

PORTRAYING the HOME LIFE of the CHILD



"The Pride of the House," by Sara F. T. Price

Countless Idyls of Youth Are Now Preserved by the Artistic Use of the Camera for the Fond Eyes of Mothers

"OH, CAN'T we induce him to smile? It would make all this set scenery look natural if he would only smile, as he does at home."

The fond and anxious mother, with that despairing wail, tries another trick she knows of, and the demoniacal hair grins with the expression of a wolf confronting a square meal, then relapses into the gloom of a lost soul.

"And I've caught such ravishing plates of him, if only they'd been good enough to develop," she continues. "He's just stubborn today."

He isn't stubborn; he is only natural. Why should he smile; why should he be in this place at all; why should he be forced to have this cat-in-a-strange-garret feeling, anyway? He hasn't reached the stage of vanity when he is proud of being a simpering Narcissus. His smiles are his own; he isn't going to produce them to order. Down in his secret soul, if he had any choice about it, he thinks he'd prefer to do a little crying, with a really expert exhibition of hard kicking, lying flat on his back, so his heels can thud loudest.

But take him at home, joyfully engaged as trencherman, or showing how easy it is to build a mighty fortress out of a few wooden blocks, and he'll look so eminently lovely that even a case-hardened photographer of the old school that used the iron head-rest will not think of wanting him to smile. Child nature, free to work and play, gives freely all and more than authority can torture from it.

That is a discovery in the still nascent art of photography which has swung wide the doors of a charming new profession peculiarly adapted to women and exceptionally beneficial to the advancement of portraiture.

THIS new and popular development in the field of modern photography may be considered from the simply human point of view, and may be gratefully acclaimed by all mothers, as well as all children who are spared the ordeal of the studio. Countless idyls of youth are now preserved by the introduction of the camera into the home which would otherwise be forever lost to the fond eyes of mothers. Habitual attitudes, familiar pleasures, adorable expressions, are to be caught and held forever and a day, which is all too short a time for mother love to cherish them.

But the artistic merits which are to be secured when childhood, at ease, is least self-conscious appeal powerfully to every devotee of the lens who loves the work for its own sake. And the pride of a mother in a picture of her child may have in it infinitely more of fondness; but it cannot surpass the pride of achievement which the born artist in photography feels in the result.

A PROFESSION FOR WOMEN

The two, together, have brought into wide and profitable existence the new specialty of home photography, which has now extended its capacious embrace to include subjects of all ages, from baby to baby's great-grandmother. But children here, as they do in the art of painting, remain still the most difficult of all to portray; and the very height of skill required has tempted into the field some of the best-known photographers in the country.

Portraits that show the whole home atmosphere, like those done by Mary Carnell and May L. Smith, are liberal educations in the photographer's art. A mother and child as pictured by Jane Reece; the "Pride of the House," by Sarah F. T. Price; a simple play scene, by Haeseler; childish charms that defy strange surroundings, caught by so expert a hand as D. C. Shoberg—any lover of the camera would feel the thrill of pride that attends such admirable portraiture, even as any mother would regard them as something to be treasured along with the first little shoes and the baby mittens.

Above everything, this is a profession for women. Pearl Grace Leehr, who has tested it thoroughly in her personal experience, unhesitatingly said so to the members of the Women's Federation of Photographers when they met in Philadelphia, and she has repeated it since, with a wealth of detail, in explanation and proof, that can leave little doubt behind.



Not Seated by Strange Surroundings—by D. C. Shoberg



At Play—by Haeseler

Although photography has supplied the funds that have carried many a girl through college, and unusually clever work with postcards has brought returns that have surprised the women who made them, the old question of woman's sphere continues to crop up with every new profession, or specialty, that promises a girl a living. To a woman like Miss Leehr these doubtings appear wholly needless.

"Is it woman's work?" she remarks. "Presently so. Women have a special gift to see, to grasp and to enter into the intimate affairs of the home life. Under no studio conditions is the personal side and character of the worker so put to test as in home work, and it is because of this wonderful play of emotions and feelings, in both the photographer and in the subject, that makes home work so abundantly repay for all the patience and all the intelligence and all the skill we put into it."

The real test, as to whether it is woman's work, is the test, which, applied to all art, has invariably resulted in proof that woman is pre-eminently fitted for the creation of things beautiful. Miss Leehr dwells upon the importance of the art sense in home portraiture as something which, after all technique is admitted, must determine the ultimate merits of a picture.

"As a supplementary training for the home worker, and all workers, should be the study of art—the study thought usually to belong only to the painter or to the sculptor. All realize that the future success of photography will rest upon those who have the most intimate knowledge of art in all its forms. Actual work in drawing and in composition should be taken up, if possible, for the training and ability it gives in self-expression. To every one is open the study of pictures, and good books on what makes a picture and how to study a picture are in every library, and are not too expensive for even a struggler to own. Too much cannot be said of the influence upon us of the wonderful pictures of world-wide fame; but in our enthusiasm for the perfection of these masterpieces we photographers are liable to make one mistake. Study of pictures does not mean to memorize them for composition and, with the camera, make reproductions.

"The study should bring to us not only the knowledge of composition and color, but the inspired personal feeling of the painter—the things suggested and left for us to carry on, the thing that has made the picture live, because each one studying can fill in the unsaid. This study of art, as I mean it, is not an end; it is only a means to your own profession, photography. When the facts for which you sought the study of art, or pictures, have become so intimate a part of your mental stock in trade that they are part of you—forget each picture and its composition as completely as if it had never existed and, taking your subject in hand, express what is within you with freedom. Reveal the real personality of the subject, not by poses, but by that thing for which we can find no formula—your own personality plus that of the individual before you. Be true to your own feelings, and if you want to do a thing out of the conventional manner of doing, do it with such sureness and such knowledge of the fundamental points that make a picture, and of the photographic materials you handle, that you produce will stand respected though it be faulty.

A New Building Material

THROUGHOUT the whole world there is a constant search for new and useful materials with which building can be successfully done.

Not alone are natural resources being developed, but inventors are continually attempting to manufacture materials that will take the place of them. In Berlin a well-known engineer has produced a new material which is said to be artificial marble. It is made from cinders and a binding cement which is a good secret. The whole is colored to taste.

The cinders are heated, the other materials added, and the mass pressed into slabs or blocks. Experts say the new material is as hard as iron, that the elements cannot injure it, and that it will become a useful substance for outside as well as the interior construction and finishing. It will take a high polish, and the mass makes a very pleasing appearance when finished.

A Mother and Child at Home—by Jane Reece



ance of the amateur has come the brilliant skill characterizing the work done by some of the foremost artists of the camera.

"Possessed of the equipment to carry with you, when come the appliances at home. These are so simple that you oftentimes wonder why more women do not take up a work that can turn out such fascinating pictures by way of broken pitchers, the kitchen and the bathtub.

"But for a woman to secure this outfit and make

Taken Right at Home, by Mary Carnell

a successful business of home photography requires more—here the personal equation enters into the question. An amateur cannot, with such ease, enter the profession. She who would undertake this work must have a knowledge of the processes in every department of the work; therefore she must be a professional or there must be acquired accurate and sure knowledge, under the direction of professional workers who know and, knowing, can guide the beginner through all the stages, to the point when she has become an intelligent worker in the profession, from putting the plate in the holder to the finished picture, ready for delivery."

ENGLAND'S NEWEST YOUNG BEAUTY



Countess Zia Torby, One of the Reigning Beauties of the Season in Great Britain



Countess Nada Torby, Another Budding Beauty in the Family of the Grand Duke Michael

WHAT has the hand of fate in store for the two charming daughters of the Countess Torby?

Here is a question that all England and Russia is asking. For their success has been so great in England, where their popularity cannot be overestimated, that the curious ones are wondering if their winning ways will reach over to Russia and be the means of softening the heart of the czar and prompting him to let their parents back into Russia.

This is something that kings and queens have attempted to do and failed. King Edward and

Queen Alexandra repeatedly showed the high esteem in which they held the Countess Torby by being her guests at house parties and receptions. She has been received in the highest circles in England. But, as the morganatic wife of Grand Duke Michael Michaelovitch, the same honors are denied her in Russia.

Countess Torby has striven for years to have the lost honors restored to her husband, that she and her daughters may be given the rank of grand duchesses, and now her only hope rests with these children.

Introduced a year ago, and her beauty and wit caused such a stir, even in the court set of England, that her mother decided to waste no time in giving society something else to talk about, and at the same time show her own charm as a hostess. So she is preparing for the debut of her younger daughter, Nada. The latter is only 16 years old, but as one may well believe, her mother knows what she is about in bringing her out so young.

Countess Nada, it is said, will be just as popular as her sister. That is hard to believe, for next to

Princess Maud, the younger daughter of the present royal, she was the most notable debutante in England last year. And that is quite a record, for in a great number of buds, is taken into account, for it must be remembered that those who were to come out two years ago had to postpone their entry until Edward's court circle had ceased mourning for King Edward.

Since that eventful day in March, 1911, all the doors of England's highest society have been opened to the charming Countess Zia. Even on that occasion she showed her taste and genius for dress by appearing in a gown of pure white. But instead of the customary white bouquet, she wore a scarlet knot of flowers that immediately attracted attention, as such novelties always will do. The Grand Duchess Anastasia and the grand duke of Mecklenburg-Schwerin were among the guests at the time.

And her popularity has continued since that day. She has a wide and distinguished circle of friends; she has assisted her mother in receiving guests at many large receptions, and she is in demand for every large affair. Yet it is in the outdoor sports that she excels. She is an excellent golfer and an expert skater.

THREE GREAT BEAUTIES

Countess Nada, like her elder sister and her mother, is also a recognized beauty, and has been received with open arms at the small house parties where she has made her appearance. With her parents, she paid a round of visits in the north of England, during the summer, and later was the guest of Mrs. John Magee, of New York, at Urie House, Scotland.

If these girls should be raised to the rank of grand duchesses, their opportunities of catching a royal prince of some high rank would be first class. Only natural it would be for them to look upward in their love affairs, as both their mother and their grandmother did before them.

Before her marriage her mother was the Countess Sophia Merenberg. Her mother was the youngest child of the great Russian poet Pushkin, and it was her birth which was said to have led to the duel between her father and his brother-in-law, Baron Heskera, which resulted in the former's death.

This daughter became the wife of General Douhet, for many years chief of the Russian police. She left him for Prince Nicholas of Nassau, the brother of the grand duke of Luxembourg. After a time Madame Douhet procured a divorce from the general and became the morganatic wife of Prince Nicholas, receiving on the occasion of her marriage the title of Countess Merenberg. This was conferred on her by the then reigning prince of Wales.