

### *Photographic Competition*

manship, several examples of which are shown in the illustrations accompanying this article, has become, perhaps, the best known of any of the group. He has gone into the craft on a considerable scale, renting a room below his big studio in Copley Hall and employing assistants, men who like himself have had art school training, to carry out parts of the work, and putting into his designing skill and taste acquired during years of professional training. Widely known as one of the strongest of our younger painters, trained in the School of the Boston Museum and in Paris, and accustomed to exhibit at all the important art shows, he has, by his undertaking, naturally aroused not a little enthusiasm amongst those who believe that the artist's duty is not simply to paint for the benefit of wealthy collectors, but to extend the working of artistic principles into as many crafts as possible.

Mr. Prendergast is likewise doing a notable work along similar lines. The resplendent mirror frames of Dawson Watson, an English artist who was for some time resident in Boston, but who now lives in St. Louis, have become fairly familiar. Dr. Ross, well known as a teacher at Harvard, and a lecturer in the design department of the Museum School, has rather experimented, on a small scale, with the making of frames than gone into it extensively as the other men have. His interest in it, however, is very keen.

The artists in Boston, New York and other cities have hailed this attempt with greatest satisfaction. Amongst the men for whom Mr. Murphy has made frames are Charles Hopkinson, Frank W. Benson, John Alexander, J. Alden Weir, Henry W. Ranger, Frank Duveneck, Frank V. Dumond and Edmund C. Tarbell.

It would seem probable that this movement will grow until it is no longer confined to the "Boston group." Every artist certainly should have at least an elementary knowledge of the trade of picture-framing, and many men and women who find it difficult to make an adequate living from the precarious professions of painting or sculpture will in the future be able to supplement their incomes by filling in their time making frames. Mr. Murphy, who divides his working week about equally between painting and frame-making, seems to have discovered in the exercise of an allied craft an incentive to paint better all the time.

In the frames by Mr. Murphy here shown the adaptation from the Spanish frame is an example of the inspiration he has found in the abundant dignity and beauty of the work of the frame makers

of the time of Velasquez. The frame to enclose a child's portrait is particularly suited to a bright, attractive half-length likeness of a little girl. The adaptation from a Venetian frame in the general character of the design is admirably adapted for deep, low-toned compositions. The next frame was designed for a portrait, with special reference to the architecture of the summer residence in which it was to be hung. The quiet, rather formal design of the old English frame is suitable for a conventional portrait. The frame reproduced on the preceding page shows the use of broad unadorned surfaces to harmonise with a simple pictorial composition.

### THE INTERNATIONAL STUDIO SUMMER PHOTOGRAPHIC COMPETITION

IN PRESENTING the results of the photographic competition announced in July number of THE INTERNATIONAL STUDIO the editors take pleasure in complimenting the competitors on the general high standard and decidedly interesting character of their work. Beyond the two prize photographs, we have not had space to reproduce more than two, but this group will suffice to suggest the quality displayed. It will be recalled that the competition was open to all American photographers, and that the subject was specified in general terms as limited to those of "an outdoor nature, such as are likely to occupy workers with the camera in the summer months." Some subscribers interested were inclined to criticise the terms laid down as not definite enough, but the general results have, we feel, justified our original decision to leave a wide field open and thus to put the competitor more at his own mercy, as it were, by making the choice of subject a part of the invited achievement.

In this respect, for example, we can frankly commend the photograph by "Dixie" (Theodore Eitel, Louisville, Ky.), to which the first prize of fifteen dollars was awarded. The arrangement and setting of the three trees in the foreground of this print are of the sort which it is customary to require of work in mediums less confined by the limits of exact transcription. The lighting is well supported by the massing of shadow, in which a pleasing note of occasional definition is combined with a feeling for solidity. And the difficulties raised by the incidental flatness are met by the fortunate recognition of the value of the perspective afforded in the light openings at the far edge of the grove—their value