

**PICTORIAL  
LANDSCAPE-  
PHOTOGRAPHY**

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Pictorial Landscape-photography by Paul Lewis Anderson

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**PAUL LEWIS ANDERSON**

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PICTORIAL LANDSCAPE-PHOTOGRAPHY

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PLATE I.—THE PATH, SUNLIT SNOW

Pictorial  
"Landscape - Photography"

BY  
PAUL LEWIS ANDERSON



*ILLUSTRATIONS BY THE AUTHOR*

BOSTON, U.S.A.  
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1914



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## *Part I—The Subjective Side*

SO many technical articles of the highest quality have appeared in photographic magazines, and there are so many textbooks giving formulæ, that it would seem superfluous to treat of such matters extensively in the present volume, even apart from the fact that the writer believes the subjective qualities to be a much rarer possession than technical skill. Therefore, this essay has been written more with a view to point out a method of approaching the cultivation of artistic vision than with the idea of furnishing a technical reference-book, particularly as technique cannot be taught any more than can any other subject. In the last analysis, all acquired knowledge must come from effort on the part of the student, the most that the teacher can do being to indicate the direction which the studies should take. Therefore, in the following pages technique will be treated more suggestively than didactically, the more so as the writer believes the best technique to be the simplest that will permit the worker to express himself, any addition being a hindrance rather than a help. This is not to say that any one should confine himself to ordinary or even to orthochromatic plates, or that he should make all his prints in platinum — this is not to simplify technique, but to throw away the advantages offered by panchromatic plates and by such superior printing-mediums as carbon and gum — but the fact remains that if such methods will invariably do all that the artist wishes them to do it is foolish to carry technical studies any further, the technique of photography being so extensive and so complicated — far more so than that of painting — that no one can hope to know all of it. Furthermore, a man may be a great artist without being a great technician, provided he has something to express; but the finest technique will leave us cold if it expresses no spiritual quality. In short, technique may be