









**CAMERA WORK:** AN illustrated quarterly magazine devoted to Photography. Published and edited by Alfred Stieglitz. Associate Editors: Joseph T. Keiley, Dallett Fuguet, John Francis Strauss, J. B. Kerfoot. Subscription price Six Dollars per year; foreign postage, Fifty Cents extra. All subscriptions begin with current number. Back numbers sold only at single-copy price and upward. Price for single copy of this number at present, Two Dollars. The right to increase the price of subscription without notice is reserved. All copies are mailed at the risk of the subscriber; positively no duplicates. Foreign registering and special packing, Fifty Cents extra. The management binds itself to no stated size or fixed number of illustrations, though subscribers may feel assured of receiving the full equivalent of their subscription. While inviting contributions upon any topic related to Photography, unavailable manuscript or photographs will not be returned unless so requested and accompanied by required return postage. Address all communications and remittances to Alfred Stieglitz, 1111 Madison Avenue, New York, U. S. A. The color-plates in this number by A. Bruckmann & Company, Munich, Germany. Arranged and printed at the printinghouse of The Fleming Press, New York. Entered as second-class matter December 23, 1902, at the post-office at New York, N. Y., under the act of Congress of March 3, 1879. This issue, No. 22, is dated April, 1908. Copyright, 1908.

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## PLATES

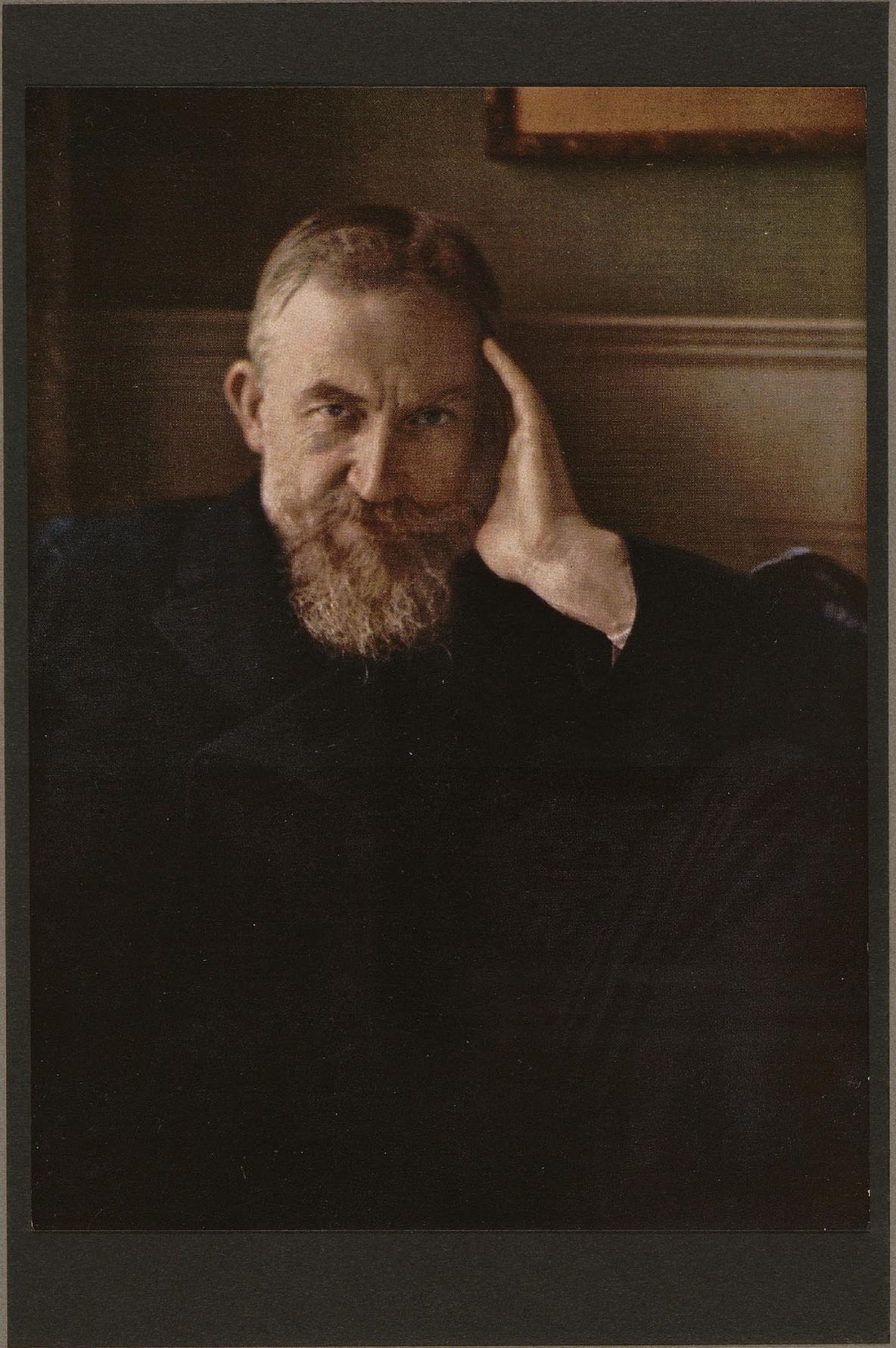
EDUARD J. STEICHEN

- I. G. Bernard Shaw
- II. On the House-boat—"The Log Cabin"
- III. Portrait—Lady H.



















## COLOR PHOTOGRAPHY.

**D**URING the last twenty years we have been periodically informed by the daily press that color photography was an accomplished fact. Every time some excitable individual got a little chemical discoloration on his photographic plate or paper, the news was sent sizzling over the globe and color photography was announced in big type, corporations were formed, and good friends were given another chance to invest in a sure thing. As usual, the public soon yawned at this perpetual cry of "wolf," but somehow capital kept up its faith. It was only a year ago that a very prominent French financier came to me, breathless with excitement over a few very good three-color carbon prints—a clever English shark was trying to interest capital in his "discovery." Millions have surely been buried in fake schemes, to say nothing of the millions spent in earnest, but commercially fruitless, research.

When the Lumière brothers published the description of their process, several years ago, it was naturally duly recorded by the photographic press, and it even got into some of the big dailies—at least as padding; but those of us that were puttering along with the various three-color methods watched for results with much interest, especially when we heard that a special plant was being put up to manufacture the plates. From time to time one heard rumors of a man that had seen one of the results, and the report was: "true coloring, green grass, red tie," and so on. The first specimens the makers showed us would have been as discouraging as such rumors had been, did one not remember the results that makers of plates and papers generally exhibit as "samples"; but the working process seemed so fascinatingly simple that the very next day I tried them myself, and the first results brought the conviction that color photography had come to stay.

Of course the Autochrome process is not a discovery in the science of color photography, for the principles of the process were described by Ducos du Hauron, in 1868; in fact the development of the fundamental theories of three-color photography are ascribed to Maxwell, as far back as 1861. Other inventors have been and are still working on polychrome screen-processes—amongst the better known are Joly, MacDonough, Powrie-Warner, Krayn, Brasseur, Mees, and Smith. The Société Jougla, in Paris, is soon to market a polychrome plate, made under the supervision and according to the patents of Ducos du Hauron and Raymond Bergecol; and a number of other plates will probably soon be available, which promise to do even better than the Lumière plates—but that remains to be demonstrated. In any case, from a pictorial standpoint, the Lumière plate for the present holds a unique field. The fine, irregular grain of this plate gives a beautiful, vibrant quality to the light, that I do not think any of the mosaic or line screen-plates, with their absolute regularity, can give. I am, however, very anxious to try some plate that has a coarser screen, for it should, apparently, be more luminous in color rendering.

Although we give to the Lumière brothers the credit of giving us the first practical solution of color photography, in the form of a commercially available plate, we must not forget Professor Lippman, who gave us what is undoubtedly the most wonderful process of color photography. The Lippman process is undeniably real color photography, for the question of actual coloring matter does not in any form enter into the making of the image, and we have a plate which is actually colorless and resembling an ordinary plate. Yet when seen at a certain angle by reflected light, a beautiful, iridescent image becomes apparent, which when shown by reflection in a projecting lantern, has all the startling realism that the image in a mirror conveys. Professor Lippman has shown me slides of still-life subjects, by projection, that were as perfect in color as is an ordinary glass-positive in the rendering of the image in monochrome. The rendering of white tones was astonishing, and a slide made by one of the Lumière brothers, at a time when they were trying to make the process commercially possible, a slide of a girl in a plaid dress on a brilliant sunlit lawn, was simply dazzling, and one would have to go to a good Renoir to find its equal in color luminosity. According to Professor Lippman, even a rapid lens requires an exposure of about two minutes in full sunlight; and then the result can only be properly seen by projection; so the process remains for the present, at least, impracticable. The actual laws governing the making of the Lippman Heliochromes are infinitely more complicated and difficult to explain to the layman than the actual making of the picture, but the following graphic summary by Dr. Koenig is very comprehensive: "If a plate coated with a transparent or so-called grainless panchromatic emulsion is exposed through the glass with the sensitive film in intimate contact with metallic mercury, the reflected rays of light interfere with the incident rays and produce in the sensitive film fine laminæ of metallic silver, separated by half a wave-length of the light that produced them. These layers appear brownish when looked through, but when examined by reflected light produce perfectly the colors of objects."

Taking three pieces of colored glass of the primary colors, one orange-red, one green, and one blue-violet, and examining a color chart with them, we find that the blue glass screen acts as a filter and absorbs its complementary color—yellow, and such parts of other colors having yellow in their make up will be represented in varying degrees of dark blue, the pure yellow looking darkest. Placing this screen before the lens on a camera and then photographing the color chart, the screen filters the light as above described and only the radiations of violet-blue and red in the chart reach and act upon the photographic plate. When the plate is developed and printed, yellow will be represented by black, the parts representing green, orange and vermilion will be a dark gray, and pure blue will appear as the lightest tone. This plate then contains the yellow element of the three-color picture; and in a like manner the green filter makes red-orange and violet look dark, and green-blue and yellow light, for it absorbs the reds, and the only rays that will affect the negative are the radiations of green and a part

of the blue and yellow. A negative made in this manner represents red as black, vermilion a little grayer, orange and violet still lighter, while yellow, blue and green are the lightest tones. This plate contains the red element of the picture. The red glass absorbs the blue and blue-green, rendering it very dark in the photograph, while pure yellow will appear white, yellowish-green and orange being represented as light grays—this, then, is the blue picture. For the picture made with the blue filter an ordinary photographic plate can be used, but for the green-filter negative an orthochromatic plate, sensitive to green and yellow, is necessary. Bathing a photographic plate in certain dyes, or mixing the dyes with the emulsion, has the property of making them more sensitive to color. A plate bathed in a solution of erythrosine becomes very sensitive to green and yellow, and such a plate could be used with the green filter to produce the red printing picture. A plate bathed in pinachrome or ethyl red is very sensitive to red and orange, and used with the red filter it gives us the blue printing-plate.

If the three pictures of the color chart above described be printed on thin transparent film, each in one of the three fundamental pigment-colors; red, blue, and yellow—colors complementary to the primary colors which acted as filters; and then these pictures be superimposed, the result will be a reproduction of the original color chart.

This is roughly and theoretically the basis of all three-color photography, which produces an image in color by the mixing of pigments, and it is termed the subtractive synthesis, for by each mixture color is subtracted or absorbed, and as in painting, each mixture is a step towards black. If we take the three original screens—the red-orange, the green, and the blue-violet glasses—and project their colors by three lanterns on a screen, so that they partially overlap each other, we find that where the green and orange overlap they produce yellow; where green and violet overlap, the result is blue; and where violet and orange overlap, the result is pure red. Where the three colors overlap, white is the result. This is called the additive synthesis, and each mixture of color is a step towards white light.

By projecting transparent positives of the three negatives made from the color chart, with three lanterns (fitted with the original color filters), so that the three images overlap each other perfectly, we again obtain a reproduction of the color chart, this time by the additive synthesis. In the blue screen positive, yellow is represented as dark, consequently no light from the lantern with the yellow filter reaches the screen at that point; whereas in other positives yellow is represented by practically clear glass; so that both the orange-red and the green rays impinge at this point on the screen, and produce yellow. In a like manner the other colors are produced. A very ingenious instrument, the chromoscope, for producing and showing color photographs by this method, was invented in 1892 by Frederick E. Ives.

In the Autochrome plate the picture is produced by this synthesis, but instead of making three exposures and three negatives through different screens, the plate itself contains the screen, in the form of microscopic

particles of starch-grains, dyed red-orange, green, and blue-violet, and spread in such proportions on the plate as to produce a grayish white. This theory of the polychrome screen, like almost every development in three-color photography, originated with Louis Ducos du Hauron, who described a method of making what he actually referred to as a grain-screen, in his *mémoire* on the subject of color photography, published in 1868; and he referred to the theory in a communication to M. Lelut in 1862. In 1869, under the title, "Les Couleurs en Photo Solution du Problème," he minutely described this among other methods of producing an image in color by photography, but the primitive state of photography itself made the execution of most of his ideas impossible at that time; and yet it is recorded that on the seventh of May, 1869, he formally laid his theories before the "Société Française de Photographie." By a curious coincidence Charles Cross presented his version of the three-color problem the same day at the "Société;" both men working along the same lines unknown to each other. Ducos du Hauron actually accompanied his description with two three-color pigment prints of a disque divided into color-sections, which it was stated gave quite a close rendering of the original. This seems almost impossible in view of the undeveloped stage of photography at the time as regards a color sensitive emulsion, but the facts stand recorded, and so do the pathetic chapters in the story of the life of this great, unappreciated genius. He is still laboring and experimenting in poverty and seclusion, while we are enjoying the results of his genius, and capital is getting itself together to reap a golden harvest out of his "impractical discoveries."

THE LUMIÈRE AUTOCHROME PLATE is prepared as follows: By a mechanical selecting process starch-grains of about the same size are chosen and then dyed red-orange, green, and blue-violet respectively. When dry they are thoroughly mixed in the bulk to produce a neutral grayish tone—as a matter of fact the green particles predominate. Examined with a microscope the colors seem a rich vermilion, a yellowish green, and a reddish ultramarine blue. The glass is first coated with an adhesive varnish and the mixed colored starch dusted on, and as the starch will only adhere to the sticky surface there is practically no overlapping. Then the starch-grains are crushed flat by a special method devised by the makers, which permits of enormous pressure on the glass without breaking it. This flattening makes the grains more evenly transparent and helps close up the spaces between them. The remaining interstices are then dusted in with carbon black. There are from four to five million of these particles of color to the square inch, and they are naturally so small as to be invisible to the naked eye, or even when examined with a lens. The fine granular appearance of the plate is due not to the individual grains, but to little groups of grains in which a certain color predominates, making it look like a grain of bright color—for this reason the layman often thinks he detects grains of yellow and of blue in the film. If it were possible to mix the particles and coat them absolutely evenly, the grain would not be visible at all; but even distributed as they are, Baron von Hübl has calculated that two thousand

*nuances* can be produced on a square millimetre (about one twenty-fifth of an inch) of a plate. So it would seem that the most delicate and minute detail can be perfectly rendered. I find myself frequently indulging in the amusement of watching painter friends' jaws act queer when I tell them all this, and when one talks of orange, green and violet, as the primary colors, they do a great deal of swallowing and finally get panic-stricken.

The surface of starch-grains is subsequently protected and isolated with a celluloid varnish and it is then coated with an extremely thin, fine grained panchromatic collodion emulsion, which is very rich in silver. The emulsion is only nearly panchromatic, however, for up to the present a perfectly panchromatic emulsion is impossible—and it is along these lines that one will expect the great improvements. The orange colored screen, which is used on the lens in making the exposure, cuts out completely the ultra-violet rays and further acts as a compensator for inequalities in the color sensitive emulsion. It lengthens the exposure about three times.

The extreme thinness of the emulsion calls for careful handling of the plate, but except during the memorable frilling period, I have not used any precautions that one does not generally give to an ordinary plate. The one thing to avoid is to touch the surface of the film before development. The merest touch means a black fingermark and probably it will come right across the face in a good portrait. Instead of the black paper supplied with the plates to protect them from abrasion in the holders, several French camera makers have made very useful special plate holders that have an air space behind the sensitive surface.

Any one that enjoys working in the dark with a nerve-racking alarm clock certainly has the option to do so, but I like all the light I can get in the dark room. The Autochrome emulsion is slower than some well known orthochromatic plates, which I have developed with a red light, so why not the Autochromes? I first worked with a commercial violet and yellow celluloid safelight, which gives a deep ruby light, safe for all reasonable use. Later I acquired one of Wratten & Wainwright's green lights, which gives not only more but also a safer light. The loading and placing of the plate in the developer is done with my back to the light; at the end of thirty seconds the tray is brought close to the light for an instant, to see how the plate looks. Then the necessary changing, if any, in the developer is done with my back to the light, and the plate examined every thirty seconds or so by transmitted light—quite close to the light. Giving an unexposed plate twice this amount of exposure during development did not show a trace of fog with the lights mentioned above. A safe light can be made by fixing out two unexposed gelatine dry plates, thoroughly washing them, then drying. Dye one by immersing it in a strong solution of methyl violet, rinse and dry. Do the same with the other in a solution of tartrazine; subsequently bind the two together. If one is content with the Lumière time development formula, the dark room can be dispensed with entirely. A number of special daylight developing machines for this purpose have been put on the

market in Europe. But I think the Premo Daylight Developing machine, which is made for ordinary plates, is really better than any other machine for the Autochromes.

The plate is put into a daylight developing tray under cover of a changing bag, the developer poured in, and at the end of the two and a half minutes poured off and clean water poured in—or water with a few drops of sulphuric acid. The plate is then taken out of the tray and put in the permanganate bath—and so on.

When it comes to the question of exposure we are really up against the real difficulty. Many are the "systems" that have been worked out, and their efficiency is all of the same order—*nil*. The mechanical solution of the problem is still to be found. The best system I can recommend is the development of your sixth sense—exposure.

The makers of the plate give one a good guide to start with, one second at F. 8 in full sunlight on a summer noon. This exposure naturally increases with the time of day and year. On a clear, sunny day in the autumn, I found two and three seconds the equivalent. The Wynne meter is also very useful as a guide—in the open air. Indoors it is useless. In the summer time the sensitometer number is about F. 11. For twilight exposure I found that the time required to tint the paper was the correct time of exposure. Indoors the question becomes still more complicated. With bright sunlight outside, a portrait near a window, with shadows lighted up by a reflector, is fully exposed in about one and a half minutes at F. 8. The best guide I find is to give forty times the exposure one would give on, say, kodak film in summer—in the autumn and winter, from sixty to eighty times as much.

The plate gets its maximum advantage of rapidity in the brightest light, and its sensitiveness decreases altogether out of scale and proportion to the ordinary plate in dull light. In the use of stops this becomes very evident, for the ratio of exposure with the diminishing of the aperture is sometimes double the ratio we are accustomed to give with ordinary plates. But, of even greater importance than this is the influence that the quantity of light has on the color rendering.

It is strange how little people seem to realize that colors change, and change drastically, according to the intensity of the light. No less an authority than Mr. Braun, the celebrated photographer of paintings, has been quoted as saying that the light on the picture that is to be copied has no influence on the result. If one has not the powers of observation, a reference to any scientific work on color would prove the falsity of such a statement.

Some colors are actually changed by varying the intensity of light, for instance, bright orange seen in a very weak light assumes a brownish tone, yellow takes on a decided olive greenish cast, and vermilion loses its orange tone, and looks a purer red. In fact the whole tendency is towards blue; which tendency is then further exaggerated on the Autochrome plate. A portrait photographed indoors on a dull, gray day has a cold, bluish tone predominating; outdoors the result is sometimes so blue that one imagines the

plate to have been exposed without a screen. A portrait done with sunlight falling directly on the subject is full of golden amber tones. The tendency of the plate is to exaggerate these effects; and often in landscape the light and shade effect is made more luminous by this exaggeration of the warm and cold tones.

I have tried compensating for this, but have only been able so far to change the predominant tone of blue to either a greenish or yellowish one. But undoubtedly light filters could be made to compensate more accurately. A very excellent scientific explanation of this change of color sensitiveness was given by M. Brasseur in No. XX of *CAMERA WORK*, and I was surprised not to find the photographic press take it up. It is one of the most important points in the question of color photography, and even in painting it has played a role, coming in for a good deal of experiment with Monet, and explaining in an admirable manner the blueness of his London series. I think the change of color of things by moonlight is largely dependent on this same matter of intensity of light, for the violet and blue-green tones are preponderant then, to almost the exclusion of other colors.

Although the lens does not play a very important part in the rendering of color, I have found a difference in the work of a color-corrected anastigmat like the Goerz Celor, and an ordinary achromatic lens. But it is a difference of hardly any importance to any but the scientific photographer. A lens slightly uncorrected for spherical aberration, but corrected for chromatic aberration, like the Smith lens, gives the most satisfactory results. It masses the color and the planes of the picture better than an ordinary lens, besides giving that soft envelope and diffusion which makes the plates at times seem bathed with light.

**DEVELOPMENT:**—To a timid, unadventurous individual, reading the formula accompanying the Autochrome plates, with its many finger-staining solutions, must suggest an elaborate and complicated process. But in reality, as a process, it is—or can be made—simpler than any other photographic process in use to-day, and for facility and speed in the getting of results, it stands on a par with that delightful old process, the tintype. Leaving any consideration of the Lumière method for the moment, I will demonstrate this claim for simplicity by describing my own method of working. The first development is made with Rodinal, in a solution of one part in from six to twelve of water. When the development is carried to the required point, the plate is rinsed under the tap and immersed in the acid permanganate bath for about two minutes for reversal—as soon as it is in this solution the rest of the operation can be conducted in daylight. The plate is then rinsed again and put back in the original developer until blackened; then washed under the tap for about a minute, dried, and varnished. The entire operation of developing, and even the washing and drying, can be accomplished in less than fifteen minutes. It is very important that the redevelopment be done in a bright light and carried as far as it will go. The question of fixing is still an open one. Theoretically there is nothing “fixable” in the plate, but a number of “experts” claim that, in spite of

this, fixing is necessary. Personally, I have found such joy in a process that can eliminate the hypo-bugbear, that I gladly accept the nothing-to-fix theory, and generally do without fixing. In using the silver intensifier, I subsequently fix, for obvious reasons. Plates developed and left, without fixing, to the light of a window since June last, have not shown a trace of change.

One goes about the first development of the plate like any other, and one controls the image in the same manner, such differences as there are, becoming evident with knowledge of the plates' peculiarities, gained by a few trials. Judging the development by reflected light—that is, looking at the film surface of the plate during development—the action seems like that of a very much over-exposed plate.

By transmitted light in the early stages of the development it resembles the action of an ordinary plate. Then it gets a gray and veiled look, that seems to brighten a little later, which is the correct development normally. In cases of under-exposure this development can be continued until an apparent reversal sets in—that is, the dark parts seem more transparent than the light parts. I have experimented in no end of ways to carry the first development right over into a direct reversal by over-development or by fogging, but the results are not equal to those produced by the permanganate reversal.

A plate which is slightly under-exposed and then developed in Rodinal, 1-6, up to the point of reversal, will give a brilliant, rich image, with stronger blacks than an image developed in a weaker developer to the same point. A plate a trifle over-exposed and developed about two minutes in 1-10 solution, gives a beautiful soft positive full of modeling and color, even in the darks, and devoid of any very strong lights. This method is particularly applicable in developing plates of subjects with a very great range of tone and landscapes in crude garish sunlight. A plate of this kind can be made richer in color, still keeping its beautiful gradation, by intensification—in fact, a thin grayish looking plate can be built up to fiery effects of color, to the point of exaggeration. With some emulsions I found that the over-development of under-exposure gave very garish color contrasts, between warm and cold tones, which can be very useful in certain instances. A figure photographed in the open air towards sunset with half the normal exposure and forced development, 1-6 Rodinal, to the reversal point, gave brilliant orange flesh-tones and intense pure blue shadows; the whole as unlike in color to a plate made at the same time, with normal exposure and development, as a Monet is to a Corot, whereas in detail and strength they were really alike. The same experiment with pyro developer gave still greater color contrast. Autochromes intended for lantern slides should be both fully exposed and developed to get a gradation all over. This will give a clear, thin positive that can stand a great deal of intensification, which is necessary for most projection slides.

INTENSIFICATION is certainly the step of the Autochrome process least understood, and consequently most misused. Pictorially speaking, it need

be used but very little, unless the picture is to be looked at through some dark peephole arrangement, when an unintensified plate will look gray and bleached.

For the way the average Autochrome is shown, if it is properly exposed and developed, intensification is unnecessary. If, however, intensity of color is wanted, the resources are certainly there. The garish false color one sees in so many plates is purely due to too much intensification; whatever defect there is in the color rendering by the plate, whatever incongruous color arrangement may have been perpetrated, trust the intensification to make it obvious. But the same holds true of a beautiful harmony of color. The stronger the colors the more beautiful they seem and the more vital becomes the harmony. The simplest manner, of just slightly building up the image, is by immersing it in an Agfa intensifier, 1-15, for about a minute. This solution can also be applied locally with a soft camel's hair brush, to intensify a color or build up a black, but its capacity is a limited one. Where a rich dark effect is desired the mercuric iodide is capable of very beautiful results. It also slightly changes the general tone, making it warmer and more golden—carried to its extreme limit in portraiture, one can produce the golden luminous glow that varnish gives to an old master.

Another great point for the mercuric iodide is that its darks are never opaque, as with the nitrate of silver or mercury. If the mercuric iodide image is still not intense enough, it can be further built up by a weak solution of bichloride of mercury, followed by a blackening in a developer. In extreme calls for blacks ammonia may be used to re-blacken, with astonishing results—but this makes the emulsion very brittle, and it shows a tendency to crack in a short time. Where a regular building up of the image is desired the Lumière nitrate of silver intensification is the best—and the only one to be recommended for lantern slides.

For REDUCING, a weak solution of the acid permanganate bath is very satisfactory— $\frac{1}{2}$  ounce of acid permanganate in 16 ounces of water. But the hypo-ferricyanide reducer is better when the image is very flat, as it has the tendency to act more strongly on the high lights. But any reducing other than what might be called a clearing up of the high lights, should be avoided, as the delicate colors are sure to suffer. However, under-exposed plates which would ordinarily be useless, can sometimes be saved by clearing and then intensifying. The black spots which occur only too frequently in the plate can best be removed by touching them on the dry plate with a fine brush dipped in a strong hypo-ferricyanide solution. If they are reduced too far, it is easy to build them up again with a little color. For the retouching of light spots a little lampblack water-color will nearly always answer the purpose. I prefer to do this spotting before the negative is varnished, as the retouching is fixed in this manner.

It is astonishing how easy it is to do local reducing on the plate, and the professional photographer who is worried about moles and wrinkles can remove them as readily as he can on a black and white negative. This work is all done on a dry positive placed on a suitable retouching desk. The

brush, dipped in the reducer, is shaken to remove excess liquid, and then the line or spot is brushed over or stippled. As soon as the reducer has acted sufficiently, blot it off with a good blotter, being careful not to slide or pull this, or the film will be torn at once. This process can be repeated till the desired effect has been obtained; naturally the plate is well washed after this.

The acid permanganate bath is best made up fresh every day or two, or it is apt to spread a disagreeable deposit on the film during the reversal. To facilitate this it is well to make up a very strong stock solution, by dissolving one-half ounce of permanganate of potash in sixteen ounces of hot water. For use take two ounces of this stock solution to a quart of water and add a quarter of an ounce of sulphuric acid.

The general color of a plate can sometimes be helped by dyeing a cover glass to a pale tint of yellow. But this, as well as many of the after treatments I have referred to before, are dangerous tricks in the hands of the tyro. They are only intended for special purposes, or to save a plate that can not be done again.

The varnishing of the plate is a factor of great importance, for the varnish acts as a protection to the thin, delicate emulsion, and makes the image brighter and more transparent. The gum damar varnish has many disadvantages. It gets sticky with heat, and never seems to get absolutely dry. A celluloid varnish, Zaponlac, has the advantage of more completely isolating the film and of being insensitive to heat, but I have found this had a tendency to lift off the emulsion on some plates. The chief point in favor of the damar varnish is the facility with which it can be removed, and its quick surface drying qualities. For lantern slides the celluloid varnish is best.

CONCERNING ARTIFICIAL LIGHTING:—One of the most interesting sides of Autochrome photography, and one that does not seem to have been considered at all, is color photography by artificial light. The use of flashlight makes instantaneous color photography on Autochrome plates possible. The color-screen supplied by Lumière gives a brilliant monochrome orange color image by flashlight, very much the same coloring that some painters employ in lamplight effects. In this way it can be used very advantageously in combination with daylight. Popular and sentimentally realistic twilight effects could no doubt be produced by giving an exposure in full daylight, slightly less than normal, on a figure subject near a fireplace, for instance, and just at the end of exposure setting off a flash that has been arranged in the fireplace. The lens must be covered immediately, because the model is sure to jump, and the room to be filled with smoke. I have tried nearly all makes of flashlight powder, and find the Agfa powder most satisfactory, giving least smoke and requiring least powder. The amount required is about ten times that used on an ordinary plate. Aside from the use of the flashlight for "realistic firelight glows," it can be used advantageously in many ways to produce warm reflections on an arrangement, in connection with daylight—this of course depending entirely on the judgment and taste of the photographer. I have made a great many experiments with a view to photographing in natural colors by flashlight and feel confident that much

can be done in this way. Naturally, the regular screen is unsuitable for the purpose, as its absorption and compensation is calculated for white light—daylight—which flashlight does not equal. Of several dozen screens, that I have made and tried with all sorts of dyes, those made with Flavine, Chryso-phenine, and one with Filter Yellow K, Hoechst, give the best results. A slow plate is fixed, washed, dried, and then stained in a weak solution of one of the above dyes, by immersion for a few minutes, after which it is rinsed and dried. It is well to make a number of screens, of different intensities, and try them. A very pale screen is sufficient—it is best to make it of two glasses, as that will equalize any unevenness in the dyeing. The Filter Yellow K can be used lighter than the Chryso-phenine, and it has the additional advantage of more completely cutting off the ultra-violet rays. I have made portraits in this manner that are remarkably true in color rendering.

Naturally, these indications are but tentative, and thus of interest to the pictorialist only. The further development of the subject I must leave to abler and more scientific minds. The addition of one of the above mentioned screens to the regular Lumière screen, in daylight photography, gives some extremely interesting effects, with slight increase in exposure. The tendency is to make the color warmer and richer.

I have often wondered why some one did not market suitably adjusted panchromatic collodion emulsion, with which one could coat spoiled plates, and thus use them again. It seems a pity to waste those beautiful screen plates, of which I have hundreds that have been used merely in endless experiments, which the wonderful fascination of this process has led me to make.

As regards the printing of Autochromes, the three-color process affords no end of possibilities, such as Gum, Carbon and Pinatype. But other simpler processes are under way, and the practical solutions of the problem are nearer at hand. I shall leave any more definite reference to the printing process for another article, when my own experiments have been more complete. But one thing we must not lose sight of: it is futile ever to expect any process on paper, or other substance that presents the picture by reflected light, to give an exact reproduction of a color transparency, any more than a painting on canvas can represent the effects of a painting on glass. In this way the screen plate will always possess value and beauty that are not to be copied—and color that can not exist on paper. Furthermore and of particular interest pictorially is this fact: that what may appear very beautiful as a transparency, may when transferred to paper be absolutely horrible, for the richness and purity of the color produced by transmitted light admits of color arrangements that would be impossible, if attempted in the dull tones that reflected light would make of them.

There are color harmonies which can only be indulged in when colors as luminous as in enamel or stained glass are available—such combinations are possible on Autochrome plates. This is one of the direct facts that point to color harmony as the vital element to strive for in Autochromy.

Personally I have no medium that can give me color of such wonderful luminosity as the Autochrome plate. One must go to stained glass for such color resonance, as the palette and canvas are a dull and lifeless medium in comparison. As I write these notes prints of the color plates from the edition of those appearing with these pages in *CAMERA WORK*, are before me. The originals have not yet arrived, so I can not compare. The engravings are remarkable; they are technically by far the best reproductions that have been made from Autochromes up to the present; but their relationship to the originals, as regards color, vitality, and harmony, as I remember them, is as—well, comparison fails completely! There is no relationship. They are a thing apart. To-day, in making plates intended for prints in any form, one will consider the final result, and work accordingly—so the accompanying color pictures go into *CAMERA WORK* merely as an expression of good will. They are neither representative of Autochrome photography, nor of color photography: they are a compromise—an experiment.

EDUARD J. STEICHEN.

Paris, 1908.

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## OUR ILLUSTRATIONS.

 HIS number of *CAMERA WORK* contains but three illustrations, and these are reproductions by the four-color half-tone process of Lumière Autochromes, the originals of which were done by Steichen, and are amongst the very earliest experiments in this new color process. The edition is by the firm of Bruckmann, of Munich, Germany, who are celebrated for the excellence of their color printing and work generally. These plates represent Bruckmann's first attempts in reproducing from Lumière polychrome screen transparencies and, of necessity, fall short of their anticipations and ours. We refer you to the Steichen article on "Color Photography."

## MR. STIEGLITZ'S "EXPULSION"—A STATEMENT.

**T**HE recent unprecedented and indefensible action of the Trustees of the Camera Club of New York,\* in expelling Mr. Stieglitz—a Life Member—without regard to the decent amenities usual among gentlemen, and in direct violation of the Constitution and By-Laws of the Club, was a matter which concerned only the parties to the incident. But the notoriety given to this disagreeable episode through the public press, and the refusal of the officers of the Club to state any reason for the action they had taken, requires that some one familiar with the history of the misunderstandings and jealousies which culminated in Mr. Stieglitz's expulsion, in justice to Mr. Stieglitz and his friends, and in justice to the Camera Club, too (though most of its members would no doubt deny the necessity for such justification), should place upon record publicly a short statement of the facts as they exist.

As an associate of Mr. Stieglitz upon the staff of *Camera Notes*; as a former member of the Camera Club, at one time active upon several of its Committees; as a Fellow of the Photo-Secession and Associate Editor of this magazine since its foundation, as well as by a close personal acquaintance with most of the prominent and successful workers in pictorial photography, I conceive myself as being fully equipped to state the case. In order to do this I must take our readers back for a space of about ten years:

In 1896 there was effected a coalition of the two moribund photographic associations known as the Society of Amateur Photographers and the New York Camera Club under the name of the Camera Club, New York. During the first year of its existence this new Club gave little evidence of life; but, in 1897, Mr. Stieglitz at last acceded to the repeated importunities of the Club members and consented to take an active part in the attempt to build up a real photographic organization upon the foundation of the Camera Club. Refusing the Presidency, he accepted the Vice-Presidency as leaving him freer to take an aggressive position in matters relating to photography without thereby prejudicing the Club as an organization. At this time he presented to the Club a plan for the publication of a regular quarterly magazine to take the place of a sporadic leaflet (the

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\* The Trustees of the Camera Club, New York: Messrs. Charles I. Berg, *President*; Chauncey H. Crosby, *Vice-President*; Frank M. Hale, *Treasurer*; Monroe W. Tingley, *Secretary*; John E. Hadden (*Ex-Secretary*, resigned during sessions); Harry T. Leonard (resigned before "verdict"); Willard P. Little, Hugo S. Mack, George W. Blakeslee.

Acting conjointly with the above as the extraordinary "Committee on Safety" were: Messrs. A. H. Colgate, F. Benedict Herzog, C. M. Brooks, H. M. Close, Leonard Faibisy, Ferd. H. Stark, Harry Coutant, Sidney Herbert, Arthur Robinson (resigned; attended no meetings). Mr. Crosby acted as *Chairman* of this committee.

EDITOR.

*Journal of the Camera Club*) which had been theretofore published for its members at irregular intervals. His plan practically guaranteed the Club against any expenditures greater than had been previously incurred in the publication of this leaflet. Each member was to receive a copy of the new magazine gratis. This scheme was eagerly accepted by the Club and thus *Camera Notes* was founded. During the next five years, under the leadership of Mr. Stieglitz, the Club and *Camera Notes* both prospered and both became preëminent in the photographic world. The policy maintained by Mr. Stieglitz and his friends in connection with the Club and the magazine remained throughout consistently the same, that is to say: each was to stand for only the very best in photography. Exhibitions open to the public were to contain only such work as conformed to the highest standards; criticism was to maintain its function as criticism and was not to be allowed to degenerate into flattery nor to be used as a political means of gaining adherents. In short, all the activities of the Club and of the magazine were to be directed towards furthering photography; thus giving meaning to the hitherto empty phrase: "The object of the Club shall be the cultivation and advancement of the science and art of photography," which appears as the Second Article of the Constitution of the Camera Club.

How well this policy succeeded is shown by the fact that the Camera Club became a leading force in the photographic world. Financially and in every other way it became a success, a result hitherto unprecedented and thought impossible of accomplishment in New York. During its prosperity the Club was not without its quota of malcontents, some of whom were honestly at variance with this regime, but most of whom resented the unimportant rôle to which they were relegated in the Club and in the photographic world by this impersonal policy. But, so long as it attracted to the Club, from far and near, workers of promise and ability the policy was maintained in its full vigor, and from time to time, as the exigencies warranted, the standards were even raised. Then the game of politics was introduced by some of the malcontents and the fun was fast and furious while it lasted. At length, in 1901-1902, while the club was at the height of its success, its membership and treasury filled and *Camera Notes* swollen to fourfold its original size, Mr. Stieglitz and his friends became disgusted with the continual struggle and strife and determined to hand over both the magazine and the Club to the management of the opposition. After five years of incessant work and devotion, it seemed to Mr. Stieglitz that he had earned the right to peace and rest, and to devote his attention to the advancement of pictorial photography, which had ever been his hobby. It seemed to him that to hand over the reins at the time of prosperity could not be construed as being against the interests of the organization.

Freed from the labors connected with *Camera Notes* and the Camera Club, though he still retained his interest therein as an ordinary member, Mr. Stieglitz founded the Photo-Secession for the purpose of further advancing the interests of pictorial photography along the same lines that had made the Camera Club a success. Not wishing to disrupt or in any

way injure the Camera Club, no real organization was ever effected for the Photo-Secession nor were any workrooms or facilities furnished which might have tended to draw members out of the Camera Club. For nearly three years the Secession had no headquarters and held its meetings in public restaurants. Not until the autumn of 1905 did it establish its Little Galleries, and these have always been used for exhibitions only. All Club features have been carefully excluded from its programme.

After the withdrawal of Mr. Stieglitz and his friends from any participation in the activities of the Camera Club, the Club continued *Camera Notes* for three issues and then suspended publication. It was then that Mr. Stieglitz felt free to continue his efforts in behalf of photography by the publication of a new magazine, founded upon the old lines, but upon an even higher plane, and this without antagonizing the Camera Club, whose publication was now defunct. Thus CAMERA WORK was called into existence. Since then the Photo-Secession and CAMERA WORK have won success and approbation, and have aggressively and successfully waged the battle for the recognition of photography. During the same period the Camera Club under its new management and policy gradually lost its prestige in the photographic world until, finally, its treasury depleted, its membership reduced over two-thirds and its dues doubled, the question of dissolution stared it in the face.

Much was said within the Club during its period of decadence to the effect that Stieglitz and his friends were in duty bound to attempt its rehabilitation, but their interest had waned and their primary allegiance was now due to Pictorial Photography and its success. Even had they wished to undertake the task, the Club was too far gone for resuscitation. They had been damned when they did and were now perfectly contented to be also damned when they didn't. Thus the matter stood until January 4th, 1908, when without warning, without quarrel or words the following letter was received by Mr. Stieglitz :

#### LETTER I.

The Camera Club, N. Y.  
NEW YORK, Jan. 4th, 1908.

MR. ALFRED STIEGLITZ, City.

Dear Sir : I have been instructed by the Board of Trustees to request your resignation from the Camera Club.

Yours truly,  
(Signed) JOHN HADDEN, Secretary.

Upon the advice of his friends this was ignored. There was no valid reason given for this demand, and resignation under these circumstances was open to misconstruction. Letter No. I was followed on January 13th by the following :

## LETTER II.

The Camera Club, N. Y.  
NEW YORK, January 13th, 1908.

MR. ALFRED STIEGLITZ,  
1111 Madison Avenue, New York.

Dear Sir: I have been instructed by the Board of Trustees "to inform you that you have been relieved from service on the Print Committee."

Yours truly,  
(Signed) JOHN HADDEN, Secretary.

Mr. Stieglitz had been requested to allow his name to appear as a member of the Print Committee, although he had distinctly declined to be active thereon.

Coincident with this there was received Letter III, which is herewith given:

## LETTER III.

The Camera Club, N. Y.  
NEW YORK, January 13th, 1908.

MR. ALFRED STIEGLITZ,  
1111 Madison Avenue, New York City.

Dear Sir: I have been instructed by the Board of Trustees to advise you that the Board requests an answer to letter written you on January 4th, asking for your resignation. In the event of your failure to reply on or before Thursday, January 16th, action will be taken under Section 3, Article 2, of the By-Laws, and, in consequence, under Section 4, Article 4, of the Constitution.

Yours truly,  
(Signed) JOHN HADDEN, Secretary.

Again acting upon advice of his friends this, too, was ignored. Then followed Letter IV.

## LETTER IV.

The Camera Club, N. Y.  
NEW YORK, January 18th, 1908.

MR. ALFRED STIEGLITZ,  
1111 Madison Avenue, New York.

Dear Sir: No reply having been received to the two formal requests for your resignation, I am directed to notify you that in the opinion of the Board of Trustees you have been guilty of conduct prejudicial to the welfare and interests of this Club. A hearing will be afforded you by the Board of Trustees on February 3rd, 1908, at the Club Rooms at

8:30 P. M., at which time the Board will take action upon the question of your suspension or expulsion from the Club.

Respectfully yours,  
(Signed) M. W. TINGLEY, Secretary *pro tem*.

As the Constitution and By-Laws of the Camera Club provide that:—

“SEC. 3, Article II: The Trustees shall have power, by a majority vote, to suspend or expel any member of the Club, after a hearing, for conduct likely, in the opinion of the Trustees, to be prejudicial to the welfare, interest, or character of the Club, after two weeks' previous notice, in writing, to the member, of the time and place of hearing, accompanied by a copy of the charges preferred,”

and as this provision had not been complied with, in that no charges had been specified either verbally or in writing, Mr. Stieglitz under the advice of his friends, decided again to ignore the communication. This remarkable document is worthy of careful perusal. No charges are specified nor is any accuser named, yet the Board of Trustees (which is supposed to act as judge in these cases) declares that in its opinion Mr. Stieglitz has been guilty of conduct prejudicial to the welfare and interests of the Club, and that thereafter a hearing will be afforded him. Does it not violate all ideas of justice and fair dealing that the same body should act both as accuser and as judge, and does it not border upon the opera bouffe that this same body should declare itself as having reached the opinion that Mr. Stieglitz was guilty before any hearing had been afforded him? The proceedings in the trial of the French Captain Dreyfuss appear judicial and eminently fair by comparison. Though no charges were specified, though no hearing had been afforded, the Board of Trustees in its multiple capacity as accuser, witness, judge and executioner, puts itself in writing as convinced of the guilt of the accused long before the date which they set for the so-called hearing. Further comment upon this seems unnecessary.

#### LETTER. V.

Camera Club,  
NEW YORK, February 4th, 1908.

MR. ALFRED STIEGLITZ,  
1111 Madison Avenue, New York.

Dear Sir: It is my duty to advise you that at a meeting of the Board of Trustees of the Camera Club, held on February 3rd, 1908, you were expelled from membership in the Club and from all rights in or to any of its property.

I am directed by the Board to ask you to remove all of your property from the Club Rooms forthwith.

Yours respectfully,  
(Signed) M. W. TINGLEY Secretary.

Although the action of the Board of Trustees was illegal and outrageous and had been followed by the resignation of two of the Trustees and many members of the Club as a protest against this violation of all legality and decency, Mr. Stieglitz upon his own volition and upon the advice of his friends decided to accept the situation as it was. He felt that to his friends and acquaintances and to the photographic world he needed no justification. As a matter of fact, besides its breach of good manners and gentlemanly conduct, the matter was too trivial and ridiculous to be noticed except as a joke. But when the matter was exploited in the public press and when the officers of the Camera Club asserted for publication that there had been charges against Mr. Stieglitz, at the same time declining to specify what such charges were, rumor became busy and the friends of Mr. Stieglitz insisted that he should take steps to force the Camera Club to its senses.

Steps have now been taken to bring the matter by mandamus before the courts and to compel the reinstatement of Mr. Stieglitz. After this has been accomplished I am authorized by Mr. Stieglitz to say that he desires no further connection with an institution of the calibre of the Camera Club and will gladly tender his resignation if the Trustees will specify the charges which prompted the original request for his resignation. From my own knowledge of the circumstances as they exist there is but one valid reason upon which such a request for his resignation can be founded and that is that he has lived up to Article II of the Constitution of the Camera Club, which he himself helped to draw up, and by his advancement of photography through the medium of the Photo-Secession and of CAMERA WORK, he has been guilty of conduct prejudicial to the welfare and interests of the Camera Club, New York.

JOHN FRANCIS STRAUSS.

New York, February 29th.

Since the above article was set up in type, the Trustees of the Camera Club have made return to the writ, issued by the Supreme Court of the State of New York, sued out by Mr. Stieglitz. In this return the Club tacitly admits the illegality of its action by stating that Mr. Stieglitz in the interval had been reinstated by the Trustees, and that it was therefore now unnecessary for the Court to compel such action by them. Their graceful retraction will be found in Letter No. VI:

#### LETTER VI.

The Camera Club, N. Y.

March 10, 1908.

MR. ALFRED STIEGLITZ,

1111 Madison Ave., New York.

Dear Sir: Below I give you a copy of a Resolution adopted by the Board of Trustees at a meeting held March 6, 1908:

"*Resolved*, That the action of the Board of Trustees taken at a meeting on February 3d, 1908, expelling Alfred

Stieglitz from membership in the Club, and from all rights in or to any of its property, be rescinded, and that Alfred Stieglitz be reinstated as a life-member of The Camera Club, and in and to all his rights, title to or interest in its property and assets, to which he may be entitled as such life-member."

Yours truly,  
(Signed) M. W. TINGLEY, Secretary.

Mr. Berg, President of the Club, now requested a conference with one of Mr. Stieglitz's friends. Disavowing any intention on the part of the Board of Trustees to convey by its prior action an impression derogatory to Mr. Stieglitz in any way, he was informed that Mr. Stieglitz, under the conditions that had arisen, was quite ready to sever his connection with the Camera Club as soon as the Trustees would place themselves on record, in writing, specifying in detail the charges upon which their original action was ostensibly based. After several conferences and some correspondence between Mr. Berg and the gentleman whose advice he had sought, the Trustees took formal action, as quoted, in the following letter addressed to the gentleman above alluded to:

#### LETTER VII.

March 21st, 1908.

Dear Sir: In view of the impression which you state has gone abroad on account of the utterances at various interviews quoted in the papers, and as you further state, "involving serious reflection on Mr. Stieglitz's personal character," the Board, at a meeting held March 20th, passed a resolution of which the following is a true copy:

"*Resolved*, That the charges against Mr. Stieglitz were not based upon any act involving any reflection upon Mr. Stieglitz's morality or personal character, but were based upon the fact that both by deed and action he has for many years worked against the interests of the Camera Club.

"And further, That he has continued the practice of building up and increasing the membership in his own \* Organization from within the Camera Club, creating a body which has no interest in the Club except to use its rooms for business purposes, and its facilities almost exclusively for the benefit of the body alluded to; that this Organization, as originated, enlarged, and continuously directed by him, has been from the start, and is to-day more than ever, the center of disaffection to the general interests of the Camera Club.

"That it is a cause for regret that any published statement should have been construed into a reflection upon Mr.

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\* The Photo-Secession.—EDITOR.

Stieglitz's morality or personal character, which construction we deem entirely unwarranted."

Very respectfully yours,

(Signed) CHARLES I. BERG, President.

Although the resolution of the Board of Trustees contained statements that Mr. Stieglitz's activities had been directed against the interests of the Camera Club, which statements are contrary to the facts and are susceptible of being disproved, yet the whole matter has proven so distasteful to him that despite his identification with the Camera Club and its predecessors for a period of eighteen years, Mr. Stieglitz prefers to bring this issue to a close, and he has accordingly presented his resignation from the Club. This was at once accepted.

#### LETTER VIII.

The Camera Club.

March 22d, 1908.

MR. ALFRED STIEGLITZ.

Dear Sir: I beg to notify you that your resignation, dated March 22d, 1908, from membership in the Camera Club of New York, has been presented to the Board, and I am instructed to notify you that the same has been accepted, to take effect at once.

Respectfully yours,

(Signed) FRANK M. HALE, Secy. *pro tem.*

## NEW TENDENCIES IN ART.

**I**N January last there was held in the National Arts Club an exhibition of Contemporary Art that promises to become historic. Its historic significance lies in the little fact that here, for the time being, the public had an opportunity of seeing a collection of paintings and sculpture, of prints and photographs, that in a measure reflected the art movement of our time.

The exhibition was composed almost entirely of work by the leading artistic rebels of America who have disparagingly or in ignorant admiration been dubbed "Impressionists." In the proper sense of the word that is just what they are—Impressionists. But perhaps it may be well to define and limit the meaning of the word, lest these men be confused with the host of sloppy, aping daubers who use it as a convenient cloak to hide their incompetency. Impressionism is but an expression of the eternal yearning of man to reach the truth. The history of the word in its application to art dates back to the salon of 1866, when Eduard Manet exhibited a landscape, the title being "Impression." Manet and Pissaro, who likewise used the system of divided tones to obtain the effect of real life, were promptly labelled "Impressionists" by the Parisians. The term was one of derision, but it has remained to justify itself. To-day it is a reproach only to those by whom it was invented. Nevertheless there are "Impressionists" and "Impressionists." Manet was an "Impressionist," and so was Whistler, but not owing to any similarity of method, for Whistler's art was the antithesis of that of Manet, or Monet; but because all these men were in revolt against the academic system of painting and returned to nature, striving to give a momentary Impression. This is a little distinction not generally understood, and many a canvas is classed with the "Impressionists" owing to the method of placing colors, either in juxtaposition or in an apparent carelessness. Impressionism has so penetrated into our thought, our culture and our ethical expression that the very academies are willy-nilly and subconsciously affected by it—hence the more than ordinary importance of this exhibition at the National Arts Club, which was, in the main, an exhibition of Impressions.

This little exhibition, which attracted thousands of people to it in the three weeks that it was open, suggests some reflections. Here, for the first time in our art history, an attempt was made to show to the American public in a collective manner the work of a number of men who have been more or less discussed in the columns of our daily press as rebels of one kind or another, as men of genius, or decried as charlatans. And here, too, for the first time in America, pictorial photography was shown on a level with paintings and etchings. That they held their own and "made good," so to speak, was amply proven by the unusual interest these prints aroused, despite the fact that many mistook them for mezzotints at first glance, only to discover to their amazement and mortification that these were *merely photographs* they had been admiring.

These examples of the work of the Photo-Secessionists furnished a continual surprise to all who visited the exhibition, and not a few remarked the superiority in quality of the portraits by Steichen and White to many of the canvases shown, which led one art critic into the error of calling them reproductions of paintings, evidently on the presumption that nothing like Steichen's striking portrait of Maeterlinck or White's fine, sympathetic portrait of Mrs. White, could possibly be done with a camera; while Coburn's print, called "The Bridge—Venice," was mistaken for an etching and a mezzotint. One thing was demonstrated beyond dispute—that the work of these men reflected their personality with no less certainty than did the paintings of Luks, Henri or Dabo, and in certain instances with a more potent charm—one of the finest bits of Impressionism in the whole exhibition was Joseph T. Keiley's "A Bit of Paris," and the "Snapshot—Berlin," by Alfred Stieglitz.

Next to the photographs by the Photo-Secessionists, the paintings by Luks, Dabo, and Steichen, attracted the most attention. Luks, the very mention of whose name is panicky to art-officialdom, was represented by eight canvases—practically his best work. Luks is of the race of Manet, a simple, unphilosophical nature, who is never bothered by any kind of artistic abstractions, who paints the life about him with a naturalness and an abandon unpreoccupied by precedents or traditions. Luks is neither moral nor immoral, neither literary nor religious. Luks paints as Velasquez painted, because the subject is a painter's subject. Luks is one of the glories of American art, and probably our greatest figure painter.

Robert Henri, son of Manet and Whistler, a link between the formalists and the methodists and the free expression of Luks, was represented by several canvases. His immediate adherents—Glackens, Sloan, Shinn, Lawson, whose artistic antecedents are the same as Henri's—were also well represented here, together with others of the same general tendency, all related and harking back to Manet.

Eduard Steichen, one of our most interesting and able painters, was represented by several canvases which reflected a refined sense of color combined with a poetic temperament. His painting of Beethoven, hanging between his subtle landscapes, was one of the most impressive canvases in the whole exhibition.

Of peculiar and historic interest, because of his constant rejection by all our official art bodies, was the six landscapes shown by Leon Dabo, who is to-day the most discussed and best hated painter in America. He, like Steichen, has been compared with Whistler and accused of aping that master's manner, a contention based on a superficial knowledge of the work of both of these painters. Dabo is, above all, a painter of light effects; he sacrifices form for light and atmosphere; Whistler sacrifices form for tone, which is quite a different matter.

On the whole, this exhibition was one of the most interesting and vital that has been held in this country, and marks the beginning of a new movement in our art life.

J. NILSEN LAURVIK.

## THE RODIN DRAWINGS AT THE PHOTO-SECESSION GALLERIES.

**I**N art matters the month of January was a very live one in New York; several important exhibitions took place simultaneously, but none attracted more or probably as much attention as that of the Rodin drawings at the Little Galleries of the Photo-Secession. During the three weeks these were shown, connoisseurs, art-lovers of every type, and students from far and near flocked to the garret of 291. It was an unusual assemblage—even for that place—that gathered there to pay homage to one of the greatest artists of all time. It may be said to the credit of New York—provincial as it undoubtedly is in art matters generally—that in this instance a truer and more spontaneous appreciation could nowhere have been given to these remarkable drawings. For the benefit of the readers of *CAMERA WORK* who did not have the pleasure of seeing the exhibition we reprint the text of the Catalogue in full:

In this exhibition an opportunity is, for the first time, given the American public to study drawings by Rodin. The fifty-eight now shown were selected for this purpose by Rodin and Mr. Steichen. To aid in their fuller understanding we reprint from Arthur Symons' "Studies in Seven Arts" the following extract from his sympathetic essay on Rodin:

"In the drawings, which constitute in themselves so interesting a development of his art, there is little of the delicacy of beauty. They are notes for the clay, 'instantanés,' and they note only movement, expression. They are done in two minutes, by a mere gallop of the hand over paper, with the eyes fixed on some unconscious pose of the model. And here, it would seem (if indeed accident did not enter so largely into the matter) that a point in sentiment has been reached in which the perverse idealism of Baudelaire has disappeared, and a simpler kind of cynicism takes its place. In these astonishing drawings from the nude we see woman carried to a further point of simplicity than even in Degas: woman the animal; woman, in a strange sense, the idol. Not even the Japanese have simplified drawing to this illuminating scrawl of four lines, enclosing the whole mystery of the flesh. Each drawing indicates, as if in the rough block of stone, a single violent movement. Here a woman faces you, her legs thrown above her head; here she faces you with her legs thrust out before her, the soles of her feet seen close and gigantic. She squats like a toad, she stretches herself like a cat, she stands rigid, she lies abandoned. Every movement of her body, violently agitated by the remembrance, or the expectation, or the act of desire, is seen at an expressive moment. She turns upon herself in a hundred attitudes, turning always upon the central pivot of the sex, which emphasizes itself with a fantastic and frightful monotony. The face is but just indicated, a face of wood, like a savage idol; and the body has rarely any of that elegance, seductiveness, and shivering delicacy of life which we find in the marble. It is a machine in movement, a monstrous, devastating machine, working mechanically, and possessed by the one rage of the animal.

Often two bodies interlace each other, flesh crushing upon flesh in all the exasperation of a futile possession ; and the energy of the embrace is indicated in the great hand that lies like a weight upon the shoulders. It is hideous, overpowering, and it has the beauty of all supreme energy.

“And these drawings, with their violent simplicity of appeal, have the distinction of all abstract thought or form. Even in Degas there is a certain luxury, a possible low appeal, in those heavy and creased bodies bending in tubs and streaming a sponge over huddled shoulders. But here luxury becomes geometrical; its axioms are demonstrated algebraically. It is the unknown X which sprawls, in this spawning entanglement of animal life, over the damped paper, between these pencil outlines, each done at a stroke, like a hard, sure stroke of the chisel.

“For, it must be remembered, these are the drawings of a sculptor, notes for a sculpture, and thus indicating form as the sculptor sees it, with more brevity, in simpler outline, than the painter. They speak another language than the drawings of the painter, searching, as they do, for the points that catch the light along a line, for the curves that indicate contour tangibly. In looking at the drawings of a painter, one sees color ; here, in these shorthand notes of a sculptor, one’s fingers seem actually to touch marble.”

As a further record we also reprint what some of the chief art-critics of the daily press had to say. These are the opinion-formers of the large majority of the American public. In no other city does this rule apply so generally as it does in New York, and for that reason the art-critic really holds a more responsible position there than is usually realized. Is he always conscious of it?

#### J. N. Laurvik in the *Times* :

The exhibitions of drawings by Rodin at the Little Galleries of the Photo-Secession, 291 Fifth Avenue, is of unusual artistic and human interest. It is also a challenge to the prurient prudery of our puritanism. As one looks at these amazing records of unabashed observations of an artist, who is also a man, one marvels that this little gallery has not long since been raided by the blind folly that guards our morals.

In these swift, sure, stenographic notes a mastery of expressive drawing is revealed—a sculptor’s mastery—which is seldom beautiful, according to accepted standards of beauty, but that never fails to be interesting and imbued with vital meaning. They have a separate, individual beauty of their own—the beauty of all expressive, characteristic things. Here are set down with an all-embracing scrawl the most curious contortions and unlikely postures of the human body. The soft undulations of the female form are recorded with a few hastening lines that speak eloquently of life. It is the quintessence of brevity, the essence of art expression that has here been flashed upon a piece of paper, illuminating unsuspected corners of the genus Man—the procreating machine.

There is a force elemental and appalling in these simple outlines, that has never before been presented in art. Life has been surprised and stands shivering, breathless and all absorbed in its passionate, flesh-crushing embrace. In these mad, glad yearnings of man, the female form is like an undulating, writhing, sinuous reptile that will not be denied its prey. It squats, toad-like, on all fours, it sprawls on the ground like the snake on its belly, face forward, arms outstretched with frog-like digits ; it reveals the rippling, wave-like line of its profile as, with arms overhead, it fixes its hair, and, crouching on hands and knees, it exposes the flat base of the feet and the beautiful, broad expanse of the back as seen from above.

Some of these are colored with primitive Egyptian blues and reds and yellows, spread on the paper in delicate washes and puzzling blotches, as incomprehensibly childlike at times as the scrawl that envelops the color. A few facetious ones have likened these drawings to Gillett Burgess's "goups," and perhaps the analogy is not so far-fetched, but surely more significant than these ready wits imagined. It is this unbiased quality, the very essence of good humor which becomes satire the moment it becomes biased, that gives to these drawings their great and abiding value. They express the child's wonder at the great facts of life as seen by a man who has lived and become acquainted with its spirit. It is this good humor and this wonder that keep them from being both vulgar and immoral. Nothing that concerns man is alien to him, and all natural acts are to him clean and beautiful.

In his work there is a modesty that defies prudishness and a manly outspokenness that confounds the licentious rantings of libertinism. In this he has something in common with Whitman and every other man who has not looked askance at life.

It is a hopeful sign of the changing order of things when work such as this can be shown here in New York. No one interested in the development of the modern spirit in art should miss the opportunity of seeing these drawings.

### J. E. Chamberlin in the *Evening Mail*:

An exhibition of very great importance to artists and sculptors, though doubtless it will be pretty nearly incomprehensible to the general public, is the show of Rodin's drawings at the Photo-Secession galleries on Fifth Avenue.

Rodin's drawings have been rendered quite celebrated by Arthur Symons's glowing description in "The Seven Arts;" . . . and has displayed them in all their massive simplicity, without mounting or other adventitious adjuncts, on the walls of the cosy little galleries of the Secession.

These drawings are notes for sculpture. They were all made from nature and at white heat; they are, so to speak, the original and nervous snapshots of a great artist-genius. What Rodin has seen in a thousand poses he has swiftly drawn; that is to say what has interested him; for in many of these wonderful sketches he has stopped exactly where the subject ceased to interest, leaving a foot to be indicated by a triangle, or a face by a scrawled line, with eye and mouth marked by a mere straight line at right angles with it, as a four-year-old boy draws.

Again he draws the profile of a torso or a limb over and over again, extending it out and out, as if the model were moving rapidly, and he were keeping up with its movements with these swift strokes. So "snapshots" is not the word to describe these drawings, for the instantaneous photograph stops when it is done—it produces a fixed result; whereas these sketches are moving, fluid; they produce an extraordinary effect of life, struggle and palpitation.

Strange fancies take possession of the artist as he works. Here is the back of a kneeling woman. Her position suggests the form of a vase; so Rodin, with a few swift lines, accentuates the resemblance, and labels the picture, "Vase." Here is a sketch in which the profile of a limb is drawn jagged like a saw; here are two women, close together, in whose case the point of contact is indicated by just such a saw-line. Why? Rodin only knows.

Then take his use of color. Many of the best of the sketches are tinted in water-colors. Why did Rodin use colors in making sketches for sculpture? Probably because he wanted to feel the color that he saw at this moment, if he ever modeled the figure afterward. Some of this color is beautiful. Its use, seldom with any gradations, but in mere uniform masses, produces an effect of something absolutely new and marvelous in art.

In fact, in looking at this collection, one feels oneself present at the moment of the original chaos, when all things were being made. Traditions are escaped. All preconceptions, all artifices, are sloughed off. The genuine creative principle is at work. We are looking at the real thing. Art has been sophisticated for six thousand years; this is the thing itself. At any rate, so we feel. Here is art depolarized at last—deprived of its doubleness, its relations, and all its notions and conventions.

But let us pause a moment. Some of these drawings are of surpassing grace and beauty. One of them Rodin names "Phryne." It is full of absolute grace. Here is a head in color, which distills beautiful mystery. Here is a slender nude form, which the artist has made still more strangely beautiful by drawing, in pink color, another figure, still slenderer, still more graceful, within the

penciled outline. Why did he do that? Was it not because he bowed for the moment before an ideal of beauty that he saw in his own soul, and which has been implanted there by the life and esthetic struggle and aspiration of unnumbered generations?

Rodin assumes to have reached the point where he finds all things beautiful. He tells us that there is nothing ugly any more. All nature is beautiful—the figure of a washerwoman just as much so as that of Diana. But all the rest of us see that sometimes he yields to an impulse to represent things with heavenly grace and beauty; and though he may not permit himself to recognize this distinction, he obeys a power in him that is stronger than his reason.

In any case, all problems apart, this exhibition is artistically the most important that is to be seen in this city at present. It is illuminating in a high degree. It will remain open until January 21.

### James Huneker in the *Sun* :

Fifty-eight drawings of August Rodin's are shown at the Photo-Secession Galleries, 291 Fifth Avenue (between Thirtieth and Thirty-first streets), until January 28. They are the swift notations of a sculptor whose eye is never satisfied, whose desire to pin on paper the most evanescent movements of the human machine is almost a mania. In Lawton's "Life of Rodin" there is a chapter devoted to his drawings and dry point engravings (that is, engravings executed on the naked copper, without the use of the etcher's wax). The French sculptor avoids studied poses. The model tumbles down anywhere, in any contortion or relaxation she wishes. Practically instantaneous is the method adopted by Rodin to preserve the fleeting attitudes, the first shiver of textures. He draws rapidly with his eye on the model. It is a mere scrawl, a few enveloping lines, a silhouette. But vitality is in it. For his purposes a mere memorandum of a motion. These extraordinary drawings at the Photo-Secession will prove valuable to students. A sculptor has made them, not a painter. It will be well to observe the distinction. We have seen in Paris almost a complete set of Rodin's drawings. A judicious selection has been made in this present collection, as all Rodin would be impossible in a city where we are shocked by the exquisite plastic attitudes of a Salomé or a Thais into most drastic platitudes.

### Charles DeKay in the *Evening Post* :

One or two little galleries of the Photo-Secession at No. 291 Fifth Avenue and Thirtieth Street displayed, in a rather uncommon and very pretty fashion under glass plates affixed to the wall, a lot of line sketches of the nude. If their surroundings are highly esthetic and severely artistic, with a large A, the drawings themselves may be called X, if not XX. They are by a sculptor whom his admirers call *the* sculptor, without qualification or comment; they are by Auguste Rodin.

Living in a community which insists that even babies must wear clothes, not for warmth and health, but in the interest of what we are pleased to call morality, Rodin for years has tried to supply the lack of nudity which was visible on every hand in Old Greece and Recent Japan, by keeping his studio at the temperature that Princess Pauline Bonaparte would have approved, and by causing a number of persons to loaf about in that balmy air without a stitch upon them. Imagine a Turkish bath, without steam, plus plaster and plaster casts, clay figures in various stages of anatomical disturbance, a few sofas, divans, and chairs—and a half-dozen Adams and Eves walking, sitting, and lying about, talking to each other or engaged in some game, all the while striving to forget that they are not clothed and are models hired by the day, and that some one is always watching them, ever on the alert to capture their lines and curves, their unconscious poses and actions as they move.

The drawings at the Photo-Secession tell the story from the sculptor's point of vantage. Here we have the daily or rather hourly report by Rodin of what he found in the outlines of some of his nude models. Faces are the merest twist of the pencil; hands and feet are like those of gingerbread figures, all in outlines, some with addition of faint colors.

Gigantic female forms more repulsive than those of the daughters of Anak, whom Zorn finds in his native Sweden, lounge or kneel, or sprawl, or stand with uplifted arms. Sometimes one gets a bold line indicating a cheek, a breast, a thigh; sometimes a second line corrects the contour of a Gargantuan calf. They form a small part of a mass of memoranda for a student of the human

form in every conceivable position, conscious or unconscious, and as such were clearly of great use to the maker. Possibly they may be of value to students, but the Secessionists of photography can scarcely expect the wider circle of amateurs to feel more than a gentle sense of curiosity satisfied.

Rodin is by all odds the most interesting, the most talked-of sculptor to-day, and anything that comes from his hand is worth seeing. We have here a hint of the preliminary studies for groups when several figures are placed in contact. We see the germ of "L'Homme qui Marche," the headless, armless torso on unfinished feet which appeared in plaster at the last Salon, a figure that forced the critics to see the modeling of the back to the exclusion of everything else. These colored and uncolored sketches are like that figure. Each contains a note understood by the sculptor. Each is a big thumb-nail sketch for further reference.

### Arthur Hoeber in the *Globe*:

Rodin is, of course, a name to conjure with, and the announcement that there would be an exhibition of three score drawings by this distinguished French sculptor at the galleries of the Photo-Secession, 291 Fifth Avenue, was sufficient to excite many anticipations, though it must be said the work will be as a sealed book to the average public. To the artist, however, it means much and is pregnant with suggestiveness. Yet these jottings—for they are no more than that—are, indeed, the merest suggestions or impressions, working notes rather of movement than of form, full of character in a way, too, but most loosely indicated, with now and then a thin wash spread over them, so carelessly indeed that not even the contour has been adhered to always. And, as in everything that Rodin has done, there is nothing in the least conventional about any of them, in pose, action, or arrangement. For that matter most of them seem impossible in their attitude. There is danger, too, that the student may be misled by many of them, forgetful that prior to the rendering of these the great sculptor ground away at the academic until he was able to forget his technique and let himself go to the making of abstract thoughts.

Arthur Symons, in an essay on Rodin, writes of the man so intelligently that a quotation from him may be explanatory. He says: "In the drawings, which constitute in themselves so interesting a development of his art, there is little of the delicacy of beauty. They are notes for the 'instantanés,' and they note only movement, expression. They are done in two minutes, by a mere gallop of the hand over paper, with the eyes fixed on some unconscious pose of the model. And here it would seem (if, indeed, accident did not enter so largely into the matter) that a point in sentiment has been reached in which the perverse idealism of Baudelaire has disappeared and a simpler kind of cynicism takes its place. In these astonishing drawings from the nude we see woman carried to a further point of simplicity than even in Degas; woman the animal; woman, in a strange sense, the idol. Not even the Japanese have simplified drawing to this illuminating scrawl of four lines, enclosing the whole mystery of the flesh. Each drawing indicates, as if in the rough block of stone, a single violent movement. . . . And these drawings with their violent simplicity of appeal, have the distinction of all abstract thought or form. . . . For, it must be remembered, these are the drawings of a sculptor, notes for a sculptor, thus indicating form as the sculptor sees it, with more brevity and simpler in outline than the painter." The work may be seen until Jan. 21, from 10 until 6 o'clock

### W. B. McCormick in the *Press*:

Strange are the things that are done in a great man's name and under the beclouding influence of "art": This moral reflection is induced by the opening of an exhibition of fifty-eight drawings by Auguste Rodin in the Photo-Secession Gallery, No. 291 Fifth Avenue, which we believe are the first of their kind ever to be shown in this country and which may be seen until January 21. For the purpose of the exhibition the members of the Photo-Secession have issued a pamphlet containing some inspired nonsense about Rodin's drawings, by Arthur Symons, who writes with equal glibness and with equal fatuity on all manifestation of art. As a matter of fact these drawings should never have been shown anywhere but in the sculptor's studio, for they are simply notes dashed off, studies of the human form—chiefly of nude females—that are too purely technical to have much general interest except that of a not very elevating kind. Stripped of all "art atmosphere" they stand as drawings of nude women in attitudes that may interest the artist who drew them, but which are not for public exhibition. With the pencil sketches are also wash-drawings of the same sort, only one

of which has any apparent beauty, this being a standing nude figure of a young woman holding a drapery of blue and white, but in such a manner that no detail of her figure is lost. Some of these wash-drawings were touched up with ink, and so loosely brushed in, that the medium has flown down over the drawing in such a manner as to mar the general effect of the sketch. It may be all very well to talk about the "drawing" and the other qualities of a purely technical kind in these studies. But they are most decidedly not the sort of thing to offer to public view even in a gallery devoted to preciousness in artistic things.

### Royal Cortissoz in the *Tribune*:

Some drawings by Auguste Rodin have been placed on the walls of the Photo-Secession. Considered as a kind of studio driftwood, they are of interest to students of the French sculptor. They show how with a few broad touches of wash and some seemingly careless lines he can note the flow of a contour, the action of muscles, the subtler elements of movement, and even an emotional mood, a nuance of expression. This skill, however, is discounted for the connoisseur of draftsmanship by the scrawling and sometimes meaningless touch of the artist. His sense of beauty rarely peeps forth. The effect of truth he gains, of truth hinted at rather than expressed, is comparable to that which you find in the work of a clever caricaturist. It is easy to believe that such memoranda as these might be valuable to the sculptor himself. They have not the beauty or the character for which the fragments of pure technique left by a master are cherished.

### *The Scrip* (February) said:

Rodin's drawings, on view at the rooms of the Photo-Secessionists, 291 Fifth Avenue, are as far outside the realm of convention as Rodin's sculpture. If one desires to know how an artistic conception first strikes the mind of an artist one can not, of course, do better than consult the sketch-books of the latter. There he will see what first claims attention, form, movement, expression, color, or—save the mark—finish. It is only to a certain rare type of man that the conception comes full-armed like Minerva. If we glance at the Michael Angelo sketches in the British Museum, for example, we shall find page after page devoted to careful notation of the muscles about the waist. There are pages of men and women, bent forward, bent back, leaning to one side or to the other side, all of them with the merest outline to represent their bodies and faces, except where the folds of the flesh follow or conceal the waist muscles—here the drawing is careful, precise, studied. If we look at the sketch-book containing the drawings of William Blake we see that two ideas, that of movement and that of structural composition, were in his mind from the beginning. He erects the skeleton of his composition and with line and gesture indicates extreme motion or extreme repose, all else may wait. Rodin's drawings fling defiance at every appeal to that non-esthetic sense within us that demands what we call feeling in a picture. Nothing could be more significant than the way in which feeling is ignored in these synthetic outlines with their little smudges of shadow here and there—precisely where they make the forms loom out of the empty paper like Greek marbles, with an occasional sharp pen line that throws into prominence a drapery or limb, with the mad scramble of a free pencil at play with its subject and somehow evoking in the course of its gambols a clear, sane, logical relation of lines and spaces, with blotches and streaks of color, strong or faint, but invariably of a sort to give the character of the figure an increased emphasis.

Mr. Symons has very cleverly suggested that the faces are those of idols, but to say even this of them is to give them too much importance. They are Gothic faces—the kind that leer out from church walls as gargoyles or chimeras. They are the sport of a romantic mind to which construction and organic form make the primary appeal and to which details of extraneous ornament may as well be fantastic as otherwise. Apparently to M. Rodin the human face is fantastic rather than classic and who, speaking frankly, may say him nay? Yet who has turned marble into features of a tenderer beauty? Who has more completely realized the subtle graces of form and surface that make a total of irresistible charm in a young face? It is when he is talking to himself as in these unpremeditated sketches that he uses the language of satire.

Occasionally, as in the stately little study for a Phryne, he allows the expression to become a part of his scheme. This handsome young figure, as slim as a flower, with head thrown back, insolent eyes cast down, waving hair and long blue draperies falling over the left arm, is a very complete rendering of the idea. In the "*Calomnie*" also there is a Blake-like significance in the

huge twisted form with its hues of red and blue merging into purple, against a dull-hued yet vibrating background, with the suggestion of a city's roofs and spires beneath. Another of the few sketches with titles attached, "Le Printemps," has less definition but is nevertheless thoroughly expressive—a seated figure with outstretched hands holding a drapery in which the hues of the crocus and daffodil mingle, while across the foreground extends a tree-branch with budding leaves and blossoms.

Now and then we see a figure in a pose recalling the contortion so often seen in the marbles, or we get a glimpse of those corrections of outline which by a master are the most interesting memoranda possible, where the pencil has drawn an outline that is too heavy or too coarse and a more insistent line is drawn refining the curve or angle and again perhaps a third line more insistent still simplifying and reducing the form still further.

And when we have noted all our little observations, we are perfectly conscious that we are having the greatest good fortune to be thus let into the intimacy of Rodin's workroom. The two quiet galleries of the Photo-Secessionists take on an appearance of intensified life. On the walls before us are the records of a great creative intelligence in its efforts to give to thought an imperishable form.

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## A. HORSLEY HINTON.

**H**IS sudden and untimely death of A. Horsley Hinton, in London, has removed from the British photographic world one of its most prominent figures. As editor of the *Amateur Photographer* for over twelve years, he came into close relations with that large body of amateur English photographers which there make possible the existence of weekly photographic journals such as the *Amateur Photographer*. From its foundation he was closely identified with the management of the Linked Ring and its Salon. It was thus that he was enabled to make his journal an unofficial organ of that body. He was also well-known outside of the limits of England, through his pictures and his popular writings on pictorial photography. Since the days of H. P. Robinson no other photographer stood so high in the estimation of the photographic masses as did Hinton, and none had such visible influence on the English amateur. His work will be remembered by the readers of *CAMERA WORK* and *Camera Notes*, in which were published his well-known pictures. Though at first interested in the "American School," he later recanted and expressed strong disapproval of the influence of America on the development of photography. His death will be deplored throughout the photographic world.

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## RUMPUS IN A HEN-HOUSE.

**B**IRDS in their little nests agree? Nit. The term is vulgar, but the fact remains. For, once upon a time, there was a hen-house. Somebody must have built it; but the memory even of poultry, is short-lived. The cocks and hens in this sanctuary of fowldom had lost sight of history, and complacently believed themselves to be the originators and sole owners of this finest hennery on earth. They sunned themselves in the warmth of their self-admiration, and led the pleasant routine of laying eggs and fattening themselves for the ends of commerce.

All might have continued well but for the presumption of one of their number. He had started his career in the hennery like any other young rooster, cocky and quick in his desires, a little intolerant in his crowing. But it had been expected that this would wear off in time. As he advanced in years, it was taken for granted that he would settle down into a staid rooster, studiously solicitous about the feelings of the middle-aged hens. But he didn't.

If one can conceive of such a thing in a hen-house, he was an idealist. The very fluffle of feathers, that gave his head the appearance of an agitated hearth-broom, showed him to be of some vagabond and adventurous breed, unbecoming the stolid conventions of a hen-house. But not less aggressive than his top-knot were his habits. Baffling the attempts of outside influences to clip his wings, and of the hennery to have him behave like a nice fowl, he was vagarious alike in his habits and his sentiments. He made flights into far-off potato-patches; roosted in trees, and used the hen-house only for his conveniences. Moreover, from his wanderings he brought back strange ideas: notions of his own importance and of possibilities of life hitherto undreamed of by poultry. In fact, he made ructions in the hennery. The roosters he exasperated by his extra-cocky airs; for he declared that their complacency had made them careless in their personal habits, so that bare spots in unbecoming places showed through the dowdiness of their feathers. This was bad enough, but his treatment of the hens was worse. He brought them to a pitch of bewilderment, quite excruciating, by maintaining that they ought to make the laying of eggs an act of personal expression.

You can see how it would be. He became, what a Brahma-pootra called, with a poultrified affectation of legal astuteness, a *persona ingrata*.

"Cluck! Cluck!! Cluck!!!" resounded from all parts of the hennery, at this voicing of the general indignation. Pressed for a further advice of counsel, the pootra used words that made some of the hens thrust their heads into tomato cans to hide their blushes. Still, it was generally agreed that the situation warranted some strong expression of opinion, and the pootra was applauded. But what action should be taken?

It was now that was revealed the amazing profundity of the Brahma-pootra. He advised the assemblage to empower the cocks and hens, whose maturity made them the natural governors of the hennery, to appoint an

advisory committee to advise them how to adjudicate in the case of this obnoxious rooster, whom they had decided to expel from the hennery. The motion was put to the vote and the Clucks had it. So the pootra and his committee of bold-patched roosters and elderly hens retired into consultation behind the hen-house, while all the fowls waited. In due time the committee came out in the open with a pootra-inspired opinion: The fluffy-ruffles rooster should be requested to resign.

Great was the joy of the poultry yard. Already the day seemed brighter, the atmosphere of the hennery purged; and the fowls skipped over one another's backs, chased each other's tails or the spots where they had been, gleefully scratched the ground and generally raised—dust. Meanwhile the pootra, mounted on the hennery roof, emitted a pugnacious cockle-doodle-do and knew himself to be a very fine bird.

The first notice to quit was served at sundown. But the offender on his perch in the tree-top paid no heed. He appeared to be roosting profoundly. The second notice was served at daybreak, but he had business elsewhere; a third at feeding time, but his consciousness seemed buried beneath the fluff of his top-knot. The fluffy-ruffles rooster, in fact, proved inaccessible to notices.

Here was a pretty to-do! The pootra-counseled committee had its theory of what should be done, but was met with a condition. The offender wouldn't contribute to the doing. It was in vain that the pootra cackled his opinions *de facto* and *de jure*. The fact remained that the fluffy-ruffles disturber of the hennery's peace wouldn't quit; while already some of the cocks and hens, for even among poultry there will be found reactionaries, began to peck at the argument *de jure* and to call it injustice. Finally, so hot grew these dissentients that they trailed out of the hennery and started a new one of their own. Moreover, the clacks of the perturbed survivors in the original poultry yard became such a nuisance to the neighborhood that the cook came on the scene and did quick work with a broom handle.

So discomfited were the remnants of the hennery by this outside interference and the loss of their quondam friends, that they turned upon the Brahma-pootra. He had got them into this scrape; let him get them out of it. So, being a slick and many-sided pootra, he hastened to express his long standing and profound affection for the fluffy-ruffles rooster, and, on behalf of the hennery, begged him to step inside again and make himself at home.

But at this point, I regret to say, the story ends abruptly.

CHARLES H. CAFFIN.

## THE PHOTO-SECESSION GALLERIES.

**F**OLLOWING the exhibition of Rodin drawings there was shown a collection of photographs by Mr. George H. Seeley, Stockbridge, Mass.\* This was followed by an exhibition of etchings and book-plates by Herr Willi Geiger, of Munich; etchings by Mr. D. S. MacLaughlan, of Boston and Paris; and water-colors by Miss Pamela Colman Smith, of New York and London. As we go to press a one-man show of photographs in monochrome and color by Eduard J. Steichen (who returned from Paris for a few weeks for this purpose) is attracting considerable attention.

The closing exhibition of the year will be devoted to the drawings, lithographs, water-colors, and etchings of M. Henri Matisse, the leading spirit of a modern group of French artists dubbed "Les Fauves." The work of this group has been the center of discussion in the art world of Paris during the past two to three years. It is the good fortune of the Photo-Secession to have the honor of thus introducing Matisse to the American public and to the art-critics.

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## THE CAMERA WORKERS.

**I**N this number there appears a resumé of the expulsion of Mr. Stieglitz from The Camera Club. In consequence of, and as a protest against this action, some forty odd photographers, most of whom were members of the Camera Club, have organized an association under the name of The Camera Workers. Quarters have been secured (122 East 25th street, New York), facilities installed, and the interest and enthusiasm displayed prophesy an active and successful future for it. The membership therein is limited to one hundred, and the requirements of eligibility are such as to insure harmony and fellowship. In this way it is hoped to establish an active working association which in its sphere shall be comparable and complementary to the Photo-Secession. The founders are: Messrs. J. W. Allison, W. P. Agnew, John Aspinwall, John Beeby, Col. H. B. Borup, A. K. Boursault, W. E. Carlin, F. B. Cleland, F. C. De Veau, Julian A. Dimock, A. R. Dugmore, Aymar Embury II, Dr. G. Eckstein, A. G. Eldridge, Herbert G. French, Otto Goerz, Paul B. Haviland, L. J. R. Holst, John Hadden, Walter T. Jones, Joseph T. Keiley, J. B. Kerfoot, Marshall R. Kernochan, Dr. F. S. Kneer, Dr. H. W. Lance, H. T. Leonard, W. A. Morschauser, Wm. J. Mullins, Arthur Mooney, George D. Pratt, H. H. Pease, H. B. Reid, H. T. Rowley, Arthur Robinson, Eduard J. Steichen, Alfred Stieglitz, Louis B. Schram, John Francis Strauss, M. W. Seaman, Gerhard E. Schmidt, T. O'Connor Sloane, Jr., W. E. Wilmerding, S. S. Webber, Clarence H. White, T. C. Watkins.

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The next number of **CAMERA WORK**, Number XXIII, will be devoted to the work of Clarence H. White. It will contain sixteen full-page photographs.

\* A critique by Mr. Caffin on the Seeley Exhibition, having been crowded out of this number of **CAMERA WORK**, will appear in the next.—EDITOR.

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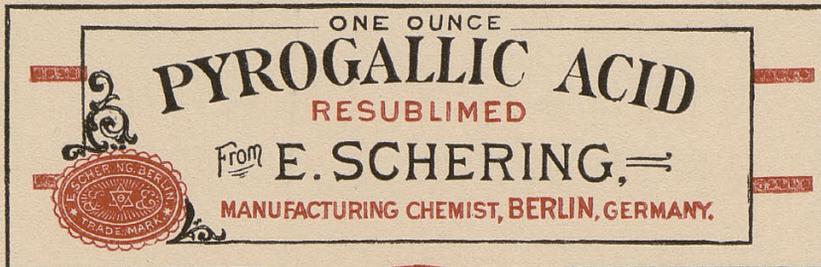
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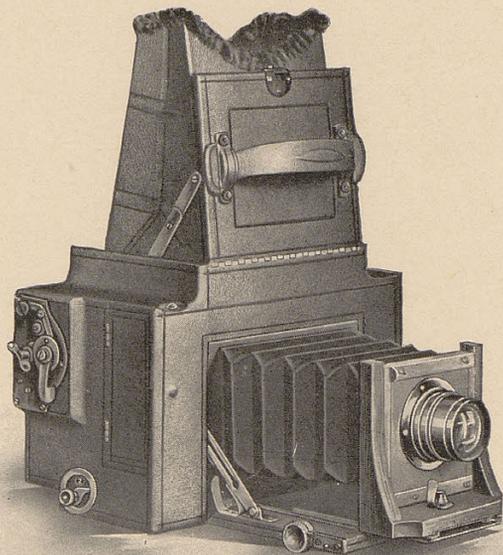
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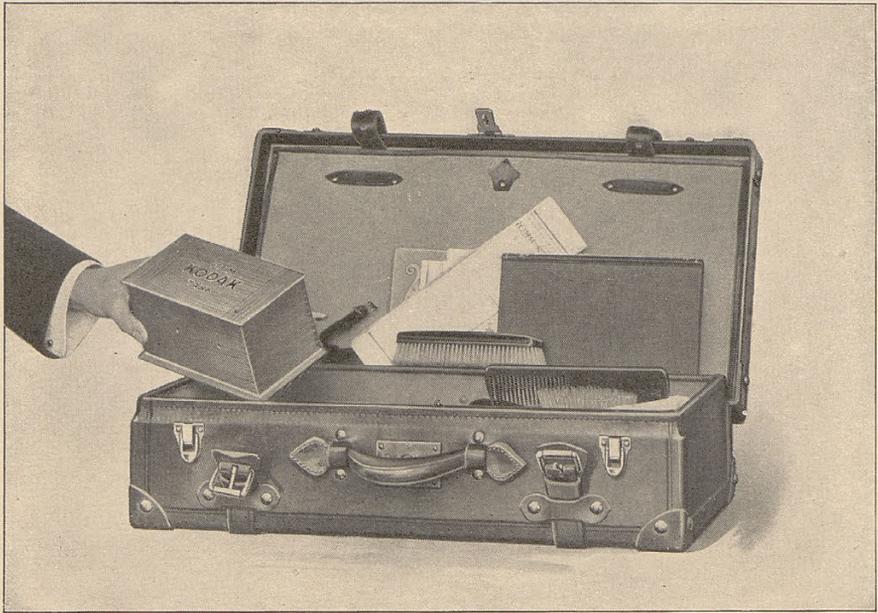
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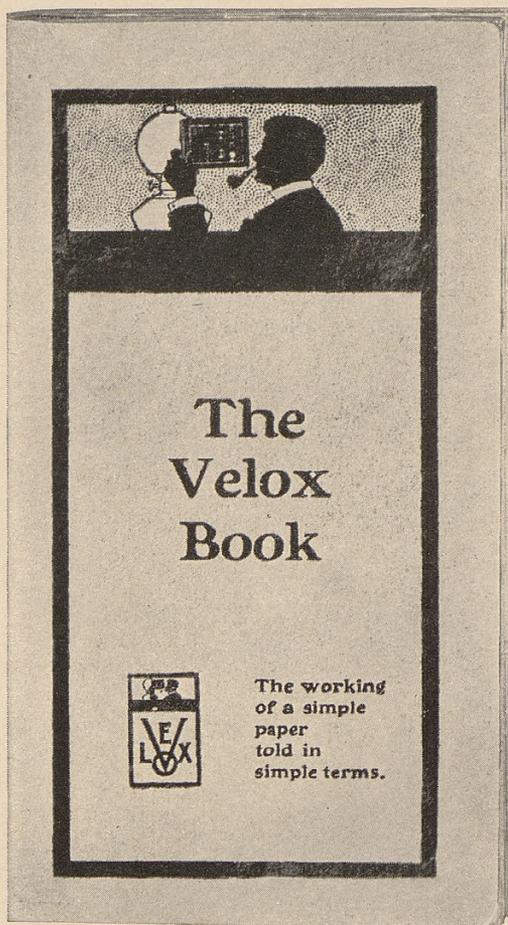


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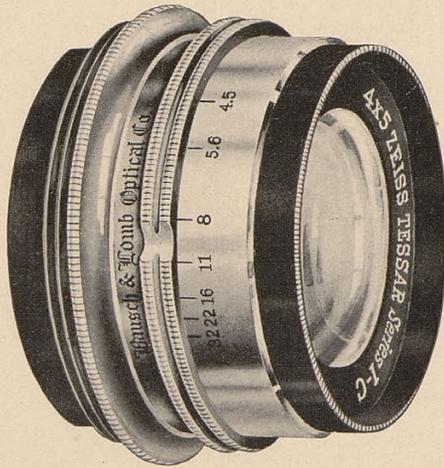
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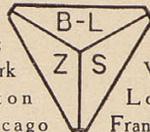
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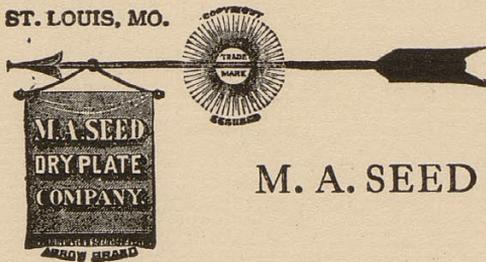
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2 1/4 x 3 3/4	2dz. 45	5 x 8		60
2 1/2 x 4 1/4	2dz. 45	5 1/2 x 7 1/2		65
3 1/2 x 3 1/2	2dz. 45	6 x 8		75
3 x 4	2dz. 45	6 1/2 x 8 1/2		80
3 1/2 x 4	2dz. 45	7 x 9		90
4 x 4	1dz. 30	7 1/2 x 9 1/2		1 00
3 1/4 x 4 1/4	2dz. 45	8 x 10		1 15
4 1/4 x 4 1/4	1dz. 30	10 x 12		1 65
3 3/8 x 5 1/4 Cab	30	11 x 14	1 15	2 20
3 3/8 x 5 1/2	45	12 x 15	1 35	2 50
4 x 5	30	14 x 17	1 75	3 30
4 1/4 x 5 1/2	45	16 x 20	2 25	4 35
4 x 6	45	17 x 20	2 50	4 80
4 1/4 x 6 1/2	45	18 x 22	2 85	5 40
4 3/4 x 6 1/2	45	20 x 24	3 30	6 30

## Aristo Carbon Sepia

### DIRECTIONS

**PRINT** until the highlights are well tinted.

**WASH** through six changes of water about 70 degrees temperature, separating the prints thoroughly in each water.

**FIX** twenty minutes, or until the shadows are well cleared up, in hypo bath 30 grains hydrometer test, or 4 ozs. hypo crystals to 32 ozs. of water. Handle the prints over in this bath and keep them well separated.

Take the prints from the hypo bath into a salt bath of 4 ozs. of common salt to a gallon of water. Keep the prints well separated in this bath for ten minutes. Then wash one hour in running water, or sixteen changes by hand, separating the prints thoroughly in each water. Dry between clean photographic blotters.

### ANOTHER FORMULA For Purple Tones

After printing, place prints one at a time, face down, into a tray containing 16 ozs. of water, to which has been added one-quarter oz. of common salt. When prints are all in, turn over the entire batch bringing the first prints in, to the top. In this solution the prints should be kept in motion and thoroughly separated. Allow them to remain in this solution until they turn to a purple tint, when the desired tone is reached transfer to a tray of clear water where they are left until the entire batch is toned, then transfer to another tray of clear water containing just enough sal-soda to make it feel smooth to the touch. Handle the prints over in this water for five minutes. Then remove them to hypo bath, and fix and finally wash according to the directions given above.

### TO FLATTEN PRINTS

Proceed as follows: Take a piece of two or three inch gas pipe or a paste-board mailing tube two feet long and cover it with clean paper, pasting the paper to the tube. Cut a strip of heavy strong paper several yards long and two feet wide, roll same around tube, after a couple of turns roll the prints in face down between paper and tube—continue to roll until all prints are in and let them stand for an hour. Should prints curl too much reverse and put in roll for five or ten minutes.

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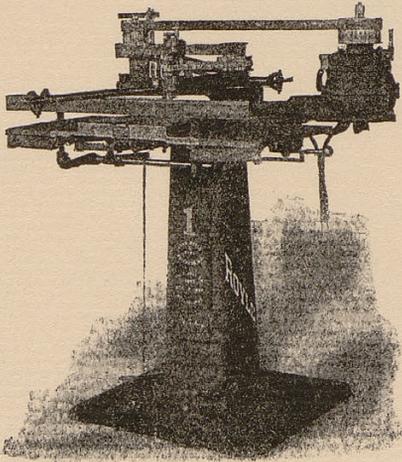
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