THE "HOW TO DO IT" SERIES: Other Titles

STUDIO

The Science and Technique of

ADVERTISING

PHOTOGRAPHY

by Walter Nurnberg

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C O N T E N T S

The special problem of this picture was to show the perfect straightness of the baby's back and, at the same time, a strong " atmosphere " without showing the facial expressions. The good [...] largely due to the imaginative planning of my client. Produced for " Ostermilk " baby fo[...] courtesy John Tait & Partners Ltd.) Lighting : The basic lighting is here constructed by t[...] sources, an exception explained on page 74 (annotation No. 21). Negative : Kodak P.1200 p[...] plate. Exposure : 1/50 sec. F/8.

THE AMBITIONS AND LIMITATIONS OF THIS BOOK

This book is not a general text-book on photography. As you can see from its title it is a treatise covering a specialised field—photography for advertising.

It has been planned and written, therefore, not primarily for the beginner, but for those who have passed successfully the first hurdles of experiment and who already possess a certain amount of technical experience.

My justification for writing this book is twofold. Firstly, that it may give a renewed stimulus to those students who have the ambition to develop their technical abilities into an intelligent and truly worthwhile activity. Secondly, to assist those who buy as well as those who produce ; for it is my experience that many buyers still very much misunderstand the possibilities and limitations of photography.

Although it has reached a high degree of technical perfection, photography is still suffering from many shortcomings on the creative side.

Nobody will deny that during recent years the skill of the average commercial photographer has vastly improved—thanks to the better training conditions available for students and the brilliant research carried out by the leading manufacturers of photographic materials.

At the same time it must be said that some of the influences which were once so beneficial in a technical respect have now led to the useless glorification of technique as an end in itself and, with it, to a degeneration of æsthetic standards.

I am fully aware that we photographers need the help of our clients if we are to save photography as a whole from an ever-growing superficiality and mechanisation. I hope that this book will serve its purpose in promoting a better understanding between producer and consumer.

This better understanding will be achieved only when the photographer tries honestly and sincerely to find his true possibilities and limitations and does not merely adorn himself with the splendour of his technical achievements. " Tricks of the trade " are in themselves quite insufficient.

The important field of colour photography, which has just lately made excellent progress (especially in the U.S.A.), has been purposely omitted from the scope of this book. The importance of colour and the possibilities it offers to the advertising market are enormous, but I cannot emphasise enough

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my opinion that the medium of colour photography must be developed on an æsthetic basis entirely different from that of monochrome photography. The issue between the two media must on no account be confused just because the mechanical aspect springs from the same technical roots. To discuss colour photography thoroughly would require a second volume in itself. I have therefore decided to leave colour out of this treatise which is based on the expressive power of light and shade.

There is a certain group of artists and photographers who already see the annihilation of black and white photography by the goddess of colour. In my view this is a false assumption. Black and white photography will continue to play an important role : the practical and useful transformation of experiences through the beauty of light and shade.

I trust this book will prove helpful to everyone who buys, uses or produces photography for advertising.

PART I

Fundamentals

CHAPTER I

THE PHOTOGRAPHER AND HIS CLIENT

I. THE NEED FOR CO-OPERATION

Advertising photography has a great task to perform. Its purpose is to stimulate trade and to help industry to produce more merchandise—and sell it.

The great responsibility involved in this task must be shared by the photographer *and* his client.

The photographer who has specifically chosen " commercial photography " as his career must realise that he is not only a picture-maker, but an important component of the huge advertising machine. More is expected from him than rudiments of technique or the ability to produce " beautiful " pictures. He must make himself acquainted with commercial thought and business practice. It would be a good idea if every advertising photographer were to incorporate into the curriculum of his professional education a certain amount of practical business training in the same way that he must learn to develop his films and make his prints ; obviously he must acquaint himself with the methods of reproduction and the elements of lay-out technique.

On the other hand it must be realised that the buyer of photography has similar obligations within his own sphere. He should go to the trouble to acquaint himself with the peculiar photographic values and latent possibilities of the medium. Only if he knows what can or cannot be done, will he obtain the best results.

Photography has its self-contained expressive resources and the good photographer has his own individual vision and method of approach ; his imaginative action *is* different from that of the painter. Photographic job must be visualised photographically—*not* graphically.

The advertising photographer has no direct access to the buying public. His pictures are usually produced for an advertising agent or, less frequently, for the advertising manager of a producing or marketing concern. The incorporate the photograph into the individual unit of the advertising scheme. It is obvious that close co-operation between client and photographer is essential. If photography is to be an organic part of the whole campaign the pictures must not only look well but *sell* well.

The purpose of advertising photography is not to give individual photographers an easy chance to make more money, but to stimulate trade.

is, therefore, a responsible factor in the economic structure and photographs should not be produced or bought in a haphazard manner. Conscientiousness and true knowledge of the subject are needed. The demand for a clear estimate of the intrinsic values of the photographic medium by photographer and client is not an idealistic daydream. It is a commercial necessity.

II. CO-OPERATION IN PLANNING

It is advisable for the client to take the photographer into his confidence and give him all the necessary information. The photographer should know the following facts before he starts his work :

1. To which specific group of the buying public must the photograph appeal.
2. In which medium will the photograph appear and how will it be printed.
3. What are the qualities of the product to be emphasised.
4. What is the function which the photograph is expected to perform.
5. The relationship between the photograph and the rest of the advertisement.

The client should also give the photographer a chance to absorb the " atmosphere " of the whole advertising campaign.

The photographer on his side must then make all the preliminary arrangements for the job in hand. He has to obtain background-materials and " props " or must, when necessary, supply a good selection of models to the client. Here really frank advice has to be expected from him. The photographer should know from his own experience the special merits *and* shortcomings of each individual model he recommends. It is better if he can present his own test-shots, for model and mannequin agencies seldom have picture material which can be relied upon to be up-to-date and unfaked. The client should be able to rely on the photographer's advice that the models are of the right type—which means that not only are they able to interpret the spirit of the campaign but also fall naturally into it.[1]

The photographer should be expected to warn his client of any technical or pictorial difficulties he can foresee. The sensible client will appreciate a frank attitude in this respect so long as he knows that the photographer's advice is given out of a thorough knowledge of his subject and not out of ignorance.

The ideal way of working is for the client and photographer to visualise the pictorial presentation co-operatively.

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[1] More about models, cf., Chapter 8, § III.

III. CO-OPERATION IN EXECUTION

Here the photographer has his main duty to fulfil. He must always endeavour to interpret the clients' ideas and not his own. Original as may be the form he invents, the content of the picture must always be in accordance and in fulfilment of the preconceived and planned purpose.

The client can often help by being present when the photograph is taken. A photographer who really knows his job should have no reason to object to this. I have often found that a casual remark from my client has been most helpful and inspiring.

It must, of course, be understood that the client should leave purely technical points to the photographic expert and that he should not give his advice at that inopportune moment when photographer and models are ready to "shoot."

IV. CO-OPERATION IN FINAL PRODUCTION

The application of the photograph is usually in the client's hands. The final production—that means the incorporation of the picture into the framework of the complete advertising matter—is not a job for the photographer.

In the preceding sections I have stressed the necessity of preconception and planning. I have suggested that the advertising photographer has always to work with the final purpose in view. It is obvious, however, that all planned efforts on the photographer's part are a sheer waste of time if afterwards the picture is not used in accordance with the preconceived plan.

A good and talented photographer will, for instance, plan lighting and camera angle to interpret literally or sensorially the sales idea of his client. But all his efforts will be frustrated if the "atmosphere" which has been built up in the relationship of background lighting and the lighting of the object is later ruthlessly cut away by the lay-out man.

This also holds good when a purposely designed angle is completely changed in the final production just to bring (for example) the line of the model's nose into better relationship with some type matter.

If there are no definite ideas for the final production (as lay-out, etc.) before the photograph is taken, it should be fitted to the framework of the advertisement design to match the picture. The alternative is to give explicit instructions to the photographer *before* the picture is taken, so that it can be planned either for cut-out, squared-up, or other form of presentation. It is only to obvious that alteration of background values changes the complete content of the photograph.

The photographer must never forget that it is the client's privilege to determine the kind of presentation and to decide if the photograph shall be incorporated into an existing frame or if the frame shall be built around the picture.

On the other hand the photographer must, in the interest of his client, insist that these points are considered *and* discussed before the cameraman has started his work—and not after! This cannot be too strongly emphasised.

In conclusion: so long as client and photographer act as friends and collaborators working for the purpose of producing a really good advertisement, and can both have full confidence in each other's ability, the result will be satisfactory for everyone concerned.

V. WHAT AN ART BUYER THINKS. (An interview)

[I am indebted to Mr. R. F. Eteen who kindly consented to answer the following questions. Mr. Eteen, who is chief copywriter of Messrs. John Haddon & Co. Ltd., is at the same time responsible for art-buying and production of his group of advertising accounts which include such important National Advertisers as John Player & Sons, Hovis, etc.]

Photographer : You, in your capacity of art buyer, must have an exceptional knowledge of the many and varied efforts of European and American photographers. What is your opinion of the general standard of advertising photography to-day ?

Art-Buyer : Quite frankly I feel that, particularly in England, the standard of the *average* commercial photographer is not on a very high level. But there are of course exceptions in the case of a very few individual photographers.

Photographer : But do you not think that in the technical respect the general standard is really quite good all round ?

Art-Buyer : Yes, I believe it is ; but you know as well as I do, that this is not enough. I deplore especially the lack of individuality shown in interpretation.

Photographer : That is interesting. Can you tell me a little more explicitly what you expect from a good advertising photographer ? Do you expect him to evolve ideas ?

Art-Buyer : I expect wholehearted co-operation in introducing a fresh and personal angle into the picture, even in one which depicts the most humdrum subject. One does not merely want a mechanic behind the camera, but one wants to feel that there is the mind of an intelligent human being at work— in a constant endeavour to add that certain personal touch to the advertising man's ideas.

Photographer : Yes, I think you are right there. But this outlook mu[st] be systematically trained. Have you any suggestions to make in respect education other than that of a purely photographic training?

Art-Buyer : The good commercial photographer must acquire " advertisi[ng] sense." Only then will he be able to produce selling pictures as well pretty ones. Do not misunderstand me. I do not suggest that t[he] " advertising sense " is only a product of education and experience. To great extent it is undoubtedly a flair. But it must be insisted upon all t[he] same that the photographer takes the trouble to absorb, at first hand, t[he] actual knowledge which will later on, subconsciously or consciously, influen[ce] photographic efforts.

Photographer : That is quite true. But I feel that the client should he[lp] the photographer in his endeavour to bring his craftsmanship to a high[er] level. And then, the client must also be willing to pay really good pri[ce] for this first-class photographic work. Do you agree?

Art-Buyer : Certainly I agree. The client must help by offering advice; practical advice which is not given in a dictatorial but in an ope[n] minded sense. Anyway, one should dictate only if one desires a *lite[ral]* representation, in order to achieve a clearly preconceived and definite resu[lt]. But even here the dictation covers only broad details, leaving the minu[te] technicalities to the photographic expert. Reverting to your question prices, I always believe in paying a good price for a good job. And this not a humanitarian but a very selfish point of view. By paying a fair pri[ce] I believe I can get a better and more individual effort out of the photograph[er].

Photographer : That is a very frank statement, and I would like to ask y[ou] a few more questions in connection with mutual co-operation. Do you fi[nd] it desirable as a rule to give to the photographer a rough drawing to wo[rk] from, or do you believe that he should have a free hand?

Art-Buyer : That depends entirely on the job and I do not feel able to gi[ve] a definite ruling. But even assuming that I give a drawn visual to t[he] photographer I do not expect him to follow it slavishly, but to consider more as an indication of what is in my own mind.

Photographer : Should the photograph be evolved first, and then final co[py] and lay-out, or *vice versa*?

Art-Buyer : Again that depends. In the majority of cases the photogra[ph] should have precedence over the design of the lay-out, although a go[od] photographer must also be able to work the other way round. In any c[ase] the photograph should be produced in keeping with the atmosphere of t[he] fundamental idea, even if the final copy is written afterwards. A really go[od]

photograph will stimulate the copywriter in his efforts to give a convincing story to the public.

Photographer : I wish your attitude were shared by all whose job it is to buy art-work and photography! May I ask if you consider that in England (not taking into account any individual cases) co-operation between photographers and clients is at present satisfactory?

Art-Buyer : I think there are still too many photographic buyers who leave too much to Providence and fail to understand the photographic medium to the fullest extent. Furthermore, there is too much price-cutting going o n This does not give the photographer a chance to devote enough time to thought and execution.

Photographer : Unfortunately, only too true. Do you think the buyer should take the lead towards a better co-operation or the photographer?

Art-Buyer : The lead is definitely up to the buyer. He who pays the piper calls the tune. And this involves not only privileges but obligations.

Photographer : How do you assess the chances of advertising photography of making progress?

Art-Buyer : I am an optimist. I always believe in progress. The general public is becoming more picture-conscious every day and it would be a fatal mistake to underestimate its general taste and intelligence, even if that public does not always consciously know why it likes or dislikes a picture. The photographer will necessarily be forced to advance with this growing picture consciousness. He must realise, however, that this progress is not only a question of technical perfection but is primarily a development of intelligence and imagination.

CHAPTER II

THE STATUS OF ADVERTISING PHOTOGRAPHY

I. ADVERTISING PHOTOGRAPHY—A CRAFT

Advertising photography is a craft because its existence is governed by a utilitarian purpose and because its main task is to " transform."[2]

An advertising photograph has :

1. To translate a given idea into concrete form—clearly conveyed to the beholder.
2. To represent that which is to be sold in a manner calculated to enhance its appeal.

Both these purposes involve acceptance of the following :

Firstly that the result is the primary stimulus for production.

Secondly that the public's reaction must be an intrinsic and preconsidered factor.

Thirdly that in advertising photography—as in every other kind of craft—form (and with it composition and shapes) must be preconceived and planned. It cannot be arrived at in a haphazard happy-go-lucky way.

II. THE NECESSITY FOR "PURPOSE"

To fulfil this, the first law to be observed by every commercial photographer: he has to decide upon composition and shape, and their relation to the picture content, *before* he actually exposes his negative. This is imperative when working to the client's lay-out.

On no account must the photographer rely on remote chance for the achievement of " something interesting " under the enlarger.

This habit of twiddling the printing paper on the enlarging table is one of the most widespread " amateurisms " prevalent in photography to-day. Some slight adjustments achieved in this way are only small logical improvements to a foreplanned conception, but unfortunately the convenience of the enlarger is usually abused in a most irresponsible manner—more often than not to cover lack of intention and a defective inventive capacity.

This is especially dangerous because it sometimes does produce good results.

But reliance on a " lucky break " is not worthy of any professional photographer. It stimulates nothing but *lack* of purpose which, in its turn, does not and cannot lead to that purposeful selling power, which clients are entitled to expect from the photographer. It can lead only to an inconsistent standard of quality.

III. PHOTOGRAPHY AND ART PROPER

These considerations do not imply that an advertising photograph can never become a work of true art. But it is neither originality of invention nor excellence of technical execution which will raise it to this higher level. The attributes which proclaim a work to be " art " are different values from those which proclaim its excellence for its purpose.

In every work of art-proper the artist has to *express* his emotional experiences and he must do it in such a way that he enables those who are so disposed, to share that experience with the artist himself.[3]

This implies four important considerations :

Firstly that emotional experience must not be confused with romantic perception. This is sometimes done because romanticism makes emotional experience easier for the average audience to discover. (The paintings of Van Gogh and the music of Schubert are examples.)

Secondly that " expression " must not be confused with " explanation." To explain is to define. To express is to make perceptible *individual* experiences. This means that the photographer—if he is an artist—must become conscious of every latent detail of that which he wishes to convey, and " express " it to his beholders, so that they feel *and* understand it in the same way.

Thirdly that the reaction of the public to a work of art-proper is incalculable and *not* a preconsidered incident.

Fourthly that, in a work of art, content and form are evolved as one single unit, inseparably linked together ; form being an intrinsic part of the artistic expression. Form here (in contrast to craft) is not a separate structure arrived at either before or after the conception of the content.

It now becomes apparent that a photograph is not a work of art just because of its being " beautiful " or it having achieved its purpose, which is to appeal successfully to a preconsidered part of the public.

This must be clearly understood, for a true valuation is essential for the prestige and further development of photography.

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[2] Craft is the ability to transform a given material into a preconceived form by means of skill and intelligence.

[3] Emotional experience is the sensorial perception which is not arrived at by logic or intellect.

The word " art " has already too often been associated with photograp[hy] as a meaningless term. This sophisticated art-gossip has done no credit [to] the medium but has only hampered many a seriously minded student in [his] endeavour to come to a sound and honest valuation of his own work.

IV. LOSS OF PRESTIGE THROUGH MISINTERPRETATION

Another influence which has been disastrous to the prestige and developm[ent] of photography came through the atrocious concoctions of the " artisti[c] " photographer.

The culmination of the " artistic " theory in photography came at the e[nd] of the last decade (1925-30) and its effects are still making themselves [felt] to-day. It is one of its consequences that the photographic profession a[s a] whole, has to-day a rather mediocre reputation as compared with other a[rts] and crafts.

Typical of the " artistic " school was the heretical thesis that the pho[to]grapher could only infuse the photograph with life by means of retouch[ing] and painting on the print or by complicated Bromoil methods. Fortunate[ly] this tendency to fake the effects of painting is now becoming extinct. [But] it has already done enough harm. It is responsible for an entirely wr[ong] valuation of the photographic medium and for the opinion of most of [the] serious art-critics and experts of to-day that photography is solely reproduct[ive] or at its best representation.

This is a fallacy based on the assumption that the camera-lens is object[ive] and that this objectivity cannot be overcome without the help of ch[eap] imitation-effects borrowed from the painter.

We should have to agree with this statement if the camera and its l[ens] were our only means of creation. But the lens and the film for the pho[to]grapher are what brush and canvas are for the painter—nothing more t[han] mechanical tools.

The real power to create is given to the photographer through light [and] shade which give all the necessary elasticity and every opportunity to [the] selective senses of the man behind the camera.

Light and shade do not offer this through their concrete aptitude to comp[ose] but by their abstract emotional powers.[4] Through the help of the mov[able] (artificial) light source, there is no longer any limitation to creative freed[om]

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[4] Cf., Chapter 3.

LIGHT AND SHADOW

I. THE TWO VALUES

One should assume that everyone knows the importance of light and shadow in photography. Does not even every amateur realise that it is *light* which enables him to obtain an image on his negative and *shadow* that makes it possible for him to build a composition by means of an organised pattern ?

Yes. All this is common knowledge, but it seems to me therefore all the more astounding that other real and equally important functions of light and shadow are hardly realised or else ignored as unimportant.

I want to go further and say that, with an increasing mastery of lighting technique, a superficiality of understanding for the deeper and more intricate values of lightness and darkness is all too often developed.

There are still many undeveloped resources of light and shadow which, exploited in the right way, contain tremendous creative possibilities. Properly interpreted, they might yet give a new and rejuvenating impetus to the advertising-photographer.

To make my ideas clear, I have formed *two* distinct groups of light and shadow values.

We have to differentiate between :

(*a*) A concrete capacity of light and shadow.

(*b*) An abstract capacity of light and shadow.

The *concrete* capacity of *light* involves the natural power which enables us to see and which produces shadow.

The *concrete* capacity of *shadow* lies in the presence of a region in which light is eliminated by an opaque obstacle and which, therefore, proves the existence of a substance.

The *abstract* capacity of light *and* shadow conveys to us, by means of symbolic significance, an emotional, or at least sensorial, experience.

It is this abstract capacity I want later to discuss more fully. You will then see that a clear understanding of its symbolic force has not only theoretical or artistic, but very practical, implications—which will influence even your choice of lamps and their use.

But before I elaborate this point I want first to give a few important technical facts concerning the *concrete* aspect of shadow.

II. SHADOW CONSTRUCTION AND LAMP EQUIPMENT

We know that the quality of the shadow depends on the size of the light source. The smaller this light source the better defined is the shadow edge.

That implies that if we want a clear-cut shadow pattern we shall have to use lamps which are specially constructed for this purpose. For this reason spotlight lamps have been manufactured and marketed.

The best type of lamp for a sharp definition of the shadow is the carbon spotlight. The second best are electric bulbs of the projector type in combination with a lens. It will be found that these lamps produce a shadow as near to a total umbra as can be expected.[5]

Other lamps with a more extended filament design can only produce a shadow which becomes gradually lighter, developing from a total umbral nucleus towards a soft penumbral edge.[6]

Of course it has always to be remembered that any shadow becomes more penumbral, and logically its umbral nucleus smaller, as the plane on which we project recedes from the obtacle which produces the shadow.

An umbral shadow is naturally far more dominating than a penumbral one. This in itself gives us great scope for altering the sensorial content of our picture. But the difference between a clear-cut definition and a diffused definition is important not only when the shadow is a self-contained composition unit, but even when it is a very small and hardly noticeable part of the complete picture. This becomes, as we shall see later, fully apparent in photography of texture.

It must not be forgotten that the abstract faculties of light and shadow can only be perceived by us through their concrete aptitude to create a visible image. This makes it imperative that the buying of lamp equipment be not only a question of a little more or less light output, but a task which every photographer must fulfil with the greatest care and special consideration for his own individual needs. When equipping a studio for the first time one should therefore buy the absolute minimum of lamp equipment. Additional lamps can always be bought later when better and more practicable decisions can be made under the influence of experience and with an exact knowledge of one's own specific requirements.

III. THE ABSTRACT CAPACITY OF SHADOW AND ITS FORCEFUL SMYBOLIC POWER

The symbolic significance of shadow is of greater importance to us than the abstract aspect of light.

Light brings to us a strictly positive experience only. We all know and feel that light represents elevation, spiritual uplift or joyful exhilaration. And this knowledge tells us in broad outlines nearly everything there is to know.

But shadow in its symbolic form, on the other hand, presents greater problems.

It has to be realised that if we speak of an abstract or symbolic shadow this must not necessarily be produced by a concrete—or obstructive—substance, but can be, technically speaking, just an absence of light. Out of this again it follows that shape (in the concrete shadow of an essential symptom of physical law) is here not any more an intrinsic value of the shadow itself.

The symbolic shadow can stimulate two different emotional reactions. It can represent firstly darkness and secondly a " reflection " of a symbolic or imagined underlying force.

Here we have to guard ourselves against a one-sided interpretation. Darkness does not necessarily produce merely negative emotional reactions.

True; darkness frequently is for us just a symbol for something which is opposed to light in a spiritual sense. When we talk for instance of the " Dark Ages " we use the word " dark " as a synonym for ignorant. If we speak of " the shadow of fear " we identify shadow with an incalculable menace.

There is, however, another very positive side to the shadow's symbolic significance. Under this positive heading belongs " darkness as the potential source of a still latent creation "[7] or shadow as the essence of spiritual or physical protection.

We see that shadow offers to the imaginative photographer a wealth of expressive possibility. A simple silhouette treatment, for example, tends to shift an ordinary object into the realm of the unreal.

Another important function of shadow, is its power to create, through its presence, a feeling of abundant light.

IV. PRACTICAL USES AND ABUSES OF LIGHT AND SHADOW

Nearly everyone who has a sensitive and creative mental constitution will have felt the influence of light and shadow's symbolic powers. But I think that I can safely say that most receive those impressions through the channels of the subconscious. Only a few develop these vague feelings into conscious knowledge.

This in itself is no fault; super-intellectualism can only do harm.

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[5] Umbra (Latin) = shadow.
[6] Paene (Latin) = almost; umbra = shadow : penumbra.

[7] Cf., " Shadows are all-important." *Photography* Vol. 7, No. 80, pp. 8/9.

On the other hand the tendency to drift in a rather confused mass of sensori[al]
impressions can lead to abuses and mishandling of valuable assets.

I have shown, for instance, in the last section that shadow in its positiv[e]
as well as in its negative aspect carries a load of dramatic force.

This induces many a buyer of advertising photography to ask his photo[-]
grapher for " dramatic " pictures. He usually means by this rather nebulo[us]
demand that the pictorial composition of the photograph should contain [a]
predominant proportion of shadow.

Unfortunately our client very often forgets that light and shadow, as use[d]
in photography, must not only be looked upon as some constructional b[ut]
otherwise meaningless planes in a pictorial framework. His order literall[y]
executed might well lead to a presentation ridiculously distorted and painfull[y]
inadequate as a selling medium.

We definitely must not tolerate dramatised baby powder or menaci[ng]
cucumbers in our pictures destined to sell those products. Neither do [we]
want charwomen, glamourised by light, using a specific brand of soap cleane[r].
A good photographer can infuse the most ordinary of everyday subjects wi[th]
life—and present them in an original and forceful way without the help [of]
exaggeration.

Most of these overdramatised efforts are usually no more than cheap stun[ts]
which may, for the moment, command a greater amount of attention fro[m]
the buying public—but must, in the long run prove themselves to be boastf[ul]
displays or just the untutored exuberance of the beginner.

The photographer has to remember another important point : the use [of]
light and shadow values must strictly conform with his camera action a[nd]
with the picture's content. It will *always* be a mistake if he combines lighti[ng]
suitable for a worried intellectualist with the angle fitted for a happy outdo[or]
type, and *vice versa* ; or if he lights a foodstuff picture in a manner appropria[te]
to a dustbin still-life.

I am afraid that these examples are not exaggerations. One sees too ma[ny]
photographs done in just this manner. They are usually made for t[he]
purpose of showing what a clever fellow the photographer is, proving h[is]
unexampled " originality."

All these superficial attempts drown many an effort towards an honest a[nd]
inspired execution.

Beer advertising for the tennis season. Finally produced in photogravure. (By courtesy of Whitbread & Co. Ltd. and Industrial Publicity Service Ltd.) Both abstract and concrete capacities of shadow have been employed in this picture. The deepness of shadow gives the feeling of an abundance of light. Lighting : One 25 amp. Carbon spot. One additional well-focussed spot for bottle and glass only. Second light-source coming from slightly below table height. Negative : Isochrome.

CHAPTER IV

SALES PSYCHOLOGY

I. THE PHOTOGRAPHER AND THE PUBLIC

I have investigated the fundamental structure of the photographic me[dium] for four reasons.

Firstly, to counteract the danger of approaching photography in a p[urely] mechanical or representational manner.

Secondly, to stimulate a more intelligent and individual attitude toward[s] problems of technical execution.

Thirdly, to help the student to produce advertising pictures which [are] planned but not standardised—illustrations which will have a stronge[r,] more convincing sales power.

Fourthly, to infuse the reader's mind with that greater subtlety which [will] ultimately lead to stronger individuality and counterbalance the influen[ce of] over-commercialism.

Many people believe that any special psychological effort on the ph[oto-] grapher's part is only a waste of time. The " general public " is supp[osed] to be unable to detect or appreciate subtlety and individuality in *any* pic[ture.]

I reject most emphatically any such insinuation. We all, as individual[s] of the community which we call the " general public," are *not* mass-prod[uced] articles. In spite of the fact that, in matters of everyday routine, we [act] in a kind of concerted action, every single one of us still feels and experi[ences] in his own individual way. We are therefore not machines regist[ering] impressions mechanically. We are human beings open to those subtle influ[ences] that come deep from the heart, not from the polished, impersonal intelli[gence] of the analytical brain. The fact that we do not always consciously n[otice] why we like or dislike *cannot* alter this fact.

II. VALUATION BY MEANS OF COMPARISON

One can appreciate pictures in two distinctly different ways. Firstl[y one] can consider a picture as good, interesting or pleasing by means of r[eason] or comparison. This intellectual process leads to personal taste.

Groups having a different social outlook or grade of education will n[atur-] ally consider the same picture from a different æsthetic standard and [ther-] therefore to an entirely different valuation.

This knowledge is, or should be, used by the advertising man in planning his campaign. The commercial photographer must consider the same facts in order to produce " selling " pictures.

I am the last person to minimise the importance of any careful investigation into the likes and dislikes of the different social groups of the buying community, but I cannot identify myself with the opinion of many a clever advertising " expert " who believes that pictures or copy must infallibly be successful just because they are constructed on a standardised conception of the public's taste and intelligence. There is still a second line of approach which must be considered. It is the human capacity for *sympathy*.

III. SYMPATHY

What is sympathy ? Opinions differ. I interpret its meaning by saying it is the *belief* that one feels, or may eventually feel, his own ego in another person or in the work of another person.

This supposition offers great possibilities to the good and imaginative advertising photographer. If he is able to impart to his work a personal and truly human content, he will create pictures which will be universally understandable and be unconfined to any specific social group. It is here that subtlety of execution and a vigorous personal influence become imperative. Cheap sentiment and synthetic sob-pictures simply will not do. Sympathy is not sentimentality but the instinctive link between the whole of humanity. Our pictures therefore must enable the spectator to discover himself in the wealth of our own, the photographer's, experience. And for this reason we must go further than mere technical perfection. We must endeavour to infuse our work not only with mechanical skill, but with a part of our own being. We must not do this because we consider ourselves as " artists," but because we are good craftsmen wishing to serve our chosen profession—advertising.

IV. APPEAL OR COMMAND

The good advertising man has now realised that it pays him better to appeal than to dictate. Slogans like " you must try this wonderful new hair restorer " or " don't be a fool and miss this bargain " are things of the past. (Are they ?).—It has been realised that an appeal to natural instincts is a more effective method of approach to the buying public.

There is, however, a certain loss of directness in this more tactful way. The illustration which has to carry or emphasise the written sales message must therefore be simple enough to entice an instantaneous reaction from the spectator.

The Civil Engineer. A straight half-figure stud[y]
interesting as a parallel to the " Book Critic," r[e]
on the next page. The keynote of the lighting is [...]
and accuracy. This, in connection with the g[...]
background treatment and the right choice of m[...]
this picture a convincing interpretation of the s[...]
Produced for " No Name " Tobacco. (By cou[...]
Haddon & Co. Ltd. and John Player & Sons Ltd[...]

[bo]ok-critic. The right choice of model, the realistic background treatment and the
[...] lighting makes this picture convincing in every detail. Compare this picture with
[...] otograph of the civil engineer on the opposite page. The difference in the sensorial
[...] of the two illustrations becomes obvious, a difference achieved by the right
[...]tion of light and shade's abstract capacities. Produced for " No Name " Tobacco.
[...] rtesy of John Haddon & Co. Ltd. and John Player & Sons Ltd.)

This simplicity is not only a matter of form or composition. As su[?]
would be superficial and of little value. *Simplicity must be an intrinsic pa[?]
the picture's content.*

" Clever " photographs may command attention, but they will sel[?]
appeal to those simple human instincts which lead to desire and, conseque[?]
to the wish to buy.

V. TRUTH OF PRESENTATION

A simple picture offers yet another advantage. It convinces the spe[?]
of the truthfulness of the photographer's intentions.

Truthfulness in a pictorial representation does not mean that the pi[?]
of an object must be identical with the object itself. We can, for inst[?]
purposely beautify " cinderella objects." But we can take this liberty[?]
so long as we emphasise some hidden beauty intrinsic in the object. [?]
attempt from our side to beautify by the addition of artificial assets not[?]
tained in the object, is a deception which is usually discovered only too qu[?]
—indeed, instinctively—by the buying public.

Truthfulness of presentation means lively interpretation of either an exi[?]
fact or of a true personal experience—not narrow-minded and unimagin[?]
reproduction.

PART II

Execution

CHAPTER V

STILL-LIFE (APPROACH)

I. THE REPRODUCTIVE AND THE SYMBOLIC STILL-LIFE

Still-life photography serves two commercial purposes.

Firstly, still-life photographs can be produced in order to *reproduce* a[n] inanimate object. Pictures made from this reproductive aspect are then [used] in advertisements, showcards or catalogues. They shall entice the pub[lic to] buy the reproduced object in question.

Secondly, a still-life photograph can be created in order to serve a[s a] *symbolic interpretation* of an idea. Here the portrayal of an object is no l[onger] the end in itself. The object becomes merely the carrier for an idea[, a] means of turning an abstract (a thought) into a concrete intelligible fo[rm.]

Considered from a purely photo-mechanical point of view the tec[hnical] problems on both these cases are alike. It would, however, be a fatal m[istake] to assume therefore that the only difference between the two still-life g[roups] is one of final application.

Indeed, the greatest difference rests in the earliest stages of the photog[raphic] execution, *i.e.*, in the approach. The importance of this fact must o[n no] account be minimised, for a photograph visualised and planned in the w[rong] way can seldom be saved later by even the most excellent technical exec[ution.]

II. EXPERIENCE AND FAMILIARITY IN THE REPRODUCTIVE STILL-LIFE

We all tend to relate inanimate objects to personal experiences.

These experiences, however, are usually not those wonderful advent[urous] events which happen to an " elected " individual once in a lifetime. [As] they are, more often than not, quite ordinary occurrences which are sha[red in] a very similar manner by all those who, living in the same social grou[p, are] influenced by the same conventional habits of life. It must be under[stood] that every social group has a differently limited range of such experien[ces.]

It is here that information on the ultimate use of our photograph is o[f great] importance, for this information forms the basis and the beginning o[f our] pictorial planning, the aim of which is to achieve a reproductive illust[ration.]

A photograph produced for the purpose of selling a handbag to a s[ociety] lady must be of a quite different kind from one selling the same handb[ag to] a practically-minded suburban housewife.

The society lady might wish to see in a picture the glamourised dream of [a] handbag, but the housewife wants, first of all, to know how much she can [ge]t into the bag, how its lock is constructed and that the material looks as [if] it might wear well. What for the one woman is a stimulating imaginative [th]ought-association is for the other a question of practical consideration.

Besides this tendency to associate an inanimate object with some former [ex]perience, each section of the buying public visualises an object in different [su]rroundings. These surroundings differ because each group has its own [co]nception of " familiar things " and does not recognise " unfamiliar " things [out]side its own particular sphere.

We see therefore that a good reproductive still-life has to perform the [fol]lowing tasks :

1. To give information on the object portrayed in the photograph.
2. To evoke the wish to buy the illustrated object :
   (a) by stimulating thought associations concerning some personal experience of the prospective buyer ; and/or
   (b) by enabling the prospective buyer to associate the illustrated object with familiar surroundings.

Point 1 is fulfilled by a straightforward cut-out treatment.

Point 2a can be solved by adding abstract values of light and shade to the background which—in combination with an imaginative camera angle —infuses the photograph with a certain " atmosphere."

Point 2b definitely needs the addition of further objects or realistic background units which are complementary to the object illustrated.

These points illustrate clearly the different ways in which a reproductive [still-]life photograph should be approached.

III. LOGIC AND THOUGHT-ASSOCIATION IN THE SYMBOLIC STILL-LIFE

We have seen that the approach to the reproductive still-life is based on a [con]sideration of its ultimate purpose and use.

The symbolic still-life, being called upon to interpret an idea pictorially, [t]o condense—and therefore reinforce—the written sales-message, naturally [dem]ands an entirely different approach from the reproductive treatment which [pro]duces pictures stimulating sales *directly* through the mere fact of their [pres]ence.

Unfortunately, quite a few people believe that a successful symbolic inter[pre]tation is the outcome of a heaven-sent " inspiration." Just the contrary ; [the] transfiguration of an *Abstract* into the concrete form of a symbol, demands [sys]tematic development of the logical faculties of the mind.

The importance of logic becomes evident when we look at the following three stages of the symbolic approach.

The first step is to find as many *facts* as possible associated with the given idea.

The second step is to find the *symbols* for the facts arrived at.

The third step is to *select* only those symbols which seem most suitable for interpreting pictorially (alone or in conjunction with each other) the idea which we have to express.

To make this quite clear I wish to repeat here an interesting case out of my own experience:

The order given to me was to make the cover picture for a clock catalogue with the stipulation that no particular clock should be shown in the picture. Furthermore, it was desirable to express reliability.

The train of thought which led to the final execution of the picture, developed as follows:—

What is a clock? An Instrument for measuring time.

What is time? Time is an abstract link between past, present, future or a definitely limited period between one event and another.

What is a symbol for *past* which suggests reliability or an invariable quality? There are many different symbols but the one chosen was an antique stone sculpture of a Siamese Buddha.

What is a symbol for *present* (the age of mechanics) incorporating at the same time some feature of a clock? The hands and figureless dial of a modern clock-face met both requirements.

Now the two individual symbols of past and present had to be converted into the unity of pictorial form.

I therefore combined—by means of superimposition—the pictures of the two objects and obtained in this way *one* illustration which interpreted and expressed the given idea and the written sales-message.[8]

It will, I hope, be realised that an intelligent and well-considered approach is not only of theoretical interest but is always of the greatest practical importance.

On the other hand, I wish to remind the photographic student that an intelligent outlook is not sufficient in itself but has to be followed by an accurate technique and masterly skill.

[8] Slogan: " Genalex Time never varies."
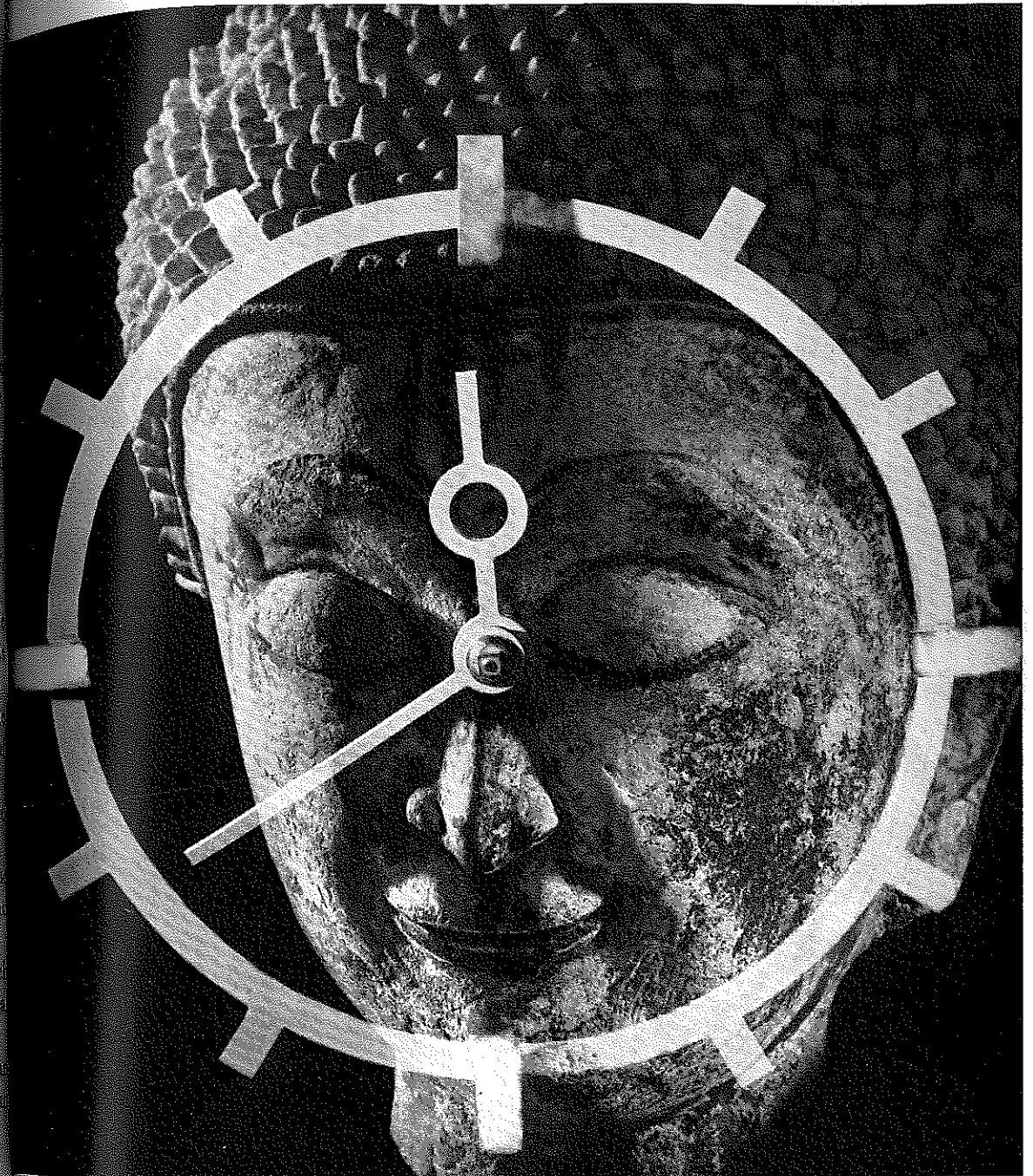
This picture, a superimposition produced by double exposure on negative, is a symbolic illustration (cf. page 32-34). It is a typical example for a creative photocombination (cf. page 90-91). Negative: Isochrome plate 9 × 12 cm.; studio-camera; Lens: 30 cm. Heliar. Lighting: Two spot-lights and one flood for Buddha, indirect lighting for clock face. Produced for the cover of a clock-catalogue. (By courtesy of General Electric Co. Ltd.)

CHAPTER VI

STILL-LIFE (TECHNICALITIES)

I. BACKGROUNDS AND BACKGROUND MATERIALS

Technically speaking, we have to distinguish between the following main background-treatments :

- A. Shadow backgrounds.
- B. Reflection backgrounds.
- C. Combined shadow and reflection backgrounds.
- D. Shadow-free backgrounds.

Treatment A. Demands a light-absorbant surface. Here we have four main groups of background materials at our disposal.

- Group 1. Paper backgrounds.
- Group 2. Fabric backgrounds.
- Group 3. Wood-veneer backgrounds (most suitable : light oak, walnut, etc.).
- Group 4. Sundry backgrounds (white sand, bath crystals and many others).

Treatment B. Obviously demands a reflecting surface. Suitable materials can be divided into two groups :

- Group 1. *For well-defined reflections* mirrors must be used. Metal mirrors are preferable to glass mirrors, as metal mirrors avoid double-reflections.
- Group 2. *For subdued reflections :* plate-glass ; polished tiles ; dark, highly polished wood and all other reflecting surfaces *except* mirrors.

Treatment C. Different combinations are possible. The most practical combinations are, however, plain paper backgrounds and mirrors.

Treatment D. Here we have again two different groups :

- Group 1. *Shadow-free backgrounds in black.* Black velvet is the only material suitable. Black paper or less light-absorbant fabrics are not practicable as their textures will be registered under strong light (especially carbon light). The object can be put directly on to the background.

BACK-GROUNDS

TREATMENT A
(Courtesy Carter, Stabler & Adams.)
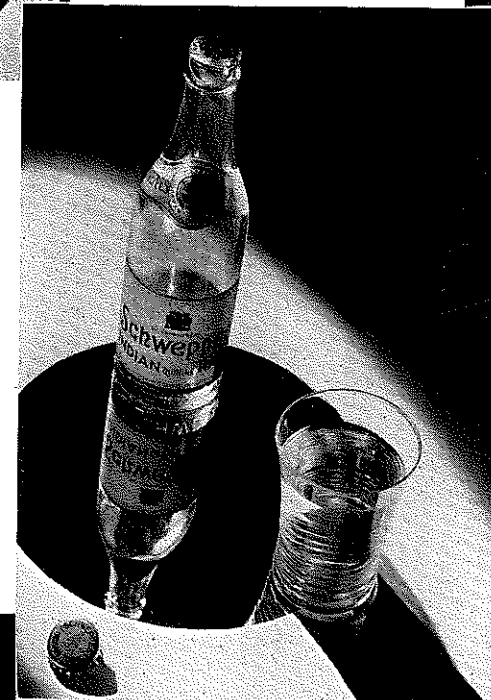
TREATMENT C
(Centre photograph)

TREATMENT D.I.
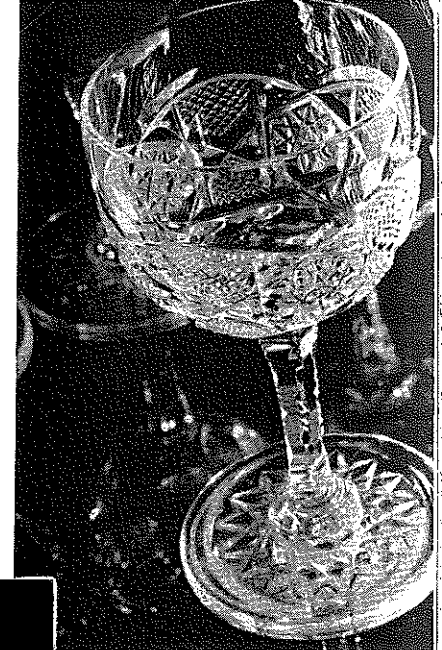
TREATMENT B

Centre : courtesy of Schweppes and Winter Thomas Co. Ltd.

TREATMENT D.2.
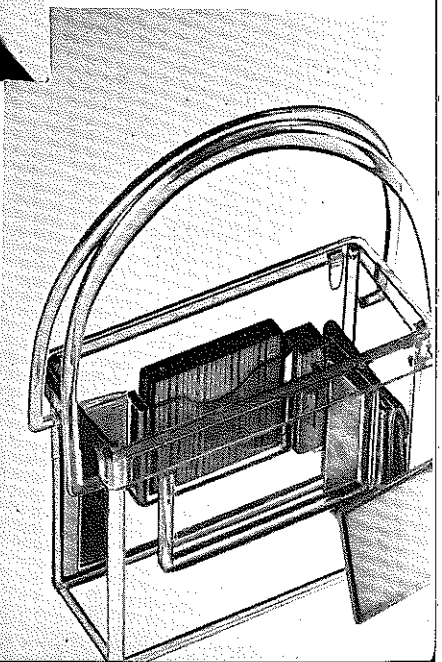
Left : courtesy of D. Lewis Ltd. Right : courtesy of Elizabeth Arden and Colman, Prentis & Varley.
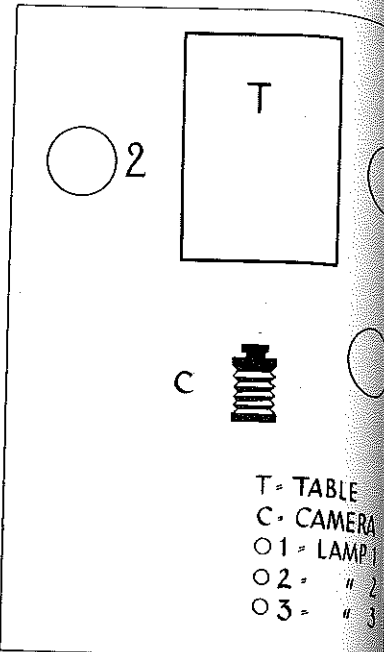
T = TABLE
C = CAMERA
O 1 = LAMP 1
O 2 = " 2
O 3 = " 3

Height of table from floor : 3?
  (tilted).
Height of Camera from floor : 5?
Distance from lens to object : 3?

Lamp 1 (basic light) : 2kw. spot-la
  slightly diffused.
Height from floor : 5 ft.
Distance from object : 3 ft.

Lamp 2 : 2kw. spot-lamp half
  diffused.
Height from floor : 5 ft. 7 in.
Distance from object 3 ft. 8 in.

Lamp 3 (acting as flood) : 500
  spot with frosted lens, half diffu
  light beam.
Height from floor : 4 ft.
Distance from object : 2 ft. 3 in

Lens : 30 cm. Heliar F/4.5.
Negative : Isochrome Plate 9x12
Exposure : 4 sec. F/32.
Development : 3 min. in Kod
  special Devel.

The first photograph shows the e
of lamp 1 ; the second of lamp 2
the third of lamps 1, 2 and 3.

Group 2. *Shadow-free backgrounds in white and greys.* The object must be put on a glass plate which should be as far away from the actual background as possible. The background should preferably be lighted separately and not by the same lamps lighting the object, in order to assure that the desired tone value(s) can be obtained on the background.

All the background styles set out above must always be used to fit the general purpose and the intended sensorial content of the picture. The most interesting treatment will not have the desired effect if it is produced merely as a technical stunt !

II. LIGHTING AND LIGHTING EQUIPMENT FOR STILL-LIFE PHOTOGRAPHY[9]

Studio lighting can only be learnt by practice. It would be folly to believe that one can study the intricate problems of lighting technique theoretically. This applies especially to still-life photography.

I can therefore give only a few general, but fundamental, rules which can serve as guides to the student.

The most important rule to be remembered—and one which is too often neglected—is that every light-composition can be divided into " basic lighting " and " supplementary lighting."

The term " basic lighting " describes that light which determines the general lay-out of the photographic composition. This definition implies that the basic lighting must be constructed first of all—in such a way that it interprets in broad outlines the foreplanned pictorial structure and the preconceived idea of the photographer.

In still-life photography this basic lighting should always be constructed with *one* lamp only.

The term " supplementary lighting " implies that this lighting (which can be produced by one or more lamps) must be just a continuation—a sequence—to the basic lighting and ought therefore to be logically developed from it.

To illustrate this point I am showing opposite the light-extracts of a fabric photograph. You will see that Lamp 1 produces the basic lighting and, with it, the structure of the final picture. The purpose of Lamp 2 is merely to superimpose on the shadows of the existing framework (produced by the basic lighting) certain light fragments which accomplish the silky effect. Lamp 3 serves as a general flood-light and is, as such, only relieving the remaining deep shadows of the picture without adding anything new in construction.[10]

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[9] Cf., Chapter 3, §II.

[10] For this reason I have omitted an illustration of the light action of lamp 3.

Usually the effectiveness of a still-life photograph relies on well-designed light and shadow patterns. The shape of the shadows has therefore to be well defined. It is for this reason that spotlight lamps are of greater importance to the still-life photographer than flood units which usually serve merely to equalise tone values.

A first-class lighting equipment for all kinds of still-life photography should consist of

    1   25 amp. carbon lens spot.
    2   2 kw. half-watt spots.
    1   1 kw.   „   „   (with iris).
    3-4 500 watt floods of the Nitraphote type.

But for many requirements less expensive fixtures are fully adequate, *i.e.*,

    1   1 kw. half-watt spot (with iris).
    2   500 watt half-watt spots.
    3   500 „   floods of the Nitrophote type.

III.   CAMERA AND LENS OUTFIT FOR STILL-LIFE PHOTOGRAPHY

For still-life work a good studio camera is essential. Its size should be at least $6\frac{1}{2}$ in. by $4\frac{3}{4}$ in. or 13 by 18 cm., even if one prefers to work on smaller negative sizes. The camera should be fitted with all the usual focussing-screen movements and a rising front. Although I am not opposed in principle to the miniature camera, I am most strongly against using it for still-life work. I here consider even a good-sized reflex camera to be unsuitable.

The tripod ought to be constructed so as to facilitate strong camera angles. It must also be rigidly built in order to avoid movement during a long exposure time.

A lens outfit covering all eventualities should consist of:

    1 wide-angle lens.
    1 short   focal lens ($1\frac{1}{2}$ x of smaller negative side)
    1 medium „   „ (2 x „   „   „   „)
    1 long   „   „ ($2\frac{1}{2}$ x „ larger   „   „)

Necessary filters are:

    1 medium yellow filter.
    1   „   green   „
    1 light or medium red filter.

Before I close this section I want to mention another accessory which is most useful—the tilting table. This table should be as large as possible and its top well tiltable because this, as many of my readers will have found out already by themselves, makes still-life work much easier and opens up many interesting possibilities.

IV. SIX POINTS ON STILL-LIFE COMPOSITION

1. The relationship of individual lines and planes to each other and to the outlines of a given shape, form the pictorial composition.

2. The shape of the picture is therefore an intrinsic part of the composition. It should be planned simultaneously with the grouping of the objects and the construction of the light and shadow patterns.[11]

3. A centralised composition will promote a more or less static pictorial expression, while a diagonal composition effects a pictorial movement.

4. A diagonal composition can be constructed in *two* ways. Firstly by grouping objects and throwing their shadow into the diagonal of an already planned shape, *i.e.*, camera fixed (objects and light-sources to be moved). Secondly by moving the frame (the shape) in such a way around a fixed design that objects and shadows come consequently into the diagonal, *i.e.*, object and light-source fixed (camera to be tilted and tripod-head to be swivelled).

5. If the photographer has to work to an existing advertisement lay-out, his photographic composition must be designed to fit this lay-out. The eye of the spectator must be led towards that point of the lay-out on which it is expected to rest.

6. Pictorial composition has to lead the eye *effortlessly* from one pictorial unit to another in order to enable the spectator to perceive the individual pictorial units as *one* æsthetic form.

V. SIX POINTS ON REPRODUCTION AND RETOUCHING OF STILL-LIFE PHOTOGRAPHS

1. Still-life photographs are destined to be reproduced in print. They must therefore be lighted and constructed in such a way that they do not lose too much of their " beauty " in reproduction.

2. Especially do photographs for newsprint reproduction demand their own lighting treatment. The number of tone-values should be restricted to three only—black, white and *one* grey. A great variety of middle tones has to be avoided. In a fine-screen half-tone reproduction the photographer can include as many subtle middle tones as ever he likes.

3. The photographer should always endeavour to make pictures which do not necessitate an undue amount of retouching. Obvious retouching

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[11] Chapter 2, § II.

lessens the " realistic " effect of even the best photograph and cripples its " atmosphere."

4. The only parts which should be retouched in a *good* still-life photograph are minute technical details. (Such as details on tiny screws, small type matter, etc.). Bigger planes and especially textures, should never require airbrush retouching.

5. If the photographer knows that the problem is such that it can only be solved by an undue amount of retouching on the photographic print, he must advise his client of this *before* he starts his work. It pays the photographer better to propose the use of a graphic medium than to disappoint his client by an unsuitable and bad photographic effort.

6. The above-mentioned points do not apply to that certain kind of cut-out illustration in which the photograph serves merely as basis for a graphic treatment. Here the photograph is not expected to have any *pictorial* merits. Its only purpose is to simplify the work of the draughtsman and to give the graphic illustration the accuracy of photographic reproduction.

STILL-LIFE (HINTS ON SPECIAL SUBJECTS)

I. FABRICS

The photography of fabrics is, in my opinion, one of the most fascinating tasks the still-life photographer can be called upon to perform.

Fabrics offer, creatively and technically, many possibilities. They also stimulate the imagination of the photographer by reason of their great sensorial variety.

Psychologically, a fabric photograph can appeal in three ways. It can create in the mind of the buying public :

1. A sensation of touch.
2. A sensation of vision.
3. A combined sensation of touch and vision.

The sensation of touch is encouraged by a predominance of texture. Tweeds, rough and on-patterned woollens, self-coloured silk and silk mixtures (except damasks) are obviously materials which are appreciated primarily either by direct touch or by an indirect imaginative touch-sensation.

The photographer has therefore to photograph these fabrics in such a manner that his picture satisfies the desire to touch. Here soft folded patterns are to be preferred to flat arrangements. The lighting must not come full and flat on to the subject, but the light-source must be low enough to cast definite shadows. The smaller this light source, the better defined becomes the shadow and, as the rendering of texture relies technically on a good and clear definition of each little light and shadow particle, spotlight lamps should be employed for the " basic lighting."[12]

The sensation of vision is created by pattern and design. Smooth-textured printed linen, forcefully patterned chintzes and silks are the materials which satisfy the spectator's desire for visual impression. Here the photographer should endeavour to show in the picture a certain completeness of design and avoid any distracting play of light and shade. A simple straightforward reproduction technique with front lighting or frontal sidelighting is usually adequate.

The combined sensation of touch and vision is stimulated by patterned woollens, quietly patterned silk mixtures, etc. The photographic technique employed here must necessarily combine the two treatments mentioned above.

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[12] Cf., Chapter 3, §II and Chapter 6, § II.

A still-life close-up. The lighting on background and foreground is done separately in the same way as the lighting for a "head-study." The certain "watery" atmosphere is achieved by careful background treatment. Background is wallpaper lit sideways by spotlight and kept out-of-focus. Foreground is lit as follows : basic lighting one 2kw spot from high and half-front. Supplementary lighting : 75 amp. carbon spot for top of toothbrush and a general 500 watt flood. For the glass a further strong indirect light. Negative : orthochromatic. (By courtesy of Johnson & Johnson (Gt. Britain Ltd.) manufacturers of TEK toothbrushes, and The London Press Exchange.)

Photograph for a catalogue cover. Appeal aimed at : Quality and exclusive touch. The method of draping and the background also helps to describe the fabric as a furnishing fabric. Two spotlights have been used on the fabric supplemented by diffused flood lighting. The background has obviously been lit by a further spot. Negative material : Kodak Super Panchropress Cut film. (By courtesy of Askew Younge and Walpole Bros.)

Fabric photographs have to fulfil three requirements in sales technique. They must either advertise:

1. A specific fabric or fabrics.
2. Fabrics in general.
3. Fabrics presented in a finished article.

The advertising of a specific fabric demands that the photographic illustration clearly shows the factor which distinguishes the fabric illustrated from any other. As this difference is usually based on a difference of pattern, a photographic technique should be employed which satisfies our desire for visual impression.

If, on the other hand, fabrics in general (that means not any particular fabric *design*) are to be advertised, the main task of the photograph is to create a reputation for the advertiser. More subtle treatments and less reproductive methods should be employed to this end; methods which enable the spectator to develop for himself imaginative and sensorial associations.

The advertising of fabrics presented in a finished article demands pictures which provide *practical* as well as æsthetic qualities. An object has to be shown which demonstrates how and where the advertised fabric is to be used—then close-ups of fashion-details, figure studies, still-life groups of household linen, furnished rooms with windows and curtains and many similar treatments are suitable for this purpose.

The photography of fabrics always demands from the photographer a flawless technique, a productive imagination, a practical mind and a deep sensitiveness. There are no definite and standardised technical rules which will help him much. He must acquire experience by persistent experimental work.

II. LEATHER

Leather is usually photographed not in bulk but as a finished article. Here the display of the merchandise is the main purpose of the picture; the leather is but an incidental. This does not mean, however, that the advertising of leather goods requires merely " nice " pictures.

It is essential that the texture of the leather be shown clearly and to its best advantage. The technical problems involved in this task are manifold and I am unable to give in this book more than a few hints.

Dark suede-leather demands strong lighting. The light-source should stand in an angle of 135°-175° to the leather surface.

Crocodile leather needs lighting which projects discreet highlight effects into the very definite line-structure of this skin; into the flat plain sections a

Produced for fine-screen half-tone reproduction. Final presentation on cover of knitting leaflet. (By courtesy The Jaeger Co. Ltd. Block by courtesy of " Photography.") Background : wallpaper and walnut veneer. Lighting : 50 amp. carbon spot and 1,000 watt flood. Negative : orthochromatic.

certain amount of *soft* reflection should be added. This reflection is best produced by white paper.

Hog-skin textures are best picked up by carbon lighting in combination with a soft half-watt flood.

Smooth half-matt leather surfaces are usually lighted by reflected lights in combination with a direct reflection from a diffused flood-lamp.

There are naturally many more light combinations but, whatever they are, simplicity of treatment is essential. It must be remembered that a rich looking leather surface is a better salesman for a handbag or a pair of gloves than a flat textureless shape amidst some elaborate fancy decoration.

III. PAPER

To show texture in a photograph of paper is a most difficult, but not impossible, task. Rough paper surfaces must be treated in the same way as fabrics or leather. Smooth paper surfaces must be photographed either transparently or by close-up technique. But texture rendering is not everything one expects to see in a photograph of paper. It is essential that the picture also shows other characteristics as, for instance, flexibility, lightness, etc. It will often be found helpful to include some complementary objects in the picture, to show clearly for what use the paper is intended. (For example, a pair of scissors and a length of string will characterise packing paper, a pen will denote writing-paper, etc.)

The most important rule, however, is that paper must be photographed in a clean and immaculate way. Any endeavour to make an " interesting " picture must not lead to " shadow-frolics " which make the paper look unattractive and fit only for the wastepaper-basket.

IV. POTTERY

The photography of pottery presents no special technical problems.

In the case of rough-surfaced pottery the photographer must endeavour to pick up texture. Well-placed, forceful shadows will help considerably to create that certain " touch " of solidity which we usually associate with this type of article.

The photography of glazed porcelain demands a slightly different treatment. Here texture is non-existent. The main feature to be stressed pictorially is the smoothness of the glazed surface and, where possible, its translucency. Highlight effects projected by direct or indirect lighting and " against-the-light shots " are very suitable for delicate china.

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Because the decoration on this group of pottery was the chief feature to be shown, a perfectly straightforward vertical view has been chosen, with a " late evening " angle of main lighting, which is constructive in revealing the various shapes

I feel that, generally speaking, pottery should *not* be photographed shadow-free on black backgrounds. This is done far too often, but it is not always the photographer who is to blame. Many clients send half a waggon load of pottery to the studio and insist on having every single unit squeezed into one picture. It is obvious that this must lead to a confusing mass of differently shaped shadows which, because of the great divergence of their shapes, cannot be united satisfactorily into one pictorial composition. The only way out is to lose the shadows entirely.

I admit that there are instances where a picture containing a great number of differently shaped objects is necessary for the interpretation of a specific sales-idea. But, more often than not, these overcrowded pictures are produced without any good reason.

It must be realised that a picture of a few well-defined and harmoniously arranged pieces of merchandise possesses greater selling-power than one which, by overcrowding, minimises the objects both in size and importance. A hackneyed picture always cheapens the object which it illustrates.

V. GLASS

The successful pictorial representation of glassware depends mainly on the right choice of background.

Glass, being a purely light-reflecting substance, does not enable the photographer to enliven the material by a play of light and shade on the object itself. Exaggerated reflections tend to confuse shape and pattern and so the photographer's chance of producing an interesting picture lies mainly in the use of the background as a carrier for his sensorial intent. It is a great help that, in glass-photography, each one of our four different background treatments can be profitably employed.[13]

Reflections in glass can be produced by direct and indirect lighting, but the reflection must be purposefully constructed and not, as so often happens, be an accidental achievement.

The transparency of glass enables the photographer to employ an unusual variety of camera angles, but it should be remembered that, in commercial photography, accurate reproduction of shape is essential and more important than a surrealistic phantasy.

VI. SILVER

To photograph silverware successfully much practice is necessary. Since silver has a mirror-like reflecting surface and is itself colourless, the correct

[13] Cf., Chapter 6, § I.

Glass ; a picture showing the beauty and " feeling " of the material. (By courtesy Hazell Watson & Viney Ltd.) A diagonal composition. Background : light oak veneer. Lighting produced by one 25 amp. carbon spot and one diffused 500 watt flood ; a further diffused 500 watt spot for bottle only. Negative : 9 x 12 cm. Isochrome. Lens : 18 cm. Heliar.

photographic lighting technique is obviously one of projecting tones by means of reflection.

Here are a few hints :

1. Reflections are the only agents which can make the form of a silver object perceptible to vision.
2. Reflections have for this reason to be planes and not erratic streaks. They can therefore be produced only by indirect lighting.
3. Reflections should have a wide range of tone-values. *One* flat tone will not give sufficient form-definition : it is unfamiliar to our conception of silver.
4. Care must be taken that the reflectors are large enough to avoid their own shapes being reproduced in the silver-surface.
5. If, in addition, a few vigorous high-light effects should be wanted, these must be produced by direct, *but well diffused*, lighting.

VII. TECHNICAL SUBJECTS

The term " Technical Subjects " comprises a huge field of photographic activity. Objects ranging from machinery and motor-cars down to the smallest nuts and bolts, all come under this heading. To cover the many possibilities an extra volume would have to be written. With the restricted space at my disposal I can give only a general, very fragmentary, outline.

A photographic illustration of a technical object can be produced for two distinctly different purposes.

One is to create a photographic basis for a graphic treatment, usually air-brush work. The camera is here merely employed to produce an accurate record. So long as the photograph shows the shape and constructional detail clearly and undistorted, its task is accomplished.

The second purpose is to infuse the inanimate object with dramatic life by means of a forceful and imaginative representation.

Strong camera angles and contrasty lighting should here be employed; softness and a feminine touch are, indeed, out of place. Every technical object to be photographed must be visualised in a strong and masculine manner, even the smallest technical detail must be imaginatively perceived in a bold way. At the same time even the most imaginative illustration has to instruct and give clear information. The pictorial composition must accentuate *essentials* and the lighting should be arranged in such a way that shadows do not hide important details.

Frequently the photographer has to go outside his own studio in order to execute his job. He must then equip himself with a good transportable
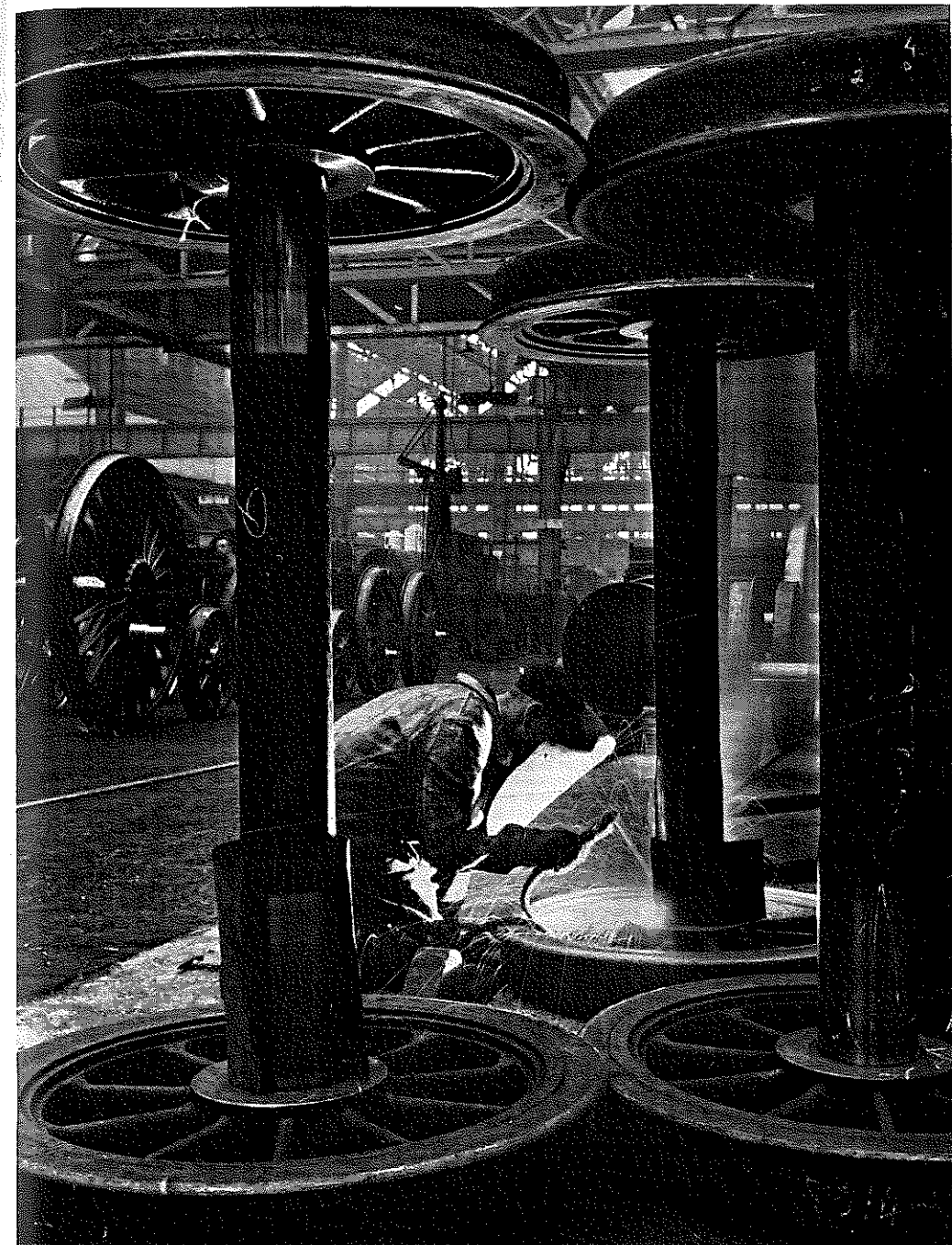
Photograph by Hutton (Hubschmann) of a factory scene. An example of technical photography taken with a miniature camera.

A half-technical subject full of texture. It is a studio shot, imitating sunlight. The lighting scheme is simple and uncomplicated. One spot-light serves for basic lighting and one diffused flood for the relief of shadows.
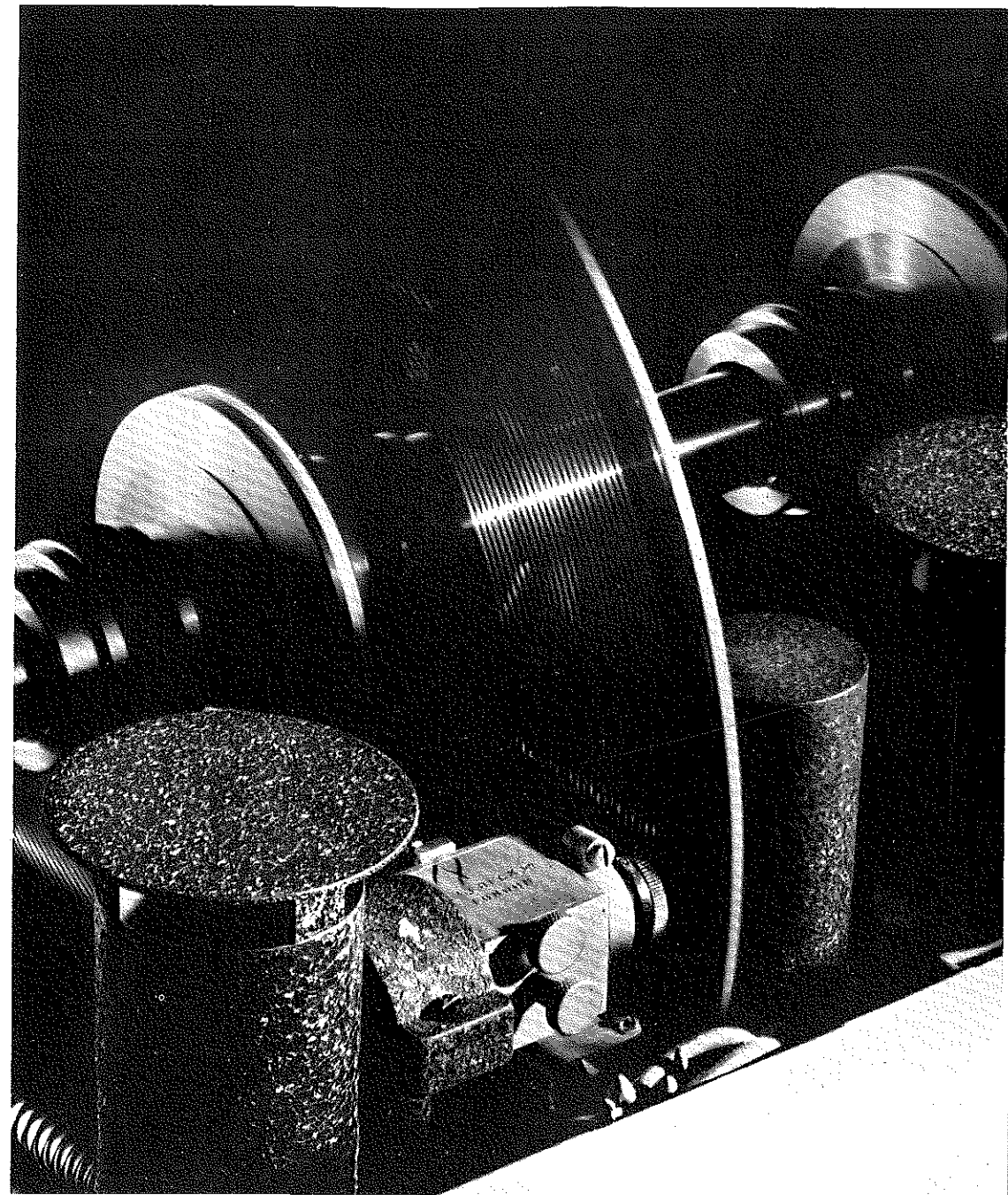
Photograph of TIM (talking clock). (By courtesy The Postmaster General and Alfred Pemberton Ltd.) A technical study done under great difficulties outside the studio. Machine had to be photographed while rotating. Lighting by 2 portable spot lights. Reflex Camera. Exposure time : 2 sec. F/32.
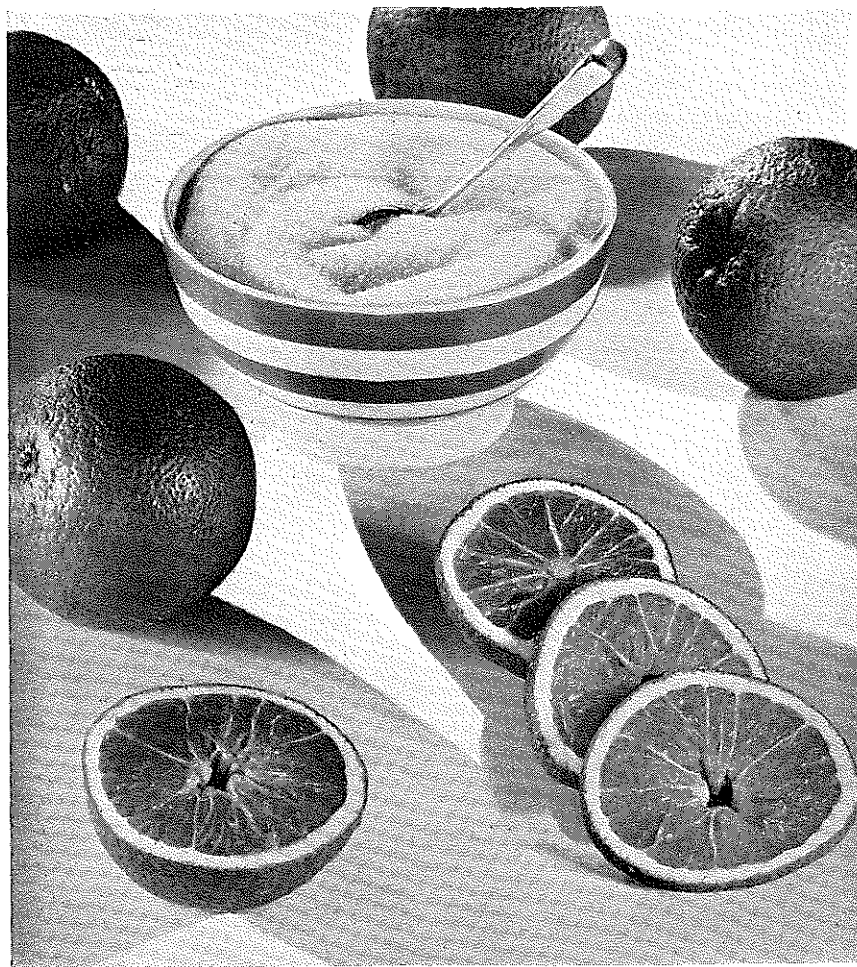
A food still-life showing cleanliness and simplicity of treatment. Light and shadow pattern creates composition without tending towards stuntiness. (By courtesy The London Press Exchange Ltd.)

An excellent rendering of texture and detail with natural arrangement of objects, creating a photograph rich in tones and of appetising appeal. (Courtesy of Millar & Harris.)

lighting outfit. He must enquire beforehand about voltages, fuses, etc., and must make all the necessary arrangements in good time. The camera equipment depends entirely on the specific job. In the studio a good studio camera should be used. Outside the studio I recommend a reflex camera, or, when the working space does not permit a tripod to be put up, a miniature camera.

The photography of technical subjects does often offer unlimited scope to the ambitious photographer, but it demands at the same time, besides natural talent, perfection of skill and a constant reliability of judgment and workmanship.

VIII. FOOD

If you look at the advertisement columns you will find that food is advertised in two ways. One either tries to entice the public to buy a food product because it tastes well or because it is supposed to be " good for you."

A photographic still-life illustrating these points has to present foodstuffs in a clean and hygienic way. An exaggerated predominance of shadow very often leads to efforts which look " interesting " but which prove themselves to be most unsuitable for selling. For the same reason the choice of background has to be carefully considered. A roast chicken on black velvet or a lobster on corrugated cardboard just will not do. Plain light backgrounds are usually adequate. One can, however, add some interest by choosing a background which is natural and familiar in its connection with the object in question. White marble, glass, light wood, etc., suggest appropriate surroundings in a simple way.

Over-strong close-ups should be avoided. Texture rendering should be not exaggerated. Food should be arranged in such a way that it appeals to the housewife.

We men-photographers should never forget that, in the photography of food, refined taste and a deft touch are of far greater avail than forceful originality or sophisticated interpretation.

CHAPTER VIII
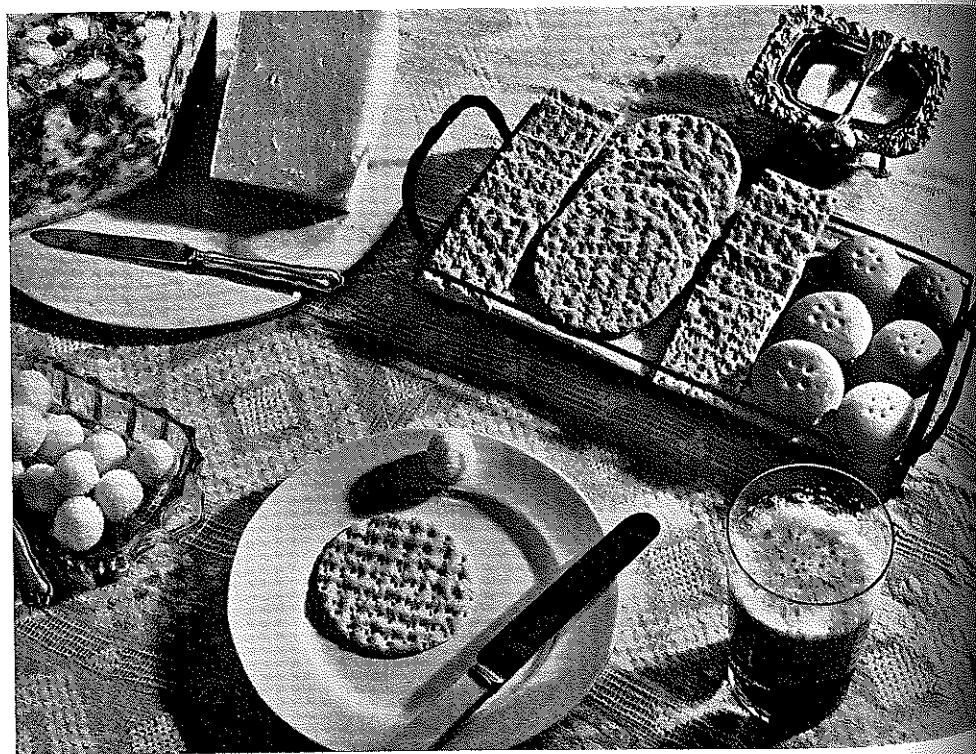
FACE AND FIGURE (APPROACH)

I. THE HUMAN FACE AND FIGURE AS A VEHICLE FOR THE SALES MESSAGE

The advertising expert has realised that there is no better vehicle for his sales message than the face and figure of the human being.

The reason for this fact becomes apparent when we remember that the public's appreciation is based, to a great extent, on sympathy.[14] It is therefore a logical consequence that pictures showing faces and figures fill the advertisement columns.

Alas! it has to be said that the human face is in most cases not used but abused, its expressive qualities standardised and its liveliness degraded to the expressionless mask of a puppet.

This is unfortunate. It is, indeed, pathetic to see what some advertising men and photographers believe to be the " standard face " of mankind.

Is there a " standard face " ? Are we puppets ? Do we really laugh, cry, enjoy and suffer all in the same way ? Is there no quiet individuality, nothing but a sentimental and ranting mass-performance of expression ?

The answer is obvious. Every one of us knows that in reality we all live our own lives and express ourselves in our own particular way.

Why then do we not recapture this reality in our pictures ?

The reason usually given, is that the photographer does not and cannot use " real " people in his pictures but must rely upon professional models who, spoilt by daily routine, acquire in time a few stock expressions—mechanically performed " on demand."

A fallacious explanation this, for professional models are " real people " ; they have private lives and, consequently, the same range of expression as you and I. Stock expressions are produced only when the photographer and his pictorial theme do not play their parts in helping the model to develop genuine or really well-acted emotional activity.

No, the real reason for the widespread and apparent standardisation of human expression in current advertising lies deeper. It is the result of a restricted and shallow imagination in client and photographer. It is the outcome of a misunderstood and misrepresented conception of " action." It is the consequence of a lack of suggestive power and self-control behind the camera.

[14] Cf., Chapter 4, §§ II and III.

II. "ACTION"—MISUNDERSTOOD

To judge from the majority of advertisements, one would assume that mankind lives its daily life in superlatives of bodily and mental exertion. Are there no longer people in the world who can enjoy and suffer in a quiet way ? If we would believe our advertising, the earth is inhabited only by laughing " glamour-girls," shouting " he-men " and stricken wrecks in their depths of misery.

True, we must infuse advertising with spontaneity and human vitality, but, in our endeavour to do so, must be careful to retain a firm hold on reality.

Laughter and lamentation are merely the culmination of a sequence of preliminary emotional reactions. *It is in these preliminary reactions that the individuality of the human face and figure reveals itself—not in mere exhibitionism.*

I should like this to be more widely recognised, for most of our advertising illustrations suffer, not from a lack of, but from an exaggeration of, action.

III. THE CHOICE OF MODELS

The professional photographer usually obtains his models from the various model and film agencies. These, being in contant touch with the best model material available, keep extensive files and are usually able to contact any required model at a moment's notice. The convenience of this service is obvious. *But . . .* as I have already mentioned, the picture material which the model-agent holds at the photographer's disposal is only of a very limited value.[15] These pictures, being supplied to the agent by the models themselves, naturally show the persons portrayed only at their best. Furthermore, most of these model-photographs are heavily retouched or " beautified " by other methods.

For this reason I most strongly advise the production of one's own test-shots as a matter of principle. This will avoid many a disappointment to client and photographer at a later stage.

There is still another advantage in this method. The sitting for a test-shot not only provides a picture which—at its best—gives a true indication of the model's looks, but also enables the photographer to form an opinion on the model's character, histrionic abilities and individual mannerisms.

A register of models so tested should be kept—preferably in form of a card index giving all necessary information on addresses, measurements, wardrobes and other details. This register should be checked from time to time so as to make sure that the registered models are still available for work and that the given details are unchanged.

[15] Cf., Chapter 1, § II.

Test-shots cannot, of course, be reproduced for advertising purposes unless a model fee has been paid in the usual way.

Before authorising the reproduction of any photograph containing models great care should be taken to see that the appropriate " model-copyright-forms " have been completed correctly and signed by the model(s) concerned. These model-forms are a very necessary safeguard for photographer and client.

IV. CO-OPERATION WITH THE MODEL

It must in all fairness be realised that—with a few exceptions—photographic models are not " born actors." They are, however, quite capable of expressing certain emotional sensations so long as these are not alien to their own nature.

The photographer must be good enough a judge of character to recognise at a glance the model's possibilities and limitations in this respect. He should not be bluffed by mere " looks." Rare indeed are the occasions when beauty in itself is sufficient for the illustration of the sales-message.

If the model in an advertising illustration looks " unnatural " it is, nine times out of ten, the photographer's and his client's fault for choosing a character in discord with the problem in question.

It is furthermore the duty of the photographer to help the model to produce those emotional sensations which will promote the required expression. It is just not good enough to say : " smile, grin, giggle." There are hundreds of different smiles, grins and giggles. But only *one* particular " shade " out of these hundreds of possibilities can be right if the photograph is to be a really successful piece of characterisation.

To achieve this the photographer has to influence the model in much the same way as does the director of a film or play. It is essential that the photographer himself should feel the atmosphere he wishes to create *and* be able to pass it on. This demands strict self-control for he must never irritate his model by personal moods which have no connection with the making of the picture.

Good direction of the model is as important as good technical execution. It is a great mistake to assume that one can get the best out of the model by instructions superficially given. Photo-direction demands subtlety of feeling and the ability to detect at once anything which does not ring true ; it requires from the photographer infinite patience and the full weight of his imaginative powers.

Head and shoulder study (for photogravure reproduction) advertising whisky. (Courtesy W. & A. Gilbey Ltd., and Alfred Pemberton Ltd.) Special consideration was given to the choice of model and to the subtlety of expression. Lighting : Basic lighting one spot, Supplementary lighting one spot and one flood.

CHAPTER IX

FACE AND FIGURE (TECHNICALITIES)

I. LIGHTING AND LIGHTING EQUIPMENT

Considered superficially, the lighting of the human face seems to be so much easier than the lighting of still-life subjects. Because faces always have, more or less, the same shape, the number of possible light combinations is limited to a minimum. Every beginner knows that there is top-, under-, side-, front- and back-lighting, and that this is about all.

But in reality this apparent easiness presents the photographer with one of the most difficult of all photographic problems—the correct construction of light and shadow pattern *and* its proper application. The photographer has to match his lighting-scheme not only to an inanimate shape but—in addition to it—to an animated and individual character.

It is here that the right use of the abstract capacity of light and shade becomes most important.[16]

The lighting of face and figure demands an unusual amount of vivid, but well-balanced, imagination from the photographer.

The mere technical side of the lighting problem is similar to the one of still-life photography.[17]

Again we have to distinguish between basic and supplementary lighting and, here too, we must build up our lighting on one light source only. I know only one circumstance in which the basic lighting demands two light-sources.[18]

The greatest difference between still-life and face and figure lighting rests in the fact that in the photography of face and figure the sitter should usually be lighted quite separately from the background, although sitter and background must be treated as a unity in respect of pictorial composition.

The lighting equipment required by the advertising photographer naturally varies according to requirements. Generally speaking, the lighting equipment for face and figure work should at least consist of the following items :[19]

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[16] Cf., Chapter 3, §§ I, III, IV.
[17] Cf., Chapter 6, § II.
[18] Rear three-quarter lighting for full-face position of sitter so as to achieve a symmetrical outline effect.
[19] These suggestions are based only on my own experience. Other combinations might serve their purpose just as well. One should, however, remember that commercial photography demands smaller lens apertures and faster exposure times than ordinary portraiture and for this reason a strong and highly efficient light output is imperative.

(*a*) 1 25 amp. carbon lens-spots.
(*b*) 2 2 kw. half-watt spots.
(*c*) 3-4 500-watt floods of the Nitraphote type.
(*d*) 2 Flood units, each consisting of four 500-watt Nitraphote lamps.
(*e*) 1 2 kw. spot-flood lamp.
(*f*) 1 1 kw. overhead spot (only essential for fashion work).

For head and shoulder studies items (*b*) and (*c*) are usually sufficient.

For half-figure studies items (*a*), (*b*), (*c*) and one flood unit as mentioned in (*d*) are desirable.

For full-figure studies and big sets the full equipment should be at the disposal of the photographer. (This does not imply that he has to use it in its entirety on every occasion.)

The most essential rule to be remembered in a mechanical respect is that all light-sources (except perhaps the overhead light) should be movable. Lamp-fixtures screwed into ceiling and walls may look impressive to the layman, but they make the photographer slavishly dependent on his equipment and lead not only to a standardised technique and interpretation, but also to a mechanised and inflexible way of thinking.

II. BACKGROUNDS AND "PROPS"

The background serves two purposes in the photography of face and figure. It reinforces character and—additionally—gives the spectator information on specific surroundings.

The first purpose can be fulfilled by an "abstract" treatment, *i.e.*, by a background consisting merely of tones which, in conjunction with the light and shadow values on the object, infuse the picture with atmosphere.

The second purpose demands obviously the incorporation of some realistic setting—of "props." These "props" can consist of nearly anything from a picture frame or solitary chair to a complete kitchen or a cricket pavilion.

Most of these props can be obtained from furnishing firms specialising in this kind of hiring service ; others have to be specially built. The photographer should not carry a too extensive stock of props. This will only tempt him to repeat the same background. It is, however, advisable to have the following background units permanently in a commercial studio :

1 fixed large white background (dimensions if possible, at least 14 ft. high, 20 ft. wide).

1 movable white background (dimensions approx. 12 ft. square).

1 movable black background (dimensions approx. 12 ft. square).

1 platform running on castors for under-angle shots (dimensions at least 2 ft. high, 10 ft. wide, 6 ft. deep).

1 French window.

1 ordinary window frame.

a few railings, pillars and cube units, etc.

a few chairs and tables.

a small selection of decorative objects (vases, pictures, ashtrays, etc.).

a good selection of wallpapers, including tiles and brickwork patterns, and curtain materials.

Carpets are best obtained on hire to match in size and character each individual set.

Whatever kind of background treatment is employed, it must fit the character of the person or persons portrayed. Mistakes made in this respect can ruin an otherwise perfect photograph. The photographer should watch even the smallest details with great care. He has furthermore to realise that his selection of furniture, etc., should not depend on his personal likes or dislikes; it should be governed by the taste which the people in his pictures can be expected to possess, or by the implications of the sales-story. Not good taste alone but a practical knowledge of furnishing styles and methods is necessary.

All these efforts to create atmosphere and produce the right surroundings must not lead, as it so often does, to a predominance of the background. I almost like to say that the average spectator should not see but *feel* the background. As I have said above, the background should reinforce character—not detract from it !

III. CAMERA AND LENS FOR THE PHOTOGRAPHY OF FACE AND FIGURE

In contrast to still-life photography[20] where *one* good studio-camera is usually adequate, the photography of face and figure demands a greater flexibility in a mechanical respect.

Here is my advice as to what I consider an ideal camera and lens outfit for the different branches of model work.

For " character-studies " and " action-shots " in the studio a mirror-reflex camera with long extension is the best choice. This type of camera enables the photographer to achieve strong camera angles and at the same time accuracy of composition. It also ensures quick operation and instantaneous mechanical reaction. The camera should be fitted with a lens of at least F/4.5 and a focal-length of approximately twice the smaller side of the negative.

[20] Cf., Chapter 6, § III.

For fashion-work, and especially knitwear photography, a studio-camera of at least half-plate size is desirable. A lens-set consisting of :

1 lens $1\frac{1}{4}$ x of larger negative side

1 lens $1\frac{1}{2}$ x ,, ,, ,, ,,

1 lens $2\frac{1}{2}$ x ,, ,, ,, ,,

should be available.

The photography of groups can be successfully tackled, with either reflex or studio camera.

For out-of-doors photography I personally prefer a reflex camera, but many may find a miniature camera of greater value.

Another important point to be considered is the choice of tripods. A commercial photographer should always have a good range of them at his disposal. This will facilitate straight, underangle and top-angle shots. Many a brilliant and impulsive idea has not been developed because of an inflexibility of tripod and camera.

IV. WHEN SHOULD WE USE MAKE-UP ?

In order to avoid any misunderstanding I wish to say that the word " make-up," as used here, describes " film-make-up " and not the make-up used by the smart woman of to-day in her daily striving after " Beautification."

Film-make-up must be expertly done and, if the photographer or his model have not the proper training in its use, a make-up expert should be called in. There are too many pictures being spoilt by the application of make-up and it is for this reason that I would like to say a few words on the subject.

Make-up is used in advertising photography for two reasons. Firstly to obtain a type or a character which cannot be obtained by other means ; secondly to overcome technical limitations of our medium.

My definition of the first purpose implies that make-up should be applied as sparingly as possible and only then, when it seems absolutely essential. Especially in close-ups, heavily made-up faces often look unreal and theatrical. The advertising photographer should therefore rely, whenever he can, on the natural features of his model and on the creative possibilities of light and shade rather than on artificial help.

Do not misunderstand me, I fully appreciate the importance of character-make-up under certain conditions but I also know that the knowledge that grease-paint, wigs and powder are at one's disposal is a temptation to laxity in finding the right model. Make-up is merely a " second skin," a surface effect ; if the model has not the natural constitution or the histrionic ability

Two photographs for one layout used for advertising " Greeting-telegrams " of the General Post Office. These particular pictures linked up with silver wedding congratulations. (Courtesy of The Postmaster General and Alfred Pemberton Ltd.) Both pictures show when make-up can be used to full advantage. The models are the same in both illustrations. It is to be noted that " props," lighting-technique and expressions are in strict conformity with each other and strictly accurate in interpretation of the period. (1911-1936).

to match the artificially produced surface, the pictorial effect will be shallow and stale.

The second purpose of make-up (in contrast to the first) is not to create new facial characteristics but, as just mentioned, merely to overcome certain technical limitations. Here is one example. Let us assume we have to photograph a girl and a man. Their positions, and other factors, demand that the basic lighting must be produced from *one* light-source. If the girl has a very light skin colour and the man is exceedingly sunburnt a make-up should be applied which brings the tone values of the two faces into the right relation for photographic reproduction.

It is not possible here to give more detailed explanations. Those interested in make-up should read some of the specialised books on the subject but should at the same time not forget that make-up, for whatever purpose it is used, must be expertly done. This requires practice, not only book knowledge. There is nothing worse than the well-meant dabbling of the dilettante.

Opposite :] A forceful underangle close-up with an imitated outdoor lighting. Produced for newsprint advertisement appearing on " Grand National " day. (Courtesy John Haddon & Co. Ltd. and John Player & Sons.) Lighting : One 2kw spot and supplementary flood lighting.

CHAPTER X

FACE AND FIGURE
(HINTS ON SPECIAL SUBJECTS)

I. CLOSE-UP

It is the purpose of the photographic close-up to eliminate non-essentials from the pictorial composition. In the photography of face and figure it has furthermore the task of stimulating the emotional reaction of the spectator. It should reinforce the sensorial content of the picture and concentrate the spectator's vision on the characterising element.

This definition shows clearly that the close-up is not merely a question of enlarging some irrelevancy or of bolstering up an insignificant detail for the sake of mere sensationalism. No, the close-up is the means of intensifying a definite and important pictorial or psychological element, and of presenting pictorially the culmination of a preceding mental or physical action.

The advertising man has recognised the importance and power of this close-up treatment. In co-operation with the photographer he has, during the last ten years or so, created a new form of advertising presentation of undisputed value. But already, after a comparatively short time, we find this new technique hackneyed and in decay. The advertising columns are filled with enlarged pictorial platitudes.

The real purpose of the close-up seems to have been forgotten. The advertising " expert " sees in it merely the chance to fill his space with anything big and therefore impressive and "dramatic." Many photographers have diluted the strength of the close-up by producing meaningless pseudo close-up effects under the enlarger in a haphazard way.[21] The close-up—originally an individual means of expression and a forceful sales implement—has become nothing but another degraded and uninspired method of presentation.

This state of affairs must be altered. It can be altered. I do not suggest that the close-up technique should be less frequently used, but only that it should not be abused by a thoughtless and superficial application.

These are the points :

    1. The close-up is a pictorial form. As such it has to be either conceived simultaneously with the content of a work of art, or be a separate— but preconceived—unit of a work of craft.[22]

[21] Cf., Chapter 2, § II.
[22] Cf., Chapter 2, §§ I and III.

A child's close-up showing quietness of expression and subtlety of treatment. Negative : Isochrome. Exposure : 1/2 sec. F/8.

A " straight " close-up ; a typical example for the " glamour " technique, produced for Player's Cigarettes. (By courtesy John Haddon & Co. Ltd.) Lighting : One condensed 2kw spot and one 2kw flood plus a further 2kw flood for background. Medium panchromatic make-up. Negative : Kodak P 800 panchrom. plate.

One of those examples which lend themselves for strong close-up treatment. But it should be remembered that the expression must be strong first of all if we wish to achieve a really convincing result. In this case the model has done a marvellous piece of work. The beholder perceives that she must have " felt " the acted expression. The half-open mouth stresses the expression in the eyes and the top angle lighting—producing long shadows—emphasises the dramatic quality.

2. The close-up must therefore never be produced by cutting or haphazard enlargement after the photograph has been taken.

3. There is only one exception. If, for technical or mechanical reasons, it is not possible to achieve the *intended* close-up already on the negative this can be rectified under the enlarger as long as this constitutes a fulfilment of a foreplanned idea.

4. The form of the close-up must not be employed as a vehicle for trite conventionalities. It is the task of the close-up to present a psychological climax of action and expression or, as in still-life and fashion photography, to rescue an important and vital detail from pictorial insignificance.

II. THE COMMERCIAL FIGURE-STUDY

The term "Figure-study" comprises everything which lies outside the field covered by the close-up and "head and shoulder" treatments.

The main task of the figure-study in advertising photography is to tell the story of the *development* of some human activity or to present pictorially a specific action or movement.

Unfortunately "still-photography" can record only a *fragment* of the whole sequence of an action. The fragment selected for illustration has therefore to be so characteristic that it enables the spectator to complete the trend of action with the help of his own imagination. It goes without saying that the photographer has to recognise and choose the right psychological moment for exposing his negative.

All this is not too easy; for it seems impossible to give a rule as to what *is* this "right moment" in every eventuality. One can only say that—in most cases—the best suitable moment to be chosen for illustration lies *just before* the completion of an action.

The representation of a too early and undeveloped fragment will not enable the spectator to continue logically and therefore successfully complete the trend of action. If on the other hand a photograph is taken only after an action has reached its conclusion the spectator will feel the picture to be "posed" and the model's movements to be frozen.

It must be realised that a photographic figure-study must be constructed so that it gives stimulus and imagination to a normal intelligence. A picture which leaves too much to the imagination, or one which is too obvious, cannot succeed in this task.

It is therefore only logical that a figure-study must be simple and uncomplicated in its form and composition. But, here again, simplicity does not

A half-figure study of strong sensorial content. It is intended as a symbolic interpretation of the written sales message—an appeal for German refugees. Produced for Council for Germany Jewry. (By courtesy of Mather & Crowther Ltd.) Reproduced in press advertisements. The predominance of shadows produces the "dramatic" effect; it has to be realised, however, that without the excellent co-operative effort of the model the result would have been impossible.

The treatment as full-figure study is essential for characterisation and "atmosphere." Produced as coloured cut-out for window-display advertising Electric Fires. (By courtesy of Belling & Co. Ltd. and C. R. Casson Ltd.) Basic lighting: one 2kw spot. Supplementary lighting: spotlight for highlight effects, 2kw flood-lighting for relief of shadows. Negative: Isochrome 9 x 12 cm. plate; reflex-camera; Lens: 18 cm. Tessar.

imply a pruning of phantasy nor a hampering of individual interpretation Strong camera angles can often be employed to great advantage for figure-studies. But—as everywhere in photography—a strong angle must have its justification in the theme of the illustration. There is nothing cheaper than effect merely for its own sake or stuntiness posing as "originality." Real talent does not use superficial exaggeration.

We have to distinguish between quarter-, half-, three-quarter- and full-figure treatments—whichever we use depends on the purpose of our illustration. Speaking broadly, only so much of a figure should be shown as seems absolutely essential for an unmistakable presentation and truthful interpretation of one's intentions.

The lighting for figure-work is again governed by this demand for simplicity. It should be definite and not "flat." "Over-flooded" pictures are often lifeless. On the other hand the shadows must be in the right place so as to accentuate and not to confuse the anatomical structure of the human body.

III. GROUPS

A picture showing two or more persons is called a "Group." Such "groups" can be treated as close-ups or figure studies. It is essential that the photographic student fully masters single faces and figures in their technical and psychological aspects before he attempts to tackle the additional problems offered by the photography of groups—special problems of photo-direction and lighting.

Models have here to be chosen with special care. It is not sufficient to select a few good, individual models and then hope that they will somehow match and make a convincing unit in the picture. No, the photographer must know—not assume—that the models he has chosen will work well together. If his knowledge cannot be based on some former experience, he must rely on his judgment of character; on no account must his choice be made in a haphazard manner.

Good team-work is absolutely essential, it is in fact of greater importance for the photography of groups than the outstanding histrionic effort of an individual. It is the photographer's job to see that the team-work and congenial co-operation between the models is *effortlessly* developed. It will help the models a great deal if the photographer creates an "Atmosphere" by precise, *but subtle,* guidance.

The photo-direction of groups should be primarily built up on the story of the picture and aim at influencing the concerted action of the group in its entirety. The direction of the individual model should then follow as the

This " Group " shows that even in patent medicine advertising a " quiet " picture has its merits. Special care has been taken in photo-direction (note, as one detail, the half-open mouth of child). Produced for patent medicine advertising. (By courtesy of Potter & Clarke Ltd. and John Haddon & Co. Ltd.) The lighting has been built up as follows : (1) Basic lighting for mother is the background light which by its abstract capacity gives that certain " quietness " to the picture. Light-source one focussed, but diffused spotlight. (2) Basic lighting for child produced by a further spot lamp. (3) First supplementary lighting serves as general flood for both figures. (4) Second supplementary lighting produced by 25 amp. carbon spot for highlight effect on hair and hand of the mother. Negative : Ilford HP2 panchrom. plate. Exposure : instantaneous.
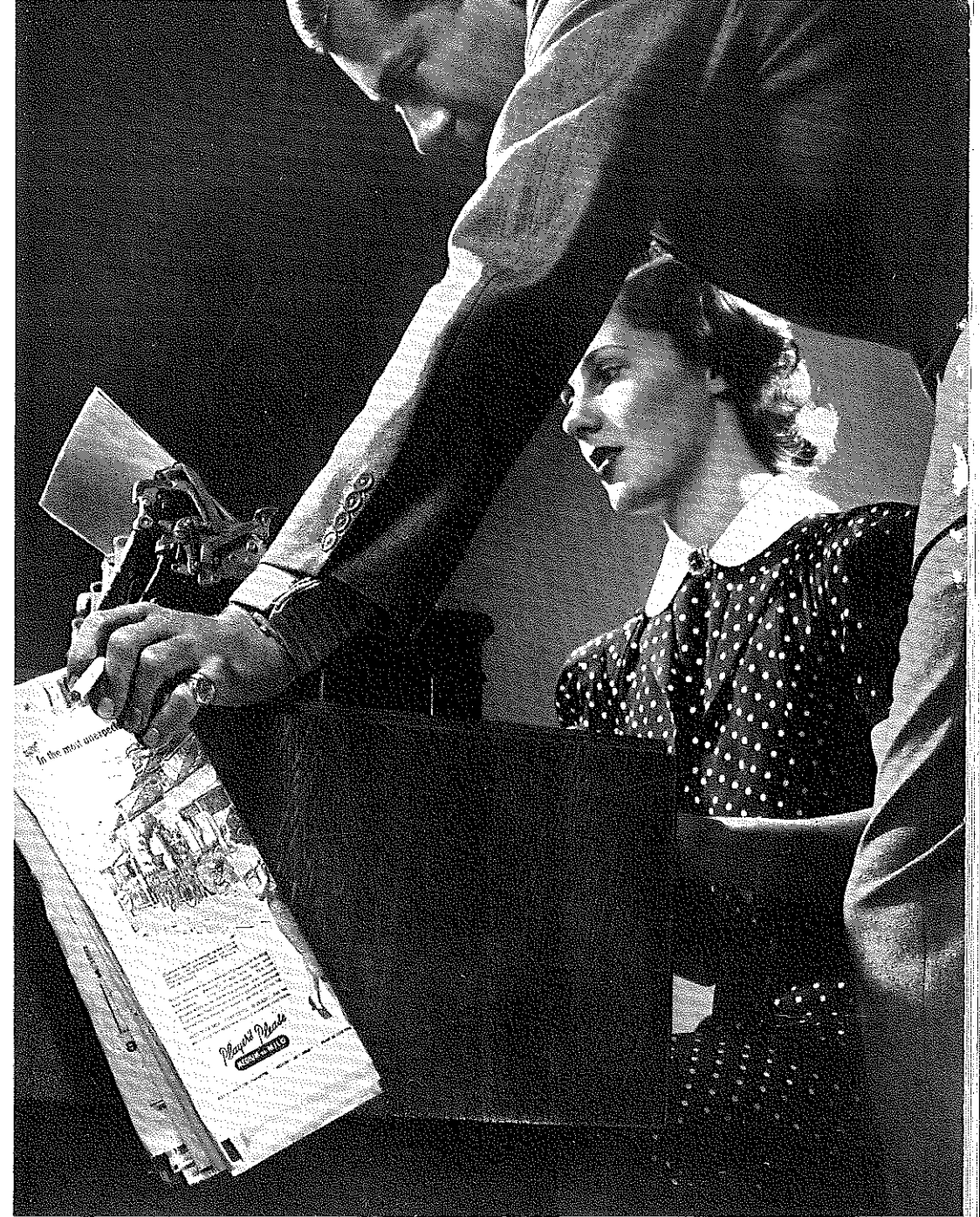
A " Group " taken as underangle shot. Camera approx. 8 in. above floor level. Simplicity of tone-values facilitate good newsprint reproduction. Careful choice of models and dress contribute to the convincing effect. Produced for press advertisements of Players Cigarettes. (Slogan : Players are always in the picture.) (By courtesy of John Player & Sons Ltd. and John Haddon & Co. Ltd.) Basic lighting for both figures, one 2kw spot. Supplementary lighting : One 25 amp. carbon spotlight for back-lighting ; 1kw flood for figures ; one 500 watt diffused spot for paper. Camera : Reflex. Negative : 0.800.

An unusual "group" where again is shown that the human body can carry the same expressiveness as the face. Produced for Whitbread & Co. Ltd. (By courtesy C. W. Hobson Ltd.) Fireside lighting is produced by 4kw spot-lighting. Floodlighting is employed for relief of shadows. Steep top-angle shot. Orthochromatic material. Exposure : 1 sec. F/22.

essential but secondary detail-work. *Premature* detail-work leads the models to incoherent and fragmental efforts and prevents unity of action.

The lighting of groups should be evolved on the principles set out in previous chapters.[23] Here, too, the fundamental rule of basic and supplementary lighting is still the governing factor. The lighting of groups can, broadly speaking, be constructed in *two* ways.

Firstly, the basic lighting can be produced for the *whole group*. This is best done by flood-lighting which can originate either from one large lamp unit or, in the case of very big groups, from several smaller flood-light units formed together into one big source of light. This latter method will, of course, produce a number of shadows and this has to be carefully watched. You will avoid a lot of trouble if you move your models well away from the background. The supplementary lighting produced by spot-light lamps, serves to enliven the picture by an addition of high-keyed tone values and well-placed outline effects. This lighting scheme is most suitable for naturalistic treatments and bright subjects.

Secondly, a basic lighting can be produced for the *individual units* of the group. This obviously demands a number of spot-lights as basic light-sources. Here the supplementary lighting requires a few additional spot-light lamps for secondary " effects " and flood-units for the relief of deep shadows. This second lighting method is most suitable for subjects demanding a dominance of definite shadow parts and an accentuation of certain individual fragments of the group.

Whichever lighting method is used and however difficult may have been its technical execution, the effect must never be " patchy." Erratic lighting will destroy the pictorial composition and irritate the spectator.

IV. FASHION

Nowhere are the pictorial values of the human body more abused than in fashion photography. We all know those cheap and hackneyed illustrations which have found their way into catalogues and advertisements and in which the human being is degraded to a mere coat-hanger.

It is no excuse to say that these pictures sell. Any advertising matter will sell cheap clothes if it can present them big enough and often enough and give at the same time sufficient information. But good clothes cannot be advertised and sold in this way. Here taste and subtlety is needed. The picture must lure the imagination of the prospective buyer into the channels of æsthetic perception, it must bring inanimate merchandise to life.

[23] Cf. Chapter 6, § II and Chapter 9, § I.

Light and shadow background in harmony with " pose " achieves quiet feminine appeal.   A study designed for reputation advertising, not to sell a particular garment. Produced as showcard. (By courtesy Hubert Gowns Ltd.)

In contrast to other branches of advertising photography where the representation of character and human activity is the main task to be performed, in fashion photography the human being loses its individuality. It becomes a mere vessel carrying the tailor's craftsmanship to pictorial fulfilment and creating a dynamic and animated background for the dress-designer's idea. This new and unique photographic ideology obviously demands an equally unique line of approach—a quite particular mental constitution of the photographer.

The purely technical side of fashion-photography, on the other hand, does not present any new problems. The lighting methods do not, in principle, differ from those employed in other branches of commercial photography. It may, however, be worth recalling that *soft* shadows and highlight effects accentuate the charm of feminine beauty as strong and definite spot-light effects stress the attractiveness of masculine elegance. Combined top- and three-quarter-lighting is suitable for " glamour " effects.

Backgrounds play an important role in the photographic fashion illustration. The reason for this is obvious. We know that backgrounds—besides being decorative assets—can considerably help the photographer to express pictorially sensorial and abstract elements. It is, however, a fatal mistake to assume that cardboard pillars, gilt chairs and period mirrors " make " a good fashion picture. Simple, but well designed, light and shadow backgrounds are often far more effective and expressive than a piece of ornamental sham. It is the purpose of the background in fashion photography to create an atmosphere by stimulating the spectator's imagination. The reproduction of a realistic background setting is never the end in itself but only a secondary pictorial unit.

The right choice of models is another important factor to be carefully considered. Not every beautiful girl and good-looking man are good fashion models. Beauty of figure, elasticity and the charm of flowing movement are the essential assets. A fashion model must be able *instinctively* to react to the beauty of a garment *and* to express this reaction in an æsthetically appreciable movement. Fashion pictures *can* be " posed." This pose must, however, be an intuitive and expressive interpretation of the designer's idea, not merely an unnatural mannerism. The model has therefore to be chosen to fit the garment not only in size, but in character.

Close attention must be paid to accessories and other details. For example a woman's coiffure must be in accord with the type of garment she wears and dresses must fit immaculately. Certain unavoidable shortcomings will have to be adjusted by pinning or (if absolutely necessary) by negative retouching. It cannot be too strongly emphasised that attention to detail

hand study was produced as interpretation of the slogan "The trust you will not fail." This picture was efore not produced merely for the sake of being " charming " but to be a symbol for the theme. (By courtesy reasure Cot Co. Ltd. and John Tait & Partners Ltd.) The production demanded infinite patience. The ing is produced by 2 2kw spots and 1kw nitraphote floods. Exposure time : 1/25 sec. F/11. Negative : an ISS panchromatic plate. Reflex Camera. Diagonal composition being achieved by camera-angle.

is imperative. Lack of care in these matters will disturb the impression of pictorial unity.

In conclusion I wish to remind my readers that most women like to see clearly what they are going to get for their money and not *only* an abstract phantasy. The object of good fashion photography is the successful combination of utilitarian considerations with the unobtrusive harmony of perfect pictorial form.

V. THE HANDS

The movements and actions of hands, in most cases subconsciously produced, are singularly convincing in their expressiveness. It is for this reason that good photographs of hands are an ideal pictorial vehicle for the sales-message.

There are three different types of hand-studies employed in commercial photography, each of which has a different function to fulfil.

Here are the three groups :

1. Hand-studies for the *presentation of goods*. Here the hands have the same purpose to fulfil as has the human body in the photography of fashion, *i.e.*, to serve as animate background and carrier for some object and to infuse inanimate matter with life by linking it with the human element.[24]

2. Hand-studies for the *illustration of some activity or action*. The status of the hands is here similar to that of the human body in commercial figure-work.[25]

3. Hand-studies for *symbolic illustration*. This type is a parallel to the symbolic still-life.[26]

Each of these three groups demands an individual line of approach.

The photography of hands presents us with a bunch of technical problems. There is first of all the constant fight against optical distortions. The fact that hand-photography usually demands a close-up treatment and forbids (for reasons of definition) a lens of long focal-length, does not make the problem any easier. Unfortunately there is no hard and fast rule for overcoming these difficulties, and the only advice I can give is to watch the above-mentioned points very closely. It is essential that the pose of the hands be constantly checked through the focussing screen.

The second problem is to separate hands from their natural background— the body. This fact often restricts the photographer in the mobility of his

[24] Cf., Chapter 10, § IV (preceding section).
[25] Cf., Chapter 10, § II.
[26] Cf., Chapter 5, §§ I and III.

hand study, showing a human activity. Strong and carefully placed lighting stresses texture and dramatises movement. (Courtesy of Thames Advertising Ltd.)

lamps and therefore in his choice of lighting. This can consequently lead to a confused and disturbing light and shadow pattern. The proper handling of the background is of cardinal importance. One has to consider if the hands are merely to be used as a subordinate attribute to a still-life illustration, or if they are to be the dominating and decisive pictorial unit.

In the first case the " background " becomes the " main-theme " of the picture and has therefore priority of treatment; the hands should fit unobtrusively into the general composition. In the second case, however, the photographer should simplify the background-element as far as possible and subdue it to its proper, secondary, place.

The third problem is one of lighting. I have already mentioned that this becomes more complicated by the proximity of the hands to the body. The photography of hands requires a comparatively big light output as, in order to obtain an adequate focal-depth, the use of small lens apertures is unavoidable. The difficulties of lighting are increased by the fact that the basic lighting must always be a side- or three-quarter-back-lighting produced by spotlight lamps. Only this method will ensure the best possible results. Frontal flood-lighting can only be employed in order to relieve the shadows to a varying degree. It is most essential that the lighting accentuates the anatomical structure of the hand. Flat lighting produces—especially on panchromatic materials— badly defined and chalky lumps of flesh. One sees too many of these badly lit and uninspired hand photographs.

It is most depressing to see the careless waste of selling power and the degradation of a medium which, properly handled, can impart to us a wealth of spontaneous movement and versatility of expression.

VI. FACE AND FIGURE—OUT-OF-DOORS

The great value of " outdoor-photography " for advertising lies in its convincing realism. The buying public, unbiased by inside-knowledge, acknowledges a certain truthfulness of recording which, rightly or wrongly, is automatically associated with a " snap-shot."

The commercial photographer knows, however, that the most successful of these " advertising snap-shots " are the outcome of hard preparatory work and skilful photo-direction; he also knows that it is the special problem of outdoor-photography to combine professional thoroughness of approach and technique with that extra freshness and unposed spontaneity which one expects to see in a good snap-shot.

Assuming that my readers know the rudiments of outdoor technique (viz., exposure-times, use of filters, etc.) there is very little to add to those psycho-

A " straight " outdoor photograph. Produced for press advertisement of Morley Stockings. (By courtesy of I. & R. Morley Ltd. and Pritchard Wood and Partners Ltd.) Camera : Reflex. Lens : 18 cm. Tessar. Negative : Isochrome Film. Exposure : 1/50 sec. F/11.

logical and technical fundamentals which have been elaborated in the preceding pages. There are, however, a few points which need to be stressed.

1. *Background:* In outdoor-photography the background obtains a new significance. In full-figure studies it becomes the carrier of the sensorial elements of the picture, while the human figure is, primarily, the vehicle for the sales-message. The importance of the background diminishes proportionally as the figure becomes more prominent until, ultimately, in a close-up the background is reduced to a unit of little consequence.

Outdoor-work involves a certain amount of preliminary work. A commercial photographer must not leave the discovery of suitable scenery to chance. He should, before he actually needs them, locate a variety of places which he considers to be suitable as photographic backgrounds. This will not only save time when most needed, but will enable him to visualise roughly his picture in advance.

He must also acquaint himself with the lighting conditions prevailing at those places. It is very awkward to arrive after an hour's journey in front of a carefully selected background, just to find that the sun comes from an entirely wrong direction. My advice is therefore to be most conscientious in one's preparations, for it is an undisputable fact that, in the majority of outdoor pictures, the background contributes a high quota to the success of the picture.

2. *Lighting:* The principles of lighting are exactly the same as in the studio. The main difference is that in the studio the light-source is being moved to suit the model, while out-of-doors the model has to be moved to suit the basic light-source. The basic lighting is conveniently supplied by the sun; the supplementary lighting can be produced by reflectors[27] or synchronised flash-lights.

3. *General:* There are cases when the sales-story requires a picture which can only be taken in rainy weather. Such propositions are, however, exceptional and we can say that, generally, outdoor-photographs for advertising should be made only when the sun is shining. Figure-studies, especially, are often lifeless and without vigour when taken under dull conditions; even an imaginative camera-angle can seldom remedy this. Dull prints are not only disappointing in an æsthetic respect, but they are also unsuitable for reproduction on newsprint. It is, therefore, in their own interests that our clients should not insist on pictures being taken under unfavourable weather

[27] An efficient reflector can be easily built. This is the recipe: A piece of light plywood 2 ft. 6 in. by 4 ft. has to be covered on both sides with silver paper. One surface should be matt, the other glossy.

conditions; they must endeavour to allow a fair margin of time in which to produce an outdoor-photograph, so that the photographer is not forced to "shoot" on a rainy day.

Everyone connected with the advertising business knows only too well that it is not always easy to find that extra bit of time just when it is most needed. But it must, at the same time, be stated that most "rush-jobs" are the consequence of a lack of co-operation or of that dangerous "half-knowledge" which seems to entitle some photographic buyers to the opinion that they know the photographer's job better than the photographer himself. It is imperative that our clients realise that they can expect better service for themselves and that they will promote a better average standard of photography, if the illustrations are planned well in advance. It is folly to rely on the sensitiveness of the latest negative materials. The perfection of technique may enable us to produce a picture under the worst conditions of lighting, but it cannot bring forth those expressive qualities which alone can be given to us through the creative forces of light and shade.

Italian sailor. Strong under-angle head and shoulder study taken out-of-doors. Angle and vigorous highlights strengthen characterisation. Negative: Isopan F film. Camera: Reflex. Lens: 18 cm. Tessar. Exposure: 1/25 sec. F/11.

CHAPTER XI

PHOTOGRAPHIC COMBINATIONS

I. PHOTOMONTAGE AND SUPERIMPOSITION

It is outside the scope of this book to elaborate on the different complicated technical processes employed in the production of photographic combinations. But as the photographic combination plays such an important part in advertising photography I do not wish to finish the book without giving, at least, a fragmental outline of its meaning and purpose.

A " photographic combination " is a picture in which two or more individual photographs are used in order to produce one single pictorial form.

We now have to distinguish between two kinds of such photographic combinations—" Photomontage " and " Superimposition."

A *photomontage* is achieved by " graphic " methods, *i.e.*, by combining the different pictorial units *without* the help of " photographic " methods. The process is one of trimming and cutting individual photo-prints into foreplanned shapes and pasting them down according to a preconceived arrangement.

A *superimposition*, on the other hand, is produced by purely " photographic " means, i.e., either by multiple exposures on one negative or by optically printing several negatives on one sheet of printing paper.
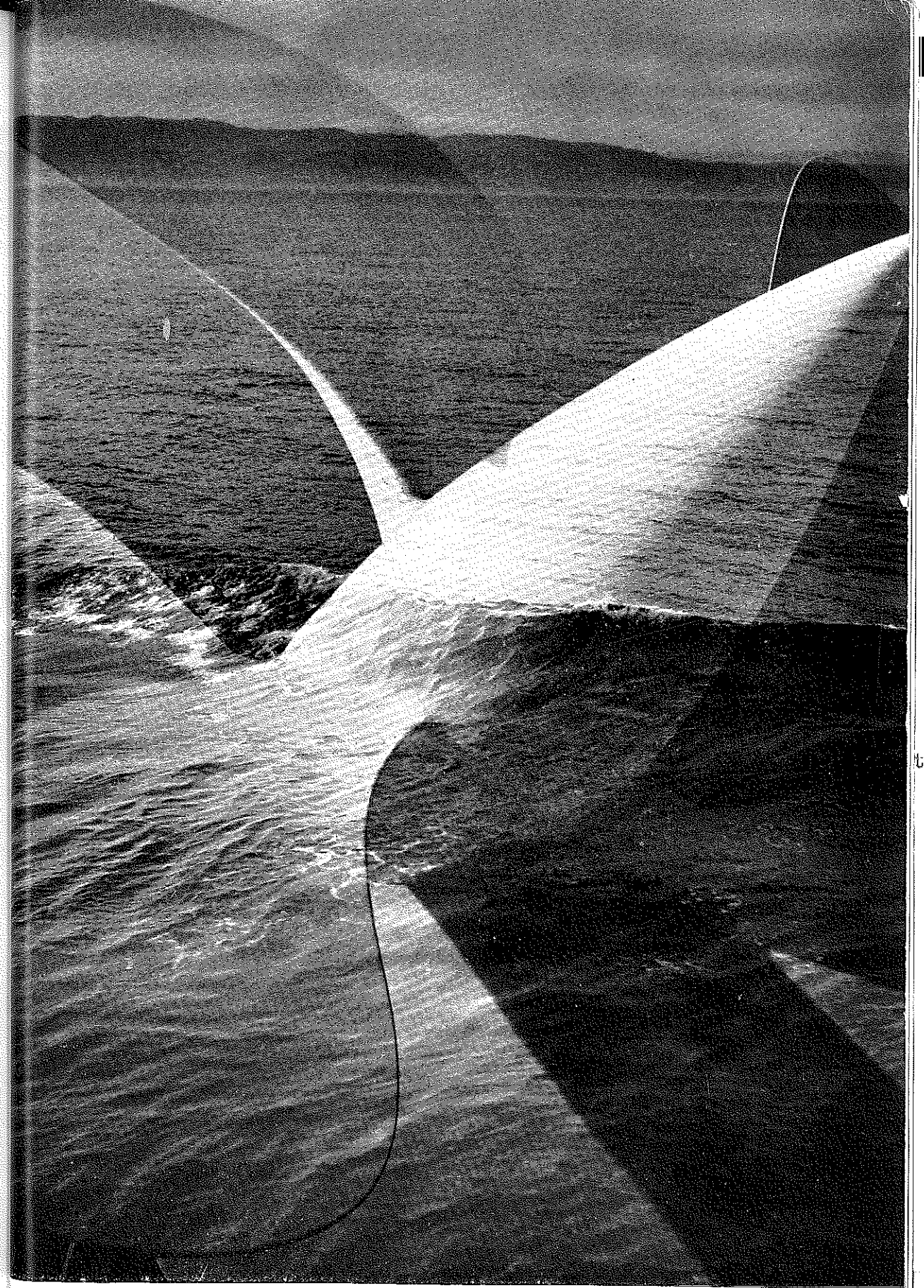
Superimpositions, which are technically more difficult to accomplish, have the advantage over photomontage that the individual units of the picture can be *transparently* blended into each other. The photomontage, however, is predestined for " giant " displays (photo-murals, etc.) and for illustrations in which a great number of pictures are to be incorporated.

Both photomontage and superimposition can have two distinctly different tasks to perform:

1. To serve as a *creative* agent for pictorial expression or explanation.
2. To serve as a *technical* contrivance for overcoming shortcomings of the photographic medium.

II. THE CREATIVE PHOTO-COMBINATION

The first—and foremost—purpose of any photographic combination is to fuse several autonomous " theme-pictures " into one pictorial harmony. This is not all, however, for it is essential that, at the same time, the single elements of the whole structure are still individually perceptible, i.e., that the photographic combination can still be recognised as such. A photomontage

Opposite: The Screw of the " Normandie ". An example of Superimposition; one of the best and most expressive of its kind. Photograph by Boucher.

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and superimposition are thus analogies to the classical counterpoint in music.[28] In photography, as in music, a counterpoint has to be constructed according to certain rules of " composition." In music a counterpoint can be produced either for the purpose of *expressing* the artist's intent by means of a specific harmonious structure[29] or to *explain* a certain meaning by means of combining different " leading motives " into one unit.[30] The *photographic* counterpoint has also two tasks to perform :

(*a*) To translate pictorially an idea or feeling into a pictorial form,[31] thus presenting us with one of the means to free photography from objectivism.

(*b*) To tell a complete story of different activities in *one* picture (for instance when wishing to show the different activities of a factory in one illustration).

III. THE TECHNICAL PHOTO-COMBINATION

In contrast to the creative photo-combination, the technical photomontage and superimposition must *not* be recognisable as such ; it is therefore not produced for its own sake, but only as a means to an end.

I have already said that it is the second purpose of a photographic combination to overcome shortcomings of our medium. Strictly speaking, these technical photo-combinations are " fakes " and it is therefore imperative that they are used in advertising with the greatest discretion. Otherwise they can damage the sales-value of the photographic medium, a sales-value which is, to a great extent, based on its alleged " truthfulness."

Nevertheless, the technical photographic combination is of the greatest value for the commercial photographer. We find it in its most primitive form in aerial and panorama photography. In advertising photography technical photo-combinations are frequently used for the imitation of outdoor subjects in the studio. Especially in England where the wish of a client for the speedy delivery of an outdoor illustration can often not be reconciled with the erratic moods of the climate, a photomontage of studio-foreground and outside-background is often the photographer's last chance.[32] This kind of photo-

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[28] We find a good definition in the *Encyclopædia Britannica :* " Classical counterpoint is the conveying of a mass of harmony by means of a combination of melodies."

[29] Typical example : Mozart, 4th part (Finale) of Symphony in C-major (Jupiter).

[30] Typical example : Wagner, Mastersinger Overture bars 158 ff., where the combination of the Mastersinger-themes with the themes of Walther tell us of the reconciliation of the two opposing ideologies.

[31] Cf., Chapter 5, § III Illustration of Buddha and clockface (p. 35). See also illustration p. 91.

[32] I am aware of the fact that " background-projection " can serve the same purpose. But I have purposely omitted the technique of background projection from this book, as I consider the method of projecting *realistic* backgrounds are most undesirable and its value overrated.

montage is a comparatively easy task ; its greatest difficulty is to achieve the complete conformity of perspectives of the foreground and background units. The technical superimposition is most valuable for improving outdoor pictures (*e.g.*, clouds can be easily superimposed on a cloudless background). These two examples by no means exhaust the usefulness of technical photo-combinations ; there are many other circumstances in which they can be employed to great advantage.

Without wishing to minimise its value, I particularly want to stress that *every technical* photo-combination is nothing but a makeshift. It should only be used if there is no other way to overcome technical difficulties.

It is well to remember that the solution of technical problems is always a means to an end, never the end in itself. We must not loose ourselves in technical exuberance but must always try to find the true and intrinsic values of the photographic medium.

CONCLUSION

DEAR STUDENT,

Before you think of taking up photography as a career, ask yourself if you have real talent. Be conscientious about it. Do not choose advertising photography as a profession because you feel that it is as good a job as any other. But if you feel that it really draws you to the camera—then go ahead!

Work hard, persevere and do not rest content with merely technical achievements. Realise the futility of a technique which is not subordinated to a higher purpose. Realise also how important it is to be able to give expression to your imagination unfettered by technical insufficiency.

Let your clients know that their co-operation is needed. The progress of advertising illustration is their responsibility as well as yours. This responsibility grows with the picture consciousness of the buying public. The development of our medium is therefore not only an æsthetic consideration but a practical and vital task.

Make use of your intelligence so that you may find the one and only way to creative development. But intelligence must not be confused with " intellectualism."

Modern intellectualism is not more than a reaction to the over-sentimentality of the Victorian era. To-day it has swung too far—to the over-sophisticated outlook on life. It has put reason into the place of feeling, analysis into the place of perception.

In photography we do not want arid intellectualism, we want lively intelligence. We need the help of clear reasoning in order to guide our unchecked emotional resources into the channels of balanced experience ; but we have to reject lifeless displays of analytical thought.

The youthful vitality of the mind retreats before the advance of sophistication. We must save it from extinction if only for the sake of the arts, all of which are in constant need of its rejuvenating influence.

A lot has been achieved already. But there is more to be done. Photography is still a young medium. It must grow!