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CHILD STUDY

By HAROLD BAKER.

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PORTRAITURE AND THE CAMERA.

BY F. H. DAY.



By GERTRUDE KASEBIER.

A M O N G the various branches of the art of the camera, portraiture holds the place of the most difficult and is least often truly successful. That this should be so in these days when reproductions of the works of the great masters are so readily obtainable, appears quite inexplicable, unless we are to assume that he who produces likenesses by means of the lens and a dry plate has no desire to produce anything else. A likeness and a portrait are far from being one and the same, and although even the former is capable of being caricatured, the latter is far more apt to suffer at the hands of the man behind the camera. The one

is as difficult to avoid as the other is to produce, under the same circumstances of subject and light and lens. What,

then, is the difference? Purely a matter of knowledge, or the lack of it, on the part of the operator. If one expects to produce art they must have at least a rudimentary acquaintance with examples and the history of art as a background upon which to draw in or model the subject chosen. If the most casual observer has had a



PORTRAIT OF MRS. F.

sitting with Mrs. Cameron or Hollyer, he will surely recollect that the studio was not completely flooded with light as, I may venture to say nine hundred and ninety-nine out of every thousand photographers will consider an absolute necessity. If we have our portrait made by Hollinger or Mrs. Kasebier, we find no prepared canvas backgrounds, no painted gates, or fences, or flower pots, no vises into which our heads and shoulders are mercilessly set; which are as certainly a part of the usual photographer's apparatus as the camera itself. It is not the possession of paraphernalia which makes the portrait artist; although that is all his brother, the likeness manufacturer, can assume. One's knowledge of the diffusion of lights, of the actinic qualities of colors, of length of exposures under differing conditions, of under or over developing for given results, of under or over printing for the same effect, may be learned only by constant and repeated failures, by continual observation, and unceasing application. These, being largely mechanical, are easy, but that which is of equal importance in the production of portraiture, that which is the rarest of



THE GAINSBORO' HAT.

BY F. H. DAY.



PORTRAIT OF LEWNG MOON TOON.

By F. H. DAY.

all qualities of the operator and which we will term a sense of composition would appear, from the very extent of its scarcity, to be acquired only with the most arduous difficulty. This sense of composition covers more than mere lines and curves. It includes spots and masses. It means light and shade in all their vagueries as well as brilliancy. It means

the proper introduction of the necessary accessory, and after the print is made the proper cutting to render the fullest possible value.

This last quality of the feeling for composition is indeed so uncompromisingly necessary that a special article would be needed to treat it in the most elementary way. With the exception of this sense of composition all necessary qualities may be obtained, or trained into one, in almost as many manners as there are students, all of which teach through experience and failure; but this sense cannot be acquired save only in one way, *i. e.*, studying and observing the work by masters of the brush or burin.

Some will say they have studied composition in an art institution! Very well, go and unlearn your learning as fast as you can, for you will find every rule you have been taught to abide by, is ruthlessly disregarded by one or another of the truly great. A Massachusetts man, through dint of great labor, has discovered a mathematical basis and course of



PEGGY.

BY F. H. DAY.



PORTRAIT OF MRS. H.

By F. H. DAY.

reasoning through following which one can do Japanese art as correctly as Toyokuni ever did. Poor man! It is like casting iron grills! No, let me repeat, the only road to the acquisition of a knowledge of composition is that which surrounds us on every side with examples of the greatest artists, together with a thorough appreciation and assimilation of the reasons which make their work great above the work of others. An artistic eye will perhaps realize that Franz Hals is a greater than Bouguereau, and sufficiently well that its possessor

may reproduce almost literally the work of others, given the required properties; but the real test of the student's skill will not be in the cleverness with which he reproduces the compositions of Franz Hals or Bouguereau, but in the capacity he evinces of analyzing the causes of difference between the masters, and adapting his analysis in such a manner as befits his own requirements to an extent which will recall the chosen artist's work to the mind of an observer. When this point of self-education is reached the camera man will be able to force exigencies and produce art. Let his range of masters be as large as possible, and his knowledge of their work embrace as many examples as possible. To confine oneself to one man or one school is surely better than no school and no man; but the wider and larger the training the finer and mellower the results.

We are told of the length of art and the shortness of life, therefore discouragement should be admitted only after prolonged procrastination in those who have any regard for Beauty or the Beautiful.



PORTRAIT STUDY.

By F. H. DAY.



STUDY.

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THE YOUNG SHEIK.

BY F. H. DAY