

**PRACTICAL PICTORIAL
PHOTOGRAPHY. PART I:
PRACTICAL INSTRUCTIONS IN THE
APPLICATION OF PHOTOGRAPHY
TO ARTISTIC ENDS**

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Practical Pictorial Photography. Part I: Practical Instructions in the Application of Photography to Artistic Ends by A. Horsley Hinton

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PRACTICAL PICTORIAL PHOTOGRAPHY.

PART I.

Contains a simple statement of the theories which govern pictorial work in photography, and working instructions as far as it is possible to reduce it to practical rules.

PART II.

Contains numerous types and examples, showing the application of the practice and theories given in Part I.

PRACTICAL PICTORIAL PHOTOGRAPHY.

ILLUSTRATED.

Part I.

PRACTICAL INSTRUCTIONS IN THE
APPLICATION OF PHOTOGRAPHY
TO ARTISTIC ENDS.

BY

A. HORSLEY HINTON,

*Editor of "The Amateur Photographer." Author of "L'art Photographique
dans le pays sage," "The Handbook of Illustration,"
"Platinotype Printing," etc.*

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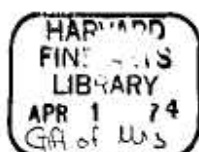
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Practical Pictorial Photography.

PROBABLY no branch or application of photography has been so misunderstood, or has suffered so much by such misunderstanding, as that which forms the subject of this book. It has suffered because it has been so often criticised for failing to do what it was never intended to accomplish, and condemned for not doing the very thing the performance of which it was essential should be left undone if success was to be attained in the particular application of photographic means which we call PICTORIAL PHOTOGRAPHY.

Now let it be quite clear that we are merely dealing with photography applied to a certain purpose—pictorial photography is not photography in the sense in which the word is commonly understood, but merely an endeavour to apply *some* of the powers which Science has placed at our disposal—because the employment of photography in the most perfected form of the craft does not necessarily accomplish the ends in view; and it is my task to briefly explain what those ends are, and to point out how the means at our disposal may best accomplish them.

Finding it impossible within the compass of one little book to give examples of the various points dealt with, or to illustrate them as fully as I think is desirable, I have confined myself in Book I. to a general statement of the theory and practice of Pictorial Photography as I understand it, and in Book II. I give a series of examples which are intended to show the application in actual work of the principles laid down in Book I. For the convenience of all



FELDER SHORE.

classes of readers, the two books are published separately and also together.

I state this here because, whilst either book may be taken independently, I feel it but due to myself to say that my tale is not told until both sections are read in due course.

Now I only want willing readers; for the present I am not disposed to attempt to make converts. I only desire to help those who already are anxious to cultivate the use of photography to pictorial ends. I want, therefore, to be quite sure at the outset that the help and information of which the reader is in search is the kind of help and information I am on this occasion and in this little book setting out to give. Pictorial Photography is a modern term created to meet a modern development of ideas, and we may not all be meaning the same thing when we use it. On the opposite page is a reproduction of a photograph which, with all its sins of omission and commission, may serve as a typical example.

Is it a picture? It is a photograph. Is it, my good sir or madam, what you understand as a *pictorial* photograph? I am not asking as to its merits, but would you regard it as belonging to the genus concerning which the following pages have to do? If you say "Yes," very well; we understand each other, and we may go ahead. But some may say, "I can't see anything in it—it is a good cloud, but I should have liked some fishing smacks and some fisher folk—something of interest to explain where it is, and all that." Very well, my friend, on other occasions I may have written something for you, or may do so hereafter; but for the present I fear this little book is not what you are in search of, albeit if you will peruse its pages we may come to a better understanding before we part. Because a photograph does not contain some objects of intrinsic interest and does not proclaim its whereabouts, it is not necessarily the less pictorial.

Turn to the next reproduction, entitled "*Requiem*." Does that please you better? Well, say you, "Yes, that's more like: there's an old fishing boat and landing stage, and there's always something so quaint and picturesque about such things." I do not agree with you quite. If my picture "*Requiem*" possess any merit at all it is not on