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THE PRACTICAL PHOTOGRAPHER

(LIBRARY SERIES)

EDITED BY REV. F. C. LAMBERT, M.A.

NUMBER 22.



The Pictorial Work of
Wm. Rawlings.

Figure Studies, Groups & Genre.

Arthur Burchett,
F. M. Sutcliffe,
Wm. Rawlings,
Horace Mummery,
Colonel Gale,
P. Hill,
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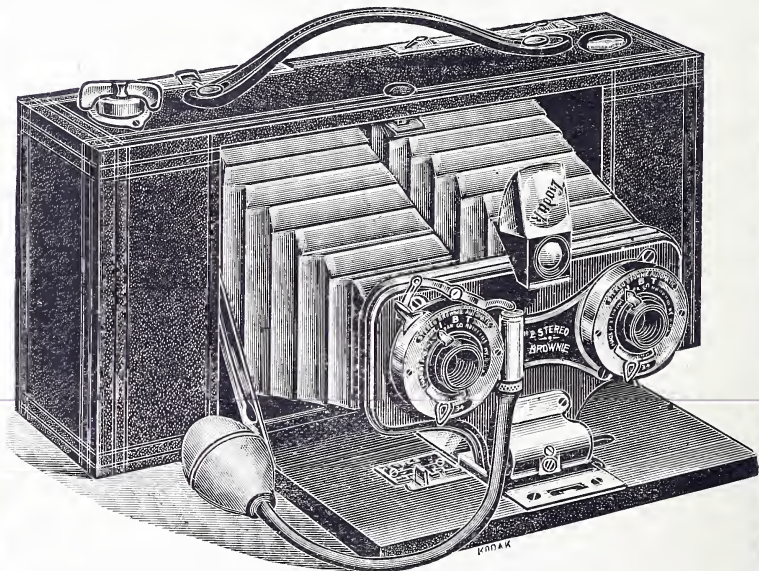


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No. 22.

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Editorial and other Notes.

THE PRACTICAL PHOTOGRAPHER'S ANNUAL - DICTIONARY OF DAILY PRACTICE is now ready. See pp. x., xii., xiv., xvi.

Special Summer Number.

Our next number (ready August 1st) will have a very special interest for all those about to enjoy a **Holiday** in company with a Camera. It will be **entirely different** from last year's Holiday Number (which gave notes of over 150 photographic localities) and this year will deal with Photography of the **Sea, River and Lakelands, Sea-Shore Work, Breaking Waves, Waterfalls and Glens, Riverside Work, Photography on Board Ship, etc.**, and will be embellished by eight choice reproductions of Marine Work by F. J. Mortimer, the well-known expert, who also contributes a particularly valuable chapter of practical instructions in this fascinating branch of Photography.

Other numbers now in active preparation will deal with **Combination Printing. Copying. Night Photography. Flashlight Work. Photographic Curiosities (Ghosts, Doubles, etc.). Ozotype. Telephotography. Iron Printing. Oil Printing. Minor Printing Processes. Lenses. Photographic Optics. Chemistry for Photographers. Photomicrography. Stereoscopy. Optical Lantern. Trichromatic Photography. Finishing the Print. Pictorial Composition (second part). Gaslight Papers. Portraiture (second part). Methods of Printing and Pictorial Control, etc.**

The Editor will be glad to consider suggestions regarding subjects or topics which any reader thinks might desirably be added to the foregoing list.

N.B.—Will readers who feel disposed to co-operate in the preparation of any of the above numbers kindly communicate with the Editor forthwith?

The Editor is always willing to give careful consideration to *Short Practical Notes* on any of the subjects in preparation.

All matter published is paid for at one uniform rate.

Criticism of Prints.

It is our desire to make the criticism of prints a special feature in our pages. The Editor gives his personal careful attention to this matter, and aims at making every criticism a practical, interesting, and instructive object-lesson. By paying attention to the hints thus given, often a poor print may be improved and a good print followed by one still better. In order to encourage readers to take great care in the preparation of the prints they send us, we offer **Fifteen Shillings in Prizes** for the best three, four, five, or six prints sent in each month. The winning prints will not be returned. (See Coupon).

Print Criticism. Awards:

The prints sent in to this competition during the month of May lead us to think that our Print Criticism columns are much appreciated. We are greatly pleased to find that several workers who have from time to time submitted prints are steadily forging ahead. The following six competitors take the awards this month:—Geo. Warnkess, "View at Killin;" J. C. Stevenson, "Was that a Bite?" C. B. Alexander, "The Collier;" A. B. Brown, "Portrait Study;" Wm. Stevenson, "Pool at Ardbrook;" H. O. Bannister, "Finishing Touches." The following are the next six:—A. Richards, Miss A. H. Gray, J. M. Breman, J. Perrin, F. A. Tinker, A. J. Pillinger.

General Notices.

1. It is particularly requested that any errors in the spelling of **Award Winners' names** should be notified to the Editor immediately they are observed.

2. Will contributors to our various competitions kindly refrain from sending *under one cover* prints for *different* competitions? This not only gives us considerable trouble, but involves the risk of the various pictures not being properly entered for the competition for which they are intended. It is far better for all concerned to send each lot of prints in separate parcels.

3. Will competitors please notice that the latest date for receiving prints for our competitions is that given on the coupon, and that we *cannot admit late arrivals*?

4. Will competitors please bear in mind (1) that the judging and criticism cannot be done until after the closing date of the competition, (2) that we go to press before the 25th of the month, and (3) that the criticism of a large number of prints takes considerable time?

5. In response to numerous requests from our correspondents we have pleasure to announce that we will do our best as far as space permits to reply to queries of a photographic nature. Will querists please (1) write plainly, (2) on one side of the paper, (3) as briefly as is consistent with clearness, and (4) give us the indulgence of their kind patience? (*Vide* Coupon).

6. To meet the convenience of those readers who are preparing prints for special dates (exhibitions, etc.), and cannot conveniently wait for printed criticism in our columns, we have arranged that readers may send us one, two or three prints with the usual Print Criticism Coupon and a fee of *one shilling for each print sent*. Within a week the prints, accompanied by a criticism, will be returned to the sender. The return postage must be prepaid in the usual way as in Rule 5 (*vide* Coupon). The fee must be sent with a letter (marked "Print Criticism Special") and coupon to the Editor, and not enclosed with the prints. Each print must bear on the back the name and address of the sender.

A Bound Edition of "The Practical Photographer."

We take this opportunity of thanking the several correspondents who have kindly written to us on the subject. The number of definite promises is not sufficient to justify the issue of a bound edition at present.

Errata and Apologies (*Re The Practical Photographer*, No. 21).

We regret extremely that by some unfortunate oversight the illustrations 9 and 10, facing page 25, and also 23 and 24, facing page 49, have been interchanged. The mistake is, however, so readily seen that we trust none of our readers have been misled or inconvenienced.

Composition Competition: Awards.

Silver Plaque.—W. J. Appleby, "Beech and Birch."

Bronze Plaque.—R. Marshall, "The Smithy."

Certificates.—W. M. Jones, "An Ancient Gateway"; W. G. Hill, "Whitby Harbour"; J. H. Wilson, "Spring Time"; Wm. Stevenson, "Oxshott Woods"; W. H. House, "Reflections."

Highly Commended.—W. H. Nithsdale, J. H. Saunders, A. Turner, A. H. Wilson, H. S. Beauchamp, Miss M. J. C. Mason, Miss Rossi, Miss Rogers.

This Competition has given us the greatest possible gratification. Not only has it been supported in a way far beyond our expectations, but also the competitors have, with but one or two exceptions, shown us how thoroughly they have appreciated the past pages of *The Practical Photographer*. One or two competitors entirely missed the point of the competition, and sent us, not pairs of studies of the same subject, but an entirely miscellaneous gathering of disconnected prints. With these exceptions we feel sure that every one of the competitors—quite apart from any award coming from us—will have felt that the effort of making these comparison prints has brought its own reward, by causing the worker to realize and appreciate the fundamental importance of selection and composition. The notes accompanying the prints clearly show this to be the case in many instances.



This Coupon Expires July 31st, 1905.
 THE PRACTICAL PHOTOGRAPHER. COUPON NO. 49.

Prints for Criticism (or Queries).

RULES.

1. Write legibly, on one side of the paper only.
2. Put your name, address, and a number on the back of each print, and enclose this coupon.
3. Do not send more than three prints with one coupon.
4. State the *Month, Hour, Light, Plate Speed, Stop, Exposure, Developer, Printing and Toning* process employed.
5. If prints are to be returned, a stamped and addressed label or envelope *must* be sent **with the prints.**
6. The Editor reserves the right of reproducing any print sent in for criticism.
7. Prints should be addressed:—THE EDITOR OF *The Practical Photographer* (Print Criticism), 27, PATERNOSTER ROW, LONDON, E.C.



THE PRACTICAL PHOTOGRAPHER. COUPON NO. 48.

Figures, Groups and Genre Competition.

Name

Address

WRITE LEGIBLY.

This Coupon Expires September 30th, 1905.

Figures, Groups and Genre Competition.

A Silver, and Bronze Plaque, and Certificates will be placed at the disposal of the Judges.

1. This Competition is designed to draw attention to the photography of figure studies, groups and genre.
2. Competitors may submit one, two or three (but not more) prints.
3. Each print must bear on the back of the mount the title, name and address of the producer, and full details as to date, plate, stop, exposure of the negative, and printing process.
4. Marks will be given for Technical and Pictorial quality. The mounting and titling will also be taken into account.
5. The Editor reserves the right to reproduce *any* prints sent in to this competition.
6. The Winning Prints will *not* be returned. Others will be returned, together with a brief criticism, if a stamped and addressed envelope or label be sent **with the prints.**
7. Prints must reach us not later than **September 30th, 1905,** addressed:—

The Editor of *The Practical Photographer*
 (Figures Competition),

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No. 22.

The Pictorial Work of William Rawlings.

By THE EDITOR.

NO thoughtful or observant person can see more than a few examples of the photographic work by Mr. William Rawlings without being struck with its many-sided attractiveness. Although a townsman by birth, yet from his young days he has had a very great love of the country; and now, when taking a holiday and rest, no small part of the enjoyment is due to getting away from "bricks and mortar" and rambling "o'er the hill or up the dale." His early art training he describes as "the usual thing"—interspersed with the South Kensington examination in freehand and model drawing. Little or no encouragement came from his parents, and the atmosphere of a Quaker school, though excellent no doubt in many ways, is not very stimulating towards the æsthetic side of culture.

A deep-set and keen love of nature, blended with enjoyment of travel, very naturally led to a good deal of sketching in a quick and bold style. For some dozen years or so he was a member of a sketching portfolio club, and during the whole time of membership did not once omit to include his monthly quota; this is a record of which he may very justly be proud, although the incident was mentioned with his customary modesty.

Mr. Rawlings is not the first person to become fascinated by the rapidity of photography as com-

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pared with the slower and more laborious methods of the brush or pencil, and so the camera snatched him as a victim some twelve or thirteen years ago. Judging from his photography we are not in the least surprised to hear him say that he gets pleasure from a very wide range of painters, and has always derived much enjoyment from visiting picture galleries of all schools, though, speaking in a quite general and broad sense, his leaning is towards the impressionists rather than the realists, while anything like niggling and finicking is at once passed over as something with which he has no sympathy whatever.

He thinks that the best photographs of to-day show a better appreciation of composition than do the ordinary run of paintings. This is due to the need for great care in selection of subject on the part of the photographer, whereas the painter can omit this or add that at his will, and often perpetrates astonishing feats and faults.

The outlook of photography as an Art process, he thinks, is measured by the worker's ability to overcome the practical mechanical limitations of the process. Hence he regards gum-bichromate as a printing process of great promise and possibilities. This with platinum and bromide form his three favourite printing methods.

Mr. Rawlings is characteristically catholic in the matter of mounting and framing, holding that only bold and broad, strong pictures may desirably be framed close, but that prints of a delicate character, small in subject and of light tone, may best be shown with a mount. He is an ardent believer in the monthly portfolio system of exchanging opinions, and admits that he has gained much help from the criticism of others.

We cannot refrain from quoting the closing portion of an entirely charming letter lately received from him, and hope his words will not only be read, but also remembered; for we need hardly say they have our whole-hearted approval. He says:—"In photography, as in life in general, I believe in a *wide* range of interests—in the capability of taking an intelligent interest and pleasure in very varied subjects, in the possibility of pro-

ducing good results in many classes of work, in the appreciation of effects of different orders, and in the working of many different processes. There is time for the industrious man to do more than one or two things well."

Turning now to the selected examples of his work, we have:—

Frontispiece. "**The Seaweed Cart.**"—Simplicity gives strength is one of the maxims that the photographer should, in imagination, see written across his focussing screen or finder. Probably of the many causes which make so many photographs of only momentary interest, that of overcrowding with too much subject, or too many objects of interest, would come an easy first in the race. One of our favourite bits of advice for the student is "when in doubt leave it out." This picture well illustrates the strength of simplicity, also that the quite commonplace material by pictorial treatment may become entirely satisfying. The sky should be carefully noted. The suggestion of distance, space, air, and movement are all especially noteworthy.

Fig. 2. "**By the Riverside.**"—A composition which contains many lessons for the observant student—teaching him how much depends upon a wise choice of view point. This picture shows us how well Mr. Rawlings has laid to heart the lessons one may often learn from indifferent painting, *i.e.*, lessons of what to avoid.

Although he fairly frequently introduces figures into his composition, from this and other examples we may see that he knows that they are by no means always necessary. Here, for instance, the landscape itself is already so full of interest, that any prominent figure would be likely to introduce a conflict of interest and so weaken the composition as a whole. And after all the end and aim of a composition is unity of effect.

Fig. 3. "**In a Devonshire Combe.**"—The original photograph from which our reproduction was made is characterised by a strong suggestion of a charcoal or crayon drawing rather than the *traditional* appearance of a photograph. This is not to be taken either as praise or blame, but simply to show that a photograph need not always follow any special

character. This is a case where our small reproduction of necessity loses a good deal by reason of reduction in size. For it would seem that subjects of this somewhat rugged and boisterous character demand a sizable picture. This question of appropriateness of size does not always receive its proper consideration by photographers. Some prints are enlarged that would be better kept small and *vice versa*.

Fig. 4. "**At the Press.**"—The many personal friends of Mr. Rawlings will be glad to have this portrait study for reasons which we need not tell them. As a figure study it shows what may be done in the unconventional studio with equally unconventional accessories, etc. The position indicates the moment of pause at the end of vigorous effort, and so suggests action. This appeal to the imagination is usually more effective than an attempt to *depict* action, which at best must always be more or less conventional. If we have to find fault it would be that the somewhat marked convergence of the lines of the press indicates a position of the spectator a little too near that of the model.

Fig. 5. "**School-time.**" The first impression that this quite charming figure picture conveys to us is that of breezy, bright sunlight and open air. The picture aptly illustrates some remarks on another page on the subject of keeping secondary groups in due subordination. The suggestion of a sunlit sea and wind-driven clouds is particularly happy in this example. We here see a good instance of how very largely the human interest may occupy us. Were the figures all absent we should be inclined to wonder why the photograph had been taken, but with them present our thoughts are that we are much indebted to Mr. Rawlings for a very pleasant impression of Dutch life. The suggestion of movement is excellent.

Fig. 6. "**On the Dyke.**"—Another happy instance of how the human interest of work of this kind makes a strong and instant appeal to the spectator. In this case we are disposed to quarrel with our artist for allowing the nearest figure to get quite so close to his lens. For it would seem that the proportions are a trifle unduly accentuated unless

B Y T M E R I V E R.



Fig. 2 (p. 3).

Wm. Rawlings.



Fig. 3 (p. 3).

IN H DEVONSHIRE GOBBE.

Wm. Rawlings.

this near figure was of somewhat unusual stature. This question of proportions or relative sizes and distances is one of the many problems which are ever before the artist; but it so happens that we are far more likely to notice any exaggerations in the case of human figures than we are—let us say—in the case of trees, or even cattle.

Fig. 7. "**Mead and Stream.**"—This is a reproduction of a most charming and painter-like picture made by the gum-bichromate printing process.* We have seen a "straight print" from this negative by another process and are therefore able to see how much personal control and pictorial aim has been put into the original from which our reproduction was made. The impression that this print at once conveys is that of a quiet strength and simplicity of aim, greatly aided by the breadth of light and shade.

Fig. 8. "**In the Meadows.**"—Although it is customary to limit the term "figure work" to human figures, yet the same broad pictorial principles apply just as well whether our figures be bi-peds or quadrupeds; man or animals. The student will here see how the focus of interest is kept in the middle of the picture, and how the juxtaposition of the black and the white animals gives great force and directness of appeal. There is a wide-spread notion that a picture of a quadruped must always show all four legs. We do not find this maxim followed by painters. Nor does it seem any more imperative than that every human portrait should show all the four fingers and thumb of each hand. Let every case be treated on its own merits.

As we began so we feel compelled to close this note by repeating our observation that one of the characteristics and attractions of Mr. Rawlings' work is its manysidedness. This is particularly welcome, seeing that not a few photographers are very apt to repeat themselves and so dilute our interest. The few examples herewith given, culled from a large and very varied selection, show how fresh and unaffected his work is.

We are sure that every would-be camera-picture-maker will gladly join his thanks with ours to Mr. Rawlings for the many lessons and pleasures which these reproductions bring before us.

* *Vide* volume 18 of *The Practical Photographer*. "Gum-bichromate Printing."

Picture Making.

By ARTHUR BURCHETT.



IN commencing the study of picture making by photography, much has to be learnt concerning the conventionalities, limitations, and possibilities of this fascinating branch of the art; for without knowledge there can be no beauty except such as is accidentally present. For instance, a beautiful face may largely contribute to the making of a beautiful portrait, yet it is not the only requisite for picture making, for character and expression are often of far more use, pictorially. There are many successful artists who could not paint a beautiful face even if they tried, yet are looked upon as great men in their own branch of work. I do not decry the use of beautiful faces if we can get them, but they are not essential to the making of beautiful pictures. The most homely face has often greater charm than a beautiful insipid face.

Pictures v. Portraits.

The success of a figure picture largely depends upon being unlike a portrait. I say this truism because very frequently amateur work is far less of a picture than a dressed-up portrait, without expression, except that which is inherited by the sitter; whereas a picture should show the working of the sitter's mind in rendering the precise expression that is wanted at the time.

A picture should have some incident, story, or sentiment, beyond the mere arrangement of the figures, which will appeal to the mind, and which will remain in the recollection long after we have forgotten the image of the face or figures contained in the composition.

Unity of Design. A picture may consist of anything from simple head and hands to the most complicated arrangement of many figures. But whichever it be, it must have unity of design,

that is to say, it must be one story or incident, not a collection of different stories. It must have a preponderating interest in one figure alone, and whatever other figures are introduced they are to be only of secondary or subordinate importance.

Requirements for Genre. Pictures which we describe as "genre" require an active imagination, a sense of humour, and plenty of patience both in the artist and his sitters for their successful production. For unless the sitter can call up the spirit of the idea that is wanted, the photographer cannot hope to realize his ideal.

Expression in genre must be strongly marked, as with the actor who has to emphasise. A frown should be indeed a frown, and a smile should be strong, even though it is sweet: whereas as in portraiture, it is not desirable to accentuate expression.

Action. Action must be marked; it is sometimes difficult to avoid exaggeration, but even this is better than being too feeble or slight. Shakespeare says to the players: "Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature."

Genre. It is difficult sometimes to draw the line where genre begins and portraiture ends. A dressed-up sitter without story or action is not genre, nor is it for that matter portraiture; but making your sitter calling down vengeance on his rival's head, or cooing sweet nothings to his lady fair, brings it well away from being a portrait. Expression is largely a matter of temperament; to some a very slight expression means mountains, yet, to others the same expression would scarcely seem to change the normal look of the face.

Practical Hints. To come to the practical part of this essay. It is best to begin with simple every-day subjects (taking perhaps Greuze, Frans Hals and other painters for examples of "head-and-hands" pictures), and gradually increasing the size and quantity of the items of the composition. In recommending the study of the old

masters as examples to follow it is not intended to be implied that we should dress up our model to represent the actual pictures we are studying. It is far better to substitute quite a different character both in type and subject in our experiment, still keeping the same arrangement of head and hands, and at the same time trying to get *original* lighting on our subject. See fig. 38.



Fig. 38.

Choice of Subject.

In the choice of a subject one must be guided in a great measure by what is at hand; from the old grandfather down to the boy who cleans the boots all can be made use of, providing they will throw aside the idea that they are sitting for their portrait.

The first step in the production of the picture is to know what idea or story we wish to represent.



Fig. 4 (p. 4).

Wm. Rawlings.

At the Press.



Fig. 5 (p. 4).

SCHOOL-TIME.

Wm. Rawlings.

PICTURE MAKING.

We must not wait till it comes to us by chance, but think out a subject beforehand. In pastoral genre we have the gleaners with gathered sheaves trudging homeward through the wood, or resting at the stile; a shepherd with his flock resting in the mid-day shade. All such will make pictures, provided they are treated as ideas, not as snap-shots. Each must be worked out in such a way that the gleaner, the shepherd, etc., shall be the one principal object. Our story found, the next thing is to carry it out.



Fig. 39.

By way of example we will take the shepherd seated on the bank or stump of a tree, with crook in hand, his dog by his side, sheep in the distance, trees in the background backing him up with deep shadow, and sunlight falling on the ground.

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Here, everything must be sacrificed to the quiet, restful look of the shepherd. Given a friendly model (*i.e.*, genuine shepherd), a fair picture should be the result. In this picture the head is not necessarily the chief part, it is the quiet pastoral life that is aimed at, therefore the expression is of little interest, save that it should not be "photographic." See fig. 39.



Fig. 40.

Another Example.

As another illustration—a seated figure reading a letter, another peeping over the back of the chair looking at the letter, the first figure quite unconscious of the prying eyes. In this case the first model to be obtained is evidently the sitting figure, as it is the dominant object. What is it to

be—Cardinal or priest, man or woman, young or old? *Chacun à son goût.* The peeping figure is our next care. The only expression we want is cunning, intent upon the secret in the letter. Here we have the story of the picture. The setting of the background may be anything, so long as it is such a place as they would naturally be in, providing there shall be nothing to distract attention from the little comedy. See fig. 40.

All pictures are thought out in this way:—

(1) The idea. (2) Principal figure. (3) Accessory figure or figures. (4) Background. (5) The light and shade.

With a subject like this we must concentrate the whole force of the light on the face of the seated figure, letting the secondary figure be in more or less half-tone or subdued lighting.



Fig. 41.

This then is the way to think out the picture,—and if the idea is possible in photography—and the possibilities of photography are quite great enough to fulfil all reasonable wishes—then the picture ought to be successful; but this is not accomplished without care.

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We may have to repeat the picture over again and again, changing models or background, light and shade, just as a painter re-paints over and over again till he is satisfied.

In the arrangement of groups, *i.e.*, more than two figures, much the same method is followed. The principal figure is chosen, say, for instance one person addressing a group (see fig. 41). We first arrange our principal figure, then the scene, table and seats, etc., and then place our seated figures in such a way that they do not interfere with the principal figure, which should stand out in strong relief—dark against light or light against dark—making the gesture and expression strong and forcible. Those who wish to succeed must not mind time and money. The last is even more wanted sometimes than the time, for unlike painting everything must be present, if it is to be in the photograph.



Fig. 42.

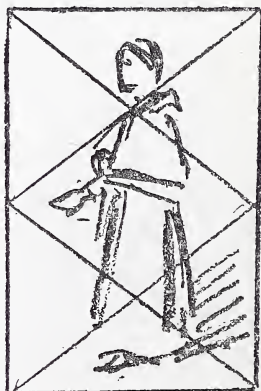


Fig. 43.

In arranging groups it is best to bunch up the accessory figures, if possible, so as not to get a scattered arrangement. Neglect of this rule is the chief fault in all photographs of scenes on the stage.



Fig. 6 (p. 4).

On the Dyke.

Wm. Rawlir gs.



Fig. 7 (p. 5).

DEAD AND STREAM.

Wm. Rawlings.

Divisions of Genre.

Genre may be divided, like a Scotch sermon, into heads. The Domestic, the Pastoral, the Amorous, the Humorous, the Tragic, the Beautiful, etc., all depending on their charm upon the story told—or sentiment suggested. The beautiful is I think the most difficult of attainment, not that it requires a beautiful surrounding, but because it requires more tenderness and subtlety, both in idea and execution, which are very difficult to attain. Labour may be made beautiful; poets and painters have shown us this. The French painters more especially have demonstrated this point. We can find abundant subjects just outside our own door, *e.g.*, children dancing to the street organ in town, or the waggon and horses waiting outside the village inn. All may have the one necessary charm of sentiment, to make them the ideal of genre. So much for subjects. I hope I have shown that it is possible by taking thought—and photography is one of the many things requiring that useful exercise—to make photographs that shall be worth looking at.

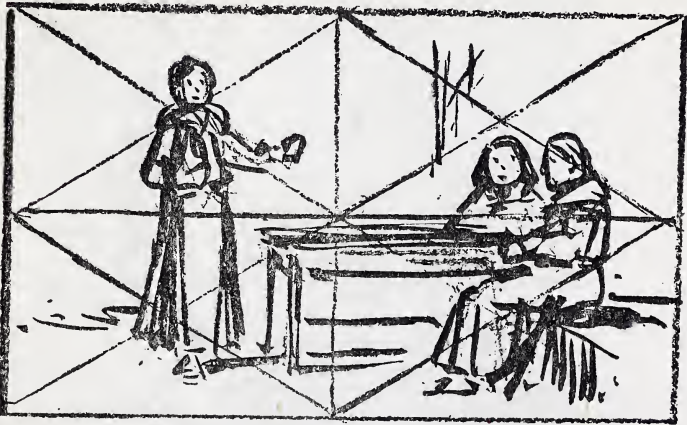


Fig. 44.

Single Figure. The position of the head is usually within the triangle part of an imaginary cross, running from corner to corner of the picture for sizes up to half-length; and for whole-

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length figures from corners to middle of the side and repeated to the bottom of the picture. This will enable us to place our figure properly in the background without having too much space to let. This method applies to portraiture quite as much as genre. The same method may be applied to groups by doubling the imaginary arrangement. See figs. 42-46.



Fig. 45.



Fig. 46.

PICTURE MAKING.

As a rule, hands require much thought, especially when they help to tell the story as in Figs. 41, 47, 48, etc., otherwise they are best kept inconspicuous. A finger or two or a thumb may be enough. We should not have too many hands showing in a large group. Yet I have heard of a picture of seven persons with only two hands and a half in it.



Fig. 47.

This is perhaps a rather short allowance, but the fact remains that in a group in nature, we seldom see many hands. Hands should be left to pose themselves naturally, and if they are not quite what we want at first, if we leave them alone, they will often right themselves by the time we are ready to expose the plate. If the picture is small, they are scarcely worth altering, unless displaying some very glaring fault.

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But where the hand plays a very important part it may then occupy the place usually held by the head (see fig. 48).

It will often be found that in many cases the place for the hands in the picture is on or near one of the imaginary lines (see fig. 49).



Fig. 48.



Fig. 49.

In Groups.

The whole group must be connected or brought together by means of articles of furniture, trees, etc., or by light and shade. Figs. 50-51.

There is no rule without an exception, as we may find exemplified by some of the portrait groups of Sir Joshua Reynolds, where



Fig. 8 (p. 5).

IN THE MEADOWS.

Wm. Rawlings.



Fig. 9 (p. 59).

H. O. Bannister.

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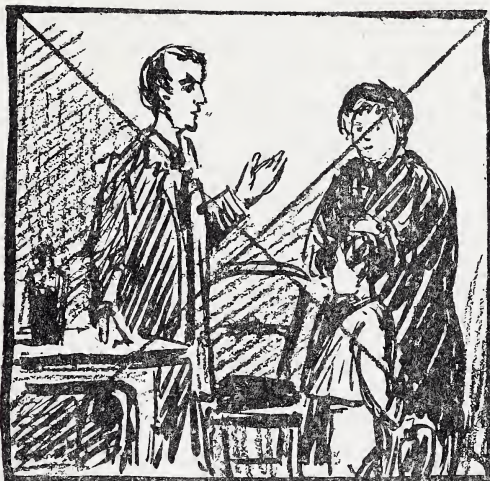


Fig. 50.

two heads fall on the lines already referred to.

On the subject of light and shade there are many things to be said.



Fig. 51.

Maxims.

Here are a few maxims which should have special attention:—

Keep the shadows broad and the lights crisp, or *vice versa*, as the case may be—lights broad, shadows crisp.

Light or shade should preponderate.

Too many small lights in a picture give a restless look.

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Keep the principal figure the sharpest in focus.

Except in rare cases do not get the picture "Fuzzy" or out of Focus.

Use a long-focus lens and large stops, whenever possible, a 15×12 lens to a 10×8 plate gives good results for single figures.

Do not give very rapid exposures as a rule, a little suggestion of movement often helps the effect of life.

Notes and Jottings for Picture Makers.

By Various Contributors.

Costume Portraits.—Portraits taken in the dress of a bygone era, or in costume having some other special interest, are always attractive when properly treated. There is a great necessity for restraint and artistic taste in avoiding all that is garish or pronounced. Garments having an excess of jewellery or ornament are seldom effective in a photograph—at any rate from a pictorial point of view. Silk dresses are very troublesome on account of the exact manner in which all the creases are reproduced. Richness combined with simplicity is what should be aimed at. Every endeavour should be made to secure correctness of detail by studying books and pictures dealing with the period or incidents required.

Genre Pictures.—Indoor genre pictures are most difficult subjects to manage. The very homeliness (which makes their chief charm when skilfully carried out) forms, under the critical and literal eye of the camera, one of the principal obstacles to success. Everything, no matter how unimportant it may seem, must be deliberately arranged, the whole affair being, if possible, planned beforehand, so that nothing but posing the sitter remains to be done. The idea that greater naturalness is to be secured by letting the sitter alone and, as it

were, allowing things to take their own course, is one which, although often justified by results, needs to be accepted with caution. There is scope for considerable ingenuity in planning suitable backgrounds or settings for genre pictures. Much may be done with a few planks and some painted canvas to make a modern parlour assume the aspect of a farmhouse kitchen or whatever may be desired. Very great care is, however, necessary, and nothing of this kind should be attempted without a good copy. Any such home-made fitments should be treated to a slight diffusion of focus in making the picture.

A. L.

The Poetical, the Commonplace, and the Incongruous.—A picture is either poetical or commonplace in its conception; and yet—to use a paradox—the commonplace may be poetical: it is within the bounds of possibility for a rose to be ugly, and a weed to assume artistic proportions. Apply this teaching photographically, and we arrive at the conclusion, that while many models are, in themselves very suitable, even poetic in their *tout ensemble*, the manner in which we pose and use them may be commonplace, or even ridiculous.

Avoid glaring incongruities. How often we go wrong on this point! Some ill-conceived introduction—probably the outcome of an impulse—into an otherwise satisfactory composition, an unsuitable expression on the face of the model, oversight of the fact that the limbs of human beings are seldom perfect enough to be represented artistically by photographic means, except the limbs be covered to hide their unshapeliness, dressing up a model in apparel out of sympathy with the face, the “atmosphere” of the antique amidst obviously modern surroundings: these are little points which force themselves upon the intelligent person beholding an incongruous photograph.

We are too prone to forget our limitations; we use the camera, not the brush and pencil of the artist.

The statement that “the commonplace may be poetical,” will be easily understood by those who recognise that in nature there is scarcely a thing

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impossible of poetic treatment. And, after all, there is but little need to dress our models in special clothes. We have but to use our eyes, train our perceptive powers—an inborn sense of every person—learn to suppress the desire to use F/32 or F/64 when F/8 or F/11 would be better, and appreciate the great value of the single lens in “genre” work. Providing we *do* recognise our limitations, there is nothing commonplace—man, beast or field—which cannot be represented poetically, even by our prosaic instrument, the camera.

J. E.

Rustic Figures.—Without a doubt the most useful subject for “genre” work is the raw rustic. Do what you will, you cannot *make* a friend *look* the rustic. Even supposing the clothes are genuine, the attitude, the manner in which your friend poses himself is untrue to country life.

You must have the real thing. Therefore select your models carefully. Few are easier to manage than the proverbial milk or dairy-maid. Old couples are somewhat difficult to manage, they will not, or cannot, see the necessity of keeping still. As a rule, young men will do anything but pose naturally with young women: a good deal of intermittent smirking takes place, which very often spoils the tempers of both photographer and models. There are exceptions to the rule; but at first the beginner would be well advised to work with one model.

Rustics vary considerably in stupidity and affability; the former idiosyncrasy is proverbial, and I make no excuse for mentioning it. One will do anything for you, another will be surly and unwilling. If you would keep the former, reward him early with a small piece of silver. If you would have peace of mind, turn the latter adrift at the very earliest show of “thickheadedness.” The secret of “getting on” with the rustic generally lies in the manner in which you approach him. Shout out to a passing teamster, “Hi! you there, stop a minute,” and the chances are that he will get out of your way as quickly as possible. But ask him politely if he objects to standing still for a



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M. I. C. Mason.



Fig. 11 (p. 60).

Memento Mori.

E. O. Hoppé.



What
does
the
man
mean?



Fig. 13 (p. 60).

Don't bother me!

F. C. L.

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few moments, and he will readily accede to your request. Children require very judicious management, and unless the worker possesses an unlimited store of patience and tact, they had better be left alone. In posing the model, keep in mind what he (or she) is: do not make the model assume all sorts of incongruous positions, most of which are entirely foreign to his (or her) occupation. If the model's hands hang idly by his side, don't offer him your walking-stick; or, should it be a "her," your dainty parasol. These are no mere conjectural instances, but have, within the writer's experience, actually occurred. You may try all your life-time, but you will never succeed in making a city-man appear anything but out of place in a country scene. Even the clothes of your model should be carefully studied, and should harmonise with his surroundings. You must not place a plough-boy inside a dairy. True, you may not be able to dress him after your own idea, but if he is unpicturesque, sacrifice his services rather than waste plates in producing "untrue" pictures. J. E.

Truth and Sentiment.—From time almost immemorial, the term "genre" study has formed the subject of many a heated debate. To me it seems that the fundamentals of all "genre" work are Truth and Sentiment. Truth, inasmuch that without representing nature as it appears to the human eye, we are sinning against the canons of art. And Sentiment, because no matter how "true" a picture may be, it cannot be classed amongst "genre" studies if it lacks self-expression, the "It-tells-a-story" element. In the first place, no photograph can ever be proclaimed as "true" unless the various planes in the composition have been differentiated in a truthful manner, *i.e.*, as the human eye observes them. Test the truth of this statement for yourself by gazing at the scene—or persons—immediately about you. The eyes cannot rest on more than *one* point at a time; the principal object, or the source of attraction, is always differentiated from those surrounding it. Even when looking a friend fairly in the face, you do not observe him all at once; you either look at his nose, eyes, or cheeks,

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the remainder you see without looking at them. But the lens eye of the camera takes in everything at a glance, and, if we allow it to do so, represents nature falsely, by reducing all objects to one focal plane. This tree is as sharply defined as that cottage; your friend's nose is as sharp as the apple trees forming the background against which you have placed him.

We can prevent these untruths by *knowing* our lens and the proper use of diaphragms. I have never yet seen a sharp-all-over "genre" study, that gave anything but a painful shock to the person whose creed in Art was Truth.

Sentiment, has been described by a very able worker as "an exhibition of feeling,"—and if we take that definition to ourselves and attempt to make our pictures "speak," or—I have used the phrase once—"tell a story," we shall in time conquer the great difficulty experienced by all in their early struggles in "genre" photography—that of making pictures speak without having to label them with lengthy and descriptive titles.

J. E.

Genre.—This word is of special interest to photographers. It comes to us from the old French word *genre*, and is pronounced sometimes as *jhannr*, sometimes as *zhan'r*. The French form is only a slight modification of its Latin origin *genus*, which we find embedded in scores of every-day English words, *e.g.*, gender, general, genial, gentle, congenial, progeny, etc. The Latin phrase "*et hoc genus omne*" (and all this sort) is in every-day use. Our Anglo-Saxon forebears shortened this root to *cyn* or *kin*, which remains to us in company with another Anglo-Saxon word in the phrase, *kith* and *kin*, *i.e.*, those we are acquainted with and those who are our relations.

Originally, then, the word *genre* simply meant class, kind, sort. An old French dictionary applies it to painting, sculpture, drama and literature, with such qualifications as *historique*, *tragique*, *pathétique*, *classique*, etc. It has now become narrowed in this connection, and is usually confined to that class of graphic art where the subject depicts some actual or

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probable incident in real life, where the figures are types rather than individuals or portraits. The Dutch painters of Genre compositions usually selected incidents in the lives of those in the humbler walks of life, *e.g.*, card playing in a drinking shop. The French painters drew their examples from all social ranks. The English painters favour the middle and lower classes. It is extremely probable that this is the oldest form of drawing and painting. The Egyptian painters often depict some such incidents as a supper party, slave driving, building, battles, etc. The North-American Indian drawings depict incidents of the chase and battle field. Perhaps the oldest drawing is the famous sketch by the man who knew the living mammoth. If the "games" theory of the origin of art be correct, incident pictures would naturally take first place. If we read Ruskin aright, it would appear that the only art likely to have any worthy existence in England is portraiture, landscape or domestic genre. Our national common sense with its anchor of a saving grace of humour certainly is a very strong argument in this direction. Pictorial photography certainly owes a very large debt to its early exponents of genre.

F. C.

When in doubt, omit.—If there is any object or figure in the picture that we feel sure is not a help to the whole, then we may feel moderately sure that it will be better omitted. "When in doubt, leave it out," is a maxim that the photographer should never forget.

When out photographing with a friend, take with you a soft felt hat, a few safety pins and a length of tape. If the friend is a lady add to the list a couple of yards of some thin light grey material which, as occasion requires, may be extemporised as an apron, shawl, cape, etc. Such a make-up figure is sometimes useful to add a point of light or dark, or to adjust or balance some other figure or feature in the picture.

The Pictorial Principles of Groups and Genre.

By P. HILL.



PROBABLY the making of a satisfactory group is the most difficult problem which the photographer or painter can attempt. We need no laboured argument to prove this, for a visit to any gallery of paintings or photographs will readily convince us that the group pictures are but few in number, and those made with the camera are seldom quite satisfactory. Still, when we have quitted the gallery, and, after the lapse of a few hours, try to recall the pictures which return the clearest before the mind's eye, it will probably be found that most, if not all, are those containing one or more human figures, either as groups or genre pictures.

Opportunity for Specialisation. We hear much and often about the desirability of photographers specialising. Without pausing to discuss this question we may point out that there are very few workers who have specialised in genre and group work, and although some good work has been done, yet there is still "room at the top." To any worker in search of a special subject, not likely to be overcrowded, by reason of the calls it makes upon patience, perseverance, observation, thought and prompt action, we can think of few if any so engrossing, so varied and so full of growing interest as that now under consideration.

Qualifications. Perhaps it would be as well to warn the inexperienced worker that as the difficulties are not inconsiderable, he would be wise first to master the art of negative making and familiarise himself with the elements of portraiture before he attempts groups and genre.*

* *The Practical Photographer*, No. 20, "Portraiture," and No. 16, "Pictorial Composition."





Fig. 15 (p. 60).

Who is it?

Examples. Although the precise method of the camera man and the painter are somewhat different, yet their end is the same. Therefore, the former should avail himself of every opportunity of studying paintings, engravings, and the like, which come from the hand of any and all of the acknowledged masters, ancient or modern. Every such example will teach him either a new lesson or enforce an old one.

Laws of Grouping. There are some ten or a dozen well-known general guiding principles, which, though not always observed, yet are so much more frequently obeyed than ignored that they have become known as "laws." At the outset, the student may profitably learn what these are. Then, in the course of his study, he may note which of them are obeyed, and which are ignored in each example. He must not expect to find all these laws exemplified in each picture: a moment's thought will show him that this is not likely to be the case. Just as in language we may read page after page without meeting with an illustration of a certain grammatical construction or "law," and then perhaps find it exemplified in two or more consecutive sentences. So it may happen, *mutatis mutandis*, as we go round our picture gallery.

Basis of Laws Now, seeing that past masters in art have evolved these guiding principles or "laws," it requires no flight of genius to say that they are such as we ourselves might find out for ourselves. But, *ars longa vita brevis*, and as one generation accepts the mechanical and scientific advances of the previous generation, the artist may be permitted to accept the conclusions of his predecessors, and not stop to re-discover what is already well known. It will be found, just as one might reasonably expect, that these laws are after all only the application of observation, convenience, and common sense.

Affinity. Just as camera carriers foregather and exchange ideas on the hobby they have in common, so do other folk sort themselves into groups according to some common bond. It may be age, interest, occupation, work

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or play. But it by no means follows that all the members of a group must always be of one age or occupation, etc. Often some interest or bond may link together the young and old, the rich and poor, etc. But if the group is to be a group and not a mere collection of people, then there must be some bond of interest, occupation, situation, etc., which holds them together. If we saw two or three ladies and gentlemen in fashionable dinner dress mixed up with a lot of rough, oilskin-clad fishermen at the end of a pier we should say, "What a ridiculous mixture;" but if we saw them all intent on a gallant lifeboat bravely battling with the waves the incongruity would at once vanish, because the bond or mutual interest was enough to hold together such dissimilar units.

A shipwreck, a fire, a street accident may hold together people having but little else in common beyond this incident. Similarly we may see the rough-clad poacher before his over-lord in the baronial hall, or the daintily-dressed lady tending the sick in the humble cot.

The general principle is that similar individuals do not require so strong a bond to hold them in a group as do dissimilar components. A very trifling matter will serve to connect a group of playing children, of gossiping old people, a party of gleaners, or fisher-folk hauling the net. But we require something more forceful to account—let us say—for fisher-folk grouped with harvesters.

Surroundings. The second great principle easily follows from the first, *viz.*, the figures and their surroundings should be sufficiently accounted for by the bond of interest connecting the members of the group. To take the instance just mentioned, *e.g.*, harvesters on the shore, would look out of place without some accounting incident. The occurrence is not very likely, and therefore would demand special attention.

It should be noted that such strong contrasts between the figures and their surroundings, or between the component members of the group, are better avoided by beginners. Not only are they difficult to deal with without introducing a theatrical suggestion, but also when such contrasts

are accounted for they tend to spread or divide the interest. For example, suppose the background or surroundings to be the interior of a cottage, and for our first group we have a gaily-dressed lady tending a sick old man. The incident is here enough to account for the social contrast between the figures. Yet our mind is apt to go off at a tangent, and wonder why it is that the old fellow has no wife or daughter in his own rank of life to look after him, etc. For our second attempt, suppose the nurse in this case to be some person of the same social status as the patient. This at once simplifies the situation, saves our wonderings, and thus our mind is more agreeably occupied with the picture as it is, without our trying to guess riddles. At the same time we must not forget that a little mystery stimulates imagination and holds our interest, while too much mystery irritates, puzzles and annoys.

**Characteri-
sation.**

In making a single-figure study of, let us say, "The Weary Ploughman," etc., we should use reasonable care to select such a subject that he at once conveys the idea of genuineness, *i.e.*, that he is not the gentleman farmer acting a part for the moment, but that he is a practical ploughman who thoroughly knows what he is about. Similarly in any group of people united by some common occupation, such, for instance, as "The Gamblers," it would not be very discreet to include a person who was remarkable for his meek and innocent expression, or one with an indifferent, half-sleepy look. The idea of gambling implying greed, alertness, eagerness, etc., should in such a picture find exposition in the expression and pose of the more important figures in the group. Similarly, in a picture which we might call "The Fencers" it would not be very appropriate to have either combatant a weakly-looking person or one inordinately stout. In a word, it is desirable that the more important members of the group should by their build, expression, costume, etc., typify the leading idea of the group, and at once convey the impression of genuineness and reality.

Hence it follows that in a group we should aim

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to include only those features which help the story and omit those which might equally well belong to some quite different theme. This, of course, applies not only to the pose, expression and costume of the actors in the drama, but also extends to accessories, *e.g.*, background, furniture, tools, etc. Thus in "The Duel" we do not want such peace-suggesting things as agricultural implements, though we might include weapons or implements of the chase.

From this it follows that those things which *are not* likely to help the story *are* likely to hinder it, either by diluting the spectator's interest or introducing conflicting lines of thought. Thus in "The Duel" just mentioned the background may be a large piece of tapestry showing a landscape, building, or historic scene. This might be of a character neither markedly peaceful or contentious. Yet it probably would attract some attention and so weaken the force of the leading incident. Similarly in a pastoral scene of—let us say—"Noonday Rest," it would be a mistake to include in the background an attractive landscape scene; because this would take some of the interest away from the figures.

Focus of Interest.

In every group there should be a focus of interest. Something which draws the group together, *e.g.*, the game in the hand of the game-keeper who has brought before his master the poacher caught red-handed, etc. It may quite naturally happen that the focus of interest is not seen by the spectators. For example, "Revoked." A game of cards where the player with his back to the spectator hides part of the card table. Or, "Sorrow on the Sea." A group on the end of the pier watching a shipwreck. Or, "Waiting for the Postman," etc. Indeed very often the focus of interest is better out of sight, as it enables us to give more attention to the pose and expression of the actors in the drama. It need not necessarily be a visible thing at all—it may be only a thought. For instance, "Sympathy," or, "A Visit of Condolence," "Congratulations," etc. But in practically every well-balanced group-picture there is some one strongest link in the invisible chain which holds together the members of the group.



Fig. 16 (p. 61).

YOUTHFUL CONFIDENCES.

Col. J. Gale.



Fig. 17 (p. 61).

Col. J. Gale.

Umbrellas to mend.

Chairs to mend.

It may well happen in the more ambitious compositions that there are subordinate points of interest. But it is desirable to simplify and concentrate interests as far as possible. The unity which gives strength is the unity of interests.

Focus of Chiaroscuro. As in all good compositions there will be found a focus of light and also of shade, *i.e.*, a chief high-light and a chief deep shade. Many of our greatest masters have habitually brought these extremes of light and shade more or less together in their pictures. In figure pictures the same general principal holds good, but special care is required in the placing of the focus of light and shade lest it militates against the focus of interest. Should this happen the spectator's interest is divided and consequently weakened. For example, suppose the subject to be "The lovers' quarrel." A garden scene with two lovers back to back at one side of the picture and the setting sun behind a fir tree at the other side. Our interest is thus divided. But suppose matters be arranged that the chief light falls on the seated girl while the chief dark is supplied by the man standing with his back to us. We thus would have this focus of light and shade helping the interest of the picture.

In the majority of strong figure pictures we shall find that the strongest light or deepest important shade is close to the figures, or to the implied focus of interest. Here again is a common-sense principle that at once will commend itself to the student.

Principality. The well-known law of principality is of special importance in figure work. Should the composition contain two or more groups, then one of them must be of more pictorial importance than the other groups. The nearest group is not necessarily the most important. The importance of the chief group may be due to the part they are taking in the work, *e. g.*, a party of soldiers bursting open a door to seize a deserter. A group in the mid distance, in strong light and shade, may be more important than a near group in half shadow.

No two groups should contain the same number of persons. Nor should they be in similar positions,

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or lighted in the same way or strength. But similarity of dress and occupation is often an advantage, *e.g.*, two groups of fishermen hauling in a seine net to the shore. Again in the chief group there should be some one person of more importance than the others. He may be outside at the edge or inside the group, but should seldom be in the centre.

Anything like symmetry in a group is *very* seldom desirable.

The law of principality, of course, applies to the chief or highest light and also the deepest shade.

It follows from this law that the various members of a group should bear different degrees of relationship to the chief personage, some being of obviously more importance than others.

In the same way where a composition contains several sub-groups, *e.g.*, gleaners, children on the beach, these sub-groups should be in descending order of pictorial importance.

And, as in the principal group, the various members are by interest related to the chief of the group and so indirectly to each other, so also in the sub-groups, they should be connected with the chief interest of the picture. Thus in a field of gleaners we should require a very powerful pictorial argument to make us welcome a touring party on bicycles or a squad of soldiers, even in the distance.

Scale. In this respect the photographer is very apt to err, especially when dealing with figures and interiors. In order to show enough of the room he uses a lens of undesirably short focus, with the inevitable result of making the near objects seem too large in comparison with other objects but a few feet further away. The same exaggerated scale and false perspective may happen with outdoor scenes, and should be guarded against. As a rough-and-ready rule one may say that it is not desirable to use for interior figure studies a lens of shorter focus than $1\frac{1}{2}$ times the long side of the plate (*i.e.*, 6 in. lens for $\frac{1}{4}$ -plate), and for outdoor figure work it is recommended that the focal length of the lens be double that of the long side of the plate, *e.g.*, 8 in. lens for $\frac{1}{4}$ -plate, and so on in proportion.

Space. One of the common faults with *all* figure picture workers is the crowding of too many figures into the scene. Figures should not be introduced unless they are serving a definite purpose; the artist ought to be able to give a reason why they are included, and also should be quite sure that the picture is better with than without them. Needless figures, *i.e.*, those that do not sustain the *motif*, should be rigorously excluded.

Again, care should be taken that the figures have plenty of room to move within the frame. Sometimes we find an interior subject with figures on such a large scale that we feel that if they moved their heads or feet but a few inches they would pass out of the picture.

The value of quiet, broad-toned, unoccupied spaces, always valuable in any composition, are particularly helpful in figure pictures where our *chief* and almost only interest is given to the figures. Thus the backgrounds should be kept quiet and plain in pattern, needless furniture removed, and marked contrasts of light and shade avoided.

Avoid Obvious Arrangements. Until recently it has been the barbaric custom to arrange the figures in a row, suggestive of the opening chorus of the soot-faced minstrels, or in tiers of rows like the spectators in the travelling circus. Obviously no person with an atom of pictorial taste would perpetrate anything of this kind. But a word of warning is needed against all formal arrangements, *e.g.*, figures which would on the ground plan fall on the corner of an equilateral triangle or square, or on the circumference of a circle. A very little alteration is often enough to disturb the formality.

In the same way rows of heads, hands, feet, etc., either horizontally or vertically, or in strict oblique line, are to be avoided.

Again, heads or hands at equal interspaces are to be carefully avoided. The observant mind is ever alert to note geometric forms, and these when once seen are provokingly persistent. Who of us has not lain on a sick bed, and noted and been

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worried by the way a certain line of the wall paper pattern just cuts off an equilateral triangle here, or joins the window-sill there, etc.? Nothing in a picture should tempt us to "count heads," or compare similar interspaces, or worry our attention in such ways.

One need hardly say that in a well-ordered group we shall not find two figures with the same face or in the same pose, though a strong family likeness may be permitted, or similarity of pose may be desirable, as, for instance, "Anxious Moments," a grandmother and mother watching a child learning to toddle towards them.

Room for Originality.

Perhaps in no domain of art work is there greater room for the exercise of originality. If we take a hundred portraits of, let us say, old men, though each has its own character, there is yet such a measure of similarity, that after a time our interest begins to flag. The same may be said of architecture, or of any precise type of landscape, *e.g.*, woodland, seaside, etc. But take such a subject as "The Love Token," "Sympathy," or "The Health of the King," and one can easily imagine scores of ways in which these subject might be treated, and yet no two of them would be as much alike as the usual rendering of, let us say, the quondam well-worn topic, "Birch and Bracken."

We are not decrying any other kind of work, but simply pointing out that the number of ways wherein any figure subject (single or group), may be treated, is only measured by the resourcefulness of the worker, and is not so controlled by the nature of his subject as it is in architecture or landscape.

Suggestions.

The person who goes about the world with his eyes open will never be at a loss for hints and suggestions. One has only to watch any group of people, linked by any matter of common interest, for a few moments, to see slight changes of position which may be stored up as suggestions. The train, bus, office, shop, street, home, all afford their ever-changing pictures.

One of the curious and interesting things about



Fig. 18 (p. 6r).

A Good Bargain.

H. C. Goostry.



Fig. 19 (p. 61).

FUN WORK.

A. Turner.



Fig. 20 (p. 62).

BLACKING BOOMS.

A. Turner.

human beings is the infinite variety of pose that the persons assume. Watch the maid dusting a row of ornaments on the mantelshelf and see that from one end to the other she has not been in exactly the same position twice, although they are all connected or related positions. The fact is that it is very seldom that the same person is in exactly the same position. People when doing the same thing again and again show that there is an infinite variety of slightly different poses. Watch the bowler and batsman, the oarsman, or any other person repeating an operation, and keen observation will reveal small differences.

The theatregoer never need find the dullest play uninteresting, for the actors, be they "stars" or "sticks," are an endless source of suggestive postures.

The Point of Sight.

If we stand in the middle of a straight flat road and look along it the two sides seem to get nearer, and rise up, and tend to meet at a point opposite our eye in the horizon. If we move towards one side of the road the lines seem to alter their position, but to converge to the point opposite our eye. Should there be a row of cottages parallel to the roadside we should observe that the roof lines would seem to descend and point towards this "point of sight" opposite our eye.

It may sound rather like an Irishman to say that every picture has a point of sight which may be inside or outside the picture. As a matter of fact, it is very seldom satisfactory to have the point of sight outside the frame. It is also seldom desirable to have it exactly in the middle of the picture, though in architecture this sometimes is done with good effect. It is nearly always desirable to have the point of sight well away from the centre and on that side of the picture from which the chief or incident light is. The point of sight is *very* seldom put close to the edge of the picture.

Some Valuable Hints.

One of the chief things needed in camera groups is to get rid of the primary suggestion that these people here shown were posing to be photographed. If this idea comes uppermost the effect is fatal.

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The first thing to avoid is staring at or in the direction of the camera. The next thing is to avoid the listening expression. Who of us does not know the photograph where we see a seated figure looking at an open book (upside down), but obviously *listening* to hear the shutter click and *waiting* and *expecting* to hear the camera man say, "thank you, that's all right?" One good plan is to have one or members of the group with the back more or less towards the camera. Painters of half a century ago were inclined to carry this device to an extreme, but most photographers know little or nothing of its value. Some excellent compositions may be made by arranging that the principal figure of the group has his back to the camera. For instance the "Cheap Jack" at the fair, or "the Demagogue" addressing the crowd.

Having said something about avoiding having any figures staring at the camera it may seem a contradiction to say that it is sometimes desirable to let one figure look at the spectator, *i.e.*, camera. For at times we find this device has been used with success by painters. Such a figure serves as a link to connect the spectator with the scene. In such cases we shall frequently find that the general ground plan of the group is a circle or ellipse, *e.g.*, figures seated round the gaming table, with the focus of interest inside the ring of figures. The connecting figure is usually placed near the margin of the picture and generally is a member of the group of quite secondary importance—perhaps an onlooker, a youth, or an attendant handing refreshments or bringing a letter. In some cases the painter of the picture has given this linking figure his own portrait.

Another useful method of engaging the spectator's interest is by the suggestion of a question. Thus one figure is represented as appealing to another figure about a third figure in the composition. The Eve's curiosity is aroused in us all, for we "want to know" what the question is about. Again, the speaking figure, "Story Teller," addressing a group of interested listeners, always appeals to our sympathies.

Cautions. Strong contrasts of light and shade naturally attract our attention,

therefore some care must be exercised lest they attract the eye to parts of the picture which are of little or no importance. Thus the strong light from a small window in a cottage interior may take the eye away from the figures, and so destroy the value of the work as a whole. Again beware lest converging lines or leading lines draw the spectator's attention to some part of the picture where there is little or no interest. Thus a carelessly placed hand may be pointing to something of no pictorial importance whatever. It is very seldom indeed a desirable device to place the chief focus of light and shade, or of interest close to the margin of the picture. Nor is it usually desirable that the margins of the picture should cut a figure. But this has occasionally been done by great artists for very special purposes.

The beginner must also be cautioned against the likely fault of attempting too much dramatic action. If his models are over-acting failure is certain. Hence for good figure work we must first of all enlist the intelligent sympathy of every member of the group if they are to know there is a photograph in contemplation, so that he or she may be most careful to avoid over-doing the action.

Again in a group we must not have too much action, too much incident, too much fuss and suggested movement. As a rule the best results will come when one person or perhaps two are doing something while the others are listeners, onlookers or playing a quite passive part. If several persons are to be in action it should be a concerted action, *i.e.*, hauling a rope, launching a boat, a group of scythemen reaping, etc.

The Shy Model is sometimes difficult to bring up to the scratch. He or she will persist in saying, "I do not make a good photograph." The best bait with such a person is a pocketful of small prints of figure studies. Criticism may be adroitly invited, when presently our shy model will probably say, "He ought to have stood more like this," suiting the action to the word. We may now suggest a trial, and the difficulty is then over. But in all cases our greatest help is the securing of the interest of the model.

Not too many Figures.—Each additional figure increases our difficulties. Thus compare a group of three and of four figures. While there are six ways of arranging three people in a row, there are twenty-four ways of arranging four people, 120 ways of arranging five, and so on. Each figure introduced is a possible disturbing element.

The beginner is advised to limit himself to two people only at first. For a moment this may sound very cramping, but second thoughts show us how various a group of two may be, *e.g.* :—

| | |
|-------------------------|------------------|
| Two little girls. | Man and big boy. |
| " " boys. | Two men. |
| Big boy and little boy. | " women. |
| " " " girl. | Woman and man. |
| Two " big boys. | " and boy. |
| Man and little girl. | " and girl. |
| " " boy. | Etc. |

Thus, supposing we had two men, two women, two big boys, two big girls, two little boys, two little girls, we could, with such a party of twelve to draw from, get sixty-six different pairs. To this add the infinite variety of pose, expression, lighting, occupation, relative position, proportion, etc., and we see that the possibilities of a group of two are very considerable.

Intruders.—Unless all the members of a group are connected with the chief figure of the group or each other either by breadth of light and shade, mutual interest or occupation, exhibited or signified, the group is apt to fall to pieces, and the disconnected members will probably look like strangers, stragglers or intruders.

Angles.—The right angle is indicative of firmness, rigidity, stability. Therefore it is well to avoid having the upper and lower arm forming a right angle at the elbow unless a rigid position is a part of the design. This, of course, may be the case intentionally, as, for instance, a figure reclining on the ground, resting on the forearm and intently watching something.

Our two greatest Aids in Groups and Genre.—The first and best help comes from the things the worker was going to include, but had the courage to omit.

The other chief aid comes from those members of the group who were not thinking about being photographed when the exposure was made.





Figure Studies with the Hand Camera.

By WM. RAWLINGS.



THE introduction of figures into a landscape serves various purposes. They may give point and interest to a subject which would otherwise be rather void and featureless; or they may give poise and balance to a picture lacking in this respect. Life, whether human or so-called brute, seldom fails to add greatly to the attractiveness of a composition, providing it is rightly placed and treated. When the landscape is the primary *motif* of the picture—the reason why the picture is made—then the figures or animals must be subservient and must not unduly engage the attention. They must occupy neither a large space nor the most important position in the composition. Subjects such as these are described as “Landscapes with figures.”

Figure Studies with Landscape. The subject of the present article, “Figure studies with the hand camera,” is very nearly allied to that of “Landscape with figures,” requiring in many respects the same qualifications on the part of the photographer. In fact, it requires a higher development of these qualifications, a better-trained eye, and a quicker perception. In “Figure studies,” with a landscape or other background, the relative importance of the landscape or background and the figures is reversed. The landscape is very valuable still, but should be altogether subservient to the figure, only serving as its setting. It should give but suggestion and emphasis to the pose, occupation, or action of the figure.

The Hand Camera for the work. Slight faults in the position, the lines, or the composition of the figures are fatal to the success of the picture. No haphazard method of working or approaching the subject will answer,

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but all the care and thought of which the photographer is capable should be expended on his work. This being so, it may be thought by some that the hand camera, usually associated in many minds with careless and chance methods, is not the suitable instrument. But carelessness and luck or chance are not essentials in this kind of work. Quickness and facility may be associated with thought, judgment and precision; and when they are so associated the number of failures will be a diminishing quantity, and the fascination of this branch of photography an ever-increasing one.

The Type of Hand Camera. The kind of camera selected to some extent determines the proportion of successes and failures, and is therefore worthy of consideration. The larger number of hand cameras on the market have very small finders, in which it is impossible to appreciate anything more than the general arrangement of the composition—*i.e.*, nothing beyond the approximate position on the plate which the figure or group of figures is likely to occupy. All the niceties of line and of composition are quite invisible. Such cameras are eminently unsuitable. The finder should measure at least two inches by one and a half. Such a camera, if of the usual box form, must of necessity be more bulky, but the weight need be but very little more. Probably it will have to be made to order, but the most suitable instrument for any kind of work is always worth waiting for.

The ordinary box form of hand camera is the one preferred by the author, with either dark slides or automatic changing. The more commonplace looking the camera is the better. Everyone is now used to the ordinary-shaped hand cameras, and little attention is paid to them. Not so, however, to unusual shapes, or to cameras showing elaborate shutters, highly-polished nickel fittings, or bright-coloured bellows. These stand self-condemned. Much less conspicuous are the twin lens and reflecting cameras which show the image the full size of the plate used. But these usually have a long funnel-like attachment through which the finder is viewed, which creates

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an undesirable interest. With this one exception the twin lens and reflecting types of hand camera are excellent for figure work, especially for studies in which the model consciously poses or knows the photograph is being taken. In these instances they are not to be surpassed.

Figures not posed, but conscious of being photographed.

The hand camera has many important advantages over the more clumsy, slower stand camera, especially in the case of figures at work, in some way occupied or moving, and conscious of being photographed. The great advantage of being able to make the exposure when the model is actually doing the thing represented, instead of posing and pretending to do it, is the probability of securing naturalness of position and facial expression. It is very difficult to secure these when some time has been expended in the endeavour to pose the model satisfactorily, very often resulting in tiredness and a certain amount of irritation. If the position of the body is satisfactorily arranged, there remains the difficulty of expression. Eighty per cent. of the exposures made with a stand camera on models definitely posed are, I believe, wasted through an unhappy fixity of expression, due to the waiting for the click of the shutter or other sign of the exposure being made. It is far preferable to set the model to work or to do the thing represented. Let the photographer choose his position, carefully following the movements of the model, and then, at the psychological moment, when position of the figure and expression are right, and when the relation of the figure to the background is satisfactory, make the exposure without hesitation or delay. In the illustrations, "In a Daisy Field," and "The Man with the Hoe," the models were quite conscious they were being photographed. The lady was asked to pick daisies until the photographer was content, and she continued to do so, moving about from one group of flowers to another. The Dutchman with the hoe was not so easy to deal with owing to the difficulties of language, but by means of gesture he was made to understand he was to proceed with his work, and this he did. In both these subjects it would have

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been impossible to secure the results with the same amount of ease and certainty with the stand camera. There was free movement, not only on the part of the model but also on the part of the photographer. The more experience the author has of this kind of work, the more does he prefer the use of the hand camera above that of the stand camera.

Subjects unconscious of being photographed.

When it is wished to secure pictures of figures unconscious of being photographed, there will be no question as to which camera should be used, for only in exceptional circumstances is the stand camera a possibility. Every device and little strategy should be adopted which tends to prevent the attention of the model being drawn to the photographer. Approach the subject quietly, without fuss or bustle, choose the point of view before raising the camera at all, and after raising the camera do not keep on looking first at the subject and then at the finder. If the finders are large trust to them entirely. It is often a good plan to stand, not looking direct at the subject, but sideways, with the side of the camera instead of the end resting against the chest. On occasions it is even advisable to stand with one's face in exactly the opposite direction, and use the camera pointing backwards under the arm, trusting wholly to the finder. "The Outlook" was a picture secured in this way. The old Dutchwoman standing at her door was very shy, and immediately she saw the man with the camera coming along she retired into the recesses of her room. A position was taken up, back to the subject, and at some distance off, the camera held under the arm so that the finder could be seen, and an interest in other things feigned. The woman, having nothing to do or not wanting to do it, soon returned to her door, and quickly assumed an easy position. The exposure was made, and for a little time afterwards the feigned interest in other things was maintained, so that the woman has no idea to this day that she was photographed. In these days, when enlarging is made so easy, there is no need to fill up the whole of the plate with the subject. It is in very many cases well not



Fig. 22 (pp. 37-41),
Wm. Rawlings,
THE OUTLOOK.



Fig. 23 (pp. 37-41)
Wm. Rawlings,
THE MAN WITH A HOE.



Fig. 24 (pp. 37-44).

F DUTCH FISHERMAN.

Wm. Rawlings.



Fig. 25 (pp. 37-44).

IN THE DAISY FIELD.

Wm. Rawlings.

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to approach too close, resting content with a somewhat small image on the plate. Photography at close quarters may be displeasing to the person photographed. A feeling of shyness and diffidence in taking photographs of people likely to resent being photographed is a healthy and right one, and should not be ignored. Rudeness on the part of the photographer should always be avoided, and it is preferable to let the subject pass untaken than to secure it with discourtesy.

The Figure Posed.

The hand camera is also a serviceable instrument, provided the light is good, for what is usually regarded as the more serious and studied branch of figure work, *viz.*—carefully posed models or groups of models. The camera will probably be brought fairly close to the models with a view of getting the plate well covered. A longer exposure will be necessary, and therefore a lens working at a large aperture is desirable. With a good light, a rapid plate, and an aperture of $f/6$ an exposure of $\frac{1}{2}$ th to $\frac{1}{10}$ th of a second will usually be found sufficient out of doors. For indoor figure work, it is hardly necessary to say, the hand camera is altogether unsuitable. So much time is often consumed by the photographer in arranging his subject, and getting his camera into position, that the sitter is quite wearied before the exposure is made. With the hand camera the whole attention can be given to the posing of the subject, the adjustment of the camera being the work of a few seconds only, and ease and naturalness of position will more surely result.

The Background.

In most of the exposures made, a natural background will probably be made use of. Let this be as simple as possible so as not to attract the attention from what should be the principal interest of the picture; and further, let it be in harmony with the character and occupation of the figures. Do not photograph a fisherman with a background of meadowland, or a reaper walking along the sea shore, although both these subjects are perfectly possible ones. It is often very helpful to throw the background out of focus, giving the figures

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greater relief and emphasis. Do not allow the main feature of the background to coincide in position with the figure, but place it if possible in or near the largest blank space in the picture not occupied by the subject. Do not have a tree trunk, however indefinite or out of focus, coming straight out of the head of your model; or, if you are photographing a cottager at her door, knitting, do not allow the door post to rise immediately behind her, as though it were part and parcel of her anatomy.

Where an artificial background is used, place it as far away from the figures as may be, and focus sharply for the figures and not for the background. If this is done, creases, marks and other imperfections, which are very difficult to avoid, will show but very little in the finished picture.

The Position the Figure should occupy on the Plate.

In landscape work it is generally and rightly held that the principal subject should not occupy the central position in the picture, but one to the left or right of the centre, about two-thirds of the distance across the plate. In figure subjects a somewhat different rule holds good. The central position both for single figures and for groups of two or three will very often be found the most satisfactory, especially when the faces are turned directly towards the onlooker. But complete symmetry in the composition should always be avoided. Few things are more objectionable than anything approaching similarity of line and masses on both sides of the picture. When the figures are looking to one side, and turning towards their work or occupation, there should be more space left on the side of the picture towards which they are turning. If a reaper is bending over his scythe, place him rather on one side of the picture, leaving the greater space on that side towards which he is bending. If a fisher lass is waving adieu to the outgoing boats, have more room in the direction in which she is waving.

Exposure and Lighting.

It is almost natural to associate hand-camera work with under-exposed and hard, chalky results, for these are the characteristics of so many ex-

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hibited hand-camera pictures. If these were essential or necessary characteristics, the hand camera could not be used for figure studies. But this is not so. A little practice in holding the hand camera still during exposure will enable the operator to give with ease an exposure of half to a quarter of a second without movement. With a light having normal actinic quality, working with an aperture of $f/8$ or $f/6$, and a rapid plate, a full exposure will be secured, giving a negative with fine gradation in the shadows before the lights attain too great density. A soft negative with plenty of gradation and half-tone should be aimed at.

Sunlit Pictures. Strong sunlight with great contrasts of light and shade should usually be avoided, as giving harsh results. In brilliant sunshine a longer exposure is often required than would be necessary in a diffused light because of the blackness of the shadow. A figure study having on one side lost all detail through over-density of the light portion of the negative, and on the other side all detail gone through want of gradation and deposit in the shadow portion of the negative, is altogether intolerable. In the event of a negative being exposed on figures in strong sunlight, see that the exposure is ample and then develop with a solution well diluted with water. Soft sunlight, on the other hand, often gives very charming results, and the different effects of light due to the varying position of the source of light in relation to that of the figure should be studied. The least effective is that of a position at right angles to the model and camera. A lighting which places half the figure in light and half in shade is seldom satisfactory.

Diffused Light. The tendency of pictures taken in a diffused light is that of flatness, want of roundness and modelling, and absence of effect. If the studies are made at home, or where certain aids in the control of the lighting are available, full use should be made of all such aids. These may include the use of screens, clothes horses, brick walls, trees, bushes and, last but not least in importance, a family umbrella. A success-

ful exhibitor of figure studies in both the Royal and Salon exhibitions, known to the author, achieved all his results through the control rendered possible by these means. Experiment will be found the great teacher in all these things.

Drapery.

Just one hint may be given as to the draping of the models where the operator has any influence or choice in this respect. Softness in the negative and absence of great contrast have just been insisted upon. These qualities may be helped by a wise selection of the tone and colour of the dress worn. Avoid the juxtaposition of white and black. If these colours are used interpose a shade of grey between them. Gradation in the tones of the costume will give gradation in the tones of the masses of the picture. Let the highest lights of the drapery be near the greatest point of interest in the figure, and let the darkest tones be away from the centre of interest and towards the margins of the picture. Lights at the edges of the picture distract the attention and destroy the unity.

“**The Dutch Fisherman**” (fig. 24) is an example of a subject unconscious of being photographed and actually doing the work represented, i.e., pushing his boat out to sea from the harbour, and is quite intent on his work. It is a “Figure Study,” not a portrait; here is no likeness in the face, but what pictorial quality there is in the subject depends upon an effective lighting and the composition of the lines and masses. It is an illustration of the necessity of acting quickly and decisively at the right moment.

Figure studies with the hand camera is not the easiest branch of photography. There is ample scope for all the technical skill and artistic feeling we can bring to bear upon it. Pictures in which the human interest predominates rank the highest in art. The more success one achieves the more are the further possibilities of perfection revealed to us. This is the great fascination which should ever lead us onwards.



Fig. 26 (p. 62).

A Study in Black and White.

F. M. Sutcliffe

HIS
FAVOURITE
YARN.

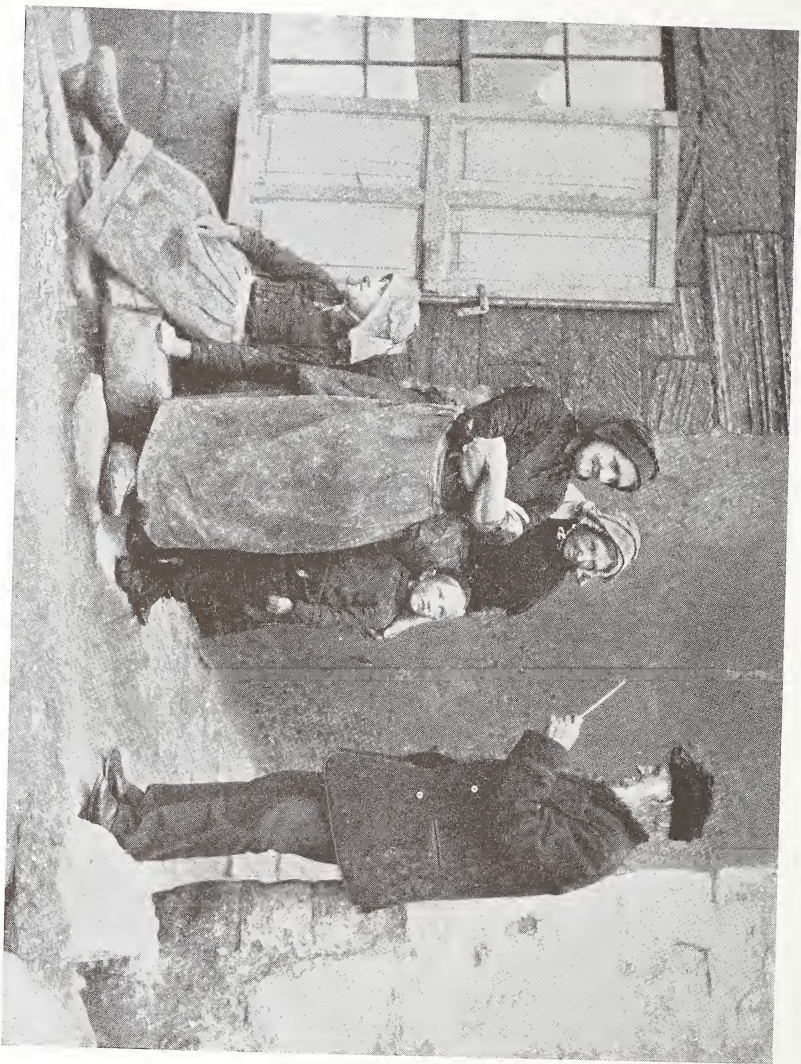


Fig. 27 (p. 62).

Figure Work from a Painter's Point of View

By HORACE MUMMERY.



THE average painter is most inclined to be critical of his photographic brother in the matter of figure work; he grants success to an occasional snap-shot, but the figure subject is a stumbling block to him, and he wants to know why the photographer is not content with portraiture. Unfortunately there is a great deal of work, both professional and amateur, that provokes such a question, but anyone who visits the photographic exhibitions discovers that there are such things as successful figure pictures: they may be few and far between, but the same may be said of successful paintings.

A Definite Idea.

The modern development of the hand camera affords an opportunity of catching people unawares and produces delightfully naïve pictures, but it will not answer for all purposes. Now when it comes to posing and arranging figures the trouble begins. The great question is, *Do you really know what you want?* I recollect working at an art school where in the afternoons the students had the posing of the model for quick sketches, anyone who had an idea could come forward and try his hand; the result usually revealed the vacant state of mind of the poser. Very few people are observant enough to know the various attitudes of the body in repose or action.

Figures

v.

Landscape.

Though it may be true that ultimately one variety of art is no more difficult to produce than another, that is to say when we deal with the best of each kind, nevertheless figure subjects present more difficulties to the photographic tyro than does landscape. Nature is not self-conscious, we do not have to persuade the landscape to look pleasant or to keep still, but human beings require management, and more than

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that, something on our part that shall draw forth their best expression and pose. The model plays an important part—more so than with the painter even; but I think you will grant that models are not responsible for all the failures for which they are blamed. One hears from time to time of some mythical personage who can pose so readily and gracefully that the artist need not worry his brains for ideas,—we are all looking out for that model. In the meantime it is well to bear in mind that there is good material everywhere if we only know how to make use of it.

Observation. Too much stress cannot be laid on observation. I think the most original artists are those who have studied nature closest. The technical training of a painter forces him to use his eyes; this is not so with photography, therefore there is the greater need for the photographer to train himself to habits of observation.

Accuracy in Details. Even with trained artists the mistakes are legion, and we must bear in mind that though the public may not be able to put their fingers on a mistake they are sensitive to the peculiarity or uncomfatableness of a bad pose. There is a picture in one of our public galleries of a row of mowers all swinging from left to right, they are well enough drawn but the effect is unpleasant. A minor mistake to which photographers are prone is that of making the staff or stick follow the wrong leg in a walking figure: a little thing like this helps to rob the pose of reality. To get a picture of a figure resting naturally and easily requires knowledge and thought, as we can see by the number of forced and unnatural poses. The successful photographer or painter is the one who has a mental picture of the pose he wants, and who without fussing and frightening his model can get him to assume it. Seeing things with the mind's eye is a power that can be acquired by practice, and is invaluable in every branch of art. Most of the great pictures of which we know the beginnings have sprung from something seen. The painter sees a certain pose that pleases him and puts his model in the same position, having this advantage over

FIGURE WORK FROM A PAINTER'S POINT OF VIEW.

the photographer, that he can make as little use of his model and as much use of his memory as he pleases. The germ of all pictures is in something that the artist has in his mind, and that something has come there from observation.

Posing.

The art of posing anyone does not only consist in giving directions to move this way or that, but also in recognising a good pose when it is offered. Models, amateurs especially, can soon be worried out of all natural grace. Most of us have suffered at the hands of a photographic friend who is just beginning. We are familiar with the muffled voice coming from under the black cloth, "Just a little more to the right, please; No, I mean to the left—head up—Oh, after all it's better down—now put on a cheerful expression." You grin vacantly, your friend withdraws from under the black cloth and suggests that you would look better if you sit down and hold your face in your hands as if overcome with grief, etc. Sometimes your model may give you some suggestion, still the main thing is to know what you want—you must rely on yourself for ideas. A watchful eye soon gathers a harvest, and the people in the street, the labourer in the field, and the child at play are for ever suggesting subjects to be stored up for future use.

Representing Motion.

Most mistakes occur in the attempt to represent motion; violent movement is seldom pleasing in painting. When successfully treated it is only managed by exaggeration, *i.e.*, a sort of composite action is shown and more being given than can be seen in a glance but in photography it is not suggested at all, in spite of the claims made for instantaneous work. Slow and repeated movement offers more scope, walking, digging, mowing, lifting, pulling, etc., are capable of representation, but it depends largely on the period of the action chosen; some stages when represented give no impression at all to the beholder. Quiet poses are safest, but they should suggest that the model is quiet for some other purpose than to have his portrait taken.

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The Background. Of equal importance with the figure is its background. If we look at any one close to us we do not see sharply all that is round about him. Watch a piece of landscape and note the disturbing influence that the arrival of a figure produces, how much lighter and darker and more positive in colour the clothes and flesh are; look at them and other things become secondary. How well this is recognised in the pictures of Millet or Israels! A busy background is restless and gives no relief, for it appears to stick round the figure, but a well-chosen and simple one allows the figure to come in front. The appropriateness of the background is a matter of taste and judgment. It is one of the many things to be considered in making the picture, but it cannot be anticipated by advice.

Clothes. In the matter of present-day clothes, most people have some idea of what to avoid in a picture, but there is a glamour in costume that is very misleading. Few men or women can put on antique fashions as if they had any right to the clothes. Whatever the period of the costume may be, there are so many little things that suggest the twentieth century. If one of our friends has a picturesque fancy dress it will afford us an interesting chance for practice, and probably we may make some instructive studies; but to get more than this, especially with more than one figure, is, I think, one of the most difficult things that we can attempt. So seldom do we get the flavour of the past, for it needs the best of models, costumes, and accessories to succeed in this. In recalling the acres of canvas we have seen covered with cavaliers, monks, Georgian gentry and the like, not many stand out with any vital force; in most cases costume and knick-knacks have run away with the painter.

Unity. Figure, pose, costume, background, must all shape together, *i.e.*, compose, before we can have our picture. Those who have attempted pictorial work of any description must have been brought face to face



Fig. 28 (p. 62).

WHAT DID YOU SAY?

F. M. Sutcliffe.



Fig. 29 (p. 63).

Col. J. Gale.

THE VILLAGE JACK-OF-ALL-TRADES.

FIGURE WORK FROM A PAINTER'S POINT OF VIEW.

with the problem of grouping and arranging forms in a fixed space. The arrangement of a single figure will be some guide in this. A little experience will soon show the need of special study, and with the addition of other figures the difficulties increase marvellously. In landscape we deal with a great variety of objects, but in figure composition we have the same kind of things, often also of the same size. A difference in proportion is a great help, a mother and child are the loveliest of subjects, apart even from the natural sentiment that interests us. Men engaged in field labours become very interesting directly one raises himself up to rest while the others remain bent; figures at a cottage door one, on the step and the others on the street level; these and many more such arrangements are pictorial because they give prominence to a special figure. There can be no interest where everything is of equal importance. Beginners are apt to think that the faces should be turned to the spectators just as some consider it good acting to always address "the gods." What *may be* good in a portrait group is fatal to anything like a genre subject. Some reason must be shown for several people being brought together on the same plate, some labour, incident or story, but avoid anything that requires much action or facial expression. The actors and actresses who thrill us on the stage do not show to advantage when they put on some terrific expression before the camera.

"Values."

Values in figure work need close attention, for their lights and darks are stronger than in most natural objects; for instance, the glare of white clothes in the sunlight and the cast shadows of the body present a difficult problem, for photography is liable to exaggerate such effects. The tone of the face is often shown unnaturally dark; flesh need not always be pale: the old painters erred sometimes in this respect, but now we are too ready to sacrifice everything to the gleam of a shirt collar. The eye looks into shadows and feels them transparent—this seems a difficult quality to render in photography, but it can be done. It seems a poor way out of the difficulty to keep everything at the same dead

THE PRACTICAL PHOTOGRAPHER.

level: contrast is a valuable quality in Art. The world is not so even in tone as some of our decorative friends would have us believe, but we should avoid the vulgarity of extreme contrast.

Catholicity. We should all study other people's work, try to take a catholic view of Art, and be broad enough to sympathise with dissimilar phases of it. Thus, we shall not only learn and enjoy more, but be in less danger of becoming copyists. Try at any rate not to start with being a one-man worshipper. To be brought under the influence of a strong personality is seldom helpful. The peculiar and bizarre work that is in evidence to-day attracts the weak-minded, like moths round a candle. If you hear anyone talking loudly of originality, look round and see from whom he is cribbing. A little study and love of really good art serves as a touchstone to try the quality of the questionable things that are around us. The press with its discoveries of youthful genius and its extravagant praise destroys all sense of proportion. We open our paper, and lo, an old school-fellow is famous! But before we have time to boast to our friends how well we knew him someone else has "arrived." These are hustling times, but there is some art that is cool and quiet—like the stars, which we need to look at if for no other reason than to know our own littleness.

In conclusion I would repeat the advice with which I began; use your eyes carefully, be always on the watch, cultivate habits of observation, and your friends will soon be praising you for your inventive powers and new ideas. Nature is the well into which we must all dip; let us then go at it with a will, and swirl our buckets round the ears of Truth herself, who is said to be still sitting at the bottom.

Figure and Genre.

By F. M. SUTCLIFFE.

IT may be taken for granted that when a photographer does work of this kind he has a reason for doing it; either he has a wish to please others by making a picture of graceful lines and telling masses, or he wishes to tell a little story in photographic chemicals instead of in paint or ink

Let us consider the latter first. By genre is understood a picture of "familiar or rustic life," a picture which tells its story without the aid of any text. Now although the people who pay their shillings to see the exhibitions of paintings at Burlington House are said to prefer these anecdotal paintings to any others, it is rarely that such works are satisfactory as pictures or works of art. If the painter finds it difficult to paint a good genre picture, how much more difficult is it for the photographer to make one with the camera. Anyone who has tried this kind of work knows how perilously near the ridiculous is to the sublime, and soon finds out that only the simplest themes can be carried out at all successfully.

There is much more probability of success, for instance, if a nursery rhyme is taken for a theme, than if King Arthur and his knights, or a scene from Shakespeare, is attempted. If nursery rhymes should be considered too childish, then such well-worn subjects as "Strawberries and cream," "Noughts and crosses," "He loves me, he loves me not," "How happy could I be with either were t'other fair charmer away," might be chosen. The titles of many old songs, too, call up pictures as we shut our eyes, only wanting time and models to realise them. It is perhaps unnecessary to tell the student that the centre of the picture is seldom the place for the principal figure, and that it is rarely permissible for the actors to look at the camera. Acting in front of the camera has to be done in a

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different way from acting on the stage: profile, or even back views of the figures, are often more convincing and more decorative than front views.

Let us suppose that the student takes for his subject "How happy, etc.," and that he has two ladies and a young man. He will doubtless be at a loss how to place the three figures, simply because a thousand different arrangements occur to him at the same moment. As there is not time to consider the merits of all these, the sooner he gets rid of the nine hundred and ninety-nine the better. Whether the figures are to be standing or seated or both will depend on the surroundings. To save tiring his models—and this is a most important point—he will try to find a seat for the ladies at any rate. A long wooden garden seat with room for half a dozen people is just the thing, placed at one side of that straight-clipped yew hedge, which makes a capital background with the chestnut tree peeping over the top. Those steps and that path leading into another garden are just what we want—they provide a way along which the other fair charmer can go when she finds she is not wanted. We place our fair ones at either end of the seat, give one a book to read and a parasol to keep the sun off her back, and give the other one some needlework. Now comes the question, What are we to do with the man? If we let him stand he will not be able to look at both charmers at once, and unless he happens to be dressed in that self-assertive dress in which highway men are generally represented, there is a great chance that he will look foolish. The long line of the seat between the two ladies seems to cry out for something. Why not then put the man in the middle of it, and let him be drawing pictures with his cane in the sand at his feet? This will make him appear to be playing his part. As for the charming ones, they may either be peeping at the man from under their eyelashes, or they may be busy with their book and work.

If a companion picture is wanted, a second one may be made with the young man in the same place and position, but with the two young ladies going down the aforesaid path together with their





FIG. 31 (p. 63).

BRIDGE.

F. C. L.

arms round each other's waists with their heads and noses high in the air, speaking with scorn and disdain of the one who wished to be charmed, according to the way of woman in this 20th century.

One of the principal things to be avoided is the affectation of sentiment. Gloomy or horrible subjects also should be left alone.

The most important thing is the choice of models, and with sympathetic models, the photographer has only himself to blame if he fails; but if his models are wooden and lifeless to begin with, he will get no inspiration or suggestions from them. Professional models are perhaps the easiest to work with, for those who are accustomed to sit to painters are free from that self-consciousness which the average untrained model suffers from, though artists complain that the models to be found in the British Isles are nothing like as delightful to paint as those in Paris and Rome. One has only to look at the works of certain famous painters to see how much they owe to their sitters.

The great advantage of working with professional rather than amateur or lay models is that the former have no ideas of their own about dress, and are willing to wear whatever the photographer wishes, whereas the lay model often refuses to wear anything he or she thinks does not suit their particular style of beauty. Further, not only does Miss X. Y. think it beneath her dignity to be photographed as a laundry maid, but Miss X. Y.'s laundry maid herself will not condescend to be photographed "hanging out the clothes." All these little wars take much out of the photographer, and he often has so much difficulty in finding models who will do exactly as he wishes them to do, that he often gives up his attempts in disgust. Another annoying thing is that the photographer rarely finds a model with a face of the character he would like to have for his particular purpose, among his own circle of acquaintances, and, being only a photographer, he cannot do as painters do, seek an introduction to the owner of any face he may find in his travels or walks.

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Figure and genre work may be divided into "in-door" and "out-door."

Single figures do not offer any difficulties either way. It is easier working in-doors than out of doors, because of the greater command to be had over the lighting and the background. Out of doors it is not always easy to find a background near enough to the figure to be brought into sufficiently good focus. No matter how charming a figure may be, a background made up of black and white circles, owing to want of depth of focus of the lens, is never pleasing. When working in-doors in ordinary rooms, where the window is small, care should be taken to soften the light coming in at the window, or the contrasts may be greater than desired. When more than one figure is attempted, the difficulties, owing to want of space or of probable movement of the figures in interior work, are greater.

It is sad to think of the number of beautiful settings for out-door groups which are going a-begging. There must be thousands of beautiful old gardens in Britain which seem to cry out for groups of sitters to make them perfect. The photographer who has access to such places should never have any difficulty in making good genre and figure pictures. The straight lines of cut hedges, terraces, walks, walls, fish-ponds, and the like, are just what the figure requires as a contrast to its curves.

There are, even in some of our large towns, squares with well-designed seats and terraces in them which could be turned to good account, only it would be asking too much to suggest that any self-respecting person should sit where perhaps some homeless one has made his bed in the past night.

It does not matter whether the photographer uses a hand or a stand camera for out-door figure work, but if he uses the former it is not always safe to trust to luck for the arrangement of the models, though theoretically it would be better to let Nature arrange all groups. Yet there is always a risk of one or two people keeping their eye on the camera unless distinctly asked to do other

wise. Then again, if the photographer has, as he ought to have, any ideas of his own, the chances are a thousand to one that the figures will not arrange themselves after his plan, be he never so tactful.

It does not matter whether the photographer takes one, two, three, four or five models at once; it is as easy to arrange two people well as three and three as four or five; but when a greater number than five are attempted it is generally advisable to let one or two play the principal part and let the others come in as "crowds." It is also advisable to keep these crowds in masses: nothing is so fatal to success in out-door pictures as to see a number of figures dotted over the space at disposal. It does not matter to the models whether they can be seen or not, nor whether their faces are turned to the camera or not, though they may, if untrained, think it does.

If the photographer has had no experience with figure work, a study of the work of Hugh Thompson, Marcus Stone and such men will give him some insight into the way of disposing of his models before he begins action in the field. Let him beware, however, of hiring costumes from a theatrical costumier; if he finds the dresses his friends wear do not lend themselves to his ideas, he had better ask his friends to dive among their great-grandmother's old wardrobes; no doubt they will be able to bring out many a quaint old dress, which will be all the better for an airing in the sunshine. Failing these, a piece or two of muslin, a few rolls of ribbon and a sewing machine will work wonders.

It is seldom that the dress of the period, that is, dress in the height of fashion, can be advised for this work, for a dress that seems quite right to-day will appear absurd a year or two hence. We have only to look at those pictures made in the days of crinolines to make sure of this. It might be thought that the photographer could find what he wanted in the matter of dress among the unspoilt country people, and that picturesque milkmaids could be found anywhere. In some places this may be the case, but if note were made of the dress that the majority of the country people of to-day were found

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working in they would be sadly short of the ideal, sun-bonnets having given place to motor caps and print gowns to fashionable costumes. North of the Tweed many people have more sense, and the success which Scottish photographers have had with figure work is doubtless due in a great measure to the sensible dress of the people who work in their working clothes instead of in cast-off Sunday finery. Anyone who has seen the Photographic Exhibitions in the South and the Midlands knows that good figure work is rare; in Scottish Exhibitions the reverse is the case, the figure work is excellent and plentiful. A few failures at this kind of work seem to quickly discourage the Englishman, while such failures only rouse the Scot and make him all the more determined to succeed.

If we keep our eyes open every day we shall see pleasing groups and arrangements of figures, which may assist us when the spirit moves us to take the camera out of its case. The photographer's eye is like a quick plate, or rather like a series of quick plates: as the owner of the eye walks along he is continually getting impressions of things which appeal to him as worth remembering. The impression may be an instantaneous one, out of a railway carriage window may be, but a fraction of a second is quite long enough for him to gather the main elements of any good composition of figure or landscape which he may see. This habit of taking mental notes is a good one to cultivate, and is of use in making compositions when we have to rely on our own wits at short notice.

As it is given to few people to be able to do nothing, or to be idle gracefully, one great help to the figure photographer is work of any kind. By letting his subject pretend to work, not only do the lines of the figure generally flow more gracefully, but the person who looks at the finished result is led to imagine that the motive of the picture was the work in hand.

To give any rules for this kind of picture would be absurd, for every subject requires its own treatment; only this way is variety to be had.



Fig. 32 (p. 63).

Dare I venture?



Fig. 33 (p. 64).

Our Gardener.

Given good models, suitable dresses, and a determination to do figure work which will stand the chaff and raillery of one's fellow-workers, the reward will come to the photographer in the shape of the pleasure which such work gives. Beautiful skies and beautiful seas may become monotonous in time, but beautiful old women, to say nothing of the younger ones, will never make him wish, like Du Maurier's organ grinder, to smash his machine if ever fortune should smile on him like it did on the organ grinder.

Hints gleaned from Colonel Gale.

By F.C.L.



IN a previous number * of this series we had the privilege of reproducing several choice examples of Colonel Gale's universally admired work, and also saying something about his ideals and methods. We have reasons to know that these were very widely appreciated, and are sure that a further selection from his work, together with a few notes kindly supplied by him, will prove of great value to those of our numerous readers who are interested in figure photography.

Observation. He very truly points out the need of cultivating the powers of observation and restraining the temptation to be too lavish in exposing plate or film.

Opportunity. "Be prepared," he says, "have everything ready for making instant use of opportunity; for chance may put a good subject in your way which may be lost for want of promptness."

Aptitude. What is also wanted is "a ready aptitude for taking in at a glance those you may meet with that are suitable for your subject."

Ease of Manner.—"As you are probably a stranger, approach your subject with an ease of manner, and cheery. Let the cottagers know that you are pleased with their cottage, and, with their

* The Practical Photographer, No. 2—Bromide Enlarging.

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leave, would like to make a sketch. This may bring about a choice of the inmates for a group at the door, or in the garden, etc. So with the farm labourer at the plough, in the harvest field, or farm yard. Make a rapid study of their manners and customs whilst at work with an eye to the best rendering of the subject pictorially. With a little civility and ease of manner, usually they will be readily amenable to your suggestions as to posing, grouping, etc."

Cattle.—"Even with cattle in the field, or sheep on the hills, ease of manner will greatly assist in getting on photographically friendly terms with them. In the case of a group of cattle in repose, make up your mind from a distance as to your best point of view. Avoid going straight for them or looking straight at them. If using a stand camera, set it up so that it may be seen at a distance, and not sprung upon them suddenly. Approach them quietly, wandering hither and thither, etc."

Our readers will join with us in heartily thanking Colonel Gale once again for letting us see some more of his pictures, and giving us these valuable hints culled from his long experience.



Suggesting Movement.—It is a curiously significant fact that the positions which best suggest motion are not those of greatest motion. Take the case of a swinging pendulum of the cottage clock. The moment of greatest movement is when the "bob" of the pendulum is vertically under the point of suspension. By using a sufficiently rapid shutter we could show the pendulum at this point, or by a much simpler means we could get the same effect by stopping the clock for a moment, but in either case this would not suggest motion, but rest. Whereas if our photograph showed the pendulum at either end of its swing, *i.e.*, at its moment of rest when it changes from ascending to descending, we should better suggest motion. Similarly, a man playing a violin should be taken with the bow up or down, not midway. Similarly in rowing, sewing, mowing, etc.

Notes on some of the
Illustrations.



WE may form some idea of the degree of success of a genre study by noticing if the picture as a whole conveys its story at once.

The following jottings are designed to aid the student by drawing his attention to some of the features of construction in the various pictures.

The student should take note of—

The Central Idea, which should be simple and direct.

Chiaroscuro, or general balance and proportion of light and shade.

Harmonious Arrangement, *i.e.*, the inclusion of such figures and accessories only as help to forward the sentiment or story.

Hands.—In figure and group work the hands are always more or less likely to attract attention. Therefore, due care must be taken lest the arranging of the hands or arms draws the eye to some portion of little or no importance.

Converging lines of drapery, arms, hands or outlines of the figure also call for watchful care, lest the spectator's attention is attracted to some part that is of quite secondary interest.

Fig. 9. **Last Touches**.—A piece of very creditable work to which our small reproduction does not do adequate justice. This is a case where size is of some considerable importance. But perhaps we may convey just enough to show that this is a well-thought-out arrangement of light and shade, and that the artist and his work are blended in one admirable whole.

Fig. 10. **The Knitter**.—A happily caught figure in easy pose, and well suited by a quiet and helpful background. Her gray hair tells against the dark door. The hands go well with the facial expression and pose of the head, giving a harmonious and natural general result.

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Fig. 11. **Memento Mori.**—This is a carefully thought-out subject which has been treated with the author's usual skill. He has contrived to avoid the gruesome effect which usually results from the introduction of a skull into a photograph. The particular position of the arms here chosen seems to make them appear unusually long. In the original carbon print now before us the balance of light and shade has been well managed. This picture is an example of the class of work which relies quite as much on the train of thought suggested as on the pose and expression of the model.

Fig 12. "**What does the man mean?**" says the reader who is puzzled by an involved sentence. Both hands as well as the face are here brought into requisition to tell the story. The furniture is in this instance a little too much in evidence.

Fig 13. "**Don't bother me when I am studying.**"—Here one hand is of more importance than the other and carries our imagination to the unseen person causing the annoying interruption. The furniture is advantageously here less assertive. These two studies are useful as indicating the unity of hand and face expression.

Fig. 14. "**One-two-three-an'-awa'.**" says the starter of the race along the pier. Note the suggestion of distance which we get from the line of rail and posts along the pier edge. The water in the harbour is rather too light in tone to be satisfactory. This shows that the figures need not all be staring at the camera.

Fig. 15. "**Who is it?**"—The widow's son, returning somewhat unexpectedly, covers his mother's eyes and questions in a feigned voice "Guess who it is?" An example showing how a simple incident may be suggested partly by costume and partly by expression and action. The figures are a little too large for the picture space and the heads are too near the diagonal line. The background is also too light and also too even in tint.

Fig. 35 (p. 64).



КНУСКИЕ ДОВН.

F. C. L.



Fig. 34 (p. 64).



Fig. 36 (p. 64).

OUT IN THE GOLD WORLD.

W. H. Nithsdale.

Junior Salon. Certificate).



Fig. 37 (p. 64).

HOME WORK.

E. S. Maples.

Print Criticism. Prize).

NOTES ON SOME OF THE ILLUSTRATIONS.

Fig 16. **Youthful Confidences.**—The injunction, “Now, Polly, don’t you stop to chatter with anybody, but go straight there and back as quick as your legs can carry you,” has evidently been quite forgotten in the all-absorbing confidences which are being exchanged. This example well illustrates the pictorial value which figures can give to a scene which without them would be eminently uninteresting. We may note the easy, natural, and quite child-like posing of the two figures, which by the help of the little hand cart are grouped into a harmonious whole.

Fig 17. **Chairs to mend, Umbrellas to mend.**—In this instance we have quite a series of valuable hints in the posing and grouping of the two figures. The woman’s head is happily placed against the dark doorway. The expression and poise betoken the thrifty housewife who asks how much it will cost to mend the chair; while the man does some gymnastics in mental arithmetic endeavouring to combine a continuance of custom with moderate profits. It would be very difficult indeed to imagine any dressed-up models to have the convincing air of genuineness that we have here.

Fig. 18. **A Good Bargain.**—Here we have the thrifty housewife anxious to get good value for her investment. The technical quality of the original print is particularly noteworthy. Observe the admirable gradation of the woman’s apron, which is nowhere hard or chalky, and yet admirably suggests its cleanness and texture. The grouping of the lights and shade of the picture should be noted.

Fig 19. **At Work.**—The figure seems just a trifle too large for the picture space, but otherwise we here have a homely and simple subject which shows that we need not go very far afield for subjects. The picture is perhaps just a little too crowded with objects around the figure. For instance, most of those on the table in the distance would have been better omitted.

Fig. 20. **Cleaning Boots.**—Another instance of an every-day incident capable of being made into a picture. In this case the strong line of light along the table edge is a disturbing factor, which might be modified by the use of the scraper knife on the negative. The arrangement is commendably simple, the pose and expression realistic.

Fig. 21. **A Thrifty Body.**—An old woman darning a well-worn garment comes to the cottage door to get the last rays of the evening light. A further simplification of the bit of landscape in the distance would be an advantage. Note the great help given to the face by the hood on the further side, and that the darker part of the figure melts into the shade of the open door and so aids the breadth of the picture generally.

Fig. 26. **A Study in Black and White,** which reminds one of the nursery jingle about “dusty miller, grimy sweep, grinds our bread, breaks our sleep.” This is an instance of the advantage of a quick eye to seize an opportunity. It is easy to criticise and say that the market carts towards the right margin are not wanted, etc. But it often falls out that the photographer must take things just as they are and make the best of them, whereas the painter can to-day or to-morrow or any time at his convenience include this or omit that.

Fig. 27. **His Favourite Yarn,** which everyone in the place knows off by heart, yet are always ready to hear it again. The positions of the three listeners are quite excellent, but the seated girl does not seem to belong to the picture, and so we incline to the opinion that she might have been omitted with a possible advantage.

Fig. 28. “**What did you say, my dear, I’m a little hard of hearing?**” says grandfather, and so his daughter repeats the child’s message. This group of three is a very acceptable example, showing how much better is the homely to the home-made model. This is the kind of subject that is continually being suggested to us, but few indeed have eyes to see and wit to take the hint.

NOTES ON SOME OF THE ILLUSTRATIONS.

Fig. 29. **The Village Jack-of-all-Trades.**—Truly a most quaint and characteristic figure, which interests us not only as an example of a feature of rural England that is fast disappearing, but also by reason of its directness of appeal. The old man and the old-world cottage are each essential moieties of one complete picture. This example well illustrates the directness and force which alone comes from a figure with an entirely suitable *entourage*. Put this man at the door of a modern "desirable villa residence," or put in his place here a man in the latest cut of coat with polished silk hat, and the result would be a shrieking discord.

Fig. 30. **Salmon Fishers.**—Here is an instance of a bit of luck. This group was watched for over an hour, and during that time quite a considerable number of exposures were made, but most of them revealed some undesirable feature, awkward line, confusion of figure, or some such fatal element which had escaped notice at the moment. The group selected for illustration is by no means perfect, but it may serve to illustrate some useful suggestions. Note how the figures connect the two boats. The general outline is more or less of the pyramid or lozenge shape so often followed by painters. The boy to our right, though apparently disconnected from the group, illustrates what has been said about a subordinate figure in a group being permitted to look at the camera.

Fig. 31. **Barter.**—Three village lads are discussing the relative values of favourite alley taws and endeavouring to arrange an exchange. This composition perhaps is lacking in the suggestion of distance. The cottage background and shrubs to our right and left have a somewhat shut in suggestion. The group shows the advantage of one figure with his back towards the camera.

Fig. 32. **"Dare I Venture?"**—A half timorous maiden is doubtful whether she dare venture to cross the shallow stream. The slight peep of distance helps the open-air suggestion. A little more picture background to our right would have been an advantage, as the figure is rather too near the centre. The play of strong diffused evening light is suggested by the halo-like effect about the head.

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Fig. 33. **Our Gardener.**—An old man sitting by his toolshed door is “fettling up” a somewhat weakly-looking but important specimen which he holds between his knees. The edge of the door is a little too prominently marked, tending to cut the picture in half.

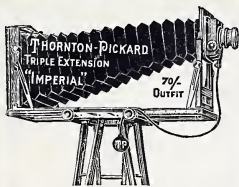
Figs. 34, 35. “**Knuckle Down.**”—The two rival marble players of the village meet for a stern contest and call the aid of the village elder who shall act as impartial umpire. This pair of studies is included to show the same subject variously treated.

In Fig. 34 we have the figures too much broken up into two separate groups, and the two boys to our left are somewhat confused in position.

In Fig. 35 the general arrangement is simpler and the interest in the game is evidently more intense.

Fig 36. **Out in the cold world.**—This picture teaches us two lessons. First that we need not cease our figure work at any season of the year, and secondly that the simpler compositions are often the strongest, most direct, and linger in the memory longest. We may perhaps be permitted to repeat one of our favourite remarks, *viz.*, that the art of leaving out is half the art of composition. This picture contains all that is necessary to tell the story, and anything hereunto added would only weaken the general effect.

Fig. 37. **Home Work.**—This again shows how the everyday incidents of life are teeming with suggestions for picture making. The technical qualities of this print are excellent. Pictorially, the distribution of light and shade is somewhat patchy. For example—the curtains, pictures on wall, and books on the table, give us too many disconnected patches of light. It would have been an easy matter to have removed the pictures. A somewhat lower position of the lens would have given a better perspective effect. This picture is of special interest in showing us that figure pictures may be made at night at any time of the year, and almost in any place we elect to use. We shall have something more to say about this very interesting but much neglected branch of work when we come to deal with photography by artificial light shortly.



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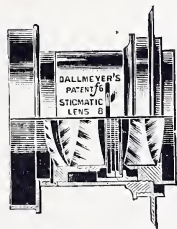
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vii.

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Exposure Notes.

- Fig. 1.—“The Seaweed Cart.”
Jan. 3 p.m., misty, S. R. Plate, *f*/8, Exp. $\frac{1}{15}$ -sec.
- Fig. 2.—“By the River.”
June, 8 a.m., rain, S. R. Plate, *f*/8, Exp. $\frac{1}{20}$ -sec.
- Fig. 3.—“A Devonshire Combe.”
Feb., 11 a.m., good light, S. R. Ortho. Plate, *f*/8, Exp. $\frac{1}{10}$ -sec.
- Fig. 4.—“At the Press.”
Feb., 12 a.m., raining, S. R. Plate, *f*/8, Exp. 6-sec.
- Fig. 5.—“School-time.”
May, 9 a.m., sunshine, S. R. Ortho. Plate, *f*/11, Exp. $\frac{1}{25}$ -sec.
- Fig. 7.—“Mead and Stream.”
May, 3 p.m., diffused light, Ord. Plate, *f*/16, 2-sec.
- Fig. 8.—“In the Meadows.”
June, 11 a.m., sunshine, S. R. Ortho. Plate, *f*/16, Exp. $\frac{1}{15}$ -sec.
- Fig. 9.—“The Last Touches.”
Feb., 3 p.m., sunshine, Edwards’ Snapshot, *f*/8, Exp. 8 sec.
- Fig. 10.—“The Knitter” (Villefranche).
March, 11 a.m., bright sun in shady street, *f*/8, Exp. $\frac{1}{4}$ -sec.
- Fig. 11.—“Memento Mori.”
Warwick Plate, *f*/8, Exp. 12 sec.
- Figs. 12 and 13.—“Don’t bother me.”
July, 11 a.m., bright, Studio, Plate 200 H and D., *f*/11, Exp. $\frac{1}{2}$ -sec.
- Fig. 14.—“One-two-three-an’-awa!”
Aug., 5 p.m., dull, Plate 150 H and D., *f*/16, Exp. $\frac{1}{4}$ -sec.
- Fig. 15.—“Who is it?”
June, well-lighted room, diffused light, Plate 150 H and D., *f*/11, Exp. 1 sec.
- Fig. 18.—“A Good Bargain.”
Nov., noon, diffused light, Barnet ortho 200 H and D., *f*/8, Exp. $\frac{1}{2}$ -sec.
- Fig. 19.—“At Work.”
April, bright, 9 a.m., Kodoid Plate, *f*/11, Exp. 40 sec.
- Fig. 20.—“Blacking Boots.”
Feb., diffused light, mid-day, Kodoid Plate, *f*/11 Exp. 8 sec.
- Fig. 21.—“A Thrifty Body.”
Aug., 6 p.m., cloudy, Plate 200 H and D., *f*/11, Exp. $\frac{1}{4}$ -sec.
- Fig. 22.—“The Outlook.”
May, 12 a.m., diffused light, S. R. Ortho. Plate, *f*/8, Exp. $\frac{1}{8}$ -sec.
- Fig. 23.—“The Man with a Hoe.”
May, 3 p.m., sunlight, S. R. Ortho. Plate, *f*/11, Exp. $\frac{1}{20}$ -sec.
- Fig. 24.—“A Dutch Fisherman.”
May, 11 a.m., sunlight, S. R. Ortho. Plate, *f*/11, Exp. $\frac{1}{25}$ -sec.
- Fig. 25.—“The Daisy Field.”
June, 2 p.m., sunlight, S. R. Plate, *f*/8, Exp. $\frac{1}{20}$ -sec.
- Fig. 30.—“Salmon Fisher.”
Aug., 6 p.m., evening glow, Plate 150 H and D., *f*/16, Exp. $\frac{1}{4}$ -sec.
- Fig. 31.—“Barter.”
Sept., 3 p.m., diffused light, Plate 100 H and D., *f*/16, Exp. $\frac{1}{4}$ -sec.
- Fig. 32.—“Dare I venture?”
Sept., 3 p.m., sun and cloud, Plate 150 H and D., *f*/16, Exp. $\frac{1}{4}$ -sec.
- Fig. 33.—“Our Gardener.”
June, 3 p.m., diffused light, Plate 100 H and D., *f*/11, Exp. $\frac{1}{2}$ -sec.
- Figs. 34 and 35.—“Knuckle Down.”
Aug., 5 p.m., diffused light, Plate 100 H and D., *f*/16, Exp. $\frac{1}{4}$ -sec.
- Fig. 36.—“Out in the Cold World.”
Nov., 2 p.m., weak sunlight, Edwards’ Snapshot Iso Plate, *f*/11, Exp. $\frac{1}{10}$ -sec.
- Fig. 37.—“Home Work.”
Jan., 7 p.m., Ilford Monarch Plate, gas jet above table and 60 grs. Geka Flash-light Powder burnt about 7 ft. from table; *f*/8.

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ix.

Kindly mention “The Practical Photographer.”

THE PRACTICAL PHOTOGRAPHER.

Lynton, Lynnmouth and the Doon Country is the topic of Vol. 37 of the *Homeland Handbooks*, price 6d. This handy pocket guide is quite up to the level of its numerous predecessors in this admirable series. The instructions for the pedestrian are clearly given. A capital map marked in one mile concentric circles is included. Perhaps no two villages have been more patronised by the camera man than Lynton and Lynnmouth, and yet there are still innumerable fresh "bits" to be found. Any photographer visiting this part of Devonshire should certainly include this guide among his paraphernalia. The book is freely illustrated by reproductions of photographs by J. A. C. Branfill.

The Book of Photography. Edited by Paul N. Hasluck. Pub., Cassell and Co. 10s. 6d. From time to time we have had the pleasure of noticing the monthly parts of this work, which is now complete and forms a neatly bound volume of over 700 pages of matter, some 24 pages of a triple column index and illustrations in almost bewildering abundance. The Editor and his various helpers may all be congratulated on the production of a work of remarkably wide scope and comprehensive arrangement, possessing the further advantages of simple language and a thoroughly workmanlike index, an item of the utmost importance in a book of this character.

Without a moment's hesitation we heartily recommend every photographic society to add this book to the club library, when it will quickly be appreciated as a work of reference on matters practical and theoretical.

Figure Composition is the title of a very excellent book by Richard G. Hatton, who deals with his subject in about a score chapters. There is not a page in the book from which the observant and catholic-minded photographer may not glean a hint; while the chapters devoted to "Filling Spaces," "Quality and Distribution," "The Single Figure," "Grouping," "The Spectator in Relation to the Subject," "The Ground Plan," "Emphasising Particular Figures," "Gesture in Relation to Action," and "Telling the Story" are all abounding with hints. For, although the work is apparently designed for the painter and architect rather than the photographer or general reader, yet it is none the less interesting to the camera man. The work is profusely illustrated by examples drawn from a great variety of sources. The author and publishers (Chapman & Hall) are to be congratulated upon the production of an excellent book, which the pictorial photographer should certainly add to his library.

Pictorial Composition and the Critical Judgment of Pictures is the title of a very desirable book from the pen of H. R. Poore (pub. Batsford, 94, High Holborn. 7s. 6d.) The work is avowedly addressed to "the student of painting, the amateur photographer, and the professional artist," and is generously illustrated by reproductions of photographs, paintings, drawings, etc. While we are not prepared to endorse every word of this book, we have no hesitation whatever in saying that it is one of the most useful works that the thoughtful photographer can read. Though it contains no precise formulæ of composition, nor points a royal road to pictorial success, yet it will vastly help the ordinary photographer, as well as the lover of pictures generally, to see Art and Nature in a new light, *i.e.*, by seeing with the *mind* as well as the eye. This book should be read in conjunction with our volumes 11, *Landscape Photography*; 16, *Pictorial Composition*; and 20, *Portraiture*.

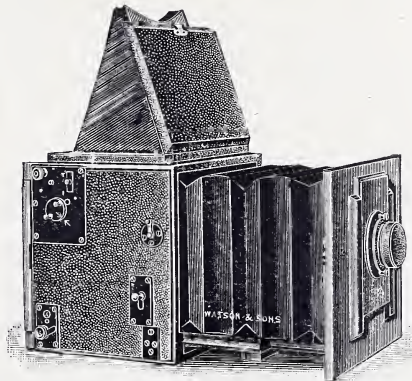
From **Messrs. Fuerst Brothers** (Philpot Lane) we have received a small bottle of a solution called **Orthochrom T**. The contents of this bottle are to be diluted with 7 ozs. of water, and then 35 drops of strong liquid ammonia added. Ordinary (not too rapid) plates are bathed in this mixture for 2 minutes, then washed in gently running water for 3 minutes, and then dried as quickly as possible in the dark. (See page 32, *The Practical Photographer*, No. 21.) They will now be found not only to have considerably increased in speed generally, but also to have become highly sensitive to green, yellow, orange and red, and therefore should be handled (developed, etc.) in the dark, or as far as possible from a deep ruby lamp. We are *immensely pleased* with this preparation and hope to be able to extend our experiments at some early date. Orthochrom T is a really valuable preparation in connection with the colour sensitizing of dry plates.

Mr. A. Horsley Hinton, in the *Amateur Photographer*, says: "Mr. Lambert has now added immeasurably to the debt of gratitude which the great army of beginners owe him by bringing out as an annual a **DICTIONARY OF DAILY PRACTICE**. . . . This altogether excellent publication, a worthy annual of a valuable series, sells at 1s. 6d."

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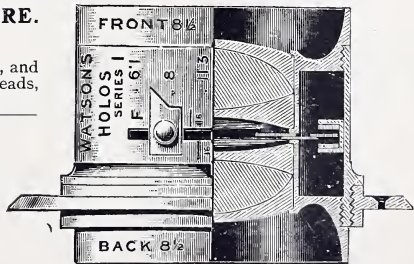
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xi.

Kindly mention "The Practical Photographer."

THE PRACTICAL PHOTOGRAPHER.

The Bromide Monthly (Rotary Photographic Co., 12, New Union Street, London, E.C.) fully maintains its interesting and practical character. The May number contains hints for producing warm tones on bromide paper by development, instructions for mounting glossy prints, an instructive article on the manipulation of roll films, some admirable notes on the working of their excellent Roto P.O.P., etc.

We may remind our readers who are willing to turn an honest penny (or half-guinea) that the Company are on the look out for subjects suitable for post-card reproduction which (1) Illustrate well-known songs. (2) Tell a story. (3) Comic or sentimental subjects. (4) Child studies. These may be either single prints or in a series of say four or five. Prints submitted should be accompanied by the outside label of a packet of Rotox or Rotograph paper. Unsuitable prints will be returned post-free.

From **Wilhelm Knapp** (Halle, a/S.) We have two more numbers of his admirable encyclopædic serials, *viz.*: "Die Misserfolge in der Photographie," etc., price 2 marks (Faults, Failures and their Remedies, etc.) and "Die Photographische Retusche," price 2 m. 50 (Retouching, etc.) Both these booklets have been prepared with the same care and thoroughness that characterise the preceding volumes of this series and may be confidently recommended.

Messrs. Houghtons, Ltd. (Holborn) have sent us a sample spool of half a dozen exposures of the Ensign Roll Films, which are of the non-curling kind. We have made a series of fairly typical out-door exposures, and find this film develops easily, steadily growing in density, is as free from halation as it is possible to imagine that a film can be, and of high speed. In a pamphlet accompanying this sample we note that it is claimed that this film has valuable orthochromatic properties. Although our trials were not arranged to test this point for lack of suitable convenience at the moment, we feel quite sure that Messrs. Houghtons would not make this or any other claim for any of their products unless the claim was well grounded. It is therefore good news for all interested in film photography to know that the Ensign film is calculated to give a truer tone rendering to the variegated hues of land or sea-scapes than has heretofore been customary with many brands of films. We also note that this film has a good practical range of exposure latitude—a matter of fundamental importance to the peripatetic photographer. There is no doubt that the Ensign film will be in great demand during the next few months.

Messrs. Elliott & Sons (Barnet) have sent us a trial spool of their celluloid Barnet Roll Film, non-curling, orthochromatic, non-halation, for which they recommend a pyro-soda developer. This spool we exposed upon several widely different subjects, and fully confirm the claim that it admits of a valuable range of latitude in exposure. Then, with the customary "naughtiness" of most photographers, we entirely ignored the pyro-soda developing instructions, and forthwith proceeded to use our own favourite and accustomed metol-quinol blend, with the result that we got as good a lot of film negatives as any reasonable person could wish to have. We found these films come up in the developer quite steadily, and, had we desired it, a very vigorous and brilliant contrast could have been obtained. The Barnet film will certainly add another item to the credit of the firm, whose products are so well known for their uniform and reliable quality. To say that the Barnet film is as good as the Barnet plate is to say that anyone who is not pleased with both is indeed difficult to satisfy.

Mr. Hector Maclean, in the *Morning Post*, says: "The many thousands of readers of *The Practical Photographer*, Library Series, will join with me in heartily welcoming a new-comer among year books, entitled THE PRACTICAL PHOTOGRAPHER'S ANNUAL. . . . Altogether it is the lightest and most readable of photographic annuals."

Prints for Criticism and Competitions.

Will competitors and others please kindly note our rule to the effect that when prints are to be returned stamp must be sent WITH THE PRINTS— not afterwards?

Will contributors to our various competitions kindly refrain from sending under one cover prints for different competitions? This not only gives us considerable trouble, but involves the risk of the various pictures not being properly entered, for the competition for which they are intended. It is far better for all concerned to send each lot of prints in separate parcels.

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xiii.

Kindly mention "The Practical Photographer."

THE PRACTICAL PHOTOGRAPHER.

H. J. L. (London, N.). Technically both prints are very creditable. Number 1 is rather better than No. 2. Pictorially they are faulty. The row of palms is too liney for a background. The posing is stiff and formal—in both cases the mother is obviously conscious of the fact that she is being photographed. In No. 1 she is giving the show away by staring at the camera. In No. 2 she looks as if the chair leg had suddenly given way. Try again with some quieter background. Have the camera rather lower and let mother and child have on their everyday well-crumpled clothes, and have a good large wooden armchair for the sitter.

A. R. (Exeter). 1. The flowers do not stand away from the background sufficiently. The best blossom is that to our extreme right; that on the top is the least satisfactory. Nothing but a new negative can make matters satisfactory. The background need not be of one uniform tint, but it should not be quite white at any part. 2. A very pleasant little picture which would be improved by enlarging to about three times present size, and a slightly rough surface paper used.

G. W. (Glasgow). The print which takes an award is much better than the other two. 10. This is somewhat feeble—and generally suggests a print that has not been developed quite far enough. A sketchy effect must not be confused with a weak print. What this wants is a little more vigour or pluck. 12. Yes, the composition is agreeable, except the uncomfortable way the tree to the extreme left-hand corner is cut off. But the print is too flat in tone—all too much the same tone in near and distant parts; this destroys relief and suggests flatness. Try a rather shorter exposure with another print. Aim at a longer scale of gradation.

A. W. H. (Catford).—The first impression on looking at your pictures is that the ornamental or floral border part overpowers the picture itself in each case. This is largely due—not so much to the design as to the very strong light and shade contrast of the border part. We suggest that you should try again with the same border, but only printing a mere suggestion of the design, *i.e.*, so slight that one hardly notices it until attention is deliberately given to it. No. 1.—The edge of the roadway and of the trees above is too much in a straight line, cutting your picture nearly in half. Do not put the camera just over the edge of the road. No. 2.—This is a better composition. 1 and 2 both require the sky part very slightly toning down. 3.—Contrasts of light and shade a little too strong—due to under-exposing. Try again; use a backed plate; give about treble the exposure; do not over-develop; turn the face more to the light, *i.e.*, more sideways to the camera.

J. B. (Folkestone).—No. 1.—The white line round the mount opening is a grave mistake and knocks the tune out of your print. That is to say it is the first thing to attract one's attention. The same thing applies to the narrow white band round the other print. Try the following experiment. Stand with your back to the window. Hold either print at arm's length. Close the eyes for five or six seconds, and then open and close them as quickly as you can, and notice carefully what you saw (not what you remember about the picture), but what you would remember had you never seen this print before. In the fleeting glance your eye will only have had time to take in this bright white line or light band round the print. No. 1 is rather too much the same tone value all over—requires a little more light and shade contrast. No. 2 is much the better picture in every way. Its chief fault is that the patch of white at the pier end is just a trifle too evenly white. Try a little longer printing.

J. H. S. (Leeds). 1. This is very nearly quite good, but requires the following attention. Sky is too monotonous. You do not need strongly marked clouds when the rest of the picture is so full of interest, but simply a little careful shading so that the sky is gradually darker as the eye goes from the horizon upwards. Trim away $\frac{3}{8}$ inch from left side. 2. Clouds are too strongly marked and so seem to be too near. When enlarging you might with advantage omit as much of the foreground as we have indicated. This should make a pleasing picture on a moderately large scale—say 12×10, but is not suitable for a much larger picture. It is a common mistake to carry enlarging to too great a degree of magnification.

The general Editor of "Focus" says: "In connection with that excellent series of monthly monographs, *The Practical Photographer*, . . . a new annual has been brought out. . . . We like its style and arrangement immensely; the contents are well and simply put together, and the matter is eminently practical."

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XV.

Kindly mention "The Practical Photographer."

THE PRACTICAL PHOTOGRAPHER.

E. M. C. (Norwich). Both prints suggest to us that you are not quite careful enough about keeping your platinum paper quite dry. Are you careful to rebake the calcium chloride occasionally (*vide* pp. 36, 62, in *Practical Photographer*, No. 9) ?

1. An elegant composition but requires just a little more pluck or vigour. Try another print and heat the developer to about 120°, or as hot as you can put your fingers in without hurting. 2. This is not so pictorial. The near part of the stream is too wide and the water is all too much one even tint and too light to be satisfactory. Sky not quite strong enough. Both prints have a slightly mealy, dusty look which probably could be overcome by using a warm developer as suggested. Glad you are so systematic in giving details of exposure. This is the way to acquire sound and useful experience.

F. N. C. (Dovercourt).—1.—The picture is inclined to show accentuated light and shade contrasts. The leaves for instance range from black to white. You have probably slightly under-exposed, and then slightly over-developed. The picture requires a little more quiet space round the blossoms—*i.e.*, you have over-trimmed. Print rather too cold in colour, but mounting tints are very pleasant. 2.—Rather unfortunate that both animals are in such very similar positions, and that their hind legs come so awkwardly in both cases. The further one also is a little too solid black in parts. Suggestion of distance towards our right-hand side is excellent. 3.—A very curious and *interesting* result. It gives one a very good idea of breezy sunshine. We should much like to see further similar experiments—with a somewhat slowed speed and not quite so many figures.

W. H. H. (Guildford).—First our sincere thanks for your very kind words. Nothing gives us greater encouragement than to know that we have been able to help someone along the photographic path. We have from time to time noticed a certain degree of personality or originality which is always of interest in your work. “Disappointed Billy” is of this character and is a good instance of a pictorial result from very everyday, ordinary materials. Your print strikes us as a little foggy—which may be due to the paper not having been kept quite dry. You might try another print with a developer at about 120°. The colour seems rather too blue-cold, and probably a sepia platinotype would give a more sympathetic result. We are very doubtful if you have been quite wise in bringing your horizon so high up. Doubtless you have had some special purpose in doing this, although we do not see what it is.

J. P. (Kirkcaldy). This picture shows a nice pictorial feeling, but is faulty in three directions. (*a*) The camera was too high above ground, so bringing the horizon too high up and making the ground seem to be running up hill. (*b*) The white barked tree comes far too near the centre of the picture for a decorative composition. (*c*) The sky part is practically white paper, which corresponds to nothing in nature in the way of skies. The outermost part of the mount should have been pasted down to stout card first of all, so as to avoid the wrinkling or buckling which is present. All the above points are slight matters—*i.e.*, easily avoided another time—but they are of considerable importance in the general pictorial effect, and should have your very careful attention.

The Hon. Sec. of what is probably the leading provincial photographic society in the North of England writes: “Heartiest congratulations on THE PRACTICAL PHOTOGRAPHER'S ANNUAL DICTIONARY. It is excellent throughout, and the Society Particulars should prove of great help to us secretaries.”

A leading spirit in the **Affiliation of Photographic Societies** writes: “You are to be congratulated upon such a production (*i.e.*, THE PRACTICAL PHOTOGRAPHER'S ANNUAL DICTIONARY). The volume will be exceedingly useful to every owner of it.”

Our very hearty thanks to *all* kind friends who have sent us encouraging words about THE ANNUAL-DICTIONARY. They have stimulated us to try and do better next time.

Where are you going for your Holidays ?

In any case it is helpful to know something of the District beforehand.

The following districts are worth your careful consideration :—

English Lakes—Keswick, Ambleside, Ullswater, Bassenthwaite, Derwent Water, Lodore, Newlands, Grange, Borrowdale, Rosthwaite, Seatoller, Watendlath, Rydal, Stock Ghyll, Grasmere, Wansfell, Elterwater, Hawkhead, Windermere, Coniston, Kirkstone, Patterdale, Stybarrow, Brotherswater, Gowbarrow, Helvellyn, Skiddaw, etc.

Isle of Wight—Sandown, Ryde, Newport, Carisbrooke, Cowes, Osborne, Freshwater, Alum Bay, Needles, Brading, Ventnor, Bonchurch, Landslip, Shanklin, Luccomb, Undercliff, Niton, Blackgang, etc.

Yorkshire Coast—Whitby, Robin Hood's Bay, Sandsend, Runswick, Staithes, Ruswarp, Goathland, Egton, Saltwick.

Derbyshire Peak District—Haddon, Chatsworth, Matlock, Middleton Dale, Eyam, Hathersage, Hope, Castleton, Millersdale, Monsal Dale, etc.

Berkshire Downs—Wantage, Sparsholt, Letcombe, E. and W. Hendred, E. Lockinge, Ardington, Denchworth, Steventon, Grove, etc.

North Wales—Conway, Llandudno, Bettws, Penmaenmawr, Colwyn Bay, Rhyl, Denbigh, St. Asaph, etc.

Gloucester and Bristol—Bath, Tewkesbury, Deerhurst, Winchcombe, Broadway, Berkeley, Sharpness, Clifton, Henbury, Avonmouth.

West Somerset—Minehead, Dunster, Cleeve, Watchet, Selworthy, Bossington, Porlock, Dulverton, Cloutsham.

North Devon—Ilfracombe, Lynton, Lynmouth, Combnartin, Morthoe, Bideford, Clovelly, Doone Valley, etc.

Isle of Man—Douglas, Ramsey, Peel, numerous Glens, Port Erin, Port St. Mary, Snaefell, Greeba Castle, etc.

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The above districts and places are described from the tourist photographer's point of view in

"The Practical Photographer," No. 10, Special Holiday Number.

This volume also describes many other places for which we have not room in the above selection.

It also contains chapters of hints in connection with the needs or possible accidents of travelling photographers; also labels for passing plates or films through the customs in France, Germany, Spain, Holland, Portugal, Italy, Norway and Sweden.

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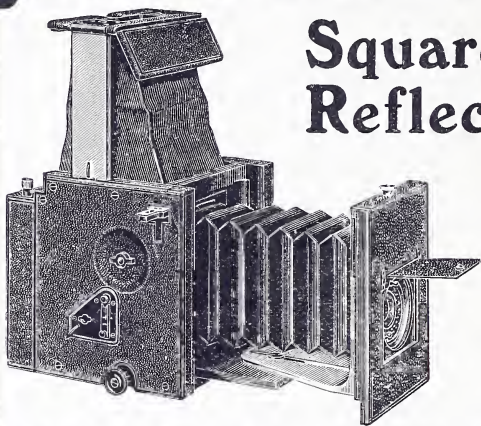
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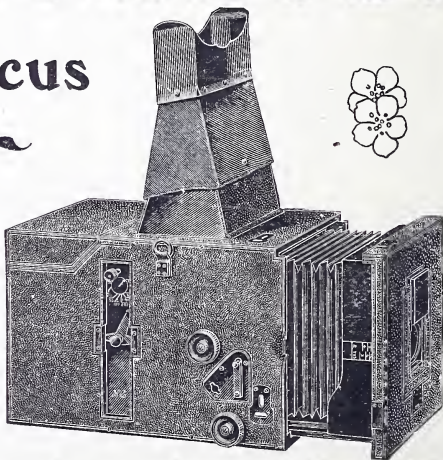
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| B8 | 36 autumn brown | B08 | 24 |
| B9 | 36 smoke gray | B09 | 24 |
| B10 | 36 fern green | B010 | 24 |
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| B12 | 36 wine red | B012 | 24 |
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| B15 | 36 iron gray | B015 | 24 |
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| C12 | 24 wine red | C012 | 16 |
| C13 | 24 black | C013 | 16 |
| C14 | 24 olive green | C014 | 16 |
| C15 | 24 iron gray | C015 | 16 |
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