorial movement is putting it very mildly.

Since affixing his name to the report of the Exhibition Committee in 1893, Dr. Mitchell's views on the Exhibition question had changed very materially, and as the Dr. has not hesitated to place himself on record it will not be a difficult task to arrive at an understanding of what this gentleman's position on the pictorial question was at the time he made Mr. Chapman his candidate for the presidency of the P. S. of P.

We have already seen from the "Report of the Exhibition Committee 1893"\* that the Dr. advocated the "rigid system of selection" for future exhibitions as an exhibition thus conducted "would tend greatly to elevate the standing of art in the community and would attract attention as an exhibition of *pictures* and not as a show of mere "photographs" (the word *pictures* is italicised in the original report).

We next hear from Dr. Mitchell on the Salon question in 1899 after the first Salon had been held at Philadelphia, when at a stated meeting of the Society he offered the following resolution which I understand was intended as far as possible to keep mere artists and painters off future juries and which was adopted:

*Resolved*, That in future public exhibitions of photographs conducted by the Photographic Society of Philadelphia, or in which it takes a part, it be considered the sense of the Society that the judges, or members of the jury of selection or award, or as many of them as possible should be persons skilled in both the art and technique of photography." †

\* See Journal of the Photographic Society of Philadelphia, October, 1893, p. 43 et seq.

† See Journal of the Photographic Society of Philadelphia, January, 1899, Vol. V., No. 1. In the light of this resolution, some insight can be gotten into the doctor's ethical attitude towards the Salon by reviewing the doctor's unqualified condemnation of the Jury of the 1900 Salon after that jury had rejected many of the pictures of the "Rational School." Remember that the doctor asserts that the shortcomings and faults of the members of this jury were known for several years: also bear in mind that the names of the jury were publicly announced in Philadelphia Society months before the Salon, and that the doctor offered the above resolution. The members of the jury of 1900, if all that Dr. Mitchell charges were true, were not proper persons to act as jurors under that resolution, and yet the doctor so loud in his condemnation after the Salon did not feel it his duty to protest against them before. Certainly it was from no desire to spare their feelings, for the doctor has always been bravely outspoken as the following will clearly show. In a review of the Salon published in the *American Amateur Photographer* December, 1900, after condemning in singularly unbridled language the pictures by the Jury of Selection, he writes: "Such is the work of the Jury of Selection, and when one considers it collectively and realizes how utterly inartistic it is, after all, *and what evidence of insufficient* photographic knowledge it shows—with *perhaps* the exception of Mr. Stieglitz—the question arises, how can the Photographic Society of Philadelphia, known for the past thirty years and more as exacting the highest standards of artistic and photographic excellence, rest content with such insufficient individuals to select its types of true artistic photography?" While in his article on the 1900 Salon in the *Photo-American* he informs us that the jury was composed of "five of the most representative cranks and freak photographers of the United States who for the past few years have deluged the photographic public with their bad photography, worse art," etc.

If the Dr. knew all this so well why did he not feel called upon to bring it to the notice of his society when the names of Alfred Stieglitz, Gertrude Käsebier, Clarence H. White, Frank Eugene, and Eva Lawrence Watson were first proposed as jurors? It was his clear duty as a loyal member of the Photographic Society of Philadelphia, whose time-honored reputation of thirty years' standing he champions so feelingly in the paragraph quoted from the *American Amateur Photographer*.

Was it because he knew that when it came to proving these allegations that he could not substantiate them, as every member of that jury was "skilled in the art and technique of photography" to a very high degree and that their skill had been recognized by all competent judges throughout the entire photographic world—and that it was because of their unquestionable standing that they had been thus selected to serve?—or was it because—but I have pledged myself not to hunt for motives so I will leave the reader to draw his own conclusions.



Photograph by George Davisou.

Photography by Anson & Burns Glasgow.

THE PART OF DAY





THE DECLINE AND FALL OF THE PHILADELPHIA SALON.

At the December stated meeting of the P. S. of P. (Dec. 12, 1900) "The following preamble and resolutions introduced at the November stated meeting by Charles L. Mitchell, M. D., and made the special order for consideration (at his request) at this meeting were laid before the Society."

"*Whereas*, There exists at the present time much dissatisfaction among the members of the Photographic Society of Philadelphia on account of the undue prominence which has been given by the management to what is termed the New School of Photography, particularly, as shown in the work exhibited at the present Salon; therefore be it resolved—

*First.* That the Photographic Society of Philadelphia invites its members, and all others who have had pictures rejected by the Jury of Selection of the present Salon, to submit such pictures to the Society for public exhibition, that this exhibition be publicly announced in the Photographic Journals and elsewhere, and that it take place in conjunction with the regular exhibition of the work of the members usually given in January.

*Second.* That the Photographic Society of Philadelphia deems it inexpedient to connect itself further with the management of the Philadelphia Photographic Salon as at present constituted."

Dr. Mitchell asked permission to withdraw the first resolution, but objection was made and it was first taken up for action.

Samuel Sartain moved to amend by striking out the words "and all others" and "that this exhibition be publicly announced in the Photo. Journals and elsewhere."

Dr. Mitchell accepted the amendment. The question being taken on the first resolution as amended, it was rejected. The second resolution having been called up, Dr. Mitchell asked and was given permission to substitute the word "conducted" for "constituted."

James E. Wilson moved to postpone action on the whole subject for the present. It was not agreed to.

The question being taken upon the second resolution, it was also rejected.

George Vaux, Jr., (against whom Mr. Chapman ran for the presidency) said that it was due to the Society that the allegations contained in the preamble to the resolution should be ventilated.

J. Horace McFarland moved the adoption of a declaration that the preamble in question is not the sense of the Society. It was agreed to." \*

It appears from the foregoing that it is the Dr.'s personal opinion that at the Salon of 1900 undue prominence was given to "what is termed the New School of Photography" particularly as shown in the work exhibited at the Salon—and that there existed much dissatisfaction among the members of the Photographic Society of Philadelphia on that account—and that he wished to impose this opinion of his on the Society as its official opinion and that the Society not only refused to adopt his views but officially repudiated them.

It appears further that the Dr. wished the Society to sever its connection with the Photographic Salon as then constituted or conducted.

The question that here naturally presents itself is—what did this New School elsewhere referred to by the Dr. as the "Ultra-Salonists" "the mop and pail brigade," the "Oscar Wilde School of Photography," the "Photographic Oscar Wildes," the "Disciples of the Oscar Wilde School," the "Fady School," the "Stained Glass Attitude School of Photography," the "high-priests of 'Fakes,' affectation, eccentricity and egotism," and the Salon "as at present conducted" stand for and in the way of, that Dr. Mitchell should be moved to

\* See Journal of the Photographic Society of Philadelphia, Vol. 7, No. 1.

#### CAMERA NOTES.

assume such an uncompromising attitude of antagonism and opposition towards it; and what did the Dr. and his followers represent and want in place of the Salon "as at present conducted?"

Let the Dr. answer for himself. Among the various more or less picturesque names used by the Dr. to designate those whom he so bitterly opposed the only one that conveys any really measurable or definite meaning is that of *Ultra-Salonists*, the others being more of the character of nicknames, pet names and the like. Those to whom the Dr. and his party were opposed were ULTRA-SALONISTS, that is uncompromising advocates of the most advanced sort of pictorial photographic Salon as that term is generally understood to-day.

And what was it the Dr. and his "Rational School" of photography represented in opposition to this and what did they want? Let Dr. Mitchell speak again. "In concluding this review of the Third Philadelphia Salon," writes the Dr. in his strenuous article in the *Amateur Photographer*, Dec., 1900—one cannot but feel strongly, in considering the class and number of photographs exhibited, how narrow and limited is the field here represented. There is no architecture, but little landscape,\* very little *genre* work, no examples of the progress of photography in scientific application, no illustrative or decorative schemes, and mainly a collection of portrait † studies—most of them bad. When photography is advancing by leaps and bounds, as it is to-day, when its application in medicine, in science, in newspaper and periodical illustrations, in color work, etc., etc., is being daily extended and made more universal, it seems short-sighted to confine an exhibition of photographs to the products of the disciples of one narrow, limited, rather egotistical school. A more broad and catholic view should be taken of the matter. Let our friends of the "stained glass attitude" school of photography show their efforts if they want to; they will at least serve to turn a merry jest and lend variety to the exhibition. ‡ But extend its scope, let all other methods of photographic expression be also given a showing, and let the walls of the Pennsylvania Academy of Fine Arts be lined with the latest and highest and most interesting developments of photography in all its phases. It is time there should be more variety in photographic exhibitions, and there is no organization better qualified, on account of its age, its experience, its conservative character, and its recognized high standard of work, to inaugurate such a movement, than the Photographic Society of Philadelphia."

There we have it at last. Dr. Mitchell and his "Rational School of Photography" stand for an exhibition masquerading under the name of Salon that is in no sense of the word a Salon as that term is understood in the pictorial world but a general exhibition on the wall of the Academy of Fine Arts of "the latest, and most interesting developments of photography in all its phases." This exhibition is not to be conducted independently of the Salon but the *scope of the Salon is to be broadened to include it.*§

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\* Out of a total of 204 prints there were over forty landscapes properly so called—figure studies with the landscape used simply as a background and not as part of the picture not being included. In other words the landscapes represented over one-sixth of the total number of pictures shown.

† There were less than sixty portrait studies properly so called, representing something less than a fourth of the total number of prints shown. Landscapes and portraits together represented less than fifty per cent. of the entire show. What, then, becomes of the statement that the exhibition was mainly a collection of portrait studies?

‡ See Reviews of Third Photographic Salon, by Chas. L. Mitchell, M. D., *Am. Amateur Photographer*, Dec., 1900; *Photo-American*, Dec., 1900; Letter to F. Dundas Todd, *Photo Beacon*, May, 1901.

§ In reviewing the Salon of 1900, and before Dr. Mitchell's luminous articles had appeared, I wrote of those who for some while had been snarling at the Salon and its management, after having impartially and thoroughly examined their utterances and where they, in rare instances, gave any, their reasons. "The mistake of the element that now raises the



THE DECLINE AND FALL OF THE PHILADELPHIA SALON.

Let us now turn for a moment to Mr. S. Hudson Chapman. At the December meeting, 1900, of the Photographic Society it was announced that the Allison Cup offered for the best examples of photographic illustrations to a given theme had been awarded him for a series of photographs illustrating "The Parable of the Sower." In making the award the committee expressed their regret that there had been no competing pictures, Mr. Chapman's being the only entry; yet feeling that the quality of Mr. Chapman's work deserved recognition they had made the award. The prints receiving the award had been rejected at the Salon. Considerable stress was laid on this fact by certain members of the "Rational School." Whether the circumstances that he had won the Allison Cup on prints rejected at the Salon had any bearing on his nomination for the Presidency by the "Rational School" is an open question—but in due time he became their candidate for that office.

We will now place the names of the candidates for the presidency of the P. S. of P. in 1901, each at the head of a column and beneath the platform that each represents—so that by paralleling the two we can discover more clearly in which respect these platforms differ.

*Regular Candidates for*

President, GEO. VAUX, JR.  
Vice-President, FREDERICK IVES.

This ticket was nominated on a platform involving all the best interests of the Society. Neither Mr. Vaux nor Mr. Ives were extreme Salonists.

As the report of the Salon Committee had been read and accepted by the Society and as that Committee had been reappointed to carry on the work of the 1901 Salon, their policy became part of the Society's official policy and hence part of the regular platform.

Therefore by presenting a statement of the policy of the Salon Committee of 1900 as approved by the Society we will show the policy of the Society on the Salon question.

*"An exhibition of artistic photographs."*

Thus was designated the exhibition first suggested by the Pennsylvania Academy of Fine Arts in 1898.

This suggestion from an institution of such high standing in the art world

*Contesting Candidate for*

President, S. HUDSON CHAPMAN.  
Vice-President, SAMUEL SARTAIN.

These gentlemen were placed in nomination by the "Rational School" solely on the Salon issue.

"When photography is advancing by leaps and bounds, as it is to-day, when its application in medicine, in science, in newspaper and periodical illustration, in color work, etc., is being daily extended and made more universal, it seems short sighted to confine an exhibition of photographs to the products of disciples of one narrow, limited, rather egotistical school. A more broad and catholic view should be taken of the matter. Let our friends of the "Stained Glass Attitude" show their efforts if they want to; they will at least serve to turn a merry jest and lend variety to the exhibition. But extend its scope, let all other methods of photographic expression be also given a showing, and let the walls of the Pennsylvania Acad-

hue and cry against the Salon lies in their total misunderstanding of the Salon's meaning and purpose. They evidently want an all-round, open-to-all exhibition of photographs, fine as such, with no regard to the pedantic limitations of art. The Salon was never intended to be such an exhibition—yet instead of following the example of the photographic pictorial wing of the body photographic, and getting up the sort of exhibition they desire, they must needs—without taking the trouble to understand the significance of and purpose of the salon—enter their photographs in such an exhibition, agreeing to all the prescribed conditions, and when, as was inevitable, their work is rejected, they rise in their ire, abuse in extremist terms all those connected with the movement, attribute to them mean or dishonorable motives, damn all the accepted pictures as vile freaks and monstrosities, and finally try to crush the Salon itself."

It seems to me that subsequent circumstances have borne me out.

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was deemed an important recognition of the artistic possibilities of photography. It afforded opportunity for establishing in America an exhibition of the highest rank, devoted exclusively to the artistic or pictorial side of photography. It gave the Society an opportunity to keep abreast of the times, by actively encouraging an application of world-wide and steadily increasing interest, to show its liberal and progressive spirit. *Much misapprehension appears to exist with regard to the scope of the Salon.* In no sense was it ever either a general or a competitive exhibition. *The Society is and always has been entirely free to encourage more general application of photography along any lines it may see fit.* Your Committee have been concerned only with the special duties for which they were appointed.

In adopting the name of the "Philadelphia Photographic Salon," the intention has been to establish an exhibition following the lines of the original "Photographic Salon," organized by a body of independent pictorial photographers, some eight years ago in London. As properly applied in connection with photography the term "Salon" thus stands for an exhibition devoted exclusively to the artistic application of photography.\*

As Dr. Mitchell stated his views on the salon question so frankly and publicly, directly connecting the Photographic Society of Philadelphia with his theories and calling upon it by name to adopt his policy and to change the character of the Salon from a purely pictorial to an exhibition of "the latest and highest and most interesting developments of photography in all its phases, we are precluded from believing—either that the Philadelphia Society was not aware of the significance of its act in electing Mr. Chapman over the regular candidate or that Mr. Chapman accepted the nomination at the hands of Mr. Mitchell and his friends as their contesting candidate against the regular candidate of the Society, without being fully conscious of the nature and objects of the cause he represented. Mr. Chapman was elected on the 10th of April. On the 11th, Dr. Mitchell wrote the following letter to Mr. Todd of the *Photo-Beacon*:

PHILADELPHIA, PA., APRIL 11, 1901.

Mr. F. Thomas Todd, Editor PHOTO-BEACON, Chicago, Ill.

DEAR SIR—At the annual election of the Photographic Society of Philadelphia, held last evening, Mr. George Vaux, the candidate of the Ultra-Salon-

\*See *Journal of the Photographic Society of Philadelphia*, Vol. 7, No. 2, p. 20. Report of committee representing the Photographic Society of Philadelphia in the management of the Third Photographic Salon.

†The Third Philadelphia Salon. By Dr. Chas. L. Mitchell, M. D., *American Amateur Photographer*, December, 1900; p. 568.

emy of Fine Arts be lined with the latest and the highest and the most interesting developments of photography in all its phases.

It is time that there should be more variety in photographic exhibitions and there is no organization better qualified, on account of its age, its experience, its conservative character, and its recognized high standard of work, to inaugurate such a movement than the Photographic Society of Philadelphia. But, at the present time, there is getting to be too much "Bunthorne and the Lily" business about photographic salons.

There is too much sentiment, too many "twenty love sick maidens" hanging on the accents of a few photographic Oscar Wildes and imitating their productions. There are too many "impressions" and too few clearly conceived, thoroughly expressed realities; too few real pictures and too much trash." †

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ists, was defeated for election by Mr. S. Hudson Chapman, a good representative photographer of the rational school of photography, was elected president by a decided majority.\*

It is also rumored unofficially that the management of the Academy of Fine Arts have stated that if another Salon is held there, conducted on the same lines as the Salon of 1900, it will result in closing the doors of the Academy to all future exhibition. †

Thus ends the rule of the "mop and pail" ‡ brigade in the Photographic Society of Philadelphia, and I confidently look for a new and improved state of affairs, when good honest photography will come to the front, and a fair and honest representation will be given to all schools and methods of photographic expression.

With kind regards, I am very truly yours,

CHARLES M. MITCHELL, M. D. §

By this letter we see that Dr. Mitchell looked upon Mr. Chapman's election as a victory for his party, and that through him he expected a radical change in the management of the Salon that would open it to "all schools and methods of photographic expression."

Let us now again take up Mr. Chapman's observations at the June meeting of the Philadelphia Society anent the scope of the exhibition.

First, he says:

"The scope of the exhibition at the Academy of Fine Arts is clearly indicated by the auspices under which it is held, that of the Academy of Fine Arts and the Photographic Society."

I quite agree with him that the scope of the exhibition is indicated by the auspices under which it is held—and ask if that auspices be inauspicious to the pictorial cause, what then?

Next, he says:

"This union denotes that it is an exhibition of artistic photographs, of the results of photography as a fine art, the making of pictures by photography."

The union denotes nothing of the kind if one of the parties to it is pledged to make that exhibition an exhibition of the latest and highest and most interesting developments of photography in all phases.

Next, he says:

"There has been some misapprehension of its (the exhibition's) purpose, I fear, by a few of our members, and I would direct their attention, as I have mentioned, to its scope, and that it is not an exhibition of photography in general."

This statement is very remarkable in any light. If Mr. Chapman uttered it in all sincerity—and always believed it and yet nevertheless consented to run against the candidate of the pictorial party as the candidate for the "few of our members" who were under misapprehension concerning the scope of the exhibition, it seems to me that he was false to those who nominated him—to the society and to himself as a man.

While, if on the other hand, this statement was made because he realized that the task before him was a very difficult one and that he had to proceed with the greatest "diplomacy" and trap the pictorial party into helping him to pull

\*Three.

†A bit hard on the 1900 Salon to make it close the doors of all future exhibitions at the Academy. What would the painters and sculptors say?

‡We have to thank Mr. Todd, I believe, for having made this valuable addition to the technical art terms of our pictorial photographic vocabulary.—J. T. K.

§*Photo-Beacon*, May, 1901; p. 140.



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down their own work of past years—by a few disarming words, such as these, his estimate of the judgment and perception of those whom he addressed was unworthy of an ordinary intelligent mind.

But what did he do while thus reassuring the Society?

The Salon Committee of 1900 had been reappointed for the Salon of 1901 at the instance of the Society and had already entered upon its labors and accomplished much work. This committee had been in charge of the Salon from the start and had won the confidence of the pictorial photographic world.

When Mr. Chapman was elected they placed their resignations in his hands. Did he reappoint them as he practically reappointed all of the old committees?

No, he accepted their resignations, saying that he considered it "bad policy for a committee to exercise its functions under a president who did not appoint them" (he could have gotten over that by appointing them himself) "*and with whom they might not be in accord.*"

Messrs. Redfield and Stirling were reappointed to the Publication Committee on which they had previously served and on the committee on Club Print Exhibitions. They could be in accord with him on these committees but not on the Salon Committee. Of course not, for he was pledged to the turning of the Salon into a general photographic exhibition and they to the preservation of the Salon as a purely pictorial exhibition of the highest order.

By not reappointing this committee Mr. Chapman lost his one claim to the confidence of the pictorial element in the photographic world, just as by the election of Mr. Chapman, the Philadelphia Society lost prestige in pictorial matters and the Philadelphia Salon fell and ceased to be so far as the P. S. of P. is concerned for good and all.

Taking advantage of the work already done by the committee which he had retired, Mr. Chapman and his committee proceeded to prepare for *his* Salon. He did not come out boldly and explain the real significance of the declared purpose to "broaden the scope" of the previous Salon. Neither did he declare himself as opposed to the platform on which he had been elected and in favor of that of the gentleman whom he had defeated for the presidency. Instead, after announcing the acceptance of the resignations of the old committee and the appointment of the new committee, with himself at its head, he proceeded to address the Society on how to make a work of art by means of the Camera, beginning with a direct reference to the Allison Cup, which shortly before had been awarded him and incidentally using the "whole subtle attribute of charm" of

\*Table showing committees as they were constructed before Mr. Chapman's administration (1900) and as reconstructed by him on his election (1901):

|                                                                            |                                                            |
|----------------------------------------------------------------------------|------------------------------------------------------------|
| Com. on Meetings.....                                                      | 1900—Stokes, Jennings, Firmin.                             |
|                                                                            | 1901—Stokes, Adamson, Firmin.                              |
| House Committee.....                                                       | 1900—Roberts, Bullock, Geisse.                             |
|                                                                            | 1901—Roberts, Bullock.                                     |
| Library Committee.....                                                     | 1900—Miller, Sharp, Troth.                                 |
|                                                                            | 1901—Miller, Abbott, Troth.                                |
| Lantern Slide Com.....                                                     | 1900—Rau, Vaux, Adamson.                                   |
|                                                                            | 1901—Rau, Vaux, Adamson.                                   |
| Membership Com.....                                                        | 1900—Robinson, Troth, Pancoast.                            |
|                                                                            | 1901—Robinson, Troth, Pancoast.                            |
| Publication Com.....                                                       | 1900—Stirling, Vaux, Redfield.                             |
|                                                                            | 1901—Stirling, Sharp, Redfield.                            |
| Finance Committee....                                                      | 1900—Vaux, Stokes, Bullock.                                |
|                                                                            | 1901—Sartain, Stokes, Bullock.                             |
| Print Exhibition Com..                                                     | 1900—Stirling, Adamson, Redfield, Miss Watson, Mrs. Sharp. |
|                                                                            | 1901—Stirling, Adamson, Redfield, Miss Watson.             |
| Technical Committee...1900—Vaux, Miller, Hemsley, Firmin, Adamson, Abbott. |                                                            |
|                                                                            | 1901—Vaux, Miller, Du Bois, Firmin, Adamson, Abbott.       |

This table is arranged so as to compare names and simply shows when a change occurred in the composition of a committee who replaced the retiring member.

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"Good Ground" one of the series of prints on which this cup has been awarded him to illustrate his meaning. He even expresses his wonder that the Society should have given over so much time to the study of technical matters and practically none to "what is vastly more important, the making of the picture." Speaking for the artist, he tells his hearers that with artists technical matters "are of the most trivial consideration, and proposes a series of art lectures for the Society." and then the maker of the "Sower" series to which the Allison Cup had been awarded assures his hearers that—"The success of the picture depends on the artistic spirit of the individual artist, who directs the forming of the picture from its conception to its final rendition." All this is very edifying and instructive, especially when we consider its source; and peculiarly significant when we remember that the speaker is the man who ran against Mr. Vaux who stood for the pictorial Salon and artistic photography—is the man who has just retired the original Salon committee that had already been appointed to conduct the Salon of 1901 and had actively entered upon its duties, because "they might not be in accord" with him—is the man who has carefully avoided honestly declaring himself on the Salon subject.

What of his remarks anent the scope of the Salon you may ask? They are a clear evasion of the issue and amount to nothing more than a statement that the scope of the exhibitions held under the auspices of the Academy and Society is not that of an exhibition of photography in general.

Beyond indicating that the scope is clearly indicated by the auspices under which it is held, he refrains from announcing what that scope *will be* under his administration, though it is clearly evident that considerable doubt exists on the subject, nor does he bind himself in any way to preserve the original purpose of the Salon—not even when he knows that this very question has divided the Society into two bitter and hostile camps, and when he recognizes the necessity and openly admits it by his words, of saying something of a reassuring nature to those that fear that the scope of the Salon is to be changed and the Salon itself turned into a general photographic exhibition, or as Dr. Mitchell more elegantly puts it, *an exhibition of "the latest and highest and most interesting developments of photography in all its phases."*

Did Mr. Chapman's "diplomatic reserve" deceive? To some extent it did—for example, I am confident that there were certain members of the Jury of the Exhibition held in 1901 at the Academy of Fine Arts who would not have lent their names to the affair had they been conversant with the circumstances and who now feel that they "have been placed in a false position"—and there were to my certain knowledge persons who exhibited at that 1901 exhibition who would have not participated therein had they then known the facts, who were deceived in a word by the use of the term Salon, etc., and who took it for granted that the exhibition was under the same auspices as in the past because the "management" was so discreetly silent and because the members of the old Salon Committee felt in honor bound to hold their peace, which they did scrupulously.

But those who had kept abreast of the times, who have followed Dr. Mitchell's course and utterances in the newspapers, photographic press and the *Journal of the Photographic Society of Philadelphia*—who, in a word, were in touch with photographic matters and who had the Salon and the pictorial cause seriously at heart were not deceived. They thoroughly understood the situation—beheld with astonishment the vacillating and unaccountable conduct of the Philadelphia Society which first sustained the Salon Committee and the pictorial cause and immediately afterward elected Mr. Chapman, the candidate of the bitter opponents of that committee and cause; fully realized that the Philadelphia Society not only no longer stood for the advanced photographic pictorial Salon, but that it was actually pledged to "broaden" that Salon into a general exhibition of

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photography in all its phases while still preserving the Salon name and continuing to hold it in the galleries of the Academy of Fine Arts. They quite understood that the holding of such an exhibition in the art galleries would undo what they had labored so hard and earnestly to bring about—the recognition of the purely artistic side of photography by the Academy of Fine Arts—as the holding of a general exhibition of photography in all its phases in the same galleries and under the same auspices and name as the advanced pictorial Salon would rob all the three previous pictorial exhibitions of their significance and force in the art world and with the public and put the pictorial cause back to where it had started and by great effort struggled away from. And knowing all this they refused to be persuaded or trapped into assisting in the undoing of their own labors and the sacrificing of their own cause by participating in or countenancing in any way the so-called Salon of 1901. This is why the Linked Ring, and all those seriously and honestly interested in the advance and welfare of artistic pictorial photography, withheld from showing prints at the photographic exhibition held at the Academy of Fine Arts of Philadelphia last year and refused to support or countenance it in any way whatever.

Mr. Chapman was hardly in the presidential office before he made a pilgrimage to New York to try and get this magazine to pledge him its support. The editor of the magazine emphatically refused to do so in my hearing, saying that the magazine was pledged to the best interests of pictorial photography and its constant advancement and fully ready to support all those who were able to prove that they too were honestly interested in and committed to the pictorial cause—but till he had proven himself beyond any question of doubt—it would pledge itself to no man—not even Mr. Chapman.\*

Those connected with CAMERA NOTES, like all those actively interested in pictorial matters, understood only too well, so far as the Philadelphia Society was concerned and the exhibition to be held under its auspices in the Academy of Fine Arts in 1901, that the cause of the pictorial Salon had declined and fallen. And that henceforward, from present appearances, they must look elsewhere for a home and sponsor for the pictorial Photographic Salon. In the hands of the Photographic Society of Philadelphia, and the Academy of Fine Arts it seemed no longer safe.

Should the Society wish to retrace its steps, it will be an uphill task for it to regain the confidence of the pictorial photographic world, for what had happened once, it might reasonably be supposed, at any moment could happen again.

The Photographic Society of Philadelphia had voluntarily taken up and pledged itself to the advanced pictorial movement as expressed by the advanced Salon, and for three years it had held to its trust and won the confidence of all concerned, and then suddenly, without warning, it had gone back on its pledge and betrayed its trust. That trust must from now on be consigned to other hands.

When the up-hill labor of filling the walls of the Academy of Fine Arts with the pictures that went to make up the so-called Salon of 1901 had been completed, and after that remarkable exhibition † had been opened to the public and while it was yet upon the Academy walls, the Photographic Society of Philadelphia finally, officially and definitely set at rest such doubts as the “diplomatic reserve” (failing in the notices of the exhibition to state its real purpose) might have raised in certain minds as to which course it actually espoused in the pictorial controversy.

\* I have since been told that this gentleman went back to Philadelphia and gave it out that CAMERA NOTES was pledged to his support. In view of the above facts I cannot believe this possible—but as the impression was conveyed in some manner—perhaps quite innocently—I think it best to set that misleading impression right—once and for all—in justice to Mr. Chapman and to CAMERA NOTES.

† This exhibition contained 295 exhibits, 14 of which were not catalogued; 90 of the



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Under date of December 10th, 1901, the following letter was sent to certain members of the Society; and as it is purely a campaigning document, being a precise statement of the platform on which its writer stands, and on the merits of which he solicits his correspondent's vote, it is entirely proper that it should be published.

It will serve the double purpose of showing the photographic world the exact significance of the situation and of affording those members of the Society who were so inadvertently forgotten when it was being so industriously circulated, to familiarize themselves with the contents of a document with which so many of their fellow-members were honored.

MR. BLANK—"Dear Sir:—

"At the request of a number of prominent members of the Photographic Society of Philadelphia, I have consented to the use of my name as a candidate for a member of the Board of Directors, to fill the vacancy caused by the election of Mr. Chas. R. Pancoast, as Secretary.

"You are probably aware that for the past two or three years a certain few members of our Society have constituted themselves a small clique, and have arrogated to themselves the entire management of the affairs of our Society. This has caused much dissatisfaction, particularly as regards the method in which the previous photographic Salons have been conducted. At the last annual election our members showed their disapprobation of this course by electing a new president,\* who was pledged to carry out a more liberal policy.

"Since this election these gentlemen, instead of acquiescing in the decision of the majority and cordially joining in whatever measures were proposed for the advancement of our Society, have pursued a 'dog in the manger' policy, and as long as they could not 'rule' have tried to 'ruin' by using every effort to embarrass and annoy the present administration.

"As you probably know, my position in the matter has been pretty well defined by myself on the floor of the Society during the last two years. †

I am not committed to any narrow-minded, ultra or partisan course, ‡ but stand for liberal and proper representation for *all* the different interests in pho-

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entire number appearing not to have come before the jury (invitation prints) as against 86 of the year previous. Of these 90 prints, 7 bore no title and no exhibition name, and were very conventional hand-colored photographs of Japanese subjects. Even Mr. Yellott, whom Dr. Mitchell and the photographic press to some extent, indorse, feels called upon in his article on this year's exhibition to excuse its "concessions." "The ill effects," he writes, "of this so-called concession—(I am glad to see that he admits that "concession" is not the correct term)—to popular opinion are occasionally seen in this year's exhibition, as when we now and then see a picture which we feel to be out of place, and turn to the catalogue to find that the author (I fancy this is a verbal error and that Mr. Yellott means artist—as "author" in this instance would really refer to himself) "that the author is represented by but that one. But these are quite rare—so rare, in fact, that only the most bigoted would fail to find for them a good excuse."

\* This statement conveys a misleading impression, of course unintentional on the part of the writer of the letter, of course inadvertent. It would appear from it that the old president had run and been defeated. As a matter of fact the retiring president, Mr. Redfield, had refused to permit the use of his name. The nomination committee had after this nominated Mr. Vaux, by no means an "Ultra Salonist," and it was after this that Mr. Chapman was induced to represent the "rational school." Therefore in the event of the election of either—the elected candidate must needs be a "new president."

† What! is it possible then that the writer of this letter when the other side was in control of things by the will of the majority—for thus only could they have been elected—also—"instead of acquiescing in the decision of the majority—cordially joined in whatever measures were proposed have pursued a 'dog in the manger' policy?" Surely never could that have been possible. Yet how otherwise are we to take his frank assertion of two years of open and constant opposition to the will of the majority.

‡ How about the will of the majority and the report of the Exhibition Committee of 1893? See *Journal of Photographic Society of Philadelphia*, Vol. I., No. 7, p. 43, et seq.

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tography, and most especially for 'fair play' and honest, open and above-board dealings. I believe that you are in full sympathy with the present administration of the Society, and the policy which has been instituted, and I therefore, being in full accordance with its aims and purposes, solicit your support. I trust that you will favor me by your presence at the meeting of the Society on December the 11th, and by casting your vote for me as Director, I am,

"Very truly yours,

"CHARLES L. MITCHELL."

After informing his correspondent that a "certain few members of our Society have formed a clique" and arrogated to themselves the entire management of the affairs of our Society, and saying that he stands for "fair play" and "honest, open and above board dealings," he sends this letter to those whom he believes are in full sympathy with the "*present* administration of the Society," soliciting them to vote for him as director.

Is this a clique or only a combination?

This letter, written on the office letter-head paper of Charles L. Mitchell, M. D., Manufacturing Chemist, etc., and signed Charles L. Mitchell, is remarkable for the following reasons:—

It recites first that the writer has been requested by a number of the prominent members of the Society to allow the use of his name as candidate for a member of the Board of Directors and that he has consented to have it so used.

*It alleges that for the past two or three years the affairs of the Society have been in the hands of a few members who have constituted a small clique and arrogated to themselves entire management.*

How was it possible for a small "clique" to run the affairs of the Society for two or three years when its management had caused "much dissatisfaction," particularly among the prominent members who requested the writer of this letter to be their candidate—when those dissatisfied members always had the constitutional prerogative of contesting the right of the "clique" to manage the affairs of the Society—by going before the alleged much dissatisfied Society at the annual elections with a candidate of their own—who, if what is alleged was true, would certainly have been elected by an overwhelming majority?

The writer further declares that he is neither narrow-minded nor partisan and that he stands most especially for "fair play" and "honest, open and above-board dealing." The clear implication of this is that this "clique" was narrow-minded, partisan and dishonest and unfair and underhanded in its dealings. The unavoidable deduction from this, taken with the declaration that this clique managed to arrogate to themselves the entire management of the affairs of the Society is that the said clique kept in office through "dishonest and unfair and underhand methods.\*"

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\* A charge of this character made in the heat of oral debate may be passed over as the result of hasty impulse—but made in writing after mature deliberation and for the purpose of affecting the personal standing and honor of the members of an organization referred to thereby calls for the most careful consideration. If proven, the convicted persons should be forced to resign from the society—for persons guilty of "dishonest," "unfair" and underhand methods are not fit to be members of a reputable organization and the associates of honorable people. If disproven the person or persons making the charge should be called strictly to account for their degrading allegations and dealt with accordingly. Such course the Philadelphia Society did not feel called upon to pursue. It not only let such statements so seriously affecting the character of such old and valued members as Messrs. Bullock, Redfield, Stirling, Vaux and others go unchallenged—but by its course gave to the charges the stamp of its approval. The sequel is this, as has recently come to my knowledge through a statement by the above named gentlemen that was recently received by this magazine and will be found elsewhere in this number. These gentlemen it appears, finally discovered what had been alleged of them and thereupon prepared a statement of their position and a refutation of the charges made. This they endeavored to have brought officially before the society. This they were not permitted to

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They are further charged with having pursued a dog-in-the-manger policy towards *whatever measures* were proposed for the advancement of the Society and with having tried to "ruin" because they could not rule the Society. It is alleged that the management of the previous photographic Salons by this "clique" has been the particular cause of dissatisfaction and that at the last annual meeting the members showed their disapprobation by electing a new president *who was pledged to carry out a more liberal policy*. The writer of this letter then declares himself to be in "full accordance" with the "aims and purposes" of this new administration, that his position in the matter has been pretty well defined during the last two years, that he stands for "liberal and proper representation of *all* the different interests in photography" and most especially for "fair play" and honest, open and above-board dealings; and on the strength of all this he solicits the support of his correspondent and asks him to cast his vote for Charles L. Mitchell as Director.

It seems that despite the "large majority" that elected Mr. Chapman, Dr. Mitchell, like Mr. Chapman, felt the necessity of resorting to a little electioneering to ensure his election. It was unkind and indelicate on the part of the "prominent members who asked him to permit the use of his name as a candidate for the position of Director" that they should have left Dr. Mitchell to do his own canvassing, as in a Society that must always reflect on the dignity of the candidate.

And, indeed, when we recall that Mr. Chas. Mitchell tells us in the above quoted letter that at the last annual election the members of the Society showed their disapprobation of this "clique" and its methods by electing a new president; and when we remember that on the day after Mr. Chapman's election, when the Dr.'s mind was quite clear on the subject, he had written to Mr. Dundas Todd that Mr. Chapman had been elected by a "decided majority": it would certainly appear, (in view of the circumstance that since the above-mentioned annual election the gentlemen who were defeated by the "decided majority," "instead of acquiescing in the will of the majority and cordially joining in whatever measures were proposed for the advancement of our Society"—had the temerity to try to "ruin" because they could not "rule")—that it was quite unnecessary for the good Dr. to have placed himself in the somewhat awkward position of seeming to entertain some doubt of the decidedness of the "decided majority"—by considering it necessary to resort to this or any other method of soliciting votes. But that, after all, is simply a question of judgment and taste.

As Dr. Mitchell himself has put it, his position has been "pretty well defined," for the Dr. has had the courage of his convictions and has never hesitated to place himself on record. As far back as 1893, he had the courage to condemn certain American-made photographic material, after having previously written of it in terms of praise and commendation. And it does require courage after having placed oneself on record, to publicly declare oneself to have been in the wrong. In 1893 also, he entered into a vigorous discussion concerning Amidol, causing the staid old Photographic Society to pass a resolution to the effect that "it is the sense of this Board that personal allusions in the course of scientific communications to the Society are detrimental to the best interests, as they tend to divert the attention of the members from the objects for which the Society exists." In the same year he signed the Exhibition Committee report calling for an exhibition in which "only pictures of decided artistic merit"

do—on the ground of "fair play" presumably, and in order to get a hearing they were compelled to request that their statement be given a place in this magazine. Certain matters anent the 1901 exhibition that were to have appeared in the last number of the *Journal of the Photographic Society*, were also suppressed, all of which is an eloquent commentary of the sort of "fair play and honest and open and above-board dealings" advocated by the present administration of the society.



to be secured by "a rigid system of selection" and stating as a reason that—"While an exhibition so conducted would include a much smaller number of pictures the average quality would be of a higher grade and the interest and value of the exhibition would be increased accordingly."

In 1900, he carried on considerable and vigorous correspondence concerning the Salon, was publicly accused of inspiring the newspaper attacks upon it, and was quoted in one of these attacks extensively and alleged to have said among other things that "what was wanted was an exhibition that was more liberal in its scope and showed advances in photography in other directions as well as pictorial form."\*

In that year he introduced a resolution before the Society providing among other things for its dissociating itself with the Salon as then "constituted" or "conducted." In the December number of the *Photo-American*, he published an attack on the Salon and those connected with it. In the December number of the *American Amateur Photographer*, 1900, he published a longer and more carefully prepared article which purported to be a review, but which was simply an attack on the Salon and those connected with it, and a declaration of his own platform, that the scope of the Salon should be "broadened" into an exhibition containing "the latest, and highest and most interesting developments of photography in all its phases."

In 1901, he ran Mr. S. Hudson Chapman as his candidate or as the candidate of his faction, against a platform that provided for the *Salon* as originally conceived and carried out and the holding of another and distinct exhibition of photography in all its phases, if such was the desire of the Society, and defeated that platform and its candidate by electing Mr. Chapman, thus making it the official policy of the Society not to hold two exhibitions, one for pictorial photography and one devoted to photography in all its phases, but *to change the pictorial Salon held in the Academy, into an exhibition to be held in the same place and bearing the name of Salon, but devoted to photography in all its phases*, and pledging Mr. Chapman to the carrying out of that policy. Immediately after Mr. Chapman's election Dr. Mitchell claimed the honor of victory for his side, as he was entirely justified in doing, in the pages of the *Photo-Beacon*, under date of December 10, 1901, the letter bearing his name, charging his fellow members with various shortcomings and soliciting election as Director of the Society.

Dr. Mitchell's opponent was Edmund Stirling, who stood on the same platform as that on which Mr. Vaux had stood when defeated by Mr. Chapman. He had been a member of the Society for many years, and had served it in many ways and capacities, as Vice-President, as Secretary and on various committees. He had taken a deep interest in all branches of photography, and had been a staunch and firm supporter of the Salon movement and the pledges given by the Photographic Society of Philadelphia to continue that exhibition as a Salon in the highest and best sense of the word, as that term was understood by the

\* The article in which this appeared purported to be an account of the happenings at a stated meeting of the Photographic Society of Philadelphia. It was thus entitled—

PHOTOGRAPHERS Stirred by  
"The——"  
Exposé, are BOYCOTT of Future  
Planning a Exhibitions  
Under the THE ACADEMY!  
Auspices of

Beneath this heading appeared a copy of a resolution antagonistic to the Salon under the following caption: Dr. Mitchell's Resolution. The "New School of Photography" Denounced, etc.

*THE DECLINE AND FALL OF THE PHILADELPHIA SALON.*

Linked Ring and other leading pictorial organizations abroad. He was also pledged to support a general exhibition devoted to all phases of photography, but he was not willing that the pictorial Salon to which the Society was pledged should be converted into such a general exhibition.

Dr. Mitchell was elected, and by his election the Society put the stamp of its final approval on the abandonment of its past pledges and the conversion of the pictorial Salon into an exhibition of photography in all its phases while still retaining the place of exhibition and the Salon name. Dr. Mitchell has unquestionably won his fight and if in so doing he has placed the Philadelphia Society in an awkward and unenviable position and its honor has been blotted—that is the society's affair and it seems to have been a willing victim.

He has shown himself as good a fighter as an able politician—using such means and people as came his way to the best advantage, having regard rather to the successful character of the results rather than to the delicacy of the means. Mr. Chapman and even Mr. Sartain have been as but pawns in the hands of this skilled player. 'Tis a pity that so able a fighter is ranged on the side of so bad and ephemeral a cause. Pictorial photography while it may have received a set-back in the Philadelphia Society, has been in no way affected in principle. We have traced in the past the rise and progress of the Philadelphia Salon till it ranked with the great pictorial exhibitions of the world—and American photographers were justly proud. We have here traced its decline and fall, and what does it all sum up to—simply that the Philadelphia Society has deliberately thrown away that honor, which will now pass into other hands.

So far as the pictorial movement is concerned it is affected only to the extent of the loss of the support of the Philadelphia Society which, while valuable, was not indispensable.

In *CAMERA NOTES*, Vol. IV, p. 226, I warned the Philadelphia Society and the Academy of Fine Arts of what might be expected in following the course which they eventually did. They have not heeded the warning and in consequence, the Society has lost the confidence of the photographic world and custodianship of the pictorial Salon; and the Academy of Fine Arts has made itself a laughing-stock and object of ridicule for the entire artistic world.

The pictorial photographers of the country will now form their own organization and hold their exhibitions where the best interests of pictorial photography will be more faithfully guarded and consistently served.

JOSEPH T. KEILEY.

## The Salon Committee of 1900 Makes a Statement.

[CAMERA NOTES is glad to be able to present the following from Messrs. Redfield, Stirling & Bullock, even though the Philadelphia Society at its meeting of February 12th, declined them—its two ex-Presidents and ex-Secretary, men to whom the success of the organization and the fame of the Philadelphia Salon is mainly due,—the right to make answer to the misstatements and consequently illogical conclusions to which the photographic press, as well as the present majority of the Society insist on holding. It strikes us as unfortunate that these three gentlemen, who have hitherto spoken only through their deeds, should have been compelled to seek in our columns the justice denied them by the Society for which they have done so much.—EDITOR.]

PHILADELPHIA, February 12th, 1902.

*To the Members of The Photographic Society of Philadelphia:*

In view of the attitude assumed by the Management of the Salon of 1901 toward members of the Society and other photographers who did not see fit to submit work for exhibition, and in view of the wholly unfounded and misleading statements which they and others in their interest have made public, the undersigned, who composed the Committee originally appointed to represent the Society in the management of the Salon desire to place on record the facts as to their connection therewith.

It will be remembered that at the stated meeting of the Society on December 12th, 1900, certain resolutions antagonistic to the management of the Society and of the Salon, were, after due notice to the members, fully discussed and finally rejected as "not the sense of this Society."

About the time of this meeting (December, 1900), a member of this Society, who has described himself as "the leader of the opposition to the Salon," published and distributed among the members, certain articles in regard to the Salon (See *Photo American* and *American Amateur Photographer* for December, 1900), the chief characteristics of which were personal abuse aimed at judges, exhibitors and members of the Committee, grossly insulting references to models employed by exhibitors; imputations of personal dishonesty on the part of the management, and a demand for a radical change in the scope of the exhibition so that it should include scientific, medical, illustrative and other technical phases of photography.

With respect to these publications the Committee pursued a policy of silence, believing that the Society at large fully understood the motives for such attacks and would appraise them at their true value.

Honest criticism had always been welcomed and carefully considered by the Committee, and changes in details of Salon management were made in 1899 and again in 1900, where experience showed that improvements could be made. It was felt, however, that necessary changes could be made more safely by those in sympathy with the Salon movement than by those who were not only uninformed as to its purpose, but were its avowed opponents.

Two months later, in February, 1901, the Report of the Salon Committee for 1900, having been presented, resolutions were passed, with *but a single dissenting vote*, authorizing the President "to appoint a Committee with full power to represent the Society in the management of the Salon of 1901." In view of the unequivocal language of that report and the practical unanimity with which the Salon resolution was passed, the Committee felt that it could properly expect the general support of those members of the Society who were interested in the development and progress of pictorial photography.

The same Committee that conducted the Salon of 1900 was again appointed to take charge of the Salon of 1901, and it at once placed itself in communication with the Academy of the Fine Arts. The Managing Director of the Academy, representing that body, informed the Committee that the Board of Directors



THE SALON COMMITTEE OF 1900 MAKES A STATEMENT.

of the Academy was willing to join with the Society for a Fourth Photographic Salon "on the previous terms, provided that the Academy shall have the right originally accorded it of making two appointments out of five upon the Jury of Selection." As all of the previous juries had been named in this way or by joint agreement of the representatives of the two bodies, and as no suggestion of a desire for any change had been made on behalf of the Society, your Committee gave cordial assent to the Academy's terms. At a meeting subsequently appointed, the Committee was asked by the Academy to propose the names of three persons (with alternates) to represent the Society on the Jury of Selection. It was expressly stipulated by the Academy that no person should be eligible to this Jury who had served in any of the previous Salons.

Further the Academy were not to name their representatives until those suggested on behalf of the Society had been considered by the Directors of the Academy. Beyond a very vague intimation, your Committee had no knowledge as to the probable representatives of the Academy. The Committee was informed that after the names it would submit had been considered, the Academy would then propose two names for the consideration of the Society's Committee, and that the Joint Committee would then get together and finally decide the exact composition of the Jury.

In this connection it should be pointed out that the standing and character of a Salon is fixed, not by the language of announcements or the declarations of the Management as to the policy to be followed, but mainly by the personnel of the Jury of Selection. It was the earnest desire of your Committee to meet every proper criticism of previous Salons and to make the Fourth Salon more perfectly represent the object for which the exhibition was established, while at the same time to maintain the high standard which had won for the Philadelphia Salon in three years the primacy among American Pictorial Photographic Exhibitions. As the Committee was thus called upon to name the majority of the Jury of Selection, and as it had no definite knowledge of the intention of the Academy other than assurance given by the Managing Director that it wanted a "more popular" show, the undersigned with a full sense of their responsibility, submitted the names of three persons for Jurors, with two as alternates, all of whom they had reason to believe would command the confidence and support of pictorial photographers. Although these names were submitted prior to a date especially fixed by the Academy and several weeks prior to the Society's annual meeting in April, no communication was *ever* received from the Academy, either in acknowledgement of the Society's proposal of Jurors, or in reference to their own selections.

When as the result of the election on April 10th, last, a new President came into office, the credit for whose election was publicly claimed by the party opposed to the policy of the previous Salon Management (*Photo Beacon*, May, 1901), the members of the Committee, following the precedent set in 1898 after a change in the Presidency, and desiring to acquiesce in what now appeared the wish of the Society, placed their resignations in the hands of the new President, "in order that he might be perfectly free to act as he saw fit, without embarrassment by acts of the previous administration." The resignations were at once accepted, a reason given being that "manifestly it would be a bad practice to have a Committee exercising its functions under a President who did not appoint them and with whom they might not be in accord." It may also be mentioned that notwithstanding this view of the President, all *other* Committees of the Society were reappointed with practically no change, the composition of the Board being almost the same as before the election.

From a personal standpoint the members of the old Committee did not at all regret being relieved of a task which each year seemed to grow more arduous, and which for this year promised to be a disagreeable one as well, owing to the great diversity of opinion as to matters of policy in both organizations.

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It now only remained for the new administration to give the Society the sort of an exhibition it desired and for which purpose it was elected. The old Committee now became, so far as the Salon was concerned, simply ordinary members of the Society, with the same rights, privileges and duties. It was at once recognized, however, that the actions of the old Committee members, as regards the exhibition, would be carefully watched and their course subjected to criticism.

It was therefore agreed among themselves that they would carefully avoid any action which would be considered as an attempt to impose their views of Salon management or to influence in any way the actions of their fellow members or photographers at large with respect to participation in the Salon. This course has been consistently followed since that time and by no act or word of theirs have they intentionally sought to hamper the Salon management in the slightest degree.

It is not the intention or desire of the undersigned to criticize the Fourth Salon in any way. It stands as an accomplished fact and will be regarded differently from different points of view. For reasons which seemed perfectly sufficient to them and entirely within their rights as individual members of the Society, they did not participate in the Salon. In this respect they stand in exactly the same attitude as other members of the Society, who did not submit work to the Juries in 1898, 1899, and 1900; yet the old Committee have been subjected to a series of unwarranted attacks against which they hereby place on record their emphatic protest. They have been charged in public and in private with "boycotting" the Salon; placing obstacles in the way of the management by misrepresenting the character of the exhibition; of maintaining a "rule or ruin" or "dog in the manger" policy, and of inspiring and industriously circulating statements urging photographers to refrain from exhibiting. These allegations are absolutely false. They are so far from the truth that the slightest inquiry, prompted by a desire to know the real facts of the case, would have established their falsity. As no effort has been made to correct these misrepresentations the undersigned request the Society, as a matter of justice, that this statement be given the same publicity as may be accorded to the report of the Salon Committee of 1901.

ROBT. S. REDFIELD,  
JNO. G. BULLOCK,  
EDMUND STIRLING.



### Philadelphia and Facts.

[The following article, in which he makes public certain hitherto unpublished history of last year's salon, is from the pen of Mr. Edmund Stirling, for many years secretary of the Photographic Society of Philadelphia and member of the Salon Committee 1900.—EDITOR.]

**I**N reading the great mass of written comment, controversial and otherwise, relative to the Fourth Philadelphia Photographic Salon, 1901, printed in the photographic journals of the country, one must be struck by two salient facts:

(1) The editors of most of the magazines devoted to photography do not seem to attach great importance to the special qualifications and fitness of those who write for them upon the subject of photography as a fine art, it

PHILADELPHIA AND FACTS.

apparently being assumed that a knowledge of technical photographic processes is all that is needed to equip a person to write with authority on the work of those who are striving "to employ photography as a means of artistic expression." It would appear to be about as logical to call upon the same writers to lay down the law upon the subjects of microscopy, spectrum analysis and bacteriology, because photography plays a part in the study of those branches of science. That they are not asked to do so may be accepted as evidence that the incongruity is recognized, but they do not hesitate to rush in and pass expert opinions on matters of art, in blissful ignorance of the fact that no one is deceived but themselves as to their fitness for the task.

"The tale is as old as the Eden Tree—and new as the new-cut tooth—  
For each man knows ere his lip-thatch grows he is master of Art and Truth."

The editor, however, knows, or should know, better, and glibness of pen and confidence in self should not be allowed to pass current as "art criticism."

(2) Much of the printed comment on the Salon is strongly partisan in character, and being signed by persons having no immediate contact with the persons and events treated of, bears internal evidence of having been inspired directly by the management of the Salon. (See *Harper's Weekly*, Dec. 7, 1901, for evidence of this.) The good taste of this method of influencing the judgment and opinions of writers whose unbiased and individual view may alone be of value, is, to say the least, questionable; but when in addition, personal abuse of fellow photographers (who, acting within their undoubted right, refused to send work to the Jury) and apparently deliberate misstatements of fact are introduced, a stronger word of condemnation seems called for. Making every allowance for contradictions due to different points of view, partisanship and bitterness have led to misrepresentations and personalities which are indefensible. Whether these unfortunate variations from the truth originated with the writers or with the over-zealous sources of inspiration, it is not necessary here to inquire. They are unfortunate either way, and it must be plain to all will not contribute either to the advancement of pictorial photography nor to harmony and good feeling. No cause, however good, can justify evil methods; and the management of the Salon of 1901 will not raise their work in public estimation by the policy which seems to be outlined in the articles to which reference has been made.

A few concrete examples will point out the moral, if they do not adorn the tale. Three of the articles on the Salon, printed by as many monthly photographic journals, were from the pen of a single writer, George W. Fairman, of Washington, D. C., whose opinions as to the level of the exhibition as a whole and the artistic value of individual exhibits are not now the subject of consideration. Mr. Fairman, however, goes out of his way to make various statements about the Salon of 1900 and its management, which cannot bear the most cursory inquiry as to their accuracy, and it is a matter for wonder that they could have escaped the editorial blue-pencil and reached the light of day. In the *Times*, for instance, he assails the Jury of 1900 and expressly charges that they monopolized the catalogue illustrations! A single glance at the catalogue would have shown him that not a single one of the illustrations were by



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members either of the Jury or of the committee of management. In the entire series of Salon catalogues, in which forty-seven illustrations were used, once only was a print by a juror reproduced in the catalogue of the Salon at which he acted, and in the whole number only seven of the illustrations were by persons who had acted as jurors, either in the past or at subsequent Salons. Where inaccuracy is shown in so obvious an instance what must other statements of fact from such a source be worth?

This is not all. In *The Camera and Dark Room* for January, 1902, Mr. Fairman discusses the subject of "New Workers in the 1901 Philadelphia Salon." In his article he goes out of his way to charge that the Salons of 1899 and 1900 (in one of which he was himself an exhibitor) were "so strongly dominated by the personality of a few of the members of a single camera club" that they were "made the exhibitions of the work of the Jury of Selection and a few of their friends," and that the Committee of the Photographic Society of Philadelphia prostituted the generosity of the Academy of the Fine Arts and abused the trust committed to it by the Society by entrusting it to others! In giving currency over his own signature to charges of personal dishonesty against Alfred Stieglitz, Gertrude Käsebier, Clarence H. White, Frank Eugene, Eva Watson Schütze, F. Holland Day, Henry Troth and Frances B. Johnston, who composed the Juries of 1899 and 1900, Mr. Fairman, of Washington, has written his own condemnation. To deny his allegations would be to give them a dignity they do not merit. The only purpose in calling attention to them is to point out what extremes of partisan misrepresentation have been resorted to in the present case. The Jurors of 1900, who have been especially assailed by the element for which Mr. Fairman speaks, need no defence. These men and women have worked for years to build up and encourage the pictorial movement in photography, and hundreds of their fellow workers can testify to the unselfish and generous help they have given to those who were striving to justify the use of photography as a means of artistic expression. That their high ideals and unswerving loyalty to the cause have borne fruit in America, the present wide-spread interest in the subject gives ample evidence. Whether their insistence on the highest standards of achievement, or the policy of the Salon of 1901, shall prove the best calculated to advance the movement and establish the claim of photography to rank as a fine art, time alone will show. Offensive partisanship, however, will retard and not advance the cause.

Mr. Fairman's zeal to serve those for whom he speaks leads him into still another unfortunate position. In *The Camera and Dark Room* article he dwells upon the large number of new workers introduced to the public by the last Salon. The authorities differ as to the effect upon the general standard of the exhibition of this new work, but Mr. Fairman's *opinions* are not now under review—only his statement of facts. His plea is that this new work was wrongfully excluded from the previous Salons, and that the great achievement of the Salon of 1901 was to rescue it from oblivion. He selects for special mention sixteen exhibitors whose work, he declares, "*on his own knowledge*," was "denied admission" to the Philadelphia Salons prior to 1901. It is most interesting to note that the *records* of the Salon show that of the sixteen exhibitors named by Mr. Fairman "*on his own knowledge*" as having been denied

ODDS AND ENDS CLIPPED FROM SOME ART MAGAZINES.

admission, nine had never submitted work prior to 1901 and could not, therefore, have been denied admission. Moreover, one more of the sixteen named, was *twice* an exhibitor at the Salon, but under another name. Of the remaining six, only *one* had submitted work more than once, and four had each submitted one print only. In order to make out his case against the Jurors of 1898, 1899 and 1900, Mr. Fairman could not have chosen more unsuitable examples. In fact, the complete record would have served him little better, for of the eighty-seven new workers represented in the 1901 Salon, twenty-four only had tried before, and nineteen of these once only! The truth of the Fourth Salon was made up largely of new workers because many of the photographers who had supported the previous Salons did not send. Of the 120 exhibitors (in the catalogue), only thirty-three had been represented before, and *ten* of these exhibited by invitation and without submitting their work to the Jury.

These are only a few of the many weak spots in Mr. Fairman's armor, but enough has been shown to indicate, as has been said, the extremes to which partisanship may be carried. Perhaps it is too much to expect the photographic press in general to command the services of art critics of the experience and high standing of Mr. Caffin, but there are qualifications which they should possess which seem sadly lacking in the writings here quoted.

EDMUND STIRLING.



## Odds and Ends Clipped from Some Art Magazines.

THE fourth Philadelphia Photographic Salon represents a progressive development in pictorial photography in the United States. While comparisons are odious it is impossible to consider this exhibition without calling to mind the previous ones.

The Salon, it will be remembered, was organized to represent the best photographic work of the time, strictly limited to the "pictorial." It was never intended for a nursing-school for budding talent, but for the purpose of gathering together the work of the best artists within reach. The multiplication of exhibitions all over the country affords ample scope for the development of new material, and on the principle that the best will always reach the top, the Philadelphia Salon was originally designed to represent that, and that only.

It is only fair to say that this is not the view taken by the large majority of the present day. Had it been so, this fourth Philadelphia Salon would have been something worth recording, instead of simply representing a reaction from the other view. This, however, results in a very creditable exhibition, but not a salon. While there was doubtless no conscious intention of lowering the standard, such a result must appear inevitable when we consider the circumstances and conditions under which the present exhibition was developed.

Two facts stand out in marked relief. First, that the majority of the jury did not represent the pictorial movement, two of the members at least being technical photographers who have never claimed to be interested in nor to have had practical experience in the making of a picture by photography; secondly, the methods adopted by those who demanded a change in salon standards had the unfortunate effect of alienating the sympathy and support of those American photographers to whose work the development of the pictorial movement is indebted.

Had the Philadelphia society fully understood the meaning and purpose of a salon, and if the management had been alert to set in array the efforts of the best artists within

## CAMERA NOTES.

reach of its influence, this exhibition might have attained the dignity to which it was formerly sought to raise it. As it is, we have before us, with few exceptions, an entirely creditable showing of photographs; but let me repeat it, we have not a salon. This, the reader will readily understand, is not a mere distinction without a difference.

In looking over the collection of work at the Academy, one cannot but be impressed by the variety of standards; one is carried from extreme to extreme with a suddenness that is startling. At one end of the scale is represented the superb work of F. Holland Day, while on the other, not to particularize, we have the "deadly common-place." An American salon cannot be called representative which omits the work of seven out of the ten American members of the "Linked Ring."

It is only necessary to point out the fact that the present exhibition contains no contributions from such true artists as Gertrude Käsebier, Frank Eugene, Eva Lawrence Schütze, Alfred Stieglitz, Joseph T. Keiley, Mathilde Weil, Clarence H. White, Eduard J. Steichen, Mary Devens, and William B. Dyer. From a purely photographic point of view, the fourth Philadelphia Salon is a popular success which presents many encouraging features in spite of the drawbacks which have been pointed out in this article. If it do no more than emphasize the necessity of a "policy of reconstruction," much will have been accomplished.

The present show, while ostensibly dominated by a policy of liberality and breadth, has really displayed the very narrowness of which the previous management is accused. Personalities have been allowed to come into the discussion of salon affairs; and reviews have been written which plainly show a desire to retaliate. This is particularly unfortunate, and will make the work of restoring harmony very much more difficult. To lose the help and interest of those who are doing the strongest work in pictorial photography is bad enough, but to try to kill utterly the salon movement in America is a grave matter to be responsible for. That the salon movement is in danger few interested in photography will deny.

Philadelphia has not appreciated her blessings, and has allowed little personal jealousies to come between her and the furtherance of a movement to have photography rank with other fine art. She may in consequence be deprived of the pleasure of ever again entertaining a real photographic salon. Our prestige will be gone. And when it is too late to repair the error will we be satisfied to console ourselves with the reflection that is was "Better to love amiss, than nothing to have loved?" I sincerely hope that we will stop and think before it is too late for Philadelphia to win back her laurels, but I am confident that the movement has too much strength to be adversely influenced by any extremes of bad temper on either side.

This review has no intention of going into details concerning the individual exhibits. That has been most carefully done by Mr. Caffin for a photographic journal, and by other competent critics. But the notice would be incomplete without some cordial commendation of several of the exhibitors.

F. Holland Day, of Boston, has several really beautiful pictures. His portraits of Eduard J. Steichen and Maurice Maeterlinck are most interesting, especially as they give you the artist's conception of their characters, rather than the realities. Maeterlinck, for instance, is portrayed as an entirely normal-minded man, and if it were not for the crystal globe in the back-ground there would be nothing to suggest any of the mysticism by which the public knows him. On the contrary, we see Mr. Steichen in an extremely fantastic mood. The portrait of Madame Le B., from another point of view, suggests everything that we think makes up the character of a French woman: it is dainty, delicate, and elusive.

Next to Mr. Day's work comes that of Francis Watts Lee, also of Boston. He has selected the Public Library for the expression of his artistic feeling, and we find his arrangement of bright sunlight very delightful, for he has managed to keep the shadows from being hard, and yet his pictures could not be called flat in the least. His portrait of "Billy" is a real treat, for it is a straightforward boy without any embellishments except his boyishness.



ODDS AND ENDS CLIPPED FROM SOME ART MAGAZINES.

The group adjoining Mr. Lee's seem to be made up of very good records of people and places abroad, some of which have been enlarged. Mr. Abbott, of Philadelphia, is to be congratulated upon his exhibit, as is also Mr. Blount, of Newcastle-on-Tyne, England, and many others.

OLIVE M. POTTS.

(*Brush and Pencil*, January, 1902.)

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THE Fourth Annual Exhibition of the Philadelphia Photographic Salon, just concluded at the Pennsylvania Academy of Fine Arts, has been an occasion of considerable controversy. Personalities have introduced into the affair, on which no good can now be done by dwelling. But the principle involved is the main thing, and that is concerned with maintaining the highest possible standard. Some avow that in this last exhibition the committee made a concession to popularity, while this body replies that it had no intention of doing so, and does not think that there is any falling off this year in the quality of the exhibits. Nevertheless, the misunderstanding has caused a considerable number of the most distinguished photographers to hold aloof, and to the extent of their absence, at least, the recent exhibition was weaker than in previous years.

But it is past, and I prefer to dwell upon the incident rather in its relation to future exhibitions. What is needed in a salon, it seems to me, is a showing of the very best in pictorial photography—the best as judged by quite exacting principles of selection. Anybody can make photographs—of some sort or another; the majority of amateurs, and not a few professionals, have not passed through any studentship in the principles of picture-making, as painters do; great numbers rely vaguely on taste rather than on knowledge; and the result is an infinite variety of standards, of which the larger proportion are below what the painter would achieve. Yet it is the aim of photographers to establish the claim of their craft to be reckoned among the fine arts. They cannot expect this claim to be admitted unless their pictures show those qualities which are looked for in the productions of other mediums. It becomes, then, simply a matter of common sense that in the salon, which is to be the great object lesson of the year as to the standing of pictorial photography, they should insist upon a standard as high as possible, that the lesson may be entirely convincing.

In the present state of photography it seems necessary that even a higher standard should be adopted than a painter's jury would apply to pictures submitted for one of their exhibitions: because a few different pictures, while they may lessen the quality of an individual exhibition, will do no particular harm to the cause of painting, though they will be stumbling-blocks to the public who are trying to discover what good painting really means. But even painters, or those who know something about art, have hardly yet begun to realize that a photograph can have any serious claims to pictorial consideration; and these are the people whose imaginations need to be captured first. And by what means?

In talking of the highest standard, one alludes, first of all, to a fine composition, not necessarily on academic lines, but showing a cultivated intuition for unity and balance; good tone; gradations of color intrinsically beautiful and relatively harmonious and true to nature; character in the choice of subject, individuality and personal feeling in its treatment, and lastly, as a finishing excellence, if possible, the combination of all those qualities in so marked a way and with such evidence of a vivid personal conception, in the development of which at every step the artist has displayed his controlling influence, that we may say the picture has style.

Judged along this line of qualities, the only American pictures in the recent exhibition that singled themselves out as conspicuously good were the examples shown by F. Holland Day.

If the salon is to be of continued usefulness, some means must be found to reconcile the present conflict of opinions, and the best chance of that lies probably in an entire reconstruction of its machinery.—C. H. Caffin in the *International Studio*, January, 1902.

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N. Y.

1901-1902.

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Librarian, J. C. ABEL.

# THE CAMERA CLUB DEPARTMENT

HENRY H. MAN, J. EDGAR BULL, AND LOUIS B. SCHRAM, PUBLICATION COMMITTEE REPRESENTING  
THE BOARD OF TRUSTEES

## Proceedings and Club Notes.

Regular meetings were held on November 12 and December 10, 1901, and on January 14, 1902. A special meeting was held on December 3, 1901, to discuss "measures calculated to increase the activities of the club."

At all the meetings Mr. Aspinwall, the president, was in the chair. The balances in the club's treasury were as follows:

On November 12, \$3,790.28.

On December 10, \$3,935.69.

On January 14, \$3,689.77.

At the November regular meeting the matter of changing the method of selecting a nominating committee was again broached but a motion for the appointment of a special committee to consider the subject and report upon it was lost.

A discussion in which several members participated ended in the adoption of a motion that the president call a special meeting to discuss methods of increasing the activities of the club.

The president announced the appointment of Mr. Stieglitz to fill the vacancy in the Print Committee caused by the death of Mr. J. Ridgway Moore.

The special meeting on December 3 was more largely attended than any of the regular meetings. The president read letters from several members setting forth varying opinions and suggestions.

Mr. Stark proposed exhibitions of prints by members in competition, the members of the club to vote as to the merit of the pictures, and the three pictures receiving the highest votes to be reproduced in *CAMERA NOTES*. Mr. Stieglitz stated his willingness to carry out the suggestion of publishing the prints selected by vote if he might also reproduce in like manner three prints to be selected by artists as the best.

After discussion of these suggestions, in

which a number of members participated, other matters were discussed at length including the importance of the club's adopting and adhering to a definite aim and a definite standard whether technical or artistic.

Mr. Abel offered a resolution in three parts, (which was laid on the table for consideration at the next regular meeting) as follows:

I. That the secretary be instructed to prepare a monthly circular, containing full particulars of the various meetings, subjects for debate, lectures, exhibitions, etc., for distribution among the members.

II. That the club hold competitions open to members at stated periods, not less than four competitions to be held yearly.

III. That the club hold a national salon yearly, commencing in the year 1902, and that the president be instructed to appoint a committee of three or more members, with power to add to their number, to investigate the matter and formulate plans for the holding of such national salon.

At the regular meeting on December 10, after reports by the treasurer, the Dinner Committee, the Print Committee, the Library Committee and the Committee on Meetings, the club proceeded to the discussion of Mr. Abel's motion, laid over from the special meeting, taking up each part separately for discussion and vote. The first part of the resolution was adopted in the following final form:

"I. That the regular monthly notices be mailed earlier than has been customary and that the secretary include in the same such a list of coming events as he may know of so far as practicable."

The second part of the resolution was adopted in this form:



## CAMERA NOTES.

"II. That two members' exhibitions be held annually.

"That the competition be open to all members but that no print be admitted if made from a negative, a print from which has won in any previous competitions.

"That the prints in these competitions be judged by all members, the three prints receiving the highest number of votes to be published in CAMERA NOTES.

"The same pictures to be judged by three artists or art critics, not members of the Camera Club, the three best prints selected by these artists also to be published in CAMERA NOTES.

"A medal to be given by the club to every one whose picture is selected both by artists and members of the club."

It was decided that the conduct and organization of these exhibitions be left to the Board of Trustees.

The third part of the original resolution was withdrawn.

On motion of Mr. Ferguson the president was authorized to appoint a committee of three to institute and conduct monthly exhibitions of lantern slides.

At the regular meeting of January 14, 1902, no discussion took place on any subject of general interest. The completion of the catalogue was reported by the librarian; the Rotograph Company presented to the club a stand for the exhibition of prints, and a letter was read from the Essex Camera Club requesting our members to participate in an entertainment on February 11.



## Trustees' Meetings.

Regular meetings of the Trustees of the Camera Club were held on November 25 and December 30, 1901, and on January 27, 1902. A special meeting was held on December 16, 1901, an adjourned meeting on January 13, 1902, and a special meeting on February 3, 1902.

The Trustees also met informally at the house of the President on the evening of January 15 for the purpose of conferring with certain members of the club invited by the President to meet them and discuss matters of interest to the club.

At the meeting of November 25 the following persons were elected to active membership: Dr. Frederick A. Lyons, Mr. Herbert Smith, Mr. Alexander C. Proudfit, Mr. F. L. Donahue, and to non-resident membership, Mr. Aimé Lachaume, Dr. Peter S. Bruguiere.

At the meeting of December 30 there were elected to active membership Mr. R. B. Minns, Mr. Rudolph Neidlinger, Mrs. E. W. Caldwell.

At the special meeting of January 13 to active membership: Mr. Paul B. Haviland, and Dr. Charles H. Peck, and to non-resident membership, Mrs. Kate Rankin.

At the meeting of January 27, to active membership: Mr. A. Radclyffe Dugmore, Mr. James G. Menzies, Mr. Horace T. Rowley, Mr. F. E. Baird, Dr. J. Oscoe Chase, and to non-resident membership, Mr. Henry Hall.

The principal topics of general interest discussed at the meetings or acted upon were as to the selection of new quarters for the club (the present lease expiring May 1, 1903 and a renewal being impracticable); the appointment of committees to carry out the plan of members' exhibitions, to arrange for and conduct the Club Smoker and Annual Auction, to conduct the monthly lantern slide exhibitions; the amendment of the house rules, and lastly and most important, the making of arrangements by which the chairmen of committees shall attend certain meetings of the Board.

The last topic will be more fully dealt with elsewhere.

## Joint Meetings.

The Board of Trustees of the Camera Club have recently decided to hold more frequent meetings, and to make arrangements by which at alternate meetings of the Board the Chairmen of standing and special committees and the Librarian, if not other members, shall attend, so that the work of the committees and officers may be discussed, suggestions be given and received, and the Board may be brought into closer contact with the actual working of the club than heretofore.

In former years it was usually practicable to appoint members of the Board as chairmen of the most important standing committees. The Board being an elected body, and its members in many instances being very busy men, it has in recent years turned out to be impracticable to select chairmen who are members. Few members of the Board can give the necessary time to the performance of the onerous and engrossing duties of certain of the committees. At present the most important standing committee whose chairman is a member of the Board is the House Committee. The performance of their duties is extremely important to the comfort of the members and the success of the club, but obviously that committee has less to do with the actual promotion of the objects of the Club than almost any other of the standing committees.

It is a natural consequence of this situation that the members of the Club active in photographic, artistic and scientific work, have found themselves hampered by lack of acquaintance with the views of the trustees. The time allotted to the regular meetings of the trustees was so fully occupied with the transaction of other pressing business as to leave little or no time for the discussion of general policy or even the consideration of questions which might be brought before the Board by the written reports of committees.

The new plan is to hold a joint meeting of the trustees and of the chairmen of committees on the first Monday of every month for the presentation of written or verbal reports, the discussion of the work of the committees and the consideration of suggestions whether emanating from the committees or from the trustees. If the chairman of any committee is unable to attend at any meeting he may delegate a member of his committee to represent him.

We think it will be found that there is a further advantage in this arrangement in that the chairmen of the different committees at the meetings will be able to make suggestions to each other as to the work of their respective committees which may turn out to be useful.

The first of these meetings was held on Monday, February 3d, and, while the plan is subject to change in details, it is probable that in future business will be conducted substantially in the same manner as at that meeting. The chairmen of committees were called upon in succession to make oral reports and suggestions, which were informally discussed by all those present. It has not been thought necessary to keep minutes of these meetings, nor is it expected that formal action in the nature of resolutions will be taken, or appropriations voted, but practically the attitude of the Board of Trustees as to suggestions requiring their action can be known with sufficient certainty to enable the chairman of any committee to know what course he may take, and what responsibilities he may assume without danger of finding himself without the sanction of the Board of Trustees.



## Lectures.

On Friday evening, December 6, 1901, the club were entertained by an interesting lecture by Mr. F. Dundas Todd of Chicago on the subject, "Parallel Paths to the Pictorial Paradise."

On Thursday evening, January 9, 1902, Mr. Dwight Lathrop Elmendorf lectured on "Motion Pictures," exhibiting a remarkably interesting series of motion pictures recently made by him as well as the work of one or two other experts. He showed his apparatus, explained methods and material and supplemented the subject proper by exhibit-

## CAMERA NOTES.

ing a few of his inimitably colored sides recently made, including an interior of St. Mark's, Venice, of a quality to astonish even those familiar with the products of his camera and brush.

On January 23 Dr. James H. Stebbins lectured on "Photochemistry of Silver Compounds," and on January 28 Mr. Osborne I. Yellott ("A. Smiler") of Towson, Maryland, lectured on the subject as announced on "A Plea for Rationalism in Photographic Controversy."

Mr. Yellott's lecture was rather an indictment (followed by prosecution, with arraignment, evidence and summing up, if not conviction) than a plea. Those who remained after the usual hour for stopping the elevator had the privilege of hearing Mr. Stieglitz and others respond to Mr. Yellott's eloquent, protracted and earnest philippic.



### Exhibitions.

During the months of November and December, 1901, and January, 1902, the following exhibitions have been on the walls:

From November 13th to November 30th.

Mountain Views and Scenery, by Miss Mary Vaux and Messrs. George Vaux, Jr., and William S. Vaux, Jr., of Philadelphia.

Prints (of pictorial subjects), by Mr. Arthur E. Becher, of Milwaukee.

From December 20th to December 31st.

Prints by Mr. Clarence H. White and by May R. Stanbery, Katherine S. Stanbery, Emma Spencer and T. M. Edmiston, of Newark, Ohio.

From January 2d to 16th, 1902.

Rotograph Prints, including prize prints in the recent competition instituted by the Rotograph Co.

From January 27th, an exhibition (to end February 15th), of prints by Mr. Frederick Colburn Clarke.

The varied character of the exhibitions left little to be desired by those who wish to see the best quality of work by photographers of different schools. While the Vaux prints gave pleasure to those who judge photographic excellence by the technical quality of the print and its accurate reproduction of the features of beautiful scenery, the work of Mr. Becher, on the opposite wall, offered a refuge for those who prefer to find in the composition of a photographic picture a clue to the individuality of the maker and an expression of artistic feeling.

Mr. White's work needs no comment. The work of the other exhibitors, Miss Spencer, Mr. Edmiston, Mrs. and Miss Stanbery, was very similar in manner to that of Mr. White.

The exhibition of prints on Rotograph paper included work of photographers scattered all over the United States, some of whom were professionals and others amateurs. It presented great variety of subject and treatment, and included the prize-winning prints of the competition recently held by the Company.

The prints exhibited by Mr. Clark show not only variety of subject and treatment, but of medium. They also serve to demonstrate the progress of this clever worker and his artistic as well as technical skill.



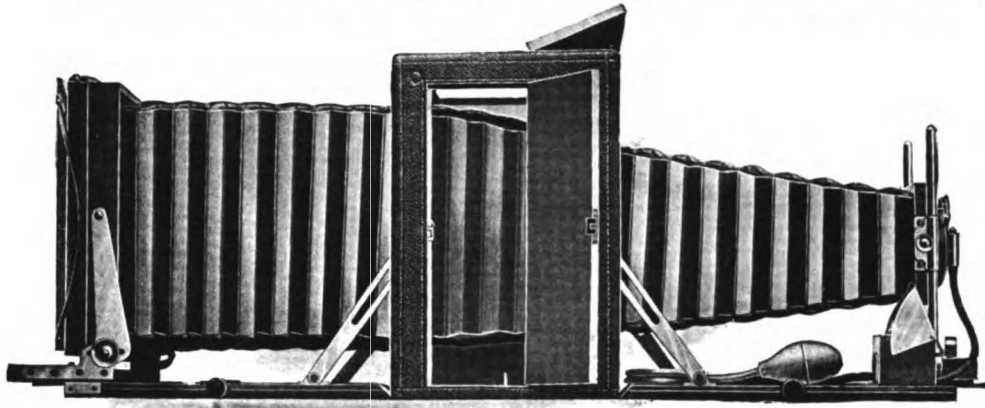
### The Annual Dinner.

On the evening of Saturday, December 21st, over seventy members and guests of the Club dined at the New York Athletic Club. At the principal table, besides the President of the Camera Club, were Mr. Van Wormer, the President of the Athletic Club; Mr. Hudson Chapman, President of the Philadelphia Society; Messrs. Dexter H. Walker and William D. Murphy, former Presidents of the Camera Club; Mr. D. S. Plumb, President of the Orange Camera Club, and Mr. Geo. E. Ashby, President of the Microscopical Society.

The Dinner Committee, consisting of Messrs. Cassard, Schram and Bull received and deserved hearty commendation; and the speeches, which it is impossible to reproduce here, were closely listened to and amply applauded.



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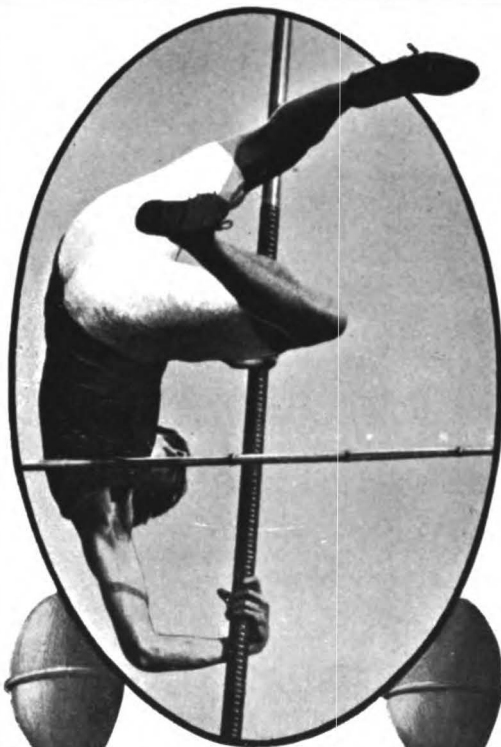
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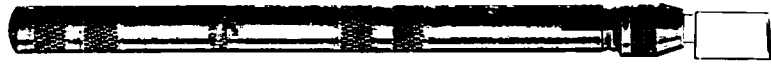
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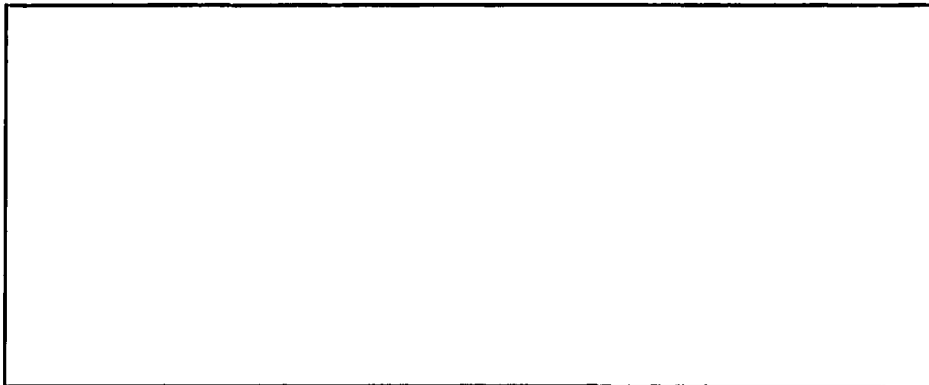
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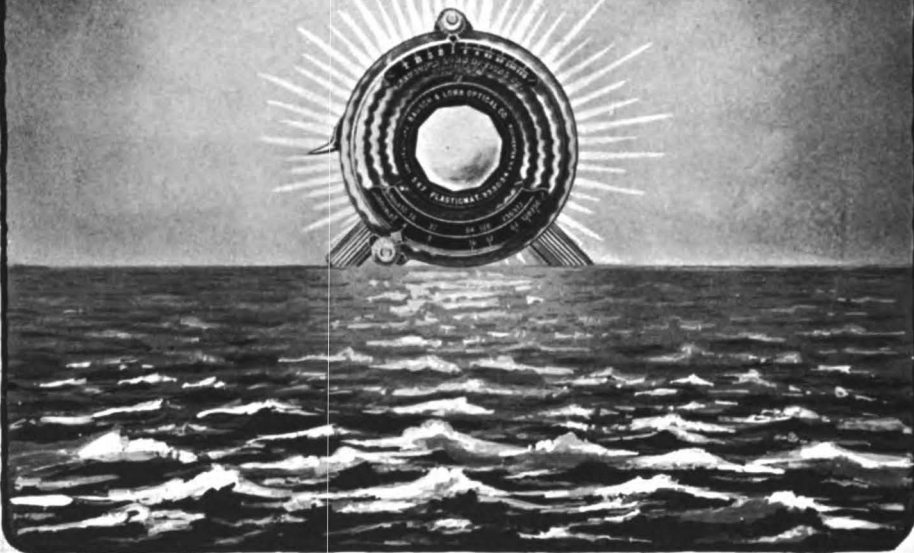
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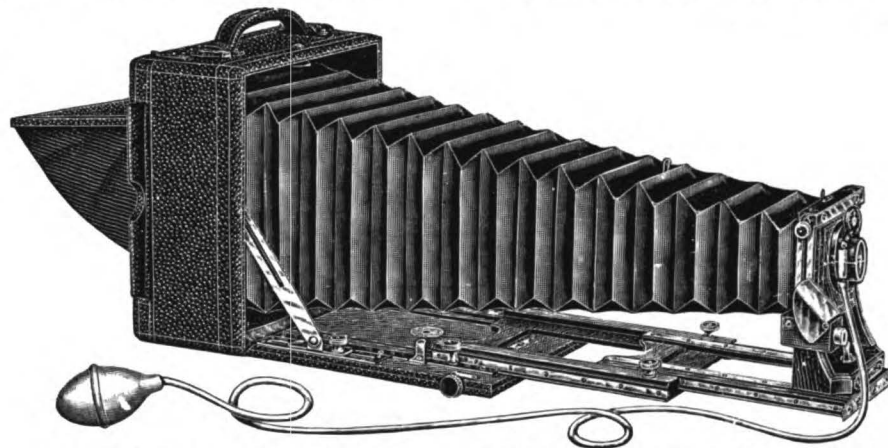
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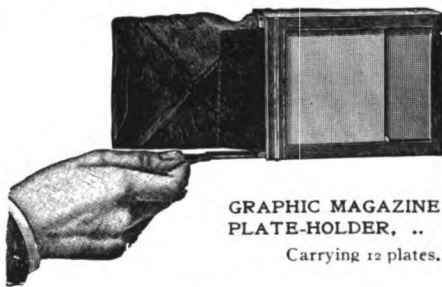
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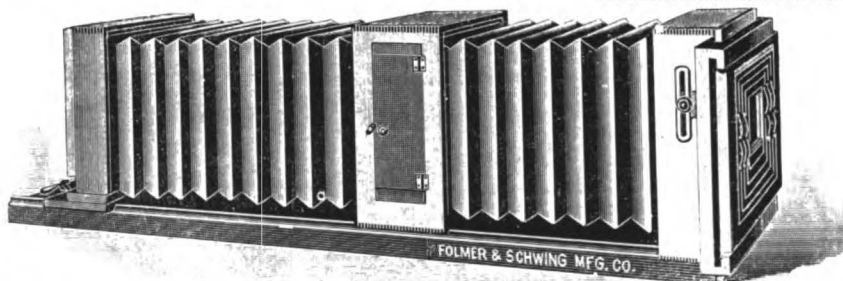
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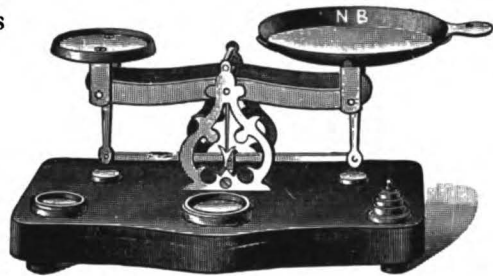
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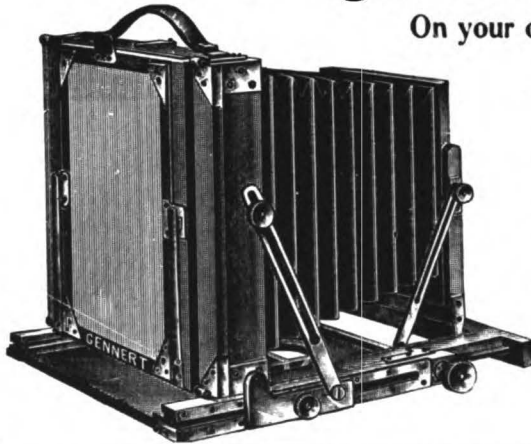
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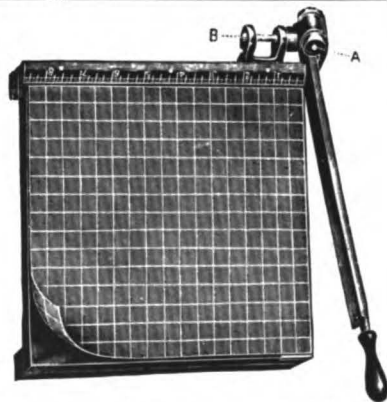
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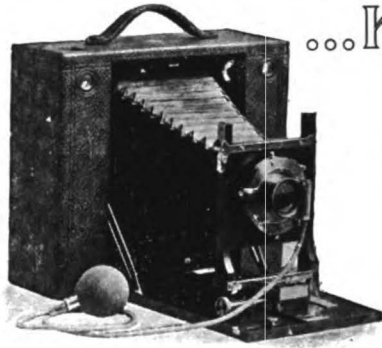
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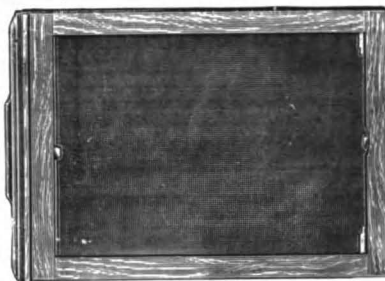
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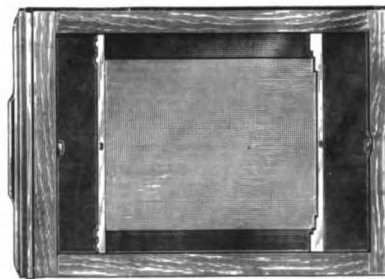
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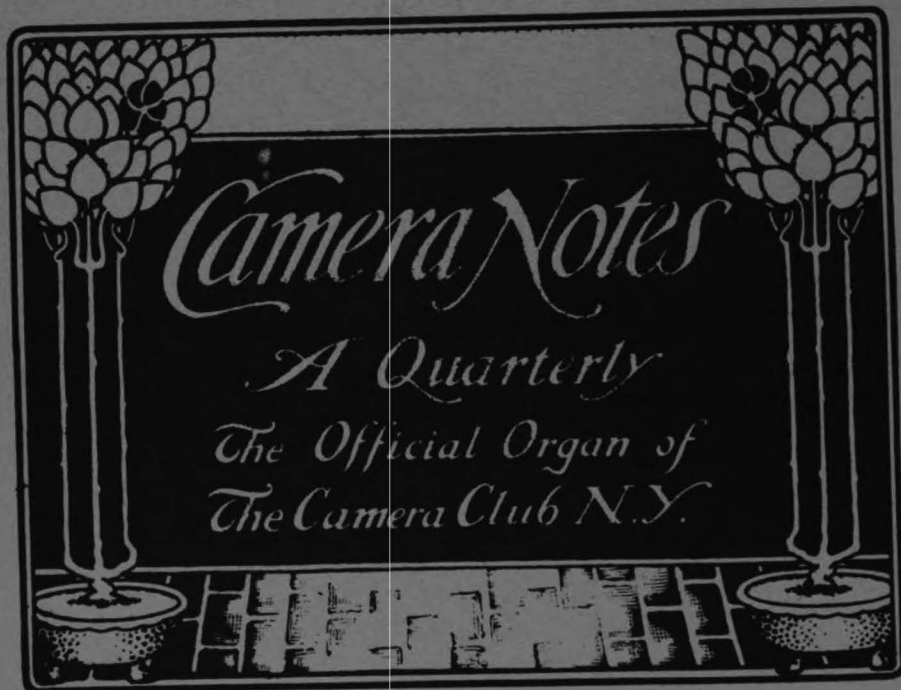
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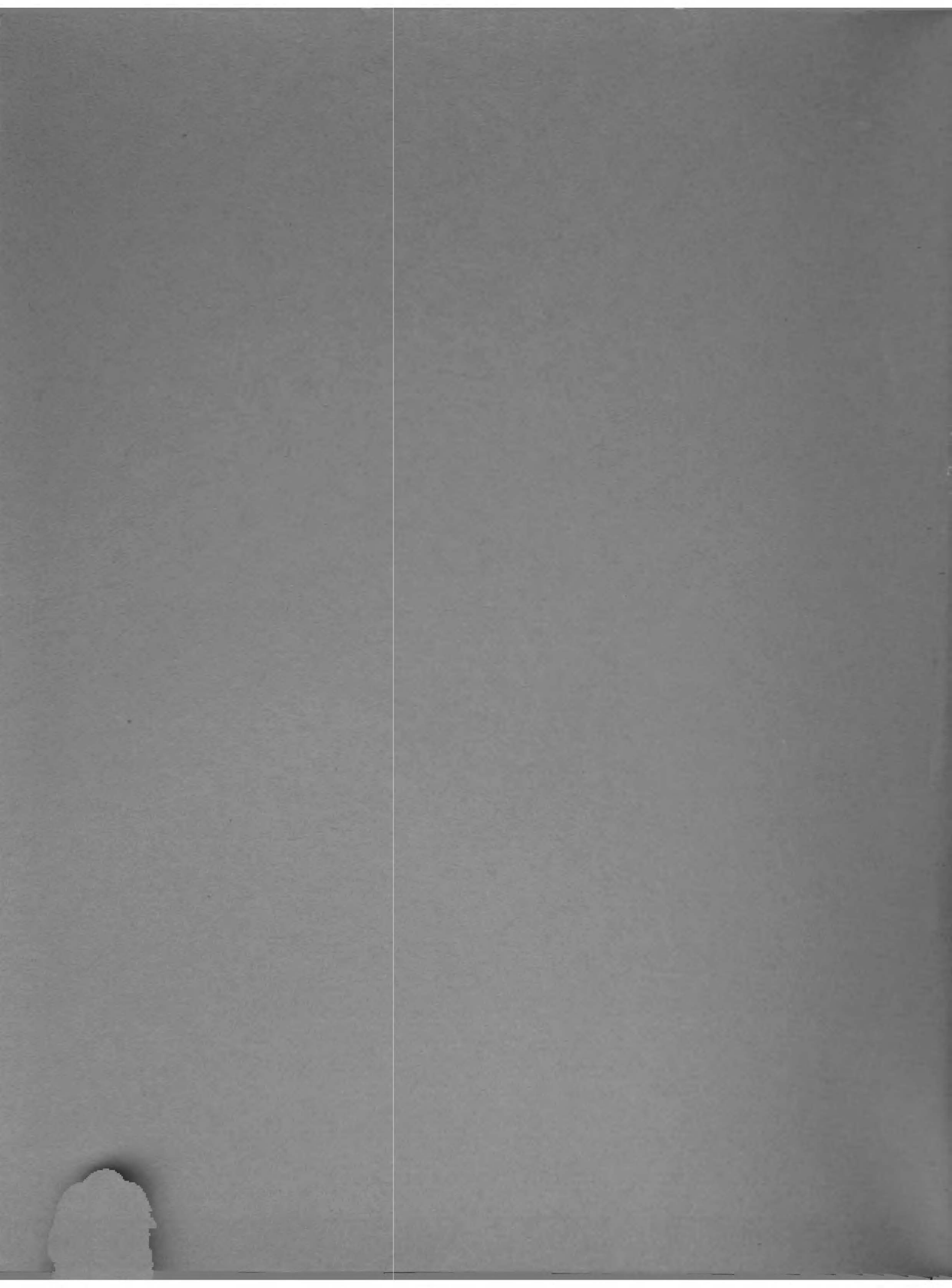
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Vol. VI. No. 1





# Volume VI, No. 1

## ERRATA.

Owing to the haste in going to press, as well as to the handicap of using linotype, a number of errors have crept into these pages which were not discovered until too late for correction.

Page 18, 5th line, *Bryant* should read *Briant*.

Page 39, 6th line from bottom, *was* should read *were*.

Page 39, 2d line from bottom, *descriptive* should read *decorative*.

Page 57, the third paragraph should read "*And*" this is not only the best exhibition ever held by the Arts Club, but the best of its kind that has yet been seen in New York."—*New York Sun*, March 12.

Page 69, ¶ 8, line 1, *Steiglitz* should read *Stieglitz*.

Page 77, 6th line, *E. N. Woodbury* should read *W. E. Woodbury*.



PORTRAIT

By Clarence H. White  
(Ohio)

# CAMERA NOTES

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VOLUME VI

JULY, 1902

NUMBER 1

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EDITED AND MANAGED BY ALFRED STIEGLITZ. EDITORIAL ASSOCIATES: JOSEPH T. KEILEY, DALLETT FUGUET, JOHN FRANCIS STRAUSS AND JUAN C. ABEL. ISSUED QUARTERLY AT THE CAMERA CLUB, NO. 3 WEST TWENTY-NINTH STREET, NEW YORK

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## Valedictory.

**A**FTER the publication of this number, the management of CAMERA NOTES, under whose auspices the magazine was founded and developed, finds it impossible to continue its labors.

Recent events\* within the Camera Club of New York have made it incompatible with the ideas and principles for which we have striven, that we should continue to conduct this magazine. The official policy of the club, as indicated by the deliberate nominations of a new Board of Officers avowedly out of sympathy with the policy so long maintained by CAMERA NOTES, makes it incumbent upon the Editor and his associates, in justice to the desires of the club as expressed by the nature of its nominees, to leave the new management with a free hand to inaugurate and shape its own policy, unhampered by the convictions to which we are so uncompromisingly pledged.

The manner of the birth of CAMERA NOTES is no doubt unfamiliar to the majority of our readers, including all but the oldest members of the Camera Club, and we feel that we owe it to ourselves to give a brief resumé of the beginning and growth of the enterprise. Not only were the rapid development and high standard of the magazine due to the enthusiasm and indefatigable labors of the Editor, but its very inception was a product of his devotion to the club and to photography.

Some five years ago, there was presented to the Board of Trustees of the Camera Club by Mr. Stieglitz, a plan for the establishment of an illustrated quarterly publication, to take the place of the then intermittently published leaflet of the Proceedings of the Club (*Journal of the Camera Club*). This plan readily received the unqualified approbation of all the Trustees, as it guaranteed the club against any expenditure greater than had been appropriated annually for its semi-occasional leaflet, in return for which every club member was to be furnished with a copy of the magazine without individual assessment. As a condition precedent to undertaking this labor of love and enthusiasm, it was

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\*To the reader who is interested in knowing the further particulars which have culminated in our withdrawal, we suggest the careful perusal of the Club Department, pages 69, 70, 71, 72, 73, 74, 78, 79.



#### CAMERA NOTES.

stipulated by our Editor that he was to have the unhampered and absolute control of all matters, direct or remote, relating to the conduct of the proposed publication; in short, CAMERA NOTES, while published for the club, was nevertheless an independent institution. So with no other assistance than the three hundred dollars and the approbation of the club, was begun that undertaking which has now reached its culmination.

The initial policy adopted in our relation to all branches incident to the production of the magazine, has consistently governed the management throughout. What that policy has been, our readers and those having had business relations with us are best able to judge. By careful economy, each year saw an ever increasing profit which was immediately devoted to the improvement and enlargement of the NOTES, until the climax was reached, when a recent single number exceeded in size our whole first volume. For the first four years, the annual club appropriation, despite the increase in club membership of nearly one hundred, and the consequent ever increasing drain upon our resources, never exceeded, and once fell below the original subscription. With the last volume, a new arrangement became necessary.

It may be interesting to such of our readers who have sympathized with us in our efforts, to know that the twenty-one numbers we have published, representing a total output of *twenty-one thousand copies* (each issue being limited to 1,000, as originally planned) cost approximately *eighteen thousand dollars*, of which the club contributed *eighteen hundred and fifty dollars*, receiving in return over one-third of our whole edition.

Of the good we may have done photography, others must judge. In striving for ideals as we have conceived them, we have at times, in order to attain the ends we sought, been compelled to antagonize many of the workers in photographic fields for whom we entertained the highest regard. If in these encounters we may have ruffled the feelings of our adversaries, we beg now to assure them that our warfare was waged for principles, and not against persons; and to express regret, if in the course of the conflict, we have been compelled by circumstances to assume a position of seeming self-assertiveness bordering on the indelicate.

Before saying farewell, we must acknowledge the many courtesies shown us. To the advertisers in our pages, we feel indeed indebted for the loyalty and liberality with which they have supported us. With few exceptions, they have continued their patronage without interruption, despite the gradual increase in rates unaccompanied by any enlargement of edition. While we know that they have received a full return for their investment, yet without their liberal co-operation and appreciation CAMERA NOTES would have been a financial impossibility.

VALEDICTORY.

To our readers and our contributors, and to such of the officers and members of the Camera Club as have been appreciative of the five years of unceasing labor and devotion, we extend our heartfelt thanks for the encouragement and kind words which have been our sole remuneration for the self-imposed task in behalf of the "Cause" of Pictorial Photography. Many members of the Camera Club of New York, we fear, have been at times sadly misrepresented by us, and forced to stand before the world as upholding principles with which they were out of sympathy. To those who feel aggrieved at this, we feel we owe an apology, for having used them in the interests of the advancement of American Photography, to which the Camera Club of New York is pledged by its constitution.

*Alfred T. Wright*  
*Joseph C. Keiley*  
*Dallett Frequet*  
*John Francis Trause*  
*Juan C. Abel*

New York, April 7th, 1902.

† † †

**To William M. Murray—An Appreciative Acknowledgement.**

Several years ago Wm. M. Murray, through the stress of urgent business obligations, was compelled to sever his connection with CAMERA NOTES. He had been connected with the magazine from the beginning. His services were of such character as to place all those interested in the cause of scientific and artistic photography—as well as of par English—very deeply in his debt.

The Editor of this Quarterly is still further indebted to Mr. Murray for the able and unselfish assistance rendered in the editing and building up of CAMERA NOTES during its first two years of existence. It is but fitting that at this time and in this number of CAMERA NOTES, it be recorded that Mr. Murray's services are gratefully remembered.

A. S.

## The Philosophy of Laughter.

*"Tutto nel mondo è burla."*

**E**VEN though all the world be a stage, does any idea of it ever penetrate the mind of the philistine. Never could he believe that he is but a trivial actor in the Drama of Life. Therein he is pitifully pathetic; he is squalidly tragic in his negativeness, for no Samson could shatter the temple of his self-conceit. As soon could the pillars of the world be overthrown and the firmament brought down. But it is doubtful if even thus the philistine could be made to see stars larger than the rush-light on his own altar.

Most of those who know more, of course desire to play upon the philistine. He is the butt for wits; the poor devil who is pinched and pummeled by sprites and elves, while the fays dance about him and he blinds himself, for fear, from the brilliance of spiritual apparitions. Young artists may try to electrify the earth-dulled one, while enthusiastic critics belabor him and proselytizing transcendentalists endeavor to prod his soul. But there are also those who feel too thoroughly their human kinship, and their "touch of nature," to permit them to turn in any way upon their fellow man without a qualifying sense of comradeship. Shakespeare made an immortal of Falstaff because our great dramatist was too all-wise not to give some sympathy to this knave of philistinism. Verdi, re-creating in music Boito's fine adaptation from the plays, was too big and tolerant merely to laugh at this man-mountain of mundanity. He allows even this ignoble personality moments when the laugh is with him; even this spiritual cur has his day.

The militant Wagner, fighting for due recognition, naturally tintured comedy with bitter satire; but Verdi was ending a long career of successes. Comedy, tragedy, and melodrama—that nondescript on the confines of art,—all played parts in his depictions of the Drama of Human Life. After Verdi had at length put in music the passions of Othello, the ingeniousness of Desdemona, and the wily knavery of Iago, he turned again to Shakespeare. And then this wonderful old man of eighty made a music-drama, in the true spirit of comedy, in which the multifarious characters have an intensely vital existence as well as an extremely artistic expression. These music-folk live and laugh, plot and make love, in the woof of melody, each in the color and figure of his kind; but through, and underlying it all, is a warp of harmony, fine and strong, flowing from beginning to end. So Verdi not only sighs and sings with the young lovers, is mischievous with the wives, and jealous with the husband, but also laughs with, as well as at, the well-tricked Falstaff.

In the opera of course all ends happily. Even the unctuous philistine forgives those who have baited him, ere all go to sup together. How else could it be ended by a musician who had grown wise enough to hear and write the fundamental harmony of life underlying all the conflicting incidents of terrene existence. Of the exquisite art with which this is done, the ordinary hearer realizes little, and therein is a chastening lesson for the callow critic or young artist who desires to please by his technique, for the music flows as naturally and unpre-





CHARCOAL EFFECT

From a "Gum" Print

By Mary Devens

(Boston)



THE PHILOSOPHY OF LAUGHTER.

tentiously as a sunshiny brook, and only musicians know how skilful it is and how well this is concealed. The magnificent final fugue seems but a spontaneous outburst of joy; yet good musicians declare that marvellous is the contrapuntal ingenuity of this melody, with which Verdi closes in gnostic merriment his drama and his long career.

There is always a certain amount of pressure on those who are living a strenuous life, that tends to make them disputatious in their differences and severe in criticism. But critics, and all others who have destructive words to cast, should endeavor to hear and attune themselves to the universal harmony, woven of life, as well as to the individual notes and figures; much as we should listen to the music-drama of Falstaff, should the opportunity be vouchsafed us. If we "sit under" Verdi and men of his breadth, whenever and wherever we may, at least we may learn that which most of all makes for the sympathy of culture—that is, to laugh together, although we differ on questions of art and science. The differences are, comparatively, so small, often so entirely superficial, and they are so useful for vital development, while our choice is often so dubious and fickle: "Which lily leave and then as best recall!" We may well adapt the remark of an old Irish habituée of "the Island": "let us laugh while we may, for our theories and beliefs may soon go to the Morgue, and it will be a very long time before anyone will come to take them out."

It is the highest philosophy of life to laugh together, although we be most serious workers; and when we differ, still to laugh. It has taken many centuries to bring us to a suspicion of the fact that we need not burn our fellow-players because they do not always echo our formulations:

Comrades in life are we,  
All seeking the ultimate good,  
Though diverse our tongues may be,  
For wide is our brotherhood.

DALLETT FUGUE.



"The great end of art is to strike the imagination."

"Few have been taught to any purpose who have not been their own teachers."

"The value and rank of every art is in proportion to the mental labor employed in it, or the mental pleasure produced by it."

"Beauty and simplicity have so great a share in the composition of a great style, that he who has acquired them has little else to learn."

"Experience is all in all; but it is not every one who profits by experience; and most people err, not so much from want of capacity to find their object, as from not knowing what object to pursue."

"It is certain that the lowest style will be the most popular, as it falls within the compass of ignorance itself; and the vulgar will always be pleased with what is natural in the confined and misunderstood sense of the word."

And of those ambitious of immediate success: "They must, therefore, be told again and again that labor is the one price of solid fame, and that whatever their force of genius may be, there is no easy method of becoming a good painter."

"I wish you to attend to this that you may try yourselves, whenever you are capable of that trial, what you can, and what you cannot do; and that, instead of dissipating your natural faculties over an immense field of possible excellence, you may choose some particular walk in which you may exercise all your powers, in order that each of you may be the first in his way."

—Thoughts from Sir Joshua Reynolds.



## On Genre.

GENRE subjects have always enjoyed more popularity with the general public than any other branch of the art of painting. The wielders of the brush however have always looked upon story telling in painting as something unworthy of the highest ideals of their profession.

By this they do not altogether mean that minute study of details and exact presentation of facts make their productions conspicuously uninteresting as works of art, but rather that they lack those qualities which are associated with the most advanced phases of modern art.

This hatred for genre subjects has always seemed a rather futile agitation to me. Nobody with any pretense to taste will deny that those painters who devote the utmost care to the most insignificant objects (and who are still considered by the large majority the pillars of art, because their shortsightedness is relative to the ordinary seeing capacity of the crowd), are artistically inferior to those who master touch and technique, the problems of tone and color, and the decorative side of painting.

But how about the little Dutch Masters, who were genre painters in the strictest sense of the word, and who nevertheless understood to invest the true likeness of their subjects with a charm and fascination far beyond ordinary graphic powers and force of draughtsmanship? And cannot also the paintings of a Fortuny and Knaus, for instance, be defended on the same grounds?

You may say that such men are exceptions, that the harmonious concentration of vision, peculiar to them, lifts them above minor talents, painters like Defregger, Vauthier, and Mosler, whose pictures are like pages torn from a popular novel. But if there are exceptions, the fault can hardly lie in the choice of subjects, and the question whether a genre painter paints artistically or not, is reduced to a large extent to personal opinion.

Let us investigate this matter a little more closely. First of all, it will be necessary to ascertain of what material a genre picture is constituted, an extremely difficult problem, as it is well nigh impossible to draw the boundary lines with indisputable precision.

The standards which guide the painters in their judgment have assumed no definite shape, they are mostly a matter of personal feeling and the traditional "ism" of some special school, and consequently not to be relied upon. Moreover they are full of paradoxes.

Take for instance a painter like Defregger. No matter how this painter might treat a group of peasants, we would classify his picture at once as *genre*. On the other hand if we are confronted with a peasant by the hand of Israels or Liebermann we would hesitate and prefer to call their production "a study." And yet there is in both the same careful study, the same striving to get at the secrets of certain types of humanity, the same desire to record completely and definitely their special traits.

The whole difference seems to lie in the conception, for it cannot be denied that both pictures tell a story. The one is told à la Dickens in a popular way,

## ON GENRE.

the other in the style of a writer of the modern realistic school, which may be some day just as popular as the other one.

But the problem is still more difficult. For how shall we classify a single finished figure of Meissonier or Zamacois! We might be inclined to call it a study, as long as the figure is merely placed against a background without any special occupation, while we would designate it as genre as soon as the figure is represented as playing chess, looking at a piece of statuary, etc., or in other words approaching the anecdotal style of painting. On the other hand who would deny that the women of Stevens, who are generally depicted in interiors and employed in one or another phase of domestic or social life, do not show the same subtle refinement and psychological insight as the ladies of Aman-Jean or Dewing, who sit in attitudes of pensive grace against backgrounds that are nothing else but color arrangements.

True enough, but Stevens is an exception, he is a psychologist and a colorist of the first order, somebody will argue. He is infatuated with anything feminine which suggests to him harmonies of tone, in which the richer color chords shine like the faint lustre of ancient gems in a twilight atmosphere.

If this argument holds good, then the subject is not the point at all, but the treatment alone. Although story telling is, in my opinion, rather unæsthetic in the pictorial representation of human figures, as long as these are seen separately and individually and not *en masse*, as by the impressionist painter, I see no reason why genre subjects should be tabooed altogether, as it depends entirely on the way they are treated. In ideas Fortuny has hardly more to tell than Gerôme for instance, but how differently he tells it! To him life is a masquerade, ebullient and capricious, where every detail glitters like a piece of jewel-clustered brocade. All that should be avoided in pedantic realism, which busies itself with every little thread stealing out of a buttonhole, and which can see only things detached in detail and not as a harmonious whole.

In artistic photography the situation is a similar one, the same fight is on and almost the same arguments could be used in regard to the works of Dumont, Eickemeyer, Stirling, White, Käsebier and Steichen. However there is one difference. A painting, no matter how trivial or prosaic its subject may be, can still charm by technical qualities, in which certain characteristics of the artist may be reflected, while a photographic genre picture à la Defregger or Vauthier, no matter how cleverly composed is always hopelessly inartistic. It depends too largely on the models and their ability to pose, and to remain natural looking while a long studio exposure is taking place. It is almost a physical impossibility. Eickemeyer's "The Dance" was a most ambitious attempt to overcome these difficulties; he had the proper models and studio outfits on hand, he thought out the composition night and day, altered it frequently, made study after study until he finally succeeded in getting a faultless picture from the photographic point of view. Artistically it is of no more interest than a reproduction of a painting by Diehlman. The same might be said of White's "Ring Toss." The means of modification do not seem to be sufficient to generalize the facts which the camera tells with such unrelenting bluntness. The more artistic a photographer is, the more will he see in an object what he looks

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for, but the camera will never fail to remind him that there are forms in nature which the mind at the time did not perceive. A study of these two prints will give a fair estimate of the limitations of the photographer's craft. Elaborate genre scenes in which several figures are introduced are practically impossible, and to strain after effects like these means but to invite failure and to join hands with mediocrity. One and two figure subjects lend themselves more easily to photographic treatment as Dumont and White have successfully proven, but their efforts are hardly more than finger posts in the right direction. They lack virility and *esprit*, and excite as pictures hardly more than a passing interest.

Steichen and Eugene are as far as I know the only ones who might possibly succeed in discovering and expressing in photographic genre some of that "painter" element which we admire in the works of a Liebermann or Israels. For those who are not initiated into the painter's technique it very much resembles the pursuit of the impossible, an occupation which they should leave to people of less discretion than they are supposed to possess.

SIDNEY ALLAN.\*



### The Greek Influence in Photography.

UPON a pleasant morning in 485 B. C., while the Athenian populace were busy ostracising those of their number who had become disagreeably prominent, a strapping young Greek, who had been too much occupied to practice penmanship, asked Aristides to write the name of Aristides upon shell. Our young friend, who sold melons at the foot of the Acropolis, had been scrupulously honest in his business dealings and it riled him that Aristides should be called "The Just" while his own honesty escaped recognition. This was one of the not unnatural results of that great discovery of the Greeks—Democracy.

We too have fallen upon a democratic age and are citizens of that great Republic of Art—Photography. What wonder then if some of us are looking for scribes to fill in names upon our shells? Are we not free and equal beneath the glorious banner of the Bulb and Button? If to-day we brush-develop the Sunday World Wonder Page, shall we not to-morrow compare the merits of Clarence White and Botticelli? If in fine we deal in photographic melons, shall we therefore endure to hear a Käsebier or a Steichen called "The Just?" Go to! Pass me a clam-shell.

J. B. KERFOOT.

\*Sadakichi Hartmann.





WINTER LANDSCAPE

By Rudolf Eickemeyer, Jr.  
(New York)



## Eduard J. Steichen, Painter-Photographer.

[Mr. Eduard J. Steichen's position in the photographic world is unique. His pictures are creating a sensation in all those Parisian and other continental art circles which have had the opportunity of examining his work. Over a year ago, we had decided to devote an entire number of CAMERA NOTES to Steichen and his ideas. In view of the extreme subtlety of his originals, it was deemed advisable to await his return from Europe, so as to enable him to personally supervise the reproduction of his pictures and thus do the greatest possible justice to himself and to ourselves.

Force of circumstances, referred to elsewhere, has willed it otherwise. This is greatly to be regretted, as Mr. Steichen's pictures are of such beauty and importance that "CAMERA NOTES" which has fought so mercilessly for that cause embodied in Mr. Steichen's pictures and ideas, seems incomplete without the realization of the above referred to plan.—  
EDITOR.]

“I SHALL always stick to photography, for there are, in my opinion, certain pictorial ideas that can be expressed better by photography than by any other 'art medium.'” These words explain Steichen's relation to artistic photography, for he is by profession a painter and always intends to remain one and wishes to be considered as such. He has taken up artistic photography as another painter might take up lithography or etching.

As a manipulator of the rubber bulb, he has the reputation of being an innovator of judicial and well-balanced views; he is, with justice, given by popular verdict a position among the most capable, and is well established upon the ladder of official recognition.

He has, more than most photographers, the chance of securing real consideration and willing acceptance for any new departure that he may be moved to make, for he has already gained for himself a place which he shares with no one else. Like Eugene and Käsebier, he has set himself the task of getting painter's results, an aim which with him—as he is a real connoisseur of the painter's technique and touch, and able to transfer a resemblance of brush-work without falling into eccentricity or morbidity—seems, for the first time in the history of artistic photography, to be perfectly legitimate. Steichen's work refuses to fit itself into any of the various schools at present in vogue. He is groping for the new. Young, accomplished and full of energy, he has the courage to experiment and the ambition to break with conventional laws and to create new formulæ of expression. He is thoroughly modern, the “enfant terrible” of the American school, as Demachy has so aptly remarked.

There is a profusion of creative power, a bold, manly conception in all his work, combined with a sense of balance, harmony and proportion. Above all, he possesses a thorough knowledge of the material he employs, its possibilities and conditions. He creates from the essence of the material, so to speak, which in all art expressions is the very starting point and only guarantee of real success.

But he does not yet see his subjects with his own eyes, all his own way. The impress of absolute personality does not yet distinguish his work. His prints are undoubtedly imitative (viz, his “Victor” plagiarized from Stuck's painting) but they display a quality of imitation and receptiveness which is



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evidently the prelude to a decisive and sincere originality. That he has arrived at anything like final conviction no one who has followed his sudden growth and progress would dare to assert. His life, hitherto, has been one of change and evolution. He has passed almost unconsciously from one step to another, and has in apparent obedience to the æsthetic instincts which control him, varied his performances to suit each phase in his own belief.

Look for instance at his portraits of himself. In one of them we find all the ear-marks of modern poster composition, in the other one—a masterpiece in its breadth of vision, its vigorous touch and its fierce, violent dashes of high light—a strong flavor of the Dutch Old Masters is perceptible.

In his "Silver Buckle" where the sparkle of a polished buckle gives life and color to the picture, we are reminded of the Whistler school, and his portrait of the sculptor Rodin, an imposing silhouette of a bearded profile in the lower right corner against a white marble statue looming in ominous import and filling the remainder of the picture, we feel the influence of the Symbolist school, in which the artists try to reveal with regardless freedom the innermost secrets of their soul.

His landscapes show equal knowledge of contemporary art ideas. His "Pool," a charming evensong, is a marvel of tone and poetic sentiment. They show a deep love for the lulling influences of *harmonious* rather than *true* values and their gentle relationship. He admits in this print the ideal of the modern tone painter, that nothing matters, neither impression nor definition, if only tone survives. His low-toned impressionist winter landscapes, quite Japanese as to lines and spotting, reveal great gifts of composition, but they are wanting in air, the atmospheric perspective is altogether absent therefrom, and the whole set appears to be "corked up" and stifling. His "The Judgment of Paris," a composition of a solitary tree-trunk in the foreground and a cluster of three trees in the middle distance, is perhaps the most courageous step onwards into more individual art that Steichen has taken. This dainty picture appeals by its exquisite humor and its animation. Here everything seems alive. The forms flow together into a harmonious entirety, each gaining in importance through the other.

This print shows more than any other that Steichen is by inheritance and nature an artist, who will sooner or later find the opportunity to satisfy that most commendable of all ambitions, the desire to do justice to himself. His present stage can only be regarded as a temporary stopping place on the road to achievements greater than any that can be credited to him at present. Indeed we may reasonably look to him as one of the rarest types of modern artistic photographers, one who may be trusted to waste nothing of his energies in vain, and who also may be inspired to deal at times in the unexpected, and thereby conquer new worlds full of variety and realize the possibilities of great discoveries.

SIDNEY ALLAN.

## Diffusion and Simplification.

**C**ONFUSION and Sillyfication! exclaims the photographer of the old school, as he turns irritably away from the above heading, but his voice has become weak, and it is only a feeble echo of what he would have said to such a title when he was in his prime, some twenty years ago.

But when one thinks of it, diffusion and simplification have been two very strong factors at work on the right side in photography. Undoubtedly, one or the other of them is answerable for a certain amount of untidy, dishonest, short-cut, trumpery work, and this is not their fault, but rather misfortune. Diffusion lends a ready mask for bad work, and it is nothing new that evil doers should shelter under the cloak of simplicity.

It is true, H. P. Robinson and F. Sutcliffe in years gone by showed how much could be done pictorially without either diffusion or simplification, but with the early salons at the Dudley Gallery, strong influences were at work. Many photographers went back to the A B C of their craft, and in various ways, often with fear and trembling, groped for simplicity and broadness of treatment. They felt they must abandon their finished pictures, and begin again, lower down the ladder, trying their powers at *pochades* (so to speak), thereby studying and working at values and tones in a simpler phase, where a good many of the difficulties that assailed them when engaged on a big work were non-existent.

Born as the new movement was, in the home of the New English Art Club, it was natural that the painters of this group should exert a strong influence on the minds of the revolutionists. Indeed they held much the same position with regard to the Royal Photographic Society—then known as the Photographic Society of Great Britain—as the painters did to the Academy. Both were voyagers in a "Mayflower," seeking a wider, freer, and truer atmosphere in which to work out their own salvation. And this the photographers found at the Dudley Gallery, and the early exhibitions gave abundant proof that there were many earnest workers who, though lacking the initiative of the seceders, had yet felt the same want and were ready and willing to join the new movement.

But the artistic temperament is, the world over, sensitive and absorbent, and as time has gone on the effect of other influences is clearly distinguishable. The Glasgow School of Painters has had its say at many an exhibition of the kindred ring, without knowing the fact itself, and probably the photographers most influenced are least aware of the inoculation. Indeed I have even detected an echo in some photographers of the earnest little Newlyn band of painters. We all know how, consciously or unconsciously, the old masters have been laid under contribution by photographers, either in the matter of motive or technique—O Velasquez, O Van Dyck, forgive these allusions!—but this fact alone proves the yearning after simplification and diffusion, for the reader has only to call to mind Velasquez's painting of himself, or Van Dyck's Philip to see both these qualities illustrated by master hands.

I need hardly say that nothing is farther from my intention than to proclaim diffusion and simplification as the only roads to pictorial expression. On the contrary, much of the delight of many a charming photograph would be lost if

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treated thus. But for years a few photographers have been groping after simplicity and diffusion, (generally reviled by the onlooker) and many and devious have been the paths leading to them.

There was the dark era, in the infancy of the Salon, when such men as Haskell and Roland Bryant achieved them by means of a vast gloom. Sombre and black was the background, and a few objects loomed indistinctly out of this Dantesque inferno. Loud indeed were the howls of the critics, but all the same, this was a step towards elimination of the unnecessary, and one could not help realising there was a clever brain struggling with subjects and materials in at least, as far as photography was concerned, a new way, and in spite of all derision they taught their lesson to the crowd and a step was marked in the advancement of photography.

Painfully and slowly photographers have learnt the beauty of restraint. All unessential detail is just so much torture to the critical eye, and so will it detract from what really is good, that the whole scheme becomes too wearisome to be borne. Mrs. Meynell goes further still, seems to find more restful pleasure in even the silhouette of a shadow than in the substance itself. "The shadow," she says, "has all the intricacies of perspective, simply translated into line and intersecting curve and pictorially presented to the eye, and not to the mind. The shadow knows nothing except its flat design." I fancy it is this same revulsion of feeling against that bastard and unreal realism of the ordinary sort of photography—when every useless detail is given its full worthless prominence—that is responsible for the flat effects, some verging on the Japanese, that have, of late years, been such a feature of our craft. In the world of paint there is that class of work of which a certain class of the public say "one could step into the frame, it looks so real," and at the opposite pole is Conder with his bizarre, flat effects, with quaint scenes and figures that never could have existed except in his gifted imagination. Midway between, the late Stott of Oldham, with his idealistic realism, created his atmosphere, and had the power of impressing it so on others, that they felt for the time being those snowy peaks with their wonderful tones of blue and purple were the real thing. But it was not done by niggling detail. In photography there are the Conders and the Stotts, who have broken away from all the old traditions and have created landscapes which express their own individuality and portraits that contain as much of themselves as of the sitters.

The means by which diffusion and simplification are attainable are so varied at the present day. A case of unintentional diffusion of which I was a witness irresistibly comes to my mind. A friend, some time ago, showed me some of his work, which chiefly consisted of groups taken out of doors. In one of these, the figure of a young girl leaning carelessly against a wall, had a striking and charming effect, and was a refreshing contrast to the rest of the people portrayed in the same photograph. I could not help openly admiring it, when my sensitive friend, thinking he was being laughed at, actually began apologizing for it, explaining that, as the girl had insisted on standing so far away from the others he had found it difficult to get her in focus. So he had quite unintentionally gained that delicate sketch effect, which has cost others such infinite





TOIL

By Albert Fichte  
(Germany)



*DIFFUSION AND SIMPLIFICATION.*

labour, but poor man, he would probably do his best never again to produce anything so refreshingly different from the rest of the work with which he contrived to give me a depressing half hour.

But I have digressed from the subject, viz: the variety of ways with which we can, nowadays, obtain the results here discussed. Lenses are purposely constructed with which any amount of diffusion can be scientifically obtained, and printing processes, such as the glycerine development of platinum, gum bichromate, artigul and ozotype, go far to make simplification comparatively easy to the hand of the artist. But of course these are only the means, the tools, wherewith the worker may be equipped, and with him rests more than ever it did before, the making, or the marring of the result.

We all know—at least we have been told—that photographs should not be framed and hung up, but kept choicely hidden in portfolios, to be peeped at now and again. Under these conditions we should no doubt be a long time wearying of first loves, and they would probably stand the test of an occasional glance for many years. I have found it a quicker plan of elimination to place the prints by various workers that have appealed to me strongly, under glass, and hung on the walls of a room I enter but three times a day, for the purposes of nutrition. Under these conditions the struggle for existence becomes much keener, and the survival of the fittest is more quickly decided.

Looking round that room, I find a remarkable number of the "elect" are more or less diffused in treatment, and they are all simple, and apparently unambitious productions, and I think herein lie their good wearing qualities, for a print that will bear looking at three times every day must contain some elemental truth convincingly expressed. No mere prettiness or clever trifling could successfully stand so severe a test. No photographer who is able to catch some of the true spirit of art in his work is ever likely to appeal to the public. It is a fact that modern photographers who are striving to raise their craft must realize, if they have not already become painfully aware of it. Painters have had to suffer the same misunderstanding, but I do not think at all in the same degree, for there has always existed a certain respect for paint, and what the man in the street did not like, he sometimes was condescending enough to think was what he could not understand. But whoever is wise enough to think they do not understand a photograph—when the veriest ignoramus will boldly criticise and try to sharpen his feeble wit on it, and no one will thank you for inferring that it may be above his intelligence?

Still, let us be thankful that photographers are now no longer dependent on the appreciation of the ignorant, for in every country there is a certain number of artistic photographers to whom good work will appeal, and surely the appreciation of such men is far more worth having than that of the crowd, who cannot rid themselves of the old idea of the camera's work. The appreciation of his confrères was enough for Degas, will not the photographer content himself with the same meed of praise?

"But each for the joy of working, and each in his separate star,  
Shall draw the Thing as he sees It, for the God of Things as They are."

WILL A. CADBY.



## The American School.

"Those to whom art is only a trade have never known the great thoughts of the real artist face to face with nature, but by using formulas and conventional processes they are more likely to be understood by the masses, who, in fact, find little interest in new and original work."—*Alexander Tavenier on Sisley.*

THE secessionists of Munich—in fact, all secessions, and it is to a secession better than anything else that the new movement in photography can be likened—gave, as the reason of their movement, the fact that they could no longer tolerate the set convictions of the body from which they detached themselves, a body which exists on conventions and stereotyped formulæ, that checked all spirits of originality instead of encouraging them, that refused its ear to any new doctrine—such groups gave birth to secession.

Photography has long held such a position, and to-day we hear rebellious voices in France, we hear them in Germany and England, while the recent works from America shown in London have a like message.

When Monet, Sisley, and that notable group of men in France dubbed impressionists, first appeared on the walls of exhibitions, they were received with joyous acclamations of a few, but were bitterly condemned by the majority. Men, wise men (sages), looked upon their work in amazement; these splutterings of color were to them freaks, and they did "hee and haw" amongst themselves until they came to the verdict of insanity. To-day we look upon Monet as the master of landscape painting, and even the most conservative do well to admit that this great movement had a healthy influence on modern art. Their canvases were permeated with light, their exhibitions were ablaze with color; one man strove to outdo the other in this effect of ultra-realism and sunlight. Then came the reaction. From all this glare of the sun there came the school of deep low tone. It is not a new note, but an old one in newer form, ripened, as it were, by the fierce contact with a combating element. With the *bravura* of technique gained by this force the painter might be less conscious of the medium.

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Photography and photographers have ever held a unique position amongst the arts and crafts. Of the volumes that have been written in the vain hope of trying to establish thus a place for photography amongst the arts, I am not here concerned, but feel assured that if conviction is to come in such a manner it will never come. Results alone are arguments, and it might be that the admission of photograms into the forthcoming Glasgow Exposition, the photographic exhibitions held by the secession of Munich and like exhibitions in America, ought to be considered as one type of result. Let it be not the medium we question but the man. Our consideration of lithography was an hourly one until Whistler made it an art. Let photographers concern themselves more with art and less with photography and we will have better photograms.

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One need not point to the sources of influence to be found in American work, for Whistler and Alexander are as much in evidence as are the old masters

THE AMERICAN SCHOOL.

and the Japanese. Yet is not the whole movement in modern art similarly kin to this influence? If we in America have felt this more keenly than others it is because we have been more ready to be receptive.

We cannot realize that it should seem strange that, if the photographer is desirous also of being an artist, his work shall communicate the spirit of the painter. Observe how intimate is the relation between the German painter and their school of photography. One is continually reminded of the influence of a Boecklin, or a Leistikow. These photographers are more concerned with art than with dark room text-books.

It is evident that the greatest lesson the average photographer has to learn is to unlearn, and one of his first lessons would be to overcome the idea of a "sharp, brilliant" photogram being a good one. Why this idea? Do we judge any other work of art by this standard? Certainly there are people who will look at pictures with a magnifying glass, but the less said of such people and such pictures the better. If we bear in mind that there is no absolute black and no absolute white to be seen in nature, the idea of such contrasts in a photogram somewhat dissolves. To some of us the lower tones have more of a tendency to make things beautiful than tones more brilliant, and hence the repeated use of them. One strives for harmony—harmony in color, in values and in arrangement.

Carrière, one of the greatest of modern French painters, keeps all his pictures in a low brownish key, using no pure whites or darks, and blending his tones, he secures an exquisite feeling of atmosphere and shrouds that in a lovely sentiment. Certainly, one does not insist that everything does exist in just this arrangement, yet it is a phase that tends to reflect one's individual characteristics.

We often criticise a photogram, expecting more of it than it intends to convey. We would not criticise one of Puvis de Chavannes' sketches from the same standpoint as we would his "Poor Fisherman" in the Luxembourg. If we look at Keiley's "Study of Flesh," and consider it is such, we do it justice, and as for that peculiar fleshy texture, I know of no other photogram that gives it with such painter-like quality, be it obtained by whatever means it may. Were it called a portrait it would certainly be disappointing. A portrait need not, however, be one of those strange creations produced by the aid of various studio clap-trap we so often meet with, to be a real portrait, for a portrait is only a portrait when it is true to nature as well as to the sitter, and most gallery photograms are very false in their rendering of values, light and tone. One does not generally see people thus. We occasionally find ourselves in darker parts of the world, and, as a rule, feel more easy there.

What a beautiful hour of the day is that of the twilight when things disappear and seem to melt into each other, and a great beautiful feeling of peace overshadows all. Why not, if we feel this, have this feeling reflect itself in our work? Many of the negatives have been made at this hour, many early in the morning or on dark gray days, and thus one is able to give prolonged exposure.

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People before a camera are apt to assume an unreal, stony expression, and that especially when they realise that it is all to happen in one second or a fraction

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thereof, but to hold this look for any length of time is impossible, and in the space of a minute a series of expressions are apt to give something of a "composite" such as a painter would strive for. This for character; then to make the result more than just the mere portrait, one arranges the masses and lines so as to form an interesting and artistic composition, and very often this, it may be seen, is achieved by the use of accessories, in the way of objects, or the placing of lines and masses in the background. In Mrs. Käsebier's portrait of an artist we have a portrait that as such one feels must be successful, and which, as an artistic creation, is very beautiful. It illustrates well what is good composition, the placing of masses and spots, and the very fine values. In Clarence H. White's "Lounging" we find an extremely difficult motive handled with rare skill and judgment. In the use of these very severe lines—lines of a daring few painters would attempt—Mr. White is particularly successful, and, noting the importance of the chair and its angle in the picture, it brings home the feebleness of rules in composition, which are as useless as they are many. Composition and all of its kindred matter must always be a matter of individual feeling, and display of individual skill. If we study it well we realise how much the composing assists Frank Eugene in giving to his "Adam and Eve" such a feeling of grandeur and nobility, a feeling which but few other photograms I know possess. F. Holland Day has employed similar feeling in the "Seven Words" series, yet he has infused these with a more religious quality.

The great spiritual quality in Mr. Day's work is only equalled by his mastery over the technique of his medium. Compare the quality and texture in several of his prints, the bold, strong masses of the "Ethiopian Chief" to the mysterious tones of "Ebony and Ivory," and the beautiful tones and arrangements in some of his portraits. To the critic who condemns all the prints as being alike, such a study would be interesting; and if he were to continue this study to that of the individual workers we might expect more real critiques. As for the motives attempted, the result should speak of the advisability of this. Few paintings contain as much that is spiritual and sacred in them as do the "Seven Words" of Mr. Day. It is a narrow mind indeed that introduces personalities into such a work of art as this. If we knew not its origin or its medium how different would be the appreciation of some of us, and if we cannot place our range of vision above this prejudice the fault lies wholly with us. If there are limitations to any of the arts they are technical; but of the *motif* to be chosen the limitations are dependent on the man—if he is a master he will give us great art and ever exalt himself.

"Although they have long ago won to their sides the critics of intelligence, the *avant garde* of letters, the *amateurs* of taste, they have not yet conquered the great indifferent public."

(EDUARD J. STEICHEN, in the *Photogram*, London, January, 1901.)





BEFORE THE WIND

From a Platinotype

By Charles F. Inston  
(England)



## Painters on Photographic Juries.

**M**OST of the leading pictorial photographic workers of the world have long since definitely come to the conclusion, that jurors for their exhibitions must be drawn from their own ranks. This conclusion has been arrived at after long experience and many experiments. For years, photographers have resorted to the co-operation and assistance of such painters and sculptors as were available, these, as a rule, representing the conventional idea of an "artist"; by which is meant such painters and sculptors as have virtually no prestige amongst the artists themselves, but who frequently stand very high in the estimation of the average public.

As pictorial photography advanced, and the leading photographers came to have a truer comprehension of the real artistic possibilities of their medium of expression, it was realized, that in order to establish pictorial photography as a recognized art, those interested and practicing it would have to select their judges from their own ranks. This idea, together with other causes, was one of the prime factors in the establishment of the London Salon, in which, for the first time in the history of photographic exhibitions, pictorial photography stood absolutely on its own feet. The prime movers in this secession from the exhibition of the Photographic Society of Great Britain (now the Royal Photographic Society), until then the most famous and oldest of photographic exhibitions, were men who for years had been practicing pictorial photography, who had forced its first real serious recognition, and who had been singled out by artists, and even not infrequently by the "artists," as men worthy of artistic recognition, and fully competent to judge the artistic worth of pictorial photographs generally.

With the advent of this organized movement, British photography advanced by leaps and bounds, notwithstanding the ridicule of almost the entire British photographic press and the large majority of British photographers. As the Salon encouraged individuality, new ideas and methods, it received recognition from sources better able to judge the artistic value of its endeavors than are the mass of conventional photographers and the equally conventionalized press. What the Salon has been to pictorial photography, those honestly and impartially interested in its history and progress know so well as to make it unnecessary for us to dwell upon here. The very fact that these photographers depended entirely upon themselves, has resulted in making them infinitely more competent to deal with all matters affecting their art, than they would have been, had they remained in the old rut.

It was only through the adoption of this independent course, much as it may have been ridiculed by press, photographers at large, artists, and even "artists," that respect for the earnestness of the workers was gradually forced from their most bitter opponents, and eventually it also proved to have been the direct cause of the recognition to-day universally accorded to pictorial photography.

Though there were photographers on the continent working along advanced lines, yet no organized or recognized pictorial movement then existed outside of England. In America, at this same time, pictorial photography was in its embryonic state and in a seemingly hopeless condition. Developed and fostered



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by the enthusiasm of a few individuals, it was instilled with life by their seriousness and steadfastness of purpose. With the advent of the first Philadelphia Salon, 1898, came the adoption of all the London Salon ideas except those relating to the selection of its judges and the awarding of diplomas to those having pictures hung. Why the method of selecting the judges was excepted can readily be explained. At that time, this country had but few pictorial photographers whose names carried enough weight in the photographic world to permit the formation of a jury composed entirely of photographers, even though the management had desired to secure such a jury.

Owing to the ignorance of the American public, including the bulk of the American photographers themselves, as to the seriousness and real purpose of this movement, it was absolutely essential to imbue this first exhibition with an artistic tone so convincing, that the public mind could be left in no doubt as to the artistic character of the photographic Salon. The writer, a member of the "Linked Ring," when he accepted, together with Robert Redfield (photographer), and three painters of repute (Chase, Vonnoh and Mrs. Stephens), the invitation to act as one of the judges at this Salon of '98, fully realized the shortcomings of the system there adopted; as he had served on innumerable mixed juries in Continental Europe he had had ample opportunity to note artists' idiosyncracies as displayed in judging photographs. Despite the assurances of the management of this first American Salon, the writer was nevertheless sceptical whether the appointed painters would do justice to that task which they had undertaken. As was anticipated, at the day appointed, Messrs. Chase and Vonnoh failed to put in an appearance, having "*more important duties to perform elsewhere.*" Thus, history again repeated itself. The photographers, more conscientious than the artists, performed that duty which the latter shirked, and the jury, instead of being constituted with painters in the majority, as originally designed, was, in reality, a jury on which photographers predominated. That the artists were entirely satisfied with the artistic judgment of the photographers on this jury, is placed on record beyond any possible dispute, by the confirmatory act of having affixed their signatures to the diplomas issued by the management on this occasion.

This Salon called forth much new talent, amongst whom the following were most conspicuous: Clarence H. White, Käsebier, Day, Keiley, and Eva L. Watson. The pictures of these photographers created such a sensation, that at the second Salon, the Philadelphia Photographic Society appointed as its jurors: Miss Johnston, F. H. Day and H. Troth; while the Art Academy, recognizing the entire ability of certain photographers to replace the painter and to pass final judgment on the artistic merit of a pictorial photograph, forewent its prerogative to appoint painters or sculptors and appointed Clarence H. White and Gertrude Käsebier as its representatives upon the jury. Thus, in the second year of the Salon, practically all the principles of the "Linked Ring" were finally officially confirmed and established by the Academy of Fine Arts of Pennsylvania.

In the meantime, American photography was beginning to attract attention throughout the world, astonishing the art loving public by its unusual and revo-

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lutionary productions and ideas. The earnestness of purpose displayed in these Salons and the serious recognition accorded to the pictorial worker in his efforts to advance the "Cause," resulted in drawing from their retirement many who hitherto had refrained from exhibiting at all because of the insincere character of most of the former so-called pictorial photographic exhibitions in this country. American photography, in consequence, suddenly acquired such an impetus as to make itself felt wherever interest was taken in the development of this new branch of art expression.

And how was all this accomplished? Solely through the uncompromising attitude of the leaders in proclaiming the independence of their art and maintaining its entire ability to look after its own interests.

The cry for painters on juries is doubly absurd at this time, when Mr. Steichen, whose ability as an artist, indeed an artist of exceptional merit, was first recognized and proclaimed by *photographers*, at last has forced the most conservative of all Art Juries, that of the Champs de Mars Salon, to acknowledge his photographic work worthy of ranking with the arts.

As is well known, the Salon of the Champs de Mars, at Paris, is universally considered as *the* Art Exhibition of the year, and it is the great ambition of all artists to win the favorable recognition of its jury.

The Photo-Salon of Paris has been cited as an example of the advisability of having a Jury composed of non-photographic artists solely, and it is worthy of note, that the Paris Photo-Salon in no way approaches artistically that of the "Linked Ring" of London or any Philadelphia Salon prior to that of 1901. Messrs. Demachy, Steichen, Day and others, who are familiar with these exhibitions and who rank amongst the foremost of pictorial photographers, bear testimony to this. In fact, we understand that it is the opinion of Mons. Demachy that French photography does not rank with that of England, Austria or America, although it has undeniably produced some of the most prominent and active of pictorial photographic workers. Judging by the results achieved in England and America, where aggressive methods to force issues were employed by the original leaders, is it not probable that, if French photographers were more independent, aggressive and possessed of greater faith in the possibilities of photography, this foremost of all art-countries would take the lead? French photography certainly seems to have suffered through its dependence upon the painters for its advancement.

Mons. Demachy himself, although one of the ablest and foremost of the world's pictorial photographers, did not anticipate that his own Paris would be the first to recognize the right of a photograph to admission to an exhibition such as the Champs de Mars. The mere idea of insisting that photography receive recognition as a fine art, on equal basis with the other means of graphic art expression, at the Paris World's Exposition of 1900—a condition insisted on by the writer, when requested by the American Government to collect pictorial photographs to represent the United States officially at this exhibition—Mons. Demachy considered as most ridiculous and unreasonable. And it was left to an American now to prove the logic of this request by forcing the recognition so long sought for.

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Painters as a class, notwithstanding all that has been accomplished, do not to-day take pictorial photography seriously. Nor is this surprising, as they have not devoted any time or attention to the study of the possibilities of the camera as a medium of art expression. They have confined themselves to the study of their own specialty, and have been acquainted with photography only in a casual way. The leading photographic workers on the other hand, have not only studied the technical side of photography, but have likewise devoted their energies and talents to acquiring such an artistic training as is essential to all those desirous of doing honest and sincere work. By technique, as here used, is meant such knowledge of the nature and application of the tools and methods employed as is necessary for the proper expression of those ideas or themes intended to be portrayed. Possibly the main reason which prompts the urging of painter-juries is the popular conception that, because the great mass of photographers have had little or no training in art and are unfamiliar with its simplest principles, advanced pictorial photographers likewise have acquired no knowledge in this direction. Nothing could be further from the truth. The example of these leaders, together with the results achieved by them, has shown to the new workers the necessity of equipping themselves for their calling by a thorough training in art, as a preliminary to a knowledge of photography.

When artist-bodies at length begin to realize that pictorial photographers *may be* artists in feeling and education their attitude must change. When this changed condition is reached, we predict that at exhibitions open to all media of art, photographers will be called upon to judge photographs, just as the sculptor is called upon to judge statues; the landscapist, landscapes; the marine painter, marines; the "figure-man," figure work; the etcher, etchings; the architect, architecture, etc.

It may not be generally known that at the big art exhibitions the jury, though composed of representatives of all the arts exhibited, make it a practice of requiring the specialists to pass judgment upon the exhibits representing their own class of work, and that only in those cases in which the specialists fail to agree, does the mixed jury undertake to decide. It follows that this rule must be applied to photography, as only a photographer has sufficient knowledge to pass upon photographs. Then it will be considered just as absurd to require a painter to pass judgment upon photographs, as it is considered to-day for a painter to pass upon statuary.

ALFRED STIEGLITZ.





WHEN THE HILLS ARE MOWN

From a "Gum" Print

By Arthur E. Becher

(Milwaukee)



## The "Photo-Secession" at the Arts Club.

March 5th—24th, 1902.

THE exhibition of pictorial photography arranged by the "Photo-Secession," briefly referred to in our previous issue, was opened on the night of March 5th with an address by our editor upon "Pictorial Photography and What It Means." Despite the blizzard which raged that night, a distinguished audience assembled in the exhibition rooms of the Arts Club to hear the speaker. Amongst the interested listeners were Richard Watson Gilder, editor of the *Century*; the Duke of Newcastle, Sir Philip Burne Jones, the painter; George Julian Zolnay, the Roumanian sculptor; Mr. J. Wells Champney, the popular pastelist, and many others. The talk was unprepared and informal, the speaker beginning with a definition of the "Photo-Secession," outlining the growth of pictorial photography the world over, whose culmination was the "Secession." The audience being a general rather than a photographic one, Mr. Stieglitz explained the aims of the advanced workers of to-day and gave some account of their struggles to achieve those ideals which they had set for themselves. He instanced the triple burden of the conservatism of a public ignorant of the possibilities of photography, the opposition and intolerance of the conventional commonplace photographer and the flippant sneers of the whole world of artists—and here the speaker emphasized the distinction between painter and artist, which the average mind has not been trained to distinguish. He dwelt upon the irreparable harm that had been done photography by the fact that it has proven a harbor of refuge for the incompetent in other crafts and professions, who had sought its shelter from the winds of adversity; how they had set the standard of public taste which it had taken many years of united toil and devotion here and abroad to wean from the "photographic atrocities" which were deemed, but a short time ago, the limits of the possible with the camera.

Reverting to his editorship of the *American Amateur Photographer*, which he had accepted for the furtherance of the interests of the craft or art to which he had devoted his life, and the flood of prints, accompanied by requests for criticism with which he had been deluged, our Editor told an amusing anecdote of the refuge he was compelled to take by reason of the lack of artistic feeling or taste displayed in them, in the phrase, "*Technically perfect, pictorially rotten.*" Thousands of copies of this criticism had gone forth from his office to the dismay of the owners of the magazine. Having reviewed the more important exhibitions of the world and their effect on pictorial photography, he claimed that a movement which could produce such an artist in feeling and execution as Mr. Eduard J. Steichen (whose work he pointed out upon the walls) was one worthy of the serious consideration of lovers of art. The advances made from the apparently hopeless condition of American photography of a few years previous lent strength to the hope that the future had in store a development of the art far beyond the expectations of even the most enthusiastic exponents of its possibilities.

The audience were then introduced to the elements of the technique of the



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various processes shown in this exhibition, which included "gum," ozotype, "glycerine," straight platinum, carbon, "bromide" and even "aristo." In conclusion he advanced his view that the result was the only fair basis for judgment and that it was justifiable to use any means upon negative or paper to attain the desired end. Logically there was little difference between the generally recognized legitimate retouching of the negative and much frowned upon manipulation of the modern print, which, strange to say, was sometimes achieved by manipulation of lens and development without resort to a dodge of any kind in printing, thus again proving that some of the most maligned prints generally considered faked, were in fact nothing more than "straight photography" from beginning to end, showing thereby the ignorance of these critics and many of those considered fully initiated into the mysteries of technique. In conclusion he hoped that this talk might induce those among his hearers previously unfamiliar with the "new" photography to assume a more liberal and appreciative attitude toward the pictorial possibilities of the camera.

After Mr. Stieglitz had finished he was kept busy for some time explaining and answering the many questions excited by the novelty and beauty of the prints upon the walls. The interest in this show was far greater than its most sanguine well-wishers had hoped for. The rooms of the Arts Club were visited by many more people than had attended any other exhibition within this club.

The pictures having been in every instance picked prints, were largely drawn from private collections temporarily loaned by the owners and were in but few instances for sale.\* But four pictures were sold, and these for a total of \$170.00 (three at fifty and one at twenty), many would-be purchasers were doomed to disappointment in finding that their selections were not for sale. The public interest and the great success of this exhibition, which not only was the first of its kind in New York, and unquestionably acknowledged by many who had seen all the best photographic exhibitions of recent years here and abroad, to have been the choicest collection ever assembled under one roof. The critics of such newspapers and magazines as devote a portion of their pages to art, gave this exhibition extensive notices and even dwelt in the editorial pages upon the serious consideration which these pictures merited. The *Times*, *Sun*, *Evening Sun*, *Herald*, *Century*, *Cosmopolitan* and others either have or will publish elaborate criticisms and appreciations of the "New Photography." Our space forbids reprinting all the notices thus far published, but two of the most important are herewith given

The New York *Sun*, March 13, writes:

Until March 22 an exhibition of American pictorial photography will remain on view in the galleries of the National Arts Club, 37 West Thirty-fourth street.

This is not only the best exhibition ever held by the Arts Club, but the best of its kind that has yet been seen in New York. For it has been very difficult hitherto in this city to discover what the leading spirits in the new photographic movement were accomplishing, owing to the fact that their work has appeared only sporadically in exhibitions where the issue has been obscured by a general average of lower merit. Consequently the

\*One of the pictures exhibited which is the finest copy of the subject extant, and which has achieved great popularity with the critics and the public was so much desired that an offer of three hundred dollars was made for it by an English art collector and refused.

### THE "PHOTO-SECESSION" AT THE ARTS CLUB.

critics and the public have remained in almost entire ignorance of the movement. But on this occasion the issue has been presented clearly. While the prints exhibited are by no means of equal worthiness, yet there is a sufficiency of good work by a variety of the ladies and men engaged in the pursuit of artistic photography to give one a fair idea of the quality and character of their aims and accomplishment.

This American movement is a branch, and a very lusty and independent one, of the widespread attempt in Europe, more especially in Great Britain, France, Germany, Austria and Italy, to produce pictures by means of photography. Pictures, that is to say, which shall stand the test of criticism that one would apply to a picture in any other medium; that shall be satisfactory in composition, color quality, tone and lighting; that shall have æsthetic charm and shall involve some expression of the personal feeling of the photographer. The photographers who profess these high artistic aims and scrupulously live up to their principles and have the ability to practice them, are necessarily few in number, though steadily increasing; nor are they engaged in scholastic discussions as to whether photography can be reckoned among the fine arts, for they leave such theorizing to the choppers of academic logic. It is not with phraseology they are concerned, but with facts.

"Here is a print," they say in effect; "has it any of the qualities that you find in a black and white; does it give you anything of the pleasurable feeling that you experience before a picture in some other medium? If not, we will try again; but if, on the other hand, it does, then at least to the extent in which this print has affected you, pray acknowledge that there may be possibility of artistic expression in a pictorial photograph. How far the camera is responsible for the result or how far our own modification of its record, we venture to say is not the question; the sole point, as between you and ourselves, being whether our prints have æsthetic qualities and will stand the test of the kind of criticism that you apply to other pictures. If they do not in some cases, the fault is ours; but if they do not seem to in any case, then the fault may be partly yours, due to some prejudice which you have against the photographic picture as such; but whether or not we win your approval, we are far from accepting the situation as final, since our belief in the possibilities of photography makes us regard such achievements as have been reached mere stepping stones to something better."

This is a fairly suggestive statement of the attitude adopted by the advanced photographers, who are not attempting to capture recognition through popular means by adapting themselves to "the high average of intelligence," but are striving, as artists in other mediums are doing, to make their pictures expressions of beauty. How far they have succeeded in their aims may be gathered from this exhibition.

Unquestionably the star exhibit in this collection is the group of prints by Eduard J. Steichen, of Milwaukee, Wis., who is at present living in Paris. He is a draughtsman and a painter as well as a photographer and was represented by a picture in last year's Salon. But he finds that certain qualities can be reached more readily through photography and that the process has a range of possibilities of its own, and so he is by turns a photographer. Among the examples here are several landscapes, some evidently studies, others complete expressions of a mood of nature, but in all of them it should not be difficult to feel the presence of a very artistic spirit, expressing itself in a noticeably individual manner.

One might single out "The Pool," a view of a lonely spot in the woods at twilight with a mystery of light and shadow and a brooding over all of the quiet impressiveness of the hour. Speaking for myself, it seems a picture of unusual beauty in the serious tenderness of its æsthetic appeal. But even if it does not affect you in this way, can you really affirm that the rendering of this scene is merely a record of the camera, one that anybody might have made? Is there no evidence of a hand and brain having worked to secure some particular mood of the landscape, corresponding to some sentiment in the photographer's own self. Or turn to the portraits; for example, those of Lenbach and of Rodin. Each is entirely different in character and each extraordinarily significant of the subject. One has seen the men and knows these portraits to be excellent likenesses; but, better still, one has knowledge of their work and finds in these pictures a very remarkable synthesis of its artistic qualities.

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The photographer in each case has varied his technique, so to speak, for that is what it really amounts to, so that as you look at the portrait of Lenbach you are reminded of the character and quality of the portraits that he himself executes, and in the case of Rodin the sensibility of his art, its marvellous blend of intellectual and sensuous qualities, are brought to your recollection. Both of these portraits represent psychological studies of a very high order, and it would really seem to be unnecessary to draw the attention of anybody who has seen the prints to the artistic knowledge and feeling involved in them. As to the æsthetic charm inherent in these prints it is a different matter. You can take a horse to the water but you cannot force him to drink. So one can only record one's own personal impression of the great enjoyment derived from the manner itself in which these portraits are rendered. It is at once original and artistic in general treatment, as well as in the penetrative analysis of the characterization, very superior to the run of painted portraits.

These points illustrate very clearly and conclusively the futility of trying to establish artificial barriers to artistic expression. If a man has within him the creative impulse, if he is an artist in the true sense of the word, the medium which he adopts to convey his expression of truth and beauty is a matter for his own selection. They illustrate also the resourcefulness of photography and the latent possibilities which it has. A few years ago it would have been thought impossible to produce such prints, and even to-day one cannot fail to feel some astonishment at their new note of excellence, for it is probably not an exaggeration to say that they represent the highest point to which photographic portraiture has yet been brought.

So one has dwelt upon them to the exclusion of much other excellent work in this exhibition; work far too good to dismiss by a mere reference to names. One must be contented, therefore, to leave to the visitor the satisfaction of forming his own preferences. But, if there is any one who really desires to know of what photography is capable, when practised with artistic seriousness, he should on no account fail to see this remarkable exhibition.

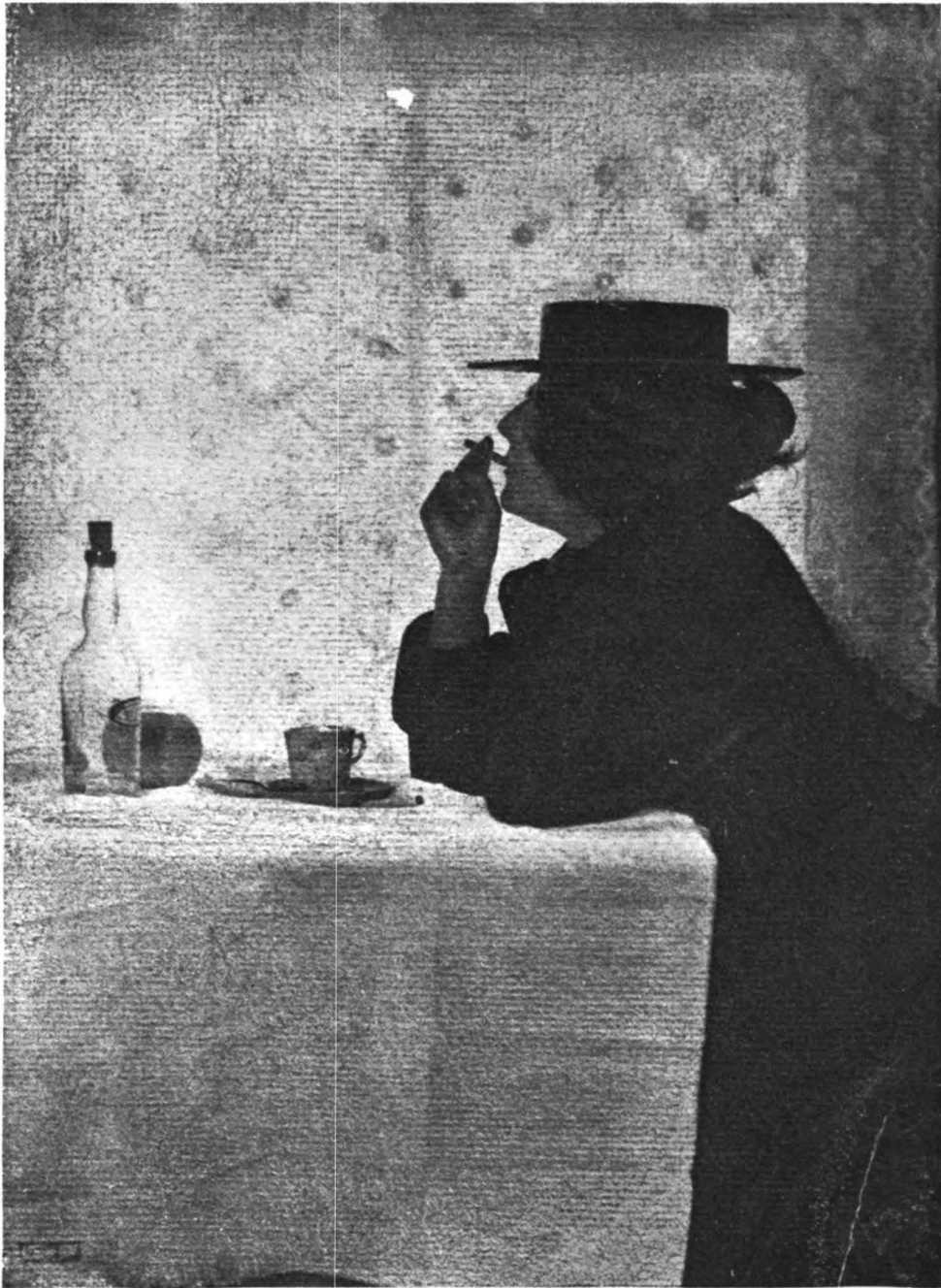
\* \* \* \* \*

The *Evening Sun* writes:

So popular has the camera become by reason of its cheapness and the ease with which it may be used as a means of noting things seen, that nowadays nearly every one is a photographer. But there are photographers and photographers, we are told, and between the old snap-shooter and the modern camera-artist a great gulf is fixed. From time to time the "advanced" photographer has striven to make his voice heard, but it has invariably been drowned by the multitude; clubs, societies, and "salons" designed originally to encourage the best, have grown lax and indiscriminate, and the preponderant button-pressers have invariably ended by swamping the camera-artists. For this reason a few of the more earnest spirits have lately broken loose from the several organizations supposed to represent their aims and now as "secessionists" they are holding at the Art Club an exhibition of their own; the most imposing demonstration ever made in this city by the pictorial photographers.

In a recent review of Mr. Caffin's book on "Photography as a Fine Art" we dealt at some length with the claims of the camera-artist; it is therefore unnecessary to discuss them again except in so far as the examples of "pictorial" photography at the Arts Club tend to modify the opinions then expressed. Frankly, they do not in any way affect the criticism in essentials. A number of the photographs shown here served as illustrations in Mr. Caffin's book and certainly the originals are often vastly better than half-tone reproductions, where surfaces are reduced to a common level and values sometimes perverted; but after all the ambitious claims of the photographer remain as questionable, the extravagant eulogies excited by a few tasteful photographs as incomprehensible as ever. We can see the word "tasteful" nailed triumphantly by the photographer, but surely taste may be granted him without implying an endorsement of his claims or the claims of his apostles. Nor need we be afraid to speak of art, for where selection is used art of some sort enters in; and so the photographer may show himself an artist whenever he selects whether in taking a photograph, or in developing or printing it.





CIGARETTE GIRL—A POSTER DESIGN

From a "Gum" Print

By Robert Demachy

(France)



*"THE PHOTO-SECESSION" AT THE ARTS CLUB.*

But when the photographer attempts to bring his work into comparison with the painter's or draughtsman's, when he says "I use a camera; the painter uses a brush, that is the only difference between us," he talks nonsense. As well say: "I use a lens, the painter uses his eyes; I use a sensitized film, the painter uses his brain; I am as good as the painter." Photography, we are told, is still in its infancy; the camera-artist of the present day has but indicated its possibilities. So let it be; but for the present let us avoid impertinent comparisons and patiently await the discovery of a psychological lens. In the meantime it is absurd to liken the photographer with his ready-made pictures to the painter in whose hand every line is under direct control. But, says the advanced photographer, my pictures are not ready-made; I, too, control my results; I, too, select my subject, and by local development, by restrainers, forcing baths, and other means, regulate the negative in accordance with my ideas; finally I modify the print with a brush, giving accent where accent is needed and if necessary removing the superfluous. Is this not true photography? Call it then by what name you will and consider the result.

Well, the result as illustrated in this exhibition is very interesting as far as it goes. In some cases it is quite remarkable. Mr. Steichen's photographs of Rodin and Prof. von Lenbach, for instance; Mrs. Käsebier's "Man with the Hat"; Mr. Stieglitz's "Portrait of Mr. R.," and a number of others are admirable in their way and far better than the work of 90 per cent. of our portrait painters. That much may safely be said for the photographers, for in comparison with them nine-tenths of the painters are awkward bunglers. The catalogue of the exhibition looks very like that of a picture-show. We have the conventional definite article in abundance: "The Brook-Spring," "The Storm," "The Critic"; we have the usual "studies"—"A Study in Flesh Tones," "A Study in Grays"; we have the fanciful titles—"Bad News," "Vita Mystica," &c. But as a rule the prints that bear them are much less offensive than their equivalents at the Academy or Society, and much less pretentious. In fact, the chief fault to be found with the photographers here is not that they fail to beat the painters on their own ground, but that most of them strive too modestly to imitate their inferiors, by tricks of style and manner. On the part of many there seems to be a deep-rooted conviction that the end of photography is to hold as 'twere a smoked glass up to nature. In reality the blurred line is not essentially more artistic than the sharp, well-defined line; the results produced by a lens out of focus are not necessarily superior to those produced by a rightly focussed lens, and a dark photograph is not necessarily better than another or more spiritual, even though it be labelled "mystic." The truth is that the photographer is a much better man than his analogue of the picture-shows and need not resort to cheap imitations. In his work he shows how the common run of painters might do well what they now do badly, and if only the painters would take the hint, throw away their brushes and adopt the camera in future, the "Photo-secessionists" would earn our eternal gratitude.

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The arrangement and hanging which created much favorable comment was the work of Mr. Joseph T. Keiley, who strictly adhered to the policy of arranging each exhibitor's work in a group. This enabled the visitor to gain an immediate impression of the style, character and scope of each individual. The halftones, elsewhere printed, give but a poor idea of the descriptive scheme followed, color having been so important an element in the arrangement.

JOHN FRANCIS STRAUSS.



## CATALOGUE.



**C. YARNALL ABBOTT, Philadelphia, Pa.**

1. The Darker Drink.
2. A Study of a Head.
3. The Dying Fire (1900).
4. The Coryphée (1901).
5. Dryad.

**PRESCOTT ADAMSON, Philadelphia, Pa.**

6. Snowstorm at Dusk.
7. 'Mid Steam and Smoke.

**ARTHUR E. BECHER, Cleveland, O.**

8. Moonrise.
9. A Flower.
10. A Moonlight Poem.

**CHARLES I. BERG, New York.**

11. The Bath (1899).
12. Portrait Sketch (1900).
13. Decorative Panel (1900).

**ALICE BOUGHTON, Brooklyn, N. Y.**

14. The Mountain-Side (1901).
15. Beatrice (1901).

**JOHN G. BULLOCK, Germantown, Pa.**

16. The Coke Burner (1900).
17. The White Wall (1901).

**ROSE CLARK and ELIZABETH FLINT WADE, Buffalo, N. Y.**

18. Annetje
19. Out of the Past.
20. Doris and Her Mother.

**F. COLBURN CLARKE, New York.**

21. Nude (1901).

**F. HOLLAND DAY, Boston, Mass.**

22. A Study in Grays: Portrait of Miss H. (1901).
23. Madame George Le B. (1901).
24. The Seven Words (1899).
  - I. "Father, forgive them; they know not what they do."
  - II. "To-day thou shalt be with Me in Paradise."
  - III. "Woman, behold thy son; son, thy mother."
  - IV. "My God! My God! why hast thou forsaken me?"
  - V. "I thirst."
  - VI. "Into thy hands I commend my spirit."
  - VII. "It is finished."

25. Vas Lacrimarum.
26. A Street in Algiers (1901).
27. The Favored Pupil.
28. The Sacred Tree (1901).
29. Menelik.
30. Vita Mystica.
31. Monsieur Maurice Maeterlinck (1901).
32. Monsieur Robert Demachy (1901).

**MARY M. DEVENS, Cambridge, Mass.**

33. The Fountain—Amalfi.
34. La Grandmere.
35. The Convent Wall.
36. Market Day—Brittany.
37. Portrait

**WM. H. DYER, Chicago, Ill.**

38. The Sledge (1901).
39. Nude (1900).
40. Portrait—Ralph Clarkson (1900).
41. Head in Red (1899).
42. Autumn.
43. Defiance (1901).
44. Ill Will (1901).
45. The Model.
46. Illustration to "Walden Pond" (1902).
47. " " " " (1902).
48. Wild Rose (1900).
49. Landscape (1900).
50. Fantasy (1900).
51. Clytie (1900).

**THOS. N. EDMISTON, Newark, O.**

52. Carving the Name (1900).
53. In the Woods (1900).

**FRANK EUGENE, New York.**

54. Adam and Eve (1898).
55. La Cigale (1898).
56. Portrait—Alfred Stieglitz (1900).
57. Dogwood (1898).
58. Nude (1899).
59. Man in Armor (1898).
60. A Portrait of Master H.
61. Portrait—Miss Jones.
62. Nude.
63. Song of the Lily.

**DALLETT FUGUET, New York.**

64. The Street

**TOM HARRIS (deceased).**

(Lent by Mr. Stieglitz).

65. Portrait—Sadakichi Hartmann (1898).

**GERTRUDE KÄSEBIER, New York.**

66. The Manger (1899).

67. Blessed Art Thou Among Women (1899).

68. The Red Man (1901).

(Lent by Col. A. A. Pope, Cleveland, O.)

69. Harmony (1901).

70. The Young Mother (1900).

71. The Anatomist (1902).

72. Portrait.

73. Portrait of a Man (1900).

74. Man With the Hat (1902).

75. Portrait—Clarence H. White (1902).

76. Mother and Child (1900).

(Lent by Col. A. A. Pope).

77. Serbonne (1901).

78. Portrait (1902).

79. Sunrise (1902).

**JOSEPH T. KEILEY, Brooklyn, N. Y.**

80. Zitkala-sa (1898).

81. The Rising Moon (1900).

82. Garden of Dreams (1899).

83. The Erlking (1899).

84. The Ruin (1901).

85. Sioux Indian Girl (1898).

86. Indian Warrior (1898).

87. Pennsylvania Landscape (1898).

88. Reverie—The Last Hour (1901).

89. A Study in Flesh Tones (1899).

90. A Bacchante (1899).

91. The Coiffure (1897).

92. Forest Stream (1885).

93. Winter Landscape (1897).

94. Over the Hedge (1901).

**MARY MORGAN KEIPP, Selma, Ala.**

95. "Beyon'" (1901).

**OSCAR MAURER, San Francisco, Cal.**

96. After the Storm (1900).

(Lent by the Rotograph).

- 96a. Mexican Riders.

**WM. B. POST, Fryeburg, Me.**

97. Winter—Intervale (1899).

98. Lovewell's Pond (1899).





THE STREET

By Dallett Fuguet  
(New York)



**ROBERT S. REDFIELD, Philadelphia, Pa.**

- 99. A New England Landscape.
- 100. The Brook—Spring.

**W. W. RENWICK, New York.**

- 101. Nude.

**EVA WATSON-SCHÜTZE, Chicago, Ill.**

- 102. Iris.
- 103. A Morning Picture.
- 104. Dreams.
- 105. Willows
- 106. The Storm.
- 107. The Children's Refuge.
- 108. The Toy.
- 109. Omar Khayyam LXVIII.

**T. O'CONNOR SLOANE, Jr., Orange, N. J.**

- 110. A Head.

**EMA SPENCER, Newark, O.**

- 111. A Mute Appeal.

**EDUARD J. STEICHEN, Milwaukee, Wis.**

(temporarily Paris, France).

- 112. The Black Vase (1901).
- 113. Self-Portrait (1901).
- 114. Wood Interior (1901).
- 115. Winter Effect (1901).
- 116. The Critic (1901).
- 117. Portrait—Franz von Lenbach (1901).
- 118. Portrait—Franz Stuck (1901).
- 119. The Pool (1899).
- 120. Rodin—I (1901).
- 121. Rodin—II (1901).
- 122. Evening (1899).
- 123. Winter Landscape (1899).
- 124. The Lamp (1899).
- 125. Self-Portrait—Poster Design (1899).

**ALFRED STIEGLITZ, New York.**

- 126. The Net-Mender (1894).
- 127. Winter—Fifth Avenue (1892).
- 128. Watching for the Return (1894).
- 129. Scurrying Home (1894).
- 130. Decorative Panel (1894).
- 131. An Icy Night (1897).
- 132. September (1896).
- 133. Katwyk Beach (1894).
- 134. At Anchor (1894).



- 135. Spring (1901).
- 136. A Vignette in Oxalate and Mercury (1898).
- 137. Spring Showers—The Street Sweeper (1901).
- 138. Gossip—Venice (1894).
- 139. Gossip—Katwyk (1894).
- 140. The Street Paver, New York (1892).
- 141. Portrait of Mr. R. (1895).
- 142. A Study in Lighting (1901).

**EDMUND STIRLING, Philadelphia, Pa.**

- 143. Bad News.
- 144. The Drawing Lesson.
- 145. Old Wedding Dress.

**HENRY TROTH, Philadelphia, Pa.**

- 146. In the Fold.

**MATHILDE WEIL, Philadelphia, Pa.**

- 147. Hydrangeas.
- 148. Return of the Fleet.
- 149. Off the Track.

**CLARENCE H. WHITE, Newark, O.**

- 150. The Ring Toss (1900).
- 151. Spring (1898).
- 152. Telegraph Poles (1900).
- 153. The May Pole (1899).
- 154. Twilight.
- 155. Portrait of Mrs. H. (1898).
- 156. Letitia Felix.
- 157. Nude (1900).
- 158. Portrait—Miss L. F.
- 159. Andante (1900).
- 160. Portrait—Miss Gilbert.
- 161. The Vision.
- 162. Penseroso.
- 163. At the Door.

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*NOTE: Many of these prints have been chosen from the pictures representing the United States at the International Exhibition of the Fine Arts of Glasgow 1901, the Photographic Salon at Paris 1901, the London Salon 1901 and the exhibition by the "Secession" painters in Munich.*

*Any person wishing to know further particulars concerning prices of prints, concerning exhibitors and the organization "Photo-Secession" may address Mr. Alfred Stieglitz, No. 3 West 29th Street, Manhattan.*

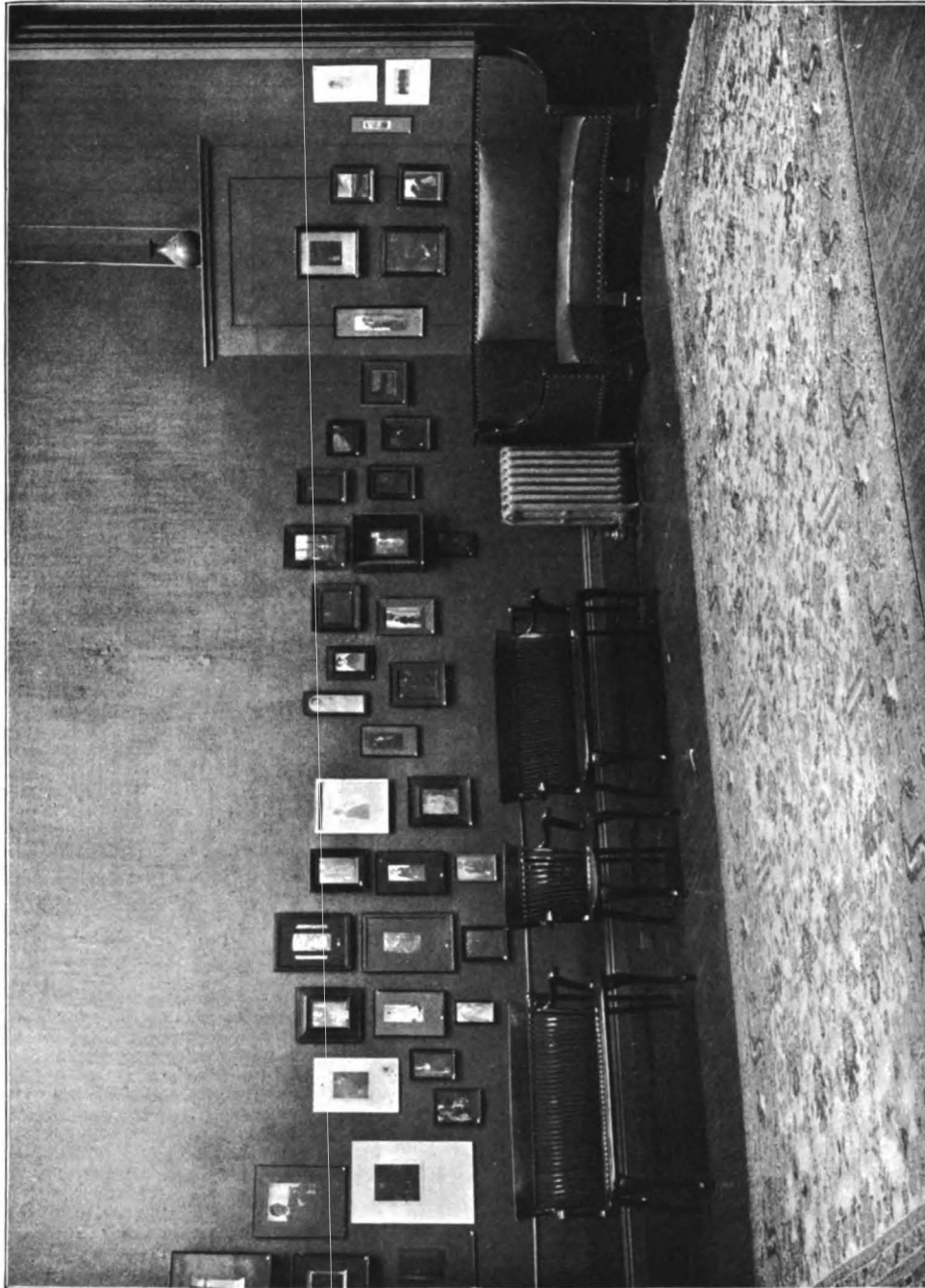


EXHIBITION OF THE "PHOTO-SECESSION"  
AT THE ARTS CLUB, N. Y.



EXHIBITION OF THE "PHOTO-SECESSION"  
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EXHIBITION OF THE "PHOTO-SECESSION"  
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## The "Champs de Mars" Salon and Photography.

**S**OONER than we had hoped for has come the justification of the high estimate we have always placed upon the possibilities of pictorial photography in the hands of such workers as Eduard J. Steichen. Hardly had the Arts Club Exhibition closed its doors, when a cable to the *New York Herald* announced to the public that in spite of a stormy opposition in the ranks of the jury, Mr. Steichen broke down the immemorial barriers of the recognized Salon of the world, the Champs de Mars in Paris, and had been the first photographer whose prints were admitted to an art exhibition of any importance, in which *all* work had to pass before a strict jury of painters, sculptors, etc., of international repute, in fact one of the highest recognized authorities in the world of art. Further details\* than this have not arrived, but we congratulate America upon having achieved through one of its youngest photographers a supposedly unachievable distinction for the camera. The approval of a body of such known talents as constitutes the Salon of Champs de Mars must put a stop forever to the sneer of those not willing to give certain photographic pictures rank as works of art.

It seems the irony of fate that the verdict of the jury of the Champs de Mars, sustaining the principles for which we have fought so uncompromisingly in these pages, should be announced at the moment when an election in the Camera Club so avowedly adverse to the interests of art in photography, compels us to decline to continue CAMERA NOTES.

April 10, 1902.

ALFRED STIEGLITZ.



## The Turin International Exhibition.

**T**HE following photographers were invited to represent the United States at the coming International Exhibition which is to be held in Turin, which exhibition was alluded to in our last: Eduard J. Steichen (Wisconsin); Clarence H. White (Ohio); Gertrude Käsebier (New York); W. B. Dyer (Illinois); Edmund Stirling (Pennsylvania); Sarah Ladd (Oregon); Arthur E. Becher (Delaware); T. O'Connor Sloane, Jr. (New Jersey); Osborne I. Yellott (Maryland); Frances B. Johnston (District of Columbia); Alfred Stieglitz (New York); Joseph T. Keiley (New York); Frank Eugene (New York); Charles I. Berg (New York); Alice Boughton (New York); P. Cassavant (New York); W. W. Renwick (New York); E. Lee Ferguson (New York); L. McCormick (New York); John E. Dumont (New York); Rose Clark (New York); Mary M. Stanbery (Ohio); L. L. Peddinghaus (Ohio); Mathilde Weil (Pennsylvania).

\* Since the above was written detailed information has reached us concerning Mr. Steichen's success at the Salon, which as it may be of interest to our readers, we take pleasure in announcing. Mr. Steichen had accepted by the Jury, one painting, six charcoal drawings, and ten photographs, which latter consisted of "gum" prints and ozotypes.

EDITOR.

THE ORANGE CAMERA CLUB—ITS DINNER.

nia); Prescott Adamson (Pennsylvania); Robert S. Redfield (Pennsylvania); John G. Bullock (Pennsylvania); Thos. M. Edmiston (Ohio); Ema Spencer (Ohio); and Eva Watson Schutze (Illinois).

Thus in all thirty-one photographers show sixty pictures, no one exhibitor being represented by more than five frames. Taken as a whole, the average of the pictures is high, and will undoubtedly uphold the prestige this country has acquired in the pictorial photographic world.



### The Orange Camera Club—Its Dinner.

ON February twenty-first was held at their club rooms the tenth annual dinner of the Orange Camera Club. Notwithstanding the beastly weather a large gathering of the members and their guests were present to do justice to a most excellent dinner, entertainment and speeches of various degrees of humor, seriousness and wit. The president of the club, Mr. Plumb, acted as toastmaster, and embodied in his introductions of the speakers that spirit of geniality and good-fellowship which is one of the main characteristics of that most progressive of all the smaller camera clubs of the country.

The spirit of the club as made evident by all of its members, came indeed as a welcome contrast. While it was plain that there was much diversity of opinion in "matters of art" amongst them, yet it was apparent that this difference was one of wholesome and honest conviction. In the opening speech, the president dwelt upon the progress of the club during its ten years of existence and showed how its growth had been made possible by the *camaraderie* and club spirit of all its members; and the feeling displayed at the various tables evidenced that these were no mere idle words. Mr. Wm. D. Murphy, one of the ex-Presidents of the Camera Club of New York, the first of the invited guests to be called upon, read an address full of that humor which makes his after-dinner speeches so sought after. Having rehearsed various amusing anecdotes, he deplored that it should be his lot as the ex-president of the New York Camera Club to be expected whenever called upon for a speech in photographic circles, to "go gunning" for the so-called impressionists, freak-photographers, and fuzzytypists of the advanced Salon. He admitted that he enjoyed this hunting and classified the fauna of the photographic family into the "menagerie" and the "happy family."

He was followed by Mr. Alfred Stieglitz, whom Mr. Plumb introduced as the father of "American Photography." Mr. Stieglitz accepted the paternity, provided it were kept secret from the editors of the American photographic journals, and as a proof of the closeness of the relations between himself and his children he wished to confess to them that he unfortunately, in some eyes, belonged to the "menagerie," previously referred to, and found himself in a cage without a hope of getting out.

Then he alluded to the little office at 3 West 29th street, which was re-



## CAMERA NOTES.

puted to be the main operating station for a wireless system of communication with branch stations the world over, whose function was believed to be merely that of reporting to headquarters all the doings of the photographic world and in promulgating the edicts of the "Czar." This was a reputation for power difficult to maintain.

Growing serious, Mr. Stieglitz dwelt at length upon many of the more earnest and ambitious phases of pictorial work, giving his hearers an insight into the methods and ideals of the "new movement," and as an example instanced the photographic and art history of Eduard J. Steichen. In conclusion, he admitted that he still believed that in spite of all that had just been told to them, the members of the Orange Camera Club would unanimously vote to consign to the ash-barrel any work of Mr. Steichen's which might be shown to them, were the name of the photographer producing it withheld.

The secretary of the Photographic Society of Philadelphia, Mr. Charles Pancoast, while frankly admitting that he had learned from the previous speaker many important things about the photographic situation before unknown to him, nevertheless read his prepared address for a less exalted ideal in pictorial photography.

The speeches of the members having been more or less local in their character, were interesting chiefly to their hearers, and therefore will not be dwelt upon, although many of them were exceedingly witty and thoroughly appreciated.

In conclusion Mr. John Francis Strauss, an associate on the CAMERA NOTES staff, poked a little fun "at the suburbanity" of the members of this rural club and then settled down to a plea for liberality and earnestness in photographic work. He showed that the overweening desire for honors could not be consistent with sincerity and that intolerance was a drag on progressiveness. He alluded to the impossibility of reconciling the conflicting views of partisans, and urged that while each should foster the manly instinct of thinking for himself and living up to such honest convictions, yet that all others were equally entitled to their point of view, claiming as good a right for himself to go to perdition as his neighbor had to go to glory. He ended by quoting Edmund Burke's powerful plea: "Applaud us when we run, console us when we fall, cheer us when we recover, but let us pass on—for God's sake—let us pass on."

Between speeches the members and their guests were entertained by music and nigger minstrels, and the only unpleasant incident of the evening was the necessity of seeking one's home on such an awful night!



INDIAN CHIEF

By Gertrude Käsebier  
(New York)





## Save Us From Our Friends!

**A**RE you old enough to remember the rigorous way in which they used to discipline the young—to teach them to be properly conscious of the insufficiencies of youth; to apply for their good the frequent castigation; to prepare them for the big race of life by insisting upon their own shortcomings; to crib within straight rules, petty maxims and dry little dogmas the delicate, searching, eager spirit? But what of the new method, that lets the child grow up anyhow? That has removed the wholesomeness of some sort of discipline; that encourages smartness and flippancy, and is satisfied to see youth attain to the so-called “high average of intelligence,” a standard set for the most part by a cheap press?

Our young friend, Photography, appears to be assailed by both these nostrums; not in the way of finding some golden mean between the two, but by separate application. On the one hand, it is severely disciplined and bid “to know its place,” on the other, encouraged by insipid praise to be satisfied with less than the best of which it may be capable. I have no hesitation in saying that it has most to fear from the latter. Discipline is a hard school in which the weaker are apt to be crushed, but it brings out the grit that is in vigorous natures, though for a time, at least, it will also bring out rebelliousness. The rebel, however, over and over again has proved himself the salt of the earth. But indiscriminate praise, the unreasoning applause of those who accept the “pretty good” as admirable, is the thing which saps the vitals. It is at once so insidious and so poisonous.

I have humor enough to see that this truth has a double application. It was meant to refer to the readiness of the public to accept, as evidence of the capabilities of photography, prints very inferior to the best that are produced; and to the tendency of some photographers to think more of pleasing the many than of striving for the best which their art admits. But the argument, after reaching its mark, flies back like a boomerang and hits myself. At least, I shall be told so by some. For, though a peaceable man, who would fain watch the contest from afar, I find myself tumbled over and over in the scrimmage and enveloped in the dust that it has raised. I wrote a little book about photography as a fine art and my friends, for my good, have disciplined me. That of itself could only be beneficial, but my book has been made a text for an attack upon photography itself, in its effort to become a means of artistic expression, which is another matter.

But I am not going to try and refute the arguments of these critics, which would be only bringing more grist to their mill, to be crushed between the upper and lower grindstones of superiority and conservatism. What seems to me better worth while is to point out that they, too, attack photography in the guise of friends. They lay the culprit across their knees and alternate the whacks with praise. “You are a nice little boy, but—” whack!—“you must not try to be a man. Already you have proved yourself superior to 90 per cent. of the painters, but—” whack!—“that is for daring to think of being an artist. And that I may knock out of you all nonsense about ‘photography as a fine art,’ here is—” whack! whack! whack! “Now perhaps you will learn to know your place, and to have a proper respect for your superiors.”

CAMERA NOTES.

If you are wise, photographers, you will take the medicine. It cannot do you any harm, but you will reject the honeyed words, "Distrust the Greeks, even when bringing gifts." It is the worst form that this same insidious praise has taken, because it is deliberately intended to make further effort towards excellence ridiculous and impossible. On the other hand, take encouragement from the fact that some photographic prints have been accepted at this year's Champ de Mars, after going before the jury just as did the pictures in other mediums. It is a significant indorsement, for the French not only have taste and knowledge, but they are logical. And it is by logic that your opponents have tried to down you; only theirs is the logic of theory, while the Frenchmen have accepted the logic of facts. That is the way in which thought moves. Once upon a time everything was nicely reasoned out upon the theory that the world was flat; when facts proved it to be round, men had to readjust their reasoning. Your critics may still have to do so concerning photography.

In the meantime may you be saved from your friends!

CHARLES H. CAFFIN.



## American Pictorial Photography.

### A Sumptuous Memento.

WE can recall no publication which has found its way to our table, either as a present or for review, which seems to deserve our praise and thanks more than the two beautiful portfolios which arrived last week from Mr. Alfred Stieglitz, as chairman of the Publication Committee for the New York Camera Club.

Each consists of eighteen exquisite prints in a green cloth cover, the collection apparently constituting the first two numbers of a series, entitled "American Pictorial Photography," the number printed being limited to one hundred and fifty copies, and, presumably, only intended for circulation amongst the members of the club. In those cases in which the print has been trimmed and mounted on a tinted sheet, it is not easy to tell whether it is a photo-etched reproduction or a platinum print, so faithfully have the subtle qualities of the original been preserved. The pictures are for the most part, if not all, those which from time to time have appeared in CAMERA NOTES, a quarterly publication which has earned uniformly unqualified praise, and which together with such outgrowths as the portfolios before us, form a monument to Mr. Stieglitz's devoted labor in the interests of pictorial photography, which is unique, not only for its evidence of disinterestedness, but for its actual beauty and genuine value. American pictorial photography is fortunate indeed, not only for having so able a champion and friend, but also in being so finely represented as in the publications of the New York Camera Club. On looking through the contents of these portfolios one realizes that American pictorial photography is not after all so much in a groove as has been commonly asserted. The American work came most prominently before the British photographic public when Mr. Holland Day brought a collection to this country, and exhibited it under the auspices of the Royal Photographic Society. This collection Mr. Day showed as exemplifying "The New American School," and it may well be that the distinction between the New American School and American pictorial photography generally is measured by Mr. Day's own personal preferences. But—to mention only a few whose names come to mind as distinct from the "School" of American work of which we consider Mrs. Käsebier and Mr. Clarence H. White are the chief exponents—Alfred Stieglitz, Rudolph Eickemeyer, C. I. Berg, John E. Dumont, Frances B. Johnston, and Eva L. Watson seem to be quite independent of the particular cult which was so prominently shown and so well advertised in this country a year ago.

We are therefore particularly glad to have, in these portfolios referred to above, constant reminders that amongst American photographers who are seriously striving to elevate the aims and character of photography in that country, there are workers as varied in style, motives, and ideals as in Great Britain, and in bringing these prints together in a really beautiful manner Mr. Stieglitz has done an immense service to American pictorial photography as well as to those who thereby have a better opportunity of leisurely studying its merit.—*Amateur Photographer*, March 27, 1902, London.

## And! ?

“LET us hope that the United States will soon show the world the finest collection of pictorial photographic work ever seen.”—CAMERA NOTES, VOL. II., p. 117.

“Until March 22, an exhibition of American pictorial photography will remain on view in the galleries of the National Arts Club, 37 West Thirty-fourth street.

“And this is not only the best exhibition ever held by the Arts Club, but the best of its kind that has yet been seen in New York.”—*New York Sun*, March 12.

And those familiar with the great photo-pictorial exhibitions previously held have unhesitatingly pronounced this exhibition “The finest collection of pictorial photographic work” ever placed on exhibition.

\* \* \* \* \*

“Let us make up our minds that we are equal to the occasion and prove to the photographic world at large that we are awake and interested in the prospects of pictorial photography.”—CAMERA NOTES, VOL. II.

And American work became the feature of the London Salon—of the Glasgow Exhibition—the *American School* the most discussed topic in the entire photo-literary world; and it was this American work by one of this American school that broke down the bars at the Champ de Mars and won photography admission to that great arena of art, the Paris Salon—thus setting at rest for good and all the status of photography as a medium of artistic expression.

\* \* \* \* \*

We Americans cannot afford to stand still; we have the best of material among us, hidden in many cases; let us bring it out.”—CAMERA NOTES, VOL. II.

And the names of White and Käsebier and Watson and Stirling and Dyer and Maurer and Eugene and others were added to roll of honor of the pictorial photographic world, and in time the following notice appeared in the *New York Herald*:

“PARIS, March 29th.—For the first time in the history of Paris art exhibitions photographs have been received as exhibits at the annual Salon. The photographs were submitted by Mr. Eduard J. Steichen, a young New Yorker, and are regarded as a great triumph. The decision to admit photographers almost caused a split in the jury. The pictures were, therefore, entered under the title of engravings, although really they are nothing but remarkable photographs.

\* \* \* \* \*

Progress in the right direction can only be accomplished by united action of all serious workers in photography.”—CAMERA NOTES, VOL. II. Again in CAMERA NOTES, VOL. IV., it was prophesied that the pictorial photographer was at last in sight of victory, and the management of the Philadelphia Salon was urged to make no ill-advised concessions to those who wished to change the character of the salon from a strictly high-class pictorial exhibition to a general photographic show—warning them that if such concessions were made they would lose the confidence of the pictorial world and kill the usefulness and prestige of the Philadelphia Photographic Salon, then acknowledged to be one



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of the great pictorial exhibitions of the world. Concessions were made, nevertheless, the Salon at once declined and fell from its high place, and now we have it on good authority that for the present the Philadelphia Society will not attempt to hold another salon. Those who wrecked the salon have been publicly rebuked by the Philadelphia Society. Dr. Mitchell, their actual leader, has been defeated for re-election as a director or trustee of the society. Mr. Chapman, their president, was not even tendered the customary renomination, and, though retiring from the society's highest office, was barely able to get a sympathetic election to a directorship. Furthermore, we understand that the Philadelphia Society deeply regrets the immediate past and mourns the loss of the honors it has thrown away.

\* \* \* \* \*

And even the *Photo Era* reluctantly admits that an exhibition of the best American pictorial work could not be arranged by the Philadelphia Society.

\* \* \* \* \*

And Mr. F. Dundas Todd, after visiting New York, has come out in an uncompromising defense of the method of judging pictures adopted at the First Chicago Salon and the other recent advanced pictorial exhibitions:—and he has taken up the cudgels for the proper recognition of pictorial photography at the coming St. Louis Exposition, using the unanswerable argument of the success of Eduard Steichen at the Champs de Mars.

\* \* \* \* \*

And Mr. O. I. Yellott publicly states over his signature that as the result of his visit to the Camera Club, New York, he is convinced that he was not intended by nature to become a missionary, and he binds himself to refrain from further controversy and advises his followers to do the same.

Instead, he is exhibiting with the *elect* at the Turin exposition some of his own impressionistic handiwork or rather camera work.

\* \* \* \* \*

And simultaneously with the acceptance of Mr. Steichen's photographs at the Champs de Mars, the Fellows of the Pennsylvania Academy of Fine Arts accorded even more emphatic recognition to pictorial photography as a branch of the fine arts by accepting a photograph by Mrs. Eva Watson Schütze for the annual exhibition of its members. It is the custom of this body to hold an annual exhibition of the work of its members. Such work is submitted to a jury who select therefrom the pictures to be hung. Mrs. Schütze, who made her art studies at the Academy with that success that entitled her to the honor of being created one of its fellows, entered a photograph, *as such*, as her annual contribution, and as such the picture was accepted and hung with the paintings and sketches deemed worthy by the jury of representative Fellows of the Academy in their annual show. It was the only photograph in the exhibition and was hung with the pictures by Alexander, Chase, Shinn, Oakley, Davies, Parrish—other painters of repute.

JOSEPH T. KEILEY.

April 14, 1902.



GOSSIP—VENICE

From a "Glycerine" Print

By Alfred Stieglitz

(New York)





## In the Style of the Masters.

ONE of the peculiarities of those known to fame as the old masters was that each one created for himself a distinct style. And as time went on it came to pass that their works frequently were infinitely more valued for the style of their execution than the ideas which they embodied. In these days of advanced civilization, when we have liberally discarded the ideas and ideals of the past as unworthy of our more enlightened and experienced perceptions, modern society has made the important discovery that it is to this very style and not to such mere inspiration as they may represent that recognized masterpieces owe their immortality. Paintings are now collected at great cost because of their mellowness, dimness and technique rather than on account of the beauty or sublimity of the theme represented. Indeed if a canvas bears all the distinguishing style-marks of an old master it makes small difference what the subject of the painting may be. Realizing this and not forgetting that many of the most honored of master-painters never lived to enjoy the fruits of their labors or the supreme satisfaction of even tasting that fame which is now universally accorded them—the shrewder and more ambitious of our modern artists in photography as well as painting have sought some certain method of producing notable work and of enjoying the distinguished reputation of being recognized as masters during their lives. For reasonably they declare that it is of small profit to them to be recognized as great when they are little heaps of more or less disgusting bones and dust, lacking all sentiency.

What better method could they adopt than that of acquiring the style of one or the other of the recognized masters, not as copyists but as psychic affinities, and translating to the world through the medium thereof—certain subtle metempsychotic *originalities*—hatched out of the fertile past—thus at once placing themselves on a plane with the masters themselves. And how much more satisfactory it is to feel that one is really able to produce things of the same sort that centuries of judges have acknowledged to be great—to feel one's self, as it were, a reincarnation of real greatness, than to win halting applause on a masterpiece of modern mediocrity however sublime—for is it not well recognized to-day that all modern art is mediocre and degenerate?—and is not mere originality and individuality, vulgar, ultra and to be mercilessly condemned? Is not even transcendent originality, after all, but an evidence of a selfish determination to make one's self conspicuous at the cost of others' reputations? With pardonable pride therefore certain of our photographers and painters have discovered resemblances between some of their own masterpieces and those of Hals, Holbein, da Vinci or Velasquez. There is a refreshing charm about the naive manner in which these fortunate people are able to assume the attitude of disinterested and impartial critics and judges of their own productions. Producing for your inspection what to your untutored or purely partisan judgment has the appearance of a poor canvas or worse gum print, which seems to indicate a want of facility or technical skill in the use of pigments or the manipulation of gum, not to mention a lack of taste—they point out to you with entire absence of affectation or vanity and an earnestness that vouches for

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their entire sincerity its resemblance in style, character and conception to some one of the great masterpieces of the past. By some clairvoyant process entirely unknown to yourself their eyes are able to see with entire clearness what your dull orbs fail to distinguish—and with a clearness of vision that puts you to the blush, they are able easily to demonstrate wherein their seemingly inferior and even muddy gum prints or rusty canvases closely resemble some many-colored, time-mellowed masterpiece of the remote past which they often know only by reputation—and through indifferent copies. It has been my privilege to examine many such remarkable prints, and to learn of their merits after I had done them the injustice in my own mind to class them as atrocious examples of poorly manipulated glycerine or gum prints of no artistic merit—which was a warning to me never to form a hasty judgment lest great injustice be done and budding ability of a high order crushed before its bloom through harsh discouragement. In this connection there comes to my mind a story that is so apropos that I will take the liberty of here repeating it.

A certain artist was invited by a rich banker of his acquaintance to dine with him at his home and examine afterwards his collection of old masters. The banker was known to be a very close man, and had not the reputation of being an art collector. He had never even been in the artist's studio, much less purchased any of his productions, though his reputation as an artist was already considerable. Hence out of sheer curiosity the artist accepted the invitation. After dinner the banker conducted his guest into the gallery where a number of pictures were arranged upon the walls, each carefully protected by a heavy curtain. Moving aside the curtains with great care and pride the banker displayed to the astonished eyes of the artist his collection of Rembrandt, Rubens, Raphael, etc., etc. "But," said the artist, "how does it happen that you have come into possession of these pictures and how do you know that they are old masters?" "Sir," replied the banker, "I purchased them from a reliable person and have the best of evidence possible that they are what I represent. They were actually painted by the spirits of the old masters and came into my possession while the paint was still wet. I got them from a medium."

Whereat the artist marvelled and rejoiced. Till that moment he was unaware that he was a reincarnation of the old masters. But such must be the case, for the paintings before him had been painted by himself for an old lady from woodcuts and other illustrations, her terms being that they must be done at certain times and delivered with the paint still wet. He felt some resentment, however, at the old lady for not having discovered to him his own great powers.

Only the shamelessly vain and tasteless aspire to be original. The truly great artist alone fears not to be compared to the old masters. For has not Sir Joshua written :

"The habitual dignity which long converse with the greatest minds has imparted to him will display itself in all his attempts, and he will stand among his instructors, not as an imitator but as a rival."

JOSEPH T. KEILEY.

## The Washington Salon of 1896.—A Bit of History.

[In view of the fact that this country has two distinct "Salon" systems, the prototype of one being the Salon as established by the "Linked Ring" of London, while the other is the outcome of the Fergusonian Washington Salon of '96. And as we have dealt so exclusively these years with those Salons representing the true basic idea, it is with pleasure that we give our readers a short history of the origin of this, the American system, as described by the originator himself.—EDITOR.]

**I**T may not be amiss to remind those who at the present day are warring over photographic salons, of the first of the species held in this country. In 1896, a few adventurous photographers of Washington, decided to hold a national photographic exhibition, using the ideas dominating the London Salon, is so far as they seemed capable of transplanting, and conformable to local conditions.

These photographers, a few of a limited number constituting a camera club within the confines of a bicycle club, were hampered in many ways. Where now would such a club be found to assume such a task? Yet the result of this foolhardy undertaking was to render photographic salons (so called) easy—too easy and common.

As secretary of the club, I had much to do with all the details of the affair. The principal feature of our exhibition has been copied extensively. This was the division into two sections, one being more in the nature of a salon, as then understood by us, and the other an exhibition of "good" photography. We were attempting something distinctly new in this country and were confronted by the same sort of local conditions that have, within the last year, undone the later and truer salons of Philadelphia and Chicago.

Those of us who wished to, dared not attempt too much. Looking back at the situation, it is clear that we were a foolhardy set, but we had caution. We looked forward to future years when the bad features of our opening venture might be eliminated, and we could have a national Photographic Salon on the broad and simple lines of the Linked Ring. But unfortunately there never was a second attempt as far as we were concerned.

It may be of interest to those who have had direct dealings with the old Joint Exhibitions and the later salons, to learn that we were a mere handful of men, paying dues of three dollars per year, with but a few dollars in the treasury, when we launched our scheme. But we put on a bold front, had up-to-date circulars printed and made a big splurge in all outward matters.

A brief quotation or two from our prospectus may convey a clear idea of our aim:

"A present tendency of photography, especially among amateur workers, is in the direction of artistic production, and a distinctive school of art work is rapidly developing. This has been recognized abroad and now the London Photographic Salon annually shows the steady progress made in pictorial photography. Appreciating these facts the Camera Club of the C. Bi. C. purposes to establish, in connection with its annual exhibition, a Photographic Salon for the encouragement of all honest workers who possess artistic feeling and who are striving to produce, by photographic means, pictures in the best sense of the word."

"The Salon will consist of such pictures only as possess special merit from an artistic standpoint; showing a definite artistic aim as regards choice of subject and composition, effects of light and shade, softness, and other points that will identify them as works of art."

We went far enough to meet with trouble at home, and not far enough to satisfy some of the leading spirits outside. With Mr. Stieglitz, I had some interesting correspondence. Amongst other objections, he strongly opposed the use of the term "salon" to a photographic exhibition in which it was proposed to make awards. We had given that point careful consideration and did not feel justified in attempting to carry out, the first year, the true salon idea. I finally convinced Mr. Stieglitz of our sincerity of purpose and that the end we hoped to attain was fully in accord with his views. Ill health, however, then prevented him from preparing an exhibit and thus giving it the recognition I sought. Mr. Day required some effort, but the exhibit he finally sent was a revelation to all who attended. Of the leading workers known at that time the work of each one secured, repre-



## CAMERA NOTES.

sented incessant personal effort on my part. It was the first salon and exhibitors were not eager. Probably not until 1901 did any management find it necessary to again resort to such strenuous efforts. I received embarrassing inquiries as to the meaning of "C. Bi C." in the name. I softened the explanation that it meant "Capital Bicycle Club," but that did not help matters much. Mr. Charles Richards Dodge, who was president, Mr. Charles E. Schaaf and myself spent days, nights and Sundays in hard work and even had the position of every picture charted before it was placed on the exhibition wall.

At last we had the satisfaction of seeing the work we had gathered and selected hung on the walls of the Assembly Hall of the Cosmos Club, where, at that time, all art exhibitions were shown. There, in the historic mansion where Dolly Madison held her court after the burning of the White House in 1812, the first attempt at an *American Salon* was thrown open to the public. Some of the leading names in the photographic world were missing from the catalogue, but the majority of them were represented.

The jury for the salon was necessarily made up of local painters, and for a jury so composed was particularly successful. With no recognized position in the photographic field we could not ask the leaders of that time—Stieglitz, Moore and Eickemeyer—to give us their aid, and we had no funds to expend in defraying expenses. The committee assumed the responsibility of selecting such pictures as we deemed worthy of the salon and submitted them to the jury. The jury rejected four pictures and mentioned two that we had thrown out as worthy of being hung in the salon. From this it will be seen that the main function of the jury was the awarding of two prizes and the honorable mention of several other pictures considered worthy of such distinction. The gold and silver crosses were worthily bestowed on Clarence B. Moore and Alfred Clements respectively, both thus going to Philadelphia which was destined to be the brief home of a true salon.

The exhibition interested Dr. G. Brown Goode, then director in charge of the National Museum, with the result that the U. S. Government, at an expenditure of a little more than three hundred dollars, secured through purchase and donation some fifty of the pictures shown.

This Washington Salon was responsible for a deluge of pseudo-salons, and from all over the country prospectuses poured in on me. And to my disgust, I found that all these were copies *verbatim* of my original Washington one. Detroit, Pittsburg, Cleveland, etc., all duly fell into line. These introduced some modifications, but I seemed to feel the sense of personal responsibility for all their shortcomings.

Philadelphia then stepped into the position of having a Salon proper, and Chicago wisely followed her footsteps. I felt a positive relief when I realized that the mischief I had unwittingly committed was not irreparable.

I have herewith tried to give some idea of the first American Salon—crude though it was—and to show how it did its work toward paving the way for all that we have had so far\* or all that a glorious future may hold in store in respect to pictorial photographic exhibitions.

E. LEE FERGUSON.



## Letters and Extracts.

Many thanks for the number of CAMERA NOTES. What a superb magazine it is. To say it is the best photographic journal is saying nothing; it is the *only* photographically illustrated magazine to be named as justifying either itself or photography.

England, February 22, 1902.

FREDERICK H. EVANS.

It is with deep regret that we learn the turn affairs have taken in the conduct of CAMERA NOTES, and we wish to take this opportunity of expressing to you our most sincere appreciation of the service which you have done photography in the production of such a magazine. We cannot conceive a greater service to American photographic art, and to art in general, for every number of CAMERA NOTES has certainly added to the sum total of art in the world. The support which we, as manufacturers, have given CAMERA NOTES has been, not on the basis of direct pecuniary returns, but rather because we felt it a duty to add what we could to the maintenance of a publication which might with propriety be termed an exponent of photography as an art.

Yours truly,  
BAUSCH & LOMB OPTICAL CO.

Rochester, April 11, 1902.

. . . "CAMERA NOTES, the most dignified, and probably the most influential of all photographic journals."—"Photography as a Fine Art," by Chas. H. Caffin.

\*The writer undoubtedly refers to Pittsburg, Cleveland, San Francisco, and exhibitions of that "Salon" type.—EDITOR.



APPROACHING STORM

From a "Bromide" Print

By Oscar Maurer

(San Francisco)





## Grandpa's Lesson in Artistic Photography.

[With the kind permission of the editor of the *Photo Era*, we herewith reprint what we considered the cleverest article and illustration that has appeared in that magazine. We feel sincere satisfaction that CAMERA NOTES should have been the source of inspiration.—EDITOR.]

DEAR CHILDREN:— It is all very easy to make those nice Pictures of Places and People, so plain that almost any one can tell what the Picture is about. But it is quite different to make photographs which are so very extra Fuzzy that the Puzzle Page of the Sabbath Newspaper isn't in it in comparison.

Suppose, children, that you want to take a picture of a nice little Rustic Village, consisting of three houses, five or six trees and two fleecy clouds, you may think that all you have to do is to stand off from the Village and focus it properly in the ground glass, making sure that the clouds stay right there until you have put the plate in and made the exposure. Your picture made in that way would look so much like a village that no one would need to consult a Catalogue to find out anything about it. If by any accident you fail to disarrange the focus, you may, after the plate has been finished, put a couple of clear pieces of glass in between, and can in that way get a nice little Fuzzy effect to Beat the Band.

But maybe, children, the weather may be unfavorable for going out-of-doors to take pictures of Rural Villages. I will tell you how you can take a very Remarkable Photograph in your Playroom. You can take your Toy Houses and Toy Trees, and set them up on the carpet, and you can take a piece of board or a box-lid for the Sky. If you want to show off some lovely fleecy clouds, and you can get some cotton from mother's work-basket, and pin small pieces of it on to the Sky, making a very stunning atmospheric effect.

Now this Picture will be all very fine, but there will not be enough "Artistic Feeling," and you cannot pass the Fuzzy Salon Juries with it in that way. However, if you slide down the Cellar Door on that negative, and give it to the Cat to play with, and then print through some pieces of Extra Glass, you will be getting more and more Artistic all the time. It is important that the paper should lay\* around the Back Yard for a few days, and get frayed and dog eared, after which it will be in a fine printing condition. Be careful to mount on a couple of odd Scraps of Paper, and to avoid the center of the mounting card, and you will then have a wonderful effect truly worthy of reproduction in several Eminent Photographic Magazines which print all sorts of Queer Things. Remember finally, children, that unless the Picture which you send in to the Jury looks exactly as if it had been fished out of the Ash-Barrel, you can never hope to have it exhibited at the Fuzzy Salon.

Your affectionate

GRANDPA.

\*Lie.—EDITOR.



"A SUNSET." (WITH APOLOGIES TO "CAMERA NOTES.")

OFFICERS, TRUSTEES AND COMMITTEES

OF THE

CAMERA CLUB,

N. Y.

1901-1902.

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President . . . . .	C. H. CROSBY.
Vice-President . . . . .	J. EDGAR BULL.
Secretary . . . . .	ED. HEIM.
Treasurer . . . . .	WILLIAM E. WILMERDING.

TRUSTEES.

(ALSO INCLUDES ABOVE OFFICERS.)

HENRY H. MAN,	J. C. VAIL,
CHARLES I. BERG,	FRANCIS C. ELGAR,
C. S. MCKUNE.	_____

COMMITTEES.

HOUSE.

MEETINGS.

PRINTS

LANTERN SLIDES.

A. L. SIMPSON, Chairman.  
A. W. SCOTT,  
JOS. J. O'DONOHUE.

CLUB PUBLICATION.

SCIENTIFIC RESEARCH.

H. H. MAN, Chairman.  
J. E. BULL.

AUDITING.

ADMISSIONS.

F. N. WATERMAN, Chairman.  
H. B. HART,  
JOS. J. O'DONOHUE.

Librarian: J. C. ABEL.

NOTE.—Committees left in blank were not filled as CAMERA NOTES went to press.—EDITOR.

# THE CAMERA CLUB DEPARTMENT

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EDITED BY HENRY H. MAN AND J. EDGAR BULL, PUBLICATION COMMITTEE REPRESENTING THE BOARD OF TRUSTEES.

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## Proceedings and Club Notes.

### Trustees' Meetings.

Two regular and two adjourned meetings of the Trustees were held, the regular meetings on February 24th and March 31st respectively, and the adjourned meetings on February 10th, by adjournment from January 27th, and on April 7th, by adjournment from March 31st.

At the adjourned meeting of February 10th an appropriation was made of \$150 for the printing of the catalogue of the library, the appropriation to be available on May 1st.

Mr. Reid and Dr. Devlin presented their resignations as trustees, to take effect immediately before the annual meeting. The resignations were accepted with the sincere regret of the Board.

At the regular meeting of February 24th Mr. H. Herbert Sidman was elected to active membership, and the resignation of Mr. Clarence M. Roof was accepted with regret.

Mr. Stieglitz appeared in person before the Trustees and gave notice, under his contract expiring with the current year of the club, that he elected not to continue as editor of *CAMERA NOTES*.

A discussion followed, and, in view of the obvious impracticability of getting out the next number of *CAMERA NOTES* (the present number) promptly, without the aid of Mr. Stieglitz, he made several propositions in the alternative to edit and publish that number. Thereupon the following resolution was unanimously adopted:

"That the proposition of Mr. Stieglitz to publish No. 1 of Vol. VI of *CAMERA NOTES* in the same form and with the same responsibility as during the past year be accepted, and that an appropriation of \$200 be made for that number, all the provisions of the old contract not inconsistent with this resolution to continue in force for that number."

Mr. Stieglitz requested that his accounts of *CAMERA NOTES* be audited. Upon the suggestion of Mr. Man that the chairman of the Club Publication Committee was a member of the regular Auditing Committee, it was determined to appoint a special auditing committee to pass Mr. Stieglitz's accounts, and thereupon Mr. Wilmerding and Mr. Dowdney were appointed.

Messrs. Agnew, Roy and Bracklow handed in their resignations from the Auction Committee, and Messrs. Abel, Wilmerding and Reid were appointed to fill the resulting vacancies.

At the regular meeting of March 31st, Mr. Hugh Ardleigh and Miss Elizabeth Harlin were elected to active membership. Mr. Beeby resigned from the Board of Trustees, his resignation to take effect at the close of the meeting or any adjournment thereof. The resignation was accepted with the sincere regret of the Board. The resignations of the following members of the Club from active membership were accepted: F. C. Clarke, F. H. Tows, A. G. Hegeman, H. H. Kingston, Jr., N. S. Towner, H. J. Hardenberg, D. G. Barrett. From non-resident membership: Messrs. H. A. Bradley and H. M. Geer.

Mr. Stieglitz presented the financial report of *CAMERA NOTES*, which was referred to the special auditing committee heretofore appointed.

The report of the Print Committee was submitted, and on motion duly seconded, the thanks of the Board were extended to the committee for their services. The meeting adjourned to April 7th.



CAMERA NOTES.

At the adjourned meeting of April 7th, the special auditing committee presented, with approval, the following financial report of CAMERA NOTES for the year ending March 31st:

**"Camera Notes." Statement for Volume V.**

March 31st, 1902.		DR.	
CR.			
Subscriptions including those for Club .....	\$1,557.22	Cover design.....	\$25.00
Binding .....	50.00	Illustrations .....	1,172.75
Portfolio and glycerine booklets....	259.57	Privilege for reproduction.....	13.34
Half-tone blocks.....	60.50	Printing, paper, composition.....	1,508.03
Back numbers and single copies....	110.69	Literary matter.....	411.00
Advertisements .....	1,464.52	Commissions .....	18.25
Outlay, London.....	88.60	Binding .....	153.30
Bills collectible (advt.).....	459.25	Stationery .....	48.15
Bal. Cr. I, II, III and IV.....	247.01	Incidentals: (Charles, Philip, car fare, stenographer, expressage, duty) .....	66.29
		Stamps and postal cards.....	246.73
		Charles Simpson, for subscription.	3.00
		Bought in back numbers.....	20.35
		London outlay.....	88.60
		Office fittings.....	79.00
		Owing for illustrations.....	210.00
		Owing for various other bills.....	45.00
Cr. ....	\$4,297.96		\$4,108.79
Dr. ....	4,108.79		
Est. bal. Cr.....	\$189.17		

The Auditing Committee also presented, with their approval, a statement of anticipated receipts and disbursements on Vol. VI, No. 1, showing that the probable outlay will be met by the probable receipts without substantial deficit or balance.

The following resignations were accepted: From active membership—B. H. Buxton, M. D., F. S. Kinney. From non-resident membership—Messrs. Frank Eugene and James F. Cowee, Miss Virginia S. Prall and Miss Ellen R. Ward.

The Board instructed Mr. Man to present at the annual meeting a notice of Mr. Stieglitz's election not to continue as editor of CAMERA NOTES, and prescribed the form of notice, which was spread upon the minutes. The notice will be found in full in the account of proceedings of the annual meeting.

**Club Meetings.**

Regular meetings of the Club were held on February 11th and March 11th, 1902, and the Annual Meeting was held on April 8th.

At the meeting of February 11th, forty members attended, at that of March 11th, there were thirty present, and at the Annual Meeting, in spite of the bad weather, there was an attendance of fifty-six.

The Treasurer's report showed balances as follows:

On February 11th.....	\$3,462.08
On March 11th.....	3,047.25
On March 31st.....	2,759.25

At the meeting of February 11th, Mr. Aspinwall, the President, was in the chair, and, besides the usual reports of officers and committees and other routine business, the Club transacted business as follows:

The Trustees having appointed a special Committee to ascertain what terms could be made for a renewal of the lease of the Club Rooms (the present lease expiring May 1, 1903), Mr. Man, in the absence of Mr. Berg, Chairman of the Committee, presented its report to the general effect that the agents of the building in which the Club now has its quarters, would entertain a proposition for renewal only at a greatly increased rent. After discussion, in which Mr. Murphy, Mr. Stieglitz, Mr. Reid and others took part, it was unanimously resolved that the Secretary be instructed to send word to the agents of the building that the Camera Club declined to make the proposition for a renewal invited by said agents.

Mr. Stark for the Special Committee on

PROCEEDINGS AND CLUB NOTES.

Club Print Competition, announced that the prints sent in by the members would be exhibited from May 1st to May 15th, 1902.

Upon motion of Mr. Wilmerding, duly seconded, it was determined to elect a Nominating Committee by ballot. Upon counting the ballots the following gentlemen were found to have received more votes than any other member and were declared elected: Messrs. F. M. Hale, J. Wells Champney, E. Lee Ferguson, Edward Heim and William D. Murphy, Mr. Hale, who received the largest vote, to act

as Chairman. All the gentlemen elected were present at the meeting, and as each of them expressed his willingness to act, no provision was made for filling vacancies.

At the meeting of March 11th in the absence of the President, Mr. William D. Murphy was called to the Chair.

The Auction Committee and Smoker Committee presented reports showing their receipts and disbursements. The reports were accepted and the committees discharged with thanks.

### Annual Meeting.

At the annual meeting on the evening of April 8th, Mr. Aspinwall, the President, was in the chair.

He appointed Messrs. Ferguson, Sloane and Hapgood tellers, and the balloting for officers proceeded during the meeting. The Nominating Committee, Messrs. Hale, Champney, Heim, Ferguson and Murphy, had in due time posted upon the bulletin board the following ticket:

REGULAR TICKET.

1902-1903.

ELECTION, TUESDAY, APRIL 8TH, 1902.

For President,  
C. H. CROSBY.

For Vice-President,  
J. EDGAR BULL.

For Secretary,  
ED. HEIM.

For Treasurer,  
WILLIAM E. WILMERDING.

For Trustees (For Three Years),  
CHARLES I. BERG,  
C. S. MCKUNE.

(For two Years),  
J. C. VAIL.

(For One Year),  
FRANCIS C. ELGAR.

Committee on Admission,  
F. N. WATERMAN,  
H. B. HART.

JOSEPH J. O'DONOHUE.

And no independent nominations had at any time been made.

The President read to the meeting his report as follows.

### President's Report.

At the beginning of last year we were told that the ship had reached the bar, and the pilot to take her into the harbor, was coming over the rail. In reality, owing to adverse squalls, no progress toward the harbor had been made for a considerable time, and it was not the pilot, but only the senior officer of a new watch, who came on deck. Almost a calm soon after settled down upon the waters, and so now, after drifting hither and thither with light winds for a year, and being buffeted by a few small squalls, the old ship is still in the offing. The destination can seldom be reached without a chart, or knowledge of

## CAMERA NOTES.

the waters, and a properly prescribed course. It is an easy matter to keep afloat, but it is impossible to reach a haven of rest and glory with a wavering compass. The course must be set and the craft sailed true.

The Camera Club, with no fixed policy, is like a ship without a rudder; hither and thither it moves, erratic in its course, traveling everywhere and reaching nowhere. This is partly the fault of the navigator, and partly that of the crew; for on our ship the regime is democratic, and the crew may or may not adopt the suggestions of the man at the wheel and so may pull the wrong ropes and set the sails one against the other. Let us look, however, at those facts which have had a tendency to increase the buoyancy and solidity of this vessel—the dear old Camera Club of New York.

In the year just past, your committees have worked with zeal and devotion. We commend the work of the Secretary, Librarian and Treasurer. The books of the latter are models for all time to come, and you can go a long way, and hunt far, to find an equal of this same Treasurer; accurate, honest, modest and level-headed: we have never seen his equal.

The work of the Secretary has been efficiently done. It is at best a disagreeable and onerous task. This organization should engage some person to do the manual labor of sending out notices and tickets, reserving for the Secretary a larger and more useful field.

Your Librarian has been diligent in the work of arranging and cataloguing the new library, and should receive your earnest thanks.

The House Committee has also done its work well. The Club has never been in such an efficient condition. The apparatus has been placed in good order; the rooms have been kept clean and orderly; and the house rules have been enforced as closely as seems possible in such a body.

The Print Committee is to be commended for its untiring efforts to secure for our walls the best that could be had in pictorial and other branches of photography. The only criticism possible is that it has been too zealous in giving a surplus of good shows. We have seen so many good things that we are positively photo-blasé, and are all the time looking around for some new sensation. This committee has, in reality, shown us types of work covering the entire field of photography,—a clear indication of its discretion and broadmindedness.

The Lantern Slide Committee deserves our thanks for its steady performance of the duties imposed upon it. It would be wise to increase the scope of this committee, enlarge its powers, and make it something more than a group of men requested to feed a lantern. This committee, composed of intelligent men, can be doing something better than managing a lantern and slipping slides into a carrier once a week for our enjoyment. Here again, the Club might well employ some one to do this disagreeable work. It is certainly no fun to sit upon a stool by the side of a red-hot lantern and ruin one's eyes trying to adjust the carbon, or to see whether the lantern slide is upsidedown or not.

The Committee on Meetings has given us a series of most excellent lectures, and it is to be regretted more members have not turned out to attend the discourses on subjects purely photographic.



PROCEEDINGS AND CLUB NOTES.

The Committee on Admissions has, as usual, worked carefully, and the results show how conscientiously it has performed its labors. The Committee on Scientific Research has kept up its excellent record.

The Committee on Club Publication has worked industriously and collated an amount of material for Camera Notes that no one can appreciate unless they are placed in the position of the Chairman and compelled to edit and revise the matter relating to this department. It not only requires talent, but discretion.

The Dinner Committee provided us with a banquet that would do credit to any club, though the viands seemed, in some cases, to create mental, if not moral, indigestion.

The Auction Committee carried on its work well, and the result of that auction was turning into the Treasury about \$117.00. This yearly feature should be kept up; as conducted this year it is certainly not objectionable. The committee who undertook this task and carried it through should have your heartiest approbation.

The Smoker Committee gave us a really high-class entertainment at practically no cost to the Club. It brought in a report which was not unlike the one presented by the architect to Mr. Carnegie the other day at Stevens Institute, when he gave to that college a beautiful laboratory costing some sixty-five thousand dollars (\$65,000). When the architect handed Mr. Carnegie the keys, he said: "I have pleasure in reporting to you that this building is completed; that all the accounts for its construction have been paid, and that there is no unexpended balance."

The result of the Smoker only shows what this Club can do when men of sufficient ability and energy are delegated to undertake the job.

A member who has never acted on a committee can hardly appreciate what it means to work for the good of the Club with no reward in sight, save the sense of duty done.

I pray all you members to be loyal to your officers and committees; stand by them even though you disapprove of their ideas and believe you could do much better under the same conditions. You will never obtain officers and committeemen from the best talent of the club so long as men feel that the instant they take office, or go on a committee, they will be open to the criticism and prejudice of the members. However little the officers or the committeemen may do, always remember that that little is being done *for you*; and before you criticise you may well ask yourselves "What talents have I? Am I willing, with no reward in sight, to devote a part of these talents and half my time to do better than the other fellow?"

In the opinion of your President the gravest question facing this organization is, shall we represent anything? That is, shall we have a fixed policy and pursue it diligently and earnestly? Or, shall we just drift along with no end in view, a ship with a wavering compass? Shall we simply be a working body with fine quarters, dark rooms, enlarging rooms and popular entertainments, or a national (perhaps international) figure? An organization founded on local lines, will, no doubt, serve a useful purpose, but it will never assume national importance, or obtain international fame. We ought to be the leading club of

## CAMERA NOTES.

the United States, if not of the world; but we can never reach such distinction by drifting as we have during the past two or three years. With broad views and a definite policy, we might have gathered to us, even though it were by a tender bond, the greatest photographers of the United States.

The one thing that has linked us with the outside world has been our beloved CAMERA NOTES of which we are all proud indeed. Each number better than the last, and all of them superior to anything ever published in the photographic world. The publication will ever be a monument to the skill, energy, perseverance and disinterestedness of Alfred Stieglitz. All honor be to him, for he stands in a class all by himself. We owe also our thanks to his co-laborers on this magazine. They have worked earnestly along the lines indicated by him, and they deserve great reward. CAMERA NOTES has stood like a beacon of light at the harbor's mouth, forever pointing us the way into the haven of international fame. Unfortunately most of us have refused to trim sails, and our progress has been slow, if, indeed, we have not drifted back.

In order for you to appreciate the work done upon CAMERA NOTES by Mr. Stieglitz, your President feels that the following facts should be laid before you for your enlightenment:

Since starting the publication of this magazine, there has been expended on it for printing, articles, and illustrations, besides other items, over \$18,000 and during that period the Club has appropriated for its maintenance only \$1,850. So that while the Club paid only ten per cent. of the amount expended for CAMERA NOTES it received over 33 1/3 per cent. of the entire editions published. In other words, while we put up ten per cent. we received therefor 33 1/3 per cent. I will repeat it again, so that you may bear it in mind: Every member of the Club received a copy of this publication during its five years of existence, and for this we only paid the sum of \$1,850, while what we received actually cost Mr. Stieglitz the sum of about \$6,000, or in other words, Mr. Stieglitz has obtained from the outside, about \$4,200 for our benefit. In addition to this he furnished the capital to run the magazine, so that it was in his debt at times \$1,000. During the entire period of publication, he has not received one cent for his labor or his time, and as a matter of fact, he is out of pocket.

The increased buoyancy of the good old craft is seen by the credit balance this year, showing excess of receipts over expenditures of \$348.51 as against a debit balance or an excess of expenses over receipts last year at this time of \$96.75.

The decrease in membership last year was eleven, while this year we have an increase of one.

We have now a library of about 1,700 volumes, making probably the largest photographic library in the world. And through the liberality of one of your members, this library has been efficiently catalogued. Such a member, though he may not be a beauty, is a joy forever. Your Board of Trustees has appropriated sufficient money for the publication of this catalogue in pamphlet form, so it may be available for use at home. It is to be hoped we can afford, some day, to have also a subject catalogue printed.

As we look again across the seas, we notice a difficult bit of navigation; one requiring judgment and careful steering. Another anchorage ground must be found where the old craft may drop her mud hooks in the offing, and keep from drifting astern. This is no light task, and we know you will back up the new navigating officer after he has determined the course to pursue.

And now as the yearly watch goes off duty, your officer of the deck steps below, wishing you the best of luck, and in the hope that the future will show the good ship always staunch and true, with a crew working in harmony; so one of these days from the heights she may be seen sailing majestically into the harbor of international fame.

JOHN ASPINWALL, President.

**THE CAMERA CLUB. Treasurer's Report for the Year Ending March 31, 1902.**

PROCEEDINGS AND CLUB NOTES.

The Treasurer's report was as follows:

RECEIPTS:	1901-1902.	1900-1901.	DISBURSEMENTS.	1901-1902.	1900-1901.
Balance April 1st.....	\$2,410.74	\$2,507.49	Camera Notes .....	\$640.00	\$300.00
Members' Dues .....	4,984.63	4,990.04	Services .....	759.00	608.00
Locker Rents .....	1,166.44	1,049.95	Rent and Chute, 8th floor .....	3,024.00	3,026.00
Entrance Fees .....	510.00	375.00	Stationery and Printing .....	221.82	272.70
Studio .....	295.00	266.00	Studio .....	169.22	150.00
Library .....		43.00	Library .....	152.57	192.57
Telephone .....	102.62	60.15	Telephone .....	174.01	110.70
Annual Dinner .....	237.50	262.25	Annual Dinner .....	292.00	301.39
Smoker .....	151.00	109.00	Smoker .....	170.96	193.05
Annual Auction .....	769.75	80.81	Annual Auction .....	651.92	6.57
Incidentals .....		3.25	Incidentals .....	273.90	290.98
Lantern Slide Interchange .....		.61	Lantern Slide Interchange .....	17.23	19.21
Print Auction .....	169.70	117.81	Print Auction .....	138.29	26.20
Furniture (Subscription by Members) .....	224.00		Furniture .....	224.00	99.86
Elevator .....	30.00		Elevator .....	110.00	80.00
Interest Acct. ....	85.62		Postage .....	128.04	120.48
			Light and Current .....	491.71	370.14
			Print Committee .....	115.45	46.50
			Fitting up Rooms .....	160.07	282.96
			Apparatus .....	40.88	
			Chemicals .....	151.59	80.08
			Ice and Laundry .....	74.73	61.12
			Insurance .....	64.65	27.45
			Cleaning Rooms .....	124.00	122.00
			Meetings Committee .....	6.15	
			Curator—Salary .....		666.66
				\$8,377.75	\$7,454.62
			Balance in New Amsterdam National Bank..	673.63	410.74
			Balance in Union Trust Co.....	2,085.62	2,000.00
				\$11,137.00	\$9,865.36
	\$11,137.00	\$9,865.36			

Approved: LOUIS B. SCHRAM, *Chairman.*  
 C. C. ROUMAGE.  
 HENRY H. MAN.

March 31, 1902.

*Auditing Committee.*

WM. E. WILMERDING, *Treasurer.*



CAMERA NOTES.

**Secretary's Report.**

The Secretary's report was as follows:

NEW YORK, April 1st, 1902.

MR. CHAIRMAN AND MEMBERS OF THE CAMERA CLUB:

I have the honor to submit the following as the Secretary's report for the past year:

**Membership.**

	April 1st, 1901.	Resigned.	Dropped.	Expelled.	Died.	Trans. from non-res. to active.	Trans. from active to non-res.	Elected and qualified.	March 31st, 1902.	Gain.
Active members .....	214	19	5	..	3	2	6	31	214	..
Non-resident members .....	83	8	4	..	..	2	6	9	84	1
Life members .....	20	..	..	..	..	..	..	..	20	..
Honorary members .....	16	..	..	..	..	..	..	..	16	..
<b>Total .....</b>	<b>333</b>	<b>27</b>	<b>9</b>	<b>..</b>	<b>3</b>	<b>4</b>	<b>12</b>	<b>40</b>	<b>334</b>	<b>1</b>

Total membership, March 31st, 1902, three hundred and thirty-four.

There were held ten regular and two special meetings of the Board of Trustees and ten regular and one special Club meetings.

Respectfully,

DANIEL J. DOWDNEY, *Secretary.*

**Librarian's Report.**

The Librarian stated verbally that his report had been presented to the Trustees and was in the hands of the Secretary. It is as follows:

April 7th, 1902.

TO THE PRESIDENT AND BOARD OF TRUSTEES, CAMERA CLUB, N. Y.:

*Gentlemen:*—I beg to hand you herewith my annual report on the Library. At the commencement of the club year the Library consisted of some five hundred volumes arranged in cases without any special order or sequence, which, however, was of little moment, as the number of volumes was not large. The former Librarian, Mr. Beeby, had, as far as lay in his power, completed certain sets of books and magazines and was on the continual watch out for others.

Early in May, 1901, due to the generosity of the President, Mr. Aspinwall, the Canfield Library which, for some years had been on the market, was added to the Club Library forming with this the most perfect photographic library in America, if not in the world.

The necessity of obtaining a suitable housing for the combined libraries at once became apparent. Careful investigation of the various portable book-cases on the market was made, with a final choice of the Danner system as being the best suited to the library needs. A subscription opened amongst the members of the Club realized sufficient to enable the Librarian to purchase 16 Danner cases and a reference card-case. Duplicates were eliminated from the two libraries, and the remaining books to the number of 1,700 were arranged in subject order in the cases, in which work the Librarian has to thank Dr. Stevens for much valuable assistance.

Through the generosity of a member, who must remain anonymous, the books were then catalogued on cards, according to title and author, two professional cataloguers being engaged on the work for a period of nearly six weeks.

In February the Board appropriated the sum of \$150.00 for a printed catalogue which is now under way and will be published with the next issue of CAMERA NOTES. The librarian will endeavor to make the catalogue complete as regards historical data, donor of book, etc., etc., in order to make the catalogue as valuable as possible.

Previous to this year, the magazines kept on file have been a great source of worry, being torn or taken bodily away by careless members. To avoid this in the future, cases were made for 36 magazines on photographic subjects, and these are now kept in order and as up-to-date as possible.

PROCEEDINGS AND CLUB NOTES.

The appropriation of \$150.00 has been spent to within a few dollars of the limit, in subscriptions to magazines, three new tops to cases, binding, etc. Ninety-four volumes were bound and a large number remain to be bound when the next appropriation is made.

To keep the library in condition as it should be kept, a sum not less than \$200 should be appropriated for the coming year. Contributions of books were made by Alfred Stieglitz, Dr. Degenhardt, W. J. Cassard, W. E. Wilmerding, E. N. Woodbury, and the Librarian, to whom thanks are herewith given. Respectfully submitted,

J. C. ABEL, Librarian.

**Final Report of Print Committee for 1901-1902.**

Mr. Keiley on behalf of the Print Committee, stated that the report of that Committee was in the hands of the trustees. It is as follows:

TO THE PRESIDENT AND BOARD OF TRUSTEES OF THE CAMERA CLUB, N. Y.

*Gentlemen:* Your committee respectfully reports as follows: Since presenting its last report your committee has placed two print exhibitions upon the Club walls,—that of F. Colborn Clark which was shown from January 27th to February 15th, and The First Public Exhibition of the Permanent Print Collection of the Camera Club, N. Y., which is still on exhibition.

The Clark collection, prepared by that gentleman with especial care, contained 125 prints.

Apropos of the second exhibition, the question of securing for the Camera Club, N. Y., a permanent collection of *representative* pictorial photographs has been agitated repeatedly in the past and recently by those interested in photographic progress. To outsiders,—who have come to look upon the Camera Club, N. Y., as standing for all that is advanced in photography,—the absence of a truly representative collection is a source of surprise and disappointment. Frequently the Club has been urged to take up the matter—but it has never done so officially—though on one occasion a certain sum was appropriated by the Board for the purchase of a few prints (three prints from the Käsebier collection).

At the time, this application of the Club funds was looked upon as a useless expenditure by many members. Since then prints by this photographer have sold so high as a hundred dollars a copy and at the present time it would not be possible to purchase representative examples of her work at the price then given. With the purchase of said prints the matter rested. From time to time there have been shown upon our walls collections of the work of the most progressive of the pictorial workers, representative examples of which could have been secured at a small price. No effort to secure such examples was made by the club. \* \* \*

Meanwhile pictorial photography has progressed—individual private collections have been made—the value of prints has been greatly enhanced—new workers have appeared with each new exhibition and at last the great art exhibition of the year, the Champs de Mars (Paris Salon), has been forced to recognize the pictorial photograph as an example of legitimate, serious art.

It was an American who brought about this revolution in the attitude of the Salon Judges,—just as Americans have been playing a prominent part in all the leading European pictorial exhibitions.

It is but proper therefore that this Club should possess a representative permanent collection.

Few members of the Club were aware that the Club possessed a permanent collection of any sort.

When your committee came into office it could find no record of such a collection. During its incumbency, it has made careful search for all the prints and photographs owned by the club. These prints it has gathered together and listed and finally placed upon the walls for the enlightenment of the club as to the existence and character of its permanent collection, the present exhibition being the first exhibition of the Permanent Collection of Pictorial Photographs of the Camera Club, N. Y.

## CAMERA NOTES.

A list of the prints composing this collection is hereto annexed.

Your Committee respectfully suggests that at the close of this Exhibition these prints or such of them as are not to remain upon the Club walls, be packed away with decent care and not thrust again into the dark and dirty corners whence most of them were extracted and excavated.

After the most careful consideration your Committee has abandoned the other exhibitions which it contemplated presenting. This course was determined upon because of the general lack of interest in and general apathy towards the wall displays on the part of the Club—which convinced your Committee that it would be unwise, at this time for it to arrange for any exhibition that would involve the incurring of any additional expense. Till a more general and healthy interest is manifested your Committee feels that it would not be justified in undertakings involving further expenditures of the club's funds for the purpose of print exhibitions.

Your Committee further reports that in order to facilitate the work of its successors, it has issued notice for the Annual Members' Exhibition, and that it has set all its affairs in order; and it now, after having extended its thanks to the gentlemen of the Board for their support and consideration, begs most respectfully to resign its charge into the hands of the Club, said resignation to take effect on April 7th.

JOSEPH T. KEILEY, *Chairman of the Print Committee.*

March 31, 1902.

### **Report of the Auditing Committee.**

The Auditing Committee through Mr. Schram, its chairman, expressed approval of the Treasurer's methods. Mr. Schram stated that its approval of Mr. Wilmerding's accounts had already appeared upon the Treasurer's report.

### **Club Competition Report.**

Mr. Stark on behalf of the Committee on Club Print Competition, presented a verbal report of progress in which he called attention to the fact that the sending out of the notices of the Print Competition at the same time with the notice of the Print Exhibition seemed to have led to confusion in the minds of members, particularly in view of the fact that no entry blank was required for the competition.

### **Report of the Committee on Club Publication.**

Mr. Man, Chairman of the Committee on Club Publication, presented the following report:

TO THE CAMERA CLUB:

Your Committee on Club Publication respectfully reports that during the year ending March 31, 1902, it has furnished to the editor of the "CAMERA NOTES" copy for the Club Department of four numbers of the magazine. Dated New York, April 1, 1902.

Respectfully submitted,

HENRY H. MAN, *Chairman.*

### **Mr. Stieglitz Severs His Connection with "Camera Notes."**

Immediately after presenting the report, Mr. Man said:

"I have been instructed by the Board of Trustees to submit on their behalf the following statement as to the Club Publication:

"Mr. Stieglitz has given to the Board of Trustees the notice, provided for in his con-



## PROCEEDINGS AND CLUB NOTES.

tract for the publication of Vol. V. of *CAMERA NOTES*, to the effect that he elects not to continue the publication of the magazine after the last number of that volume.

"In view, however, of the impracticability of a new editor getting out Number 1 of Vol. VI. promptly, Mr. Stieglitz has, at the request of the Board, consented to get out that number, which is now on the press, and will appear on or before June 1st. For this the Board has made a special appropriation of \$200, and copies will be sent to members of the club as heretofore.

"As soon as a new editor is appointed the good will and plant of the magazine will be turned over to him so that he may continue the publication under such directions as the Club or the Board of Trustees may give."

### The Election.

Upon motion duly seconded the polls were declared closed; the tellers retired to canvass the vote, the meeting in the meantime taking an informal recess.

The tellers announcing their readiness to report, the meeting was called to order, and the tellers presented a report giving the vote for each nominee in detail. Fifty-one ballots were cast. The vote was as follows: Mr. Crosby received 25 votes, Mr. Bull 44, Mr. Heim 27, Mr. Wilmerding 51, Mr. Berg 28, Mr. McKune 24, Mr. Vail 26, Mr. Elgar 27, Mr. Waterman 26, Mr. Hart 25, and Mr. O'Donohue 25.

The President declared that all the nominees upon the regular ticket were elected, and appointed Messrs. Hale and Heim to escort the newly elected President, Mr. C. H. Crosby, to the chair. This formality having been completed, Mr. Aspinwall addressed the President substantially as follows:

"Mr. President—There is a story of an Irishman who, having made his way with great difficulty through a wood, was met as he emerged by a friend, who, noticing his condition, said that he must surely have encountered certain pitfalls, to which his reply was that they stuck up everywhere and that he had broken his shins over dozens of them. I hope, Sir, that however many pitfalls you encounter, you may never break your shins."

The President then addressed the meeting. He said that the presidency had come to him unsolicited, and intimated that he did not know what qualities of his led to his selection for that office, the honor of holding which he appreciated more than any of the members could think. He had no views of his own as to policy, but believed that there was room in the Club for every member to do what he thought best for the advancement of the Club and of the interests of photography. Photography was, in his opinion, the greatest of the graphic arts. In every other branch of art the artist was hampered and restricted by his medium, but in photography there were no limits. The Camera Club was itself, in his opinion, the greatest photographic club in the world, and he intended to be guided by the views of its members as to what the Club should do.

He then called in succession upon Messrs. Bull, Berg and Heim. Mr. Berg apologized for Mr. Bull's absence on the ground that he was under the doctor's care and spoke briefly on his own behalf. Mr. Heim stated that it was his hope to perform the duties of Secretary to the satisfaction of the majority of the members.

There were loud calls for Mr. Wilmerding, to which he responded briefly.

Mr. Carlin addressed the Chair and asked that it be stated why Mr. Stieglitz had given up the editorship of "*CAMERA NOTES*." The President stated that he had no official information that Mr. Stieglitz had given up the position of editor. Mr. Beach called attention to the communication read by the Chairman of the Committee on Club Publication. The President adhered to his ruling.

On motion, duly seconded, a vote of thanks was extended to the retiring officers for their fidelity to the Club.

A motion was made, seconded and declared carried that the meeting adjourn. Mr. Carlin attempted to address the Chair, claiming the right to appeal from the ruling of the President above stated, but was not recognized because the adjournment had been announced before he rose.

CAMERA NOTES.

## The Club Competition.

On February 17th, 1902, the special committee having the club print competition in charge (composed of Messrs. Ferdinand Stark and C. H. Crosby) issued a circular embodying the conditions as follows:

### Conditions.

- "This competition is for members only.
- "Prints must be sent in on or before April 18th.
- "No copies of oil paintings, engravings, etc., will be accepted.
- "Prints which won a prize at a previous Exhibition will be excluded, also new prints made from the same negative.
- "The pictures will be judged by all members of The Camera Club.
- "The three pictures receiving the most votes, to be published in CAMERA NOTES.
- "The same pictures to be judged by three artists, not members of the Club.
- "The best three photographs selected by these artists, to be reproduced in CAMERA NOTES.
- "A medal to be given to any member, whose picture is selected both by the artists and members of The Camera Club."

Later the Committee issued a second circular announcing that entries would close April 18th, that the competition would be from May 1 to May 15, and that the jury of artists were Mr. William A. Coffin, Mr. Louis Loeb and Mr. Frederick S. Church, all of whom had kindly consented to serve.

By this circular it was also announced that "prints from negatives from which lantern slides have won awards will be admitted."

This number of the magazine goes to press before the competition.

## The Annual Members' Exhibition.

The regulations for the Club Exhibition were promulgated by the Print Committee in a circular announcing the date of opening for May 15th, and that the introduction of the exhibition would be a formal public reception, to which all members and their guests are invited. The portion of the circular in which the regulations are set forth is as follows:

### Regulations.

The time of the Exhibition will be from May 15th to 31st inclusive.

It shall be the absolute right of each member to show at least one print, whether scientific, technical or pictorial, in this exhibition which it is designed shall be a members' show in the broadest sense of the term.

No member shall submit more than five (5) prints. Where more than one print has been entered by a member as many shall be hung as the character of the work and the wall space at the Committee's disposal shall permit.

Prints entered in this exhibition must not have been entered in any of the regular club exhibitions, and members are urged to send only their very best work so that the average excellence of this exhibition will compare more than favorably with that of the very best of any of the exhibitions shown on the same walls during the year.

Every print must be properly mounted. Framing may be dispensed with if the exhibitor so desires; but in that case, if a print be not mounted on heavy card but upon a thin flexible mount, such mount should be backed with a piece of heavy card of corresponding size, that print or mount may not be injured in handling. This however is not obligatory.

The title of each print together with the name and address of the exhibitor must appear upon the back of each mount or frame.

Members intending to enter prints are requested to fill out the enclosed form, and send

## PROCEEDINGS AND CLUB NOTES.

it to the Print Committee at their earliest convenience. All entries must be addressed to the Print Committee and left with the Club custodian.

As it has been customary to reproduce in *CAMERA NOTES* and in other publications the most popular of the prints shown, members desiring *not* to have their pictures or certain of them so reproduced, will please state that fact on the entry form immediately beneath the name of the picture not to be reproduced. In order to permit sufficient time for cataloguing properly, all exhibits must be in the hands of the Committee not later than May 8, 1902.

Any member exhibiting prints in the members' show who expects to leave the city before the close of the exhibition will kindly signify to the Committee what disposition shall be made of his print or prints upon the close of the exhibition.

As pictures are frequently purchased from collections shown on the Club walls by print collectors, those willing so to dispose of their work, should there be demand for it, are requested to signify their willingness by setting prices on their prints.

JOSEPH T. KEILEY,  
E. LEE FERGUSON,  
ALFRED STIEGLITZ.

*Committee.*

It is understood that the Committee in actual charge of the exhibition will be differently composed, the annual meeting and the appointment of new standing committees taking place before the commencement of the exhibition. The success of the exhibition ought not to be lessened by any change in the personnel of the committee in charge. It is incumbent upon the members to make this exhibition a worthy successor of that of 1901.

## The Annual Auction.

The annual auction of photographic instruments and material was held at the Club rooms on the evenings of Friday and Saturday, March 7th and 8th, under the charge of a committee composed (as finally constituted) of Messrs. Abel, Montant, Reid and Wilmerding.

Only property of members of the Club was accepted.

Many valuable and some rare articles were offered for sale, with the usual proportion of smaller lots. Mr. Abel acted as auctioneer on the first evening of sale and during part of the second, after which he gave way to Mr. Reid.

The gross proceeds of this auction were nearly \$1,000, and the club realized in commissions and by sale of property a net sum of \$117 over all expenses.

It is proper to state that these proceeds did not pass in full through the Treasurer's hands. The amount handled by him appears in his report. The remainder was adjusted by the Committee without his intervention as Treasurer.

## Entertainments.

On the evening of February 21, Mr. Malcolm Stuart entertained his fellow members with a talk on "A Trip Through Norway, Sweden and Holland," illustrated by lantern slides.

On the evening of March 18th Messrs. Chas. T. Hill and Samuel J. Newman, under the title of "Fighting Fire," showed one hundred slides and a thousand feet of moving pictures, illustrative of the working of a great fire department and the modern methods of extinguishing fires.

The slides were in many instances photographic reproductions of scenes at actual fires, including the destruction of the Windsor Hotel, the great oil fire at Bergen Point and the fire of 1899 at the North German Lloyd piers.

The entire show was the product of several years of arduous and intelligent labor. An audience almost exceeding the capacity of the rooms gave close attention to the pictures and to Mr. Hill's illustrative and interesting comments.



## A Novel and Interesting Suggestion.

IT must not be inferred from the remarks of the incoming president at the annual meeting, briefly and imperfectly summarized in the account of proceedings, that the recently elected officers are not desirous of originating for the benefit of the Club any measures which may tend to advance the progress of photographic art. No later than the very evening of the meeting, one of the newly elected officers made a proposition of striking novelty, which is likely to furnish matter for comment and discussion.

The suggestion was that there be instituted a handicap print competition, with a view, supposably, of encouraging members to compete who under other circumstances might hesitate to submit their efforts to comparison with those of experienced and well known photographers. It is proper to say that the suggestion that the most thorough and effective method of handicapping the skillful and hitherto successful members of the Club would be to furnish them with impure chemicals, fogged plates and defective paper, was not made by the officer with whom the idea of a handicap competition originated, and in the discussion of the topic, if it excites the discussion we hope it may, care should be taken that the inventor of the original idea should not receive the credit, or blame, due to the gentleman who suggested this method of handicapping.

It is perhaps too early to express an opinion whether adequate means of placing members of different skill and artistic acquirements upon a level with their juniors or inferiors is within easy reach, and it may perhaps be thought that the severely handicapped members, in common perhaps with all who are handicapped at all, may decline to exhibit work in a competition where the products of their technical and artistic skill are not to be judged according to their real merits. Is it, however, too much to hope for that such members of the Club as have attained a high reputation will so far sacrifice their own feelings as may be necessary to encourage the beginners? It is well known that some of our most successful colleagues consider, and with justice, that they have already been making heavy sacrifices for the benefit of the Club and its members, and surely they ought not to object, in so worthy a cause, to continue their self-denying course, even though the direction be somewhat novel. Can it be doubted that, if a similar proposition had been made to some great artist who desired to shine, not merely by his own work but by the success of his pupils, he would gladly have embraced the opportunity of putting himself in competition with them upon some basis of handicapping which would have encouraged the tyros to emulation with their instructor?

Let us return briefly to consideration of methods. Different workers might be handicapped in different ways. Mr. Berg might be deprived of the services of any but inexpert models of defective physical proportions, Mr. Keiley restricted to the use of aristotype paper and the combined fixing and toning bath, Mr. Stieglitz limited to copying in gum chromos of landscape subjects, and the members of the new House Committee required to develop their plates in dark rooms specially adapted to their annoyance by their predecessors in office.

April 10, 1902.

HENRY H. MAN.

### Postscript.—May 10th.

Subsequent to receipt of the cablegram published in the *New York Herald*, March 29th, we received confirmatory advices from authoritative sources, that the Jury of the Champs de Mars had accepted one painting, six charcoal drawings and ten photographs of the work of Mr. Steichen. Still later, we hear from an equally trustworthy source, that notwithstanding acceptance by the Jury, jealousies and political intrigue within the Salon itself, proved powerful enough to prevent the hanging of *photographs*. Had Mr. Steichen wished to insist upon his absolute rights, he undoubtedly could have compelled those in charge to hang all of his accepted work, but influenced, as we are informed, by the fear that a too strenuous insistence upon his rights might lead to future discrimination against his productions, especially paintings, he acquiesced under pressure in this omission to hang.

Though naturally somewhat disappointed in this outcome, in so far as it displays a continuance of the unreasoning jealousy and prejudice against which photography must still struggle, our knowledge of the idiosyncrasies so often displayed by the management of art exhibitions led us to anticipate these possibilities. Nevertheless we find cause for congratulation and pleasure in the victory gained before the Jury, which is the accepted arbiter in the world of art.

Though deprived of the fruits of victory, the triumph of the principle for which we have stood cannot be denied, nor do we feel called upon by this incident to recede from any position we may have taken in any of the articles of this number.—EDITOR.

\*The interesting and important information herewith given reached us at a time when we were already in the hands of the binder, too late for insertion in the body of the magazine, which though dated "July," is in fact issued on May 15th.





# CATALOGUE

OF THE

# Photographic Library

OF THE

## *CAMERA CLUB, N. Y.*

Compiled and Edited

by

JUAN C. ABEL, Librarian

and

Printed for the Club under his direction  
and with the authority of  
the 1901-1902 Board of Trustees

JOHN ASPINWALL, President  
J. EDGAR BULL, Vice-President

DANIEL J. DOWDNEY, Secretary

WILLIAM E. WILMERDING, Treasurer

LOUIS B. SCHRAM, HENRY H. MAN, JOHN BEEBY, HARRY B. REID, ROBERT L. BRACKLOW  
DR. ROBERT J. DEVLIN, Trustees.

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NEW YORK  
MCMII.



**Deed of Gift**  
**of the**  
**Canfield Library**

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**For and in Consideration** of the sum of one dollar to me in hand paid by the Camera Club of New York, a corporation, the receipt whereof is hereby acknowledged, I hereby sell, assign, transfer and set over unto the said Camera Club, all my right, title and interest in and to the books, pamphlets and documents described in a certain bill of sale hereto attached from C. W. Canfield to myself and dated the Sixth day of May, Nineteen hundred and one.

**In Witness Whereof** I have hereunto set my hand and seal this ninth day of May, Nineteen hundred and one.

(SIGNED)

JOHN ASPINWALL.







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W. I. LINCOLN ADAMS  
J. F. STRAUSS  
G. L. RONALDS  
WALTER E. WOODBURY  
SIDNEY HERBERT  
C. W. CANFIELD  
MOSES JOY



## KEY TO *Abbreviations* USED

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Ed.	Edition
Am. Ed.	American Edition
Rev. Ed.	Revised Edition
Enl.	Enlarged
Illus.	Illustrated
Illus. photo.	“ with photographs
N. d.	No date
N. t. p.	No title page
Pp.	Pages
Pt.	Part
T. p. m.	Title page missing
Tr.	Translated
Vol.	Volume

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The Roman Numerals (I, II, etc.) on the left denote the case numbers. The Arabic Numerals (1, 2, 3, etc.) following these give the book number in each case. Each case begins with No. 1 from the top left hand shelf.



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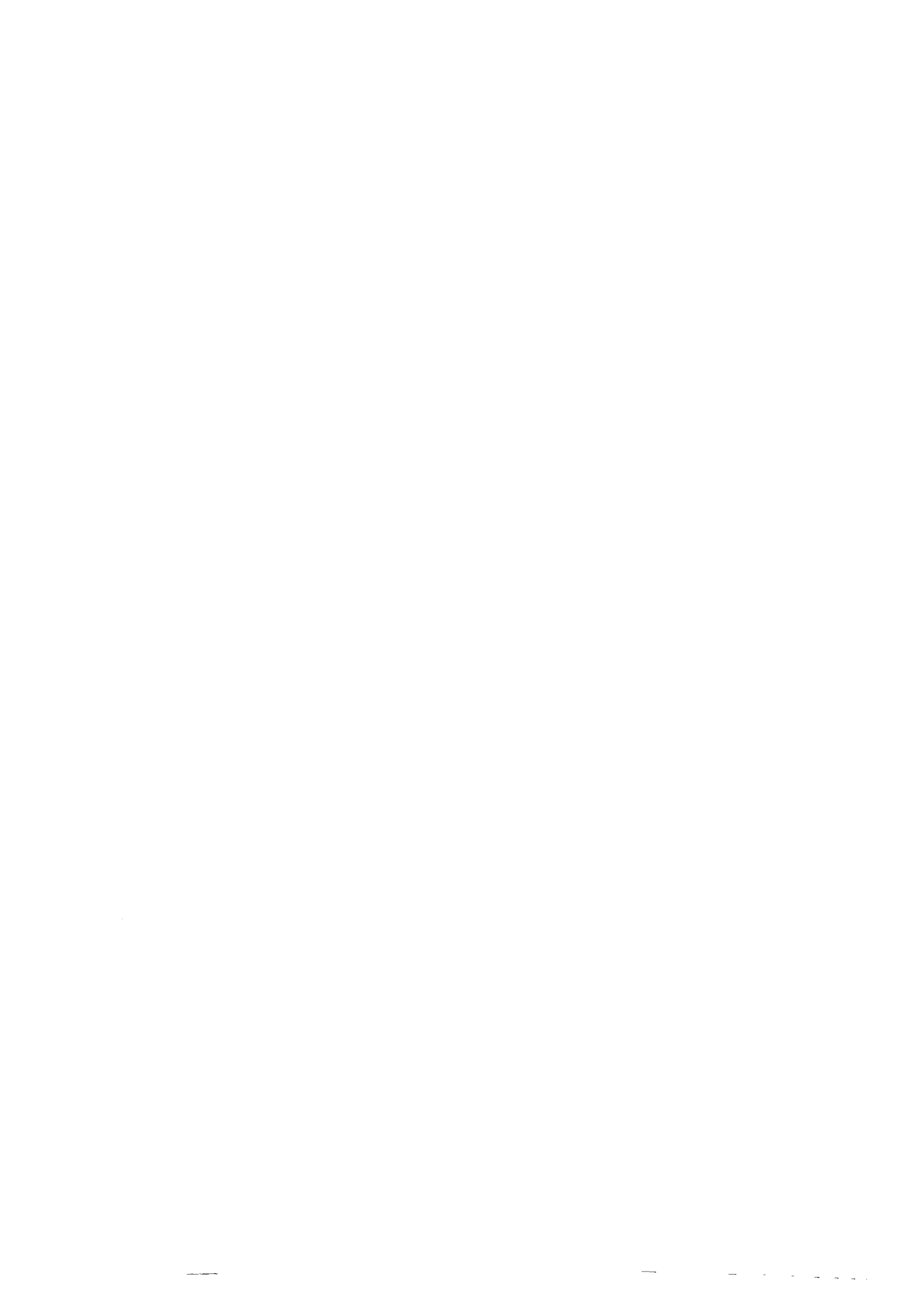
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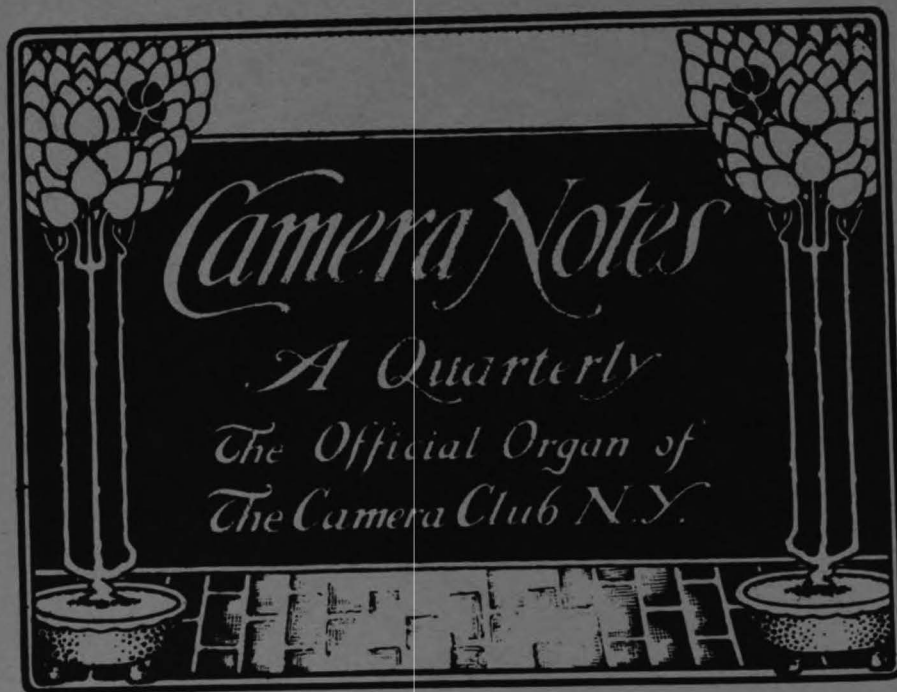
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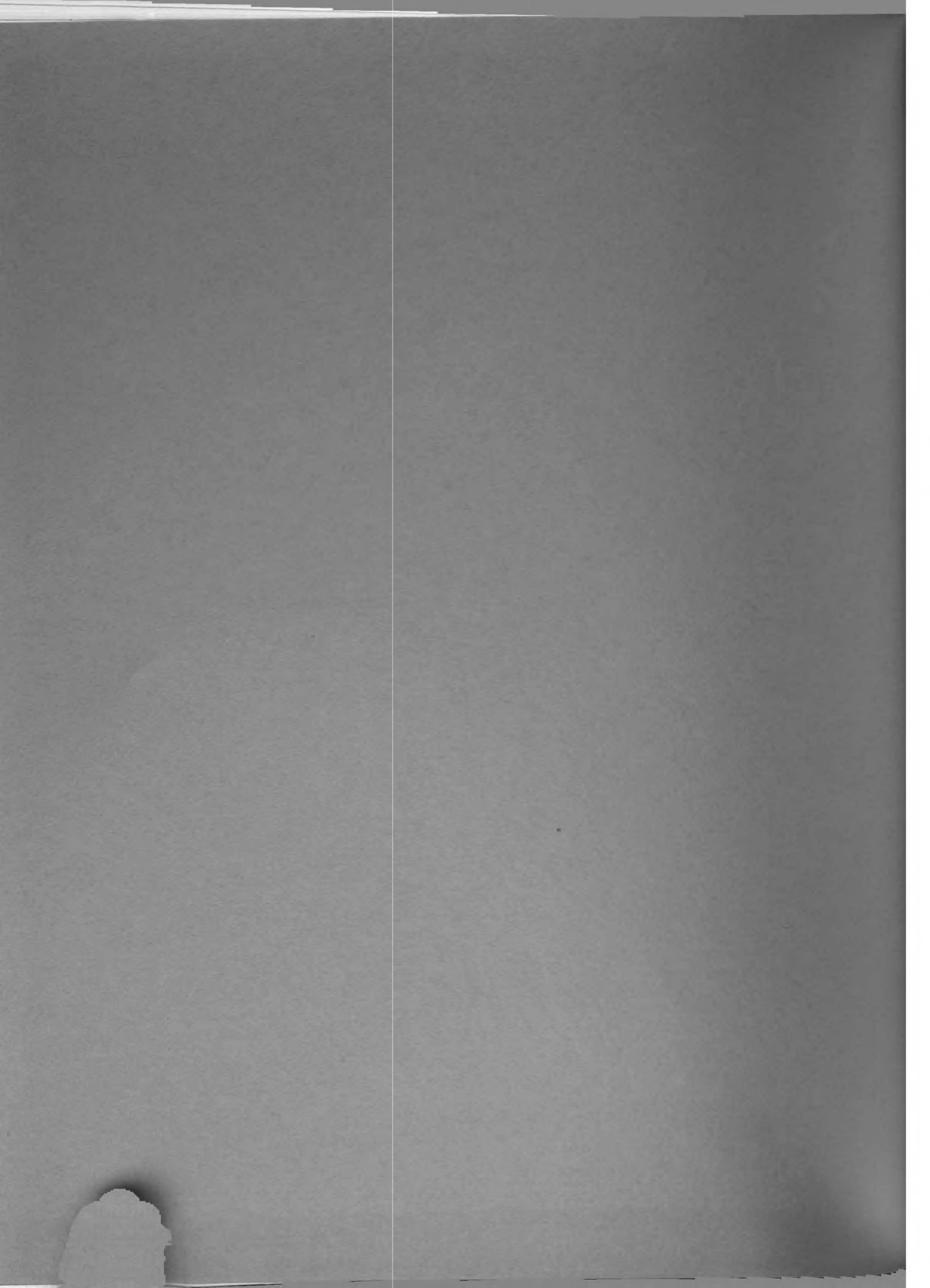
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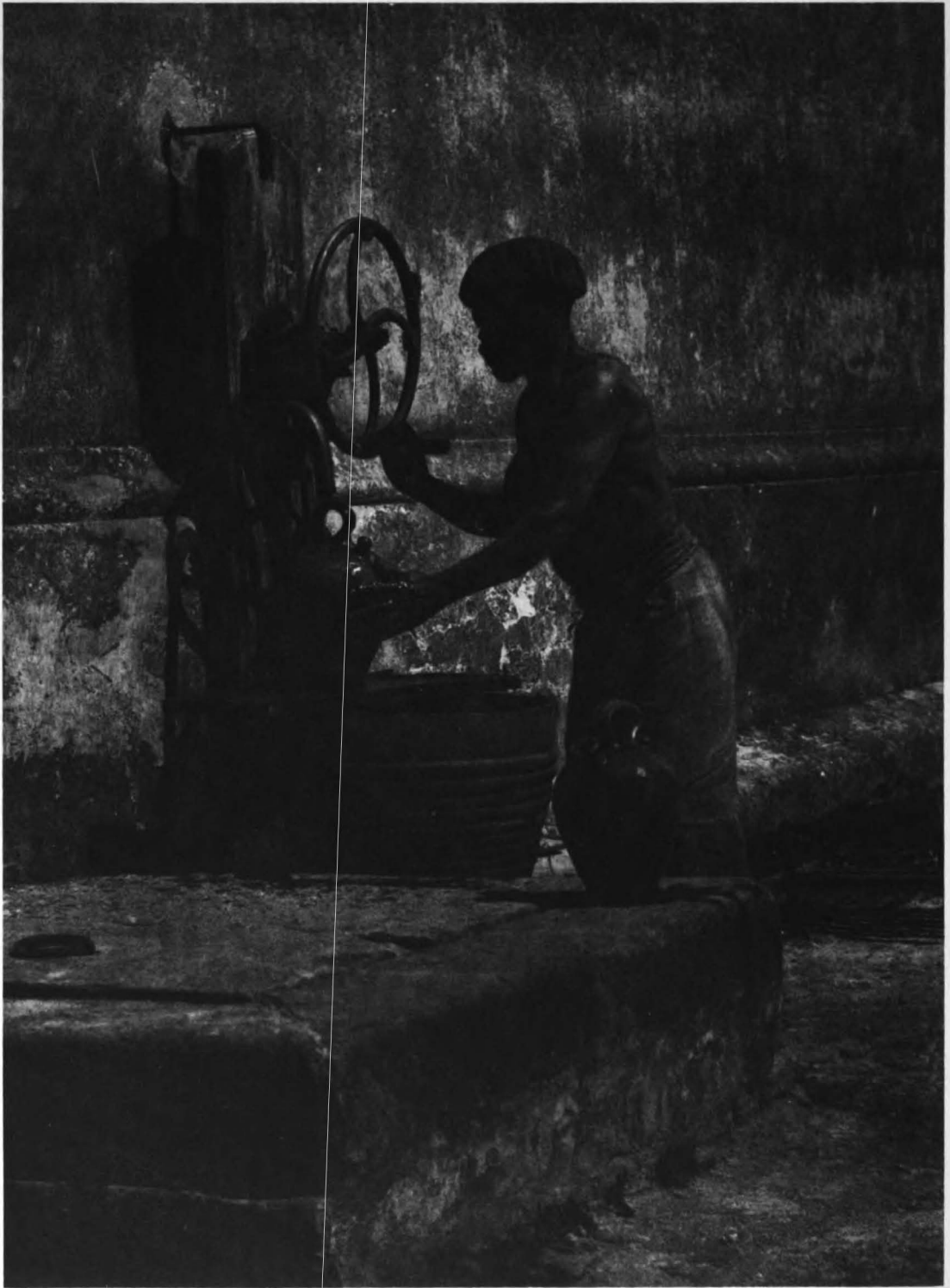


Vol. VI. No. 2



**Volume VI, No. 2**





A WATER CARRIER—CUBA

By H. A. Latimer

(Boston, Mass.)

## INAUGURAL

**I**N undertaking the publishing of Camera Notes, The Camera Club of New York bound itself, even as if by indenture, to become the upholder of all that was best and progressive in Photography. Its Constitution, in the opening paragraphs, demands this, not in any prescribed sense, but in the broad terms—"for the Cultivation and Advancement of the Science and Art of Photography." This, then, is our policy.

Under the magnificent management of Alfred Stieglitz, Camera Notes fought and won the battle of Pictorial Photography. Its mission on those lines was well-nigh accomplished; little more, if anything, could be attained under any other guidance. Therefore it seems fit that, with new hands at the reins, Camera Notes should now strike out on a broader, a more comprehensive basis, incorporating with its propaganda of the pictorial, the technical, the chemical and the scientific aspects of Photography.

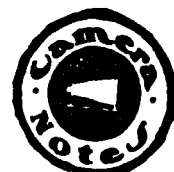
We are not all fitted by Nature to be picture-makers, some of us even have not the eyes wherewith to admire the beauty of line or tone; but we all of us take interest in some certain branch of Photography, and Camera Notes is—for all of us.

In resigning the editorship of Camera Notes, Alfred Stieglitz left a task that no man might envy. The magazine had become part of the man himself. Born of his energetic brain and carried, with a master hand, from a modest beginning to its glorious consummation in the last issue Camera Notes, under his guidance, has become the one photographic magazine in the world, knowing no limits, bowing down to no one, independent alike of the manufacturer and of the subscriber.

The continuance of such an undertaking by any one man might well lead to grave doubts, which time alone will either justify or disprove. Personally, I have great faith in the future of the magazine and believe that Camera Notes, with broader policy and with the support of its owners—the members of the Camera Club, N. Y.—will live as a monument to the man that originated it and the organization that made it possible.

*October 1st, 1902.*

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## SUGGESTION

**S**CARCELY a day passes on which I do not receive one or more letters commenting on the character of some of the prize pictures that appear in photographic journals, or on those that have gained a position on the walls of some Salon, or in some other way received the hallmark of appreciation. The pictures that call forth such comment are generally characterized by lack of crisp definition, or by flatness in the light and shade effects, being composed most generally of about three or four masses of tone. To the average worker in photography, who believes in sharp definition and wealth of detail, such prints are positively unreal and he cannot conceive how anybody can see any pictorial merit in them, and it is my aim in this present article to make plain what is dark to such inquirers.

In order to clearly understand the ideas of other people, it is essential that we possess some elementary knowledge of the characteristics of the human mind. Were the average man to be asked offhand what constitutes a couple of the most noteworthy features of his mental make-up, the probabilities are that he will assert that his mind possesses the power of creating something out of nothing, and that it is a bar before which ideas are brought for judgment, and where decision is made as to whether such ideas are right or wrong. A very little thought, however, would show the absurdity of such propositions. For instance, if the average man be asked whether or not he ever changed his mind, he would at once admit that he had done so very frequently. The moment such admission is made, this idea of the human mind collapses, and we have to acknowledge that it is a piece of apparatus (?) that receives impressions through the five senses, works them over in some orderly way, and as a consequence produces ideas; and that, therefore, our estimate of the value of anything is really the result of some of our past impressions, modified by the peculiar fiber of our individual brain. The result is that the world is eternally on the ragged edge, striving to get at a knowledge of the truth. Nay, as a matter of fact, it is only in recent years we have obtained a good definition of what truth is. Throughout almost all history the opinion was held that whatever was believed was truth, and this mistaken notion was responsible for the loss of ten millions of lives and an untellable amount of misery and suffering in Europe alone, within the last two thousand years. What it amounted to in other parts of the world, we have no possible means of discovering. The modern definition is that whatever has been proved is truth, and this is the touch-stone which separates the dross from the gold. Unfortunately, it is a test that cannot be applied to the most important of the interests of the average man, who is more emotional than rational. His principal sentimental interests are: religion, art, and love; and in these, so far, it has been found utterly impossible to





duce any facts that can be proved beyond dispute, and thus he is wholly dependent upon belief. We human beings frequently make a virtue of necessity, and so faith in emotional matters has been lauded to the skies as being the greatest virtue and the only saving grace. But even in such realms, new ideas are evolved, and at last we have largely got beyond the stage of intolerance. We no longer put men to death for a difference in religious opinions, but we are still apt to believe that the other man is wrong, wilfully wrong, and to cut him off from our society in this world and dread his fate in the next. It is curious to note the difference between the world of fact and the world of sentiment. A new idea in religion results in a new creed, in metaphysics it gives birth to a new "ism"; in art it results in a new school: but in science no new creed, "ism" or school, for scientists make no compromise with the past. With them, a thing is so, or it is not so, and there the matter eternally rests.

Personally, I am convinced that our religious and political attitudes are based practically on our economic conditions; and as these change, our emotional ideas are modified to suit and our social fabric is altered accordingly. Names are very persistent, but the ideas suggested by these words are different to each succeeding generation; nay, the use of the same term is apt to mean something absolutely different in different parts of the globe. For instance, the word "democracy" is largely on the lips of both the Frenchman and the American. To the latter, it means very largely individual freedom, with as little governmental restraint and control as is possible; while to the former, it pictures paternalism of the most advanced type, for he desires that the government shall do practically everything for him, and so very rarely acts on his own initiative. My own make-up is that of "hobbyist" and my greatest pleasure consists in taking up a new phase of thought and giving it concentrated attention for a considerable period of time, and I have noticed with much interest how persistent study in any one line almost convinces me at the moment that the line of thought I am pursuing is the one that is absolutely true. In the world of sentiment I have given to a subject as much as three years close following to one line of thought, during which I felt certain of its absolute truth, and then I have deliberately switched off to a line of study on the same subject that was diametrically opposite, and in a very short while this appeared to me absolutely reasonable, and the other just as full of error. Why was it so? The psychologist makes answer and says that I was simply a creature of suggestion, for he has demonstrated that the persistent application of a certain class of suggestions will produce in the human mind mental pictures that are seemingly as real as if they existed in fact. So that the bigot is more to be pitied than to be blamed, for he is simply a man who has been unfortunate enough to receive only one kind of impressions in the course of his life, and his half-starved mind is as prone to wrongdoing as is the half-starved body of the criminal inhabitants of our slums.

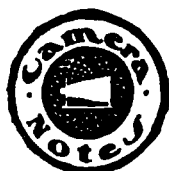
During the past twenty years no phrase has been oftener on the lips of the average leader of thought than this "adaptation to environment." It is



a clean cut phrase, but to many men it fails to bring up a sufficiently vivid mental picture, and so I take the liberty of expanding it a little into the following terms: "We must learn that nature is and does what our fellow-men think and will, and unless we learn aright and act in uniformity we are inexorably punished." Our environment, then, is of two-fold nature. One consists of nature, the other of our fellow-men. The first is constant within the limits of its movement in a regular cycle. The other is a variant, whose laws of variation have not yet been definitely formulated, but the latest scientific researches suggest that it is as much under the influence of physical law as are the inanimate objects of nature.

Self-preservation demands that we learn what nature is and does. For instance, we have learned in the northern zone of this country that nature in midwinter is frequently exceedingly cold; so cold, in fact, that the average human being would be frozen to death unless during the warm season he provided himself with suitable shelter, clothing and food, and he is, therefore, compelled to adapt himself to this environment. But we could suppose that a native of India transported in summer weather to this clime would fail to realize how rigorous the winter season would be, and would be apt to believe that the month of January would be similar to what he had been accustomed to in the land of his birth, and make no suitable protection for the period of cold weather, with the natural consequences that in all probability he would suffer extremely, and very probably be frozen to death. His ignorance of his environment would result in his extinction. From this simple illustration, we can derive a great lesson, how essential it is for us to learn all our life long every detail of nature's facts and laws that concerns us in order that we may fit ourselves to live in harmony with them.

It is a little hard for us to realize what our fellow-men think and will, but it is also a part of our environment, and demands as much consideration as nature does. I may illustrate this point by a little personal experience of my own, which to the outsider may have an amusing aspect. I cannot sing. I believe I cannot sing, but I do not know I cannot sing. However, my fellow-men think I cannot sing, and they will that I shall not sing—at least in their presence. On three occasions I saw fit to join a singing class, and on every occasion the class-leader and my fellow-members made such cruel remarks about my attempts and hurt my feelings so badly that I was forced to forever afterward hold my peace. My ignorance of what my fellow-men thought and willed brought on me inexorable punishment, and so it does to every one. I have no doubt that in this instance my fellow-men were perfectly justified in their actions, but in the history of the human race erroneous ideas have held sway over all men's minds, and they insisted that everybody should act in conformity with these ideas, whether they were right or wrong, for at the time they were considered to be right, and reasoning from past experiences we must believe that many of the ideas that are commonly held to-day are just as erroneous as many of those held in the past, and which were ultimately proved to be ab-



solutely wrong. As a matter of fact, we human beings do what is right simply because our ancestors experimented with every possible way of doing things wrongly, and we now do things right because it is the only possible way left for us.

We can now see that we are creatures of our environment, for, if we are wholly influenced by our impressions, we must admit that the suggestions have come to us from our environment; that is to say, nature's facts and our fellow-men's ideas resulting from study of these facts must embrace the sum total of the impressions that we receive. But since it is impossible that any two individuals can receive exactly the same impressions, it is equally impossible for any two persons to always think and act alike. Delightful fact, for if all men were but duplicates of each other, what a tiresome, monotonous world this would be. It is difference of opinion that gives spice to life. Who then is right in the realm of art, the man who believes in clear definition, or the one who conceals himself in fuzziness, the devotee of the garish, or the follower of the mud-flat school? Nobody can tell, for it is all a matter of past experience and mental development. The infantile mind simply revels in detail, and is absolutely indifferent to principles. It is not until manhood is attained that facts begin to be of no interest in themselves, but as exemplifying fundamental laws. The gossip, then, is simply an adult with the mind of a child, who has unfortunately been permitted to mentally crystallize during the formative period. We can see the mind operating in the same way when it tackles a new subject, even when its possessor is a highly educated individual. For instance, the callous amateur simply delights in the wonderful multiplicity of detail in his negatives, but as he pursues his upward path he attains the stage where he considers nature's facts as being only useful pegs on which to hang such dainty raiment as composition, light and shade, tone values, and thought expression.

Our eyes then see in pictures just what our minds bring to them, and what is perfection to one man is utter drivel and folly to another. It seems to me in matters of sentiment and belief, truth is more apt to be found in the middle point than at the extreme ends of the line. Somewhere between sharp definition and extreme fuzziness where texture is lost, between dazzling brilliancy of light and three flat tones, there is a middle point that is about right. Since we are the creatures of suggestion, that picture will be the best that suggests the most, but it must emphatically suggest and not leave everything to the imagination.

*Chicago, Ill.*

*F. Dundas Todd.*





## ON THE URANIUM TONING OF PLATINUM PAPER\*

**W**HILE the toning of platinotype paper in colors, by the so-called Uranium process, is by no means new, it is only within very recent years that it has attracted more than passing notice.

There may be many reasons for this neglect.

First, and probably the reason that deters most from trying it, is the supposed uncertainty of results obtained.

Second—A question of expense, not of the paper alone, but of waste through defective prints.

Lastly—Up to recent years the number of amateurs (and they are the experimenters in photography) who had passed the point of simple photography was small.

In writing on the subject of Uranium toning, it is better to understand at once that any of the platinotype papers will work satisfactorily. I have used Angelo, Willis & Clement's, Bradley, American and Perfecter, and recently I have obtained some very beautiful steel-blue tones on Dr. Jacoby's paper. These are especially suited to scenes having water in them. The Reds and Browns on this paper are also satisfactory.

Angelo paper has always given the best dark Blues, and is the equal of any for Red tones.

Willis & Clement's gives good Blues, Reds and Browns, and the other papers all work fairly satisfactorily.

The formula for all colors is identical, viz.:

### I.

10 gr. Nitrate Uranium.  
5 oz. Water.  
1 dr. Glacial Acetic Acid (or ½ dr. Muriatic).

### II.

10 gr. Ferricyanide Potash.  
5 oz. Water.  
1 dr. Glacial Acetic Acid (or ½ dr. Muriatic).

Mix first before using, and dissolve a piece of Sodium Sulphite the size of a small pea in the mixture before using.

I advise using Muriatic rather than Acetic Acid, as it is cheaper, and is the same as used in the Clearing Bath, which latter is made up of 1 oz. Muriatic Acid to 120 oz. water, or half the strength of a normal clearing bath. A stronger bath fades the brightness of the colors.

A good rule to follow when intending to tone both Reds and Blues is to make up a Uranium bath before starting to develop prints, and when a dark

\* Copyright 1902, by James H. McCorkle.





THE SHORT CUT HOME

By Edward W. Keck  
(Rochester, N.Y.)

1st Choice—Jury of Artists in Club competition, 1902 1902





print is found tone it Blue, letting the lighter ones pass along to be toned Red later on, in a fresh solution.

Porcelain trays will be found most satisfactory for this class of work, as the deposit from the Uranium bath is easily removed with a tuft of cotton soaked in the oxalate developer. This will also remove stain from fingers caused by Uranium toning. Clean dishes are absolutely necessary for successful results, and too much care cannot be taken to have hands and dishes clean.

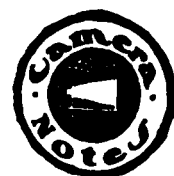
Having printed the desired number of pictures to be toned, first develop as usual for black-and-white prints. If it be Blue, take a print directly from the developer and place it in the Uranium bath *without clearing in the acid bath*. Rock until the print is evenly covered, and repeat the rocking every few moments until the desired shade is obtained. If a second print is to be placed in the tray, rinse one hand, remove the print already in the Uranium bath until second print is evenly covered, then replace it in the tray. This is absolutely necessary, as the slightest particle of oxalate developer removes the color from the colored print wherever it touches it.

When toned to shade desired, remove the print to the half normal strength clearing solution, leaving it there for five minutes; then wash thoroughly and dry between blotters.

Several prints can be toned together in the same bath if care is taken to remove those already toning as each new print is put in the tray. To get a Blue and Olive tone, or double tone, it is simply necessary to take the blue print, after clearing it in acid bath, back into the Uranium bath until the Olive tone appears in the shadows, then clear and wash as before.

To obtain Red tones, proceed as for black-and-white prints, only printing very clear; clear in four changes of acid bath (1 to 60), wash *thoroughly*, and dry. When ready to tone, place all prints in Uranium bath, one after the other, as fast as prints can be thoroughly covered. Ten ounces of solution should tone eight prints 6<sup>2</sup>x8<sup>2</sup>. Rock tray two minutes, then begin to draw out the bottom print, placing it on top, continuing this until each print reaches the color desired. Wash the prints in clean water, hot preferred; clear in acid bath (½ oz. to 60) for not over three minutes; wash and dry. The Brown tones are obtained by toning in an old Uranium bath which has become discolored, but care must be taken, as the precipitate is liable to stain and make blotchy prints, unless moved all the time. I have recently experimented a little with a brush. Taking a light blue print, I have gone over parts of it with a new Uranium solution, and have been able to get some very striking results. In doing this I have found glycerin on the print very satisfactory in keeping the solution from spreading.

Another new process, and one not thoroughly worked out as yet, is to mix three ounces of *old* Uranium solution with eight ounces old oxalate developer, and develop and tone in one operation. This requires a very darkly printed picture.



When first placed in this solution the print turns white, then becomes a *negative* print, and finally a sky-blue positive.

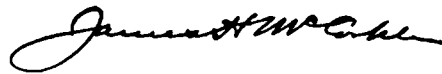
Many people claim that all Uranium prints are liable to fade, also that the colors cannot be duplicated.

Regarding the first complaint I can only say that I have two blue pictures that have been exposed to bright light for over two years and have not faded as yet.

As to duplicating the colors, that is reasonably certain if the same paper is used and care is taken in weighing and measuring the chemicals. However, for my part, I enjoy the varied results obtainable by a slight modification of the foregoing directions.

Finally, don't be discouraged and don't throw away prints that are unsatisfactory. Place them in a new oxalate developer and remove the color, and keep them as Black-and-White prints.

Canaseraga, N. Y.



## THE AMERICAN LANTERN SLIDE INTERCHANGE

**I**HAVE been asked to give an account of the Interchange, its purposes and what it aims to do.

The Interchange was created in 1885, shortly after the formation of the Society of Amateur Photographers of New York. A suggestion was then made that it would be a good plan to exchange the lantern slides made by members of the Society with the work of other photographic organizations, which at that time were few in number.

Mr. C. R. Pancoast, of the Photographic Society of Philadelphia, gave the New York Society first an exhibit of slides, illustrating views in India and of an exposition there; then the Cincinnati Society of Amateur Photographers, of which Mr. George Bullock was president, exchanged a set of slides with the New York Society. The subject of exchanging slides was discussed between the prominent societies until an organizing meeting was held at Philadelphia in 1888, when the general lines on which the Interchange was to be based were adopted. It was thought that the preparation of sets of carefully selected slides accompanied by descriptive notes and their regular circulation among the several clubs would form a nucleus for monthly lantern slide entertainments, to which could be added the selected work of the members of the local club, that would be not only generally interesting, but keep before the public good work and stimulate each club to do better work the next season. At the same time, the entertainments would have a tendency to keep alive popular interest



in the local club by bringing before its members the work from various sections of the country, and possibly examples of foreign work. It was also supposed that entertainments of this character would be helpful to the club for the reason that members might invite their friends to attend who would perhaps become interested in seeing the work exhibited favorably enough, perhaps, to want to become a member themselves. Now, in every well regulated club, one of its most popular committees is that in charge of lantern slides and lantern slide work.

To successfully carry on the work of the Interchange, it was necessary to secure the co-operation of all the clubs and explain the basic idea, which is the promotion of the art and science of Photography through the medium of lantern slides, not by those that are purchased, but those only which are loaned to be returned again.

It is this great plan of circulating sets of slides loaned only by individual members to the committee of the local club, and then by the committee for the club as a whole, the circulation afterwards of these slides—carefully culled out by the Interchange Board—the eventual return of the slides to the respective clubs and by them to their individual members, that constitute the leading purposes of the Interchange.

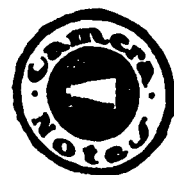
The plan of working adopted for the Interchange (which is simply a confederation of clubs) is that each club or society shall once a year, usually in September, choose a person to represent it in the Interchange for one year from November 1 to November 1 of the following year, who is known as a Lantern Slide Director. Sets of slides are sent to him, and he is held responsible for their safe keeping and shipment.

In October the elected Slide Directors cast a vote by mail for a board of five managers, who meet in November and select a general manager to conduct the preparation and circulation of such sets of slides as may have been selected. The slides of the several clubs are forwarded to the general manager in November of each year. The Board of Managers usually representing clubs in different sections of the country meet in New York in November, and then, by means of an electric lantern, test the slides of each contributing club, deciding by a majority vote which slide shall be accepted and which thrown out.

Those thrown out are at once returned, and those selected are grouped together in sets of 100 or 125, and are listed, placed in special boxes fitted with rubber-grooved strips in place of wood grooves, and are then put in circulation.

Each year an entrance fee or dues of ten dollars is paid, from which fund the general manager equalizes the express charges by refunding to the clubs the excess they may have paid above the general average obtained by dividing the gross sum expended by all the clubs by the number of clubs.

On this basis the heavy outgo that would be placed on the distant Western clubs is avoided, they only having to pay the annual dues and a sum equal to the general average as express charges.





To secure admittance to the Interchange a club or society is required to submit a set of not less than fifty slides and remit an entrance fee of ten dollars. The slides are then examined by the Board of Managers. If more than fifty per cent. are of good quality the club is admitted, but if it is the other way the set is returned to the club as a whole, as well as a major portion of the entrance fee.

An annual set of specially selected slides is prepared from the several sets, which have been in circulation, and is sent abroad to France, Holland, and England for two years, and is then returned, and the slides distributed among the original clubs. In exchange the Interchange receives sets of French, English and Holland slides for circulation among its members in this country, so that an international interchange is carried on as well as a home interchange.

The Interchange now numbers over thirty members, and has in circulation about 1,500 slides. Very few of these slides are lost or broken. The present Board of Managers (also general managers) is F. C. Beach, W. H. Cheney, of Orange, N. J.; W. H. Rau, of Philadelphia, Pa.; Herbert F. Smith, of Syracuse, N. Y., and John P. Zenner, of Buffalo, N. Y. Slides for the season of 1903 must be submitted to the Board by November 15 next. The present headquarters of the Interchange is at 361 Broadway, New York.

*New York, N. Y.*

*Frederick C. Beach*

THE Lantern Slide Committee desires to secure the co-operation of all the members of the club in getting up the club's collection of new slides for the Interchange set for next year, as the time of closing is November 15 next. The committee intends to obtain if possible a carefully selected set of one hundred slides of good average quality, and would like to interest thirty or more members to contribute ten slides each from their best negatives, and thus have about three hundred slides to select from. Views about New York City are solicited, as well as landscapes, marines, figure studies, zoological subjects, genre, cloud studies, botanical, historical, architectural, microscopical, humorous, etc. The object is to secure a collection varied in subject as much as possible.

When the final selection is made receipts for the slides retained will be given to each member, to be surrendered ultimately, when the slides are returned.

Slides may be handed to the chairman or other members of the committee, Mr. A. Scott or Mr. O'Donahue, or they may be left with the secretary, Mr. Hart. All members submitting slides will receive fair and honorable treatment, the object being to welcome good average work and secure the interest of all the members for the promotion of the club work.

F. C. BEACH, *Chairman*, Lantern Slide Committee.



## THE CONCENTRATION OF INTEREST

*"And no one shall work for the money, and no one shall work for fame,  
"But each for the joy of the working, and each, in his separate star,  
"Shall draw the Thing as he sees It, for the God of Things as They Are!"*

**T**HESE few lines of one of Kipling's most forceful poems contain a motive that demands more than a cursory glance from the photographer who desires to express his finer emotions through prosaic mediums.

The painter, mindful of human imperfections, gleans from his models a head here, an arm there and a foot elsewhere, blending their perfection of part into a harmonious whole through the reasoning analysis of his knowledge of proportion, using such colors as will best convey a restful sense of unity.

Yet more. Has he not the power, confident in his knowledge, to portray on his canvas pictures conjured from a fertile imagination, ideal creations that

live and move and have their being only in his soul? And for the benefit of generation upon generation of those who survive him, can he not bequeath these thoughts, these ideals of a master mind, purely imaginative, to a posterity that through accumulative understanding shall bow with reverent appreciation?

Our national galleries contain such creations, treasures of the dead past, that grow day by day more valuable as we know under what difficulties their origin was inspired, and we hold them up to our children, and to our children's children, as examples of living Art, a monument to those who drew the things, as they saw them, for the God of Things as They Are.

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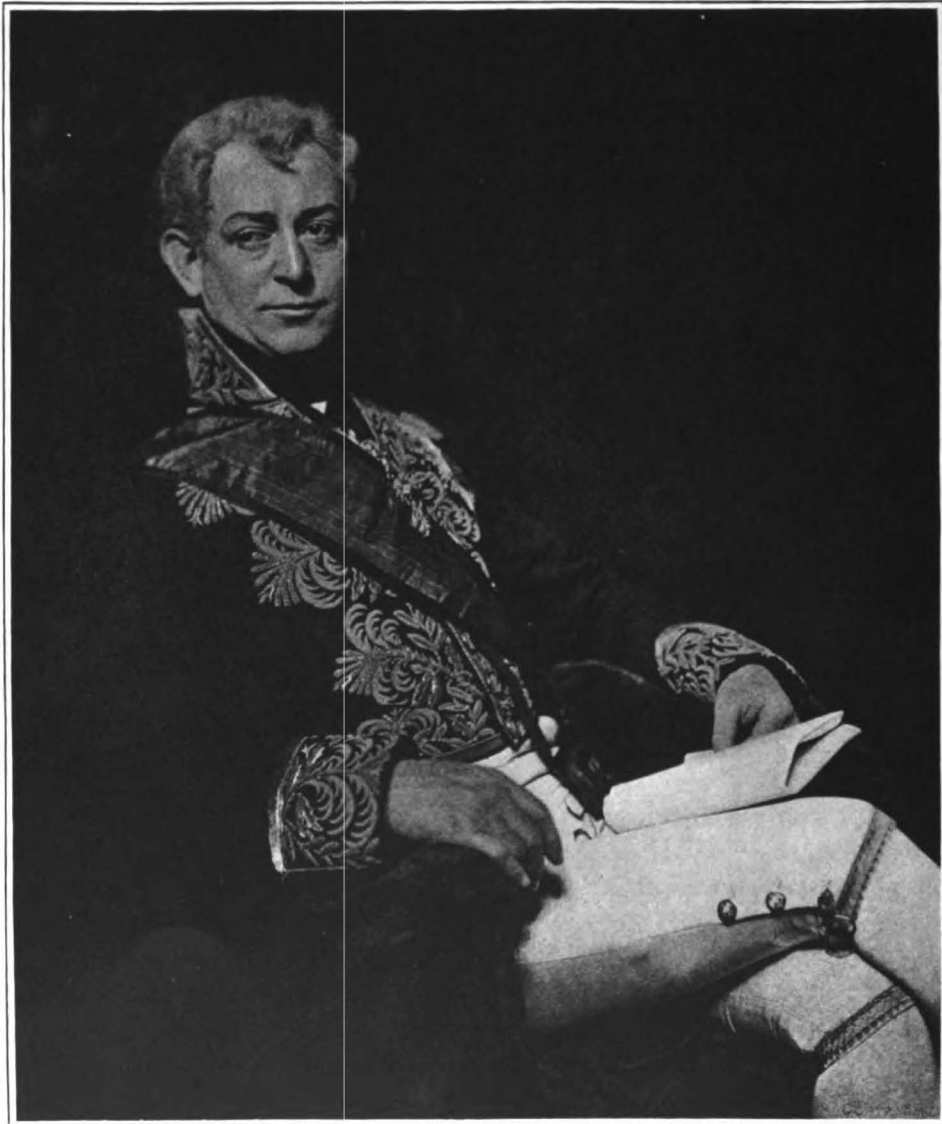
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*Plaster*

Now, the photographer has no such free hand. He is limited on all sides, from beginning to end. His lenses are widely variant in their resources, his printing processes are cramped in scope, and in choice of models he is apt to approach the field of art with fear and trembling.

Yet he has one faint hope, one salient power at his command, and that is concentration of light. Given a faultless composition, a just sense of proportion, and an intelligent appreciation of chiaroscuro, he may also perpetuate a limited interpretation of his sentiments.

Art does not always imply beauty, nor does beauty always infer art, for





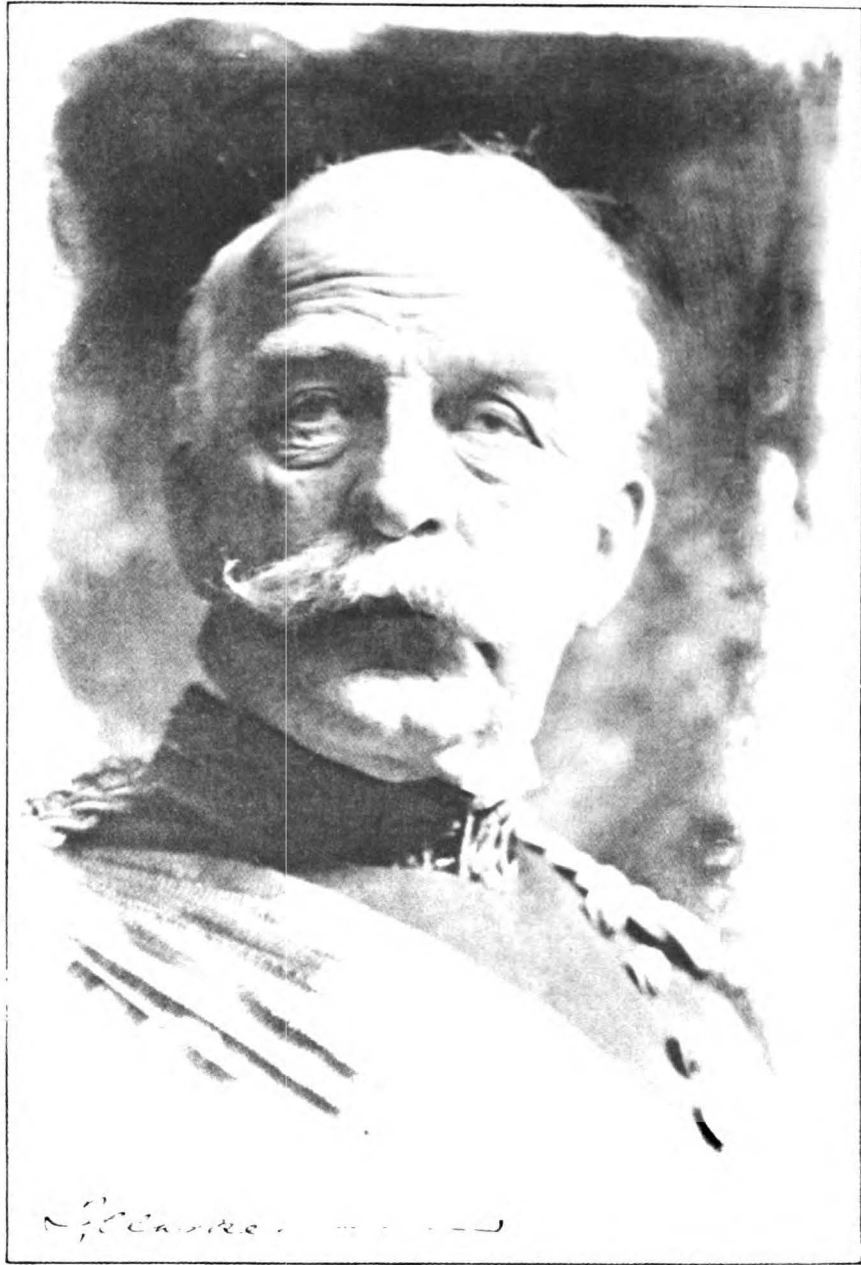


F. C. Clarke

even the most humble object of God's handiwork has capabilities of rare interest that are sometimes never suspected.

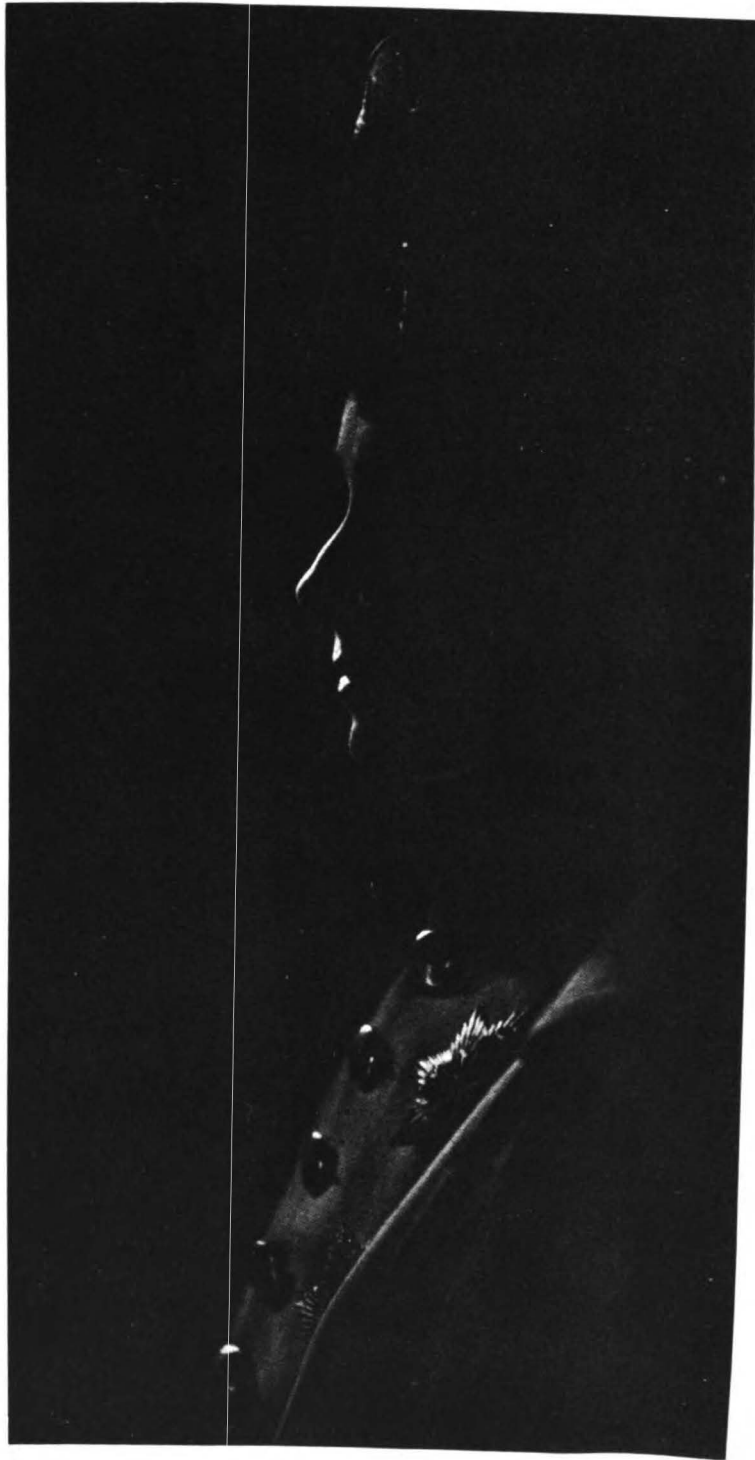
Take, now, the profile of Maude Adams in her representation of the Duc de Reichstadt. Her charm of womanhood, her dainty femininity, were not a desired quality. Only the spirit of the young boy, son of Napoleon, whose





delicate body was too weak to follow the inherited promptings of his father's spirit. Only the sharp, uncompromising profile is visible, and the mind is left free to wander at will in the subtle shadow.

A picture need not be couched in shadow, however, to convey an interpretation of emotion. Sometimes just a well chosen portion of the composition will satisfy, and prove by its formation of outline a decorative as well as an illustrative factor.



MAUDE ADAMS IN L'AIGLON

By F. C. Clarke  
(New York)

*2nd Choice—Jury of Artists in Club Competition, 1902* 1902





A concentration of light on any one point never fails to attract attention, and it is also so in line. But in portrait work particularly is it necessary to convey, in the perpetuation of the human countenance, a sense, not of the fleeting change of expression dominant at the moment, but of the character that rules the soul, whether strong or weak, and it is found stamped where those who run may read in every feature of the face. And it is the photographer's prerogative to select. It is his to make or mar. Happy the man who can select that charm of personal individuality that is so important a factor of attraction to the paintings of the Old Masters.

*New York, N. Y.*

*J. Clarence*

## THE ST. LOUIS EXPOSITION

**M**Y "aims and ideas" as to the nature of the exhibit of photography at the Universal Exposition, to be held in 1904 at St. Louis, are simply those of an intensely interested looker-on, rather than those of an influential insider. Beyond the intention of being one who will submit work for exhibition, my aims and purposes in this connection can be expressed in the past tense.

It may be remembered it was upon my suggestion to Governor Francis, president of the Exposition Company, that the question of the recognition of the art merit of pictorial photography came up for consideration. Very soon thereafter the convention of the Photographers' Association of America took up the subject, appointing a committee (Messrs. C. M. Hayes, of Detroit, and S. L. Stein, of Milwaukee, together with myself as chairman) whose duty it should be to treat with the exposition authorities and use every endeavor to arrange for a display of photography as suggested by me. Naturally, being the resident member, most of the conferences and communications incident to the labors of this committee were with or to me. My original plan contemplated a separate building devoted wholly to pictorial photography—the display to be along salon lines:

"Only such pictures to be exhibited as are considered worthy by a competent committee of artists, not photographers. No distinction to be made between amateurs and professionals."

It will be noted that my own proposition excluded me from any part in the selection of the display. In course of time the exposition officials rejected



the idea of a special pavilion, whereupon our committee substituted "a section in the Fine Arts Building" in our demands.

Only after a long and most discouraging contest did we finally succeed in convincing the management that if an exhibit worthy of the present of Photography were desired our demands must be conceded. Under the ruling recently published, the acceptance of pictures which are to be placed in the Palace of Fine Arts is delegated to the National Jury of Selection of that department. This jury is that which will pass judgment upon paintings offered for display, so that in so far as the art merit of pictorial photography is concerned, it is placed upon exactly the same basis as the work of an artist with brush and color.

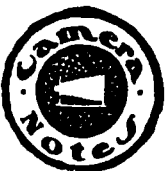
I deem it a great advantage that photographic pictures are to be regarded from the artist's point of view. It is not probable that many of the members of the jury will have much knowledge of the chemistry of photography and, consequently, judgment will not be influenced greatly by the mechanical results obtained. The bias of a photographer judge looking for "chemical effects" will not be a factor in passing a verdict upon pictures that give evidence of soul, rather than of mechanism.

These benefits, for so they appear to me, resulting from a jury of artists, will accrue particularly to amateurs—because the latter are less hampered by "reverence for the fathers" and care but little for purely photographic (in the conventional sense of the word) results.

And it was for advanced amateurs, largely, that the contest for art recognition was fought. The committee of the National Association, though professionals, realized the fact, which I have expressed before, that many of the most telling movements into the realms of art have been led by amateur photographers. It was strongly impressed upon the exposition officials that it was most essential to secure the enthusiastic interest of the amateurs, not only because of their number, but also because of the merit of their work.

The question now is, What remains to be done? Primarily to give this decision of the St. Louis Exposition the widest publicity. It depends upon CAMERA NOTES and its contemporaries, whether this concession on the part of our World's Fair—marking a new era in the annals of photography—will meet with the appreciation merited by an event so important and so far-reaching in its influence.

It will be remembered that the ruling is universal, without restrictions or limitations of any nature other than that of artistic quality. It seems to me that the honor, possible to any camera worker, of having some of his productions regarded on the same plane as the most valued creations of the famous artists of modern times, is sufficient incentive to cause every one of them to submit a few specimens for display. Every periodical devoted to photography should dwell constantly and forcefully upon the duty of each individual, amateur or professional, to assist in making this exhibit the greatest ever collected. Make it so great, in all artistic attributes, that no one will ever question the





wisdom of the officials of the Universal Exposition of 1904 at St. Louis in proclaiming:

Photography is a Fine Art!

CAMERA NOTES can do much to realize this greatly desired result, and I hope to find it working enthusiastically toward this consummation.

*St. Louis, Mo.*

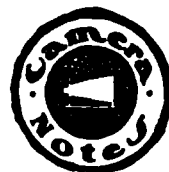


## THE NUMBERING OF LENS DIAPHRAGMS

*Translated from the French Report of W. E. Wallon of the Decisions Relative to Lens Diaphragms Adopted by the Paris International Photographic Congress, by S. Y. Beach and F. C. Beach.*

**T**HE International Congress of Photography, held in Paris in July, 1900, reached a conclusion concerning the principle of the numbering of diaphragms for lenses, but appointed a permanent commission at the meeting of July 28th, to which it entrusted the work of drawing up the proper rules and the conditions of their application. The permanent commission thus selected in its turn delegated the preparatory work to a subcommission composed chiefly of some of its own members, with the addition of a few outside opticians. After a year's work on the matter, the subcommission reported its decisions to the permanent commission, and these results were approved by the French members of that commission on July 4th, 1901, at a general reunion in Paris. The foreign members having suggested some changes after reading the decisions adopted, the French members met again in Paris on November 28, 1901, and amended the new rules, after which they were unanimously adopted by all the members of the permanent commission, both French and foreign. The following composed the permanent commission which assented to the final rules:

MM. Miethe, delegate for Germany; J. M. Eder, delegate for Austro-Hungary; Puttemans, delegate for Belgium; Cameron, delegate for United States of America; Bellieni, Cornu, Clerc, Drouet, Gaumont, Houdaille, Moessard, Sebert, Wallon and Lumière, delegates for France; Chapman Jones, delegate for Great Britain; Knobel, delegate for Great Britain; Pizzighelli,



delegate for Italy; De Sambuy, delegate for Italy; Sreznevsky, delegate for Russia; Demole, delegate for Switzerland.

The rules, as approved, are as follows:

#### I. OBJECTIVES OF INVARIABLE FOCAL DISTANCE.

First. Each diaphragm will be designated by a fraction of the formula  $\frac{F}{n}$ , where  $n$  is the number obtained by dividing the *absolute focal length* of the objective by the working *diameter* of the diaphragm.

If the manner of mounting the lens permits, the manufacturers are invited to also inscribe for each diaphragm and facing the fraction  $\frac{F}{n}$ , the value of the number  $n^2$ .

Second. There will be employed for all objectives a single series of diaphragms—single in the sense that the working diameters of the diaphragms must always belong to the progression

$$\frac{F}{1}, \quad \frac{F}{1.4}, \quad \frac{F}{2}, \quad \frac{F}{2.8}, \quad \frac{F}{4}, \quad \frac{F}{5.6}, \quad \frac{F}{8}, \quad \frac{F}{11.3}, \quad \frac{F}{16}, \quad \frac{F}{23}, \quad \frac{F}{32}, \quad \frac{F}{45}.$$

Third. If the working diameter of the maximum diaphragm does not correspond to one of the terms of this progression, the maximum diaphragm will be designated by a conventional sign, preferably a dot. The value of the working diameter of this maximum diaphragm will appear among the inscriptions engraved upon the lens mounting.

Fourth. Manufacturers will state in their catalogues, for each series of objectives, the value of the coefficient of working diameter; and the testing laboratories will regularly include in the number of operations relating to the examination of objectives the control of this coefficient.

Fifth. Opticians are requested to adopt, for the inscriptions engraved on their lens mounts, as uniform an arrangement as possible. The inscriptions should consist of: (a) The name and place of business of the manufacturer; (b) the style number of the objective; (c) the relative working diameter of the largest diaphragm that can be used; (d) the absolute focal length; (e) the series number of the lens; (f) and finally, if possible, the position that the nodal points occupy.

#### II. OBJECTIVES OF VARIABLE FOCAL LENGTH.

First. The subcommission requests manufacturers to investigate and adopt arrangements that will permit of extending to these instruments the preceding rules. The presentation that has been made to them of an arrangement of this kind shows that the problem is not without a simple solution.

Second. Provisionally, the diaphragms of multiple combination lenses could be designated by the value in millimeters of their effective diameter; but to each objective must be added a table indicating for each diaphragm and each focal length the corresponding value of  $\frac{F}{n}$  and also that of  $n^2$ . The largest diaphragm that can be used with each combination shall be indicated on the lens mount by a distinctive sign.



**The Camera Club**  
New York.

**WHEREAS,**

UPON THE RETIREMENT OF

**MR. ALFRED STIEGLITZ**

FROM

the editorship and management of  
**Camera Notes**

*after five years devoted to work in that capacity  
The Camera Club  
desires to mark its appreciation of his efforts for the  
promotion of photographic art.*

**RESOLVED,**

*That the thanks of The Camera Club be, and  
they hereby are, accorded to*

**Mr. Stieglitz**

**for his long and zealous service**

*in the establishment, editing and conduct of  
Camera Notes.*

*C. N. Crosby* PRESIDENT  
*W. B. Hart* SECRETARY  
*J. A. Pule* VICE-PRESIDENT  
*Wm. E. Wilmonting* TREASURER





PRACTICAL INSTRUCTIONS FOR THE APPLICATION OF THESE RESOLUTIONS.

I. In order to decide on their series of diaphragms, which are to conform to the preceding rules, manufacturers must know :

The absolute focal length of the objective, for instance,  $F$ ; the coefficient of the working diameter, for instance,  $K$ ; within the limits of precision now in use for the value of focal lengths..

It is unnecessary to recall here the diverse methods in use for determining exactly the absolute focal length.

As far as the coefficient of the working diameter is concerned, the following classic method is recommended :

The objective having been placed on a camera and focussed on infinity, the operator substitutes for the ground glass an opaque screen having in its center a very small orifice that is lighted brightly from behind. The bundle of rays of light emanating from this point forms, after having passed through the lens, a cylinder the diameter of which can be measured exactly in various ways. The quotient of this diameter of the diaphragm by the quotient of the diameter employed for the experiment is equal to the coefficient of the working diameter.

This coefficient has a value that can be considered as constant for all objectives of the same type, of the same manufacture and series.

II. Knowing the absolute focal length and the coefficient of the working diameter, the first should be divided by the second. The calculation of the effective diameters to give to the various diaphragms can be made by dividing this quotient successively by the different values of  $n$  indicated in the second rule,—that is to say, supposing the series of diaphragms to be complete, by 1, 1.4, 2, 2.8, 4, 5.6, 8, 11.3, 16, 23, 32.

It will be found simpler and more exact to proceed in the following manner :

The effective diameter of the diaphragm  $\frac{F}{1}$  is equal to  $\frac{F}{K}$ ; the diameter of the second diaphragm will be obtained by dividing  $\frac{F}{K}$  by 1.414; then, for the following ones, divide successively the two first diameters by 2, 4, 8, etc.

Suppose we have, for example, a lens whose absolute focal length is 225 mm., and whose coefficient of working diameter is 1.2 mm., then  $\frac{F}{K}=187.5$ .

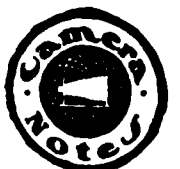
The effective diameters of the two first diaphragms must be, respectively, 187.5 mm. and  $\frac{187.5}{1.414}$  132.6 mm. and those of the following diaphragms,

$$\frac{187.5}{2}=93.8, \frac{132.6}{2}=66.3, \frac{187.5}{4}=46.9, \frac{132.6}{4}=33.2, \text{ etc.}$$

The complete series of diaphragms will have, therefore, the following effective diameters, expressed in millimeters :

$\frac{F}{1}$ ,	$\frac{F}{1.4}$ ,	$\frac{F}{2}$ ,	$\frac{F}{2.8}$ ,	$\frac{F}{4}$ ,	$\frac{F}{5.6}$ ,	$\frac{F}{8}$ ,	$\frac{F}{11.3}$ ,	$\frac{F}{16}$ .
18.95	132.6	93.8	66.3	46.9	33.2	23.4	16.6	12.7

The series of effective diameters thus calculated will suit all objectives of



the same construction and a certain given focus, provided the variation of the focal length does not surpass the limits usually tolerated.

In passing to objectives of different focus but belonging to the same series, it will suffice to reduce the effective diameters proportionally to the focal lengths.

III. To determine the value of  $\frac{F}{n}$ , which distinguishes the maximum diaphragm, it is only necessary to measure the effective diameter of this diaphragm and to multiply it by the coefficient of the working diameter. Upon dividing the principal focal length by this product, we obtain the value of  $n$ .

If, for example, with a lens in which  $F=225$  and  $K=1.2$ , we find 28 mm. to be the effective diameter of the maximum diaphragm, then

$$n = \frac{225}{28 \times 1.2} = \frac{225}{33.6} = 6.7$$

and the maximum diaphragm must be designated by  $\frac{F}{6.7}$ .

By the maximum diaphragm is meant the largest opening for which the manufacturer will guarantee the sharpness of the image over the whole area of the sensitive surface; but it often happens that the objective may, under special conditions, be used advantageously with a still larger opening. It is optional with the maker to continue the graduation beyond the point designated by the maximum diaphragm as we have just defined it.

IV. As to the values of  $n^2$ , corresponding to the standard diaphragm, the numbers that correspond to these values will be 1, 2, 4, 8, 16, 32, 64, 128.

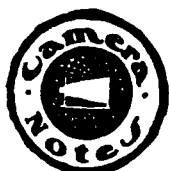
V. Finally, as regards the arrangement to give to the graduation in the case, very general nowadays, of iris diaphragms, the figures can be simplified by not repeating the numerator of the characteristic fraction, but by engraving them as follows:

F:1, 1.4, 2, 2.8.

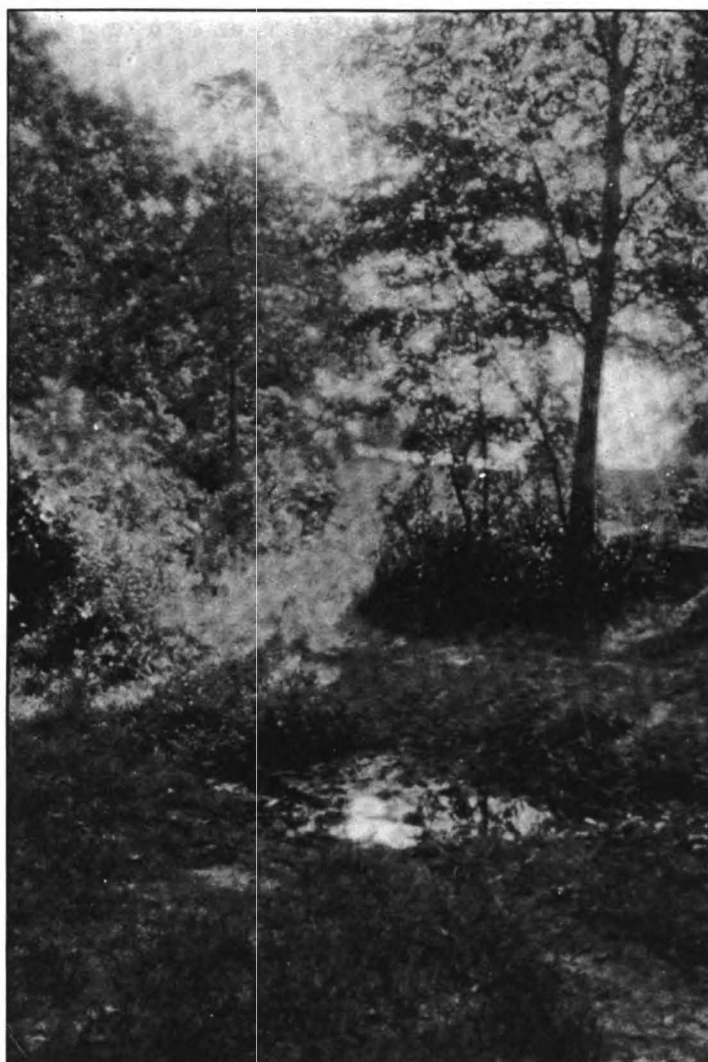
When the arrangement of the lens mount will permit of inscribing, besides the values of  $\frac{F}{n}$  those of  $n^2$ , it will be found advantageous to inscribe the two series of numbers on each side of the ring enclosing the iris.

## A PLEA FOR PINHOLE PHOTOGRAPHY

**N**OTWITHSTANDING the amount of literature on the subject of pinhole photography, it is a remarkable fact that in the countless reproductions in our magazines, reproductions of pinhole photographs are seldom found. And if you will stop a moment and try to think how many of your photographic acquaintances have ever made even a single pinhole photograph, I fancy you will reach the conclusion with me, that pinhole photographs are really a rarity.







Osborne I. Yellot

A Pinhole Landscape

And just why this should be is rather difficult to understand. Certain it is that a good pinhole photograph contains a charm of technique entirely apart and distinct from that of an equally good photograph made by means of a lens. The desire to lose superfluous detail in the print without producing an undue amount of fuzziness can be accomplished in no other way quite as easily as by the use of a pinhole in place of a lens. Atmosphere, another desideratum of the good landscape photograph, is always present in the right degree in the properly exposed pinhole negative. Whether it is this delicately diffused quality of the pinhole image, or this atmospheric quality in landscape photographs made by this method, certain it is that in my own case I find pinhole photographs the easiest kind to live with. By this I mean that out of a dozen or more



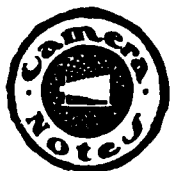
of my own photographs on the walls of my den, most of them enlargements, the only ones that I can tolerate for any length of time are those made by the aid of the pinhole. Looking at the backs of the frames of all these pictures I find only three from which the paper pasted on by the framemaker has not been removed during the five years that I have had them, and those three are bromide enlargements from pinhole negatives. The composition may be poor, the lighting may be bad, but with all that, neither defect is half so bad as the presence of a lot of distracting elements in every other picture on the walls. A stone here, a stick there, a sharp black twig across the sky in that other; all these are things which we oftentimes fail to notice in our own photographs until we have lived with them awhile, and once noticed they grate on us unmercifully, until at last into the waste-basket goes the print, out of the window the negative, and our frame is ready for a new victim.

But with the pinhole photograph there is none of this. If, after a few months, we find that the values in the print are bad, we can set about to correct them by any of the numerous methods known to even the tyro in photography. If the composition is very bad, of course the print will go at last; but once get in a frame a pinhole photograph that is fairly good in these respects, and it is likely to stay there. A stone in the wrong place is only a suggestion of a stone after all, and it is possible to see beyond it; a branch of a tree a little out of place isn't half as bad when it happens to be somewhat diffused in line as when it is both black and sharp, and cries out at you to take it away.

Diffusion by means of racking the lens in or out, unless done with the greatest regard to tone values, is nearly always displeasing. The effort at diffusion is always in such cases so very obvious. But who can say that the delicate diffusion of the pinhole image—that gradual melting away of every single line in the picture into nothingness—is so painfully obvious. It is the diffusion we see, as, sinking by the wayside after a wearying walk, we rest our eyes, our mind, and in fact our whole being in a misty contemplation of the beautiful on every side—the mistiness that we see in nature's beauties when we are really not seeing them at all, but feeling them.

For the truly restful pictures, then—for the landscape to hang on the walls of the room to which we come when tired out with the stress of the day's toil—let us have a pinhole photograph or two. All subjects, of course, are not suitable to the pinhole, but when some time you are about to make a photograph of a landscape meant to express this sentiment of rest, first make the one you intended to make, and then fasten the pinhole attachment to the camera and make another of the same view.

I have said that it is rather difficult to understand why the pinhole is not more generally used—meaning among amateurs. But possibly the reason is not far to seek. One man dreads the long exposures, another hasn't the apparatus, another looks askance at the tables prepared by numerous writers (I possibly being among the guilty number) showing how to figure out the proper exposure. Life is too short—it's too much trouble—it's something new to do





ON THE BEACH

By Wm. D. Murphy  
(New York)





and to learn, and I doubt if it will work right anyway—is about the sum and substance of all the reasons why the amateur who is willing to try everything else doesn't try pinhole photography.

So I have set myself to the task of once more putting in print what is already there in a score or more of places, but what has possibly not been put together in any one place just exactly as I intend putting it.

In the first place I will take up the man who hasn't the apparatus, and while I am at him I'll dispose of the other objectors.

About a year ago I was visiting a friend down in the southern part of Virginia where trains when they do come are usually late. We drove, one day, about three miles to the station for the purpose of taking a little side trip, and when we got there found that the train wasn't going to disappoint us. It was fifty-five minutes late. In the course of our conversation I began on pinhole photography, and my friend deplored the fact that he hadn't a pinhole camera. He had a 4x5 hand camera with him. I got up and went inside where I asked the station-master to give me the back off a telegram-blank pad and a piece of writing paper. I then took the lens-board out of his camera, got its dimensions and cut out two pieces of the cardboard of the proper size, one being a trifle smaller than the other to allow for the necessary rebate. I then cut a small circular opening through the two, put a square of writing paper between them, borrowed some mucilage from the station-master and stuck them all together. Next I took a small pin out of the lapel of my coat and stuck it through the writing paper, and then placed this new "lens-board" in front of his camera.

"Now take my picture," I said.

He proceeded to do so—got off at the regulation distance, got out his focusing cloth and put his head under it.

"I can't see anything," came from under the cloth, and he shortly followed suit.

"How am I in the finder?" I asked.

"A little far off," he replied.

"Come closer then," I suggested.

He did so, and got me on the finder to his satisfaction.

"Now put your plate in," I instructed. When he had done so, I told him to rack out the front-board to the 100-foot mark on the scale and make the exposure.

"How long?" he questioned.

"What is the focal length of your lens?"

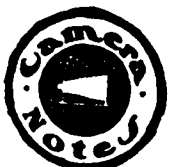
"Six inches."

"What would you give me with No. 8 stop?"

"Fifth of a second."

"All right; hang your hat over the front of the camera, draw your slide, take your hat off the front and count sixty seconds, then put the hat back, put the slide in and you'll have it."

He followed the instructions to the letter, and got the picture.



“Now take those clouds,” I said, “but first rack your front-board back to three inches from the plate.”

He did so and got ready. “How long—thirty seconds?”

“What would you give them with the No. 8 stop?”

“I’d figure on about a two-hundredth.”

“All right,” I said, “give them a third of a second.”

He thought I was joking, but finally followed instructions to the best of his ability.



Osborne I. Yellott

A Pinhole Landscape

Then I had him set the camera up on a stretch of road to which he said he would give a fiftieth of a second, rack out to six inches again, and give the plate six seconds exposure.

That night when he developed the plates and they all came out right, he was the most thoroughly surprised man in the State, and kept me awake half the night begging me to tell him the system of calculating exposures, as he knew there must be one.

I finally did so, and it is as simple as making the apparatus.

We all know that the  $f$  value of a diaphragm depends roughly upon the relation of its diameter to the focal length of the lens. Thus, if a lens has a focal length of eight inches, and the diaphragm is one inch in diameter, the  $f$  value of that diaphragm is  $f/8$  because it is  $\frac{1}{8}$  of  $f$  (focal length). Again, if the focal length of the lens is one inch and the diameter of the diaphragm is





$1/32$  of an inch, the value of the latter is  $f/32$  because it is  $1/32$  of the focal length. Now an ordinary fairly small pin is about  $1/30$  of an inch in diameter. Hence the  $f$  value of a pinhole made with such a pin, if used at one inch from the plate, would be  $f/30$ —call it for convenience  $f/32$ . Therefore, if we were to use a pinhole of this size at one inch from the plate we could always regard it as the  $f/32$  stop and give a corresponding exposure. But as this would be too short a focal length for use with a  $4 \times 5$  plate in that it would result in a very wide angle of view, it follows that we must be able to calculate the exposure at greater distances.

This is easily done when we consider that the value of a stop decreases with the square of the distance it is removed from the plate. Hence if a stop has a certain value at one inch from the plate it will have one-fourth that value at two inches, one-sixteenth at four inches, one-thirty-sixth at six inches, etc.

Here we apply these well-known rules to the pinhole. If a view requires  $1/5$  sec. with the No. 8 stop, it will require  $8/5$  sec. with the  $f/32$  or No. 64 stop. If now the lens, as in the case of the portrait, is racked out to 6 inches, the value of the stop decreases with the square of the distance, and the plate will require 36 times  $8/5$  sec. or 57  $3/5$  sec. On the other hand, if the clouds required  $1/200$  sec. with the No. 8 stop, they would require  $8/200$  sec. with the  $f/32$  stop, and with the lens racked out to 3 inches only, would then require only nine times  $8/200$  sec. or  $9/25$  sec., this being the  $1/3$  second called for in my instructions. The landscape requiring  $1/50$  sec. with No. 8 stop, would require  $8/50$  with  $f/32$  stop or pinhole, and at 6 inches 36 times  $8/50$ , or, approximately, 6 seconds. The plan is simple in the extreme. First get the exposure with the stop at its  $f$  value and multiply by the square of the distance it is used from the plate.

It thus appears that the secret of speed in pinhole photography with an aperture of a given size lies in the distance at which it is used from the plate, and it follows that where a quick exposure is necessary it can be had and proper perspective preserved if we are satisfied to use a small plate.

I know very well that the foregoing is all wrong theoretically; that is, according to the theorists, but after five years' devotion to pinhole photography, during which I have used this system of calculating exposures in hundreds of cases at distances varying from one inch to twenty inches from pinhole to plate, I am perfectly willing to stand for the statement that it is accurate enough for all practical purposes. It is the theorists who have made pinhole photography impracticable in the eyes of thousands of workers who would otherwise have taken it up, and it is far better in my opinion to be a little wrong and do something than to be absolutely right and do nothing.

It might be well to add that a pinhole of  $1/30$  of an inch in diameter is rather too large for good work on small plates. One of  $1/60$  or even  $1/90$  is far better, but of course the exposures are greatly increased, being then calculated on the basis of  $f/60$  or  $f/90$ , respectively. For the benefit of those who wish to use such I would say that an ordinary No. 8 needle makes an aperture



of about 1/45 inch in diameter, a No. 10 about 1/55, a No. 11 about 1/65, and a No. 12 about 1/75. It is also worth noting that while a pinhole stuck through a bit of paper will produce an image on the plate, this image is more than likely to suffer somewhat through raggedness of the edges of the aperture. A simple substitute is to use the sky portion of a fully developed film negative. But I am trying to avoid making the subject appear any more difficult than it really need be in its simplest aspect, feeling confident that if any of my readers take it up even along the lines suggested they will find enough in it to warrant their looking it up more thoroughly in the handbooks and periodicals giving detailed instructions for the construction of apparatus.

Towson, Md.



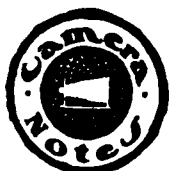
## ACETONESULPHITE, A NEW PHOTOGRAPHIC PREPARATION

By PROF. DR. J. PRECHT

**I**N glancing over the great number of chemicals suitable for photographic purposes and employed in practice, it becomes apparent that outside of the substances used in developing there are hardly any which serve and are adapted exclusively for photographic purposes. The question arises whether combinations cannot be formed which could be applied to various photographic purposes and would simplify the technical work of photography. How advantageous, for instance, would it be, if by the use of a single substance the developer would be protected against oxidation, its developing properties modified in doubtful exposures, and if the same substance would act as a fixing agent as well as a reducing and intensifying agent, and finally in printing help to produce excellent results.

Such a chemical body is the preparation called Acetonesulphite, which has been recommended for use in photography by Dr. A. Eichengrün. I have carefully examined the preparation in regard to its usefulness for photographic purposes and would report here its very remarkable properties.

The substance is a white, granular powder, readily soluble in water, and represents chemically an acid sulphite combination of Acetone, that well-known solvent for lacquers, films, etc., which is already extensively used as a substitute



for alkali in many developers. The chemical, briefly called Acetonesulphite, is so readily soluble in water that 50 per cent. solutions can be prepared. Its composition and the great solubility of Acetonesulphite enable us to prepare highly concentrated developing solutions which have proved very practical and convenient.

In this connection it is important to ascertain how far the oxidation of a developer can be prevented by the addition of this chemical. Exact experiments have shown—as was to be expected theoretically—that as a preservative it is somewhat inferior to potassium metabisulphite, but that it is very superior to sodium sulphite. Expressed in figures, 10 grams of Acetonesulphite are equivalent to 7 grams of potassium metabisulphite, while the same quantity is equivalent to 60 grams of sodium sulphite. This proportion varies somewhat according to the character of the developing agent. Developers which are easily decomposed require a relatively greater quantity, while stable substances require less. Generally speaking, it may be said that a developing solution of ordinary concentration containing about 1 per cent. of developing substance can be perfectly protected against oxidation by adding from 2 to 3 per cent. of Acetonesulphite. However, for concentrated developing solutions it is sufficient to add as many grams of Acetonesulphite as the solutions contain developing substance. For particulars as to its proper application I refer to the formulæ given below.

If the question is raised whether the use of Acetonesulphite offers any advantages over that of potassium metabisulphite, it must also be answered in the affirmative. While 1.5 grams of potassium metabisulphite are employed in a developer of ordinary concentration, a further increase would (according to Eder\*) delay development in an undesirable manner. If, however, a larger quantity of Acetonesulphite is used, the color of the silver precipitate, especially in the presence of alkalis, is considerably influenced. Therefore, Acetonesulphite can be advantageously used with all developers, while it is well known that potassium metabisulphite can be employed only with pyrogallol, and even then a yellow discoloration may be caused if sodium sulphite is omitted.

Under the influence of alkalis Acetonesulphite is decomposed into free acetone and bisulphite. The latter protects against oxidation, while the acetone exerts a most favorable influence upon the color of the silver precipitate. Developers with Acetonesulphite can, therefore, be employed not only for negatives, but also for bromide papers. Without losing any benefits, many of the disadvantages arising from the direct addition of acetone to the valuable acetone developers are thus easily avoided. Accordingly, the increase in the amount of Acetonesulphite must be considered extremely advisable under certain conditions. To avoid any unnecessary delay in the development, such developers require an increase in the amount of alkali up to 10 per cent. and over, and carbonate of soda is of particular value. A deep, full black color of the silver pre-

\* Eder, Manual III, page 117, Halle 1890.





precipitate is thus produced, even with developers which cause yellow discoloration and which could, therefore, not be used for papers, such as pyrogallol and hydroquinone.

It may be mentioned that the valuable pyro-acetone developer of Messrs. Lumière Brothers may be improved by the aid of Acetonesulphite and soda, and owing to the presence of bisulphite it is less inclined to produce fog and may be used directly for developing papers.

These considerations demonstrate the superiority of Acetonesulphite over the bisulphites.

I shall now mention a few examples for the application of Acetonesulphite which may serve as types. It is essential to dissolve Acetonesulphite first and then to add the developing substance. Alkali is added last or during the development. Attention is again called to the fact that the making of highly concentrated developing solutions is possible because of the great solubility of Acetonesulphite. With developers of ordinary concentration Acetonesulphite-Bayer produces exceedingly clear, distinct and pure black negatives, especially in combination with carbonate of soda. It is hardly necessary to mention that with two separate developing solutions the alkali solution should be added gradually and according to requirements.

1. Concentrated Pyro-Developer.

450 grains Pyrogallol.

450 grains Acetonesulphite.

In 3 1-3 fluid ounces water.

This solution of unlimited stability must be diluted 30 times before use. To each 3 1-3 fluid ounce of diluted developer up to 6 fluid drams of a 20 per cent. solution of carbonate of soda may be added.

2. Ordinary Pyrogallol Developer.

3 1-3 fluid ounces water.

37.5 grains Acetonesulphite. } Extremely stable.

15 grains Pyrogallol

During development add up to 7 fluid drams of a 20 per cent. solution of carbonate of soda or carbonate of potash. Pure black tones on paper may be obtained by using double the quantity of Acetonesulphite. In this case the addition of carbonate of soda may be increased to double the amount if required.

3. Concentrated mixed Hydroquinone Developer.

75 grains Hydroquinone

225 grains Acetonesulphite.

1 3-4 oz. Carbonate of Soda

3 1-3 fluid ounces water.

This developer in concentrated form can be kept for a long time and remains perfectly clear. Hydroquinone requires a specially large quantity of Acetonesulphite as compared with other developers. For use the solution must be



diluted 5 times. After a few hours the diluted developer will turn brown in the dish.

4. Ready mixed Edinol Developer.  
75 grains Edinol  
11 2.5 grains Acetonesulphite.  
300 grains Carbonate of Potash.  
3 1-3 fluid ounces water.

For use to be diluted from 8 to 10 times.

5. Concentrated Edinol Developer in separate solutions.  
150 grains Edinol.  
150 grains Acetonesulphite.  
3 1-3 fluid ounces water.

This solution, which may be kept for any length of time, must be diluted 10 or 20 times for use. To 3 1-3 fluid ounces of diluted developer 1 fluid ounce of a 20 per cent. solution of carbonate of soda must be added. The diluted developer, even in the presence of alkali, will keep for a long time.

6. Ordinary Edinol Developer in one solution.  
15 grains Edinol  
37.5 grains Acetonesulphite.  
150 grains Carbonate of Soda  
3 1-3 fluid ounces water.

This developer is equally well adapted for negatives and positives. For papers this formula as well as the other may be diluted up to double its volume.

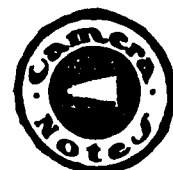
For experiments I recommend in the first place Nos. 2, 5 and 6. Where great stress is laid upon extraordinary durability of a ready mixed concentrated developer, the best results will be obtained if caustic lithium is used as alkali:

- 150 grains Edinol.  
1 1-3 oz. Acetonesulphite.  
142.5 grains Caustic Lithium.  
3 1-3 fluid ounces water.

In making the solution some acetone will be split off which must be driven off by warming. The solution is then perfectly clear. It has the color of claret, and for use should be diluted 20 times.

A few instances should be mentioned in which Acetonesulphite by reason of its weak acid reaction tends to increase the stability of known developers.

In the first place I would refer to the Iron Developer. The solution of iron sulphate becomes very stable by the addition of 2 per cent. Acetonesulphite, and the Oxalate Developer thus prepared remains absolutely clear for nearly two days, without a trace of a precipitate. The development produces negatives of excellent color. The stability of the mixed developer surpasses that of a developer mixed with sulphuric or citric acid.



In the second place, I refer to an Edinol developer which is the best developer for bromide papers :

15 grains Edinol.  
120 grains Sodium Sulphite  
15 grains Acetonesulphite.  
3 1-3 fluid ounces water.

For use, from 1-3 to 2-3 fluid ounce of Acetone should be added.

Finally an excellent Amidol developer for papers should be mentioned which in solution may be kept for a long time. The developer completely prevents the gradual yellow discoloration of the paper which is observed when no Acetonesulphite is used, and also the rapid oxidation of the solution. It is composed of

15 grains Amidol.  
1-2 ounce Sodium Sulphite.  
75 grains Acetonesulphite.  
6 2-3 fluid oz. water.

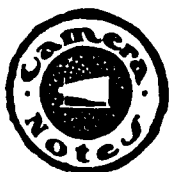
It is of theoretical interest that in the above formula sodium sulphite acts as a weak alkali and not as a preservative.

In turning to other uses of Acetonesulphite, its properties as a restrainer of rapid developers should be alluded to. It is well known that in this respect potassium bromide is not especially effective or reliable. With the addition of Acetonesulphite, even to rapid developers, overexposures, approaching and even including solarization, can be remedied, something which has not been accomplished heretofore. Having exhaustively discussed this form of application in a special report, I need not refer to it here, and only mention that the time of development, using Acetonesulphite as a restrainer, is not inconveniently prolonged. The longest time required in exceptional cases was only 20 minutes.

Being an acid sulphite, Acetonesulphite is, of course, also adapted for the preparation of slightly acid fixing baths. It is advantageous to use about 2 per cent., for example, 300 grains to one quart of fixing liquid. The bath is very easily made, precipitation of sulphur never takes place, and it remains clear and colorless for an extraordinarily long time.

In the case of mercury intensifiers Acetonesulphite plays a similar part to sodium sulphite. If the negative, bleached in a solution of bichloride of mercury, after washing is dipped into a 5 or 10 per cent. solution of Acetonesulphite, it will gradually blacken. The pictures are denser than with sodium sulphite, and they are of an agreeable color. Any injurious effect upon the film, as is observed with ammonia, is avoided.

In the excellent method of reduction by means of permanganate of potassium (slightly red solution with a few drops of sulphuric acid) Acetonesulphite may be used to remove the only disadvantage of this method, namely, the yellow discoloration of the negative and especially of bromide paper. After







THE BABE

By Myra Wiggins  
(Salem, Ore.)



reduction and washing, the plates or prints are dipped into a 5 per cent. or 10 per cent. solution of Acetonesulphite. It is advantageous to fix the plates afterwards. The yellow discoloration of the negative and of the paper fiber disappears completely, even if oxalic acid, which is generally used, does not produce the desired effect. This seems to me to be the only effective method by which a perfectly white ground is obtained on reduced paper pictures, as the reduction of papers by hyposulphite and ferricyanide of potassium causes yellow discoloration after some time, even if applied carefully.

I intend to revert to the theoretical features of the processes discussed herein at another place; suffice it to mention the especially interesting fact, that iodine may be dissolved in a cold concentrated solution of Acetonesulphite. The lemon-colored solution can be employed as a reducer for negatives. The iodine of silver thus formed must be dissolved in the fixing bath.

The extraordinary versatility of the photographic use of Acetonesulphite is clearly apparent from the facts above stated. It is fair to assume that all its applications are not yet fully known. Even if it may be asserted that the effects mentioned might be produced otherwise, yet we have before us a photographic chemical of great value in nearly all photo-chemical reactions with which we are at present acquainted.

## PICTORIAL PHOTOGRAPHY

**T**HE wide interest at present attained by the discussion as to whether photography be classified among the Liberal or Fine Arts, presents to the writer a series of contradictions.

Would it not be wise for those enlisted in the question to first consult among themselves for the purpose of determining what the question *really* is, what they are seeking to do.

Photography of to-day embraces a multitude of interests and industries, each contributing its share in the production of what is known as a photograph. To demand that it, as a whole, be admitted to the Fine Arts is just as reasonable as to demand that the paint maker who supplies the artist with his colors be also admitted.

Does it not devolve upon those interested in the Art to first establish a line separating the technical, which affiliates the Art with the machine and alembic, from that which is affiliated with the mental and physical interpretation of the esthetic?

Shall the photomicrographs, skiagraphs, etc., involving the extremes of the esthetic in their production, be classified with the work of the artist and sculptor?





That there must first be a division is very apparent to those who are mere spectators.

The separation of the artist from the maker of paints and oils, from the mechanical application of color, involving both the intervention of the machine and physical effort, has been established. So is the sculptor's position likewise defined. The *division* can only be a relative one, and the line demarking the separation exists only in the mind of man, its position being relative to the esthetic instincts, education or conception of the individual.

What the farmer, viewing a correct representation of a pumpkin, would consider as art and is really art to him, is not what the esthetic considers art.

Let us then who are sincerely interested in the advance of the Art, both technical and esthetic, establish in a friendly manner a new council, separating ourselves in a new way; divide our art; define the classes which time and development have made necessary.

I may suggest these grand divisions:

The Artist.

The Technician.

The Trader.

Do not let us lose sight of the fact, however, that we are the products of conditions existing largely independent of ourselves, and that these *classes* are interdependent.

We should avoid dissension, strife, ridicule and the use of missals, if we would have the respect and interest of our intelligent fellow-men.

If we but look about us we will see that ours is not an exceptional case. Throughout the world the same question has before arisen, and will arise to the end of time—the same question of Mind and Matter, which seems can be but decided by an honorable truce, a truce among *individuals*, but never between the *subjects* themselves.

Yonkers, N. Y.

*Henry M. Reichert*



# PROCEEDINGS OF THE CAMERA CLUB, NEW YORK

HENRY H. MAN, J. EDGAR BULL AND CHARLES I. BERG, PUBLICATION  
COMMITTEE, REPRESENTING THE BOARD OF TRUSTEES.

## TRUSTEES' MEETINGS.

**R**EGULAR meetings of the trustees were held on April 28th, May 26th and June 30th, and special meetings on April 21st, May 17th and June 5th.

The following gentlemen were elected to active membership: Messrs. M. M. Govan, F. G. Airy, Thomas W. Kennedy, Eugene Beitter, William N. Milner, W. S. Frederick and W. H. Snyder. Mr. W. F. Decker was elected to non-resident membership.

Resignations were accepted as follows:

From active membership—Messrs. Hubert Vos, C. W. Traver, Cornelius Van Brunt, Albert J. Morgan and R. R. Colgate.

From non-resident membership—Messrs. Philip V. R. Van Wyck, H. C. White and P. R. Bruguiere.

The treasurer reported balances on hand as follows:

April 21st.....	\$3,968.70
May 26th.....	4,017.44
June 30th.....	3,950.25

At the meeting on May 17, Mr. Juan C. Abel was appointed editor of *CAMERA NOTES*, and a written proposition submitted by him was accepted for the publication of the journal for one year (or four numbers, including the present number). The proposition as accepted defines the powers and duties of Mr. Abel as editor, and his rights and obligations as manager of the publication. As will be seen by reference to the report of Club Meetings, it has been approved by the Club in regular meeting.

Mr. Edward Heim was compelled by ill health to resign his position as secretary of the club. He presented his resignation as early as the 28th of April, and at the meeting of May 26th, by which time it had become apparent that it was impossible for Mr. Heim to perform the duties of secretary with due regard to his health, the resignation was accepted with sincere regret.

At the meeting of June 5 Mr. H. B. Hart was appointed to fill the vacancy caused by Mr. Heim's resignation.

At the meeting of June 30 the President was directed to appoint a special committee on Club Publication, and Messrs. Man, Bull and Berg were appointed.



The thanks of the Club were extended to Messrs. Coffin, Loeb and Church for their services as judges of the members' print competition.

Appointments were made from time to time to the standing committees of the Club. The membership of the committees as constituted June 30, 1902, was as follows:

*House Committee.*

F. M. Hale,  
Malcolm Stuart,  
S. J. Newman.

*Committee on Scientific Research.*

Dr. F. G. Kneer,  
Charles E. Manierre.

*Print Committee.*

Ferdinand Stark,  
R. M. Kimbel,  
F. M. Graefe.

*Auditing Committee.*

Henry H. Man,  
C. S. McKune,  
J. C. Vail.

*Lantern Slide Committee.*

F. C. Beach,  
Joseph J. O'Donohue,  
Arthur W. Scott.

*Committee on Meetings.*

W. D. Murphy,  
Dr. J. W. Bartlett,  
A. P. Schoen.

*Librarian.*

Juan C. Abel.

#### CLUB MEETINGS.

Regular meetings of the Club were held on May 12th and June 10th.

At the meeting of May 12th, forty-nine members attended. Special notice had been given that the question would come up whether the publication of CAMERA NOTES should be continued and on what plan.

On motion of Mr. Heim, duly seconded, it was (with only one vote in the negative).

*Resolved*, That it is the sense of the meeting that the publication of CAMERA NOTES should be continued."

On motion of Mr. Murphy, duly seconded, it was unanimously determined "that the method of publication of CAMERA NOTES be referred to the Board of Trustees, with full power to act as they deem best in the matter."

At the meeting of June 10th, after the transaction of other business, the president, on behalf of the Board of Trustees, reported that the Board had closed with Mr. Juan C. Abel a contract for the publication of CAMERA NOTES. Upon the suggestion of one of the trustees, the contract was read from the minutes of the Trustees' meeting, after which it was moved and seconded that the contract be approved. The motion was carried.

Upon motion, duly seconded, the following preamble and resolutions were unanimously adopted:

*Whereas*, Upon the retirement of Mr. Alfred Stieglitz from the editorship and management of CAMERA NOTES, after five years devoted to work in





that capacity, the Camera Club desires to mark its appreciation of his efforts for the promotion of photographic art,

*“Resolved, That the thanks of the Camera Club be and they hereby are accorded to Mr. Stieglitz for his long and zealous services in the establishment, editing and conduct of CAMERA NOTES.”*

It was ordered that the preamble and resolution be suitably engrossed, be signed by the proper officers of the Club, and be transmitted to Mr. Stieglitz.

This direction of the meeting has since been complied with.

### PRINT COMPETITION.

From May 1st to 15th, the prints submitted in competition were exhibited upon the walls of the Club. Notice of the method of judging prints has been heretofore given in CAMERA NOTES. Each member who chose deposited at his convenience, in a box provided for the purpose, a ballot embodying his opinion as to which of the prints exhibited was the best, and which should in his opinion be ranked second and third in order of merit. The prints were also judged by a jury of artists composed of Messrs. William A. Coffin, Louis Loeb and Frederick S. Church, who made an independent selection of the first, second and third in order of merit. The three prints selected by the jury of artists and the three which received the highest number of votes by the members, were continued on exhibition after the removal of the remainder of the prints from the wall.

The prints selected by the jury of artists are as follows:

- 1st. “The Short Cut Home,” by Ed. W. Keck.
- 2d. “On the Beach,” by William D. Murphy.
- 3d. “Master P——,” by Ferdinand Stark.

The members’ selections were:

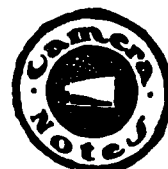
- 1st. “And Thy Merry Whistled Tunes,” by R. Eickemeyer, Jr.
- 2d. “In the Studio,” by R. Eickemeyer, Jr.
- 3d. “The Babe,” by Myra A. Wiggins.

According to the terms of the competition, the prints so selected were to be reproduced in CAMERA NOTES, and reproductions of some of them will be found in the present number.

It will be seen that in no instance did the artists select a print which received an award from the members. By the conditions of the competition, the maker of any print which should be selected by both the jury of artists and the vote of the members was to receive a gold medal. This medal is, of course, not awarded.

### MEMBERS’ PRINT EXHIBITION.

The annual exhibition of work by members of the Club was upon the walls from May 19th to May 31st, inclusive. It comprised 103 prints, which showed more variety of subject and method of treatment than the prints submitted in competition.



## THE PRESIDENT'S CUP

Offered in competition by Mr. C. H. Crosby, President of the Camera Club, for portraiture or genre pictures.

This competition, which is open to all members of the Camera Club, New York, will be held subject to the following conditions:

I. All entries must be delivered to the Print Committee on or before December 15, 1902.

II. Each competitor must send at least two and not more than five prints. No print which has won an award in any previous competition shall be admissible. All prints must be mounted; framing optional.

III. Both negatives and prints must be the individual work of the competitor; no print from a negative made previous to 1902 is admissible.

IV. Right is reserved to postpone or cancel the competition should there be less than ten participants.

V. All entries must be described upon entry blanks to be had upon application to the secretary of the club.

The title of the print must be given, also the fictitious name under which it is entered.

VI. Each competitor shall enclose in a sealed envelope, addressed to the chairman of the Print Committee, a card bearing his name and also the fictitious name under which the print is entered.

VII. Three judges, appointed by the donor of the cup, shall select the prize picture.

An exhibition of the prints entered will be held at the clubrooms from January 1st to January 15th, 1903.

For further particulars address the Print Committee.

## THE 1902 LANDSCAPE CUP

Offered in competition for landscape or marine pictures. Open to all members of the Camera Club, New York.

The following conditions will hold good:

I. All entries must be delivered to the Print Committee on or before December 1, 1902. There is no limit to the number of entries each competitor may make. Entry blanks can be obtained from the secretary of the club.

II. Prints must be mounted (framing optional) and must *not* carry the name of the author, which should be clearly written, together with title of picture, on the back of the mount or frame.



III. Landscapes, with or without figures, and marines only are eligible.  
IV. Negatives from which prints are entered must have been made since January 1, 1902.

V. Three judges, to be appointed, one by the president, one by the chairman of the Print Committee and one by the donor of the cup, shall select the prize picture.

An exhibition of the entries will be held December 1 to December 15, 1902.

Further particulars can be obtained from the Print Committee.

#### OPEN COMPETITIONS.

##### KODAK PROGRESS COMPETITION.

\$4,000 in Prizes.

JUDGES: Rudolf Eickemeyer, Jr., Charles I. Berg, Henry Troth.  
Eastman Kodak Co.

##### QUARTER CENTURY COMPETITION.

\$4,000 in Prizes.

JUDGES: Rudolf Eickemeyer, Jr., C. Yarnall Abbott, William B. Dyer.  
Bausch & Lomb Optical Co.

##### GOERZ INTERNATIONAL PRIZE COMPETITION.

\$1,500 in Cash Prizes.

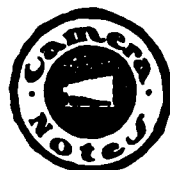
C. P. Goerz Optical Works.

## A LANTERN SLIDE MAT CUTTER

**T**HE machine illustrated below was the result of numerous personal experiments, combined with suggestions from friends having considerable knowledge of mechanics. Its object is the cutting of mats for lantern slides of varying sizes in an easy and expeditious manner. This result has been secured, and probably ten times as many mats can be cut by machine as by hand in an equal time.

The idea of cutting forms out of folded paper is of remote antiquity, but the first application of the idea to lantern slide mats, as far as the knowledge of the writer goes, was made by Mr. Bain, of St. Louis, a number of years ago. He provided a flat piece of brass about two inches by one and one-half inches in size, with graduated marks on the edges. After the paper was folded it was placed under the brass plate, and so much of it allowed to project beyond the plate as would suffice for the opening. This projecting paper was cut off by scissors close to the edge of the plate. If the paper was not allowed to slip, very good mats could be made by this method.

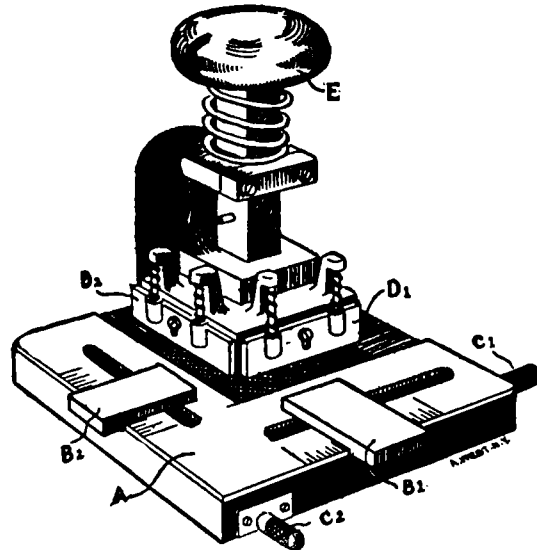
An examination of the files of the Patent Office at Washington does not show a single machine cutting out the middle of a folded paper, but as a patent had been granted for a device to cut pieces from the outside edges of flat paper





(an envelope cutter in fact) no patent was granted to the machine here illustrated. The device is apparently free for all to improve upon if they desire. Pursuits of this sort are pleasant enough, but rather expensive.

The operation of the machine may be readily understood by reference to the cut. To the bed-plate A is attached a standard, through which passes the plunger E. At the lower end of the plunger are fastened two movable plates, D-1 and D-2. Back of each of these plates, attached to the bottom

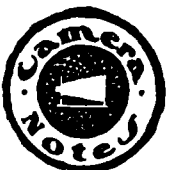


of the plunger, and not shown in the cut, is a cutting knife with a chisel edge. These knives are made with a waved edge, so that they act practically as shears. The object of the plates D-1 and D-2 is to hold the paper firmly while the knives are in operation. B-1 and B-2 are metal plates sliding in the openings shown, and moved back and forth by the double-gear screws C-1 and C-2. These plates are set by the screws at certain distances on the graduated scales.

To cut the mat, the paper, for example 4x5, is folded in the middle lengthwise, and then again folded in the middle at right angles to the first fold. If the opening desired is  $2\frac{1}{2}$  inches high and 2 inches wide, the sliding plate (B-2) is placed at  $1\frac{1}{4}$  inches on the scale and the plate (B-1) at 1 inch on the scale. The folded paper is then carefully placed against each of the plates under the plunger E, when a quick stroke on the top of same will cause the knives to cut out the paper. The paper being unfolded, the desired mat opening will be obtained. It is then only necessary to lay the slide over the opening in the desired position and cut off the superfluous paper.

New York, N. Y.

*C. H. Crosby*





BROTHER CARROLL

By Will H. Moses  
(New Orleans, La.)





## PROGRESS

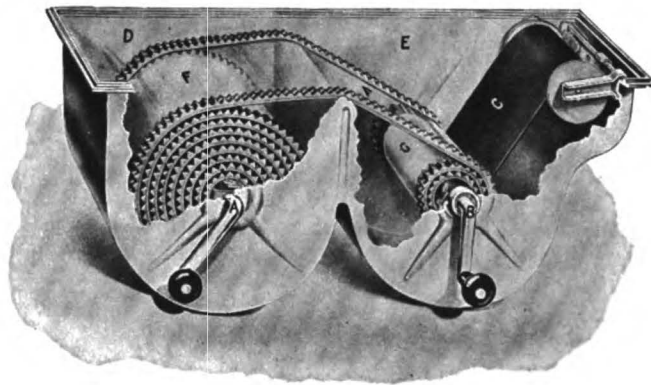
**T**HE past season has been fairly prolific of new lenses, cameras, developers, etc. We give in the following pages brief technical descriptions of the more important articles brought before our notice.

**A** RADICAL departure, or rather, a great step forward from all previous ideas as to development, is to be found in the new daylight developing machine. This machine not only develops film without a dark-room, but does it better than it is done in the dark-room.

Briefly outlined, the process is this:

After removal from the Kodak the cartridge of exposed film is inserted in the machine so that the black paper will lead from the top as shown in cut, the celluloid apron (F-F) having first been wound onto Arbor "A." The gummed sticker which holds down the end of black paper is then broken; the paper pulled out and the end attached to Arbor "B" by slipping under the wire guard. Arbor "B" is now turned to the right until the word "Stop" appears on top of cartridge. Then the end of Apron (F-F) is hooked onto Arbor B, after which the developer is poured into compartment "E" and the top put on machine. The operator now turns handle to the right slowly and evenly until the time of development, about four minutes, has expired. The film (G) winds up inside of apron, but with the face not touching it, thus allowing free action of the developer. As the handle turns freely and easily this operation is not at all wearisome.

The cover is then removed from the machine; the developer poured off; the fixing solution poured in; the cover replaced and the handle again turned for about four minutes, when the fixing will be complete. After fixing, the cover is again removed, the fixing solution poured off and after rinsing in two waters the film is removed from machine by taking hold of either the apron or the end



of black paper and pulling out of machine, the film being taken hold of when it appears and pulled free from the black paper.

Nothing now remains to be done except to wash the film, to free it from Hypo (fixing solution).

From a physical standpoint the machine gives better results than can be obtained by hand because it does away with the possibility of foreign substances in the developer settling on the negative and making spots; it does away with the possibility of defacing the negative with finger marks, and it prevents the corners of the negative from scratching the face of another. Chemically the advantages are boundless. In abolishing the dark-room it also abolishes the dark-room lamp. Every experienced photographer knows that in cases of prolonged development the fog from this lamp often becomes serious. The beginner is especially prone to fogging his negatives by examining them too close to the ruby light. He is unable, perhaps, to judge just how far development has proceeded, and, in his anxiety to stop at precisely the right point, he holds them too frequently in front of the lamp and too close to it. He not only strains his eyes and his nerves, but, alas, he often spoils what would, but for his anxiety, have proven a most excellent negative. In the Developing Machine, the negative being in absolute darkness, there is nothing to fog it.

Both the film and the developer are in constant motion—the result is quick action on the part of the developer and a brilliant snappiness in the negative.

Time and temperature are the two factors of importance that must be taken into consideration in the operation of the Kodak Developing Machine. With the temperature of the developer at a specified point, development is to be continued for a certain length of time. When the developer is warm (it must never be above 70 degrees Fahr.) it acts rapidly; if very cold it acts slowly. It can be readily understood, therefore, that the operator must always have a knowledge of the temperature of his developer and time development accordingly, if he expects to obtain the best results. (Eastman Kodak Company, Rochester, N. Y.)

**H**ELIOS Parchment Paper, a new product, giving the effects of carbon, both in color and texture, and worked the same as Platinum.

This is a pigmented paper where the color is controlled in the pigment, although the color only appears when developed with Helios developing salts, forming a chemical combination which is as permanent as Platinum.

The colors now made are Engraving Black, Warm Black, and Sepia.

The stock is very heavy parchment which is claimed to be made expressly for this purpose after a new formula, and is remarkably strong and free from stretch. The print is entirely on the surface and results in exceptional brilliancy. The finished picture is impervious to moisture, and can be washed with soap and water without any damage.

The paper lies perfectly flat, and can be plate sunk, or mounted. The parchment is about the weight of three-ply Bristol.

Helios Platinotype is also a new product, and is made in three grades of stock, Medium Smooth, Smooth, and Extra Heavy Medium Smooth, and in three colors, Engraving Black, Mezzotint, and Sepia.

The Mezzotint and Sepia promise to be popular, as the tone is fixed in preparing the papers, and is always uniform, no mercury or other objectionable chemicals being used.

(The Helios Photographic Paper Company, 108 West Eighteenth Street, New York.)

**T**HE Graphic Focal Plane Shutter, while similar in appearance to other focal plane shutters, has some novel features which should commend it to the up-to-date photographer. Chief of these is the automatic diminishing of the aperture of the curtain or blind of the shutter while traveling from the top to the bottom or from side to side when reversed, by which it is claimed that the exposure of the sky and the foreground can be equalized. This should be of immense practical advantage to landscape photographers, and as the aperture can be easily controlled from the outside



by the turning of a convenient knob, the main objections to the complications of a focal plane shutter are removed. There is little or no vibration of the frame, even at high speed; all adjustments are effected from the outside, and twenty different speeds are obtainable with each opening or aperture of the curtain. Two indicators are attached to the outer casing, one (F) giving the extent of the aperture, which is regulated by disengaging a pin under (A) and then turning the knob (A) until

the desired opening is indicated at (F); the other (G) showing the speed at which the shutter will work. The speed is increased by turning knob (B), and diminished by releasing the tension spring under (B). The curtain is wound or set for exposure by turning (C) until it stops. (D) is a regulator for time or instantaneous exposures. (Folmer & Schwing, New York.)

**G** OERZ Hypergon Double Anastigmat. This is, as the name Hypergon signifies, an extreme wide angle lens of 135° angle.

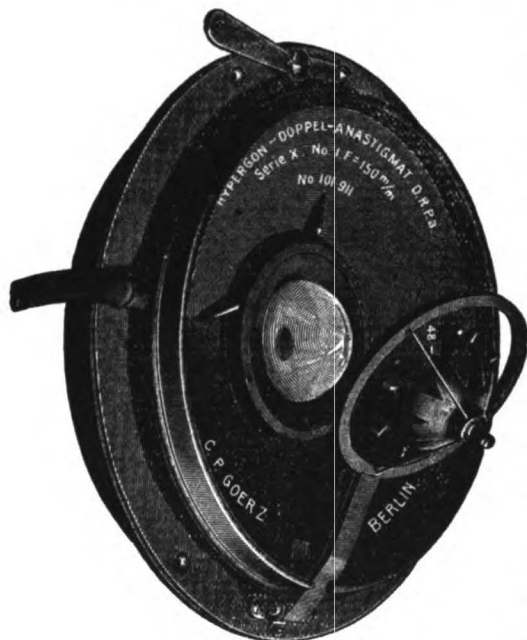
It consists of two *very* thin semi-spherical *single* lenses and works at F. 22 and F. 31.





The diameter of the light circle is equal to five times its focal length. Thus a three-inch lens will cover a plate the diagonal of which is fifteen inches, or easily a 9 by 11 plate.

The method of taking the picture is practically making the exposure *from the edge in*, all other lenses exposing *from the center out*. Thus you control the center, and after allowing the edges six-eighths to seven-eighths of the time of total exposure, you allow the center two-eighths or one-eighth of the time.



It is possible to take a picture, while standing on the ground, of a building 250 feet high at 50 feet distance.

Stigmatism, spherical aberration and curvature of field are all entirely eliminated, and at F. 31 chromatic aberration also.

To avoid vignetting (uneven illumination), a rotating star diaphragm is employed. The method of using this star diaphragm is made clear by the accompanying cut.

(C. P. Goerz Optical Works, New York.)

**L**IKE other anastigmats, the Cooke lenses are intended for every class of work which demands rapidity combined with marginal definition at the full aperture (in this instance F/6.5). They may be used upon plates larger than those for which they are listed, thus forming "wide-angle lenses" for work which must of necessity be photographed at a limited distance.

On the other hand, by unscrewing the usual back glass and substituting another of similar appearance, the focus of the entire combination is lengthened about fifty per cent.; so that, for example, an object taken with the normal lens, and two inches long in the photograph, can, without changing the position of the camera, be made three inches long by using the extension lens. This extended lens does not sacrifice the power of definition over the range of its own plate.

The Cooke lens consists of three single glasses, none of which are cemented together, though the front two are separated only by a shallow air space. By increasing the amount of separation, the equivalent focus of the lens is reduced, and the back focus of the lens—the distance from the flange to the plane in which the rays come to a focus—is very materially shortened.



By taking advantage of this peculiarity Messrs. Taylor, Taylor & Hobson have been able to effect a radical departure in hand camera optics, and to confer upon the user of these instruments when set at a fixed focus all the advantages appertaining to a camera of the focussing type.

With all cameras of the "fixed focus" type, until a few years ago all objects which were nearer to the photographer than a certain distance were necessarily out of focus, and if it were desirable to have an object in critical focus, it could only be attained by standing at the prescribed distance from it. To overcome this difficulty supplementary lenses of varying foci were adopted, and when several of these lenses were employed objects at practically all distances could be brought into focus.

In the "Focussing Cooke Lens" this desirable power is obtained in an entirely new manner. The foremost of the three lenses is fixed to that portion of the mount which forms the hood. The hood unscrews to the extent of about one-third of a revolution, and in doing so separates the two foremost lenses, and shortens the equivalent focus of the combination. The hood is engraved with a number of lines marked respectively infinity, ten yards, six yards, four yards, and three yards, and when one of these lines is brought to meet a corresponding line on the body of the mount, an object at the chosen distance will be found to be in sharp focus.

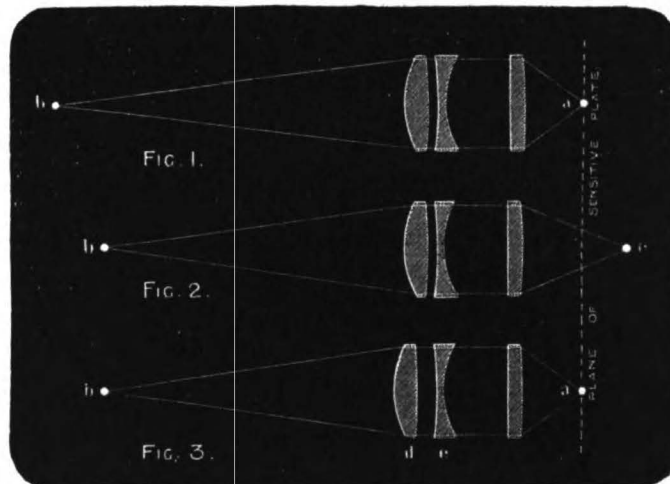


Fig. 1 represents in section the three simple glasses of a Cooke lens, which forms at the point *a* an image of the distant object *b*.

In Fig. 2 the object *b* is shown nearer to the lens, so that with any ordinary lens the image would fall at *c*, and would be out of focus on the sensitive plate.

In Fig. 3, however, it is shown that by increasing the separation of the glasses *d* and *e* of the Cooke lens, the focus of the entire lens is altered sufficiently to bring the image of the near object *b* to focus at *a* upon the sensitive plate.



The defining power of the lens is in no way injured by the alteration, as may be seen by an examination of the test chart supplied by the makers, each row of which was photographed with the lenses set at a different degree of separation. Nor is the photographer confined to the engraved distances; the hood may be set at any intermediate point with equally good results, thus enabling any object from three yards to infinity to be focussed upon.

The makers of the lens claim that better results can be obtained in focussing by adjusting the hood than by racking the lens in or out in the ordinary manner in a focussing camera. Certainly, if there is any play in the focussing arrangement of the camera which permits the lens to become set obliquely to the plate, this would be the case unquestionably. If attached once and for all, truly in position in a fixed focus camera, the lens must undoubtedly remain true, as the revolving of the hood in a well-made screw cannot affect its alignment.



FOCUSING COOKE LENS  
Series III. f/6.5

The Cooke focussing is absolutely rectilinear, gives perfect definition at the largest aperture (f/6.5), is free from astigmatism and other aberrations, and covers well a circle eight and three-

quarter inches in diameter, thus affording ample play for the use of the rising front in architectural work, and rendering the swing back a superfluity. Flare spot is entirely absent, and when we say that the curvature of the field in the length of a quarter-plate is only one-hundredth of an inch, it may for all practical purposes be regarded as flat.

(The Cooke lenses are made in England by Taylor, Taylor & Hobson, who are just establishing a New York agency in the St. James Building.)

## BOOKS REVIEWED

*The Lady Poverty.* A XIII. Century Allegory. Translated and edited by Montgomery Carmichael. New York: Tennant & Ward. London: John Murray. 1902.

*Nature Portraits.* (Doubleday, Page & Co.). Studies with Pen and Camera of our Wild Birds, Animals, Fish, and Insects. (Text by the editor of "Country Life in America.")

This is a most charming portfolio of animal pictures. The names of Carlin, Dugmore, Brownell, Job and Wallihan are enough to insure an interesting variety in this difficult field of photography. The pictures are well chosen and are most beautifully reproduced on heavy plate paper. They will make an invaluable addition to the library of all lovers of nature, and are most charming examples of what illustrations of wild life should be. Compared





with the standard illustrations of natural histories, text books, etc., with their stilted drawings from badly stuffed museum specimens, they mark, creditably, a new era.

The text is a disappointment. The "Editor of Country Life in America" has evidently been hard hit at the "Teachers' Convention," where a botanist told him he was "superficial," and is trying to get back at his critic by setting up straw babies to knock down. Not a word to supplement the camera work by telling of the habits or homes of the beautiful creatures shown; not even good designating English names for the portraits. There are many species of deer—why not introduce properly the ones portrayed? Or owls?

The portrait of a wood frog (*Rana silvatica*) is labeled Tree Frog (*Chorophilus triseriatus*).

Scientific names, if they serve no other purpose, cultivate habits of accuracy in study—as the good old priest said when he found me almost unconscious in the hospital and blessed me, "It can do no harm," even in a popular work. "Science for Science Sake," "Utility," "The Extrinsic and Intrinsic Views of Nature," make nice subjects for essays, and the "Editor of Country Life in America" probably proves his point to his own satisfaction, if he has nothing to say that could by any stretch of the imagination be called "Studies with a Pen" of animal life.

Fortunately, the camera has been used so cleverly that almost every picture shown tells its own story so well that the lack of pertinent text is not badly felt.

## ANNUAL EXHIBITION OF PRINTS

BY MEMBERS OF THE CAMERA CLUB

NEW YORK, MAY 19—JUNE 10, 1902

### Adams, C. G.

- 1 Portrait of Miss M—
- 2 A Gum Print.
- 3 "Mischief."
- 4 The Canadian Falls.
- 5 A Study.

### Beeby, John.

- 6 A Suggestion.
- 7 After the Storm.
- 8 Wet Day on 8th Avenue.
- 9 On the Banks of the Coaly Tyne.
- 10 Along the Track, Winter.

### Burke, John D.

- 11 A Connecticut Byway.
- 12 Beneath the Rugged Elms.

### Chase, Dr. J. Oscoe.

- 13 Old Town Mill,  
New London, Conn. Built 1650.
- 14 Railroad Bridge, River Thames.
- 15 Old Fort, Central Park.
- 16 Niagara Falls.
- 17 The Rapids above Niagara Falls.

### Berg, Charles I.

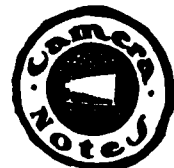
- 18 A Bit of Holland.
- 19 A Bit of Holland.

### Crosby, C. H.

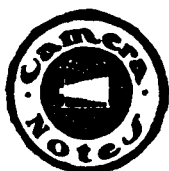
- 20 "Aspens."

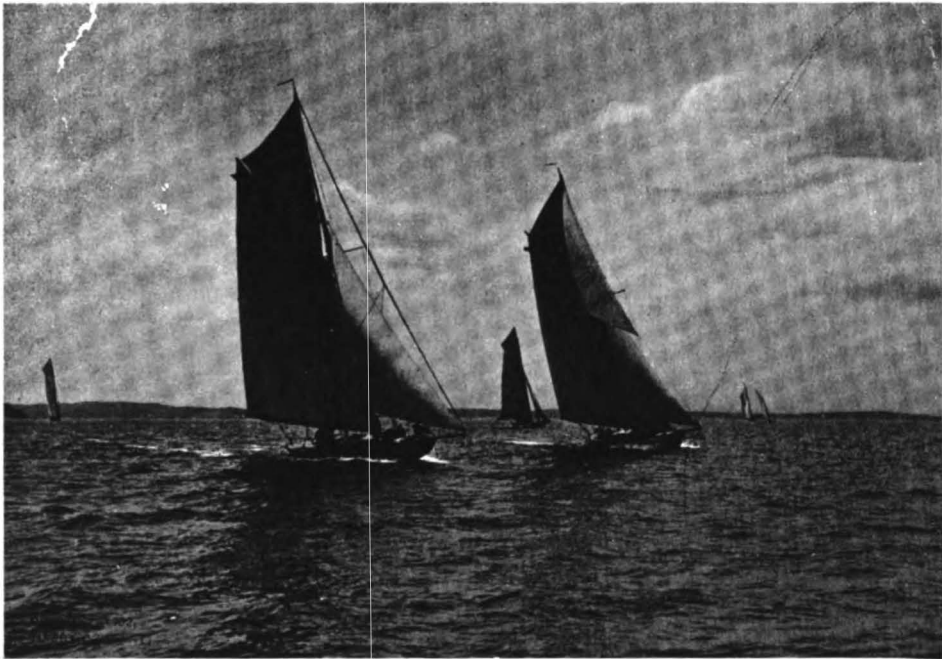
### Close, W. H.

- 21 Lootefos, Norway.
- 22 Brittany Girl.
- 23 The Bathing Master.



- 24 Amsterdam.  
25 Concarneau Maids.  
26 Beach Schevening.
- Darling, C. A.**  
27 Through the Sunlit Woods.  
28 Miss R—  
29 Landscape,  
    An experiment in Color.  
30 Miss H—  
31 Winter Landscape.
- Grugan, Maj. F. C.**  
32 Night Blooming Cereus.  
33 Manila, P. I.  
34 Grapes.  
35 Tyringham, Mass.
- Galoupeau, Henry.**  
36 Sheep.  
37 Sheep.  
38 Landscape.  
39 Grazing.  
40 Landscape.  
41 Sheep.
- Harper, Henry S.**  
42 Portrait.  
43 Portrait.
- Harper, Mrs. H. S.**  
44 Portrait.  
45 Portrait of Miss S—
- Eickemeyer, Rudolf, Jr.**  
46 Portrait.  
47 The Woods.  
48 Sunset after Rain.  
49 "Over the Hills to the Poorhouse,  
    I'm wending my weary way."  
50 "The Edge of the Wood."
- Heim, Edward.**  
51 The Ship.
- Kimbel, R. M.**  
52 Portrait.
- Ladd, Mrs. S. H.**  
53 The Columbia River.  
54 Solitude.  
55 The Sand Dunes.  
56 Eyes of the Earth.
- Mullins, W. J.**  
57 The Mouth of the River.  
58 Morning Effect.  
59 Martinique Laundry.  
60 The Turn of the Road.
- Murphy, W. D.**  
61 Stranded.  
62 Sitting up with a Friend.
- Richmond, Howard.**  
63 Sunny Weather.  
64 Portrait of Miss V—  
65 Portrait of Miss B—  
66. Portrait of Miss R—  
67 My Son.
- Reynolds, S. K.**  
68 "Peace."
- Stark, Ferdinand.**  
69 Mrs. C. H.  
70 Copy of an Oil Painting.  
71 Mr. M—  
72 Mr. B—  
73 Mrs. T—  
74 Father and Son.  
75 Mrs. M—  
76 Mother and Child,  
    Copy of Oil Painting.  
77 Prof. H—
- Stolber, A. H.**  
78 Monte Carlo in a Spring Shower.  
79 Under the Arch of Titus.
- Vail, J. C.**  
80 Watering the Milk.  
81 A Dusty Evening.
- Vredenburg, Dr. J. T.**  
82 "Let me keep game, Grandpa."  
83 Surf at Asbury Park.  
84 Winter in Central Park.
- Whilton, L. C.**  
85 "Thine eyes so blue and tender."
- White, Lily E.**  
86 In the Shadow of the Past.
- Wiggins, Myra A.**  
87 Heimweh.  
88 Portrait of a Child.  
89 The Babe.  
90 Mother and Child.
- Sidman, H. Herbert.**  
91 The Attending Angel.  
92 Interior Mr. Pritt's Residence.  
93 Interior New York Yacht Club.  
94 Temple Beth-El.  
95 Kunhardt Tomb.  
96 Interior H. W. Poor's Residence.
- Coutant, Harry.**  
97-100 Four Yachting Scenes.
- Bracklow, Robert L.**  
101 Stevens House, lower Broadway.  
102 New Street Canyon.  
103 Broad Street Canyon.

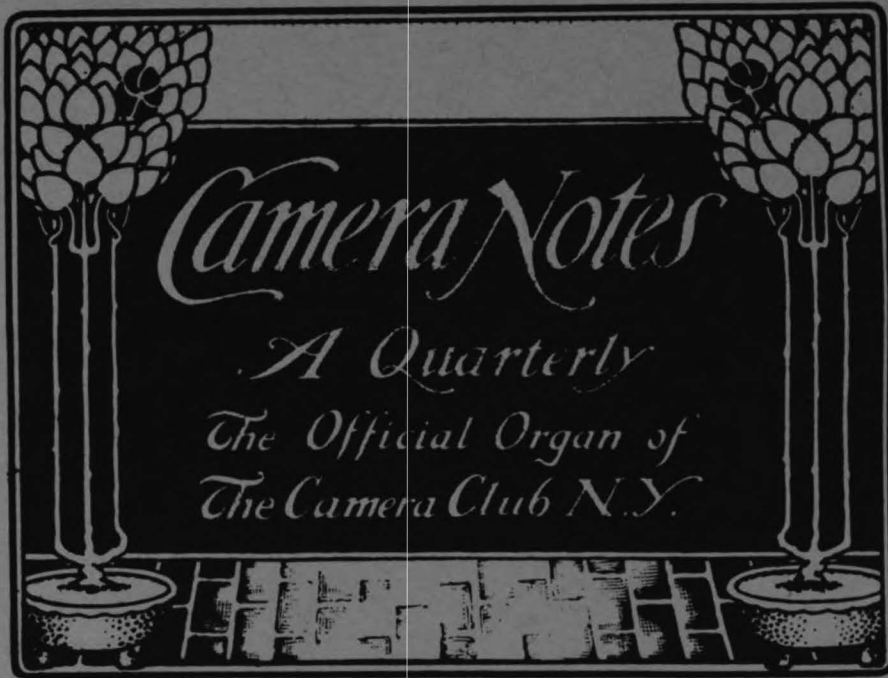




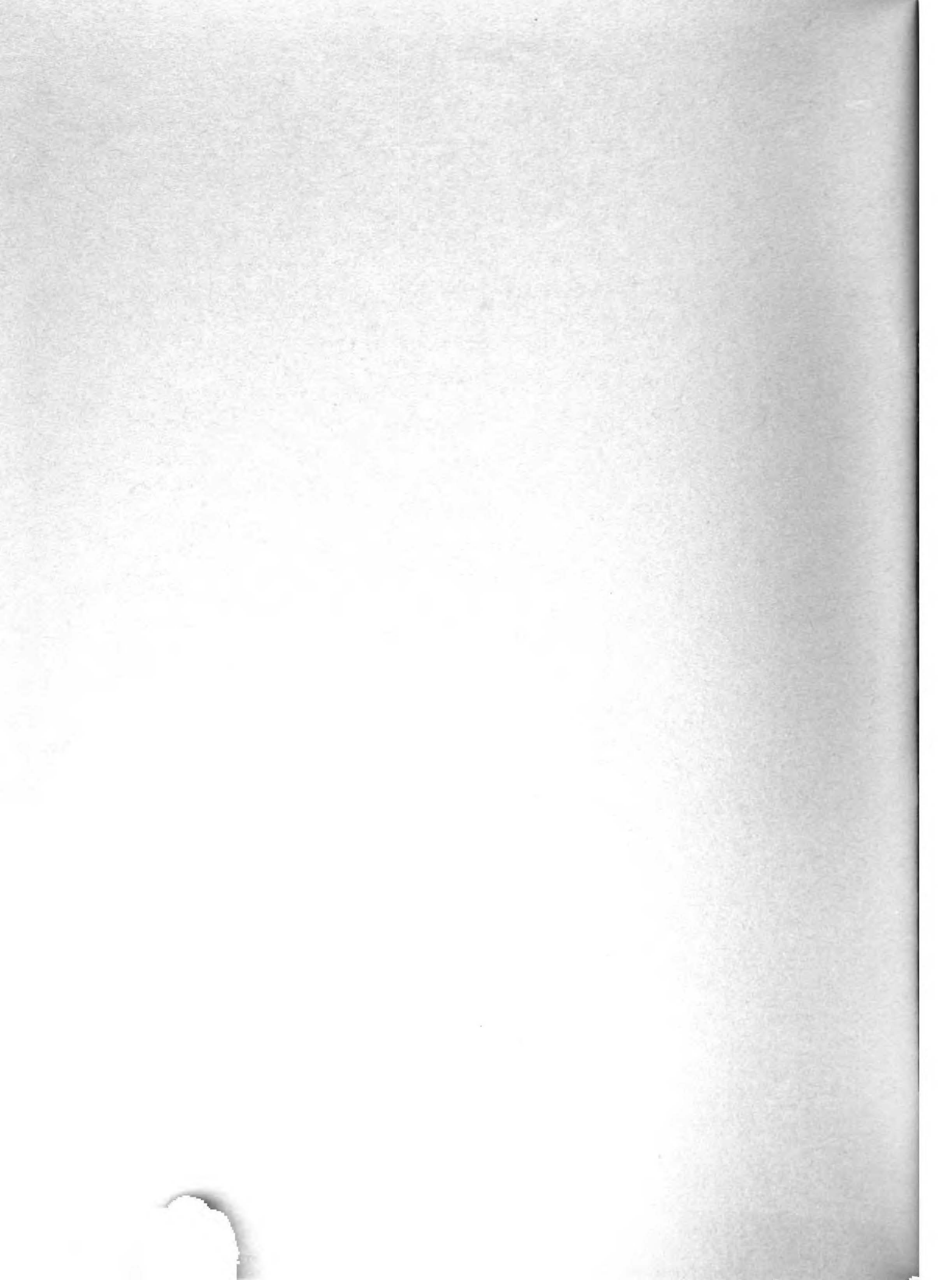
(1) AN EVEN START  
(2) A CLOSE FINISH  
By Harry Coutant  
(New York)







Vol. VI. No. 3







SWEET CHILDHOOD DAYS

By Chas. I. Berg  
(New York)



## TURIN

**A**T the regular meeting of the Camera Club held on November 11, 1902, a resolution was passed disclaiming any right of the Club to the valuable prize known as the King of Italy's prize, awarded for the exhibit of American photographs at the Turin Exposition of the Fine Arts. Simple justice required such a disclaimer because the exhibit included prints by photographers who are not, and some of whom never have been, members of the Camera Club. A list of the names of exhibitors was published in Camera Notes on page 50 of the first number of the present volume.

The glory of the brilliant success of American photographers over competitors from other countries is, of course, not dimmed by the fact that the Camera Club cannot accept as its own the material trophy of the victory. And, doubtless, due credit will accrue to the Club for its prompt recognition of the injustice of accepting what had not been earned exclusively by its own members.

But the pity of it all is, that it ever was impracticable for the Camera Club to send to Turin an exhibit fairly representative of the best American work. The standing of the Camera Club and its reputation ought to be such that membership would be sought by every amateur in this country. The Club ought to be the headquarters for American photographic art.





## Aller guten Dinge sind Drei

**M**INDFUL of the old German proverb that all good things go by threes, I desire to call the attention of photographers to the value of this principle in choosing their subjects for pictorial photography. Whether photographic work is artistic or not depends upon the evidence it contains of the use of such principles as guide artists in their studies.

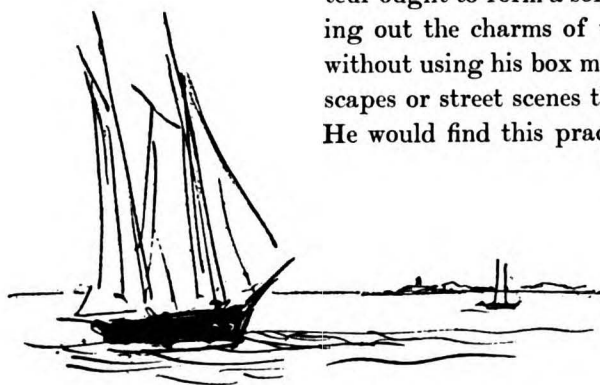
It is very true that the painter is allowed far greater freedom in his compositions than the photographic amateur can enjoy in making his selections. The observant amateur photographer, however, if well equipped with principles of composition born of the observance of good paintings or engravings from good works of art, can readily seize upon the picturesque aspect of a scene which would entirely escape a less disciplined eye.

In all these hundreds of years since pictures have been painted surely there must have been formulated conventional guides to the arrangement of groups of objects, both within doors and without; these conventional rules if intelligently observed cannot fail to give us a better balanced result than if they are ignored.

We call them academic, and it is rather the fashion in both painting and photographic circles to deride them. Like the study of elocution for the orator, or rules of syntax for the writer, they are means to an end, and it is when one is unconscious of their use that they are most valuable.

Every day sees new converts to a more earnest use of the camera than merely snapping right and left any and every subject that temporarily interests. On all hands lie subjects worthy of study. The amateur ought to form a sort of camera habit of reasoning out the charms of views that attract him, and without using his box make mental pictures of landscapes or street scenes that seem to him interesting. He would find this practice invaluable at the same

time that it is inexpensive. He would waste fewer plates and would save much unprofitable time spent in the dark room. But I am wandering away from my text.



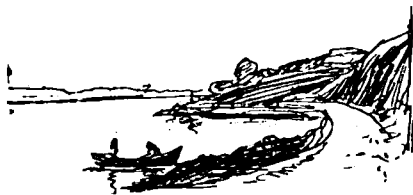
I wish to speak of the relations of objects with respect to their size and place on the print. To those who have not earnestly considered the importance of spacing the objects or masses of light and shade, I commend the consideration of differentiating them by selecting one that the eye of the spectator is forced to regard first, from this it wanders to a second and afterwards discovers the third. Any lack of balance may give you an excellent study, but not a picture. You have to consider the shape of your proposed print and think as well of the parallelogram enclosing the objects as of the inter-relation of the objects themselves.



One cannot wisely give cut and dried rules, but can suggest principles and leave the individual to search to apply them. I give the one, two, three hint because it is on the whole easier than to make interesting a single subject against a background, or even to deal with two definite things. This is notably true of two or three persons. One can always arrange a group of three more picturesquely than one of two or four. Bear in mind in arranging your picture the habit of the eye to look from left to right, largely due it may be to our use of the eye in reading. It will generally be found *safe* to put the main interest to the left of the center of the picture and the two other interests in the other or right-hand half. Learn to do this and consider the picture. If the advice seems helpful follow it; it is given in a kindly and not dogmatic spirit.

NEW YORK.

*J. Wells Champney*



## REALISM IN NATURE PHOTOGRAPHY

**I**T is but a few years since this branch of photography was in its infancy, and yet so quickly was it recognized to be not only the best, but really the sole medium for truthfully portraying the life and home habits of our wild creatures, that it has already become a most potent factor in the work of almost every field naturalist.

The publisher who puts on the market nowadays a work, popular or otherwise, on any branch of natural history, and does not illustrate it profusely with photographs, can scarcely be called up-to-date, and yet, in looking over some recent publications, I am struck by the unreality of a great many of these photographs. It may be that I am hypercritical, that having worked for years in the fields and woods in my chosen branch of study, natural history, I have come to know our smaller cousins of the ground and air so well that I too easily detect any false note struck by the photographer.

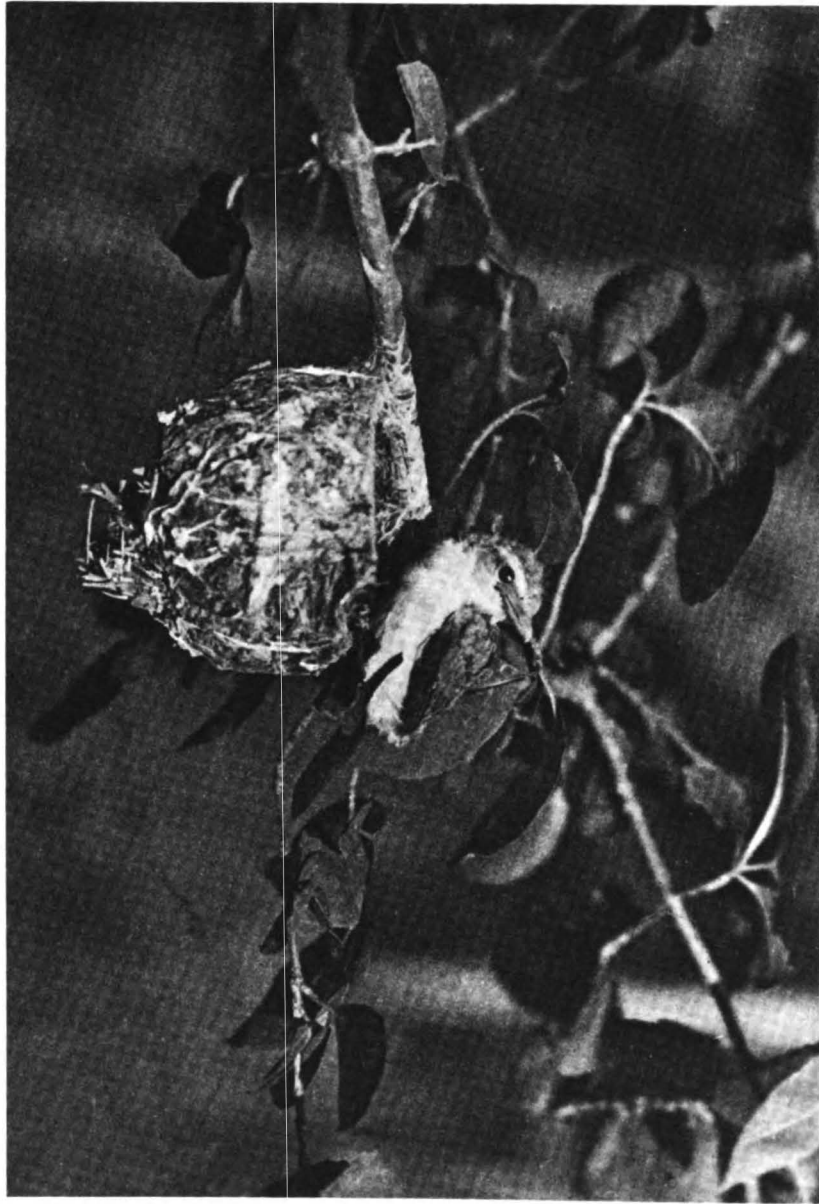
That these false notes do exist I think no one who has kept in touch with recent literature on this subject and who is well acquainted with his wild brethren can deny.

That these more or less unreal reproductions of our bird and animal life are allowed to go before the public as truthful representations of that life is largely due to the fact that nearly, if not quite, all the editors who have the passing of such pictures in charge are not familiar with the conditions existing in nature. They look at a picture more from a reproductive standpoint, and miss the smaller details that go to make or mar it from a naturalist's point of view. Therefore, these editors should be men well acquainted with such work as they have to pass judgment upon, for ignorance does not excuse them when they allow such photographs to pass muster as were published not long since in an article in one of our popular magazines. The article in question was on nesting birds, and the illustrations were undoubtedly made from photographs of stuffed and mounted specimens. I remember also, in another magazine, the photograph of a deer drinking at the edge of a lake and the deer was such a very poor specimen of the taxidermist's art that the veriest novice in natural history could not fail to recognize it as a stuffed specimen.

This is but one step, and a very poor one, in advance of the old-time method of illustrating our nature books and magazine articles with hideously grotesque drawings that invariably served but to give one an erroneous idea of the bird or animal they were supposed to represent. Indeed, I am not certain that it is not a retrograde movement, for there is much to be said in favor of the old style over this new one, for surely the authors of these drawings never claimed more for them than appeared on their faces, while the author of these photo-







RED-EYED VIREO

By L. W. Brownell

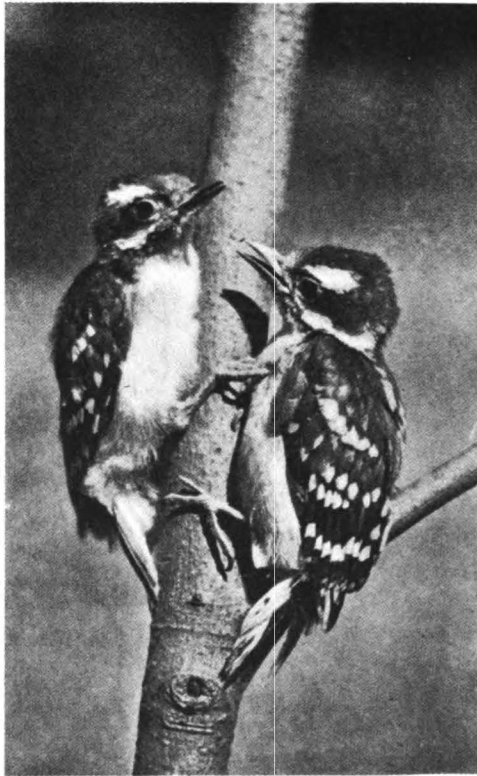
(New York)



graphs probably misled hundreds of people into believing them to be truthful reproductions of the living wild birds.

I can readily understand why it is that some photographer-naturalists can allow themselves to be led into these falsehoods, especially if their conscience is not in active operation. The photographing of wild things is, at the best, difficult and anything that tends to lessen the obstacles is welcomed. To take advantage conscientiously of any means that will make the difficulties fewer is perfectly legitimate so long as those means employed do not tend to detract from the realism of the finished photograph, but, unfortunately, there are many who, apparently, do not consider it at all necessary that the picture be realistic if only the image of the bird, beast, or whatever the main object may be, is large and well defined. To gain these ends they employ methods, in many instances, which by removing the subject from its natural surroundings show it in a false position and make the picture untrue to nature.

In a branch of photography, the results of which must obviously be true to nature if they would have any real value, one cannot afford to miss any of the small details that go to make up a truthful whole in depicting incidents in the everyday life of birds or beasts. In order that we should miss none of these details, it is equally obvious that these wild things should be photographed in their native haunts, and I cannot think that removing them to a studio, especially prepared, and keeping them there until they are reduced from their original wild condition to a state of semi-tameness before photographing them, is true nature photography, no matter what backgrounds and surroundings are arranged to make them feel natural and at ease. This method of work is misleading in its results, for, while these results may be perfect pictures of the animals themselves, they give no idea of how they live their everyday life, or if such an idea is conveyed to the mind of the novice it is almost certain to be an erroneous one, for there is invariably a false note somewhere.



L. W. Brownell.



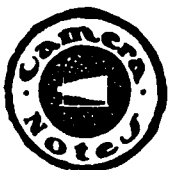


I have in mind a certain picture of a woodcock, taken by a well-known advocate of this method of work, in which, while the photograph of the bird itself is excellent, the setting is so obviously manufactured as to give one the impression that it is nothing more or less than a reproduction of a rather poorly set up mounted specimen, and, at the risk of being considered prejudiced, I must in all truthfulness say that I have seen but few photographs taken by this gentleman in which these defects are not glaringly apparent, even to an unskilled observer. Such photographs, in my opinion, serve more as a hindrance than an aid to a beginner in the study of the natural sciences.

It is no wonder, when a few naturalists use stuffed birds in natural surroundings or tamed ones in artificial surroundings, that all who photograph nature's children should be accused in many instances of doing the same thing; or that such remarks should be made as "Oh, I know how he got that, it's a dead bird," which I once heard a lady ejaculate when looking at a picture of a brooding bird that had taken hours of hard labor to secure.

In taking pictures of nests, whether they contain eggs or young birds, why not exercise what ingenuity and skill we possess to photograph them *in situ*? It not only enhances the charm and interest of such pictures to know that they were made under great difficulties, but it also gives to them scientific value as showing the exact conditions under which they exist. To be sure, it is often extremely difficult to photograph the nest of a tree-building bird, especially when it is placed at the extremity of a limb; but, to an able-bodied man, these difficulties should not appear insurmountable with the aid of such apparatus as is now placed upon the market. But it takes more time and it is much more simple to remove the limb containing the nest to a more suitable place, and therefore this is the method, I am sorry to say, employed by the majority of nature photographers. It is but a few months since a book was published profusely illustrated with photographs taken in this manner.

The author of the book terms this "control of the nesting site." When a nest is so situated that it is difficult to photograph it to the best advantage in its original position he removes it, branch and all, to a suitable spot and sets it up again outside of a tent placed there for the purpose of concealing himself and his camera. This tent, of course, is only necessary in cases where he wishes to photograph the old birds at the nest. "This sudden displacement of the nesting bough," the author remarks, "is of no special importance to either young or old, provided certain precautions are taken"; and he goes on to state that "with some species it is possible to make the necessary change without evil consequences when there are eggs in the nest, with others we must wait until the young are from four to nine days old." With all due respect to the author, I am afraid I must differ with him on this subject, for it has been my experience—and I have been familiar with birds for some twenty years—that it takes but a slight disturbance of a nest containing eggs, much less than the sudden removal of it to a distance, to cause most birds to desert it. There are a few species that are tenacious enough to be, seemingly, indifferent



to a move of this sort, but these species can be counted on the fingers of one hand. When the nest contains young it is somewhat different, for then the parental instinct of the birds will, in most instances, lead them again to their offspring, even though the nest be carried to some distance. I have known, however, of many instances of the old birds having deserted their young for less cause than this, and it must be some one well acquainted with the habits of the birds who can successfully avail himself of this method. Even then it must needs be attended with numerous casualties. Moreover, the earlier days in the life of a young bird cannot be portrayed in this manner, for owing to the fact that even the most courageous bird will seldom go to her nest, when



L. W. Brownell

it has been removed from its original site, in less than an hour, many waiting two or three, it is apparent that if the nest is removed before the young are at least five or six days old they will starve, as they need a constant and ever increasing supply of food during the first days of their life and several hours without it would prove fatal. These are not the only dangers to which the young are exposed by this method, but we must also include death from exposure and attacks from their natural enemies, both of which dangers are made much more imminent by the change in their surroundings.

That the results obtained justify the means I cannot admit, for no matter how carefully the nest is set up again the change in the character of its sur-



roundings is bound to produce an artificial effect, and this is the one thing of all others which we should try to avoid in nature photography.

I am not writing this article from a humanitarian standpoint, but I do not consider this divergence in defense of the birds themselves out of place. For years these beautiful, feathered denizens of the air, which are of such inestimable aid to us that it is an established fact that without them the fight continually waged between the agriculturist and the destructive insects would inevitably terminate in victory for the latter, have been unmercifully persecuted and this lies as a bar sinister on the escutcheon of humanity. In the last few years the Audubon societies have worked to such good effect that some species of birds, which bade fair to become extinct, have visibly increased in numbers. Now comes another danger to threaten them in what should really be a means of further protection, for it is certain that large numbers of both young and old are annually killed by the overzealous photographer, sometimes unintentionally, but often, I am sorry to say, with malice prepense.

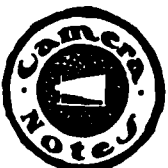
This branch of photography has a fascination about it that tempts many who know nothing of the habits of the birds to try their hand at it, and the result is a lot of unnatural photographs which should never see the light of day and, in the wake of the operator, the dead bodies of the innocent victims.

The book of which I have spoken above is, in my opinion, a menace to our songsters, for it will teach the uninitiated a method by which they will imagine they can easily photograph the birds, and it will take many nests full of dead young to prove to them otherwise. In the hands of an expert field ornithologist the method has some advantages, as giving one ample opportunity to study the nest lives of birds at close range; but it should emphatically be undertaken only by one who is thoroughly competent to take advantage of the opportunity and who will have due regard for the welfare of the nests' inmates. Even then, I cannot advocate its use, for undoubtedly better, more truthful pictures can be secured in the original nesting-site and with no resulting danger to the young.

Much could be said on this subject which I have left unsaid, but in closing I cannot but wish that nature photography might be restricted to those few who would follow it conscientiously with due respect for the lives and happiness of their subjects and with the object always in view of obtaining nothing but absolutely characteristic pictures.

NEW YORK.

*R. W. Downell*





## A FEW WORDS ON CARBON PRINTING

**I**N writing this article I have not followed the system of most of our writers in copying or using extracts from prior editions, nor have I layed any stress on syntax and phraseology. In treating of this subject I will give my readers my experience in brief notes, using the plainest words to make it comprehensible to everybody. So many books are published dealing with this process containing more or less, with slight variations, the same formulas and manipulations that I will refrain from recommending any special work. As every manufacturer of carbon tissue gives his own ideas about treating his paper, it is advisable to follow as much as possible such instructions.

As a rule you can use the same sensitizer for all brands of tissue; that is, 100 ounces water and 30 ounces bichromate of potash. To this solution add 12-20 drops of pure ammonia; this will render development easier, but in using too much of it blisters will result. In hot weather the sensitizer should not be stronger than a two per cent. solution. In printing from very hard negatives to get every detail it is best to use a strong solution of bichromate, not more than four per cent. But I do not even find this of great advantage, for the stronger the sensitizer is the more difficult and slower is the development. Personally, I prefer the normal strength of bichromate bath and use the sensitized tissue only when it is three to five days old. It is of great consequence not to *overprint* from a dense negative; the development ought to be easy, without using too much hot water. With gray negatives the reverse can be said. The tissue ought to be fully printed and fully developed with hot water. It is best to let it lie, after development, for another ten to fifteen minutes in warm water—this will clear the high lights. The sensitized tissue in the second case (gray negative) should be as fresh as possible.

One great factor that has been overlooked, to my surprise, in almost every book published on the carbon process, is the drying of the tissue. This is really of great importance in order to obtain good and even results. Supposing you sensitize a piece of carbon paper to-day by 75 per cent. humidity, which should take five hours to dry, and make a print from a strong negative which should turn out satisfactory. The next day you sensitize again by 50 per cent. humidity, the tissue drying in about two hours—you make another print from the same negative and it will be very difficult for you to match the first print. Of course, your second print would require about one-fifth longer exposure and slower—that means colder—development to obtain the same result as in the first place. I prefer tissue five days old, dried by 50 per cent. humidity to fresh sensitized tissue dried by 80 per



cent. humidity. The quicker the paper dries the better the results from weak negatives. If during development your picture comes out too dark or gray you may add a few drops of ammonia to the hot water. This will facilitate development. Tissue dried by 60 per cent. humidity will give you no trouble in developing and transferring. It is always well to remember that the carbon process, like any other photographic process, is not guess-work. I would advise a beginner to start with one negative. As soon as a satisfactory print is obtained, he ought to make six more prints from the same negative in different colors. This will give him much necessary experience. Even different colors of tissue do not print alike. Sepia is the quickest printer, then red chalk, warm black and dark blue. Green is the slowest and requires fully one-third more exposure than sepia.

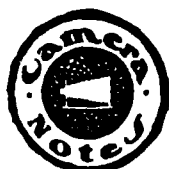
For enlarging negatives there is nothing better than carbon transparencies. There is a special tissue for this work on the market and no other should be used. Of course, here again special care should be taken. I have seen, in my experience, carbon transparencies which were actually worse than a positive on a dry plate. You will first have to study your negative, or better yet, a finished print of the same, correct then in printing any fault of the original negative and you will have a much better result than the dry or even wet plate will give you. As development takes place in ordinary daylight you will also have an opportunity for local development. In gum printing there is a decidedly greater latitude in developing, but even then the time of exposure ought to be as correct as possible.

In making carbons you ought to know beforehand what kind of a print you desire. You should never call a picture good which even everybody else would find perfect, if it was not the print you intended to make. The first difficulty overcome, it is just as easy to make a good carbon as any other print. This process is especially adapted to the amateur and it is greatly to be regretted that it is so little practiced, so much the more, as the experience you gain in this line will help you a good deal in other photographic work.

Sensitized carbon tissue is about one-third quicker in printing than platinum paper and at least twice as quick as silver paper. For copies of oil paintings, engravings, old photographs, and even for medical or scientific work, carbon prints are certainly superior. Besides that, these reproductions are considered permanent, which in itself is a great advantage. Retouching on these pictures is very easy, as you can take for this purpose the same color as is used on the unsensitized tissue by dissolving a piece of it in hot water.

NEW YORK.

*Frederick S. Stone*



# PICTURESQUE NEW YORK IN FOUR PAPERS

## THE ESTHETIC SIDE OF JEWTOWN

**W**HAT strange part of the city have we strayed to? Are we really in New York, at the beginning of the twentieth century, or have we suddenly been conveyed to some European town of the medieval times? The sight that greets our eye reminds us indeed of the various descriptions which we have read of Italian Ghettos and the *Juden-gassen* of Prague and Amsterdam.

Everywhere Hebrew faces and Hebrew signs, and the incessant chatter of "Yiddish"—the queer jargon of the street, which all Jews, no matter of what nationality, use in their daily life of bargaining, surrounds us on all sides.

No mistake, we are in Jewtown. No other part of the city bears such an outlandish aspect and is so overcrowded in its thoroughfares. The traffic is so dense that it threatens to reach the neighboring districts and inundate all New York.

Hucksters' and pedlers' carts and wagons along the curb form two rows of booths in the streets, and along the houses, beneath old shreds of awnings, are



Chas. Simpson.





two other rows, where the same perpetual marketing goes on. Marketing of a very peculiar order, for here everything has to be ridiculously cheap to find a buyer. The push-cart market in Hester and the adjoining side streets is like an ambulating department store, which restricts itself to a lively trade in damaged goods. It is an avalanche of eatables (reported as "not entirely unwholesome" by the Health Department), queer staples emptied on counters improvised on ash barrels, cases torn asunder and barrels turned upside down, with their contents poured on the sidewalks; bags of white and blue bed-tick with loaves of bread in the shape of giant crullers bursting out of them. And everywhere women, young and old alike, with odd shawls and head-coverings, rummage with both hands in the displayed wares and jabber about the quality, which is never beyond suspicion, and the price, which, no matter how low, is still too high. How they haggle about the fraction of a cent, how anxiously they finger and pluck at each purchase, even if it is only a bit of frowsy soup greens.

To the Gentile, the aristocratic uptowner, this scene is like a nightmare. It reminds him involuntarily of some cheap dining-room of vast dimensions, which being open night and day is still warm and greasy from the previous meal, its huge tablecloth in the form of paving stones covered with remnants and refuse. A restaurant, where the orders to clear away are never given, and where a broom and clean linen are unknown things.

And as a fitting background to this poverty and filth loom long rows of tenement houses, dusty brick walls with broken windows, shutters dangling on one hinge, and grimy fire-escapes crowded with every sort of refuse. Each of these fire-escapes is a rag-shop in miniature. Bedding is being aired on the bleak railings. The family wash flutters gaily in the wind and forms a sort of canopy of this open-air lumber-room. There are boxes which serve as impromptu ice-boxes, battered cook-pots and stewing-pans used to make the Sabbath broth, faded rugs, heaps of rags, shapeless mattresses, on which two families must sleep at once, a lot of objects without a name that have ceased to have either color or form; all, innumerable times washed by the rain, bleached in the sun, and again and again covered with the rising dust and dirt of the street.

Yes, life in Jewtown with its sunless back-yards and dark alleyways, its damp cellars and ramshackle rooms, has at the first glance but little grace and few poetic charms. To the curious sightseer it appears doubly bald and materialistic. Its pleasures are even scantier than its fare, as it needs must be with a community which has but one passion: that of thrift. The synagogues of Bayard street, where venerable-bearded men with quaint skullcaps and long-skirted caftan worship as in the days of Israel, only add to the gloom.

But Jewtown, despite all its social shortcomings and hygienic disadvantages, has its esthetic side, which we, who know the Ghetto largely from Eliot's "Daniel Deronda" and Zangwill's "Children of the Ghetto," or from an accidental visit to Baxter or Ludlow streets, should not overlook.













THIS SERIES  
OF ILLUSTRATIONS  
By ED. & E. C. HEIM



The Hebrew quarter is undoubtedly the most *picturesque* part of New York City, *i.e.*, the one which lends itself most easily to artistic interpretation. It overflows with suggestions. Its very dinginess and squalor render it interesting. For filth—as disagreeable as it is in actual contact—is the great harmonizer in the pictorial arts, the wizard who can render every scene and object—even the humblest one—picturesque. It generalizes each pictorial vision and takes out all discordant notes. Rembrandt realized this, each of his genre pictures was a glorification of human squalor, broken by the quivering rays of some supernatural life. And Raffaelli, whose paintings look as if drawn with colored chalks and stained with mud, has become the modern champion of pictorial dirt. He has accomplished with his suburban scenes, almost too realistic in their filth and poverty-stricken atmosphere, a feat similar to Zola,



Chas. Simpson

who never tired of delineating the seamy side of Parisian life, and whose fertile pen has changed many a heap of refuse into a heap of roses.

Look at Whistler's Thames etchings. They will show you that a modern dwelling, clean and comfortable, can never have the same pictorial fascination as a ramshackle structure in some waste locality of the river frontage, the haunts of vagabondage and pauperism. Even an ordinary garbage dump, with its heaps of shining tin cans, will convince us of the truth. It contains such a wealth of subtle values and warm color notes and such varieties of texture





that it should send, not only painters, but every person in search of the picturesque into ecstasies. The New York Ghetto is full of such pictorial incidents, and I know of no place which promises more artistic possibilities for out-of-door photography than this curious hive of human industry on the lower east side.

The settings for a picture are ready at every moment of the day. They surround you on all sides. You never need to wait for a composition. The crowd takes care of that. You only need to look into your finder and let the restless stream of humanity pass by.

It is the true drama of life that is enacted here along the curbstones. Humorous and pathetic scenes follow each other in endless variety.

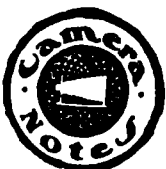
The army of pedlers, who have neither a stand nor a cart, but carry all their wares in a basket, or dangling over their shoulders, ceaselessly make their way through the hubbub of the crowd. How these ever get rid of their notions is a mystery. The competition is a most bitter one. They seem to move in brigades of half a dozen or more, and if one of them is on the verge of making a bargain, the other will cut his price until nearly all profit is gone. The suspender pedler, one of the most characteristic figures of Jewtown, in particular never seems to make a sale. There are so many of them and their article is an absolute luxury, for as Jacob A. Riis so aptly remarks, "The 'pants' of Jewtown hang down with a common accord, as if they had never known the support of suspenders."

Everybody seems to peddle one thing or another in these thoroughfares. Even the womenfolk engage in this precarious business, and every bargain is sure to form an interesting group. Some dispense their wares from old tubs and peach baskets, others perambulate whole dry goods stores about in cast-off baby carriages.

Space is at a premium in Jewtown. Almost every hallway, cellar and alleyway has been turned into a shop. How picturesque are some of the second-hand stores and old clo' shops with their "pullers in," and above all else the antiquarian shops which are littered with brass and copper ware of every description. Nothing is so bad that it could not be turned to some use. Everywhere, in the midst of overcrowded tenements, the same pushing, struggling, babbling and shouting. No matter whether of Bulgarian, Roumanian, Russian or Polish origin, they can all understand each other. Their gesticulations alone seem to be sufficient for that.

And through this ceaseless traffic and clamor now and then men, groaning under heavy burdens of unsewn garments, stagger along the sidewalk and disappear in the dark hallway of some Ludlow street tenement. They represent the dark side of Jewtown which neither legislation nor charity can altogether improve, but we have no time to follow them to the qualmy rooms of the sweatshops, the pictures there are too dreary and we are only in search of the picturesque.

What a chance to study types. An occasional visit would soon make us



acquainted with the candle woman, the instalment pedler, the Thora teacher, the Schatchen and the Chasen (i.e., prayer leader), five types found nowhere on American ground save in the Ghetto. We would learn to differentiate between the orthodox Jews who still keep up the habit of owning three special sets of clothes: one for holidays, one for half-holidays and one for everyday life, and the young bucks of Jewtown in their semi-fashionable dress who do not even hesitate to dine in a Gentile restaurant.

How impressive the old men look. Whole chapters of the Bible seem to be personified in them. They smile sadly, absent-mindedly into their long, white beards, as they sit on the curbstones, their lean hands folded around their knees. Frugality is their life's philosophy. They are attired in cast-off garments, picked up God knows where. Their favorite head-covering seem to be crowns of old felt hats, out of which they have made skullcaps by cutting off the brims.

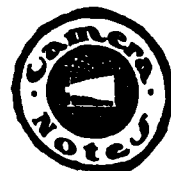
The women also are interesting. What anatomical peculiarities and ethnological difference of features. The shriveled-up old ones are hideous in their emaciation and disheveled hair, and resemble witches. Life is too strenuous in Jewtown to preserve the bloom of youth. Among the younger ones there are some who are very beautiful beneath their coating of filth, with their olive skin and large, soft, black eyes. They give themselves a coquettish appearance. With their colored petticoats and shawls covering their shoulders, with their black hair plaited in thick tresses or looped up behind the ears, some have the grand air of Oriental queens, fallen to the very depths of penury. And the children—there is always a whole flock of them on the move. They overflow the streets and make a crowd wherever there is an empty spot.

Their tatters beggar all description. Here a baby crawls about, dressed in an old chintz curtain, here a boy has a man's dress coat, from which the tails have been torn, flapping against his calves. And how dirty they are, one might mistake them for Florentine bronzes, those charming little figures of the Renaissance period.

Jewtown is a world in itself, and a world unknown to most of us. I believe it would be a grateful task to explore it. Very little has been done until now.

True enough, Jewtown has its own literature. The name of Shaikevitch is on every tongue. He is the Alexander Dumas of the Ghetto and has written more than two hundred volumes. There is also no lack of other talented writers. I only mention Seiffert, Schakensky and the lyric poet, Winchensky. But they write in Hebrew and Yiddish and tell us but little of their own people. People who live in squalor do not wish to be reminded of it. For realistic glimpses of Jewtown we have to peruse the writings of Bernstein and Abraham Cohen, who have grown up in the milieu of the Tenth Ward. They have contributed a few charming episodes to our literature, but until now nothing of particular importance or of lasting value.

The artists, with the exception of a few illustrators, have run shy of these



subjects and the east side art leagues, with *localism* as their aim, consist of too young an element to have shown much more than enthusiasm.

Perhaps the photographer will be the first to conquer this domain. He will only be able to give us instantaneous fragments of life, but if rendered in their most concise aspects, they may after all reflect a good deal of the true character of the children of the Ghetto, who despite their headlong hunt for wealth can boast of qualities which, with their warm breath of love and spasms of joy, also appeal to the imagination of every observer.

NEW YORK.

*Sidney Allan,*

[The pictures by the Messrs. Heim accompanying this article were taken by the graphlex camera, fitted on one occasion with a B. & L. Zeiss, f. 6.3 lens, and on another occasion with a Cooke lens, f. 6.5, both being used at their biggest apertures on a cloudy morning. The plates used were Seed's Landscape Ortho.—EDITOR.]

## THE PHOTO-CHEMISTRY OF THE SILVER COMPOUNDS

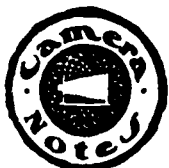
**P**ROBABLY the most important of the photo-reducible metallic salts are the salts of silver, which now hold so important a place in most photographic processes that a separate consideration of their properties and behavior is desirable.

These products are not only of great importance at the present time, but are also of historical interest, as they are among the first bodies in which a change of color was noticed when they were exposed to the sun.

As examples of these changes of color, I would cite the darkening of the skin when touched with a solution of silver nitrate and then exposed to the light. This phenomenon was known to Albertus Magnus in the thirteenth century, who says in his celebrated work, "Compositum de Compositis," "it colors the skin of man a black color difficult to remove."

Fabricius also mentions in his work, "De Rebus Metallicis," published in 1556, the darkening of horn silver when freshly removed from the mine.

The well-known alchemist, Glauber, says in his work, "Explicatio Miraculi Mundi," published in 1658, "if from saltpeter and vitriol you distil a strong water, and dissolve a little silver in the same, and add common rain water to





the mixture in order to dilute the aqua fortis, then this water will stain all kinds of hard wood so as to resemble ebony, and will also stain fabrics and feathers jet-black."

Glauber, as well as Albertus Magnus, overlooked the fact that light plays the principal rôle in these reactions. Boyle, too, made the same error, for in his work, "Experimentis et Considerationibus," published in 1660, he says that "the darkening of horn silver is caused by the action of the air, and not by the action of light."

The first to attribute the darkening of silver salts to the action of light was a German physician, J. H. Schultze, who, in 1727, observed that when a solution of silver in nitric acid was poured on to chalk the mixture blackened on the side exposed to the light. This he clearly proved to his own satisfaction was caused by the light, and not by heat.

The salts of silver, whether of organic or inorganic origin, are all more or less affected by the influence of light, though some of the inorganic salts, such as the nitrate, are hardly affected by it when in a pure state, but in the presence of organic matter they too are easily affected.

Thus, an aqueous solution of silver nitrate may be exposed for a long period to the influence of light without its undergoing any chemical change, but if a little readily oxidizable organic matter be added to it and the solution be again exposed to the light, it will be observed that the solution will blacken, showing that a chemical change is taking place; the change occurring in this instance being due to the reduction of the silver to metallic silver.

It would be easy to cite many examples of the photo-chemical action of light upon silver compounds, but it will be well to limit ourselves to a consideration of those salts which play so important a rôle in photography, namely the chlorid, bromid and the iodid of silver, or, as they are commonly called, the haloids of silver.

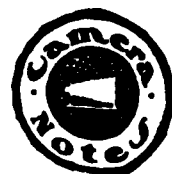
It has been known for a long while that when silver chlorid is exposed to the influence of light at first turns violet, and, finally, brownish-violet. The earliest information relating to the precipitated chlorid, as distinguished from the native horn silver, was made by Johann Baptist Beccarius, of Turin.

From the foregoing it will therefore be seen that the chlorid of silver is sensitive to the influence of light as illustrated by its property of changing color. We are therefore confronted with the question: What change does the discoloration of silver chlorid indicate?

Is it a purely chemical or a physical one? If chemical, is it due to a dissociation, or to oxidation?

By some persons it is considered to be a purely physical one, and that the violet colored chlorid is of the same composition as the white chlorid.

This theory may be discarded at once, for it was known to Scheele as far back as 1777 that silver chlorid loses chlorin when exposed to the light, and this has since then been confirmed by numerous analyses. We might therefore consider the change as a chemical one, especially as we have the means of



estimating the amount of chlorin liberated, or the amount still remaining combined with the silver, and from these data of calculating the composition of the final product.

In further evidence that chlorin is given off when the chlorid is exposed to the light, it is a well-known fact that chlorin absorbents such, for instance, as silver nitrate, stannous chlorid and organic matter hasten the decomposition, while the addition of oxidizing agents as ferric chlorid, stannic chlorid and mercuric chlorid either retard the decomposition or may arrest it altogether.

Assuming now that the darkening of silver chlorid is due to a photo-chemical and not to a photo-physical action, we are next confronted with the question, what is the difference in composition between the darkened chlorid and the white silver chlorid?

Until within a comparatively short time the extent of our knowledge upon this subject went no further than to be able to say that the darkened chlorid contained less chlorin than the white chlorid, but a couple of years ago this question was greatly cleared up by the discovery of silver sub-chlorid, whose isolation in a chemically pure state had previously utterly failed. It may therefore be of interest if we consider what was known upon this subject prior to the discovery of argentous chlorid.

As already stated, it has usually been considered that the darkening of silver chlorid when exposed to the light, was due to the formation of a silver sub-chlorid, according to the following equation:

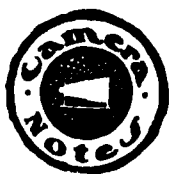


As no chemist had succeeded in isolating this compound in a sufficient state of purity for analysis, the plausibility of this reaction could only be inferred by comparing silver with the metals of the copper group.

The idea that argentous chlorid is the product of the photo-decomposition of silver chlorid was first advanced by Fisher in 1814; was later reiterated by Wetzlar in 1834, and has since been considered as the probably correct interpretation of what actually occurs.

Since silver chlorid loses chlorin when exposed to the light, it will be easy to see how this theory has gained credence, for it will be reasoned that since there is a loss of chlorin, the silver chlorid must be either reduced to the metallic state or to a sub-salt. If the above hypothesis be true, we should have a mixture of unaltered silver chlorid, with metallic silver, or a mixture of the unaltered with the sub-chlorid.

It has, however, been shown that the darkening silver chlorid can take place under strong nitric acid, which does not seem to dissolve any appreciable amount of silver, hence it has been concluded that the product of the photo-decomposition of silver chlorid does not contain any metallic silver, and therefore this product must be a mixture of silver chlorid, with a variable quantity of silver sub-chlorid.



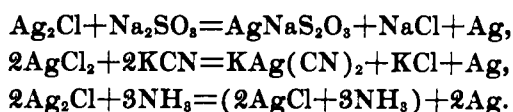
One strong argument in favor of the existence of the sub-salts of silver has been the sub-oxid  $\text{Ag}_4\text{O}$ , which Wöhler claimed to have discovered in 1839, by reducing the citrate of silver in a current of hydrogen at a temperature of  $100^\circ \text{C}$ ., but recent investigations by Muthmann, in 1887; by Friedheim, in the same year, as well as by Baily and Fowler, appear to render the existence of Wöhler's sub-oxid problematical, and consequently the formation of the sub-chlorid by the action of hydrochloric acid upon the sub-oxid as doubtful.

The sub-oxid having been thus disposed of, it will be well to return to the main question and ask ourselves whether the darkened silver chlorid, or photo-chlorid, has been submitted to such a searching investigation as to warrant us in believing in its existence? In answer to this question we would say that the evidence until within a comparatively short time went no further than to show that the darkened chlorid contains less chlorid than the unaltered chlorid. This result has been arrived at in most instances by determining either the silver, or the chlorin, and calculating from the loss of the chlorin the amount of sub-chlorid formed.

Thus Carey Lea states that when silver chlorid is exposed to the light under water for five days, that 1% of the chlorid is converted into the sub-chlorid, while Riche states that after an exposure of a year and a half the reduced salt may be represented by the formula  $\text{Ag}_3\text{Cl}_2$ , and as a rule the longer the exposure the greater will be the amount of sub-salt formed. The consideration of such methods can therefore never give satisfactory evidence of the sub-chlorid, because its existence is first assumed and then the loss of chlorid is attributed to its production.

As no definite product had up to this time been obtained, we are hardly justified in the belief of the existence of the sub-chlorid.

If the darkened chlorid be treated with sodium hyposulphite, potassium cyanide, or ammonia, a small amount of metallic silver is always left behind. Here, again, no definite information is obtained, for the existence of the sub-chlorid was assumed, and the action of the before-named solvents may be represented by the following equations:



As silver chlorid darkens under nitric acid, it seems doubtful whether the above reactions actually take place, for if the sub-chlorid were such an unstable compound as to be decomposed by the above mentioned solvents, it is not probable that it could be formed in the presence of such a powerful oxidizing agent as strong nitric acid.

Enough has already been said in the foregoing for or against the existence of the photo-chlorid of silver,  $\text{Ag}_2\text{Cl}$ , to enable you to appreciate the uncertainty associated with this interesting compound, and the difficulties encountered by scientists investigating it, but all doubts have now been laid at rest by





the discovery and isolation in a chemically pure state of this much doubted product.

The discovery of this compound was preceded by the production of a silver sub-fluorid, which was described by Guntz in the *Journal of the Chemical Society*, Abst. 1890, p. 1055, and in the *Compt. Rend.*, Vol. 112, p. 861-862.

When dry hydrogen chlorid is passed over silver sub-fluorid the latter gradually changes to a violet color, and when it has reached its limit the product has the composition:

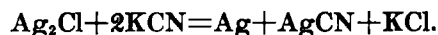
Silver.....	83.35%—84.08%
Chlorin.....	14.19%—15.07%

Whereas the theory for the pure sub-chlorid is:

Silver.....	85.88%
Chlorin.....	15.12%

It will thus be seen that a practically pure compound was finally obtained, whose characteristics could then be more easily observed.

In a later article Guntz says: "Silver sub-chlorid  $\text{Ag}_2\text{Cl}$  varies in color from deep violet red to violet black, exposure to the light tending to convert it into the latter modification without loss of chlorin. When heated it splits into the normal argentic chlorid,  $\text{AgCl}$ , and metallic silver. It is not attacked by dilute nitric acid, but when warmed with the concentrated acid it is converted into argentic chlorid, mixed with a varying quantity of argentous chlorid, forming the colored products described by Carey Lea, *Journ. Chem. Soc. Abstr.*, 1888, p. 1. Potassium cyanid decomposes it according to the following reaction:

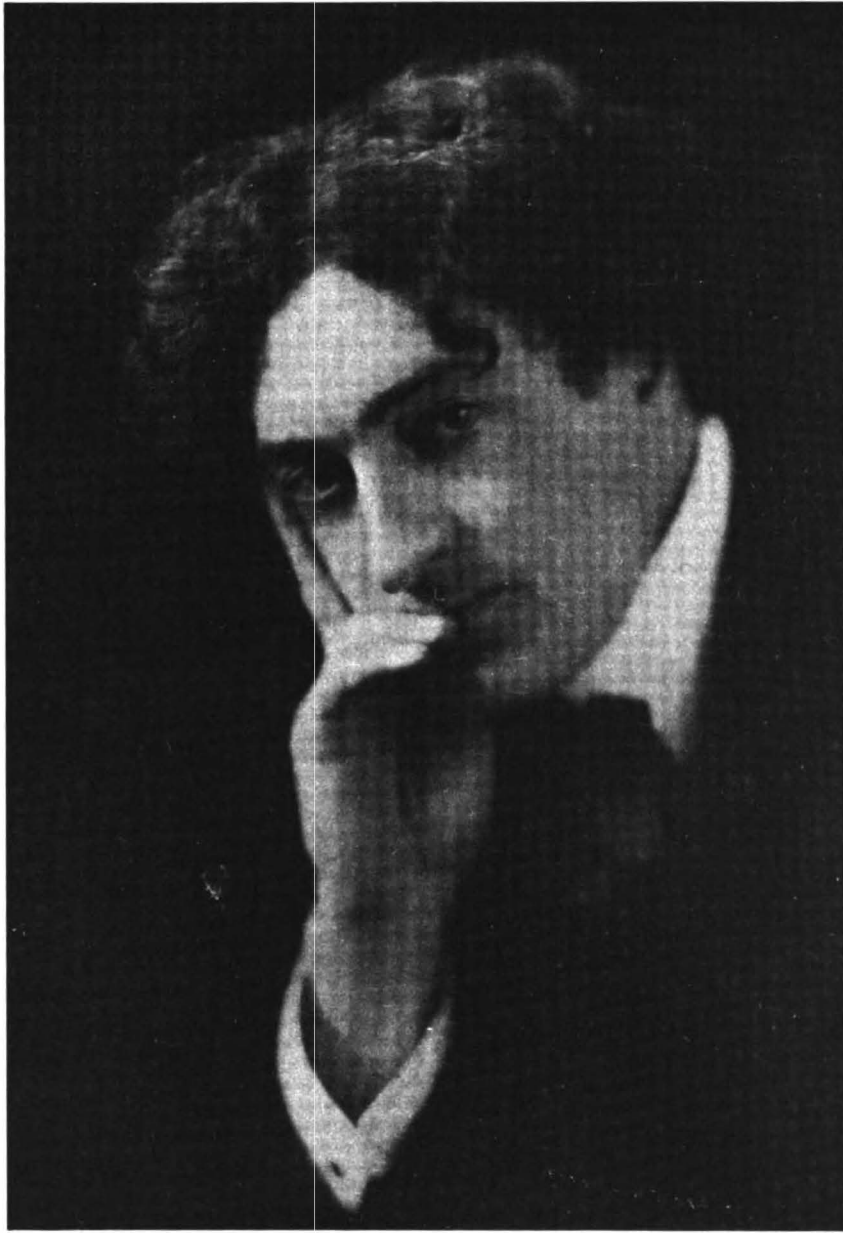


A few words now in regard to the photo-decomposition of silver chlorid. It is well known that in the absence of chlorin absorbents the decomposition does not go on until a product of definite composition is obtained, but the decomposition goes on and on until a limit is reached, and the end product will always be a mixture of unaltered argentic chlorid, with the sub-chlorid, and as the quantity of sub-chlorid thus formed is very small it can readily be imagined what difficulties the chemist had to contend with in order to isolate this compound in a pure condition! Hence it is not at all surprising that it took so many years to discover and identify this compound.

It may next be asked whether the darkened chlorid is solely a mixture of chlorin and silver or whether it may not also contain the elements of water? It is known that moisture hastens photo-decomposition, but it is not known whether in the absence of air and moisture the change is altogether arrested. The absorption of oxygen with the decomposition of the chlorid may be illustrated by the following simple experiment.

If a little chlorid of silver be placed in a bent tube, closed at one end, and





RICHARD LE GALLIENNE

By Pirie MacDonald  
(New York)





the open end be placed in distilled water, and the whole be then exposed for several days to the action of the solar rays, care being taken to frequently shake the chlorid in order to expose fresh surfaces to the action of the light, it will be observed that as the chlorid darkens the water will gradually rise in the tube, and if the latter be then treated with a few drops of silver nitrate, a precipitate of silver chlorid will be formed, thus apparently proving the substitution of oxygen for the chlorin under the influence of the light; but it is also probable that some absorption of atmospheric air takes place. Whether this reaction takes place as actually surmised is not perfectly conclusive, for it is possible that the nascent chlorin in the presence of aqueous vapor under the influence of light may form some oxid of nitrogen which dissolves in the water, but the experiment shows that oxygen is necessary for the darkening of silver chlorid, but whether the former is derived from the air or is obtained from the aqueous vapor is up to the present problematical.

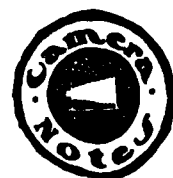
What we have said in connection with the photo-chemistry of silver chlorid will greatly simplify matters in dealing with the other haloids, as there is every reason to believe that the compounds,  $\text{Ag}_2\text{Br}$  and  $\text{Ag}_2\text{I}$ , are similarly formed from the corresponding normal silver bromid and iodid, when the latter are exposed to the light.

Silver bromid darkens under the influence of light and loses bromin, the product finally becoming of a grayish-violet color, but never as dark as the photo-chlorid. Similar to the chlorid, bromin absorbents such as silver nitrate, stannous chlorid and organic matter accelerate the photo-decomposition, while oxidizing agents as ferric chlorid, stannic chlorid, or mercuric chlorid, either retard or altogether arrest it.

The iodid is even less discolorized than the bromid and is not affected at all unless some accelerator or iodine absorbent is present, but in the presence of an accelerator such as free silver nitrate, the iodid will assume a greenish-gray color, which is more readily decomposed by nitric acid than the sub-bromid.

Before leaving this subject I would call your attention to the colored forms of these salts which were obtained a few years ago by Carey Lea, and to which he assigned the names, photo-chlorid, photo-bromid and photo-iodid.

These compounds are formed by such reactions as would tend to give rise to the formation of sub-salts in admixture with normal haloids. In carrying out these experiments a silver salt is first reduced by a suitable reducing agent, and after being freed from impurities it is reconverted into the haloid by treatment with the necessary acid. The photo-chlorid may be obtained of a red color in the following manner: To a solution of silver nitrate add common salt until the silver is all precipitated as normal chlorid, and then add ammonia until the haloid is all dissolved. To the ammoniacal solution add ferrous sulphate and allow the black precipitate formed to subside. The precipitate is now washed two or three times by decantation and acidified with dilute sulphuric acid, after which it is again washed by decantation. On now



boiling the sediment with dilute nitric acid, and washing as before, and then boiling with dilute hydrochloric acid, we obtain the red-colored photo-chlorid, in accordance with Carey Lea's statement. These salts contain less chlorine, bromine, etc., than the normal haloids, and are supposed to be the salts composing the latent photographic image, which hypothesis now seems to be perfectly valid since the discovery and isolation of the pure argentous chlorid, bromid and iodid.

NEW YORK.

JAMES H. STEBBINS, JR.

## THE TURIN EXPOSITION

**A**T the International Exposition of Artistic Photography, held at Turin, 1902, the following awards were made to the American section:

### DIPLOMA OF HONOR.

Clarence H. White, Newark, Ohio; Frank Eugene, New York; \*Alfred Stieglitz, New York; W. B. Dyer, Chicago, Ill.; Gertrude Käsebier, New York.

### GOLD MEDAL DIPLOMA.

Edmund Stirling, Philadelphia; Rose Clark, Buffalo, N. Y.

### SILVER MEDAL DIPLOMA.

Ema Spencer, Newark, Ohio; Mary R. Stanbery, Zanesville, Ohio; \*Joseph T. Keiley, Brooklyn, N. Y.; Benjamin, Cincinnati, Ohio.

### AWARD OF MERIT.

Alice M. Boughton, Brooklyn; \*A. H. Stoiber, Paris; \*E. Lee Ferguson, New York; Louis Cassavant, New York; Eva Watson-Schutze, Chicago, Ill.; \*W. W. Renwick, New York; Thos. M. Edmiston, Newark, Ohio; D. D. Spellmann, Detroit.

### SPECIAL PRIZE

Bust in bronze, "1804," given by His Majesty the King of Italy. Awarded to the collection of American Pictorial Photographs, assembled by Alfred Stieglitz at the personal request of General di Cesnola, Director of the Metropolitan Museum of Fine Arts, New York, Commissioner for the United States, said collection representing the United States officially at the Turin Exposition.

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\* Members of the Camera Club, New York.



# PROCEEDINGS OF THE CAMERA CLUB, NEW YORK

HENRY H. MAN, J. EDGAR BULL AND CHARLES I. BERG, PUBLICATION COMMITTEE, REPRESENTING THE BOARD OF TRUSTEES

## CLUB MEETINGS

**R**EGULAR meetings of the Club were held on September 9, October 14 and November 11, and a special meeting on October 28, 1902.

The treasurer's reports at the regular meetings showed balances in hand as follows

September 9, 1902 . . . . .	\$3,542.74
October 14 . . . . .	3,091.67
November 11 . . . . .	4,046.95

At the September meeting Mr. Stark, for the Print Committee, reported that two competitions had been arranged for cups, the first for landscapes to be held in December, the list of entries closing on December 1, and the other for genre and portraits in January, the entries to be in by January 1.

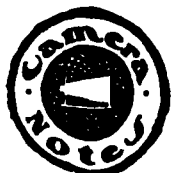
He further reported that there would be an exhibition of gum prints made by Otto Scharf, Otto Ehrhardt and Alfred Schneider, of Germany, the loan of the prints having been secured through the courtesy of Mr. Walter E. Woodbury, editor of the *American Annual of Photography*.

At the regular meeting of October 14, Mr. Murphy, chairman of the Committee on Meetings, reported that suitable lectures, demonstrations, etc., would be given during the winter, the list of lecturers including Messrs. Elmendorf, Bridgman, Scandlin and Van Brunt.

The special meeting of October 28 was held to consider propositions to be reported by the Board of Trustees in relation to new quarters. Forty-five members attended.

The President made a brief statement of the efforts which had been made by the Trustees to find new quarters, and stated that the committee of the Trustees upon the topic, Messrs. Berg, McKune and Crosby, had a proposition to present as to the eighth and ninth floors of the building at No. 5 West Thirty-first street.

Mr. Berg read from the correspondence with the builders and agents of the property showing the terms upon which the quarters could be secured. A slide was shown indicating the dimensions of each floor and Mr. Berg briefly explained what arrangement could be made of space and compared the proposed arrangement with that of the present club rooms. He also gave data bearing upon the desirability of the quarters proposed and explained the





difficulty of finding any other quarters having equal advantages at a price within the reach of the club.

Mr. Harry B. Reid advocated the renting of an entire house, stating among other things that, if the quarters under discussion were taken, the light might be impaired by the erection of buildings on either side high enough to cut off the side light, and stated that a hotel was to be erected on the opposite side of the street, which would be higher than the floors under discussion.

Mr. Man stated that a previous committee on quarters, of which he had been a member, had carefully considered the project of taking an entire house, and had reached the conclusion that it was impracticable for the Club to obtain satisfactory quarters in that manner. The Club was not in funds to purchase or erect a house and the necessary alteration of any house it might lease would be very expensive. All the floors of such a house would be comparatively near the ground and more likely to have their light destroyed than the eighth and ninth floors of No. 5 West Thirty-first street. There would be difficulty in arranging a meeting room; a large portion of each floor in a private house would be taken out for stairs, and the expense for service, heat, etc., would be great enough to more than make up any difference in rent.

Mr. Berg spoke upon the same topic, and after Mr. Reid had been heard further at length and other members had discussed the topic, a motion was put and carried, with one dissenting voice, that the quarters in question be leased upon the terms submitted by Mr. Berg.

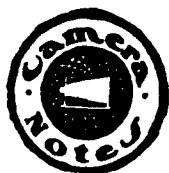
At the regular meeting of November 11, 1902, the Librarian reported certain accessions to the library, among which was a very valuable and early work, which had been secured at the price of \$15.

After certain routine business a recess was taken for the purpose of holding a special meeting of the Board of Trustees. Upon the close of the meeting of the Board of Trustees, the Secretary reported a resolution in regard to the award made at the Turin Exposition.\* The resolution was as follows, and was unanimously carried:

WHEREAS, There has been awarded to the Camera Club of New York, by the jury of the *Exposizione Internazionale d'Arte Decorativa Moderna*, the prize of His Majesty the King of Italy for the collection of American Pictorial Photographs arranged and forwarded by Mr. Alfred Stieglitz in his private capacity at the special request of General di Cesnola, Commissioner for America, and

WHEREAS, The Camera Club of New York had no connection or participation in preparing or sending the said collection:

THEREFORE, BE IT RESOLVED, That the Camera Club of New York, fully appreciating the high honor conferred by the said award of the King of Italy, feels that it has no right or title to the same, and that it must, though very regretfully, convey to the authorities of the Exposition the fact that it is not qualified to accept the prize awarded to the Camera Club through what appears to be a misunderstanding.



The Secretary was instructed to forward a copy of the resolution to the Secretary of the Turin Exposition.

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**\* Esposizione Internazionale D'Arte Decorative Moderna**

**TORINO, 1902.**

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**COMITATO DEGLI STATI UNITI D'AMERICA.**

<i>Presidente.</i>	<i>Vice-Presidenti.</i>	<i>Segretario.</i>
Generale Luigi Palma di Cesnola.	W. E. Dodge, Whitelaw Reid, Conte F. Prat, Cav. A. Zucca.	Dottor Luigi Roversi.

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*Membri.*

O. Mills,	H. Russell Butler,	Morris K. Jesup,	John M. Carrere,
Chas. S. Smith,	H. C. Farnestock,	J. Carroll Bekwith,	Chas. T. Cook,
John S. Kennedy,	J. Pierpont Morgan,	Edward D. Adams	F. W. Rhinelanders,
Comm. Celestino Piva,	Chauncey M. Depew,	Ricardo Bertelli,	Rutherford Stuyvesant.

*Architetto.*  
Cav. John Getz.

MR. ALFRED STIEGLITZ,  
Camera Club, N. Y. City.

TORINO, Nov. 2, 1902.

DEAR SIR:

I have great pleasure in informing you of the immense success—the greatest, in fact, of the whole Exposition—obtained by the United States, by the Camera Club and by you personally at the Esposizione Internazionale di Fotografia Artistica in Torino.

The jury has awarded to the American exhibitors 5 grand prix, 2 gold medals, 4 silver medals and 8 diplomas of merit. Two exhibitors, Messrs. Balliard and Pach Brothers, whose work (while being highly commendable and greatly admired by the jury as well as by the public, could not be considered in accordance with the requirements of the programme, being reproductions of paintings and interiors of buildings) was declared *hors concours*, were given a special memento, as a high recognition of merit.

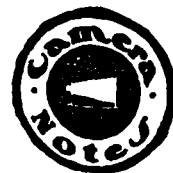
In addition to the prizes mentioned above, the "Camera Club" has been the recipient of the award assigned by His Majesty the King of Italy, which is the highest of all and was much coveted by England and France.

This award is a bronze bust on a marble pedestal, supported by a carved column. It will be shipped to New York together with your exhibits.

Hoping that you and the members of the "Camera Club" will appreciate this gratifying news and communicate the same to the press, believe me

Very truly yours,

LUIGI ROVERSI.



## TRUSTEES' MEETINGS

Regular meetings were held on September 29 and on November 25 by adjournment from November 24, the regular meeting night. Special meetings were held on October 13, October 23, November 5 and November 11.

At the meeting of September 29 Mr. H. B. Hart resigned as Secretary of the Club, and Mr. E. Lee Ferguson was appointed to fill the vacancy.

Messrs. Berg, McKune and Crosby were appointed a special committee to examine and report upon the desirability of leasing the eighth and ninth floors of No. 5 West Thirty-first street.

After discussion as to the best means whereby the Board might keep fully in touch with the work of the various committees, it was decided that a special meeting be called for Monday, October 13, and the Secretary was instructed to address letters to the chairmen of the House Committee, the Print Committee, the Lantern Slide Committee and the Committee on Meetings requesting that reports in writing be furnished to the Trustees through the Secretary before the date set for the special meeting, and that each chairman attend at the club rooms on the evening of the special meeting, or designate a member of his committee to be present, so that the Board may have an opportunity to discuss each report with the chairman of the committee personally or his authorized representative.

At the special meeting of October 13 reports were presented by the chairmen of the Committee on Meetings, the Print Committee and the Lantern Slide Committee. Mr. Murphy, chairman of the Committee on Meetings; Mr. Stark, chairman of the Print Committee, and Mr. Beach, chairman of the Lantern Slide Committee, attended before the Trustees and discussed the work of their respective committees orally.

Some discussion was had concerning the lease of the eighth and ninth floors of No. 5 West Thirty-first street.

Upon motion the rates for use of the studio were fixed at \$1.50 per half day, the day being divided at twelve o'clock noon, and it was further decided that during the half day one hour might be secured for fifty cents and two hours for \$1.00, the occupation of the studio in either case to commence on the hour.

At the special meeting of October 23, 1902, Mr. Berg, for the Special Committee on Quarters, submitted a report, with plans and correspondence with the agents of the property, No. 5 West Thirty-first street.

After full discussion the report of the committee was on due motion unanimously accepted and approved by the Board and directed to be laid before the Club at a special meeting to be held Tuesday, October 28.

The special meeting of November 5, 1902, was held at the office of the President, No. 47 Broadway. The proposed lease of quarters at No. 5 West Thirty-first street was submitted to the Board and it was unanimously decided that the same should be executed. The lease is for five years from May 1,





1903, at an annual rental of \$3,125, with a provision for renewal for one, two, three or five years at an increase of ten per cent. in the rental, and a provision that the Club may enter into occupation earlier than the first of May after the building is ready, paying for any period prior to May 1, the actual expenses caused by its occupation. The lease also contains provision for the erection of a studio and for changes in the building to meet the wants of the Club.

The special meeting of November 11 was held during a recess of the regular meeting of the Club.

There were present Messrs. Crosby, Wilmerding, Berg, Elgar and Ferguson.

The Secretary laid before the Board the contents of a letter which had been received by Mr. Stieglitz from the Secretary of the Exposition at Turin, containing official information of an award to the Camera Club of the prize offered by the King of Italy substantially for the most meritorious collection of photographs from an artistic point of view. (See page 157.)

Mr. Stieglitz attended before the Board and explained the circumstances under which he had, at the request of General di Cesnola, forwarded to the Turin Exposition an exhibit of about sixty prints, the work of American photographers, including certain members of the Camera Club and others who are not members.

This prize is understood to be the highest award made at the Turin Exposition for photographic work.

Upon motion a resolution was unanimously adopted and directed to be laid before the meeting of the Club. The resolution in question will be found in the account of the Club meeting of November 11, 1902.

#### RESIGNATIONS AND ELECTIONS.

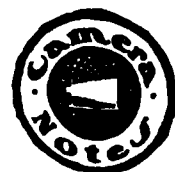
The following members have resigned: Robert S. Adams, M.D.; Dallett Fuguet, H. S. Harper, John S. Jacobus, Samuel Johnson, Mary E. Martin, Sidney N. Moon, J. H. Whitehouse, H. S. Fleming, B. A. Ottelengui, M.D.; Katharine M. Lines.

On September 29, 1902, Messrs. Charles S. Snead, Jr., L. J. Greulich and Herman Dittrich were elected to active membership, and on November 5 Mr. H. H. Holms was elected to active membership and Messrs. J. Horace McFarland, Guy Standing and Alexander C. Bates were elected to non-resident membership.

At the meeting of November 25 Messrs. Walter Hinchman, Willard P. Little and Ernest C. Kinney were elected.

#### LECTURES

On the evening of Monday, November 24, Mr. Dwight L. Elmendorf lectured on the subject of "Sicily and the Island of Capri," and exhibited colored



slides of great beauty and interest. It is difficult, where all the slides were of so high quality, to note any particular feature of one without danger of doing implied injustice to others, and we have not space for an adequate account of the lecture. A succession of views of a ruined Roman temple at Taormina, Sicily, made from the same point of view but with lenses of different equivalent focal length, was peculiarly interesting on account of the stereoscopic effect obtained by the use of the telephoto lens, which was particularly noticeable in the photograph taken with an equivalent focal length of seventy-two inches. Another interesting slide, both on account of its beauty and the difficulties under which it was taken, was a flashlight interior of the cave at Capri, and two snap shots of an Italian girl in full sunlight, the first taken during an unconscious pose, and the second as the child turned on hearing the snap of the camera, showed what can be done in the full glare of direct sunlight by an expert where the ordinary worker would find himself in hopeless difficulties.

On the evening of November 28 Professor G. W. Ritchey, of the Yerkes Observatory, delivered a lecture on "Recent Astronomical Photography," illustrated by lantern slides. These slides consisted in part of pictures of apparatus and buildings and in part of astronomical photographs, the latter including pictures of a quality which we believe has never been equaled up to the present time, such as slides of nebulae very faintly visible even through the most powerful telescopes and practically impossible of depiction in their true form except by protracted exposure under conditions which have only recently been realized by the manufacture of instruments of adequate power and quality. The audience listened with close attention to a lecture which considerably exceeded the limits of time which the speaker had proposed to himself, but which no one found too long.

## EXHIBITIONS

Besides the exhibit of gum prints made by Otto Scharf, Otto Ehrhardt and Alfred Schneider promised by Mr. Stark at the September meeting, which were duly on view from October 15 to November 1, there was an exhibition of about fifty prints, furnished by the Boston Camera Club, from November 17 to December 1.

The pictures (about seventy in number) entered in the 1902 Landscape Competition occupied the walls from December 1 to 15, after which a series of child pictures by Mr. E. B. Core were exhibited until the close of the month.





THE END OF THE DAY

By James Patrick

(Edinburgh, Scotland)

*Copyright in Great Britain*





## THE PRESIDENT'S CUP

Given by C. H. Crosby, Esq.



For portraits and genre studies made since January 1, 1902.

The Jury, meeting January 3, 1903 made the following decision:

*Cup Picture*:—"Bartholmé" by Newcomer.

*Honorable Mention*:—"Portrait of Grandmother Trudeau" by Winter.

Signed:

Charles R. Pancoast

H. P. Gerhert

J. M. Tallmann

"Newcomer" was the pseudonym chosen by Eduard J. Steichen. "Winter" the pseudonym of the Rudolf Eickemeyer, Jr.

## THE 1902 LANDSCAPE CUP

Given by Mrs. Abel

For landscapes and marines made since January 1, 1902.

The Jury meeting December 7, 1902 made the following decision:

*Cup Picture*:—"Marine" by Rudolf Eickemeyer, Jr.

*Special Honorable Mention*:—"Brooklyn Bridge—Night" by John Francis Strauss.

*Honorable Mentions*:—A. Radclyffe Dugmore, Harry Coutant, A. W. Scott.



Signed:

J. von Boskerck

J. M. Forbes

E. J. Steichen



## NOTES ON PROF. G. W. RITCHEY'S LECTURE

PROF. G. W. RITCHEY was greeted by a large audience on Friday evening, November 28, at the club rooms, and amply proved that he could make interesting his somewhat formidable subject of "Recent Advances in Astronomical Photography." He exhibited numerous lantern slides. The slides were of three kinds—those which showed in more or less detail the Yerkes and other observatories and the instruments used in astronomical photography—those which reproduced hand-made drawings of nebulae and the planets, and, lastly, those which were made from photographic plates exposed in the various telescopes, showing the moon, stars and nebulae.

The professor said for the brighter heavenly bodies, of which the planets are examples, the use of the visual telescope gives better results than the photographic plate, and that this is likely to be so for a long time to come. The reason is that the eye can detect finer detail than the plate. On the other hand, he stated that the photographic plate has a decided advantage over the eye in giving detail of faint objects, and that multitudes of stars are recorded on the photographic plate, which are so faint that no eye could see them through any telescope. He regretted that none of the very large telescopes had been made expressly for photographic work, and explained his method of adapting the large Yerkes telescope by using immediately in front of a fast Cramer isochromatic plate a deep orange color screen, permitting only orange light to pass.

The star exposures, he said, varied from four to six hours and required the constant watching of the observer to keep the telescope exactly in position, notwithstanding the working of the driving engine keeping the telescope in motion about the polar axis. He did not say whether the telescope was used at its full aperture, but in reference to the smaller telescopes used, he seemed to indicate the opening might be about f. 60.

The Yerkes Observatory has now a reflecting telescope, suitable for photographic work, with a reflector two feet in diameter, with which better detail can be got than with the large telescope. For three years work has been progressing on a five-foot diameter reflector, which, when finished, will cost but a fraction of the amount expended on the large telescope and will penetrate much farther into the mysteries of the universe. This form of instrument does away with the great object-glass lens, for which is substituted a glass concave mirror silvered on the concave surface and ground so carefully that all errors exceeding one-millionth of an inch are removed. The telescope tube will be stationary, and the mirror alone revolved in following the heavenly body which is being examined. The reflecting telescope requires the careful





grinding of only one surface instead of four surfaces of the lenses of the refracting telescopes, making a great saving of expense and at the same time giving a much brighter image, as in the large Yerkes telescope it is calculated that 60 per cent. of the chemical rays are absorbed in the glass of the lenses.

In one of his slides containing six thousand stars he pointed out only one as visible to the human eye. In another slide he showed the result of the patient work of an able astronomer for one hundred nights in plotting a nebula and its surrounding stars, as contrasted with another slide made in one evening by a photographic plate. The latter far surpassed the former in every way. The speaker closed by giving a series of pictures of the moon on successive nights as it was approaching the full, winding up his talk with the full moon, five feet in diameter on the screen, beaming upon the audience.

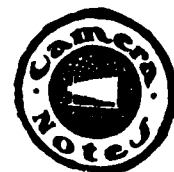
CHARLES E. MANIERRE.

## STANDARDS

**I**N a recent lecture before the Leeds Camera Club, England, Mr. W. Thomas, F.R.P.S., made some valuable "suggestions" regarding the systematising of developers and the standardizing of negative densities.

As this has many points of interest and is a subject that might well be followed up by the various clubs throughout the country, we append the remarks given in a late number of the *Photographic Chronicle*:

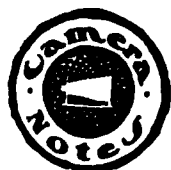
A suggestion made by Mr. Thomas was that a photographic society should procure a negative of standard quality, and that a bromide enlargement be made from this, also of standard quality, the print and original to be loaned to members as a standard to work to. For beginners in photography, this should prove of some value, although not of much use to the advanced worker, who must always look to the exhibitions for his most useful standard of good work. The suggestion is, however, of wider application than here indicated, as it touches on the subject of photographic standards in general. At the present time there is no recognized standard of photographic values relating to the tones or colors of prints and the densities of negatives. In both prints and negatives the photographer is concerned with shades and scales of gradation, for which he has no descriptive terms beyond those of "flat," "hard," "thin," or "dense." It would not be a very difficult work to construct a scale of densities which could be numbered or in some other way identified. The platinum process could be taken as the standard for prints, using a range of from twenty to thirty shades between the lightest tint and the deepest black. Each of these could be numbered, and thus any print by reference to the standard scale would at once show to which class it belonged, and whether its range of gradation was short or long. Similarly a gelatino-bromide plate could be taken for a standard scale of densities for negative work, and the key,



as it were, of any negative would at once be shown on comparison with the standard scale of densities. Such standards, if generally adopted, would facilitate the technical work of photography, besides providing a guide to the quality of any negative or print. In default of official standards of this kind every plate and paper maker, and every photographer, could construct them for his own convenience, and from our own experience of such scales, we think they would be found of great practical utility.

## THE COMPARATIVE VALUES OF DEVELOPERS

Another suggestion made by Mr. Thomas was that developers might be studied on systematic lines; a series of plates of the same speed, exposed under standard conditions, being developed to the same point by means of different developers to arrive by comparison of the negatives at the value of the developers. We admit that such an investigation could only be carried out by scientific workers who have no interest in the commercial success of any one of the numerous developers, but no one can deny that the results would prove of immense value to every photographer. With all the study and attention that have in recent years been given to developing agents we have not gone beyond those rule-of-thumb results which can only tell us that metol gives detail and hydroquinone tends to give contrast. The law of developers has not yet been formulated, the amount of work any developer will perform is still an unknown quantity, and the energy of a developer has not yet been expressed in a unit of value. Hurter & Driffield and Watkins have already done much towards bringing developers and development under the reign of law, and by working along their lines it seems probable that the law of developers would be finally revealed.



## PROGRESS

**F**ROM the Folmer & Schwing Manufacturing Company we have received word that on and after February 1, 1903, their main office and salesrooms will be located in the same building as their factory.

Under this arrangement the heads of this concern hope to be able to give increased attention to their manufacturing branch.

**T**HE Eastman Progress Competition, recently closed, is said to have been the most successful photographic contest ever held. Over 20,000 pictures were sent in to be judged and the work of the jury must have been decidedly arduous. To the members of the Camera Club, New York, fell many of the awards, about five hundred dollars in gold and nearly one hundred dollars' worth of kodaks having been won by E. J. Steichen, Mrs. Wiggins, Mrs. Harper and others.

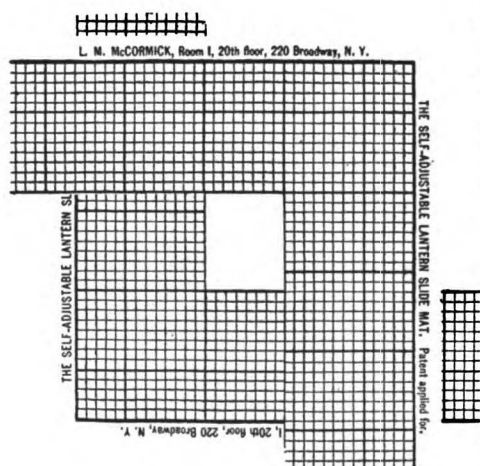
**T**HE self-adjusting lantern slide mat is one of the novelties of the past quarter. This is one of those practical yet simple devices that make one wonder why it has not been done before. The mat is printed in two L-shaped halves, each having an inner right angle, and rulings on the face running vertical to the margins. To use the mat take

the two parts and cross the ends, bringing the opening to the required size and shape. True up the crossed angles by bringing the overlapping margin into register with the nearest vertical line on the lapped limb of the other half. This may be conveniently done over the slide to be matted, enabling the worker to "trim" the picture to be shown to the exact size and shape that suits his taste.

Having found the opening desired, fasten the two corners made by the overlapping ends with a little paste trim off the superfluous margins and the mat is ready to bind in place as

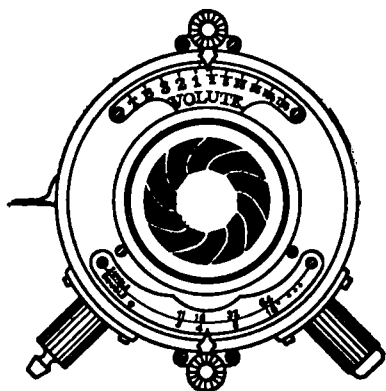
usual. The diagram shows the working possibilities more clearly than a description could do. The mat is printed on opaque fawn-colored paper and gives the finished slide a very neat appearance.

[165]



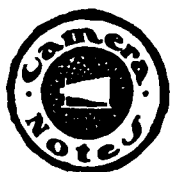


**T**HE Volute Shutter is a modification of the original Iris Diaphragm Shutter invented and patented by the Bausch & Lomb Optical Company in 1889, the fundamental principles of which embody an Iris Diaphragm operated by an automatic mechanism whereby the diaphragm can be opened and closed at intervals of from 1/100 second to three seconds, and with controlling device by which the same can be made to open and remain opened for time exposures, closing again after the exposure had been made. This shutter was designed to be operated either by hand release or by pneumatic bulb. In the original Iris Diaphragm Shutters the controlling mechanism was located outside the circular case of the shutter, and the retarding and releasing devices were two cylindrical valves on the front



of the shutter case. The result of this construction was that the shutter mechanism occupied considerably more space, both in diameter and thickness, than was desirable, at the same time the highest speed obtainable was not sufficient for the most rapid instantaneous work. The improvements embodied in the Volute consist in doing away entirely with the exterior controlling mechanism and placing the various levers by which the movement of the diaphragm leaves is affected entirely within the shutter case, thus accom-

plishing the object sought, and in addition protecting it from accidental injury or the accumulation of dust. The release and retarding mechanisms have been greatly reduced in size and appear as two short cylinders at either side of the lower margin of the shutter case, in this position interfering in no way with the various attachments of the camera, the small size being applicable to even the small pocket kodak, pocket poco, and other similar hand cameras. The original Iris Diaphragm type of shutter was so arranged that the Iris Diaphragm opened gradually from the smallest to the greatest opening, and closed again gradually from the greatest to the smallest opening, and while this form of exposure increased the defining power of the lens, and had a tendency to give greater definition in the shadows and more depth of focus, it seriously interfered with obtaining high speeds. In the Volute Shutter a special opening and closing mechanism has been devised which is entirely separate from the mechanism which controls the duration of the exposure. The effect of this mechanism is to open the blades of the diaphragm to the full size of the stop opening for which the shutter is set, immediately upon the beginning of the exposure, allowing the blades to remain fully open until the period for which the shutter has been set has elapsed, when the blades are snapped shut again. A rearrangement of the leverage proportions in the construction of the opening and closing mechanism has made it possible to attain an exposure in the No. 1



size, which has an extreme aperture of 24 mm., thus being applicable to almost all lenses up to 5x8 size, and in some cases even larger lenses, of 150th of a second, the highest absolute speed which has ever been attained in a shutter of the Iris Diaphragm type. The larger sizes having openings of 36 mm. and 52 mm. respectively are not as rapid owing to the greater distance through which the diaphragm blades have to travel in opening and closing.

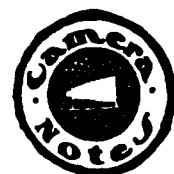
Extremely thin steel blades are used in the Volute and their compact arrangement permits the use of this shutter between lenses having their combinations extremely close together, which makes it applicable to many lenses to which a shutter could not heretofore be fitted between the lenses. The shutter case itself is of bronze cast metal, the object being to secure the greatest possible rigidity with the least weight, and at the same time the proper accuracy in cutting the threads for the lens mounts, and the necessary stiffness that the opposite sides of the case may retain their position with the greatest accuracy. In shutters of less stable construction it may happen that in packing a lens into the camera carrying case, or for other similar reason, pressure may be brought to bear upon the opposite combinations of the lens, forcing the sides of the shutter together and destroying the optical correction of the objective.

J. B. ELLIOTT.

ROCHESTER, N. Y.

**T**HE Bausch & Lomb Optical Company, Rochester, N. Y., advise us that their action in advancing the date of closing their Quarter Century Photographic Competition to October 3, 1903, has met with very general approval among photographers, who realize the importance of this competition and are anxious to submit as perfect work as possible. A number of the foremost photographers of the country have signified their intention of entering the competition, and the whole spirit of the competitors indicates quite as much interest in making the exhibits the best that have ever been gotten together in a competition in this country as in winning the pecuniary awards, which, however, amount to \$3,000 in the aggregate. The special award of \$300 as a grand prize for the photograph showing the best lens work of any submitted in the competition is attracting a good deal of attention among photographers who seek to know the lens and its possibilities.

**F**ROM Taylor, Taylor & Hobson, the manufacturers of the Cooke lens, we are in receipt of a brochure entitled "The Principles of a Lens Action," which gives in a simple way the principles which govern the formation of images by lenses. How to focus, how to preserve lenses, depth of focus, focal length, astigmatism, etc., are all treated of clearly and concisely. The book can be obtained for the asking of this firm at their New York office in the St. James Building.

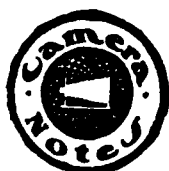


## BOOKS RECEIVED

*Photograms of the Year for 1902.* London: Dawbarn & Ward. New York: Tennant & Ward. Price, \$1.25.

In response to the request of the editor of *CAMERA NOTES* for a frank and unreserved expression of my opinion of "Photograms of the Year for 1902," I have given that volume my careful attention, and as a result I find myself engaged in the interesting speculation as to whether the photographic reading public as a whole really appreciates good work—whether it bothers much about the accuracy of printed statements—whether it knows anything at all about the technical merits of illustrations or the representative character of prints—whether it can distinguish between those editors who really labor to please and keep it up-to-date, and those who simply serve up anything in any way and label it, with suave effrontery, a literary and artistic repast. "Photograms," which despite the peculiar significance of its name, originally started with large purposes and high ideals and showed evidence of careful work, has not lived up to its standards, yet to-day it is larger in bulk and, we believe, has a considerably increased circulation. If its circulation has increased and its readers accept uncomplainingly what "Photograms of the Year" gives, either they are supine by long suffering or refuse to take it seriously; or they are crassly ignorant and without discrimination or taste. Those editors who worry and labor and lose their rest in the getting up of their publications and who are interested solely in the financial side of publications and indifferent as to offending or misguiding public taste would do well to study the methods of our genial contemporary, the editor of "Photograms of the Year," and learn from him the art of seeming serious without taking themselves too seriously—and of letting things manage themselves pretty much and enjoying the joke of making the public think that they strive and stand for the best. Remember the admonition of the immortal P. T. Barnum concerning the wants of the public.

To the careful editor whom the slightest typographical error throws into a fever of concern, "Photograms of the Year," after its first great shock to his sense of propriety, is positively refreshing and a source of infinite envy—showing as it does such a comprehension and airy indifference to petty editorial conventions. How does he dare to do it they ask themselves. Concerning photography in the United States, in which subject we are especially interested, the book contains two articles: "The Photo-Secession at the National Arts Club, New York," by Alfred Stieglitz, and "Progress in the United States," unsigned. Unfortunately, it is made to appear that Mr. Stieglitz is the author of both of these articles and also that he had selected the American pictures reproduced. The printed note accompanying the pub-





lication for review and addressed to the reviewer, calling attention to such features as the publishers are especially anxious to have brought to the notice of the public, contains, among other things, the following statement:

“As before experts in the various countries have helped to make the publication truly international by selecting pictures from their leading workers, and by contributing notes on the local tendencies. Thus in addition to the chief criticism by A. C. R. Carter, there is a French section by Robert Demachy; American, by Alfred Stieglitz; New Zealand, by Josiah Martin; German, by Ernst Juhl; Australian, by A. J. Hill-Griffiths.”

In the “Explanation and Acknowledgement” we are informed that “each writer, in signed or unsigned article, expresses his own opinion freely.” What conclusion is the reviewer to draw from this? We are told that Mr. Stieglitz has written the *American section* (which comprises a signed and unsigned article), and, as though to clinch this idea, we are led into the belief that certain writers have contributed both signed and unsigned articles for which the editor disavows any responsibility—“each writer whether in signed or unsigned article expresses his own opinion freely,” etc. And we are also impressed with the idea that the American pictures reproduced were selected by the “expert” who wrote the American section. I learn upon inquiry that Mr. Stieglitz is the author of but one of the American articles, that bearing his signature. The other article on the “local tendencies” entitled “Progress in the United States,” while unsigned, is written ostensibly by a resident of New York—special effort apparently being made to make the article give internal evidence of that fact—though the writer has to digress to do so. He suddenly plunges from rival exhibitions into landscape, atmosphere and coal strikes. “It has more than once,” he facetiously writes, “been urged by English writers that America has no landscape. Our workers have even been known to accept this dictum, and mournfully attribute it to our ‘lack of atmosphere.’ Indications have not been wanting during the past summer that we may have atmosphere after all, of the English brand, at any rate in New York. Thanks to protracted strikes, a coal famine has threatened, and factories have taken advantage of the strained conditions to dodge city ordinances and burn soft coal. As a result, we have had days in which the sky looked decidedly murky.”

The unsigned article contains so many diplomatic turns and clever inaccuracies that it would be a grave injustice that the credit of it should be taken from its anonymous author—not to mention the very false position in which Mr. Stieglitz would be placed were he to be saddled with its authorship. The article shows such a huge effort to be diplomatic that it reminds me of the answer to the riddle of why Solomon’s bread always fell buttered side up—the answer being that Solomon in his wisdom had buttered it on both sides. We are told, among other things, by our entertaining anonymous correspondent impliedly of New York, that the Photo-Secession exhibition at the National Arts Club “proved rather a disappointment to photographers, owing to the



comparatively small amount of new work that was hung." From this I take it that he did not see the exhibition, for, as a matter of fact, and I know, for I helped collect and hang it, over 60 per cent. of the work exhibited had never before been shown in any exhibition, and as "Photograms" vouches editorially for its correspondent's honesty, I am sure he would not intentionally misrepresent. The article also contained some original misinformation concerning the late lamented Philadelphia salon. Poor thing, it is cruel to disturb its remains interred at the cross-roads. Those unacquainted with the conditions prevailing here are apt to be misled by this so-called account of photographic progress in the United States—but the initiated will find it humorous reading. It is quite a joke on Mr. Stieglitz, who is so strict in his pictorial standards that it should have been made to appear that *he* had selected the examples of American work reproduced in this year's "Photograms," not only because he selected but two out of the twenty-six reproduced, but because the twenty-six reproductions embrace very few of the really representative American pictures or workers, many of the prints being infinitely below the standard obtaining here and the following workers not being represented at all: Adamson, Austin, the Allens, Becher, Bullock, Berg, Benjamin, Bundy, Brennan, Cassavant, Carlin, Coburn, Cassard, Rose Clark, F. C. Clark, Dyer, Day, Devens, Dassonville, Dumont, Eugene, Firmin, Ferguson, Fuguet, Genthe, Hollinger, James, Johnston, Kernochan, Keipp, Ladd, Lawrence, Lee, McCormick, Minns, Maurer, Mullins, Post, Peddinghaus, Potts, Russell, Redfield, Renwick, Sears, Stirling, Spencer, Sloane, Stokes, Stephens, Sharp, Troth, Van Buren, the Vauxes, Wright and White, not to mention a number of others.

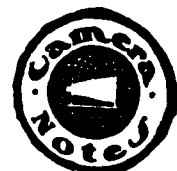
This joke on the ex-editor of CAMERA NOTES recalls another joke perpetrated in last year's "Photograms of the Year" in the article on "America"—also anonymous and presumably by the same author, who incidentally stated in his American notes that the jury of the First Chicago Salon was "liberally paid" for its services. Having been one of that jury, I can state positively that it was not paid, but gave its time and services. It was certainly rather a singular sense of humor than any desire to misrepresent that prompted this anonymous author, for whose honesty "Photograms" editorially vouches—to make it appear to the photographic world that the members of the Chicago jury were hirelings. When some one wrote to know what it all meant, he was informed, we believe, that "it had just slipped in." Well most of the illustrations seem just to have slipped in like these anonymous articles—without the exercise of any care or discrimination and cannot be taken seriously. From CAMERA NOTES' point of view, they are very badly done, and we would not have dared to have published them; but then we have taken ourselves seriously. "Thinking," says the explanation, "independently and originally is the one thing we are trying to cultivate. Our only other important function is to record the photographic art of the time as it is and not as we think it ought to be." How very humorous.

In reviewing "La Photographie du Nu," by M. Klary, the editor writes:



"A careful consideration of the whole work confirms the conclusion given in these pages and in the "Photogram" by the late Gleason White, that though the nude is a legitimate and even a desirable *branch* of study for photographers, satisfactory results are almost impossible, with present limitations of photographers and photography of obtainable models and permissible surroundings." Later we get a glimpse of the author's meaning when we are gravely admonished that our models should be induced to take a "series of sun-baths and become accustomed to the unclad state." Under such conditions models and surroundings might be difficult to get this side of Central Africa. Apropos of surroundings—one of the reproductions is from a print by Hess, of Jacksonville, U.S.A. Ubiquitous Hess! There are just thirteen Jacksonvilles, U.S.A., in as many different States.

"Photograms" tells us how to cultivate the imagination. What sort of wall-paper, furniture, ornament, jewelry and devotional objects to use in making pictures of sorrow and a thousand and one other valuable things. The publication contains an article on "Photography in France," by Robert Demachy, one of the Photo-Secession of the National Arts Club, by Alfred Stieglitz, etc., and two interesting though rather perfunctory reviews by Carter, and some yards of earnest verbiage quoted from a lecture by Smedley Aston at the Royal. The very name, "Photograms," is a joke. *Photo-grams!* What a pity that some serious, aggressive representative of pictorial photography does not enter that broad field that "Photograms" is supposed to represent and give us the serious side of the situation. There is ample room for such a publication. We think too well of its editor not to look upon the situation humorously or take "Photograms" as other than a huge joke. To publish a slovenly annual for example containing misleading articles—and imply their reliability; to let it appear whether by accident or design that Mr. A. or Mr. B., whose familiarity with conditions and representative work is acknowledged and whose good taste is generally recognized, has selected the American or the French pictures reproduced as representative of "the leading workers," when but two out of the twenty-six were so selected, and when the twenty-six pictures do not begin to be representative of the work or workers of the country; to convey the impression either by accident or design that said Mr. A. or B., who is considered an authority, was the writer of an anonymous article on the "local tendencies" entitled "Progress in the United States," which he did not write and which impliedly coming from his pen put him in a very false position because of the views and statements therein contained; to publish reproductions so wretchedly poor, so clogged with ink as to change all the values and character of the originals and to hold such frights up as sources of instruction and inspiration and as representative—thereby demoralizing the taste of the public and misleading it; to put out a mass of slovenly printing replete with errors—with the exception of a few carefully written articles, which seem out of place and make the rest look the worse by contrast—and then seriously to claim reliability for such a publication, is a gross offense against good taste,





not to say morals. But taken as a joke, it is quite another matter, and while its humor may seem a bit strained, it is not half so strained as the relations between Mr. Ward and pictorial photography would be were "Photograms" to be taken seriously.

JOSEPH T. KEILEY.

*The American Annual of Photography (Times Bulletin) for 1903.* Edited by Walter E. Woodbury. New York: Anthony & Scoville Co., publishers.

This volume, "a consolidation of *Anthony's International Annual* with the *American Annual of Photography*," probably fills the bill for the publishers—if not for the editor's idea of what an annual should be. It distinctly caters to the commonplace and mediocre, commercially the best customers of the firm.

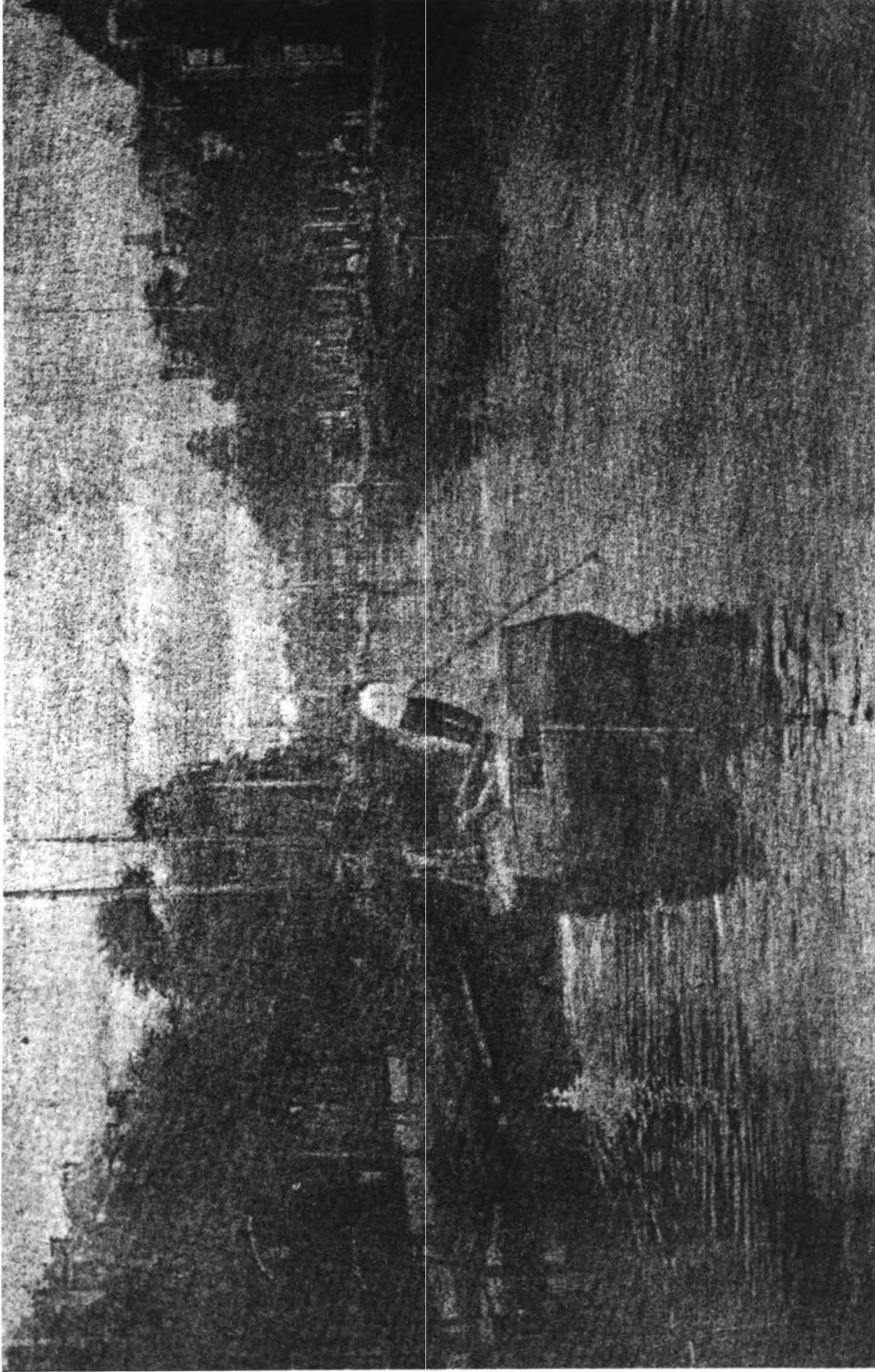
The same old landscapes, cats, children, sheep and cloud effects, relieved by a few fine prints, such as some studies by Demachy, Oscar Maurer and the Misses Selby, for illustrations, and the usual "How I didn't" and impractical "How it ought to be done," for text. The portrait by Schloss, to illustrate an advertisement for "Art Cyko," occupies the center of the book and perhaps strikes the keynote. Made from a negative out of which all expression has been taken by the retoucher, printed so that the cheek of the model looks like a porcelain plate, cheap at half the price (what ever that is) and better than platinum—save the mark! And this for progress! The editor has been able to slip in a few things of real value, but the tables and formulas stand exactly as they have for three years. Has nothing of value been discovered in these years? As a whole, the "consolidation" seems to have squeezed out the progressive and made the volume "more distinctly than before" an advertisement for the A. & S. Co., for which the public is asked to pay.

L. M. McC.

*Finishing the Negative.* A handbook of all the processes between fixing and printing with a special chapter on films. Edited by George E. Brown. New York: Tennant & Ward. Price, \$1.25.

This book covers a definite period in the history of a gelatine negative; it aims at telling everything the practical worker can want to know about those processes which are applied between the removal of hypo from the freshly fixed plate and the arrival of the negative in the printing frame. After some years of magazine reading, with and without the notebook to assist in retaining the grain of wheat that actually can occasionally be found in their pages, it is with a feeling of definite satisfaction that a book is found that covers as rationally and thoroughly as does this one the approved methods of completing a negative after it has left the fixing bath. Of course, the ideal development would eliminate the necessity for after-treatment, but who can in practice obtain this with desirable certainty? And here we find discussed, from both the scientific and the practical standpoint, the action of intensifiers





**TWILIGHT ON THE CANAL—LEYDEN**

From a Gum Print

By Chas. I. Berg  
(New York)





and reducers, the use and abuse of the pencil and knife, varnish and paint. We commend it to him who doesn't know how or what to do to save his negatives—it will not mislead him. And to him who is asked for advice it will relieve him of the Scylla of confessing ignorance, and the Charybdis of giving a partial remedy, or one which he knows will not be properly digested and applied, with the consequent blame for the resulting failure.

L. M. McC.

*Photographic Apparatus Making and Adapting.* Reprinted, with numerous additions, from articles in *The Photogram*, by Fred W. Cooper, D. W. Garvin and others. Edited by George E. Brown. New York: Tennant & Ward. Price, \$1.00.

This little book of 128 pages brings together in a compact and useful form directions, for making many useful time, room, and labor saving apparatus for a photographic workroom that have from time to time appeared in *The Photogram*. The directions given are practical and minute, usually including a list of materials necessary for making the articles described and the cost (in England) of the same. The book will be appreciated by all—amateurs or professionals—who have a knack for using tools and more time than money to spend on their outfit. Several of the articles described are not usually to be found in a supply house.

L. M. McC.

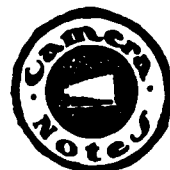
*The Lens.* By Thomas Bolas and Geo. E. Brown. New York: Tennant & Ward. Price, \$1.25.

A new book on lenses has appeared, entitled "The Lens," by Thomas Bolas and George E. Brown, and is sent out as a practical guide to the choice, use and testing of photographic objectives.

It is an excellently well-printed volume of about two hundred pages. Not quite half of it is devoted to the optical properties of lenses and the latter half is intended, according to the preface, to give instruction in the selection and use of lenses.

It is fully illustrated with diagrams, and the meaning of the text is in several instances illustrated by photographs. The authors have avoided, except in two or three instances where it was absolutely necessary, the use of mathematics, and only two or three pages of equations will be found in the book.

It is fully indexed and will probably be found more useful as a book of reference than as a book of instruction for beginners. Although it starts with the simplest principles of optics, it reaches in ten pages the subject of nodal points. The authors omit to give any definition of what these are, although several pages are given to the subject. The book is not specially strong in its definitions, and in the early part of it statements are unnecessarily guarded



and qualified by reference to matters not yet touched upon which would seem to be confusing to a beginner who had no actual knowledge other than that gained from the book.

The arrangement is unusual in several respects. For example, spherical and chromatic aberration are not taken up until the whole subjects of diaphragms, depth of focus, etc., have been discussed. On the other hand, the subject of circles of confusion is well treated and illustrated, also the subject of back focus and depth of field and chromatism. On page 22 the effect on the back focus of using a positive and a negative combination together and of reversing them in the mount is well shown and illustrated, and is worth the attention of any one interested in the subject. So also is the description of a test for flare spots on page 167; and also on pages 136 and 137, the subject of critical focusing and particularly at the top of page 137.

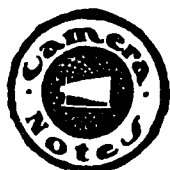
The volume as a whole is a welcome addition to the few books which attempt in simple terms to deal with the subject. It is a good supplement to the booklet on lenses in the *Photo Miniature* series—which latter is probably as good a statement as could be made of the subject—to be put into the hands of one who has to take the matter up as a new thing from the beginning.

CHARLES E. MANIERRE.

*The American Animals.* By Whitmer Stone and William Everett Cram, with illustrations from photographs by A. R. Dugmore and others. New York: Doubleday, Page & Co.

“American Animals” is a well-made book and a well-timed addition to their popular nature series. The authors, Mr. Whitmer Stone and Mr. William Everett Cram, have compiled a good deal of interesting information relating to American mammals and have presented it in a form that will appeal to the casual reader. Unfortunately, however, we must say that the text, as a whole, is disappointing, even from the standpoint of the popular reader.

On the title page we are told that the work contains “intimate biographies of the more familiar species,” but only in a few instances is the impression conveyed of an intimate acquaintance with the animal or his habits and the descriptions are very meager. Take the wapiti, for instance. We are told nothing of his real history or habits, of his gradually enforced change of environment and habitat, of the vast herds that roamed the low plains of Wyoming, Montana and Dakota, or of the methods of the Indian in hunting them; their drives or their chases, together with the causes which have almost exterminated this noble beast. Nothing definite is given about his habits in the mountains or of his changes of locality and altitude with the seasons and the semi-seasons, which is important for one who hopes to find the few remaining elk among the vast wilderness of Western hills. One might be in the same plight as old trapper Johnson, who, because he saw and counted twenty-nine moose sunning themselves on a bar by a high mountain lake early



in August, guided a party of sportsmen to the lake in late September, expecting to find the moose still in that locality.

We are not told of the deep, well-worn trails used for centuries which lead to open park-like groves of "arbor-vitæ," in which is the warm saline spring where the elk come and congregate in herds in the early spring and late fall to lick the deposit from the rocks and fallen rotten logs. The logs, in many instances, being worn through by the action of constant licking. We are not told what we may consider a large buck: from his length or spread of antlers or weight of body. As to their standing in water for hours at a time and plastering themselves with mud during the fly season, this is by no means the rule in Washington, Idaho, Montana or Oregon. They *do* frequent mud-holes and muddy creeks, and they paw and stamp and splash some mud on their body, but this is during the rutting season, generally after the middle of September, and the pawing is mostly done late in the evening and very early morning. In the Bitter Root and Salmon River mountains the elk in the heat of summer lie in the high weeds and grasses which grow on the Summit country. Here it is cool and moist, but not wet. They also lie in the thick, small growth on the northern exposure of ravines. Of the hundreds I have seen and watched through my glasses in summer not one has shown a spot of mud on his clean, sleek coat. And so it is with the bear, pika antelope, goat, etc. Too much space is sacrificed to unimportant story-telling and too little is said of the intimate habits of the animal. One is left with the impression that the goat is found only on the highest and most inaccessible crags and is condemned to the hard fare of moss and lichens. It is true, that in the short and often hot summers he lives above the stinging pests of the lower ranges, but his home is by no means made up of hard rocks, moss and lichens: there are lovely open parks, thickly carpeted with green, and springs and miniature lakes, about which he strolls and lies down and feeds upon a low Alpine grass which bears a rich black seed. In lower altitudes he nibbles bunch grass and eats the buds and new leaves from the low bushes. In the winter and early spring he is found low down, often in the narrow mountain valleys themselves. It is not uncommon for the goats of the Mission Range to come down to the plain of the Flathead Reservation, where they have been caught alive in heavy snows; but, as Will Waugh said, "they take kindly to high places." Every time the front door was left open his captive goats would be missed from their accustomed perches in the yard, and could always be found on the top floor of the house, where, after climbing the stairs, they stood contentedly upon the chiffoniere and other high articles of furniture.

The photographic illustrations are taken partly from wild life and partly from animals in captivity and in zoos. With a few exceptions, they are good and full of action. It is a pity that the printer is so prodigal of his ink, for it injures the halftones and blocks up the shadows. In the colored plates the colors are crude and unnatural and the animals are wooden and lifeless.

W. E. CARLIN.





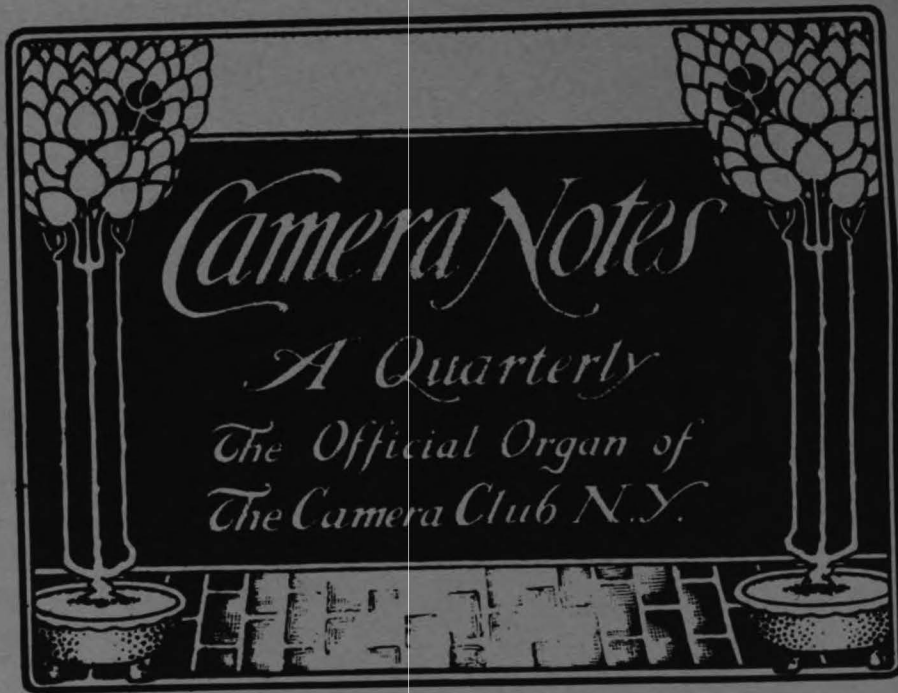
*Nature and the Camera.* By A. Radclyffe Dugmore. New York: Doubleday, Page & Co. Price, \$1.35 net.

This book comes to us as a positive relief after one has read the trash which has been written about birds and animals during the past few years; it is a joy to have a work written by a man who knows what he is talking about and who tells you what he knows in a clear, intelligent manner.

Mr. Dugmore has properly divided the subject of photographing birds, nests and so on into separate chapters, and under each head he gives detailed instructions and valuable suggestions. He not only makes it easy for the photographer, but he is also solicitous that the young are not harmed, or the nests disturbed by careless handling. The book is invaluable to the beginner and to the experienced nature photographer, and is certainly the best manual of natural history photography that has yet appeared. The halftones are printed in a brownish tone, which gives an agreeable warmth to the subject and partially does away with the heaviness of the shadows that comes from the use of too much ink. The book shows signs of having been hastily gotten out, and there are typographical errors; but it seems like ill-natured fault-finding to criticize the "dress" of so excellent a text.

W. E. CARLIN.





Vol. VI. No. 4





**Volume VI, No. 4**



PORTRAIT OF MRS. R. AND SON

By Rudolf Eickemeyer, Jr.

(New York)

## LAST WORD

**I**N taking leave of the Subscribers to Camera Notes, I feel called upon by custom to submit a brief valedictory. I have striven to keep the standard of this publication so high as to be worthy of the reputation of the Camera Club of New York. Whether I have succeeded or not I feel, at least, that I have spared but few efforts within my power.

It has been the ambition of the Club to publish a magazine which, in the tone of its articles and the beauty of its pictures, should be superior to any other devoted to photography. For a time, the Club felt that this high ideal had been attained in Camera Notes.

But recently it has simply been out of the power of the magazine to keep pace with the development of photographic art and literature, without an expenditure beyond the resources of the Camera Club, and so, for the present at least, it has been decided to be better to stop the publication than to continue in any but the first place.

New York, December 1, 1908.

A handwritten signature in black ink, appearing to read "J. C. Allen". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.



**T**HE publication of **CAMERA**  
**NOTES** is discontinued with  
the present number.

The Camera Club of New York  
reserves its ownership of the title and  
good-will with a view to resuming  
publication at any time that conditions  
warrant.

## ON PICTORIAL AND ILLUSTRATIVE QUALITIES

**O**N our occasional visits to picture exhibitions we all have had the experience that we suddenly halted before a picture—perhaps quite pretentious in character—not because its merits were so startling as to arrest our attention, but, on the contrary, because we were somehow not satisfied with its general appearance. It looked too bald and superficial to us, and the remark, “It looks like an illustration,” involuntarily escaped us.

The verdict seemed absolutely matter of fact to us, but should we have been asked why we have given it, we would have found it difficult to give a satisfactory explanation. The boundary line between painting and illustration has never been clearly defined. The artists all realize its existence, but rely largely on intuition whenever they turn from one method of expression to the other. The illustrator, who paints occasionally, looks at painting as an escape from captivity, as a recreation at which he can work as he feels, as the scheme of his illustrations is always more or less subjected to some practical demands. Illustration is complex, it deals largely with detail and actualities. As a painter he becomes more interested in the sensuous qualities of forms than in the forms themselves, and finds more pleasure in the successful imitation of texture and chiaroscural effects than the actual representation of the objects. I believe this difference will help us in establishing a boundary line, it is at least a good starting point for our investigation. We realize at the first glance that Callot’s aquafortis of the “Miseries of War” and Hogarth’s engravings of “Marriage a la Mode” would hardly be adequate in painting, and that a landscape by Corot, or a figure study by Israels, would prove rather unsatisfactory as illustrations. Detail, as desirable as it is in illustration (viz Vedder) is a rather troublesome adjunct in painting. The little Dutch masters handled detail in such a masterly and dignified manner that it gave no particular offence, while the pre-Raphaelites have proven that “absolute literalness is often no truth at all.”

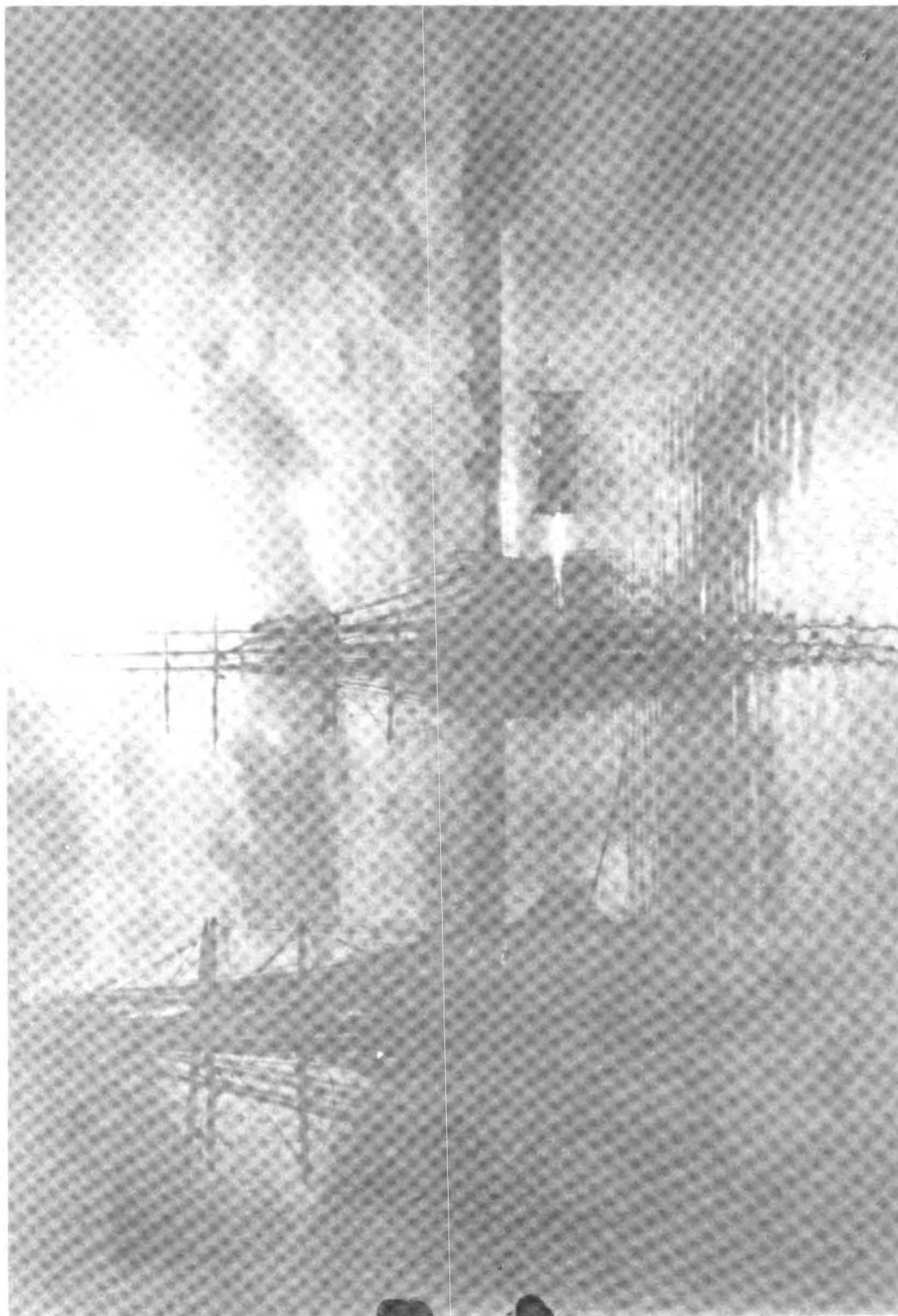
An illustration should appeal principally to our mind, through a multiplicity of detail and incident, while a painting should first of all appeal to our emotion. Of the latter we do not expect any practical information but a keener esthetic enjoyment. This sounds rather plausible. But the division is not as simple as all that. What about the plot-interest? It is the element which is most strongly felt by the inartistic public, and at exhibitions the crowd invariably collects around the canvas which most vividly tells the most interesting story. Story telling is one of the leading characteristics if not the main

object of illustration, but in painting it seems less appropriate. The modern realistic school even asserts that it is utterly inartistic. Are all the paintings, then, which describe an event or tell a story, to be condemned? Two-thirds of all pictures ever painted would thereby fall into discredit. We would not weep over the loss of a Bougereau or Alma Tadema, but could hardly do without a Leighton or Gerome. We might willingly dispense with the atrocities of the Versailles gallery and prefer Verestchagin's humanitarian ideas in literary form, even the Napoleon pictures of Meissonnier and the military scenes of Protais and de Neuville might be missed without much regret, but we would not like to forego, for instance, the pleasure of seeing Menzel's paintings of Frederick the Great's and Emperor William's time. They all have a plot-interest, and yet would never be criticized as being merely colored illustrations, like the mural decorations of Abbey. Menzel appreciates the dissimilarity between illustration and painting. In his illustrations he is picturesque but precise, in his painting his method grows free and loose. He feels that painting needs breadth of composition, and that the sensuous qualities of form and color must be predominant to any others. His paintings have as leading quality, as all good paintings have, a charm, independent of the subject, the charm of workmanship, which roots in the individuality of a pictorial temperament. He has proven beyond doubt that the plot-interest can be handled in an artistic manner, even if viewed from our modern point of view.

But, of course, it has its limitations. We have literature to depict heroic suffering, dastardly cowardice, supreme calamities, high tides of fortune, terrible misery, which all blend together in human life. And if we insist on seeing it pictorially, illustration will do it much more handily than painting. The anecdotal style of painting only becomes endurable if the incident is so clearly depicted that all problems, concerning the motives and characters to each other, can be solved at the first glance. Paintings that need a commentary always make an agreeable impression, and they never tell the story half as well as an illustration. An illustration is generally of a small size, a loose sheet which can be handled with ease, while one is comfortably seated, one can study it in all its detail and dwell on one phase after another, while a painting is nearly always seen at a distance, and as the eye is more easily impressed by color than by monochrome effects, one expects that the emotional thrill, which is derived, sooner or later, from every work of art, is felt instantaneously and as a totality. We expect a different esthetic pleasure from a painting than from an illustration, and this is no doubt due to purely physical characteristics.

Gabriel Max has shown us how far a painter can go in the actual representation of literary ideas. He went very far, he even used his canvases to expound the results of his psychological researches, but he never went beyond the limitations of painting. The anatomist lost in contemplation of the corpse of a young girl, the Roman youth gazing at the Christian martyress tied to a cross at the roadside, the young nun musing over the flight of time in the





A QUIET PORT

By A. H. Stoiber  
(Paris, France)



convent garden, all have been treated in a manner as to infringe almost on the domain of science and metaphysics. But he had understood to involve each subject with a gentle dignity of thought, and the restfulness of the moment depicted breathes its quiet beauty into the literalness of the representation. Although he subordinated color to the subject, he realized that painting demanded a negation of violent action and that he would lose himself in illustrative qualities as soon as he would add movement or animated life to his plot-interest. He depicted moments of rest, of suspense and contemplation, in which the consciousness of the flight of time is reduced to its minimum, or of moments of arrested action, as Whistler in his "Yellow Buskin Ladies."

A galloping horse may be represented, as the action is a uniform and continuous one, revealing very much the same aspect at all its various stages; while an historical character, drawing his sword at some foe, is objectionable, as the action is a momentary one and its entire aspect exposed to important changes at the very next moment. If we look at such a picture for any length of time we involuntarily wonder that the heroic personality remains always in the same ferocious attitude. This is as unnatural as it is unesthetic. A Sappho represented at the moment when she is flinging herself from the top of the precipice into the sea, suspended in mid air, no matter how masterly treated (I refer to Moreau's picture), is hardly in compliance with good taste. Millet made the same mistake when he painted his farmer sowing potatoes. The potato is actually represented at the moment when it is dropping to the ground. It is merely a dark spot against the sky between the hand of the farmer and the soil. Both these men belong to the modern school, which shows that no precepts are infallible.

But on the whole, the modern school is right in the subject they recommend. They clamor for impressions, for phases of nature and fragments of life without the minuteness of details and without a literary interest, as painting aims primarily at affording us the highest pleasure of color, of a variegated reflection of this world, unalloyed by other considerations. A picture should therefore be comprehended at a glance and the essential pictorial qualities should directly delight our senses, just like an accidental play of sunlight and shadows.

Illustration and the various black and white processes, on the other hand, can express *everything* that happens in actuality or in imaginary worlds with impunity; they have, in regard to choice of subjects, no limitations, although etching, lithographs, etc., that treat an exceptional pictorial moment with painter-like concentration, like Whistler in his etching of a young girl, will always evoke the remark: "What a pity to waste such a motive on a monochrome process." Photography has, as we all know, its mechanical limitations, but aside of these it enjoys the same liberties as the other graphic arts, with the difference perhaps—as it lacks manual spontaneity in its manipulation—that painter-like effects are even more desirable than purely illustrative ones.

New York.

Sidney Allan



## THE NEW CLUB DEVELOPER

**T**HE New York Camera Club has a new official developer. The old formula with which our members were so well acquainted and that did so efficient service for the past few years has been replaced, and the new developer furnished by the club is now compounded on slightly different lines.

This change comes as a consequence of the modifications and improvements which of recent years have marked so great an advance in the manufacture of dry plates, resulting in products far superior and more perfect than were available heretofore.

To make the most of all the advantages offered by the modern sensitive films it was deemed necessary to modify the former club developer so as to adapt it to new emulsions and new requirements.

After a careful perusal of all developing agents now available for developing purposes it has been thought advisable to keep to pyrogallic acid as a club developer, not only on account of the beautiful quality of the negatives obtained with it, but also because all desiderata of a perfect all-around developer are evidently better met by it than by any other reducer. Metol-hydrochinon was the only other developer that, on account of its applicability to positive as well as to negative work, has been also under close consideration. But the heavy increase of running expenses that its use would have meant to the club, and the familiarity of most of the members with pyro development, militated against its general introduction. Thus, a pyro developer was determined upon. The problem was to so compound it as to give it the greatest possible latitude when mixed on a normal basis; to render it eminently suitable to all brands of American plates; to prepare it in such a state of concentration as would preserve the solution for a long time; to divide its constituents in such a manner as would allow of rapid and extended modifications; to render it suitable even in inexperienced hands to the most diverse kinds of work; finally, to reduce to a minimum without too great a loss of speed through over-doses of sulphite the staining of fingers and plates.

It will be seen when considering the formula given below that the new developer differs from the one formerly in use, first, by the suppression of the bromide in the developer; second, by a decrease in the amount of alkali and sulphite; third, by the substitution for citric acid of potassium meta-bisulphite. As to the first point, it is to be noted that the suppression of bromide in the developer is a distinct advantage, all American plates having now emulsions which under ordinary conditions do not require bromide in the developer. If, in spite of this fact, such be present, the speed of the plate is thereby reduced, or, to

put it in another way, an increase in exposure is necessary to compensate for the retarding action of the bromide present in the developer and avoid glassy or over-dense negatives. If the alkali be increased it is true that we may remedy this to some extent, but then we impair the latitude of the plate, and, besides, are in danger of increasing the size of its grain. By suppressing the bromide for normal development we are able, on the other hand, to reduce the amount of alkali, which is also a decided advantage. The less alkali the less liability to fog and frilling, especially in hot weather. The only objection that certain workers may have against this system is that the development is somewhat retarded. By slightly increasing the proportion of B in the formula given below this objection is obviated, when some plates have to be developed in a hurry. As to potassium meta-bisulphite, it is the finest preserver there is for pyrogallic acid, and, besides keeping it admirably from oxidation, it will prevent bad stains on the hands, if these be washed immediately after developing a batch of plates or film.

A few pointers as to the best way of using the new formula will probably be useful to the tyro amongst the club members. It is, therefore, not thought necessary to apologize for the following few words of explanation. The formula runs thus:

A

Potassium meta-bisulphite. . . . .	50 grs.
Water up to. . . . .	16 oz.
Pyrogallic acid . . . . .	480 grs.

Dissolve the potassium salt first, then when solution has taken place, add the pyrogallic acid.

B

Sodium sulphite anhydrous. . . . .	1,200 grs.
Sodium carbonate anhydrous. . . . .	960 grs.
Water up to . . . . .	16 oz.

The normal developer is composed thus, for single coated plates:

1 part of A+1 part of B+4 to 8 parts of water.

For double coated plates and when very soft results are desired with single coated plates:

1 part of A+1 part of B+12 to 16 parts of water.

For Hammer plates the proportions that give best results under normal conditions are:

1 part of A+1 part of B+12 to 14 ounces of water.

For Stanley plates and New York plates the alkali is better increased to twice the normal amount, for instance:

1 part of A+1½ to 2 parts of B+8 parts of water.

For under-exposure and for all brands of American plates the alkali can

safely be increased to twice the normal quantity and even to three times on certain brands of plates without fear of causing chemical fog.

The temperature of the developer ought to be constantly watched, the best results being obtained between 68° to 72° Fahrenheit.

Not enough attention is generally given to this very important item. While it takes a much longer time to obtain density with a cold solution, it is also very important to notice that the character of the negative is *altered* thereby, giving thus a different result from that one would naturally expect with normal development. *This is true of all developers, and if the best results are desired care must be taken to keep the temperature within the limits given above.* When great over-exposures are to be dealt with, however, cold acts as a valuable physical restrainer and it is a good plan to cool the solution with small pieces of ice, and to bring the temperature down sometimes as low as 45° or even 40° Fahrenheit. By this means, and a liberal addition of potassium bromide, over-exposure amounting to 200 times the normal can be compensated to the point of yielding a good printing negative from an apparently hopelessly over-exposed plate.

For ordinary over-exposure such as all are liable to meet either intentionally or in the course of ordinary work, the best plan is to proceed as follows:

First, increase of the pyro solution thus in parts:

1½ to 2 A+1 B+8 water.

Second, increase of the pyro solution plus bromide, for instance:

2 A+1 B+8 to 16 water+2 to 10 drops of a 10% solution of potassium bromide to the ounce of mixed developer.

Third. Very great increase in both pyro and bromide:

2 A+1 B+12 water+10 to 15 drops of bromide solution per ounce of mixed developer. Slight lowering of the temperature of the developer.

Fourth. Further lowering of temperature and still further decrease of the alkali.

For copying or transparency work a useful composition of the developer would be the following, a liberal exposure being given to the plate:

1½ to 2 A+1 B+4 to 6 water+3 to 5 drops of a 10% solution of potassium bromide per ounce of mixed developer.

If very strong negatives are desired the amount of water in the developer might be decreased to one-half the volume given in the normal formula.

For bad under-exposure it is a very good plan to slowly bring out a surface image in a very dilute developer, say: 1 A+2 B+20 water, and then when all the detail is visible in the shadows to stop development and rely on after-intensification for the obtention of printing density. It is a matter of fact that better gradation is secured by this method than by attempting to force density in the developer itself. Another good system for short exposures is to soak the plate for about five minutes in a bath containing only the alkali,



adding afterwards the proper proportion of the pyro solution, A, when the image promptly makes its appearance and sufficient density is generally attained.

For doubtful exposures or when the character of the negative to be developed is fully unknown, it is best to use the tentative system of development or, still better for the beginner, the two-tray system. These methods are so well known that it seems unnecessary to enter into further detail on the subject. As to the latter, the composition of the developer should be about as follows:

*Tray No. 1.*

*Tray No. 2.*

A..... 1 part    B..... 2 parts  
 Water..... 8 parts    Water..... 10 parts

The plate being transferred alternatively from the one into the other as occasion requires.

The developer thus described has been tried for several weeks by not a few members of the club, who have all expressed their satisfaction with its fine qualities. It is hoped that those amongst them who have not had the opportunity to try it as yet will find it as satisfactory an all-around developer as they might desire. No originality is claimed for this pyro developer, which is but a standard continental formula suitably modified to meet the requirements of American emulsions.

Before leaving this subject of development and for the benefit of those who prefer to simplify the modus operandi and have but one developer for all their work, from the negative to the lantern slide, the following very efficient metol-hydrochinon formulæ are given, which on account of their adaptability to all classes of work and to all brands of plates and papers leave little if anything to be desired. The formulæ run thus:

FORMULA NO. 1.

A

Metol ..... 80 grs.  
 Hydrochinon ..... 100 grs.  
 Soda sulphite anhyd. 120 grs., or crystals..... ½ oz.  
 Water to ..... 16 oz.

B

Carbonate of potash, C. P..... 1 oz.  
 Water ..... 1 qt.

For use mix 1 part of A with 3 parts of B for ordinary exposures. For over-exposures use less of B and add a few drops of a 10% solution of bromide of potassium or of a 5% solution of citric acid. For under-exposures increase B, and, if necessary, dilute slightly the developer.

FORMULA NO. 2.

A

Metol ..... 30 grs.  
 Hydrochinon ..... 60 grs.

Potassium meta-bisulphite. . . . . 30 grs.  
Water up to. . . . . 16 oz.

B

Soda sulphite anhydrous. . . . . ½ oz.  
Soda carbonate anhydrous. . . . . 1 oz.  
Water up to. . . . . 16 oz.

For normal exposures and strong negatives use equal parts of A and B. Same for gaslight papers. It will be found preferable, however, in most cases to dilute each volume of mixed developer with equal volume of water.

For bromide paper 1 volume of developer ought to be diluted with from 2 to 4 volumes of water. For lantern slides one-half grain of bromide is to be added to each ounce of mixed developer, compounded as follows:

1 A+1 B+2 water.

It would be tedious and unprofitable to dwell any longer on the different variations by which these developers may be adapted to the most exacting requirements. Enough has been said to enable the beginner to get satisfactory results from his plates, even though but a minimum of care be bestowed on their exposure. The subtle variations in development which will allow him to obtain in his negatives that exquisite quality which certain workers seem always able to impart to them cannot be mastered at short notice. It is a question of time, study, painstaking care and constant application to the technique of photography, which, once fully understood, will leave him free to devote all his attention to the artistic side of his work, to the delightful field of pure art, to the glorious attempt to translate and fix on a bit of paper with light and chemicals, the higher emotions of his soul, the nobler conceptions of his mind, the day dreams of his poetic phantasy.

New York.

*A. H. Rowland*

## THE IDEAL IN ART

**T**HERE is some underlying consciousness of the transitory and illusion in nature that gives to its reality a perplexing sense of something hidden, something secret, that draws the lover of nature to pursue it forever, seeking to solve the mystery of art.

So has there ever existed a class called artists, who spend their lives vainly striving to portray on canvas or stone the soul of beauty, which is the breath of divine life breathed into man's handiwork.

There has predominated in the human mind since the world began a taste for decoration. First, it was a grotesque stone. Then a string of shells, or a rude tracing in the sand. Then, with rude tools, ideas began to take a physical shape, till, after many centuries, the human figure was brought into design, and then began art—the art with a soul. But as time went by, though the education of man progressed and the technical excellence of his work increased, the mystery of delineating that ideal is as great as it was in the beginning.

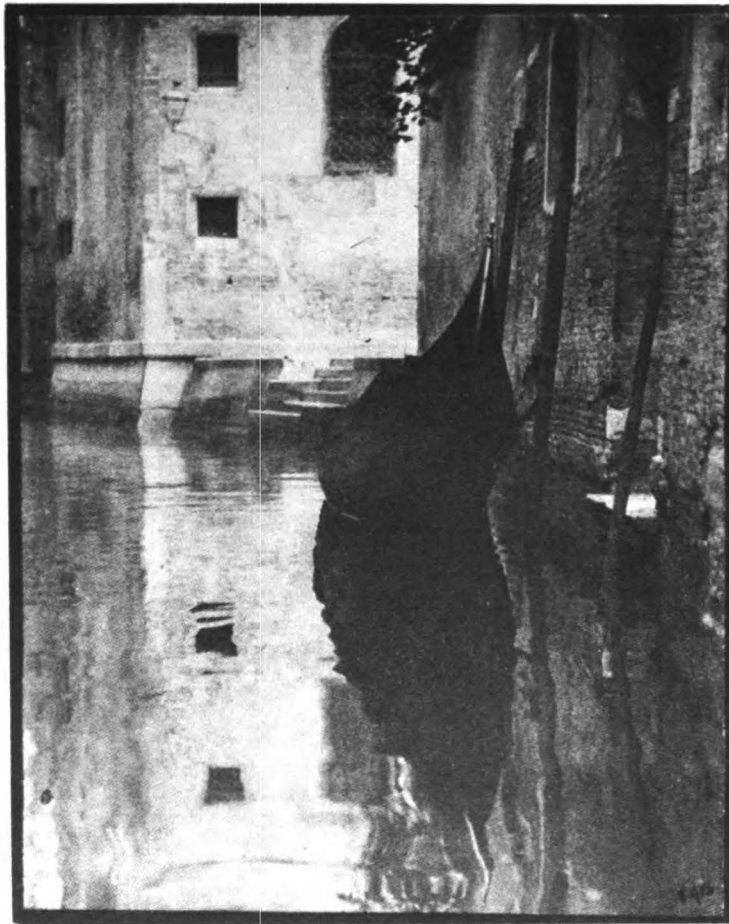
We of to-day have facilities with our modern cameras and lenses of transferring to tangible substance the integral fibres of human anatomy, and can even impress the skeleton of a man on paper and hold it before his vision while he is yet alive, and we can so surround his animate being with the atmosphere of emotion that a representation of it transposes his commonplace organization into a state called ideal.

Now the ideal is only selecting that particular form which expresses most completely the idea of a given character or quality, be it beauty, strength, weakness, or any given emotion, and is most consistent in its portrayal. Modern form of dress, with its kaleidoscopic changes of fashion, has for centuries blinded the sense of man's natural figure, and it is left to the artists of the country to still perpetuate the charm of line in their ideals of perfection. These are different, it is true, but if the ideal in itself is perfect, it ceases to be ideal, and becomes history.

God, who made man after his own image, instilled into his primitive mind a love and reverence for that image, and, though there are always fanatical theorists who decry any exposure of the human figure, mankind in general is awakening to the fact that all is evil to him whose mind is evil, and in our public buildings, in our art galleries, even in our homes, examples of the highest education are represented by the nude in art. The highest art is the imitation of the finest nature, or, to be more explicit, of that which conveys the strongest sense of the beautiful or the sublime, and nature is the art of God; so if we



search for its interior charm we shall be able to more clearly divine the delicacy of its image—human art—which, to be true, must be like it. The surface of nature is an illusion. The flowers of spring bud, bloom and wither. The birds rear their young, and fly away, never to return. Even the human form, exquisite in its perfection, is but a mere semblance—a bit of dust, a little water; it is not real—and shall one day lie withered as the flower, and be blown away by the wind. But the soul! Ah, it is still ideal—a mystery!



A VENETIAN HIGHWAY.

By E. G. Boon.

## PHOTOGRAPHIC MAGAZINES

**I**T is impossible, in a brief review, to do anything like full justice to so ample and complex a subject as current photographic literature. At best, I can but hope, broadly, to indicate its main features and introduce, succinctly, some of its leading characteristics.

The first thing that strikes even a casual observer is the extraordinary productiveness. Why, there are enough photographic magazines published in America and Great Britain to cover the news-stand of a railroad station. The accumulation of photographic literature is so great that the helpless amateur wanders aimlessly among its stores.

Less remarkable is the quality of the work produced.

It is astonishing how few of the magazines can boast of any artistic qualities in their make-up. Such details as the selection of type and paper, the determining of the *format* and the leading may not be seriously regarded by the average reader; but they have after all some significance when the question is viewed from the standpoint of the "aim and object" the magazines profess to have. The majority are devoted to the advancement of the amateur photographer—which, aside from professional advice, is largely an education in taste, and one could surely expect some elements of elegance and style. The covers in particular are ill-chosen. The introduction of a very little good ornament on the cover could shed over the whole magazine an air of luxury and grace. The parties who are responsible for the covers of *Photo Beacon*, *Photo Era*, *Photo American*, *Photographic Times-Bulletin*, and *Camera and Dark Room*, etc., seem to be of a different opinion. They indulge either in badly conceived ornamentation or in abuse of ornamentation. And in looking at some of the other covers one is tempted to think that the art of decoration lies in the art of leaving things out.

Also the make-up of the pages is seldom satisfactory. The production of a pleasing, well-proportioned type page depends solely on beautiful type, good paper and the proportion of the margin, and not on peculiar spacing, initials and other idiosyncrasies of decoration. Pages, such as occur in the *Camera Craft*, may dazzle the beholder into a momentary liking for the effect, but can never produce the elegant impression which simplicity and good proportions are capable of.

With this I do not wish to imply that all photographic magazines should be gotten up as luxuriantly as *CAMERA NOTES*. I do not even see the necessity for such elaborate publications like *CAMERA NOTES* and the handsome *Camera Work*. Periodicals like *The Camera* and the *Photo Era* seem to me to be sufficiently large in size. But they should possess the most important elements

of magazine-making: good type, good paper, good presswork and a decent cover. A shake-up all along the line is badly needed.

The contents are even more open to criticism than their appearance. With a large number the editorship consists merely in culling, sifting, selecting and revising what has been published in other magazines. They incessantly crib from each other. Of course, there are original contributions, and I do not doubt that even the most insignificant periodicals contain from time to time valuable material. But the large bulk is of unprofitable reading. There is a lack of photographic writers on scientific as well as esthetic lines. The majority of contributors, no matter how good their ideas may be, have but little talent to express the results of their experience and study. Scientific writing in particular is awfully tiresome and unprofitable for practical use if awkwardly rendered. But why should photographic writers take the trouble of improving their style as long as the remuneration is so slight, as it usually is? Writers should be more liberally paid. I believe it would be a good investment.

As for the actual value of photographic magazines, I am still in doubt. The knowledge of material, the capabilities of various and constantly changing machinery and materials, the rapid fluctuation and changes of trade and fashion, and a thousand other things, can after all only be acquired by actual experience. A photographic magazine at its best is but a poor substitute for apprenticeship and professional preparation. The principal merit consists largely of giving practical hints how to go about and how to enrich one's technical education. Also the gift of invention, if it is present in the amateur, may be developed and taste and general art expression may be fostered by the magazines.

Among the periodicals devoted to the interests of the amateur photographer the Chicago *Photo Beacon* and the Philadelphia *Camera* easily take the lead. Their appearance and make-up, although not faultless, are pleasing enough, and their reading matter, although pedantic, is instructive enough to satisfy the average amateur. Even to the artistic photographer they are not absolutely offensive.

The *Photographic Times-Bulletin* is at present a very indifferent sort of a paper. One really doesn't know what to make of it, and it seems a pity that two interesting magazines like the *Photographic Times* and *Anthony's Bulletin* should have been amalgamated into one mongrel one.

A very interesting magazine, of solemn mien, practical and scientific, is Wilson's strictly professional *Photographic Magazine*. The reading matter is carefully selected. It is rather old-fashioned in its ideas—it still believes in schoolmaster's *recipes* and has no use for faddists intent upon foisting upon the public their peculiar ideas. There is everywhere in its pages evidence of age, but by no means of decrepitude. Its standard of pictures is also strictly professional, of the Dupont-Schloss order; but one cannot expect that every-



body looks at the art of picture-making with the eyes of an advanced pictorialist.

As a club organ the *Journal of the Photographic Society of Philadelphia* seems to me to be exemplary. The cover is dignified, and its publication of club transactions, of papers read, etc., is done in an unpretentious, sympathetic manner.

California is well represented by *Camera Craft*. It is a little bit showy, but after all more important than the other Western papers. It makes us Easterners acquainted with the products of Western workers.

CAMERA NOTES occupies a unique position in photographic literature. It is not easy to exaggerate its influence in the development of artistic photography. It has been a most liberal educator in art matters. That which is best calculated to educate and improve—these were the standards by which the editors were guided. Arranged and rearranged, the final composition of each number was often the result of a dozen plans, and very often contained articles to obtain which correspondence was begun years previously. Nor can too much stress be laid upon the fact that CAMERA NOTES has been at all times untrammelled by any adverse advertising influence, and therefore been free to consider the best interests of its readers.

England has no magazine of such incontestable superiority like CAMERA NOTES. But the average English photographic journal, like *Photography* and *Photographic News*, etc., is more pleasing to me than the American ones. In their plain, yellow, blue and green covers—all covered with advertisements—they have the appearance of ordinary trade papers. They disdain all elegance. They are simply ulterior products. The tenets of modern magazine making do not exist for them. They have absolutely no use for fine paper and slow presswork. But they have the decided advantage that there is no false pretense about them; they simply are what they represent to be.

Also the editorship bears all the earmarks of English journalism. The editorials furnish a conspicuous, usually well-written and instructive picture of each number. The "News and Notes" columns, the "Correspondence" and the reports of "Meetings and Societies" occupy an important part of the contents. And then there are advertisements galore. They are publications that appeal to the amateur as well as to the profession and the trade.

A notably fine example of this kind is the *British Journal of Photography*. It has character and strength. There is about it a delightful sanity, lucidity and severity. It is, of course, strictly conservative and always contains a vast amount of excellent matter. Its articles are selected from persons who are distinguished in the various lines of the photographic sciences, and the reader will see at a glance that the editors do not belong to the class "who guess they know all about photography," but who, without any pose or affectation, take their profession seriously.

The *Amateur Photographer* is perhaps more interesting reading. The

editor, Mr. Horsley Hinton, has raised the standard of revolt against the dominant professionalism minus art. But, strange to say, no fine illustrations can be found in its weweekly issues. The paper, as in most of these publications, is outright abominable, and the reproductions consequently without any value. How a paper can clamor for artistic photography and at the same time shun the expense of slow printing is incomprehensible to me.

The *Photo Miniature* is a delightful little magazine. It is perfectly proportioned and made up in all respects very near to my ideal of a photographic magazine. It can boast of having the best reproductions, and its short, concise paragraphs touching upon all the latest scientific accomplishments are very readable and practical. Its supremacy is based largely on its size. One can put it into one's pocket, comfortably carry it about wherever one goes, and picking it up at opportune moments and glancing over the headed sections of its monographs, put it to some real practical use. It contains no long essays, a decided advantage, as long articles à la Keiley are generally not read. The tendency of the reader is gradually changing from the seeking of quantity to the seeking of quality. What he really wants is to have the best selected for him without the vast labor of personal examination. This the little magazine aims to do, and it has done so far as lies within the power of its patiently working editors.

Also the *Process Photogram* is quite a serious magazine. It is a sort of go-between between the *British Journal of Photography* and the *Amateur Photographer* in magazine form. The *Photographic Art Journal* is worthy of remark, as it is the only English magazine which attempts to be illustrated. But it is a very unsatisfactory attempt, the halftones being very bad and the ordinary editions being really more tasteful than the editions *de luxe*. Greater simplicity and greater reserve in the make-up of the *Photographic Art Journal* would be as desirable as in the majority of the photographic magazines. But, if it be true that all work reflects the life of the day, the lack of simplicity may be but an echo of the time. Possibly the tasteless indifference and the desire to deal in the showy and commonplace which we see everywhere exemplified may be traced to the restless and unsettled qualities of American life. On the other hand, the interest in the manifold details of work and the open-minded acceptance of them is a good side of the life of to-day. It would be idle to expect in photographic literature that concerted harmony which we do not ever find in the leading popular art magazines. We must recognize this lack of concert, whether we like it or not, as characteristic of this period. We may wish it otherwise, but it would be better to exert our influence to effect a change and to work on simpler, more dignified lines.



By Walter C. Harris

**Whereas** The Camera Club has suffered an irreparable loss by the untimely death of its beloved member, J. Wells Champney, be it hereby

**Resolved:** That we, the members of The Camera Club, unite in conveying to his wife and family an expression of our great sorrow at this event.

We also desire to express the very high esteem and affection in which he was held by every member of the Club, and to commemorate the great benefits derived from his always considerate counsel, his gracious criticisms, his unflinching kindness, and his genuine love of beauty as art. These, alas, will no longer be with us, but his memory and his teachings will live in the minds of us all.



### 3. Wells Champney

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**S**ELDOM has the community been so shocked and sickened as by the sudden death of Mr. J. Wells Champney at the Camera Club on May 1. A feeling of incredulity was the first thought of every one hearing of it, for in few people was there so thoroughly expressed the buoyancy of life: he loved people, he loved his work, and he loved his recreation. He was one of the rare men who practically never made an enemy. He had always a kindly word to say of every one, and he stretched forth a helping hand in all directions. For years he was the Club Critic at the Camera Club, but latterly, while no one had ever considered his criticisms severe, he had resigned from the position and refused to even act as a judge, simply from the dread of hurting "some one's" feelings.

His work, both in photography and painting, clearly mirrored his own nature. For him there existed no love of the morbid, the weird and the distorted. There were no guesses as to the meaning of his pictures—clear sunshiny skies and transparent streams for his landscapes, and sweet, happy girlhood in his portrait work were his chosen subjects. Clear-cut, fresh faces always gazed at you with eyes as limpid as a child's. No desire for the ugly or the grewsome, which for him never seemed to exist, ever tinged his work or his character.

No one seems to remember having seen Mr. Champney angry, or even annoyed; his disposition seemed to raise him above the petty frets of life, and his ideal home life, of which it seems almost sacrilegious to speak, simply carried out the general sweetness of his nature.

When at work, he worked hard. His sobriquet of "M. L'Eclair" (gained abroad) expresses vividly his rapidity and intensity of purpose. In pastels especially, his fingers simply flew, and he gained more wonderful results from a half hour pose than perhaps any other artist. His "chalk talks," with which we were all familiar, were a never failing source of pleasure and wonder at his speed and skill.

When his work for the day or season was finished, no one knew better than he how to throw aside the cares of life and enter into whatever frivolity, or amusement, or journeying, formed his relaxation for the moment. He would bring in an instant the concentration of his mind to a puzzle or a toy as if it were of vital interest, and in that, perhaps more than in anything else, lay the secret of his popularity, for popular he was in the highest form of that much abused word. Popular and beloved because he was always interested in his auditor, interested in his conversation, in his achievements, or in his troubles,

as the case might be; ever ready with some cheery suggestion, always willing to give a helpful hint or loan a model, and to be generous in many of the little ways that others of his profession might well copy. His geniality and ready flow of conversation made him always in demand, for his extemporaneous talks were indeed clever and interesting.

And then—in a minute—everything was over. A bit of a hurry, a false step, and in one of the very clubs where he was so beloved he met his tragic end. It will be a long while before the memory of it will be obliterated or the gloom pass away. So vivid was his personality that it is hard yet to realize that he must be spoken of in the past tense, and that all that remains of him to his friends is the memory of his tender spirit and beautiful life, a gentleman and a Christian in the highest sense, one whom it may always be a pleasure and a privilege to have known, and whose memory will always cling like the perfume of some pungent flower of which a thought will bring to mind the fragrance as clearly as if one held the blossom. C. I. B.

The following resolutions on the death of Mr. Champney have been received:

ORANGE CAMERA CLUB,  
Orange, N. J.

May 19, 1903.

Mr. C. H. Crosby, President,  
Camera Club of New York.

Dear Sir:

At the last regular meeting of the Orange Camera Club the following resolution was offered and duly passed:

Resolved, That this club does hereby extend its sincere sympathy to the Camera Club of New York in the loss it has sustained in the death of its valued member, Mr. J. Wells Champney, and that a committee be named by the president to convey this expression of the Orange Camera Club to the Camera Club of New York.

As the committee so named we beg to transmit to you the above resolution, with the request that you will kindly submit the same to the members of your club.

Mr. Champney was personally known to many of our members, and to those of us who had the honor of his acquaintance his death comes as a personal loss, which all who knew him and had experienced the uniform gentleness and courtesy of the man must deeply feel. In addition, therefore, to the resolu-

tion of our club, we would offer for those of us who knew Mr. Champney, our personal expression of esteem for his memory and our sympathy with your club in the loss it has been called upon to sustain.

Very truly yours,

W. H. CHENEY,

D. S. PLUMB,

Committee.

NEW YORK, May 5, 1903.

New York Camera Club,

New York, N. Y.

Dear Sir:

It is with keen regret that the members of the Brooklyn Academy of Photography learn of the death of Mr. J. Wells Champney and they desire to express their sympathy for you in the loss of so valued a member.

His death removes one of the most industrious exponents of the advancement of photography and as such his death must be deplored by all interested in our art.

Yours very truly,

G. A. WILLIAMS,

Corresponding Secretary Brooklyn Academy of Photography.

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We regret to have to record the death, at Great Barrington, Mass., in the early part of October, of Mr. H. H. Sidman, a member of the Camera Club. While known only to a few of the members, Mr. Sidman took an active part in the interests of the Club and his loss will be keenly felt.





A HEAD STUDY

By Dr. Detlefsen  
(Chicago)



# PROCEEDINGS OF THE CAMERA CLUB, NEW YORK

HENRY H. MAN, J. EDGAR BULL AND CHARLES I. BERG, PUBLICATION COMMITTEE, REPRESENTING THE BOARD OF TRUSTEES

## CLUB MEETINGS

**R**EGULAR meetings of the club were held on December 9, 1902, and January 13, February 10, March 10, April 14, May 12, June 9, September 8, October 13 and November 10, 1903, and a special meeting on June 16, 1903.

The Treasurer's reports at the regular meetings showed balances in hand as follows:

December 1, 1902.....	\$3,740.85
January 1, 1903.....	3,225.27
February 1, 1903.....	2,934.66
March 1, 1903.....	2,969.07
April 1, 1903.....	1,713.41
May 1, 1903.....	2,073.73
June 1, 1903.....	942.46
July 1, 1903.....	932.80
August 1, 1903.....	783.59
September 1, 1903.....	710.54
October 1, 1903.....	383.68
November 1, 1903.....	1,585.52

At the December meeting Mr. Stark, for the Print Committee, announced that the date for receiving entries in competition for the President's Cup was extended to December 31, and a motion that the Secretary notify all members of such extension was duly carried. The President announced that he had selected as judges in this competition one representative member from each of three camera clubs.

The feasibility of holding a fair in the clubrooms immediately before the removal to new quarters was discussed. It was decided that in lieu thereof a committee be appointed to consider the desirability of giving a public lantern-slide exhibition, with a charge for admission.

The Automatic Photo-Printing Apparatus, for testing the printing qualities of negatives, was exhibited and described by Mr. Narper.



At the January meeting Mr. Reid, chairman of the committee appointed by the President to consider the giving of a public lantern-slide exhibition, reported verbally and a motion that such exhibition be held for the benefit of the club was carried.

At the February meeting Mr. Abel reported that the annual club smoker had been a success financially as well as artistically, there being a net balance over expenditures of sixty-six cents.

A nominating committee was elected by ballot, the first six receiving votes as follows:

Robert A. B. Dayton.....	32
F. Louis Graefe.....	31
H. T. Lockwood.....	31
A. P. Schoen.....	31
Edward Heim.....	30
Juan C. Abel.....	8

A nominating committee consisting of Messrs. Dayton, Graefe, Lockwood, Schoen and Heim was therefore declared duly elected. (Mr. Heim having subsequently declined to serve, Mr. Abel was substituted in his place.)

At the March meeting the expense entailed by the publication of CAMERA NOTES was discussed by several members.

A motion offered by Mr. Reid—"That it is the sense of this meeting that the discontinuance of the publication of CAMERA NOTES be left to the discretion of the Board of Trustees"—was lost.

Mr. Dayton offered a motion: "That the editor of CAMERA NOTES be requested to present to the next regular monthly meeting of the club a detailed statement of the receipts and expenditures to such date, and an estimate of the probable receipts and expenditures for the period of the remaining numbers covered by the original contract for four numbers, and including a statement of the assets received by him upon his appointment as such editor." This motion was duly carried.

The death of Mr. James Glaisher, of London, an honorary member of the Camera Club, was announced.

Following the adjournment of the regular meeting, Mr. Stieglitz presented to Mr. Wilmerding, Treasurer of the Camera Club, a handsomely engrossed testimonial expressive of the feelings of many of his friends in the club who appreciated his arduous work as Treasurer and his unselfish devotion to the interests of the club. In behalf of the members of the club who had contributed thereto, Mr. Stieglitz also presented to him a pair of pearl studs and other tokens of esteem and good will.

At the annual meeting, held April 14, the President made a verbal report, in which he briefly reviewed the work of the club during the past year and commended its officers and committees.

Reports were presented by the Secretary, Treasurer, Chairman of the Committee on Meetings, and Librarian. (Extracts from these reports are appended.) A verbal report was also made by the Chairman of the Print Committee.

The editor of CAMERA NOTES presented a report in which he included a brief statement in compliance with the resolution adopted at the regular meeting held in March. (A copy of so much of the report as was presented in writing is appended.)

Mr. Abel, as editor of CAMERA NOTES, also recommended that the publication be discontinued after either the next number or the number following. Mr. Dayton then offered the following resolution:

*Resolved*, That the report of the editor of CAMERA NOTES be referred to a committee of three to be appointed by the President; that the committee be authorized to request the attendance before it of any member of the club and a statement from such member of any matters pertinent to the subject referred to the committee; and that the committee report to the next meeting of the club, with its recommendations."

This resolution was adopted and the President appointed as such committee Messrs. Dayton, Edward Heim and Bracklow.

Mr. Stark presented a motion "To hold an International Photographic Exhibition under the auspices of the Camera Club in New York City from January 1, 1904, to February 15, 1904, and that a committee of nine members, either resident or non-resident, be appointed to make the necessary arrangements for such exhibition." After some discussion the matter was referred to the Board of Trustees.

The club then proceeded to the election of officers, trustees and a Committee on Admissions for the ensuing year. Dr. J. W. Bartlett and Robert L. Bracklow were appointed tellers. Having collected and canvassed the ballots, the tellers reported that thirty-four ballots had been cast and that the following candidates, having received the number of votes set opposite their respective names, were duly elected to fill the positions designated:

For President—Chauncey H. Crosby, 33 votes.

For Vice-President—Frank S. Gerrish, 34 votes.

For Secretary—E. Lee Ferguson, 33 votes.

For Treasurer—H. T. Rowley, 34 votes.

For Trustees for Three Years—Malcolm Stuart and Dr. James T. Vredenburgh, 34 votes each.

For Committee on Admissions—H. T. Lockwood, Francis C. Elgar and M. W. Seaman, 34 votes each.

#### REPORT OF THE SECRETARY.

NEW YORK, N. Y., April 1, 1903.

*Mr. Chairman and Members of the Camera Club:*

I have the honor to submit the following as the report of the Secretary for the past year:

<i>Membership.</i>					
	Active.	Non-Res.	Life.	Hon.	Total.
April 1, 1902.....	214	84	20	16	334
<i>Changes by transfer—</i>					
Gains by transfer.....	1	3	..	..	...
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	215	87	20	16	...
Losses by transfer.....	3	1	..	..	...
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	212	86	20	16	334
<i>Gains:</i>					
Elected and qualified.....	17	10	..	..	27
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	229	96	20	16	361
<i>Losses:</i>					
Resigned .....	22	14	..	..	36
Dropped .....	6	4	..	..	10
Died .....	1	2	..	1	4
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total losses .....	29	20	..	1	50
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
March 31, 1903.....	200	76	20	15	311
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Net loss during year.....	14	8	..	1	23

Total membership, March 31, 1903, 311.

There were held ten regular and nine special meetings of the Board of Trustees, ten regular and one special club meetings.

As compared with the previous year the number of new members falls short thirteen, the difference comprising a loss of fourteen active and a gain of one non-resident member. This affected the revenue of the club, as the active members pay an entrance fee of fifteen dollars, while the non-residents do not. While the year ending March 31, 1902, showed a net gain of one member, the last year ends with a net loss of twenty-three. The total membership of 311 is the smallest reported since April 1, 1898, when the membership was but 287. This is not the first report showing a net loss, however, as the report of April 1, 1901, showed a net loss of eleven.

With the end of the last club year there closes a certain period in the history of the club—the period of its life at 3 West Twenty-ninth street. These quarters have been occupied for five years, and a few statistics covering that period may not be uninteresting.

On April 1, 1898, the membership of the club was 287. The reports of the succeeding years of the same date are as follows:

1899.....	323 members.
1900.....	344 members.
1901.....	333 members.
1902.....	334 members.
1903.....	311 members.



Of the five years there was therefore a gain in three and a loss in two, while at the end of this period the club has twenty-four members more than at the beginning.

The number of new members received during each year, the year ending on March 31 in each instance, was as follows:

1899.....	74 members.
1900.....	67 members.
1901.....	42 members.
1902.....	40 members.
1903.....	27 members.

These figures indicate a steady decrease in the number of new members during each year of the period under consideration.

During the last five years the club has had three presidents: Wm. D. Murphy, John Aspinwall and C. H. Crosby; three vice-presidents, Alfred Stieglitz, Chas. I. Berg and J. Edgar Bull; five secretaries, Harry B. Reid, D. J. Dowdney, Edward Heim, H. B. Hart and E. Lee Ferguson; and but two treasurers, F. M. Hale and Wm. E. Wilmerding.

Respectfully,

E. LEE FERGUSON, Secretary.

TREASURER'S REPORT.

*Receipts.*

	1902-1903.	1901-1902.
Balance April 1.....	\$2,759.25	\$2,410.74
Members' dues .....	4,837.86	4,984.63
Locker rents.....	1,233.90	1,166.44
Entrance fees .....	255.00	510.00
Studio .....	205.00	295.00
Annual auction .....	485.04	769.75
Annual smoker.....	173.90	151.00
Annual dinner .....	287.85	237.50
Apparatus .....	35.00	.....
Telephone.....	84.96	102.62
Incidentals (House Committee).....	5.94	.....
Lantern slide interchange.....	40	.....
Meetings (donation) .....	2.00	.....
CAMERA NOTES, No. 1, Vol. VI.....	30.91	.....
CAMERA NOTES .....	832.33	.....
Interest account .....	41.88	85.62
Print auction .....	.....	169.70
Elevator .....	.....	30.00
Furniture (subscription by members).....	.....	224.00
	<hr/>	<hr/>
	\$11,271.22	\$11,137.00

*Disbursements.*

	1902-1903.	1901-1902.
Rent and chute, eighth floor.....	\$3,024.00	\$3,024.00
*Rent 5 W. Thirty-first street, account of May.	250.00	.....
Library .....	397.15	152.57
Stationery and printing.....	250.54	221.82
Studio .....	158.25	169.22
Annual auction .....	445.71	651.92
Annual smoker .....	184.84	170.96
Annual dinner.....	334.70	292.66
Apparatus .....	10.50	40.88
Telephone... ..	134.05	174.01
Incidentals (House Committee).....	202.77	273.90
Lantern slide interchange.....	17.95	17.23
Meetings .....	42.00	6.15
CAMERA NOTES, No. 1, Vol. VI.....	200.00	.....
CAMERA NOTES .....	1,959.36	640.00
Postage .....	139.51	128.04
Print auction .....	.....	138.29
Elevator .....	160.00	110.00
Furniture .....	.....	224.00
Light and current.....	422.12	491.71
Chemicals .....	94.78	151.59
Ice and laundry.....	77.00	74.73
Cleaning rooms .....	120.00	124.00
Insurance .....	65.80	64.65
Fitting up rooms.....	.....	160.97
Print competition .....	19.90	.....
Print committee .....	65.03	115.45
Services .....	779.25	759.00
Lantern slide committee.....	2.60	.....
	\$9,557.81	\$8,377.75
Balance in New Amsterdam National Bank	585.91	673.63
Balance in Union Trust Co.....	1,127.50	2,085.62
	\$11,271.22	\$11,137.00

\*Should be charged in account of 1903-1904, making true balance April 1, 1903, \$1,963.41.

WM. E. WILMERDING, Treasurer.

*Approved:* HENRY H. MAN, Chairman.

J. C. VAIL,

C. S. MCKUNE,

Auditing Committee.

April 8, 1903.

ADDENDA—CAMERA NOTES, NO. 2, VOL. VI, TO DATE.

*Receipts.*

Subscriptions .....	\$ 274.93
Advertisements .....	557.40
Balance .....	1,127.03
	<hr/>
	\$1,959.36

*Disbursements.*

Editor .....	\$300.00
Postage .....	60.42
Publications .....	7.87
Stationery .....	38.12
Illustrations .....	18.75
Literary .....	205.53
Incidentals .....	13.84
Commissions .....	25.00
Printing .....	578.15
Reproductions .....	711.68
	<hr/>
	\$1,959.36

March 31, 1903, balance..... \$1,127.03

WM. E. WILMERDING, Treasurer.

*Approved:* HENRY H. MAN,  
J. C. VAIL,  
C. S. MCKUNE,

Committee.

REPORT OF THE CHAIRMAN OF THE COMMITTEE ON MEETINGS.

*Mr. President*—The Committee on Meetings has the honor to report that nine illustrated lectures were delivered in the clubrooms during the season of 1902 and 1903.

The thanks of the club are certainly due to the lecturers,

Dwight L. Elmendorf, Esq.,  
Prof. G. W. Ritchey,  
Gilbert Ray Hawes, Esq.,  
Herbert L. Bridgman, Esq.,  
Malcolm Stuart, Esq.,  
W. I. Scandlin, Esq.,  
Frank La Manna, Esq.,  
Cornelius Van Brunt, Esq.,  
Frank Scott Gerrish, Esq.,

whose efforts to entertain and instruct our membership were highly appreciated by large and representative audiences.

Respectfully submitted, April 14, 1903.

WM. D. MURPHY, Chairman.



#### REPORT OF THE LIBRARIAN.

At the commencement of the club year the Library catalogue was published and distributed, together with CAMERA NOTES, Vol. VI, No. 1. The expense of this, \$200.00, was provided for by the previous Board, and this amount, added to the sums spent in this current year, naturally made the Library expenditures seem disproportionately large. I can assure the members, however, that there has been no unnecessary outlay. In fact, I have had to be so economical that but three magazines have been subscribed to, the remainder being provided by exchanges and copies which come to the librarian in the course of his other duties. At the same time the photographic literature of the day is provided to an extent to be found in no other club.

The additions to the Library, exclusive of magazines, by gift, purchase and through CAMERA NOTES, amount to some eighteen in all. Some fifty books have been bound.

I would make the following recommendation to the Board, namely, that the surplus of duplicate copies of books and magazines be donated to the various camera clubs who may be in a position to take care of them. The space they at present take up is more than the club in its new quarters is able to spare, and while there might be a possible sale for these loose volumes and odd numbers it takes time to find customers.

Therefore, I propose that the Librarian be empowered to draw up a list of suitable clubs and that they be written to whether they care to accept such books and magazines as we can spare.

J. C. ABEL, Librarian.

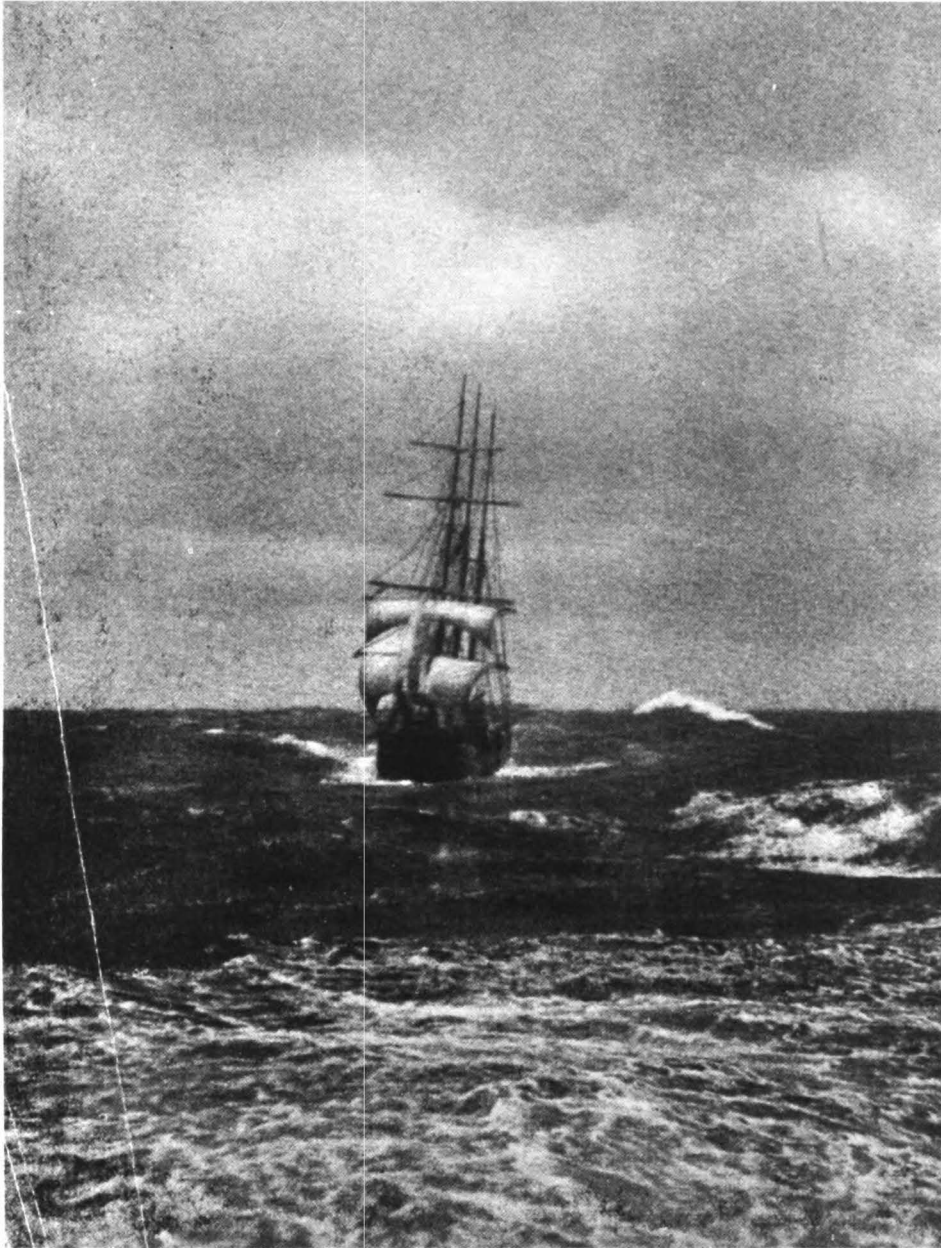
#### REPORT OF THE EDITOR OF CAMERA NOTES.

The Treasurer has given a statement of the receipts and expenses of CAMERA NOTES up to March 31. To this must be added the sum of \$486.00 paid out and the sum of \$24.00 taken in up to date, with \$166.00 still due in good accounts. In the statement already given there are also included sums paid out for manuscript and halftones for the next issue.

I purpose to make the next issue somewhat smaller, giving thirty-two pages of reading matter and four inserts. The estimate for Vol. VI, No. 4, is: For printing, binding, paper, etc., \$313.00; for illustrations not already paid, \$150.00; for postage and sundries, \$30.00; making a total still to be paid out for this number of \$493.00. The receipts I can only figure as the advertising, which will be a round \$400.00, or, with the sum still to be collected on advertising accounts, sufficient to completely cover the cost of the number, or rather, the amount to be paid out on it.

Vol. VII, No. 1, will, I estimate, cost, with illustrations, etc., \$500.00, to which should be added the editor's honorarium of \$100.00, and against which there would be an income of \$400.00 in advertising.

In estimating for these last two numbers I have not figured in at all the possible subscriptions, which, if the magazine be continued, should amount to



AFTER THE STORM

By J. C. Vail  
(New York)





at least \$150.00 to \$200.00 for the two numbers. There are at present on the books one hundred and fifty-two subscribers to CAMERA NOTES. When I took over the magazine there were one hundred and ninety-five subscribers, showing a loss of forty-three. Seventy-five subscriptions expire with the next number, and it is presumable that a good many of these would renew.

J. C. ABEL, Editor.

REPORT OF THE DINNER COMMITTEE.

NEW YORK, February 7, 1903.

To the President and Trustees, the Camera Club, New York:

GENTLEMEN—The Committee on the Annual Dinner report:

The Sixth Annual Dinner took place at the New York Athletic Club on Saturday evening, January 31, 1903. There were eighty-four (84) subscribers, of which seventy-eight (78) were present. The receipts amounted to \$252.00 and the disbursements \$299.70, leaving a deficit of \$47.70. The details are as follows:

<i>Dr.</i>	
To postage .....	\$ 3.00
360 notices .....	2.60
200 tickets. ....	2.25
New York Athletic Club.....	257.85
Head waiter, New York Athletic Club.....	5.00
Menus, Photochrome Co.....	25.00
Boxes for favors.....	4.00
	\$299.70
<i>Cr.</i>	
By eighty-four subscriptions.....	\$252.00
Deficit .....	47.70
	\$299.70

All of which is respectfully submitted.

WM. J. CASSARD, Chairman.

At the May meeting the Board of Trustees presented, through the Secretary, a resolution in reference to the death of Mr. J. Wells Champney, which was unanimously adopted by the club. (This resolution is printed elsewhere in this issue of CAMERA NOTES.)

A resolution was adopted extending the thanks of the club to Mr. Charles I. Berg for his generous donation of his architect's fees of \$180.00, and to Mr. W. G. Jones for his contribution of \$40.00 from his estimate on the fitting up of the new quarters of the club.

The excess in the cost of moving over the amount subscribed for such purpose was considered and opinions were expressed by several members in favor of increasing the dues paid by active members. Upon the request of Mr. H. B. Reid the Secretary presented a written notice, as provided in Article XVI of the Constitution and By-Laws of the Club, of a proposed amendment, to take effect October 1, 1903, increasing the annual dues of active members from twenty to twenty-five dollars per year. Mr. Man offered a motion that the question of the adoption of the proposed amendment be considered at a special meeting of the club to be called and held on the third Tuesday in June, which motion was duly carried.

Mr. Ed. Heim offered the following motion: "*Resolved*, That it is the sense of the members present that CAMERA NOTES be discontinued with the issue of No. 4 of Volume VI, and that the editor be given notice as provided in the contract made with him by the Board of Trustees of the termination of such contract." This was unanimously adopted.

At the regular meeting held June 9 Mr. Hale, chairman of the House Committee, reported that the bromide room was in working order and the studio completed. Reports were made by other committees and the full list of committees, as appointed by the Board of Trustees, was read by the Secretary.

A vote of thanks was extended to Mr. C. D. Roy for his persistent efforts which had secured to the club a distillation plant, whereby distilled water would be furnished the members at little expense.

The Secretary reported that the Board of Trustees had ordered the discontinuance of the publication of CAMERA NOTES, and that the editor, Mr. J. C. Abel, had kindly waived the three months' notice provided in the contract and any charge for a fourth number under such contract.

At the special meeting of the club, held June 16, after the Secretary had read the call for the meeting and the proposed amendment, Mr. J. Edgar Bull offered a motion, which was duly seconded, that the amendment be adopted as read. A general and extended discussion ensued, in the course of which the views of those who favored the amendment and those who opposed it were freely expressed. A rising vote was taken, which resulted in twenty-one voting aye and eight no, one member being present and not voting. The amendment having received the affirmative vote of two-thirds of those members present and voting, the President declared the amendment adopted.

At the September meeting Mr. F. C. Beach was elected Lantern Slide Director to represent the club in the American Lantern Slide Interchange. It having been announced that the Librarian, Mr. L. M. McCormick, was seriously ill, a resolution of sympathy was unanimously adopted.

At the October meeting the club considered an invitation extended by the authorities of the International Exposition to be held in St. Louis in 1904, in reference to the method of securing an exhibit of photographic work, and the matter was referred to the Board of Trustees with full power to act.

At the November meeting interesting and important reports were made by the various committees. The House Committee reported progress on the many improvements in hand and that the private dark room would soon be ready for use. The Entertainment Committee reported that arrangements had been made for a demonstration by Mr. George G. Rockwood of the Grun lens and of the Cooper Hewitt light, together with some remarks on photographic novelties; that Mr. Dwight L. Elmendorf, Ph.D., honorary member of the Camera Club, would give a lecture, under the auspices of the club, at the Carnegie Lyceum; and that the first club social, in October, had been a great success, and another had been arranged for the 28th instant. The Committee on Scientific Research reported that the cameras of the club had all been placed in proper working condition, that a new 14x17 camera had been placed in the studio; and that in providing a new outfit for the bromide room it was designed to give the Cooper Hewitt light a thorough test with a view to adopting it.

The Secretary read a statement in reference to the services rendered by Mr. Robert A. B. Dayton, whose resignation had been accepted after more than fourteen years' continuous membership.

Immediately following the adjournment a demonstration was given by Mr. J. C. Abel of the wide range of platinotype papers prepared by the Helios Photographic Paper Company.

#### TRUSTEES' MEETINGS

**R**EGULAR meetings were held on December 29, 1902, and January 26, February 23, March 30, April 27, May 25, June 29, September 28, and October 26, 1903. A special meeting was held on February 28, 1903, and an adjourned meeting on October 19, 1903.

At the January meeting a committee, consisting of Messrs. Berg, Hale, Stieglitz and Wm. E. Wilmerding, was appointed for the purpose of preparing and submitting to the Board a plan for laying out the new quarters of the club.

Messrs. Abel, Darling, Bracklow and Montant were appointed a committee to conduct the Annual Club Auction.

The President was empowered to appoint a committee to arrange for the moving of the club property, etc., to the new quarters.

At the regular meeting of the Board, held February 23, the report of Mr. Cassard, as chairman of the Committee on the Annual Dinner, was read and ordered spread upon the minutes.

At the special meeting held February 28, Mr. Berg presented the plans for the adaptation of the new quarters to the uses of the club, which were adopted substantially as presented.



Upon motion the President was directed to appoint a committee to solicit subscriptions to cover expense of moving, the number of members of such committee being left to determination by the President.

At the June meeting the Secretary was empowered and directed to issue to any person whose application for membership might receive favorable action by the Committee on Admission, a card granting all the privileges of membership until such time as the Board might take formal action upon such application, no regular meeting of the Board being held during the months of July and August. The thanks of the Board were tendered to Mr. C. O. Mailoux for his kindness in designing and superintending the installation of the electric fixtures in the new club quarters.

Mr. Ferguson proposed for honorary membership the names of Mr. Joseph T. Keiley, Mr. Clarence H. White and Mrs. Gertrude Kasebier, the propositions to be acted upon at next meeting.

At the adjourned meeting on October 19 the Board took action toward the immediate publication of No. 4 of Volume VI of CAMERA NOTES, and directed the editor to issue such number as soon as practicable.

At the regular meeting, held October 26, Mr. Joseph T. Keiley, Mr. Clarence H. White and Mrs. Gertrude Kasebier were unanimously elected honorary members of the Camera Club. The Secretary was directed to address a letter to Mr. John A. Ockerson, chief of the Department of Liberal Arts of the St. Louis Exposition of 1904, defining the position of the Camera Club in regard to the scheme of exhibition of photographic work as outlined by the exposition authorities.

#### RESIGNATIONS AND ELECTIONS.

The following members have resigned: Leonard Waldo, M.D., G. F. Basset, E. T. Birdsall, J. M. Croll, Daniel J. Dowdney, Harold B. Hart, W. E. Johnson, Cecil B. de Mille, Chas. H. Peck, M. D., H. N. Tiemann, Eugene Beitter, William Bunker, Robert A. B. Dayton, E. H. De Coppet, A. P. Dennis, Ezra H. Fitch, Gilbert Ray Hawes, Fred. E. Himrod, C. S. McKune, J. G. Menzies, Dr. Deas Murphy, H. B. Parrish, Charles H. Pope, Dr. F. D. Skeel, Ferdinand Stark, Ernst Wiener, Charles F. Zabriskie, Mrs. Jas. L. Fling and Miss Helen Shaw. The resignation of Mr. Charles I. Berg as a trustee has also been accepted.

On December 29, 1902, Messrs. Frederic E. Ives, Thos. G. Field and G. T. Ross were elected to active membership, and Mr. Eduard J. Steichen was elected to non-resident membership. On February 23, 1903, Mr. S. R. Honey was elected to active and Mr. Everett N. Blanke to non-resident membership. On March 30 Mr. Spencer B. Hord was elected to active membership.

On May 25, Messrs. Henry Guy Carleton, Arthur N. Taylor and John Wm. Woodward were elected active members. On June 29 Messrs. Harry C. Anderson, A. K. Boursault and H. T. Leonard were elected to active and Mr.

Frank M. Steadman to non-resident membership. On September 28 Mr. Chester B. Duryea was elected an active member and Messrs. Wm. S. Rossiter and John R. Coryell non-resident members. On October 19 Messrs. Wm. A. Cummings and Arthur S. Luria were elected active members, and Messrs. Francis A. Jones and R. P. Durkee and Mrs. Alice M. Jackson non-resident members.

On October 26 Mr. Joseph T. Keiley, Mr. Clarence H. White and Mrs. Gertrude Kasebier were elected honorary members.

#### NOTES FROM THE SECRETARY

Early in April the Camera Club moved from the Bancroft Building, in Twenty-ninth street, which had been its home for five years, and took possession of its new quarters at No. 5 West Thirty-first street. The annual meeting was held on April 14 in the old, and almost emptied, quarters in the Bancroft Building, and on the following day formal possession of such quarters was given up.

The club now occupies the eighth and ninth floors of the building at No. 5 West Thirty-first street, having a private stairway to connect the two floors. The location is an excellent one, in the heart of the city, convenient of access from all points, and, when contemplated improvements are completed, will be a cozy home for the members and well adapted to the production of the best photographic work.

The lower floor comprises the assembly hall, the library, the office of the secretary and treasurer, and a commodious private dark room thoroughly equipped for the making of lantern slides and transparencies and for the handling of large plates. The upper floor is used for the working quarters, with dark rooms, bromide room, carbon room, lockers, cameras for enlarging and reducing, tables with tops of heavy plate glass and all facilities for work. The studio has been built on the roof of the building. It is the intention of the Camera Club to continue improvements and to have for the use of its members all of the best and most modern appliances. The club is now united for progress in all lines of photographic science and art.

## THE ANNUAL DINNER

**T**HE Annual Dinner took place at the New York Athletic Club on the evening of January 31, 1903. About eighty members and guests attended.

In addition to the usual programme of speechmaking and the distribution by lot of framed prints, the evening was enlivened by the presentation of the President's Cup for portraiture and genre pictures to Mr. Steichen and of the cup given by Mrs. Abel for landscape work to Mr. Eickemeyer.

Both gentlemen responded in characteristic manner and were greeted with hearty applause.

## LECTURES

**L**ECTURES were given as follows: On January 9, by Malcolm Stuart, Esq., on "Bicycling Through Belgium, Northern France and Brittany."

On January 27, by W. I. Scandlin, Esq., on "New York Through the Camera Fifty Years Ago."

On February 13, by Frank La Manna, Esq., on "A Trip in Spain."

On February 24, by Cornelius Van Brunt, Esq., on "Wild and Cultivated Flowers of Autumn."

On March 6, by Frank Scott Gerrish, Esq., on "A Trip up the Nile."

## EXHIBITION OF PRINTS

**T**HE prints submitted in competition for the President's Cup were exhibited on and after January 1, 1903.

Other exhibitions included portrait work by E. B. Core, Esq., and collections of prints lent by the Photographic Society of Philadelphia and the California Camera Club.

## THE SMOKER

**T**HIS annual function of the club took place on the evening of January 10. It was successful as an entertainment and financially.

## THE ANNUAL AUCTION

**P**HOTOGRAPHIC material owned by members of the club was sold at auction beginning on March 12. The sale was, as usual, successful and the efforts of the committee in charge resulted in a profit to the club.



To  
**William E. Wilmerding.**

**W**ITHOUT exaggeration, I can say truly that the pleasantest duty that has devolved upon me during the past five years is that which by the courtesy of the gentlemen of the

**Camera Club of New York**

is now committed to my charge.

**W**HY privilege by courtesy (and I esteem it the greatest privilege that the Club could have allowed me) is also my right by inheritance. After having first positively refused to serve, it was as a personal favor to myself that he, who has placed the Club under lasting obligations by the faultless administration of the all-important and thankless duties of his office, consented to assume the responsibilities of the place he now holds in our organization. That office is perhaps the most important in the gift of the Club. Upon its proper administration the life of the organization depends. Its responsibilities are considerable, its duties many, and the labor connected therewith perpetual and exceedingly onerous. Paradoxical as such statement may seem, the better the administration of the office the less the opportunity for recognition or appreciation, for it is an office that can aptly be likened to propelling machinery, whose existence is taken as a matter of course, and whose operation is rarely made the subject of thoughtful consideration unless something is out of order.

**F**OR more than five years this office, with all its obligations, labors and responsibilities, has been conducted as if by the most perfect machinery—such as never gets out of order or runs down. Its administration has shown a splendid intelligence that has been alert to the Club's best interests and has never lost an opportunity to serve it; an exquisite tact such alone as is born of sterling geniality and good fellowship, that has avoided giving offense or making enemies when the very nature of certain duties of the office made ill-feeling or enmity almost inevitable. Never has any office in any organization been filled with greater distinction, ability, faithfulness and profit to the organization than has been the Treasurership of the Camera Club of New York under the administration of William E. Wilmerding, whose fellow-members, while feeling that they can never repay him, yet wish to present to him the accompanying token of their

**Sincere Esteem and Hearty Appreciation.**

March 10, 1903.

*Respectfully  
for the subscribers.*

## PROGRESS

**P**ARTICULARS of the Bausch & Lomb Quarter Century Photographic Competition have just come to hand with the awards made by the judges, Messrs. Eickemeyer, Yarnall Abbott and James, the latter taking the place of Mr. Dyer, of Chicago, who was originally selected but unable, at the last moment, to be present. According to all reports, the work of judging must have been very arduous indeed. For instance, in the genre class alone there were over 2,000 entries from which to select but four prize pictures, and there were no less than eleven classes to be gone through. With but one or two exceptions, the prize winners are all well-known photographers. The Grand Prize of \$300 was won by Alfred Stieglitz for his picture, "The Street—Winter," which has already appeared in his magazine, *Camera Work*. E. J. Steichen wins the first prize in the portrait class, Mrs. Myra Wiggins in the genre class with a new composition, and Harry Coutant the second prize in landscapes and marines with his "Yachts in the Fog." Thus members of the Camera Club of New York won \$675 of the \$3,000 offered. It is seldom that the Camera Club fails to make a good account of itself in these competitions. So that all may have the opportunity of passing upon the judges' awards, the Bausch & Lomb Optical Co. will shortly publish an elaborate souvenir, containing reproductions in color of all the pictures receiving awards and honorable mentions. This will be sent free to all who entered the competition. Others can obtain it at the nominal price of 25 cents, and, judging from the published description of the book, it will not pay to miss it. It will also contain a series of papers by prominent photographers. Bausch & Lomb have also published a preliminary announcement containing lists of awards, etc., which they will doubtless gladly send to any one interested.

**T**HE Oberg Camera Company, of New York, are out with a new catalogue, "free to all." It gives in presentable shape particulars and prices of all the photographic apparatus and supplies that they handle, filling a sixty-page booklet. This concern also publishes every month a house organ, *Down-Town Topics*, under which peculiar name they give many interesting and original photographic articles, etc. They send it free and regularly to any one taking the trouble to ask for it, and it is by no means the worst of the photographic magazines on the market.

**O**NE of the novelties of the year, and really a useful novelty, is the Aristo printing frame, an ideal implement for the pictorialist and new school photographer. A print made on Aristo paper with this frame gives the effect of a porcelain print, and in nine out of ten prints will very much improve the picture. By simple but ingenious mechan-



EVENING ON THE MARSHES

By L. M. McCormick

(New York)





ism the paper is first printed for a short time in contact with the negative and then at a slight distance from it, giving diffusion without distortion. It costs three or four dollars, but should certainly be seen and tried.

**T**HE Eastman No. 3 A Kodak is probably the most useful of all that clever family of pocket cameras. It takes a new size picture of a very pleasant shape, and from all accounts it is the favorite this year, giving more satisfaction for the money invested than any other camera on the market.

**H**ELIOS parchment and Helios Japanese tissue, both with platinum emulsions, are rapidly becoming the favorite papers of the pictorialist and advanced photographer. Many of the awards in recent competitions have been to pictures made on these papers, and there is nothing to equal them for beautiful effects.

**F**OLMER & SCHWING have brought out many novelties in cameras and stands, but their Tourist Graflex is probably the most ingenious of all. This camera is constructed on the lines of their well-known Graflex, but is very much lighter in weight and little more than half the price, for which many of us will give thanks. The 4x5 size weighs  $4\frac{3}{4}$  pounds and is roughly  $8x6x7\frac{1}{2}$  inches in dimension, with a focal capacity of  $8\frac{1}{2}$  inches, more than sufficient for the general run of work. The shutter is a simplification of the graphic focal plane and all the adjustments are made from the outside. A descriptive circular will be sent on request.

**T**HE writer of these notes was shown recently by Taylor, Taylor & Hobson a clever illustration of what can be done with a hand-camera. A 16x20 enlargement from a 5x7 negative showed three racehorses at full speed within about twelve feet of the camera. Though actually at right angles to the line of movement, every detail was as sharp as a needle, and the effect of life and motion was remarkable. This is the work of J. C. Hemment with the new Cooke portrait lens working with its full aperture of F/4.5.

# *The Camera Club*

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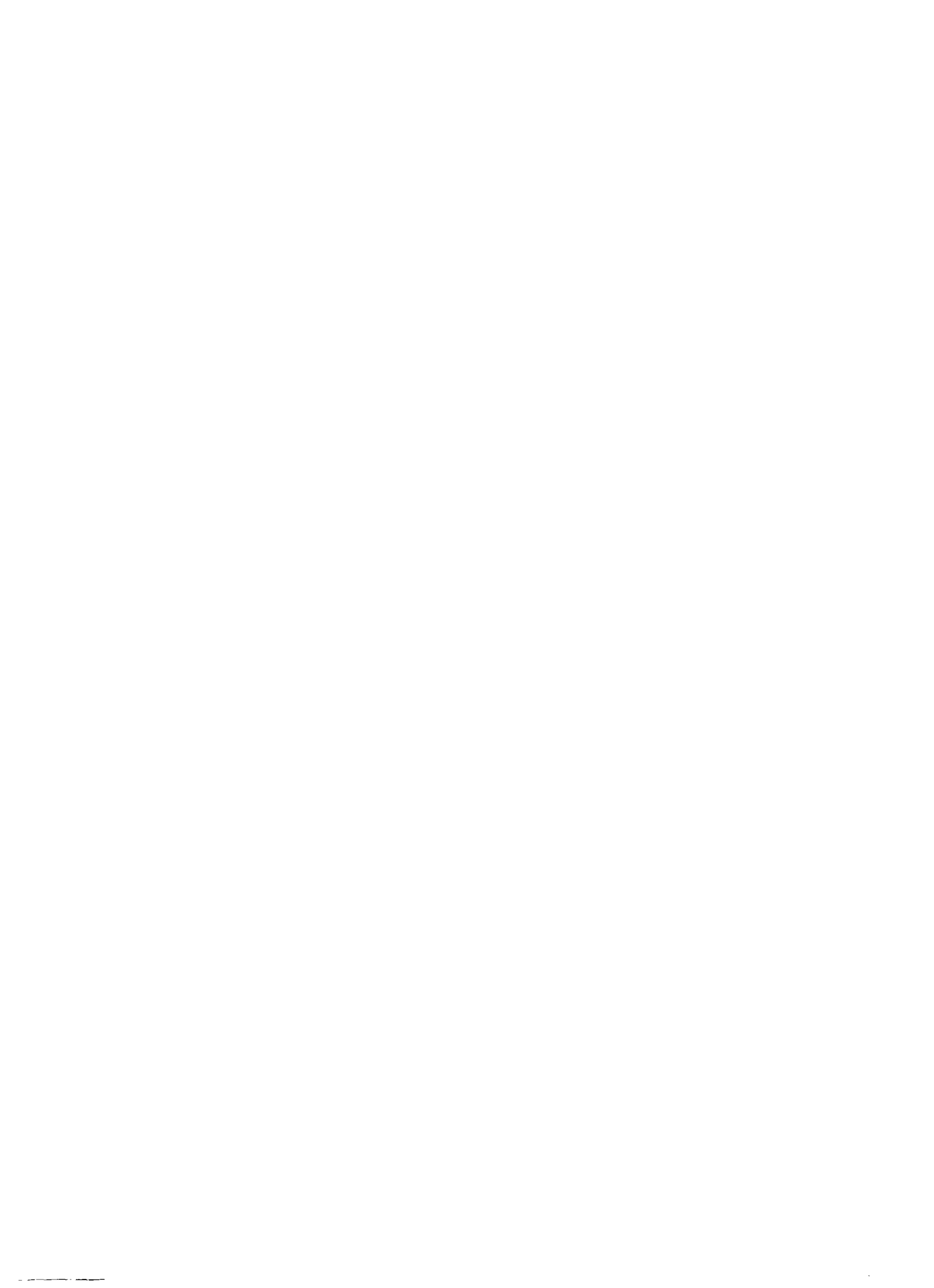
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(Alphabetically by Photographer)

Key indicates size of photograph and method of reproduction in the original edition. Page numbers are flush right.

Full page . . . F
Other size . . . S
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Halftone . . . Ht
Tissued plate (in original edition) . . . Insert (no pagination)
Not titled . . . NT

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Clarkson, E.V.		
– Sisters . . . . .	S, Ht	9
Hinton, A. Horsley		
– Requiem . . . . .	F, Pg	Frontispiece
Young, Daniel K.		
– Three Sisters . . . . .	S, Ht	16
McKecknie, John W.		
– NT (architectural detail) . . . . .	S, Ht	3
Post, W. B.		
– Portrait . . . . .	S, Ht	7
Stieglitz, Alfred		
– The Old Mill . . . . .	S, Ht	5
– Portrait of Mr. R. . . . .	F, Pg	Insert

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Collins, W. H.		
– NT (nude on rock) . . . . .	S, Ht	29
Day, F. Holland		
– An Ethiopian Chief . . . . .	F, Pg	Insert
Gloeden, Count Von		
– NT (young boys) . . . . .	S, Ht	27
Greger, Karl		
– NT (herding sheep) . . . . .	S, Ht	31
Henneberg, Hugo		
– At the Rushy Pool . . . . .	F, Pg	Frontispiece
Puyo, C.		
– NT (sleeping girl) . . . . .	S, HT	33
Stieglitz, Alfred		
– NT (mountain goats) . . . . .	S, Ht	39
– A Bit of Venice . . . . .	F, Pg	Insert

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Demachy, Robert		
– Rouen . . . . .	F, Pg	Insert

Eickemeyer, Rudolf

– Vesper Bells . . . . .	F, Pg	Frontispiece
– NT (field with bending fence) . . . . .	S, Ht	63
– NT (woman shelling peas) . . . . .	S, Ht	64
– NT (Vesper Bells w/o knitting) . . . . .	S, Ht	65
Farnsworth, E. J.		
– NT (tondo, woman with scarf) . . . . .	S, Ht	71
– NT (little girl in field) . . . . .	S, Ht	73
– NT (little girl with lute) . . . . .	S, Ht	77
Gear, John		
– NT (ships) . . . . .	S, Ht	74
Puyo, C.		
– NT (two women talking in boudoir) . . . . .	S, Ht	69

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Annan, J. Craig		
– Lombardy Pastoral . . . . .	F, Pg	Insert
Berg, Charles I.		
– Coquette . . . . .	F, Pg	Frontispiece
Ben-Yusuf, Zaida		
– NT (woman and mirror) . . . . .	S, Ht	93
Engle, F. A.		
– NT (sun on fisherman) . . . . .	S, Ht	101
Eickemeyer, Rudolf		
– NT (flowers in marsh) . . . . .	S, Ht	39
– Photograph of William D. Murphy . . . . .	S, Ht	105
– Photographs of Officers and Trustees of CC . . . . .	S, Ht	104
Post, W. B.		
– NT (cow in pasture) . . . . .	S, Ht	91
Stoiber, A. H.		
– NT (ships) . . . . .	S, Ht	95
Troth, Henry		
– NT (bird's eye view of lily pads) . . . . .	S, Ht	99



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Beasley, H. A.		
– NT (sheep grazing) . . . . .	S, Ht	17
Ben-Yusuf, Zaida		
– NT (woman reading) . . . . .	S, Ht	7
Clarkson, E. V.		
– NT (couple sitting at table) . . .	S, Ht	6
Day, F. Holland		
– NT (nude boy with twig) . . . . .	S, Ht	3
– NY (head of young Indian) . . .	S, Ht	5
– Ebony and Ivory . . . . .	F, Pg	Insert
Demachy, Robert		
– Study in Red . . . . .	F, Pg	Frontispiece
Ferguson, E. Lee		
– NT (pastoral) . . . . .	S, Ht	9
Gloeden, Count Von		
– NT (two boys and cactus) . . .	S, Ht	13
Greger, Karl		
– NT (two girls in field) . . . . .	S, Ht	9
Post, W. B.		
– A Pasadena Landscape . . . . .	F, Pg	Insert
Stieglitz, Alfred		
– NT (two girls mailing letter) . .	S, Ht	11
– NT (hooded woman walking down stairs) . . . . .	S, Ht	12

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Ashton, Ernest R.		
– Evening Near the Pyramids . . . . .	F, Pg	Frontispiece
Carlin, W. E.		
– Franklin Grouse . . . . .	S, Ht	50
– Little Chief Hare . . . . .	S, Ht	51
– Water Moccasin . . . . .	S, Ht	51
– Mt. Chipmunk . . . . .	S, Ht	52
– Canadian Lynx . . . . .	S, Ht	52
Clarkson, E. V.		
– Spinning . . . . .	F, Pg	Insert
Day, F. Holland		
– NT (boy and pot) . . . . .	S, Ht	43
Eickemeyer, Rudolf		
– Who's Dat? . . . . .	S, Ht	41
– A Ranchman . . . . .	F, Pg	Insert
Johnston, Francis		
– NT (woman with flowers in hair) . . . . .	S, Ht	45
– NT (head of woman) . . . . .	S, Ht	49

Troth, Henry		
– NT (dead trees) . . . . .	S, Ht	43

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Berg, Charles I.		
– Magdalen . . . . .	F, Pg	Insert
Bright, Tom		
– Returning from the Pasture . . . . .	F, Pg	Frontispiece
Day, F. Holland		
– NT (woman holding glass) . . .	S, HT	85
Fraser, W. A.		
– A Wet Night, Columbus Circle . . . . .	F, Pg	Insert
Hollinger, W.		
Portrait of W. M. Murray . . . . .	S, Ht	87
Johnston, Francis B.		
– NT (head of woman in hat) . . .	S, Ht	81
Stieglitz, Alfred		
– three illustrations showing lantern slide, compensating cover glass and the combination (carriage and wet night scene) . . . . .	S, Ht	90
– Mending Nets . . . . .	F, Pg	Insert
Paintings Reproduced		
– Holbein, "Sir John Godsalve" . .	S, Ht	73
– Tizian ( <i>sic</i> ), "Man with the Glove" . . . . .	S, Ht	75

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Carlin, W. E.		
– NT (owl) . . . . .	S, Ht	177
Dumont, John E.		
– Clarionet Player . . . . .	F, Pg	Insert
Hollinger, W. M.		
– Portrait of W. D. Murphy . . .	F, Ht	Insert
Johnston, Francis B.		
– Gainsborough Girl . . . . .	F, Pg	Insert
Käsebier, Gertrude		
– NT (Indian) . . . . .	S, Ht	135
– NT (girl with violin) . . . . .	S, Ht	141
– NT (profile of woman) . . . . .	S, Ht	142
– NT (man with cane) . . . . .	S, Ht	145
– Mother and Child . . . . .	F, Ht	Insert
Keiley, Joseph T.		
– Study of an Indian Girl . . . .	F, Ht	Insert

Montant, Alphonse			
– NT (trees and snow) . . . . .	S, Ht	152	
Murphy, W. D.			
– Niagara Falls . . . . .	F, Pg	Insert	
Scott, Arthur			
– NT (cow). . . . .	S, Ht	147	
Stieglitz, Alfred			
– Gossip on Beach . . . . .	S, Ht	139	
Watzek, Hans			
– Michel. . . . .	F, Pg	Frontispiece	
Weil, Mathilde			
– NT (head of girl). . . . .	S, Ht	137	
– NT (girl with flowers in hair). . . . .	S, Ht	151	

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Begue, R. L.			
– Decorative Figure . . . . .	F, Pg	Insert	
Ben-Yusuf, Zaida			
– Portrait of Sadakichi Hartmann . . . . .	S, Ht	8	
Breese and Eickemeyer			
– Portrait of Yvette Guilbert . . . .	S, Ht	17	
Cox, G.			
– Portrait of Walt Whitman. . . . .	S, Ht	16	
Eickemeyer and Breese			
– Portrait of Yvette Guilbert . . . .	S, Ht	17	
Eugene, Frank			
– NT (woman and girl, Misses H.) . . . . .	S, Ht	14	
Hinton, A. Horsley			
– Day's Decline . . . . .	F, Pg	Frontispiece	
Kasebier, Gertrude			
– NT (bust of young girl) . . . . .	S, Ht	9	
– NT (mother and child). . . . .	S, Ht	15	
– Portrait Study . . . . .	F, Pg	Insert	
– Portrait of F. H. Day . . . . .	F, Pg	Insert	
– Paintings Reproduced			
– Bastien-Lepage, "Portrait of Sarah Bernhardt" . . . . .	S, Ht	7	
– Watts, "Portrait of Burne- Jones" . . . . .	S, Ht	3	
– Whistler, "Whistler's Mother" . . .	S, Ht	5	
White, Clarence			
– Mrs. H. . . . .	S, Ht	9	

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Annan, J. Craig			
– The Little Princess. . . . .	F, Pg	Frontispiece	
Beeby, J.			
– Wet, Foggy Day on Fourteenth Street . . . . .	S, Ht	81	
Berg, Charles I.			
– Le Bain . . . . .	S, Ht	81	
Bull, E. J.			
– Old Mill, East Hampton . . . . .	S, Ht	82	
Cassard, W. J.			
– Fruit Study . . . . .	S, Ht	80	
Day, F. Holland			
– NT (boy with pipe) . . . . .	S, Ht	57	
– NT (boy with urn on shoulder) . . .	S, Ht	58	
Eickemeyer, Rudolf			
– NT (water and weeds) . . . . .	S, Ht	85	
Gloeden, Count Von			
– NT (boy leaning against pillar). . .	S, Ht	45	
Hinton, A. Horsley			
– NT (coastline and sunrise). . . . .	S, Ht	49	
– NT (hill) . . . . .	S, Ht	52	
– NT (landscape). . . . .	S, Ht	55	
Keiley, Joseph T.			
– Arabian Nobleman . . . . .	F, Pg	Insert	
Murphy, W. D.			
– On the Beach . . . . .	S, Ht	79	
Ronalds, George L.			
– Snow Storm . . . . .	S, Ht	82	
Slade, Elizabeth A.			
– A Dutch Family . . . . .	S, Ht	82	
Stark, Ferdinand			
– NT (ship). . . . .	S, Ht	47	
– On the Wind. . . . .	S, Ht	80	
Stieglitz, Alfred			
– Scurrying Home . . . . .	F, Pg	Insert	
White, Clarence			
– Spring. . . . .	F, Pg	Insert	
Wiggins, Myra A.			
– Hunger ist der bester Koch . . . . .	S, Ht	79	

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Berg, Charles I.			
– Odalisque . . . . .	F, Pg	Insert	

Calland, Eustace			
– The Mall . . . . .	F, Pg	Insert	
Declercq, Desire			
– NT (woman at cradle) . . . . .	S, Ht		97
Demachy, Robert			
– A Street in Mentone . . . . .	F, Pg	Frontispiece	
Dubreuil, P.			
– NT (Old woman going through stile). . . . .	S, Ht		133
Eickemeyer, Rudolf			
– NT (woman at piano with three girls). . . . .	S, Ht		96
Fernsworth, E. J.			
– La Cigale . . . . .	F, Pg	Insert	
Henneberg, Hugo			
– NT (villa in Italy) . . . . .	S, Ht		111
Herbert, Sidney			
– NT (head of woman) . . . . .	S, Ht		157
Hinton, A. Horsley			
– On Suffolk Meadows . . . . .	F, Ht	Insert	
– Fleeting Shadows . . . . .	F, Ht	Insert	
Keiley, Joseph T.			
– NT (hill and trees). . . . .	S, Ht		91
– NT (wounded cavalier). . . . .	S, Ht		95
– NT (cavalier with helmet). . . . .	S, Ht		101
– NT (Indian brave) . . . . .	S, Ht		104
Kühn, Heinrich			
– NT (ship). . . . .	S, Ht		93
Misonne, Leonhard			
– NT (horses and cart) . . . . .	S, Ht		107
Norris, Dr.			
– NT (hill with wheat piles). . . . .	S, Ht		106
Quinn, J. H.			
– NT (shepherd with sheep). . . . .	S, Ht		122
Watson, Eva L.			
– Silhouette portraits of Philadelphia Salon Jury . . . . .	S, Ht		135
– NT (woman holding flower) . . . . .	S, Ht		148
Weil, Mathilde			
– Beatrice. . . . .	F, Pg	Insert	
White, Clarence			
– Lady with the Venus . . . . .	F, Ht	Insert	
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Eugene, Frank			
– Lady of Charlotte . . . . .	F, Pg	Frontispiece	
– Master Keim. . . . .	S, Ht		187
– NT (nude profile of woman) . . . . .	S, Ht		189
– Decorative Panel . . . . .	F, Ht	Insert	
– Portrait of Sadakichi Hartmann . . . . .	S, Ht		193
– Nirvana . . . . .	S, Ht		197
– La Cigale . . . . .	F, Pg	Insert	
– Song of the Lily . . . . .	S, Ht		201
– A Portrait . . . . .	F, Pg	Insert	
Fuguet, Dallett			
– NT (park with trees) . . . . .	S, Ht		183
Käsebier, Gertrude			
– Portrait of J. T. Keiley . . . . .	S, Ht		195
– Portrait of the Photographer . . . . .	S, Ht		246
Keiley, J. T.			
– A North Carolina Landscape . . . . .	F, Ht	Insert	
– four of the same print showing range of controlling tone, drawing and composition . . . . .	F, Ht		
Stieglitz, Alfred			
– Experiment in Mercury and Oxalate . . . . .	F, Ht	Insert	
– A Vignette in Platinum in Two Colors. . . . .	F, Ht	Insert	
– A Sketch in Platinum. . . . .	F, Ht	Insert (2)	
 <i>Vol. 4 No. 1, July 1900</i>			
Baker, Frank C.			
– NT (sun over river) . . . . .	S, Ht		15
Eickemeyer, Rudolf			
– NT (head of horse) . . . . .	S, Ht		3
Henneberg, Hugo			
– Italian Landscape . . . . .	F, Ht	Insert	
Hofmeister, F. and O.			
– NT (peasant girl with rake) . . . . .	S, Ht		4
Käsebier, Gertrude			
– The Manger . . . . .	F, Pg	Frontispiece	
– Blessed Art Thou Among Women . . . . .	F, Pg	Insert	
– A Portrait . . . . .	F, Pg	Insert	
Keiley, Joseph T.			
– An Indian Girl . . . . .	S, Ht		7
– NT (hill and clouds). . . . .	S, Ht		9
– Twilight . . . . .	S, Ht		10
– I'll Have The Heart Of Him . . . . .	S, Ht		13
– NT (road and lake) . . . . .	S, Ht		17
– Winter Landscape . . . . .	F, Ht	Insert	
Lifshey			
– Portrait of G. Käsebier . . . . .	S, Ht		72
Maurer, Oscar			
– NT (traveler with loaded donkeys). . . . .	S, Ht		69



Robinson, R. W.  
 – Old Cronies . . . . . F, Pg Insert

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Allison, J. Wesley  
 – Architectural Study . . . . . S, Ht 104  
 Bennett, Lionel C.  
 – A Stormy Evening . . . . . F, Pg Insert  
 Carlin, W. E.  
 – Young White-Bellied  
 Nuthatchers . . . . . S, Ht 103  
 – On the Dutch Dunes . . . . . S, Ht 107  
 Champney, J. Wells  
 – A Study . . . . . F, Pg Insert  
 Clarke, Frederick Colburn  
 – Lois . . . . . S, Ht 110  
 – Study . . . . . S, Ht 111  
 Craigie, A. Walpole  
 – Dolores . . . . . S, Ht 108  
 Eickemeyer, Rudolf  
 – The Dance . . . . . F, Pg Frontispiece  
 – By the Wayside . . . . . F, Pg Insert  
 Fuguet, Dallett  
 – The Street . . . . . S, Ht 108  
 Greger, Karl  
 – NT (sheep) . . . . . S, Ht 83  
 Käsebier, Gertrude  
 – Portrait of Miss S . . . . . S, Ht 109  
 Scott, A. Wentworth  
 – Eunice . . . . . S, Ht 103  
 – The Reaper . . . . . S, Ht 108  
 Sloane, T. O’Conor  
 – Long Island Meadows . . . . . S, Ht 104  
 Smith, S. A.  
 – The Harbor Road . . . . . S, Ht 111  
 Stieglitz, Alfred  
 – Landing of the Boats . . . . . F, Ht Insert  
 Stoiber, A. H.  
 – Under the Arch of Titus . . . . . S, Ht 110  
 Strauss, John Francis  
 – A Winter Torrent . . . . . S, Ht 107  
 Watson, Eva L.  
 – NT (Head of woman in lace  
 cap) . . . . . S, Ht 78  
 – NT (close-up of flowers) . . . . . S, Ht 81  
 – NT (mother and baby) . . . . . S, Ht 89  
 White, Clarence  
 – NT (industrial river) . . . . . S, Ht 79

Wiggins, Myra A.  
 – The Gathering Mist . . . . . S, Ht 107  
 Wright, J. Dunbar  
 – On the Indian River . . . . . S, Ht 109

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Annan, J. Craig  
 – Janet Burnet . . . . . F, Pg Insert  
 – NT (Dutch boy pulling boat) . . S, Ht 162  
 – Lombardy Ploughing Team . . F, Pg Insert  
 Eugene, Frank  
 – Portrait of Alfred Stieglitz . . F, Pg Insert  
 Käsebier, Gertrude  
 – NT (bust of young girl) . . . . . S, Ht 133  
 Kühn, Heinrich  
 – Sicilian Bark . . . . . F, Ht Insert  
 Redfield, Robert S.  
 – NT (sailboats) . . . . . S, Ht 131  
 Steichen, Eduard J.  
 – NT (woman in black) . . . . . S, Ht 135  
 – Landscape . . . . . F, Pg Insert  
 – Landscape . . . . . S, Ht 145  
 – Self-portrait . . . . . F, Ht 147  
 – Lady in the Doorway . . . . . S, Ht 153  
 Stieglitz, Alfred  
 – NT (horse and carriage in snow  
 storm) . . . . . S, Ht 146  
 – Snow . . . . . S, Ht 149  
 Watson, Eva L.  
 – A Study Head . . . . . F, Pg Insert  
 Watzek, Hans  
 – Poplars and Clouds . . . . . F, Ht Insert  
 White, Clarence  
 – NT (four women putting up  
 decorations) . . . . . S, Ht 137

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Ashton, Ernest R.  
 – A Cairene Cafe . . . . . F, Pg Insert  
 Clark, Rose and Elizabeth Wade  
 – Portrait of Miss M . . . . . F, Pg Insert  
 Ottolengui, Rodrigues  
 – A Misty Morning . . . . . S, Ht 256  
 Redfield, Robert S.  
 – Hillside . . . . . S, Ht 245  
 Stanberry, Mary R.  
 – The Bar-Maid . . . . . S, Ht 257

Stieglitz, Alfred			
– At Anchor . . . . .	S, Ht	242	
Troth, Henry			
– In the Fold . . . . .	S, Ht	247	
Wade, Elizabeth and Rose Clark			
– Portrait of Miss M . . . . .	F, Pg	Insert	
White, Clarence			
– Telegraph Poles . . . . .	F, Pg	Frontispiece	
– At the Edge of the Woods – Evening . . . . .	F, Pg	Insert	
– The Spider Web . . . . .	F, Ht	Insert	
 <i>Vol. 5 No. 1, July 1901</i>			
Adamson, Prescott			
– Midst Steam and Smoke . . . . .	F, Pg	Frontispiece	
Clarke, Frederick Colburn			
– NT (head of woman) . . . . .	S, Ht	19	
– NT (sailor) . . . . .	S, Ht	20	
– The Indian Princess . . . . .	S, Ht	24 (2)	
– NT (cavalier) . . . . .	S, Ht	25	
– NT (grey day with three figures) . . . . .	S, Ht	26	
– NT (head of woman) . . . . .	S, Ht	26	
Dyer, William B.			
– Clytie . . . . .	F, Pg	Insert	
Hill, D. O.			
– Dr. Gardner . . . . .	S, Ht	6	
– Newhaven Fishwives . . . . .	S, Ht	9	
Keiley, Joseph T.			
– A Bit of Paris . . . . .	F, Ht	Insert	
– Zitkala-Sa . . . . .	F, Pg	Insert	
– Shylock-A Study . . . . .	F, Pg	Insert	
Misonne, Leonard			
– Evening . . . . .	F, Pg	Insert	
Post, William B.			
– Intervale, Winter . . . . .	F, Pg	Insert	
Sutcliffe, F. M.			
– NT (fisherman and family) . . . . .	S, Ht	13	
– NT (two fishermen) . . . . .	S, Ht	14	
– NT(three women knitting) . . . . .	S, Ht	17	
– NT (three nude boys and ship). S, Ht		15	
– NT (children on beach with baskets). . . . .	S, Ht	16	
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Breese, James L.			
– Portrait . . . . .	S, Ht	142	
Darling, Charles A.			
– Sheep by Roadside . . . . .	S, Ht	147	
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– Girl and Guitar . . . . .	S, Ht	145	
Eugene Frank			
– Music . . . . .	S, Ht	139	
Ferguson, E. Lee			
– Portrait . . . . .	S, Ht	144	
Gould, A.C.			
– On the Skirmish Line . . . . .	S, Ht	148	
Hadaway, Tom and F.H. Hoge			
– Portrait of Cyril Scott . . . . .	S, Ht	144	
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– They'll Soon Be Home . . . . .	S, Ht	159	
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– Portrait of Cyril Scott . . . . .	S, Ht	144	
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– Cornfield Vista in Afterglow of Autumnal Sunset . . . . .	S, Ht	141	
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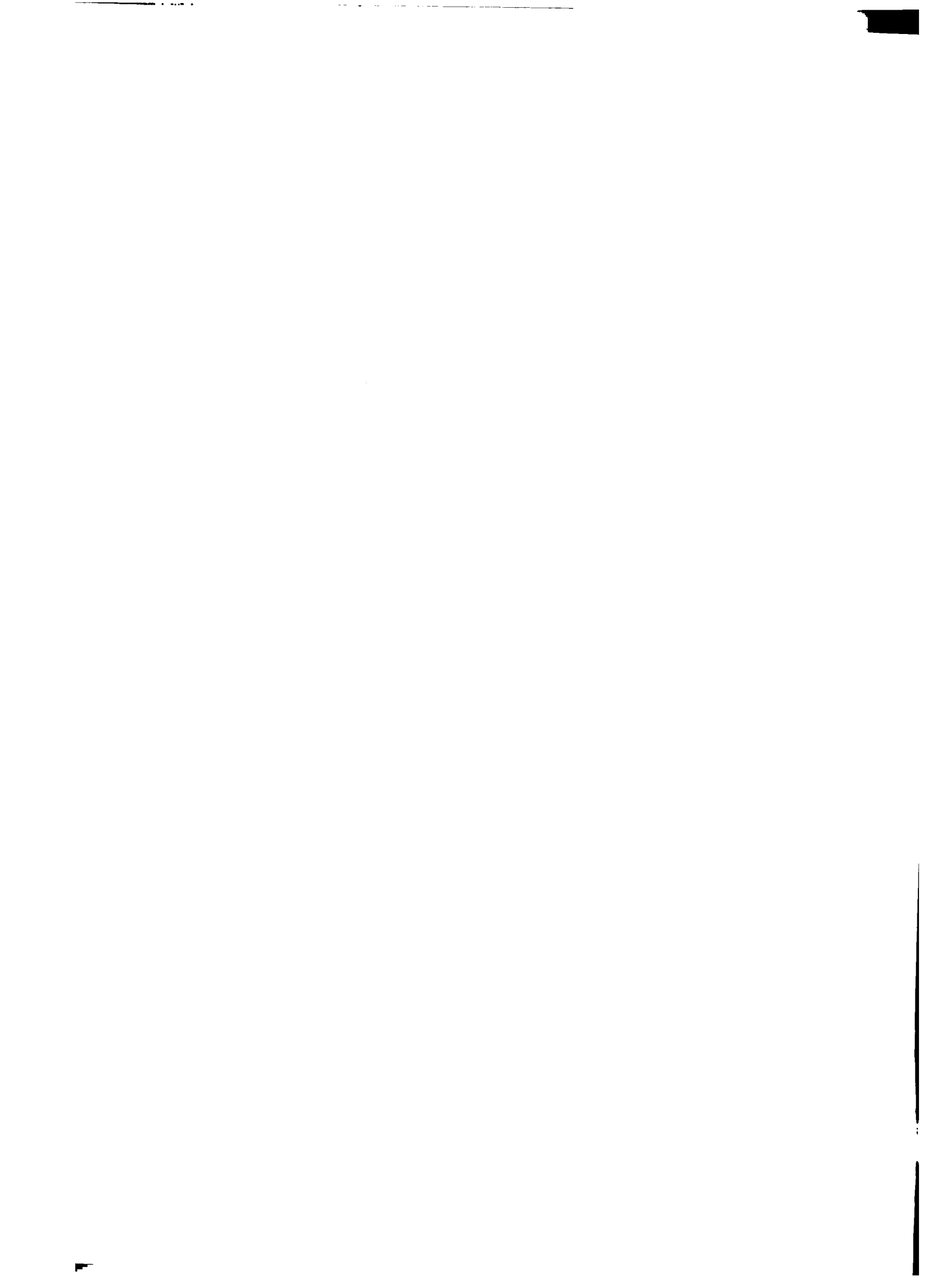
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