

THE PHOTOGRAPHS *of*

# Frederick H. Evans

ANNE M. LYDEN







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# Frederick H. Evans

Anne M. Lyden

*with an essay by* Hope Kingsley

The J. Paul Getty Museum, Los Angeles

This publication was produced to accompany the exhibition *A Record of Emotion: The Photographs of Frederick H. Evans*, held at the J. Paul Getty Museum, Los Angeles, and at the National Media Museum, Bradford, England. The exhibition will be on view in Los Angeles from February 2 to June 6, 2010, and in Bradford from September 24, 2010, to February 20, 2011.

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NOTE: Titles in captions of works by Frederick H. Evans  
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ation and spelling, and/or published during his lifetime.  
Additions appear in brackets.



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## Foreword

**R**anked as one of the leading pictorial photographers in the world, Frederick H. Evans (1853–1943) is known for his fine platinum prints of medieval cathedrals in his native England. When the J. Paul Getty Museum's Department of Photographs was founded in 1984, the Museum obtained a significant number of Evans prints through the acquisition of the Samuel J. Wagstaff collection. Relatively few of the pieces reproduced here have been exhibited or published. In fact, the Getty Museum's exhibition *A Record of Emotion: The Photographs of Frederick H. Evans*, which coincides with the publication of this book, is the first large-scale exhibition of Evans's photographs in almost thirty years. While his architectural images may be the best known, Evans's landscapes and portraits are equally compelling.

The exhibition and this publication were generated through the efforts of the staff of the Department of Photographs. Special thanks are due to Anne Lyden, author of the book and curator of the exhibition, for her expertise and diligence in managing the entire project. I would like to extend my gratitude to the National Media Museum, Bradford, England, for not only graciously lending their fine platinum prints but also serving as a venue for the exhibition in England. In addition, I offer my sincere thanks to all the other lenders to this

exhibition for their generosity and willingness to loan photographs from their collections: the Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal; George Eastman House International Museum of Photography and Film, Rochester, New York; the Los Angeles County Museum of Art; and the Philadelphia Museum of Art.

It is hoped that this publication and the exhibition it accompanies will provide an opportunity for today's audiences to view and be inspired by the photographs of Frederick H. Evans, whose work continues to reflect this great photographer's devotion to beauty in all things.

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MICHAEL BRAND

*Director, The J. Paul Getty Museum*

# Acknowledgments



Creating a publication is not a solo task; there are many people involved, and their contributions, both great and small, are essential to the overall success of the project. I would like to take this opportunity to thank all of the colleagues, collectors, friends, and family who assisted me on this publication.

First I would like to offer a very special thank-you to Mrs. Janet Stenner, granddaughter of Frederick H. Evans. Without her kind collaboration and assistance, this publication would not have been possible.

In the Department of Photographs at the J. Paul Getty Museum, I would like to thank Judith Keller, acting senior curator of photographs, who offered guidance and enthusiastic support to the project's successful completion. Special thanks are also due to Michael Hargraves, research associate, who catalogued all the Evans prints within the Getty holdings; Anne Lacoste, assistant curator, who arranged for the photography of the prints; Virginia Heckert, associate curator, who was often the sounding board to early ideas; and Lindsay Blumenfeld, staff assistant, who frequently came to the fore to assist me with the numerous tasks related to the book. The entire staff of the Department of Photographs has been supportive of this project, and I am grateful to all of them: Brett

Abbott, Erin Garcia, Paul Martineau, Marisa Weintraub, Edie Wu, and departmental volunteer Ann McGee. Thanks are also due to Weston Naef, curator emeritus, for his early support of this book. His discerning eye is responsible for bringing the wonderful collection of Frederick H. Evans to the Getty Museum in 1984.

Marc Harnly, head of Paper Conservation; Ernie Mack, associate conservator; and Sarah Freeman, assistant conservator, carried out expert treatments on the Getty Museum photographs included in this volume. They were ably assisted by independent conservator Valerie Bass. In addition, mount-makers Stephen Heer, Lynne Kaneshiro, and Ron Stroud prepared the Getty prints for inclusion in this book and the accompanying exhibition. I am particularly grateful to them for their insight, patience, and expertise in working with the photographs.

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Many areas of the book and exhibition overlapped, involving many people whose contributions were critical to the overall success of the project. My warmest thanks are extended to the following Getty colleagues: Sophia Allison, Tuyet Bach, Cherie Chen, Catherine Comeau, Chris Cook, Clyde Crossan, Jim Druzik, Sally Hibbard, Quincy Houghton, Amber Keller, Clare Kunny, Bruce Metro and his team, Emily Morishita, Grace Murakami, Merritt Price, Karen Schmidt, Betsy Severance, Tracy Witt, and Deenie Yudell.

I would also like to extend my gratitude to each of the following lending institutions, who were extremely generous in opening their collections to me and in their willingness to share their Evans prints. At the Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal: Louise Désy, Ann-Marie Sigouin; at George Eastman House, Rochester, New York: Alison Nordstrom, Joe Struble, Rachel Stuhlman, and Alana West; at the Philadelphia Museum of Art, Peter Barberie, Julia Dolan, and John Vick; at the Los Angeles County Museum of Art: Charlotte Cotton and Eve Schillo; and at the National Media Museum, Bradford, England: Amanda Chinneck, Lorna Frost, Brian Liddy, and Philippa Wright. The help they afforded to both Hope Kingsley and me is much appreciated, and I am especially delighted and very grateful that the National Media Museum agreed to be the host venue for the exhibition in England.

Recognition is also due to Martin Barnes, my curatorial colleague at the Victoria and Albert Museum, London.

I also benefited from the counsel and guidance of the following individuals: Denise Bethel, Ken Jacobson, Hans P. Kraus Jr., Mack Lee, Alex Novak, Barret Oliver, Pam Roberts, Andrew Smith, Lindsay Stewart, Beth Gates Warren, and Clark Worswick. I am deeply indebted to Hope Kingsley for her insightful and informative essay on Evans and his involvement with the Linked Ring. I have both enjoyed and learned from her graciousness, wit, and intellectual rigor.

On a more personal note, I would like to acknowledge Marcia and Doug Lowry, and Tim Lowry, who were so kind to host me and my family on our trips to Rochester. To my Philadelphia hosts, Mags and James Conboy, a big, warm thank-you. Closer to home, special thanks to my Los Angeles-based friends Elizabeth Escamilla, Carl Lawton, Zachary Lawton, JoAnn Shalhoub Mejia, Chloe Mejia, and Sarah Mejia, all of whom contributed to this project with their assistance at a critical time. To my family, Claire and Ramy Booth, Pat and Maureen Lyden, Mary and Rudy Muniz, thanks are always due, but especially so in this instance.

Finally, to my two biggest supporters, who perhaps bore the biggest impact from my involvement in this project, I offer my humble gratitude. Thank you, Christopher. Thank you, Orla. — AML





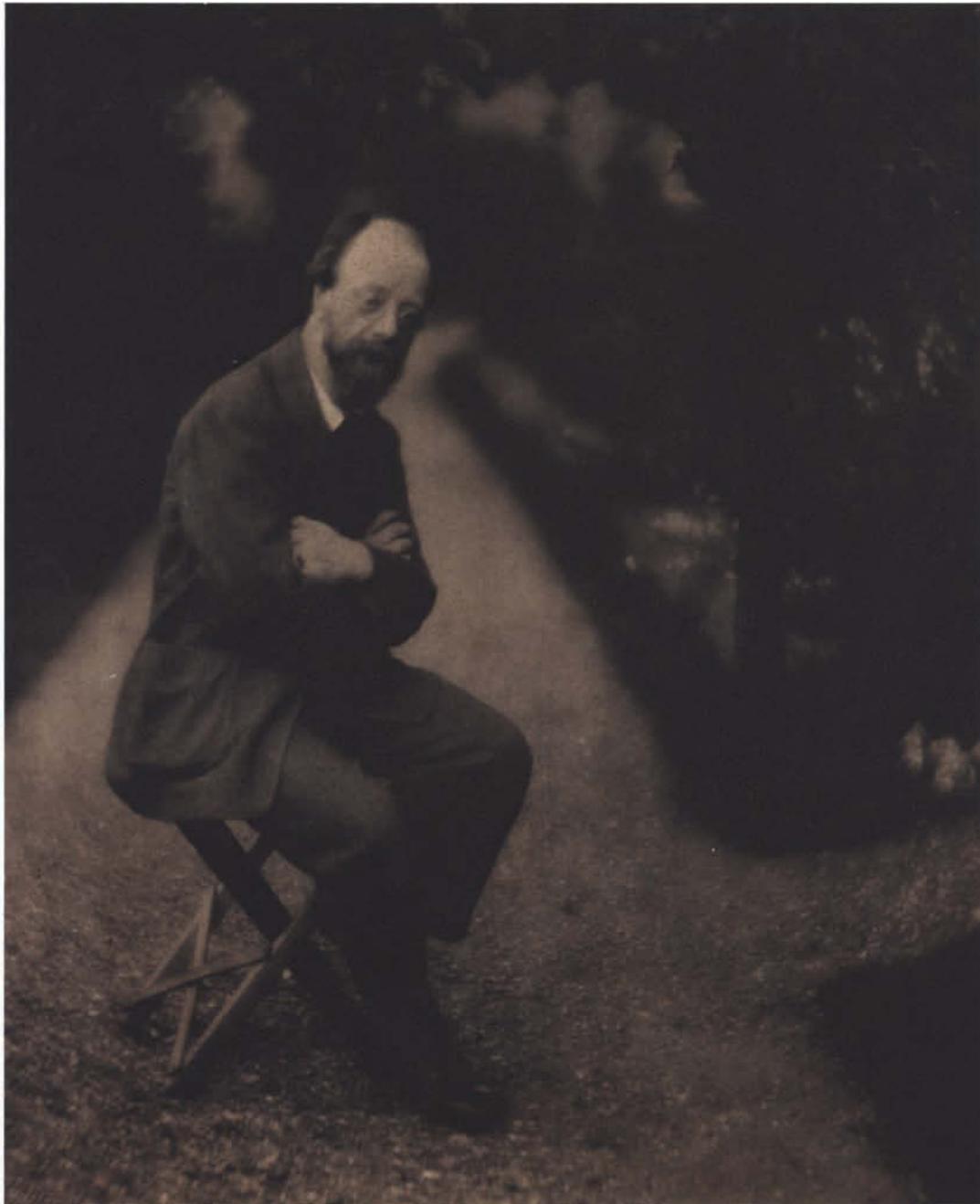


FIGURE 1

Alvin Langdon Coburn (British, 1882–1966), *Portrait of Frederick H. Evans*, 1905–6. Platinum print, 28.4 × 23.1 cm (11<sup>3</sup>/<sub>16</sub> × 9<sup>1</sup>/<sub>8</sub> in.). Label originally affixed to print verso reads:

“With Bernard Shaw’s compliments ‘just discovered among my old papers.

It gives his gnomelike [*sic*] appearance to the life; and his characteristic attitude GBS’ Ayot Saint Lawrence, Welwyn, Herts. 20/8/1945.”  
Bradford, England, RPS Collection at the National Media Museum/SSPL 2003-5001\_2\_21633

# Frederick H. Evans and the Right Moment

Evans is, or pretends to be, utterly ignorant of architecture, of optics,  
of chemistry, of everything except the right thing to photograph and the right moment  
at which to photograph it.

— GEORGE BERNARD SHAW<sup>1</sup>

One could say that Frederick Henry Evans {fig. 1} was born at the right moment for photography: his arrival into the world in 1853 coincided with the founding of the Photographic Society (later the Royal Photographic Society) in England. But though his fate may have been sealed at birth, it would be some years before Evans would come to realize it.

As a young man Evans worked as a bookkeeper for a sauce firm in London's East End, but ill health sent him to America in about 1872 to stay with an aunt in Philadelphia. After returning to England, Evans resumed his work as a clerk and then by 1890 began working in a bookstore on Cheapside in London. He soon became part owner of the shop, and when his partner died, he assumed full responsibility for the place.

In 1883 Evans bought a quarter-plate camera from George Smith of the Sciopticon Company and began taking photographs. His first images were "photo-micrographs" {fig. 2}, photographs of tiny natural specimens—such as a cross-section of a sea urchin—magnified under a microscope to reveal striking forms and patterns. They were a far cry from the typical beginner's work, the amateur family portraits and travel snapshots. From the start, Evans's interest was serious

and committed. Indeed, in using as many as six lenses for his camera at this early point in his career, Evans revealed his investment—in the psychological as well as the monetary sense of the word—in photography.<sup>2</sup> Without formal training or much experience, he had embarked on a photographic career that would have lasting impact.

Evans made his first official venture into the medium with the showing of his photomicrographs to the Photographic Society in 1886, and a year later he was awarded a medal for his contributions to the Society's annual exhibition. Beauty was at the heart of his endeavors; even though his subject matter could be classified as scientific, it was his interest in the naturally repeating patterns and forms as aesthetic principles that motivated his work.

Evans did not confine himself to the natural world as seen through a microscope; he also ventured outdoors into nature, making a number of early landscapes of the English countryside. Seeking respite from the health problems that he seems to have struggled with all his life (most likely rheumatism), Evans traveled often to the Lake District in the north of England. The fresh air, stunning landscape, and breathtaking views were all tonic for mind and body. But when presented with the dramatic sweeping vistas and cliffs of this

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 ANNE M. LYDEN

*Associate Curator, Department of Photographs, The J. Paul Getty Museum*

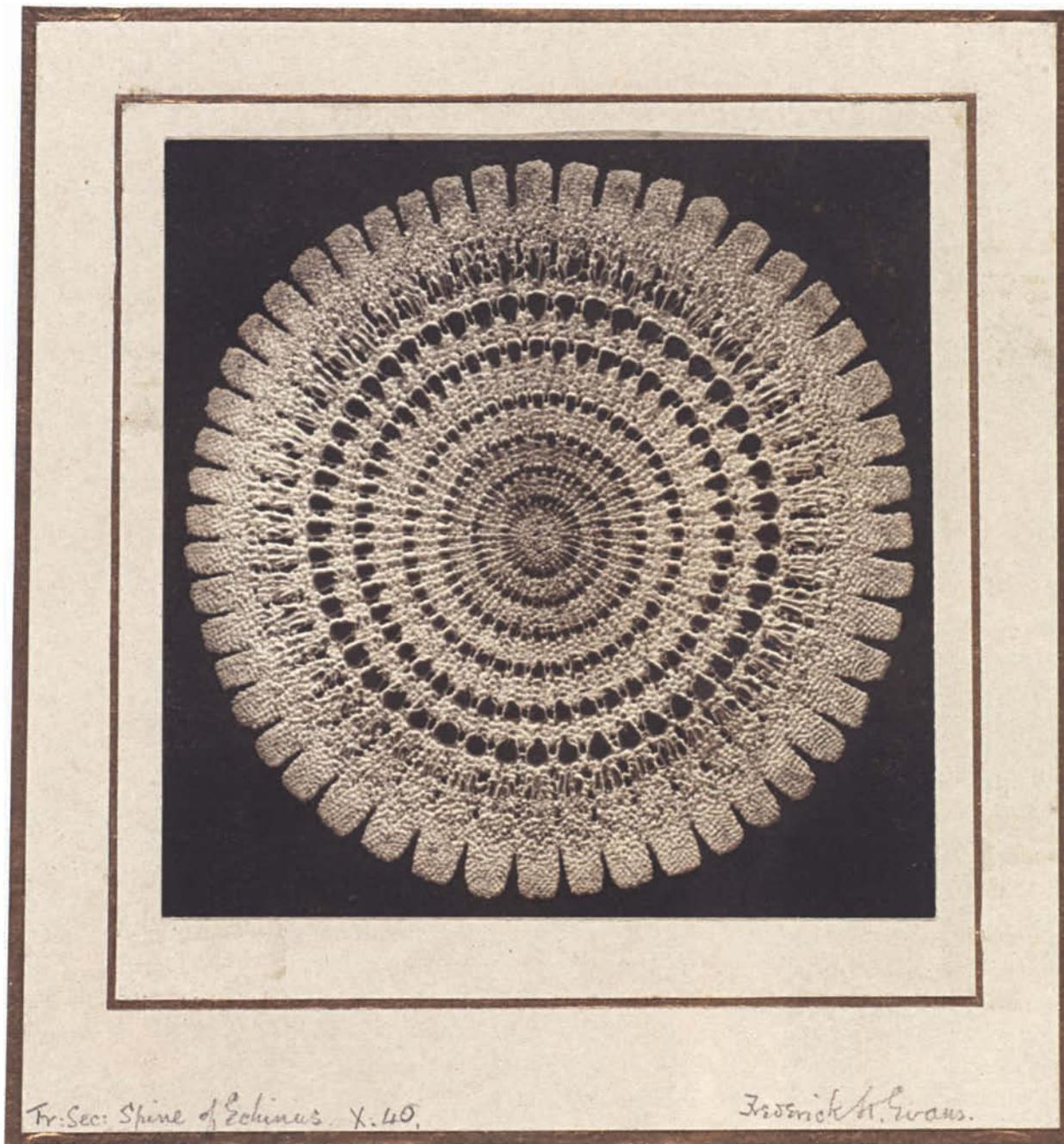


FIGURE 2

Frederick H. Evans (English, 1853-1943), *Fr. Sec: Spine of Echinus. x.40*, ca. 1887.  
Platinum print, 12.1 × 11.9 cm (4 $\frac{3}{4}$  × 4 $\frac{11}{16}$  in.). Philadelphia Museum of Art 1973-197-65

region, Evans, interestingly, did not attempt to capture the view in a large format. Instead, he opted for rather small, delicate landscapes printed on platinotype paper (see plates 7, 8). In his photomicrographs he had viewed the smallest of specimens in magnification; now, in contrast, he presented the grandest of scenes in the most intimate size. These “ordinary landscapes,” as he called them, had less in common with the picturesque mammoth plates of Roger Fenton, who in the 1850s had documented the region, than with the recent landscape work of P. H. Emerson and T. F. Goodall, whose platinum-print portfolio *Life and Landscape on the Norfolk Broads* was issued in 1887.<sup>3</sup>

By 1888 Evans’s photographic work included, along with the landscapes, “cathedral interiors, . . . drop-shutter work, studies of hedgerows, . . . portraits, etc., etc.”<sup>4</sup> Clearly he was not limiting himself to one genre; he was fluidly, and with the help of his bank of lenses, working back and forth among all. His early images were often presented as glass lantern slides (see fig. 8 and plate 1), which Evans favored for their luminosity and fidelity to the original negatives. Typically measuring  $3\frac{1}{4} \times 3\frac{1}{4}$  inches, the glass slide was put in a viewer and the image projected onto an opaque surface. Evans made more than a thousand glass slides, which he used extensively in his public lectures, considering glass the perfect medium for his work.<sup>5</sup> “Paper, with its lack of depth, its abrupt stoppage of image at the surface, will not fully or adequately exhibit the entire value and charm of these infinitely related planes,” he explained, “but glass can and does when properly handled.”<sup>6</sup> Although his landscapes and photomicrographs held a prominent place in his output, it would be his architectural subjects—and in particular the medieval cathedrals—for which he would become known.

On his trips around England photographing these medieval spaces, he typically stayed for several weeks in each location. He would study the scene from early morning to dusk, pacing around naves and cloisters and recording—first as notations in a notebook and later as photographic images on paper—the changing effects of light as it illuminated the dimly lit interiors at various times of day. He would later use a double-coated plate, which essentially consisted of a fast emulsion on top of a slower one. The combination allowed him to perfectly expose his interior scene: he could capture the effects of light in the brighter areas without losing detail in the shadows. His cathedrals were popular subjects, part of a long tradition within the graphic and literary arts that celebrated the historical and architectural value of these buildings, but that tradition was of secondary interest to Evans. “It is the beautiful rather than the antiquarian aspect that attracts me,” he noted.<sup>7</sup> Stripped of any narrative, the prints were objective in their presentation and thus allowed for a more personal reading. Referring to his cathedral photographs as “poems in stone,” Evans was drawing on his literary background and his keen awareness of the role imagination played in his work.<sup>8</sup>

From 1890 to 1898 Evans ran his bookshop, which brought him into contact with various literary figures. Over the years many of them sat in front of his camera, including Dr. John Todhunter, an Irish poet and playwright (see plate 109); Hubert Bland, who founded the Fabian Society, an organization concerned with the advancement of social democracy through gradual reform (see plate 110); the playwright George Bernard Shaw, who shared with Evans an enthusiasm for the pianola (see plate 111);<sup>9</sup> the young Aubrey Beardsley, whose graphic talents Evans is credited with having discovered (see plate 112);<sup>10</sup> and the Symbolist writer Arthur Symons (see plate 113). In his portraits Evans attempted to evoke the sitter’s personality. Using a Dallmeyer-Bergheim lens because it afforded a greater degree of softness in rendering facial



FIGURE 3

Julia Margaret Cameron (English, born India, 1815–1879),  
*Henry Taylor*, 1864. Albumen silver print, 24.8 × 19.5 cm (9¾ × 7⅞ in.).  
 Los Angeles, J. Paul Getty Museum 84.xz.186.12

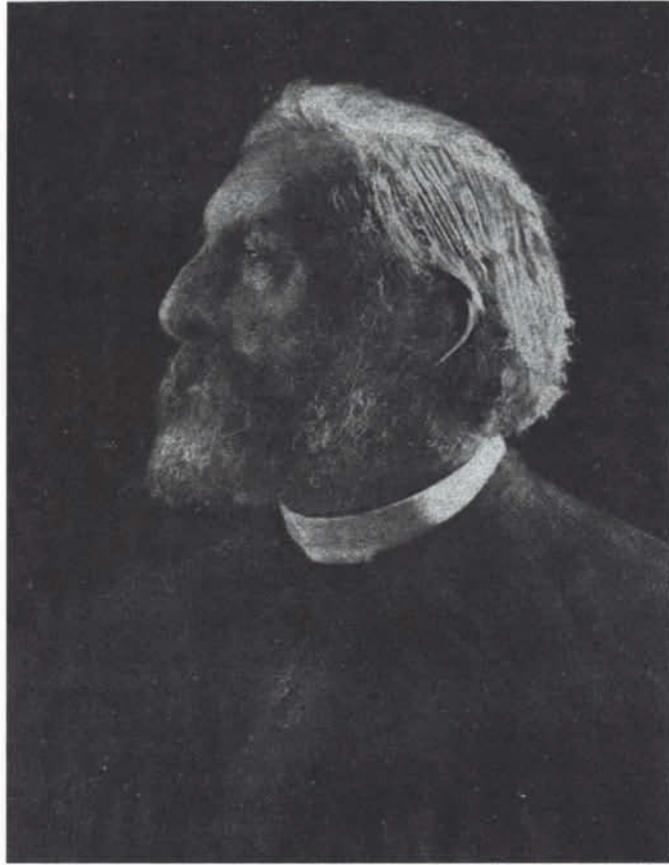


FIGURE 4

Frederick H. Evans (English, 1853–1943), *The Dean of Ely*, ca. 1897.  
 Gum bichromate print, 24.4 × 18.9 cm (9¾ × 7⅞ in.).  
 Los Angeles, J. Paul Getty Museum 84.xm.444.81

features, he tended to isolate his sitters with little background detail or props, in order to convey their psychological presence. Evans's inspiration was the great British portraitists of the nineteenth century, in particular the photographic partnership of David Octavius Hill and Robert Adamson and fellow photographer Julia Margaret Cameron {fig. 3}. In a review of Cameron photographs Evans wrote:

When one looks at these really astonishing portrait studies, and remembers also those of D. O. Hill, and then recalls the technical difficulties, the doubtful operations, the long exposures, the imperfect plates, etc., etc., these artists had to contend with, one feels a new sort of respect, and feels quite ashamed that even the best work of to-day is not better than it is. How few of our ripest works can show so much of the same order of excellence, of spiritual insight, that so completely informs these works of Mrs. Cameron's?<sup>11</sup>

The softness of focus and the delicate handling of light that he singled out in Cameron's work are qualities found in his own. In a further indication of his high regard for Cameron, Evans made direct copies of her photographs and printed them in platinum.

William Morris, the leader of the Arts and Crafts movement, did not sit for Evans, though he may have been a visitor to his bookstore, but Evans took his portrait, in a sense, when he photographed Kelmscott Manor at Morris's invitation in 1896.<sup>12</sup> The Tudor house {see plates 28–35} had since 1871 been the summer home of Morris and, until 1874, of the Pre-Raphaelite painter Dante Gabriel Rossetti. Kelmscott played a key role in Morris's life; he used it in his novel about a utopian socialist society, *News from Nowhere*, and even named his private press after it. Evans seems to have returned to Kelmscott shortly after Morris's death in October 1896; it may have been during this second visit that Evans completed the "portrait" of this great artistic figure.<sup>13</sup> He recorded spaces that had obvious personal significance, such as Morris's bedroom {see plate 32}. Evans also studied the location and considered the architectural space in a series of views, such as the attic images {see plates 34, 35}, that sought to capture something of the soul of the place—the unspoiled craftsmanship and organic feel that had attracted Morris.

In 1900, two years after he retired from the bookshop so he could concentrate on photography, Evans was elected to the Brotherhood of the Linked Ring, a group of photographers who seceded from the Photographic Society in 1892 to establish their own artistic circle. The schism within the Photographic Society that led to the formation of the Linked Ring revolved around the premise of photography as a fine art. Believing the Society to be too scientific in its approach to the medium, many photographers sought to bring a more pictorial style to the photographic process, and none more so than Evans, who had always been concerned with aesthetics. While he considered himself a Pictorialist, Evans was also an advocate of straight photography; that is, he did not believe in altering the negative, and he felt that handwork on the print should be kept to a minimum or not done at all. This was somewhat contrary to the popular trend of the time, where many photographers were exploring media such as gum and bromoil as a means to express the painterly qualities of their work. When Evans addressed the members of the Royal Photographic Society on the occasion of his exhibition in 1900, he indicated little interest in exploring these painterly processes. Given that he was "unable to draw, sketch, or paint," Evans said, he was "more likely to go wrong than right in the enormously free printing-development powers the gum process gives."<sup>14</sup>

One of the journals reports, however, that by 1902 Evans "has taken up gum this year, and displays his versatility by showing no less than ten pictures."<sup>15</sup> His gum bichromate portrait of the dean of Ely is an example of his use of the control process, as it was called {fig. 4}. He had made this choice, Evans explained, "because the hair was too hard in the negative to print properly in platinotype, without ruining the facial modeling; second, because I wanted to try for a portrait of the 'Dean of Ely,' more than merely a portrait of Dr. Charles Stubbs. I wanted to emphasise his deanship, in addition to getting a true likeness of the man."<sup>16</sup> But Evans continued to use platinum as his medium of choice and maintained that a good negative was a prerequisite for any print. One should celebrate the photographic qualities of the medium, he believed, rather than trying to pass off a photograph as a drawing or painting: "Photography is photography; and in its purity and innocence is far too uniquely valuable and beautiful to be spoiled by making it imitate something else. Its power of rendering complexity with clearness, of perfect detail, and perfect mass also, gives a claim to its being kept as pure in its process as possible."<sup>17</sup>

Since 1886 Evans had written extensively on photography, with numerous articles on his own work and the medium in general.<sup>18</sup> He was a regular contributor to popular British journals such as *Amateur Photographer* and *Photography*, and he held the distinction of being the first English photographer invited to contribute to *Camera Work*, the American quarterly journal



FIGURE 5

Frederick H. Evans (English, 1853–1943), *Portrait of Mrs. Frederick H. Evans and Her Son Evan Evans*, 1905.  
Platinum print, image: 11.1 × 6.8 cm (4 $\frac{3}{8}$  × 2 $\frac{1}{16}$  in.); first mount: 13.5 × 8.6 cm (5 $\frac{1}{16}$  × 3 $\frac{3}{8}$  in.);  
second mount: 32.5 × 26 cm (12 $\frac{1}{16}$  × 10 $\frac{1}{4}$  in.). Los Angeles, J. Paul Getty Museum 84.XM.444.79

edited and published by Alfred Stieglitz from 1903 to 1917.<sup>19</sup> Stieglitz, a major proponent of photography as a fine art and the leader of the Photo-Secession in New York, wrote of Evans:

He stands alone in architectural photography, and that he is able to instill into pictures of this kind so much feeling, beauty, and poetry entitles him to be ranked with the leading pictorial photographers of the world. His work once more exemplifies the necessity of individuality and soul in the worker, for of the thousands who have photographed cathedrals, none has imbued his pictures with such poetic qualities coupled with such masterful treatment.<sup>20</sup>

In February 1906 Stieglitz displayed Evans's cathedral prints alongside work by J. Craig Annan and the partnership of Hill and Adamson at the Little Galleries of the Photo-Secession (known as "291" for its address on Fifth Avenue) in New York. For Stieglitz this was an opportunity to illuminate for an American audience the strong pictorial tradition within British photography.

It was not the first time Evans's work had been shown in the United States: it had also been exhibited in Boston in 1897 and 1903. Of the first display, which featured 120 prints at the Architectural Club, a reviewer wrote that "its like ha[d] never been seen in America."<sup>21</sup> The later show was a smaller, more private affair: 44 images were displayed in the studio of the photographer F. Holland Day {see plate 114}. The cathedral photographs, wrote a reviewer of the second show, "manifest a fine poetic vein of imagination on the part of the artist."<sup>22</sup>

The reception of Evans's work at the 291 show in New York was less positive. One reviewer commented on Evans's perfectionism as a sterile, negative quality—a response that, understandably, frustrated the English photographer. While he did not deny that he strove for what was sometimes called a "logical perfection," Evans felt that the critic had completely missed the poetry in his work. To Evans's surprise, he sold very little work from this show. Money was very much on his mind: his letters to Stieglitz from this period make several mentions of his meager income, of special concern because of his growing family.<sup>23</sup> In 1900 he had married Ada Emily Longhurst {fig. 5; see plate 120}, with whom he soon had three children, Barbara, Evan, and Geoffrey.

Finances may have been his reason for accepting a commission in 1905 from *Country Life* magazine, established in 1897. Hired to photograph various English country houses, parish churches, and French châteaux, Evans was essentially given the freedom to photograph his subjects as he wished and was required only to deliver his best examples for publication. Even though he was now doing his work on a professional basis, Evans continued to enter some of his images in the annual Salon of the Linked Ring. But his submissions did not always meet with the favor of the judging committee: his view of a French château, entitled *Le Moyen Age* {plate 18}, was the only photograph of his to be included in the 1908 Salon. It was quite a snub to a photographer who had been represented in the past with multiple entries.

When *Country Life* gave Evans a commission to photograph Westminster Abbey in connection with the coronation of King George V in 1911, it was an opportunity to revisit familiar motifs {see plates 95–102}. Evans thought highly of the photographs, despite the commercial nature of the work, and later, in 1922, he would present the series at the exhibition *Photographic Pictures of Westminster Abbey* at the Royal Photographic Society.

After the Westminster photographs, however, Evans's two-decade documentation of England's great ecclesiastical sites began to wind down. His images continued to appear in the



FIGURE 6

Frederick H. Evans (English, 1853–1943), Facsimile of Aubrey Beardsley Drawing, ca. 1895. Platinum print, image: 9.2 × 23.3 cm (3 $\frac{5}{16}$  × 9 $\frac{3}{16}$  in.); sheet: 9.7 × 23.5 cm (3 $\frac{13}{16}$  × 9 $\frac{1}{4}$  in.); mount: 21.7 × 38.6 cm (8 $\frac{5}{16}$  × 15 $\frac{3}{16}$  in.). Los Angeles, J. Paul Getty Museum 84.XM.444.100

pages of *Country Life* until 1920, but between 1912 and 1919 he focused on creating enlargements of graphic illustrations from and for literature {fig. 6}, including William Blake’s woodcuts for *Virgil*; Hans Holbein’s *Dance of Death* woodcuts; and Aubrey Beardsley’s *Grotesques*, which he privately published. His platinum prints faithfully captured the style and content of the originals, but at the same time they possessed a graphic quality of their own when trimmed and mounted onto his papers. Evans undoubtedly saw the potential of photography as a means for recording and disseminating these artworks. After the second decade of the twentieth century his days of roving with the camera for weeks at a time were, with a few notable exceptions {e.g., see plates 6, 10, 12}, few and far between.

In 1924 Evans presented his collection of photographic works—some of his own and many by other photographers—to the Royal Photographic Society (RPS), and in 1928 he was elected an Honorary Fellow of the RPS. Two years later, when Evans was no longer taking photographs, the RPS’s holdings of his work grew significantly with a gift by Alvin Langdon Coburn {see plate 115} of his prints. Two exhibitions in the early 1930s of Evans’s work, in London and Manchester, provided the swan song to a highly prolific career. Despite a slower pace, age did not bring with it any lessening of his commitment to straight photography. Offering a print of his landscape *Reflets dans l’eau* {plate 6} to J. Dudley Johnston at the RPS in 1932, he wrote: “Put it as an addition to my little lot in your Permanent Collection as a specimen of Pictorial Photography which is also straight, *absolutely* neither negative nor print having the least mark on ’em or any help in printing. If only photographers would take enough trouble to get perfectly balanced *negatives*.”<sup>24</sup>

Evans died on June 24, 1943, just two days shy of his ninetieth birthday. The RPS mounted a memorial exhibition of his photographs in November 1944. There were testimonials

from friends and colleagues, including Charles Emanuel, the most senior member of the Linked Ring at the time of Evans's death, who remarked that despite being "small in frame, frail looking," Evans "was full of energy, a coiled up spring, devoted to the arts in which he was so proficient."<sup>25</sup> But it is perhaps the comments of J. R. H. Weaver that best describe this accomplished and dedicated photographer: "Evans was a strong individualist, artistically highly sensitive, and one in whom emotion lay very close to reason" {fig. 7}.<sup>26</sup>

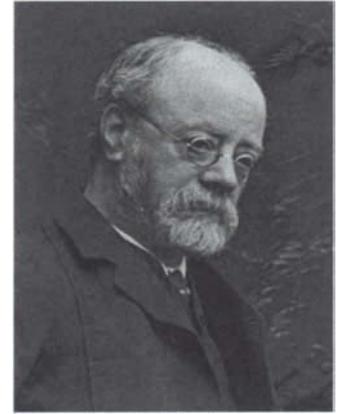


FIGURE 7

P. H. Hood (English, act. ca. 1890–1910),  
Portrait of Frederick H. Evans, ca. 1910.  
Platinum print, 6.1 × 4.7 cm  
(2 3/8 × 1 7/8 in.).  
Los Angeles, J. Paul Getty Museum  
84.XP.208.18

## Notes

- 1 George Bernard Shaw, "Evans—An Appreciation," *Camera Work*, no. 4 (October 1903), p. 16.
- 2 In 1888 Evans wrote: "I have six single lenses, varying in focus from 6 inches to 12 1/2 inches, and these, in combination, yield four doublets or rectilinears of shorter focus down to 3 1/4 inches, so that all optical requirements can always be met; thus the six singles and the four doublets made from them give the ten available foci." From "Lenses in Sets for Landscape Work, etc.," *International Annual of Anthony's Photographic Bulletin* 1 (July 1888), p. 183.
- 3 P. H. Emerson and T. F. Goodall, *Life and Landscape on the Norfolk Broads*, 1887. The timeless, understated quality of Evans's scenes bears a resemblance to the simplicity of Emerson's landscapes, which were presented as examples of preindustrial England.
- 4 Evans, "Lenses in Sets" (note 2), p. 185.
- 5 The Spencer Art Museum at the University of Kansas has approximately four hundred lantern slides by Evans, and the University of Nottingham, England, has several hundred as well. The largest public collection of his lantern slides—more than seven hundred examples—is at the Canadian Centre for Architecture in Montreal.
- 6 Frederick H. Evans, "Glass versus Paper," *Camera Work*, no. 10 (April 1905), p. 38.
- 7 Frederick H. Evans, "On Pure Photography," address to Royal Photographic Society, April 25, 1900, as reprinted in Beaumont Newhall, *Photography: Essays and Images. Illustrated Readings in the History of Photography* (New York, 1980), pp. 177–84.
- 8 Evan Evans, "A Son's Memories of a Famous Father," *Photographic Collector* 4, no. 3 (Winter 1983), p. 349.
- 9 The pianola, a player piano, was a great passion of Evans's, second only to his love of photography. He cut his own music rolls and often performed on the pianola at his public lectures.
- 10 Evans bought drawings from Beardsley and even traded books for his prints. In 1892, when the publisher J. M. Dent was looking for an illustrator for a new edition of *Le mortel d'Arthur*, Evans suggested Beardsley, and so began his professional career.
- 11 Frederick H. Evans, "Exhibition of Photographs by Julia Margaret Cameron," *Amateur Photographer* 40, no. 1033 (July 1904), pp. 43–44.
- 12 Mark Pohlud, "Frederick H. Evans: The Stigma of Technical Perfection," *History of Photography* 16, no. 3 (Autumn 1992), p. 251.
- 13 Martin Barnes, "Photography in Britain and America," in Livingston and Parry, *International Arts and Crafts* (London, 2005), p. 136.
- 14 Evans, Address to Royal Photographic Society (note 7), pp. 177–84.
- 15 Percy G. R. Wright, "The Photographic Salon," *Amateur Photographer* 36, no. 686 (September 1902), pp. 243–46.
- 16 Quoted in David Blount, "The Handling of Textures," *Amateur Photographer* 39, no. 1024 (May 1904), p. 396.
- 17 Frederick H. Evans, "An Art Critic on Photography," *Amateur Photographer* 47, no. 1238 (June 1908), pp. 625–26.
- 18 An invaluable bibliography of works written or published by Evans is provided in Anne Hammond, *Frederick H. Evans: Selected Texts and Bibliography* (Oxford, 1992), pp. 155–62.
- 19 Evans contributed ten articles, including reviews of the Photographic Salon, to *Camera Work* between 1903 and 1909.
- 20 Alfred Stieglitz, "Our Illustrations," *Camera Work*, no. 4 (October 1903), p. 25.
- 21 In "A Chance for the Cognoscenti" in *Time & the Hour* 4, no. 13 (Boston, March 6, 1897). Original clipping in Newhall archive. Beaumont and Nancy Newhall papers, 1843–1993 (bulk, 1929–93), Getty Research Institute, Research Library, accession no. 920060.
- 22 "Mr. Evans's Photographs of Architectural Subjects," reproduced from *Boston Evening Transcript*, February 21, 1903, in *Amateur Photographer* 37, no. 971 (May 1903), p. 389.
- 23 In a letter of September 25, 1905, he refers to his "measly 350 pounds a year, & my absurdly expensive tastes and demands & calls!" In a letter of December 7, 1907, he says, "[M]y poor 400 pounds a year no longer suffices for me and my babes and I am too subject to ill health to work hard, tho work I must for extra income, hence every shilling is of importance." Original letters in collection of Beinecke Library, Yale University. Copies of letters in Newhall archive. Beaumont and Nancy Newhall papers (note 21).
- 24 Frederick H. Evans, letter to J. Dudley Johnston, 1932, Royal Photographic Collection, National Media Museum, Bradford.
- 25 J. Dudley Johnston, "Memorial Exhibition of Photographs by Fredk. H. Evans, Hon. F.R.P.S.," *Photographic Journal* 84 (November 1944).
- 26 J. R. H. Weaver, "The Man and His Work," in "In Praise of Frederick H. Evans: A Symposium," *Photographic Journal* 85A (February 1945), p. 37.

*Spine of Echinus T. S.* x21, 1886.  
 Glass lantern slide, image: 7.1 × 7.1 cm  
 (2<sup>13</sup>/<sub>16</sub> × 2<sup>13</sup>/<sub>16</sub> in.);  
 plate: 8.3 × 8.3 cm (3<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>4</sub> in.).  
 Los Angeles, J. Paul Getty Museum  
 84.XH.1616.14

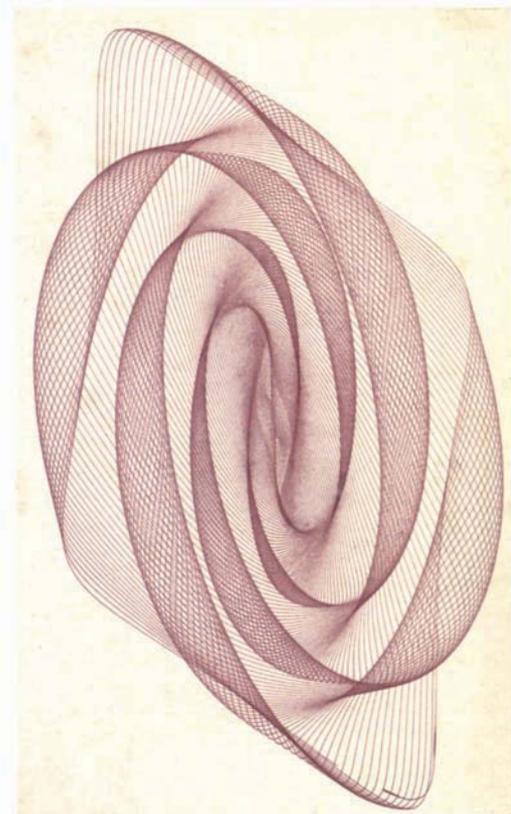
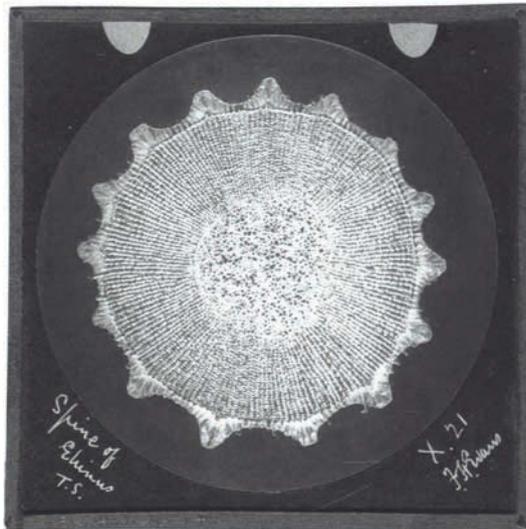
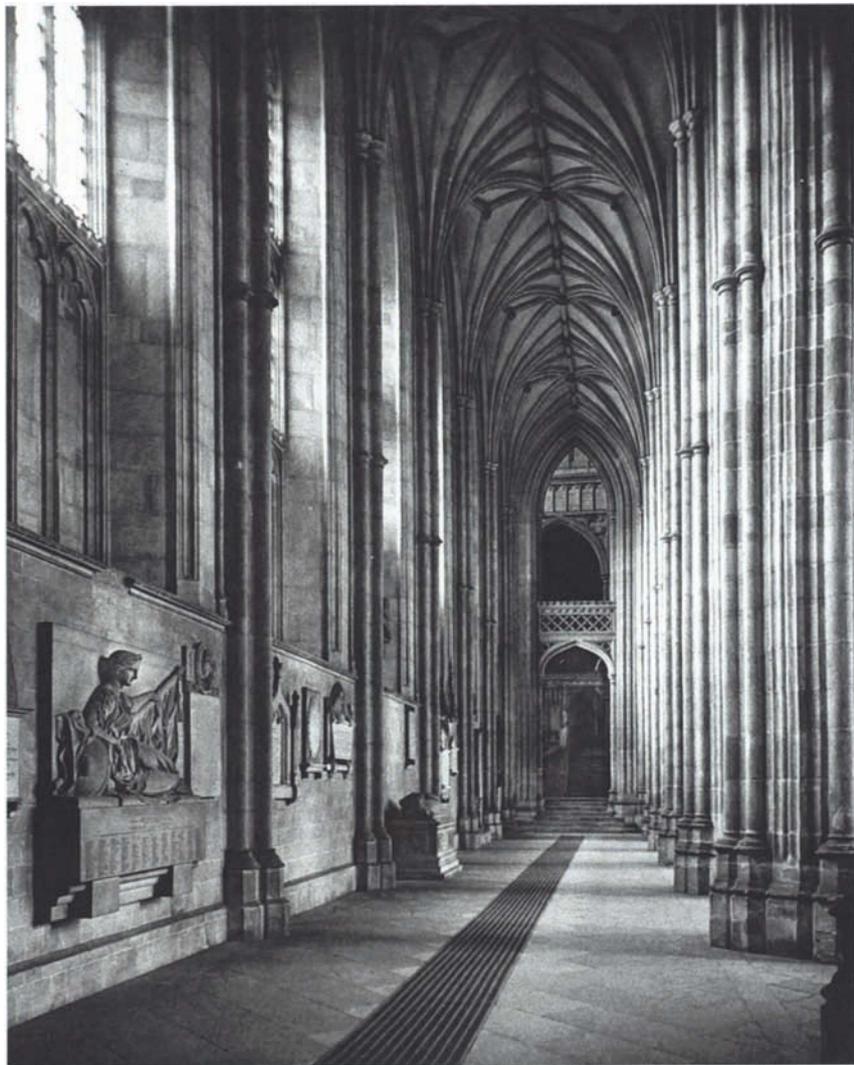


FIGURE 9

Frederick H. Evans (English, 1853–1943),  
*Pendulum Curve*, 1899–1910.  
 Pen and ink on paper,  
 image: 11.1 × 6.8 cm (4<sup>3</sup>/<sub>8</sub> × 2<sup>1</sup>/<sub>2</sub> in.);  
 page: 16.4 × 12 cm (6<sup>7</sup>/<sub>16</sub> × 4<sup>3</sup>/<sub>4</sub> in.).  
 Los Angeles, J. Paul Getty Museum  
 84.XO.759.1.20

FIGURE 10

Frederick H. Evans (English, 1853–1943),  
*North Aisle, to East, from Canterbury  
 Cathedral Album*, 1890, plate 8.  
 Platinum print, 15.2 × 11.4 cm  
 (6 × 4<sup>1</sup>/<sub>2</sub> in.). Santa Fe, New Mexico,  
 Andrew Smith Gallery



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# A Record of Emotion: The Architectural Photographs of Frederick H. Evans

There are no more abiding memories of peace, deep joy, and satisfaction,  
of a calm realization of an order of beauty...  
than those given by a prolonged stay in a cathedral vicinity.

— FREDERICK H. EVANS<sup>1</sup>

**M**ore than simply recording their architectural features, Frederick H. Evans sought an emotional connection with the cathedrals he photographed. “Try for a record of an emotion rather than a piece of topography,” he urged students in 1904. “Wait until the building makes you feel intensely... then try to analyse what gives you that feeling... and then see what your camera can do towards reproducing that effect.”<sup>2</sup>

It is Evans’s passion for his subject that distinguishes him from the multitude who photographed medieval cathedrals. Devoid of obvious narrative and avoiding the pedantic, Evans’s photographs are imbued with a delicacy of light and shadow that evokes the hallowed spaces in a timeless way. He succeeds in providing an “experience” of the building that goes beyond the recording of the physical structure and even the artistic properties of the actual print to become an emotional response in and of itself.<sup>3</sup>

From the very beginning Evans was interested in the notion of beauty. “I was first led to the study of microscopy, and also of photography, by my life-long love and study of ‘the beautiful,’” he wrote in 1886.<sup>4</sup> His attention to beauty also related to a more spiritual awareness of the physical world.



A follower of the Swedish theologist Emanuel Swedenborg (1688–1772),<sup>5</sup> Evans believed that all physical things owed their existence to a divine power and therefore saw a spiritual connection between the monumental stone structures of the cathedrals and the minute specimens seen in the photomicrographs. The similar patterns found in both only strengthened the relationship between the two disparate subjects. Merging the scientific and aesthetic, his use of Joseph Goold’s twin-elliptic harmonograph to create pendulum drawings provided further evidence of Evans’s interest in mathematics-based patterns: the seemingly infinite spirals of the drawings recall the cross-section of a snail-like organism or the succession of cloisters or ribbed vaulting in a cathedral {figs. 8–10}.<sup>6</sup>

Evans described his cathedral photographs as studies, and indeed they were: he approached each building in a methodical, measured way. First he took copious notes—notes on the best views, how the light fell at certain times of day, the length of exposure needed, which lens to use, and so on. Then he proceeded to create the images, with the finished photographs serving as a compendium of the site. Evans advocated establishing a government department responsible for maintaining a national archive of cathedral images. In 1900 he argued:



FIGURE 11

Frederick H. Evans (English, 1853–1943),  
*Canterbury Cathedral Album*, 1890.  
 27 × 24.1 × 7.6 cm (10 $\frac{5}{8}$  × 9 $\frac{1}{2}$  × 3 in.).  
 Santa Fe, New Mexico,  
 Andrew Smith Gallery

If we valued our great architecture as we ought, we should not only have photographic records to scale, of all the important details, etc., but we should also have every aspect of our great buildings, in general and in particular, from the point of view of beauty; so that the present appearance, in the best conditions of lighting, might be on record for both our current delight and the inestimable joy of our descendants, when these architectural treasures are gone forever.<sup>7</sup>

Evans's systematic coverage invariably included a contextual view. Whenever possible, he took a photograph that showed the building within its urban surroundings [see plates 38, 72, 103], which often involved finding a suitable vantage point far enough away or at a higher elevation; at the very least he provided an exterior shot that gave a sense of the grand scale of the structure [see plates 20, 46, 61, 69, 70, 73, 104]. After setting the context he led the viewer across the threshold into the sacred space, exploring pictorial devices such as open doors and lengthy vistas to draw the viewer inward.

Evans's careful approach to photographing cathedrals is especially obvious in a few instances in which his images were gathered and mounted together in one album {fig. 11}.<sup>8</sup> In 1889 he photographed Canterbury Cathedral, established by Saint Augustine when he was sent to England from Rome by Pope Gregory the Great in the year 597. Given the cathedral's importance within the Christian community—it is home to the archbishop of Canterbury, head of the



FIGURE 12

Joseph Mallord William Turner (English, 1775–1851),  
*Interior of Galilee Porch, Ely Cathedral*, 1794.  
 Pencil and watercolor on paper support,  
 27 × 19.6 cm (10 $\frac{5}{8}$  × 7 $\frac{11}{16}$  in.). From the album  
*Finberg XXII E*. London, Tate Gallery 000358



FIGURE 13

Frederick H. Evans (English, 1853–1943),  
*Ely, Galilee Porch into Nave*, 1905.  
 Platinum print, 24.1 × 17.5 cm (9 $\frac{1}{2}$  × 6 $\frac{7}{8}$  in.).  
 Los Angeles County Museum of Art M.2008.40.722

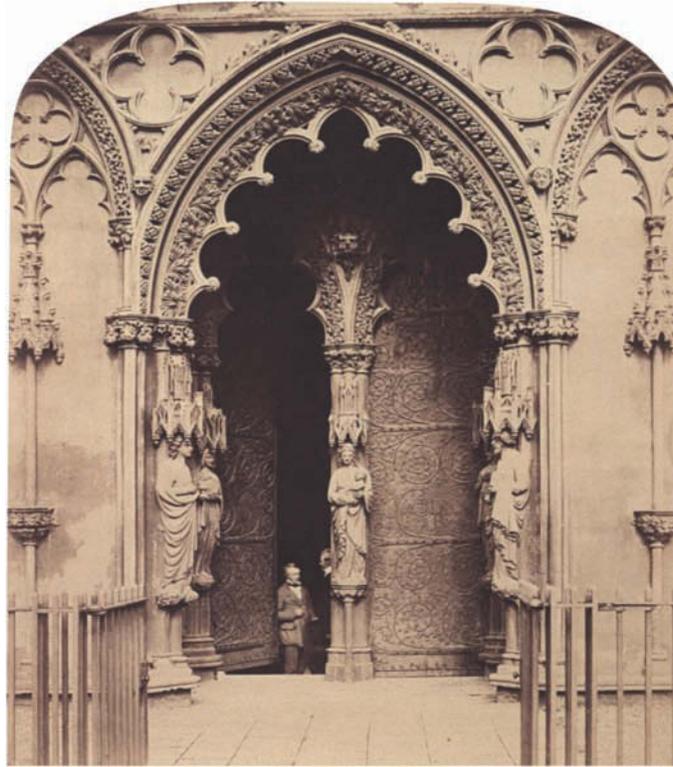


FIGURE 14

Roger Fenton (English, 1819–1869), *Central Doorway, West Porch, Lichfield Cathedral*, 1858. Albumen silver print, 41.6 × 36.2 cm (16 5/8 × 14 1/4 in.).  
Los Angeles, J. Paul Getty Museum 84.XP.219.36

Anglican Communion in England—it is not surprising that Evans chose this Gothic building to be among the first of his cathedral exercises. The literary connection may also have been appealing to him; as a bookstore owner, he was very familiar with Chaucer’s *Canterbury Tales*.<sup>9</sup>

Even at this early date in his photographic career, Evans displayed a truly remarkable command of both the medium and his subject. His documentation of buildings such as Canterbury and Gloucester Cathedrals was unusual in itself—no one else came close to Evans’s methodical approach—but what really makes these images stand out from the plethora of cathedral views (before and after Evans) lies in his ability to capture the physical structures while imbuing the scene with poetry and romance, displaying an imagination that goes beyond merely recording these stone structures.

Although there was a strong tradition of architectural photography that might have served as inspiration for his work, Evans claimed it was the delicate watercolors of Joseph Mallord William Turner {fig. 12} that were the catalyst for his own cathedral pictures {fig. 13}. Admiring “the superb sense of height, bigness, light, atmosphere, grandeur that this incomparable artist had managed to suggest within the few inches that comprise these small pictures,”<sup>10</sup> Evans wondered if he could achieve the same success in photography with his own cathedral studies.

Somewhat surprisingly, Evans does not mention any photographer as having influenced his work on architectural subjects. He must have been familiar, however, with the work of Roger Fenton, whose cathedral pictures were extremely popular in the mid-nineteenth century. There

is certainly a similarity in the work of the two English photographers. For example, Fenton's view of Lichfield Cathedral {fig. 14}, like some of Evans's cathedral views, exploits the notion of the doorway, where the open gate in the foreground, coupled with the open door in the center of the composition, leads the viewer into the scene. But the similarity ends there. Fenton has included two people poised at the threshold in his composition, implying a narrative and providing a sense of scale.<sup>11</sup> The figures' contemporary dress places the picture at a very specific moment in time and forces an awareness of past and present on the viewer. Evans, in contrast, rarely included figures in his architectural compositions. He strove for a timeless quality, one that leaves room for an emotional response rather than being didactic.

The Linked Ring photographer and critic Alfred Horsley Hinton saw Evans as expressing "emotional enjoyment" when documenting cathedrals. Evans's subject was not "architecture for architecture's sake," wrote Horsley Hinton, "but all that it symbolizes, and the aesthetic joy in contrasts, curves, and columns, the spectacular value of which provides a 'holy luxury of the eye.'"<sup>12</sup> Interestingly, the critic took those final words from John Ruskin's seminal work *The Stones of Venice*, in particular a passage connecting Nature and the Gothic cathedral.<sup>13</sup> A visual analogue of Ruskin's idea appears in Evans's landscapes of Redlands Woods {see plate 4}, which present the trees as soaring columns within Nature's nave.

For all the popularity of his subject matter, Evans's work was not commercial. He did not produce in quantity (even the most iconic views do not exist in more than half a dozen platinum prints), and he demanded perfection for print quality and presentation. Compared with George Washington Wilson or Francis Frith, both of whom ran extremely successful, profitable enterprises that sold popular views to the public, Evans was operating within the realm of fine art. Evans treated his subjects—often the same as those in Wilson's and Frith's work—less pedantically and more artistically. His views were carefully composed, utilizing the effects of light and shadow as modeling tools in creating the architectural image. Rather than simply identifying the building as a place of worship, Evans imbued the photograph with a sense of awe and wonder that reinforced the spiritual qualities of the space. His view of the interior of York Minster {see plate 89} is dramatically different from Wilson's {fig. 15}. While Wilson presents a straightforward representation of the five grisaille windows, Evans reveals only two of them, choosing instead to focus on the play of light on and above the tomb figure.

The work of Pieter Jansz. Saenredam, the seventeenth-century Dutch painter of church interiors, provides an interesting parallel {fig. 16}.<sup>14</sup> Saenredam and Evans share the same sense of volume, space, and recession, but whereas the Dutch painter could combine several viewpoints to arrive at his finished perspectival piece, Evans was able to present only what he saw before him in the ground glass. Furthermore, the painter was able to embellish his work with details that simply did not exist (or details that no longer existed by the time of the painting in 1628), such as an altarpiece and a stained-glass window that had been removed in about 1600 for being too ostentatious in post-Calvinist Holland. Evans could not deviate from the scene before him, and his refusal to manipulate his negatives meant that patience and persistence were needed to record the image he wanted. "A perfect photograph," he wrote, "is one that perfectly records, reflects its subject; gives its beholder the same order of joy that the original would; conveys the mood and atmosphere so as to accurately recall the original feeling or create it in one who can only see the print."<sup>15</sup>

In the series of photographs Evans made of Kelmscott Manor in 1896, he approached his subject with a technique similar to that used for his cathedral pictures. Starting with distant



FIGURE 15

George Washington Wilson (Scottish, 1823–1893),  
*York Minster: The Five Sisters*, 1864–65.  
 Albumen silver print, image: 8.7 × 5.7 cm (3<sup>7</sup>/<sub>16</sub> × 2<sup>1</sup>/<sub>4</sub> in.);  
 mount: 10.2 × 6.2 cm (4 × 2<sup>7</sup>/<sub>16</sub> in.).  
 Los Angeles, J. Paul Getty Museum 84.XD.1157.725



FIGURE 16

Pieter Jansz. Saenredam (Dutch, 1597–1665), *The Interior of St. Bavo, Harlem*, 1628.  
 Oil on panel, 51.9 × 61 cm (20<sup>7</sup>/<sub>16</sub> × 24 in.). Los Angeles, J. Paul Getty Museum 85.PB.225

views of the house from the River Thames, Evans leads the viewer toward the site, into the house itself, through the various chambers, and up to the attic at the top. His photographs of the sparse loft {plates 34, 35} are arguably some of the most spiritual of his career. Replete with symbolism—from the rough-hewn beams that call to mind the Christian cross, to the light that emanates from the doorway and beckons the viewer to ascend and cross the threshold from one room (or state of being) to another, unseen but represented by a beautiful warm light—the photographs are mystical. Evans's subtitles for the attic prints—*No. 1* and [*No.*] *2*—suggest that one precedes the other; the wider view takes us to the more detailed one and leads us on a spiritual and physical journey through the space.<sup>16</sup>

Evans's emotional connection to his architectural subjects is evident partly in his returning to the same site time and again in the hope of really capturing it in his photographs. His image of Wells Cathedral "*A Sea of Steps*" {plate 67}, made in 1903, is a case in point. It took Evans several attempts over several years before he succeeded in securing the sense of energy and passion he felt for the subject. In an earlier view of the same subject, made by Evans in 1900 {plate 66}, the staircase is shown from a different perspective, and though the turning of the steps leads one around and upward, there is not the sense of undulating rhythm that is found in the later print. Evans described it best himself:

The steps now [in the 1903 photograph] rise steeply before one, and the extraordinary wear in the top portions, leading to the corridor, is now shown just as it appeals to the eye in the original subject, a veritable sea of steps, the passing over them of hundreds of footsteps . . . have worn them into a semblance of broken waves, low-beating on a placid shore. . . . The beautiful curve of the steps on the right as they rise to the height of the Chapter House floor, is for all the world like the surge of a great wave that will presently break and subside into smaller ones like those at the top of the picture. It is one of the most imaginative lines it has been my good fortune to try and depict, this superb mounting of the steps on the right.<sup>17</sup>

Wells Cathedral, named after a natural spring in the area, was begun in 1180, although there had been a church on the site since 705. The cathedral was a popular subject for many photographers, among them Roger Fenton in the late 1850s, who were fascinated by its Gothic architecture, including the stairs leading to the Chapter House. The photograph by Joseph Cundall and Downes & Co. (fig. 17), which was featured in an 1862 publication on the building, shows the same staircase that Evans's prints do, but one could be forgiven for thinking otherwise, given the markedly different treatment. In the earlier albumen silver print, the ascending steps cut diagonally across the composition, taking the viewer upward from the lower left to the top right. The steps in Cundall's photograph are almost obliterated as a blown-out area of broad highlight, whereas in Evans's 1903 composition the same steps are represented as a wavelike motion about to crest over us like a baptism. The delicacies of tone that shape and model each worn step in the Evans print are completely absent in the 1862 version.



FIGURE 17

Joseph Cundall and Downes & Co., *Stairs Leading to Chapter House*, 1862. From *Architectural Details of Wells Cathedral and Close*, 1862. Albumen silver print, 24.5 × 20.1 cm (9<sup>5</sup>/<sub>8</sub> × 7<sup>15</sup>/<sub>16</sub> in.). London, Victoria & Albert Museum

In 1911 Evans was commissioned by *Country Life* to photograph Westminster Abbey in connection with the coronation of King George V {see plates 95–102}. Because of the preparation involved in readying the cathedral, Evans was able to photograph the interior over an extended period of time.<sup>18</sup> With the pews and furniture removed, the great expanse of the cathedral opened for him. Evans was at liberty to explore and find the best place for his camera so as to create strong recessional depth. As was typical in all his cathedral work, he found places where he could frame structures within structures and show a procession of archways or a series of open doors; then he waited patiently until the moment when crepuscular light flooded the otherwise dimly lit interior. The double-coated emulsion he used gave him more freedom in his exposures while simultaneously allowing a great range in lighting. “It is the atmospheric charm, the superb contrasts in lighting that I have made my chief aim,” he explained.<sup>19</sup> Especially proud of this work, Evans wrote to Stieglitz that the Westminster series was “the very best effects of real light and atmosphere I have ever got or seen, and all straight prints, pure photography.”<sup>20</sup> Evans's last major cathedral campaign was Durham Cathedral in 1911–12.

Evans continued to publish his photographs in *Country Life* until 1920, still displaying an “emotional enjoyment” of his architectural subjects, although when he had submitted his work to the 1908 exhibition of the Linked Ring, some of it had been overlooked. The rejection may have sprung from concerns about his work for *Country Life*; as one critic noted, “the selecting committee have a suspicion that his modern work is purely topographical”<sup>21</sup>—a view that

was no doubt an insult to a photographer who had sought, as he put it, “a record of an emotion . . . rather than a piece of topography.”

In 1943, although he had not picked up a camera for many years, Evans told a friend and colleague: “It is about time for me to die. Platinum paper I can no longer get, nor any paper for cutting my Pianola rolls—I am on my last piece. All that is left to me is to become an armchair Idol.”<sup>22</sup> Sadly, his words were to prove prophetic. No longer able to produce a record of emotion through his two favorite passions, Evans died just a month later.

## Notes

- 1 Frederick H. Evans, “Camera-Work in Cathedral Architecture,” *Camera Work*, no. 4 (October 1903), p. 21.
- 2 Frederick H. Evans, “Some Notes on Interior Work: Part VI—Choice of Subject,” *Amateur Photographer* 39, no. 1023 (May 1904), p. 372.
- 3 Mark Pohlud, “Frederick H. Evans: The Stigma of Technical Perfection,” *History of Photography* 16, no. 3 (Autumn 1992), p. 249.
- 4 Frederick H. Evans, “Photo-Micrography,” *Photographic Journal* 11, no. 3 (new ser.) (December 1886), p. 25.
- 5 Swedenborg’s works were translated into English by J. J. Garth Wilkinson. In a piece about Wilkinson and Swedenborg, Evans wrote, “God alone creates, really makes; for He not only creates the form and appearance, but provides the stuff, the material also.” Frederick H. Evans, “James John Garth Wilkinson: An Introduction,” *Homoeopathic World* 47, no. 555 (March 1912), pp. 116–28. Reproduced in Anne Hammond, *Frederick H. Evans: Selected Texts and Bibliography* (Oxford, 1992), p. 139.
- 6 Anne Kelsey Hammond, “Frederick Evans: The Spiritual Harmonies of Architecture,” in *British Photography in the Nineteenth Century: The Fine Art Tradition*, Mike Weaver, ed. (Cambridge, 1989), pp. 243–59.
- 7 Frederick H. Evans, “On Pure Photography,” address to the Royal Photographic Society, London, April 25, 1900, reprinted in Beaumont Newhall, *Photography: Essays and Images: Illustrated Readings in the History of Photography* (New York, 1980), p. 17.
- 8 A complete, bound volume of Canterbury Cathedral photographs, dating from 1890, is owned by the Andrew Smith Gallery in Santa Fe, New Mexico. The gallery also has an incomplete album of Gloucester Cathedral photographs, dating from about the same time, several plates from which are now in a private collection in the United States. The Canadian Centre for Architecture holds a volume of ninety-seven loose plates on York Minster, dating from about 1900 and focusing solely on the Chapter House. The album begins with images looking through the doorway of the Chapter House and then follows with visual documentation of carved details, decorative capitals, heads, and rondels. Many of these images exist as individual prints separate from the original album (see plates 84–87).
- 9 There is a lantern slide by Evans of an open volume of Chaucer’s *Canterbury Tales*, published by William Morris’s Kelmscott Press in 1896, in the collection of the J. Paul Getty Museum.
- 10 Evans, “Camera-Work in Cathedral Architecture” (note 1), p. 17.
- 11 See Gordon Baldwin, “In Pursuit of Architecture,” in *All the Mighty World: The Photographs of Roger Fenton, 1852–1860*, Gordon Baldwin, Malcolm Daniel, Sarah Greenough, et al., eds. (New Haven and London, 2004), pp. 54–73.
- 12 A. Horsley Hinton, “Frederick H. Evans: A Romanticist in Photography,” *Magazine of Art*, part 20 (June 1904), pp. 372–77, as reproduced in Hammond, *Frederick H. Evans* (note 5), pp. 83–84.
- 13 “Not to luxury of the eye, that is a holy luxury; Nature ministers to that in her painted meadows, and sculptured forests, and gilded heavens; the Gothic builder ministered to that in his twisted traceries, and deep-wrought foliage, and burning casements.” John Ruskin, *The Stones of Venice* (New York, 1887), p. 61.
- 14 In “Notes on Aesthetic Relationships between the 17th Century Dutch Painter and the 19th Century Photographer,” Carl Chiarenza points out that the two “were surprisingly alike and seem to have been informed by the same spirit, one that found its greatest expression within architectural structures where space was given higher meaning by isolating specific fragments in time, using light as atmosphere.” In *One Hundred Years of Photographic History: Essays in Honor of Beaumont Newhall*, Van Deren Coke, ed. (Albuquerque, New Mexico, 1975), p. 29.
- 15 Frederick H. Evans, “Art in Monochrome,” *Amateur Photographer* 47, no. 1219 (February 1908), pp. 129–30.
- 16 The attic was significant to Morris, who described it in *News from Nowhere* (1890) as “the quaint garrets amongst the great timbers of the roof” at Kelmscott Manor.
- 17 Frederick H. Evans, “Wells Cathedral,” *Photography* 16, no. 766 (July 1903), p. 65.
- 18 The coronation took place on June 22, 1911. Evans photographed Westminster Abbey for a period of three weeks in March and three weeks in August.
- 19 Frederick H. Evans, handwritten lecture notes, a copy of which is in the Beaumont and Nancy Newhall papers, 1843–1993 (bulk, 1929–93), Getty Research Institute, Research Library, Accession no. 920060.
- 20 Frederick H. Evans, letter to Alfred Stieglitz, April 16, 1911. Original at Beinecke Library, Yale University, New Haven, Conn.; copy in Newhall Archive, Beaumont and Nancy Newhall papers, 1843–1993 (bulk, 1929–93), Getty Research Institute, Los Angeles, Research Library acc. no. 920060.
- 21 *Photograms of the Year*, 1908, p. 64. Reproduced in Beaumont Newhall, “Frederick H. Evans: Photographer of the Majesty, Light and Space of the Medieval Cathedrals of England and France,” *Aperture* 18, no. 1 (1973), p. 26.
- 22 Herbert Felton, “Later Days,” *Photographic Journal* 84 (1944), p. 37.

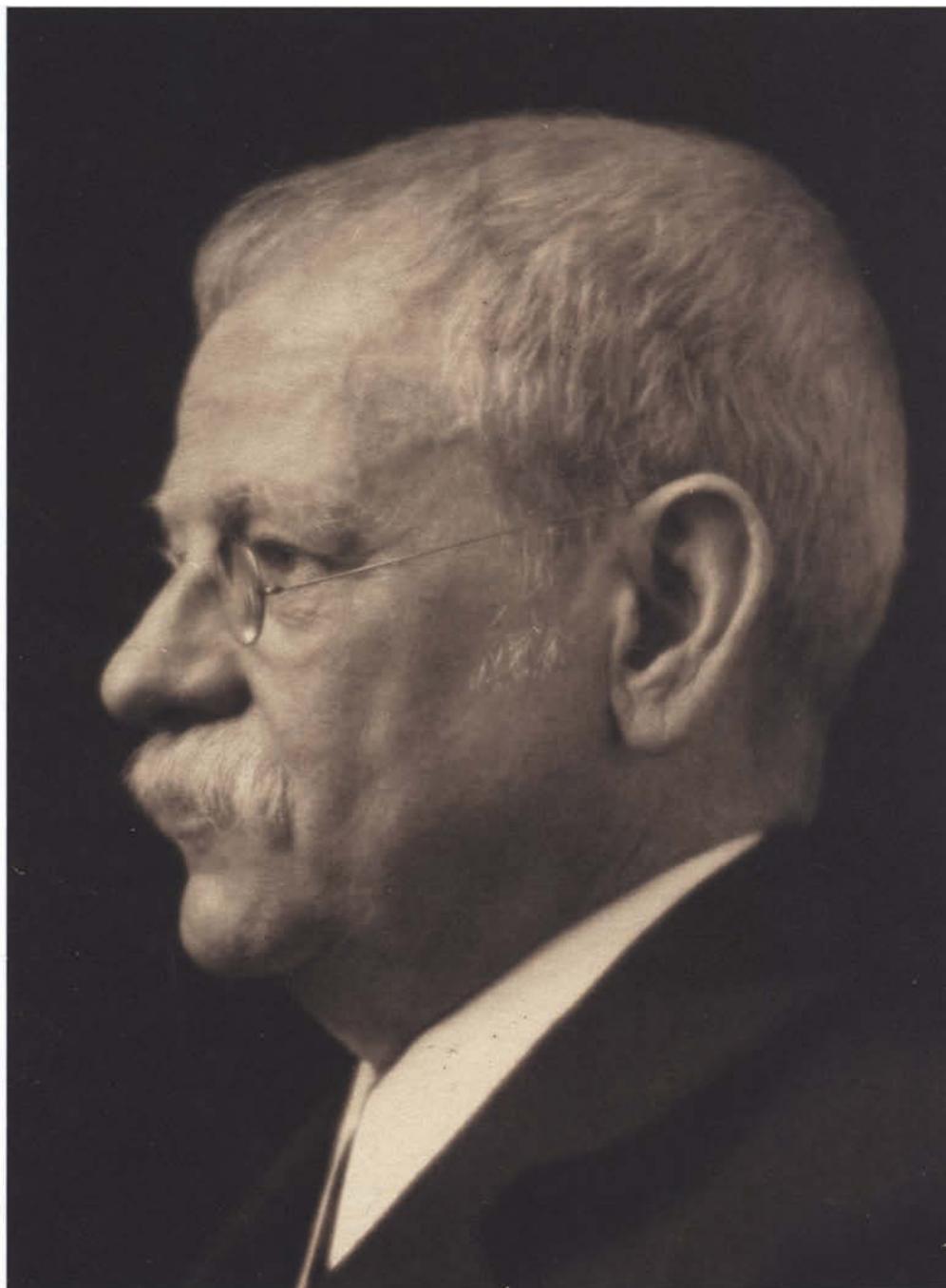


FIGURE 18

Frederick H. Evans (English, 1853-1943), *Portrait of George Adolphus Storey, A.R.A.*, n.d.  
Platinum print, 25 × 19.3 cm (9 7/8 × 7 7/8 in.). Bradford, England,  
RPS Collection at the National Media Museum/ssPL 2003-5001\_2\_22276

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# The “Idler”: Evans in the Linked Ring Years

In 1900 Frederick Evans was elected to the Linked Ring Brotherhood of photographers and given the pseudonym “Idler.” The sobriquet was in keeping with the Brotherhood’s rather droll version of a secret society; Links took names suggested by their artistic personalities or their roles within the Ring. Evans’s choice was deliberately incongruous; methodical and meticulous, he was the very antithesis of an idler. The name may have derived from Dr. Johnson’s eighteenth-century essays but was more likely inspired by a contemporary periodical, the *Idler*, which intersected with Evans’s eclectic artistic and literary circle. Gatherings called “Idler At Homes” were attended by Aubrey Beardsley {see plate 112}, the writer Dr. John Todhunter {see plate 109}, and G. A. Storey of the Royal Academy {fig. 18}.<sup>1</sup>

Evans’s accession to the Linked Ring was a belated embrace: he had exhibited at the Ring’s Photographic Salons from at least 1894 on and had shown works at the Brotherhood’s progenitor, the Camera Club of London. Most of the British photographers represented at the 1892 *Camera Club Invitation Exhibition* became Links, and others, such as Evans, would participate in the Salons by invitation. The 1893 Photographic Salon was supposedly independent of the Linked Ring, yet behind the scenes the Ring was already in place, running the

exhibitions and vetting exhibitors through invitations from the Selection Committee.

The Photographic Salon was a key venue for international Pictorialist photography, and Linked Ring members founded other alliances, such as the Photo-Club de Paris and the Photo-Secession of New York. In many cases these groups had seceded from more conventional institutions, just as the Linked Ring had been formed in opposition to the Photographic Society, Britain’s oldest and most respected photographic association.<sup>2</sup> The Ring was summed up in a satirical piece: “All [Links] entertained the idea that they were real artists . . . [and saw] the rest of the photographic world as bitterly hostile to themselves, photography as a graphic art little, if at all, inferior to painting or sculpture, and the Royal Photographic Society as an effete and dying institution craving for their support as a drowning man clings to a straw.”<sup>3</sup>

Evans presented much of his most progressive work at the Salons, yet in terms of the aesthetic debates of the time he was often seen as a traditionalist. His allegiance was to the direct, unmanipulated photograph, produced from a carefully exposed and developed negative and printed, without overt retouching, on platinum paper, a photographic printing paper whose long tonal range faithfully replicated natural luminance through a

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HOPE KINGSLEY

*Curator, Wilson Centre for Photography, London*



FIGURE 19

Alfred Maskell (English, born ca. 1857), *Landscape*, ca. 1898. Gum bichromate print, 9.3 × 11.9 cm (3 $\frac{5}{8}$  × 4 $\frac{11}{16}$  in.).  
Bradford, England, RPS Collection at the National Media Museum/SSPL 2003-5001\_2\_20101

subtle gradation of tones.<sup>4</sup> In the early 1900s Evans joined a debate about “pure” photography versus what was loosely called “Impressionist” photography.<sup>5</sup> His “straight” photographs were set against experimental works such as gum bichromate prints, whose rough, hand-coated surfaces and blurred outlines did not look conventionally photographic.<sup>6</sup> In the “Impressionist” camp was Alfred Maskell {fig. 19}, one of the founders of the Ring: “I have before now attracted a certain amount of derision because I have asserted that a photographic picture is a better and more artistic production the less it bears resemblance to a photograph.”<sup>7</sup>

### Prints and Presentation

Attentive to the relationship between photography’s material characteristics and its expressive qualities, Evans discussed the painterly gum prints of fellow Link Robert Demachy with an evident respect for the spirit, if not the result, of his approach.<sup>8</sup> Evans’s own fidelity was to the full representational power of photography, and this led him to champion glass transparencies and their broad range of luminosity. But his exhibition prints were made as platinotypes, which had other, sympathetic aesthetic characteristics.<sup>9</sup> The uncoated surface of platinum prints retained the velvety “tooth” of a paper texture also found in the fine books and engravings that

Evans appreciated as a bookseller and a collector. The neutral image color of platinotypes was important as well, for restraint in the treatment of color was a concern at a time when bright, aniline dyes were glaringly visible in the commercial graphic arts. Evans himself was partial to English black-and-white illustration work.<sup>10</sup>

The conventions of book design influenced the structure of Evans's images. He typically photographed in a vertical format, echoing the most common book layout. More particular was Evans's deployment of open space within the lowest portion of the photographic image area. This was akin to the two-to-three ratio of book margins, whose measurement is greatest at the bottom of the page.<sup>11</sup> In Evans's cathedral views, this proportion achieves visual balance and an experiential sense of embodied space, grounding the viewer within the scene.

Evans also included a deeper lower margin on his print mounts (see plate 88), explaining that it was a more comfortable placement for the photograph, as a centrally mounted picture would appear to be slipping toward the bottom of the page.<sup>12</sup> He reserved space in that margin for a title and signature or monogram.<sup>13</sup> The monogram was an increasingly popular motif (or affectation) among art photographers, inspired by James McNeill Whistler's butterfly, as an applied design in ink or crayon. Evans took a line of greater elegance, using a metal die to emboss his monogram as a blind stamp.<sup>14</sup> His monogram initials were designed as oblique strokes reminiscent of Japanese calligraphy and set within an ovoid form that suggested the shape of a Japanese sword guard (a *tsuba*), an artifact Evans collected (fig. 20). His taste for *japonisme* was shared by Eva Watson-Schütze, a fellow member of the Linked Ring, who in 1903 cited Japanese spatial composition for ideas on the design and placement of monograms.<sup>15</sup> Watson-Schütze's



FIGURE 20

Frederick H. Evans (English, 1853–1943), *Japanese Tsuba, Sword Guard*, 1890–99.

Glass lantern slide, image: 6.8 × 6.9 cm (2<sup>11</sup>/<sub>16</sub> × 2<sup>11</sup>/<sub>16</sub> in.);

plate: 8.3 × 8.3 cm (3<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>4</sub> in.). Los Angeles, J. Paul Getty Museum 84.XH.1616.13

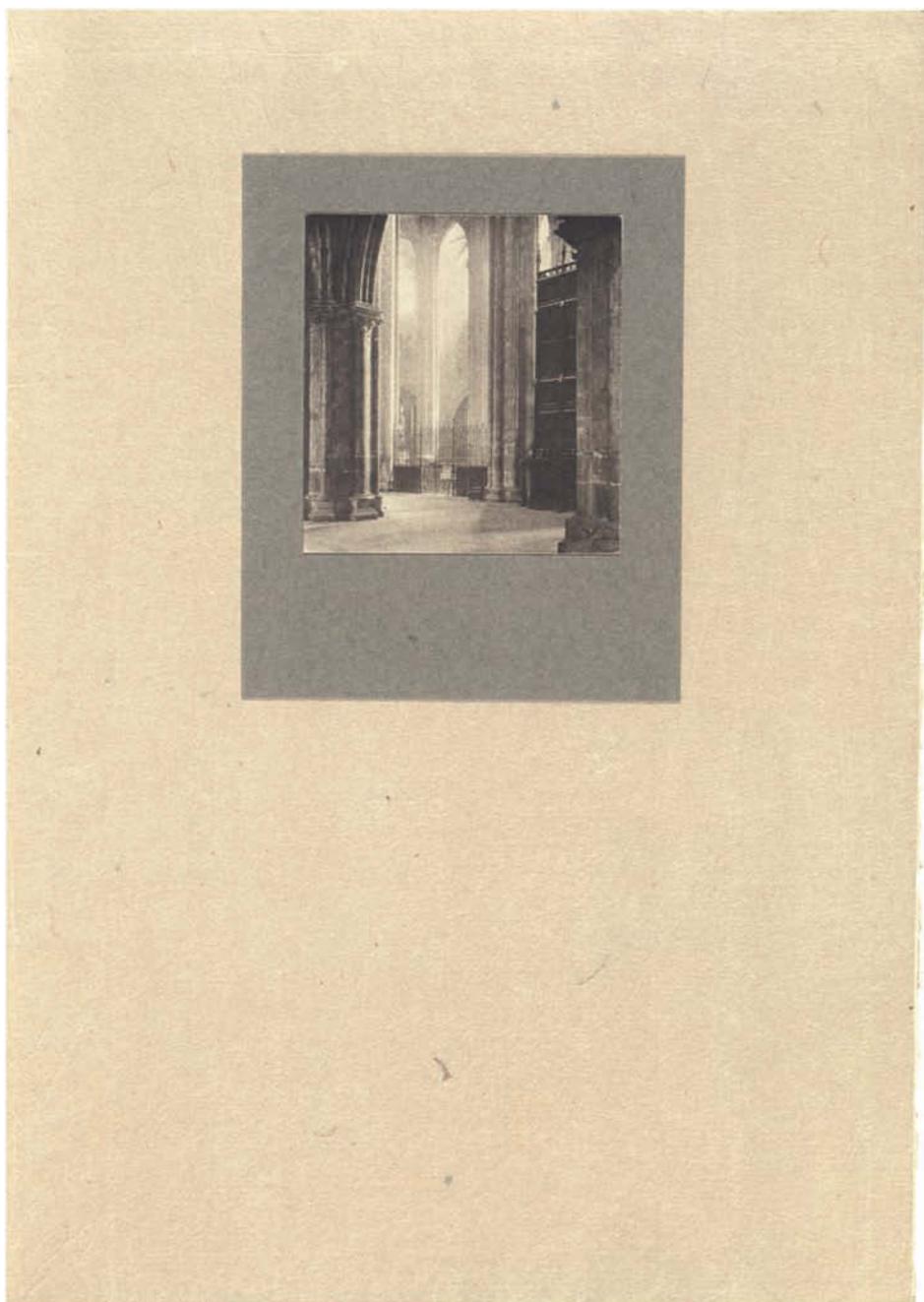


FIGURE 21

Frederick H. Evans (English, 1853-1943), *Height and Light in Bourges Cathedral*, ca. 1900.  
Photogravure print, 27.5 × 19.5 cm (10<sup>7</sup>/<sub>8</sub> × 7<sup>3</sup>/<sub>4</sub> in.). Published in *Camera Work*, no. 4 (October 1903).  
Los Angeles, J. Paul Getty Museum 93.XB.26.5.2

ethos could have been Evans's: "The seal of finish . . . [as] the final touch of the maker, should be the evidence that he has passed judgment on his own creation and confirms the intention of unified expression throughout his work."<sup>16</sup>

Evans's exacting standards of print presentation were evident in the suggestions he circulated to Links preparing for the 1901 Photographic Salon. He encouraged other exhibitors to follow his lead with small prints mounted on muted gray and taupe-colored papers, properly proportioned with secondary layers in complementary hues. He advised that monograms be placed in the lower right corner of the print or mount, and the whole piece surrounded by a dark-stained oak frame with simple, narrow moldings.<sup>17</sup> This was a considered aesthetic stance in keeping with evolving taste. Until the early 1890s, photographic exhibitions had been a stylistic free-for-all, with pieces mounted and framed in a variety of colors and finishes, including glaring white Bristol board mounts set within cheap gold frames. But the Photographic Salon presented a new look in 1893, its very first year. George Davison, a member of the exhibition committee, described "the quieter and more harmonious effect, both as regards the individual pictures and the whole gallery[,] produced by close framing and lower-toned mounts."<sup>18</sup>

In 1904 and 1908 Evans again presented detailed instructions on mounting photographs.<sup>19</sup> He favored fine papers in muted earth colors, a taste shared with Links such as Davison, who advocated "coffee-tinted etching papers . . . Japanese papers . . . [and] hand-made crayon papers (grey, brown, buff, greenish grey, brown-green)."<sup>20</sup> Such materials were inspired by the Arts and Crafts movement and by Aestheticism, a sensibility on display in the olive green exhibition rooms of the fashionable Grosvenor Gallery.<sup>21</sup> The palette became commonplace; the ready-made mounts and mounting papers in the 1910 Houghtons photographic catalogue were available in appropriately Aesthetic "grosvenor green," "gray bark," "mist gray," and "autumn brown," among other poetically titled hues.<sup>22</sup> Houghtons described some of its ready-cut papers as suitable for "the new American system of mounting." That might have been a reference to the style of multiple layered mounts {see plate 40} used by Evans and the American photographer Fred Holland Day {see plate 114}, a friend and fellow Link, but the genesis of the term may have been more prosaic: in 1908, Evans reported that his mounts were made from papers imported from America.<sup>23</sup>

By the time layered mounts were adopted for the elegant pages of Alfred Stieglitz's *Camera Work* {fig. 21}, Evans had moved on to single mounts inked with narrow ruled borders {see plate 38}. He was inspired by the presentation of engravings and lithographs, which were set off from their surrounds by ruled borders whose interstices were filled with light tints of complementary colors {fig. 22}.<sup>24</sup> Evans promoted layered mounts as an accessible presentation for those insufficiently skilled to manage ruled borders. This approach was popular; in 1907 the *Kodak Recorder* reproduced family snapshots pasted onto multiple paper mounts.<sup>25</sup> A shortcut was available by 1911, when the *Craftsman* introduced mounts with colored borders that imitated multiple mounting {fig. 23}.<sup>26</sup> This kind of fakery would not have appealed to Evans the purist. Yet, while he was emphatic in his rejection of the idea that photographs should emulate the material characteristics of other visual arts, his mounts often show an embossed surround to the print, reproducing the plate strike-mark of printmaking.<sup>27</sup>

However complicated the production, Evans's overriding concern was a tasteful, restrained presentation that displayed the photograph to best effect: "Ours is a monochrome art, and we must beware how we endeavour to enrich it by means of colour in our mounts. The tints of our papers must be such that they are felt only as low-toned washes, or narrow dividing lines; their



FIGURE 22

Hubert Robert (French, 1733–1808), *Landscape with Ruins*, 1772. Pen and brown ink, brown and blue washes, over black chalk on paper, 57.2 × 78.1 cm (22½ × 30¾ in.). Los Angeles, J. Paul Getty Museum 83.GG.37

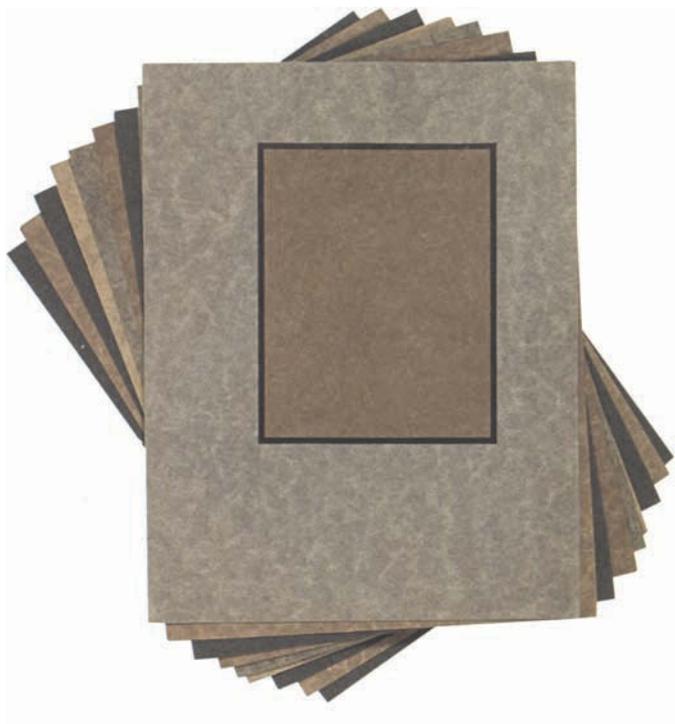


FIGURE 23

*The Craftsman, A Series of Artistic flexible paste-Jon mounts.*  
Envelope with 12 mounts of 12 different combinations, quarter-plate size, ca. 1911.  
Cartridge paper with ink-print illustration and borders, 18.8 × 25.8 cm (7½ × 10¼ in.).  
Collection of Hope Kingsley

colour must not be felt in and for itself, but only as a differentiating something to what is on each side of it."<sup>28</sup>

## Evans and the Photographic Salon

Evans put his ideas into practice when he took over the design and hanging of the Photographic Salon in 1902. He criticized previous exhibitions: "The mass of low-toned pictures in low-toned frames, on a low-toned background[,] have given a sense of depression. . . . You felt the show was probably a sad and dull one."<sup>29</sup> Evans lightened the walls with a jute canvas covering, a cream-colored dado rail, and matching vertical moldings that broke the run of pictures on the wall. The walls above the dado were covered in a light gray arras, a heavy, handwoven fabric. The installation included a velarium, an overhead awning that diffused the brightness of the gallery skylights. Velaria had been used in private London galleries for over a century, and one is visible in James McNeill Whistler's drawing of the Society of British Artists exhibition in 1886–87 (fig. 24). By 1895 a velarium had been installed at the Photographic Salon at the Dudley Gallery, and two years later George Walton included an elaborate tented canopy in his design for the Eastman International Exhibition (fig. 25).<sup>30</sup>



FIGURE 24

James McNeill Whistler (American, 1834–1903), *Society of British Artists, Exhibition View, Suffolk Street*, 1886. Pen-and-ink drawing on paper, 20 × 19 cm (7 $\frac{7}{8}$  × 6 $\frac{1}{4}$  in.). Oxford, England, Ashmolean Museum

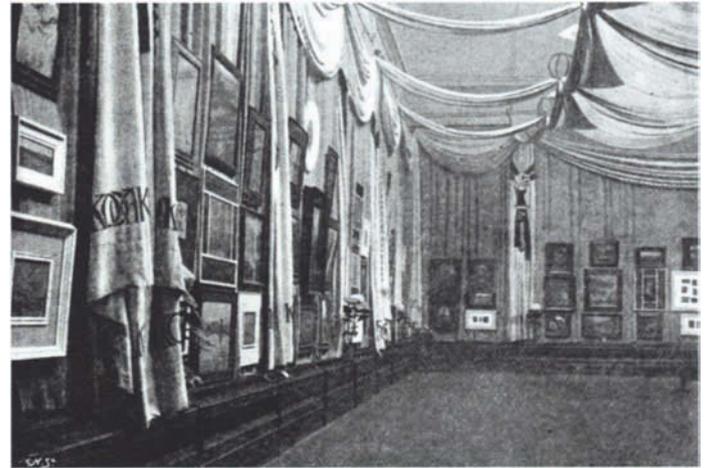


FIGURE 25

Unknown Photographer, *Installation Views, Eastman International Amateur Photographic Exhibition, The New Gallery, London*, 1897. Halftone illustration from *The Practical Photographer* 8, no. 85 (January 1897). Bradford, England, RPS Library at the National Media Museum, Kodak Collection misc\_00180



FIGURE 26

Unknown Photographer, *Installation Photograph, The Photographic Salon*, 1905. Halftone illustration, 13.1 × 17.3 cm (5 $\frac{3}{16}$  × 6 $\frac{1}{16}$  in.). Reproduced in *The Amateur Photographer* 42, no. 1095 (September 26, 1905)

In comparison with Walton's Eastman installation, Evans's hang was restrained to the point of austerity, and he retained this principle over the next four years. His 1905 Photographic Salon installation, in the more elegant venue of the Royal Society of Painters in Water Colours, used the same architecture in a subtle palette of bay-leaf green walls, brown dado, and dull gold moldings {fig. 26}.

Evans's aesthetic reflected an evolution in exhibition design, tending toward spaciousness and simplicity in reaction to Victorian clutter and ornamentation. A leading concern was overcrowded walls; the Royal Academy was notorious for stacking frames from floor to ceiling so that some were "skyyed" (very high) or "floored" (very low), but at the Grosvenor Gallery and Whistler's Society of British Artists exhibitions, a more comfortable number of pictures were hung at most two or three deep. The Photographic Society packed the space at its annual exhibitions, and one of the spurs to the founding of the Ring was the demotion of H. P. Robinson's photographs from their accustomed and preferential place "on the line" (of sight). At the 1897 Photographic Salon, where committee members had argued in vain for a reduction in works hung, George Walton achieved a partial solution by organizing the photographs into irregularly spaced groups.<sup>31</sup> In 1902 Evans improved on this arrangement, cutting the number of pictures and juxtaposing print, mount, and frame colors for an overall harmony within each section—especially important when setting neutral-hued photographs, such as Evans's platinotypes, against the sometimes bright colors of pigment prints. The idea owed much to Whistler's Society of British Artists exhibitions, where pictures were grouped relative to their size, color, and tone, so that Whistler's nocturnes were not overwhelmed by larger, more highly colored works.<sup>32</sup>

Evans's choice of wall color was also part of a continuum. The default color for the Dudley Gallery was maroon, very like the dull red at the Society of British Artists' Suffolk Street rooms (before Whistler changed the color to a more Aesthetic-style yellow). By 1897, Photographic Salon organizers such as James Craig Annan were militating for a different wall color. "It would be distinctly interesting to observe the effect of doing away with what Mr. Craig Annan has

called the maroon nightmare, and of replacing it with a suitable shade of coarse canvas with a frieze of light linen above," George Davison noted.<sup>33</sup> The Dudley's dark red walls were old-fashioned, so the designer of the 1897 Salon, George Walton, covered the walls in rough, light brown canvas, a material and color very close to what Evans would use for the 1902 Salon. Walton described the décor as similar to that of Whistler's 1886 show at Dowdeswell's Gallery, where the "brown paper" wall color and dull gold detailing echoed the wrappers of some of Whistler's pamphlets and catalogues.<sup>34</sup> This combination translated into Evans's 1902 Salon catalogue as a rough brown paper cover with gold lettering. Likewise, in 1905 his color scheme for the Salon had dark brown and green walls framed in "dead gold" rails and panels.<sup>35</sup>

## The Demise of the Ring

Evans's connections with the Linked Ring were productive. He contributed to publications run by fellow Links, including *Photography* (George Davison was among a number of Links on the editorial board) and the *Practical Photographer* (edited by the Reverend F. C. Lambert). In addition, he wrote for the *Amateur Photographer*, whose editor, A. Horsley Hinton, was responsible for Evans's photographic commission for *Country Life* magazine. But while Evans's vocation was expanding into a career, the Ring and its Salon were on the decline. In New York, the Photo-Secession was coalescing into a more forceful association, and the American Links were restive. In 1904 they were temporarily appeased with the offer of their own Salon Selection Committee and the assurance that their choices would be hung. This arrangement impelled Evans to write to the English Links to reassure them that their Continental and American compatriots would not threaten their place in the Salon.

The Americans were a powerful presence on the 1908 Salon Selection Committee, and many British Links felt that the Photo-Secession dominated the exhibition. The committee chose just one Evans photograph, *Le Moyen Age* {plate 18}, but he showed more works—all architectural views—at an exhibition organized in opposition to the Salon.<sup>36</sup> The "Salon des Refusés" was initiated by F. J. Mortimer, the new editor of the *Amateur Photographer*, and shown at the magazine's offices, advertised as "the little gallery in Long Acre," a barbed paraphrase of Stieglitz's "Little Galleries of the Photo-Secession" in New York.<sup>37</sup>

The following year was the last Salon of the Linked Ring. The Selection Committee now included fewer Americans but more British members; Evans joined, as did new Links F. J. Mortimer and John Dudley Johnston. However, the issue of unrepresentative exhibitions remained; of sixty-eight members of the Linked Ring, only forty-six showed in the 1909 Salon. Evans exhibited six photographs.<sup>38</sup>

The Salon had lost its impetus and democratic ethos, and at a January 1910 meeting George Davison proposed an "honourable burial."<sup>39</sup> The eleven Links present—including Evans, Dudley Johnston, and Maskell—had intended only that the Salon be given up, not that the Ring be disbanded. But it was soon recognized that without exhibitions the Ring would lose its raison d'être, and so the Brotherhood was dissolved.

Some Links returned to the Camera Club, where they, and the Ring, had begun. Evans became more involved with the Royal Photographic Society, staging exhibitions and publishing articles in the *Photographic Journal*. In 1924 and 1937 he donated dozens of photographs to Dudley Johnston's newly established Royal Photographic Society Collection. Evans mounted

each print in his distinctive style, and today one can spot his gifts in the collection, surrounded by their beautiful ruled borders and signaling a well-chosen selection of important works by Links such as James Craig Annan, Robert Demachy, Fred Holland Day, and Alfred Stieglitz, among many others.

### “Taste, with Faithfulness”

Frederick Evans’s works were admired for their thoughtful use of technology and materials, tastefully presented in a modern style inspired by traditional modes. Evans was, above all, carefully attentive to the details that accumulated into an evocative whole. His artistic vision was praised by the artist G. A. Storey in 1897:

Endowed with taste and an infinite capacity for taking pains, he is, to my thinking, a true artist. Not content with the mere reproduction of the sacred walls and their antique columns and finials, their vaulted roofs with their varying lines and curvature, and hundreds of other beauties, . . . he must needs with all due diligence watch day after day for the moment when a ray of light streaming down on the pavement gives lustre and beauty to the work, and then judge and consider and decide how much, and no more, shall come into his picture, in order to give full value to the portion he finally selects for his plate. Surely, all this is artist’s work.<sup>40</sup>

Storey identified two key qualities in art, “taste” and “faithfulness,” and suggested them as a motto for a photographer—“one that he might write upon his camera: ‘Taste, with faithfulness’; and perhaps, if he whispered it into his little box, that little box might reply, ‘Yes, you do the taste, I’ll do the faithfulness.’”<sup>41</sup> In Evans’s work and ethos, these two attributes were evident and in generous supply.

## Notes

- 1 On the “At Homes,” see Douglas Sladen, *Twenty Years of My Life* (London, 1914; reprinted Whitefish, Montana, 2004), p. 59. George Bernard Shaw (see plate 111) was also part of this circle; see Jerome K. Jerome, *My Life and Times* (London, 1926), pp. 160–63. Evans photographed other *Idler* contributors and guests, including the writer George Egerton (see plate 118) and the illustrator Dora Curtis (see plate 119). See Philip Waller, *Writers, Readers, and Reputations: Literary Life in Britain, 1870–1918* (Oxford, 2006), pp. 417–18.
- 2 Founded in 1853, the Photographic Society (chartered in 1894 as the Royal Photographic Society) was a forum for professionals, manufacturers, and serious amateurs. Its exhibitions incorporated pictorial, scientific, and commercial contributions in a crowded and disparate mix. The Linked Ring founders were among those photographers who disliked the inartistic company they—and their photographs—were forced to keep at the Society’s exhibitions.
- 3 “Jones versus the Members of the Linked Ring,” *British Journal of Photography* 64, no. 1915 (January 1897), p. 38.
- 4 Frederick H. Evans, “Glass versus Paper,” *Camera Work*, no. 10 (April 1905), pp. 36–41.
- 5 On Maskell’s “Impressionism,” see “Pictorial Photography at Charing Cross Road: The Camera Club ‘Invitation Exhibition,’” *Amateur Photographer* 16, no. 420 (October 1892), p. 282.
- 6 Evans, “What Is a Straight Print?” *Amateur Photographer* 46, no. 1191 (July 1907), pp. 111–12.
- 7 Alfred Maskell, “The Claims of Photography to Recognition as Art,” *Journal of the Camera Club* 5, no. 60 (July 1891), p. 141.
- 8 Evans, “Notes on Three Examples of the Work of Robert Demachy,” *Amateur Photographer* 38, no. 997 (November 1903), pp. 390–93. Their photographic relations were not always so cordial; see *Camera Work*, nos. 18 and 19 (April and July 1907), and Robert Demachy, “On the Straight Print,” *Camera Work*, no. 19 (July 1907), pp. 21–24.
- 9 Evans, “Straight versus Controlled Prints,” *Amateur Photographer* 51, no. 329 (March 1910), p. 303.
- 10 Evans, “Art in Monochrome,” *Amateur Photographer* 47,

- no. 1219 (February 1908), p. 129. Evans consistently praised subtlety in color; for one example, see Evans, "Jottings at the Royal Academy, Part I," *Amateur Photographer* 39, no. 1028 (June 1904), p. 480.
- 11 The format derived from smaller books that were intended to be hand-held.
  - 12 Evans, "Notes on Multiple Mounting," *Photographic Journal* 48, no. 2 (February 1908), p. 101.
  - 13 Evans, "Notes on Multiple Mounting" (note 12), p. 106.
  - 14 Evans's blind-stamp monogram may have been inspired by the embossed seal, or "chop," traditionally used by engravers and publishers of prints.
  - 15 Eva Watson-Schütze, "Signatures," *Camera Work*, no. 1 (January 1903), p. 36. She credited Whistler on p. 35. Watson-Schütze was an American Pictorialist associated with the Photo-Secession and a member of the Linked Ring from 1901.
  - 16 Watson-Schütze, "Signatures" (note 15), p. 36.
  - 17 Margaret Harker, *The Linked Ring: The Secession Movement in Photography in Britain, 1892-1910* (London, 1979), p. 108.
  - 18 George Davison, "Lessons from the Exhibitions," *Photography* 5, no. 257 (October 1893), p. 635.
  - 19 Evans, "Mounting the Exhibition Print," *Photogram* 11, nos. 121-32 (January to December 1904). See Evans, "Notes on Multiple Mounting" (note 12) for Evans's presentation on his 1908 exhibition at the Royal Photographic Society.
  - 20 George Davison, "Mounting and Framing, II," *Photography* 5, no. 265 (December 1893), p. 764.
  - 21 Colleen Denney, "The Grosvenor Gallery as Palace of Art: An Exhibition Model," in *The Grosvenor Gallery: A Palace of Art in Victorian England*, Susan P. Casteras and Colleen Denney, eds. (New Haven, 1996), p. 21.
  - 22 The catalogue included "ready-cut papers for 'the new American system of mounting.'" Houghtons Ltd., *Photographic Price List* (London, 1910), p. 620.
  - 23 "American papers imported wholesale by Lindenmeyr," Evans, "Notes on Multiple Mounting" (note 12), p. 112.
  - 24 Ruled borders on engravings date from the 1600s; they became more common in the nineteenth century, when the presentation was borrowed for the mounting of lithographs. Susan Lambert, *Prints: Art and Techniques* (London, 1999), p. 73.
  - 25 "Unconventional Portraiture," *Kodak Recorder* 12 (January 1907), pp. 1-3.
  - 26 *The Craftsman* was an American periodical distributed in Britain.
  - 27 Houghtons sold "Plate-sunk Mounts" embossed with a fake plate-mark. Houghtons, *Photographic Price List* (note 22), p. 588.
  - 28 Evans, "Notes on Multiple Mounting" (note 12), p. 104.
  - 29 Ward Muir, "A Chat with the Designer of the Salon," *Amateur Photographer* 36, no. 939 (October 1902), p. 271.
  - 30 George Davison joined the Eastman Photographic Materials Company as assistant manager in 1897 and promptly organized the Eastman International Amateur Photographic Exhibition. He commissioned the Glasgow architect and designer George Walton, fresh from designing the 1897 Photographic Salon. Colin Harding, "George Walton and His Links with Photography," *Photographica World*, no. 66 (September 1993), p. 17.
  - 31 Karen Moon, *George Walton, Designer and Architect* (Oxford, 1993), p. 76. Walton also designed the 1898 Photographic Salon.
  - 32 Winter SBA exhibitions of 1886-87 and 1887-88. Anne Koval, "The 'Artists' Have Come Out and the 'British' Remain: The Whistler Faction at the Society of British Artists," in *After the Pre-Raphaelites: Art and Aestheticism in Victorian England*, Elizabeth Prettejohn, ed. (Manchester, England, 1999), p. 92.
  - 33 George Davison, "The Arrangement of Exhibition Galleries," *Photography* 9, no. 445 (May 1897), p. 307.
  - 34 Moon, *George Walton* (note 31), p. 60.
  - 35 Kenneth McConkey, "Impressionism in Britain," in *Impressionism in Britain*, exh. cat. (London, Barbican Art Gallery, 1995), p. 33. Evans's 1905 Salon design is discussed in *Amateur Photographer* 42, no. 1095 (September 1905), p. 253.
  - 36 *Catalogue of the Photographic Salon, 1908*, p. 12.
  - 37 John Taylor, "The Salon des Refusés," *History of Photography* 8, no. 4 (October-December 1984), p. 283.
  - 38 *Catalogue of the Photographic Salon, 1909*, pp. 12, 13, 16.
  - 39 Harker, *The Linked Ring* (note 17), p. 122.
  - 40 G. A. Storey, A.R.A., "Photographic Pictures," *Journal of the Camera Club* 11, no. 133 (June 1897), p. 88. In the 1890s Storey presented a number of papers on photography, and he was one of the judges of the invitational section of the 1897 Eastman Photographic Exhibition.
  - 41 Storey, "Photographic Pictures" (note 40), p. 88.







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PLATE 1

*Hawthorn and Blackberry, ca. 1883*



*Foxgloves*

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PLATE 2

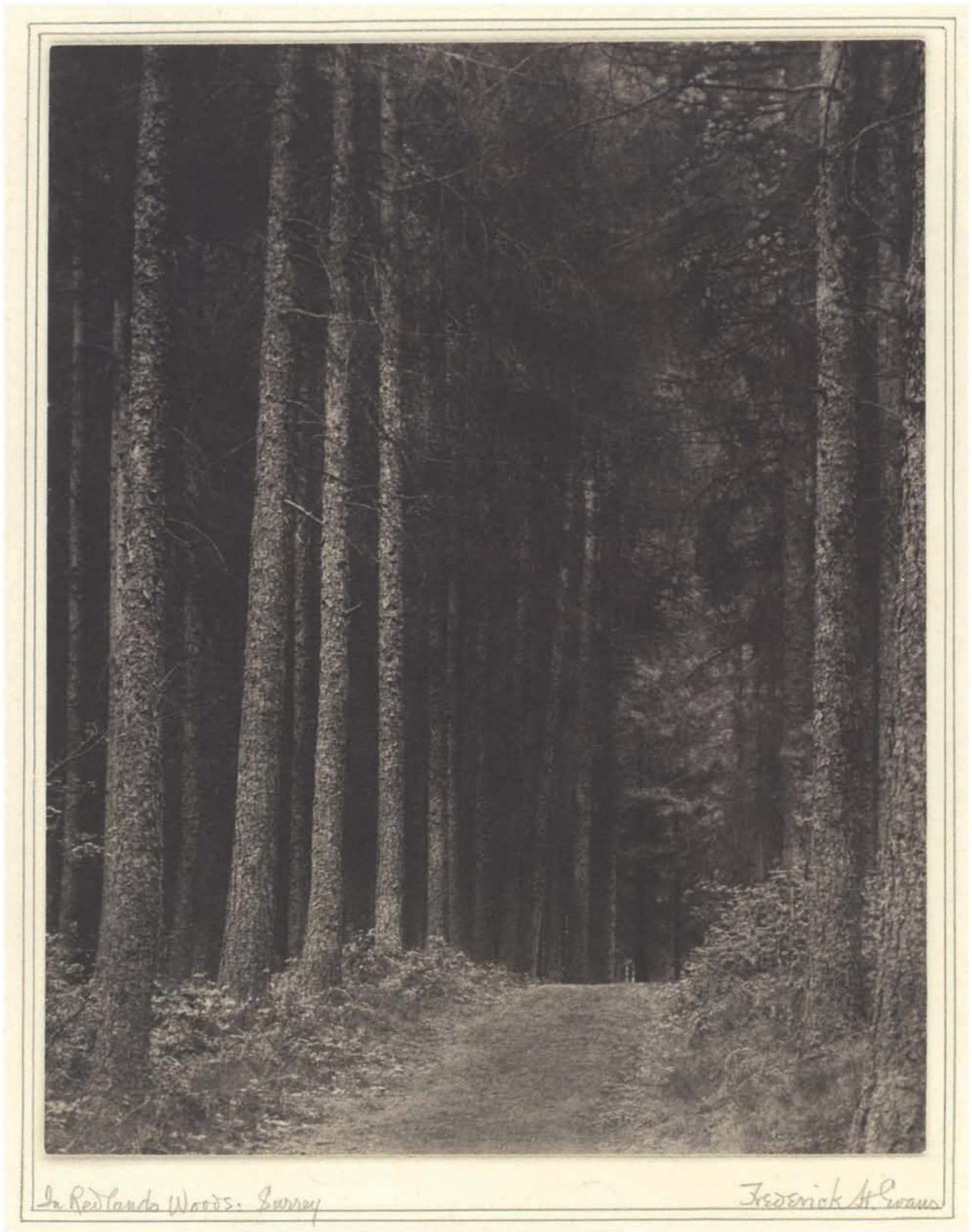
*Foxgloves, ca. 1908*



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PLATE 3

*In Deerleaf Woods, ca. 1908*



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PLATE 4

*In Redlands Woods: Surrey, 1899-1904*



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PLATE 5

*New Forest, 1896-97*



PLATE 6

*Reflets dans l'eau*, negative, 1921; print, 1932



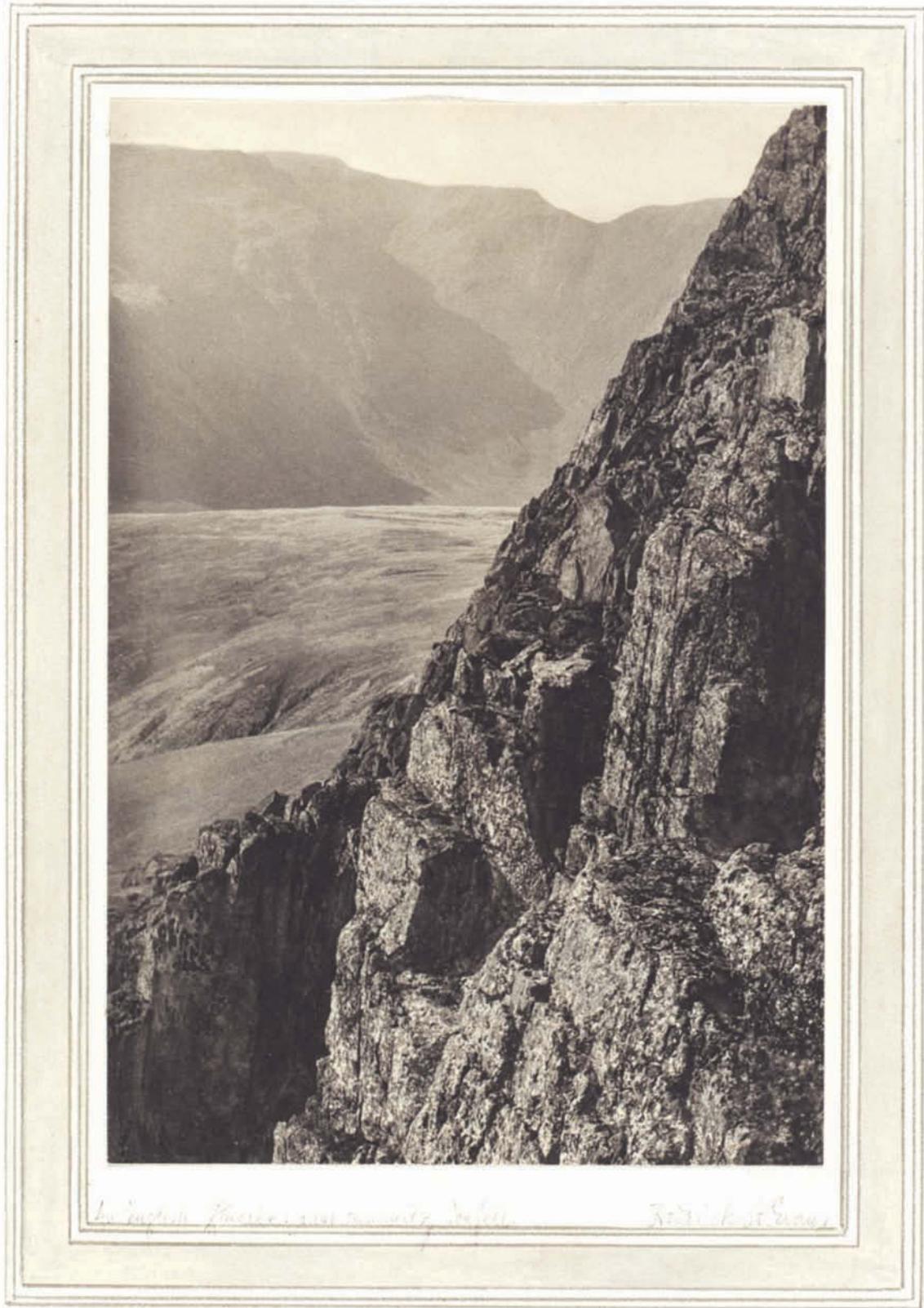
*On the road to Watendlath: Borrowdale*

*Fredrick A. G. W. G.*

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PLATE 7

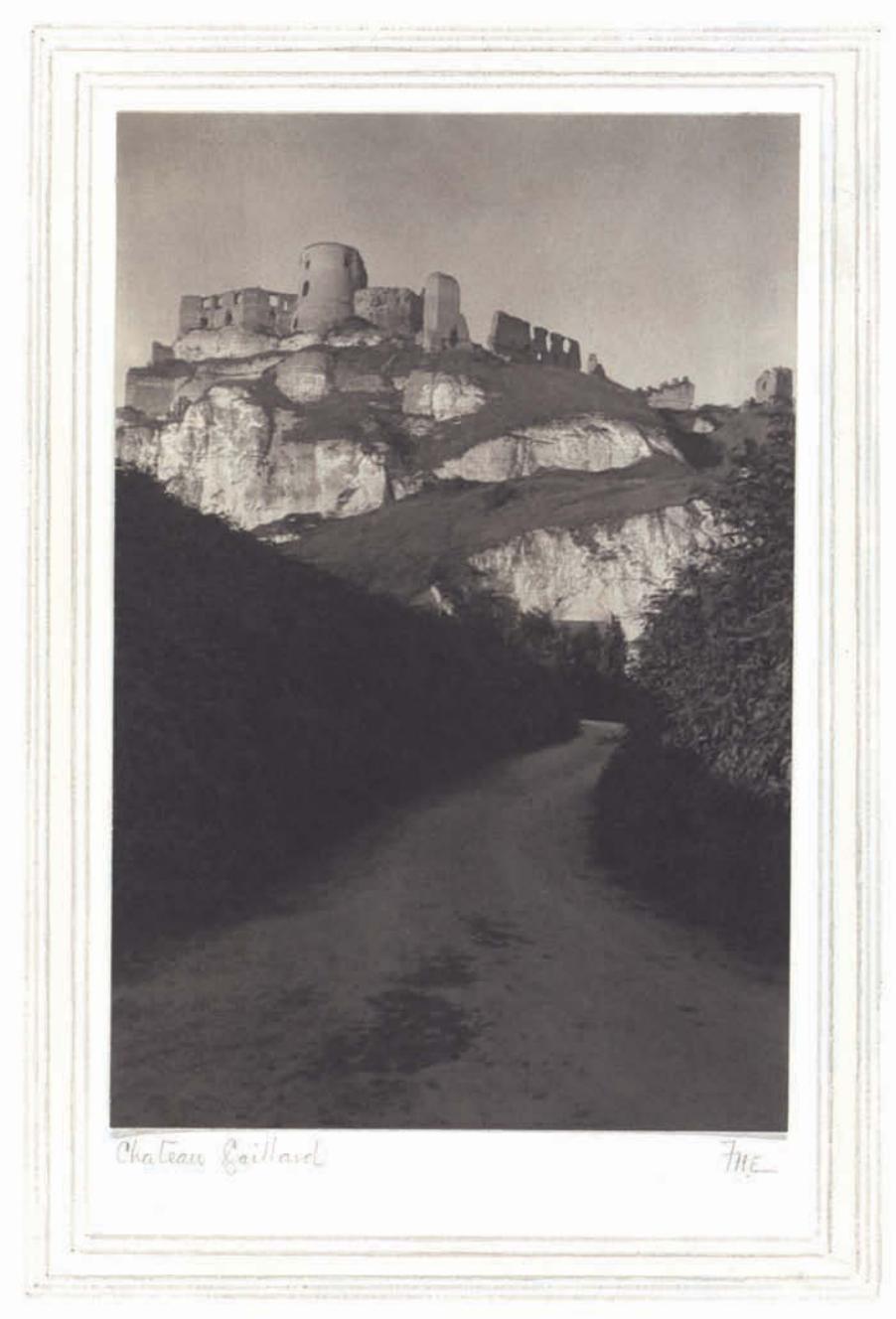
*On the Road to Watendlath: Borrowdale, ca. 1885*



*In English translation, near summit of Scafell. 30th Oct 1905*

PLATE 8

*An English Glacier: Near Summit of Scafell, ca. 1905*



---

PLATE 9

*Chateau Gaillard, ca. 1906-7*



---

PLATE 10

*Herstmonceux Castle, Sussex: Steps to the Upper Garden, 1918*



---

PLATE 11

*Ingoldmells, ca. 1898*



Rye: from Winchelsea

Frederick A. G. 1915

PLATE 12

Rye: from Winchelsea, 1915



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PLATE 13

*Avignon, Palais des Papes, 1907*



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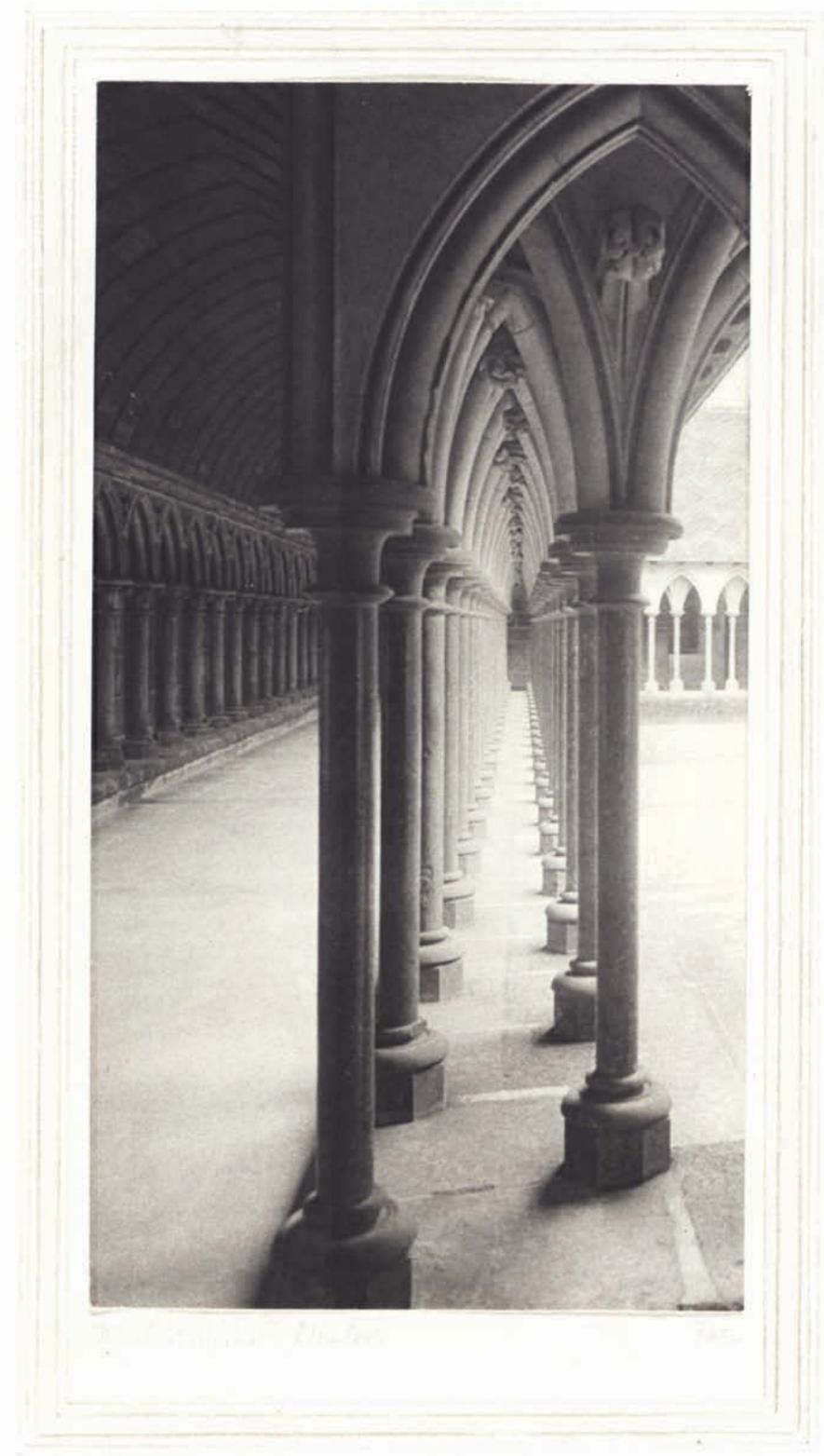
PLATE 14

*Winchelsea: Stairs to Queen Elizabeth's Well, ca. 1905*



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| PLATE 15 |  
*At Chantilly, ca. 1906-7*



*Mont St. Michel Cloisters*

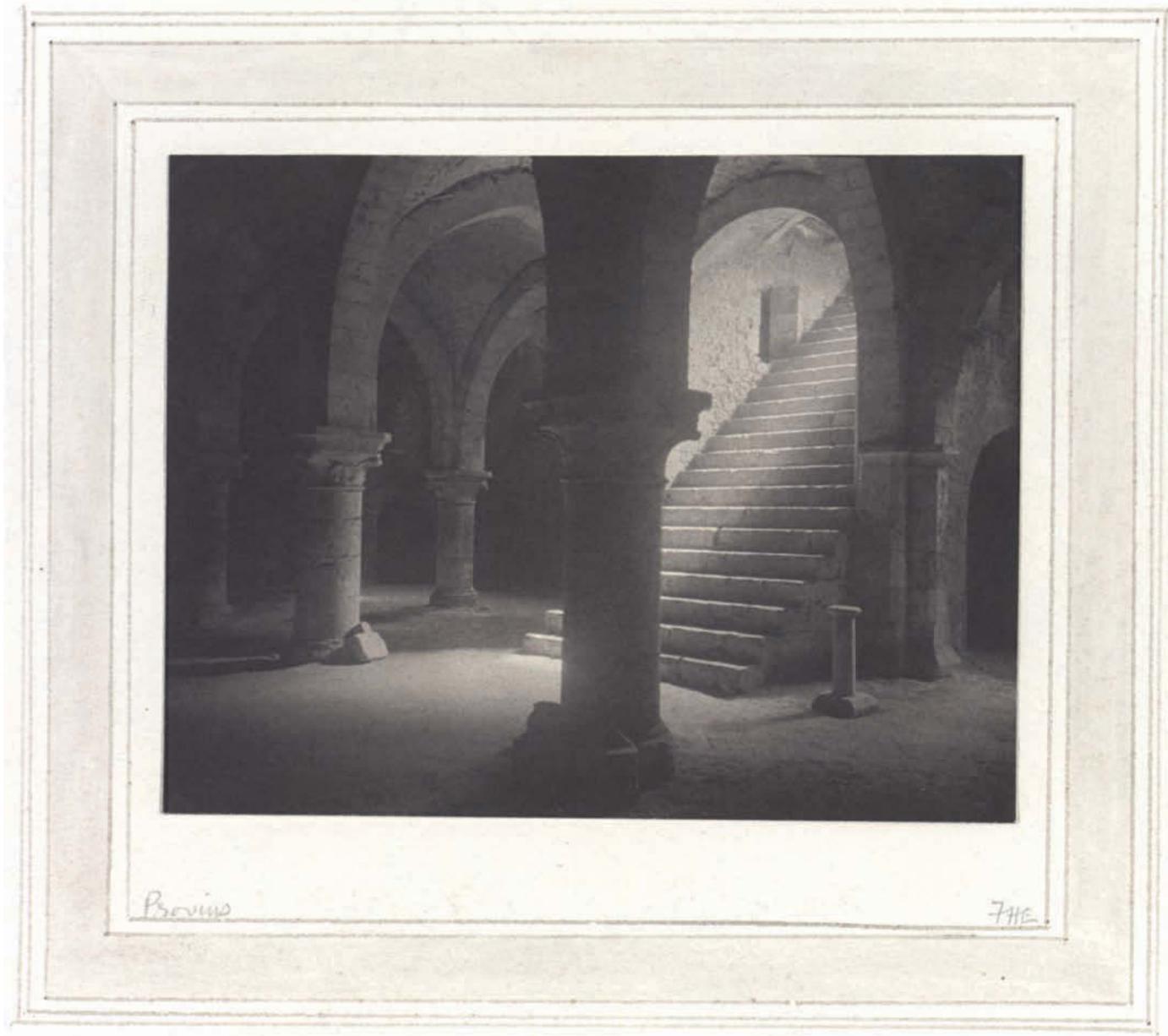
PLATE 16

*Mont St. Michel: Cloisters, 1906*

A perfect photograph is one that perfectly records, reflects its subject;  
gives its beholder the same order of joy that the original would.



**FREDERICK H. EVANS**



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PLATE 17

*Provins*, France, 1906-7



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PLATE 18

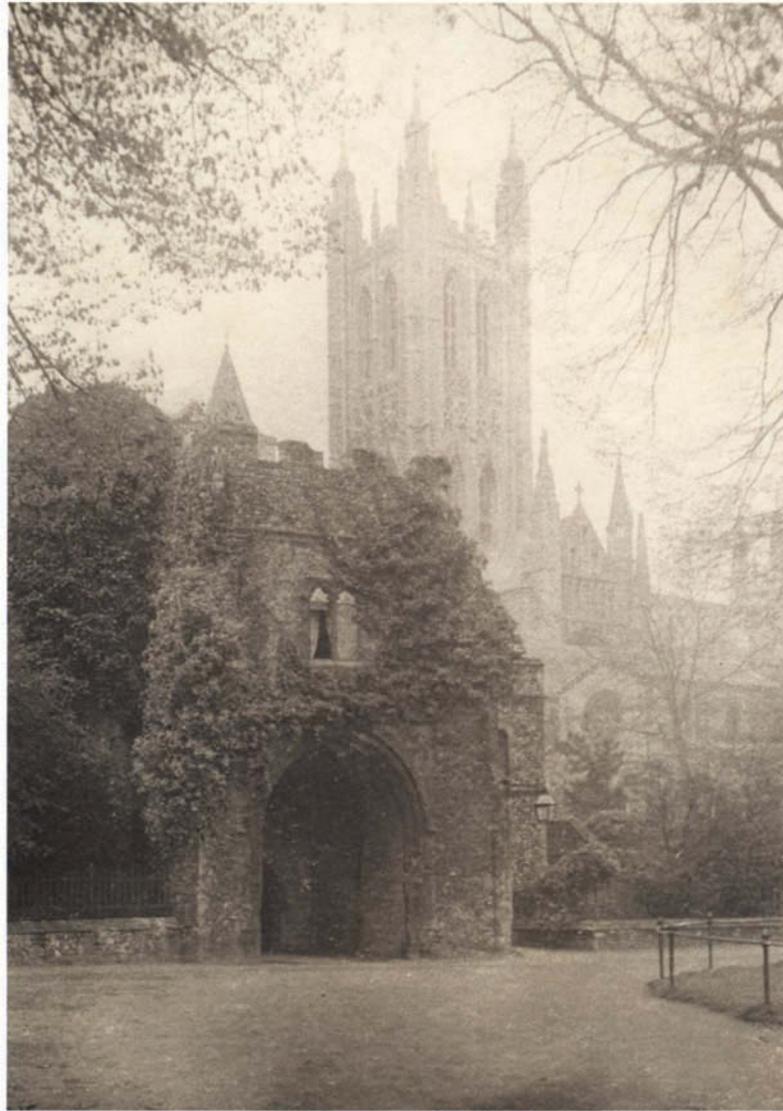
*Chateau Chevenon (Nevers): Le Moyen Age, ca. 1906-7*



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PLATE 19

*Provins*, ca. 1906-7

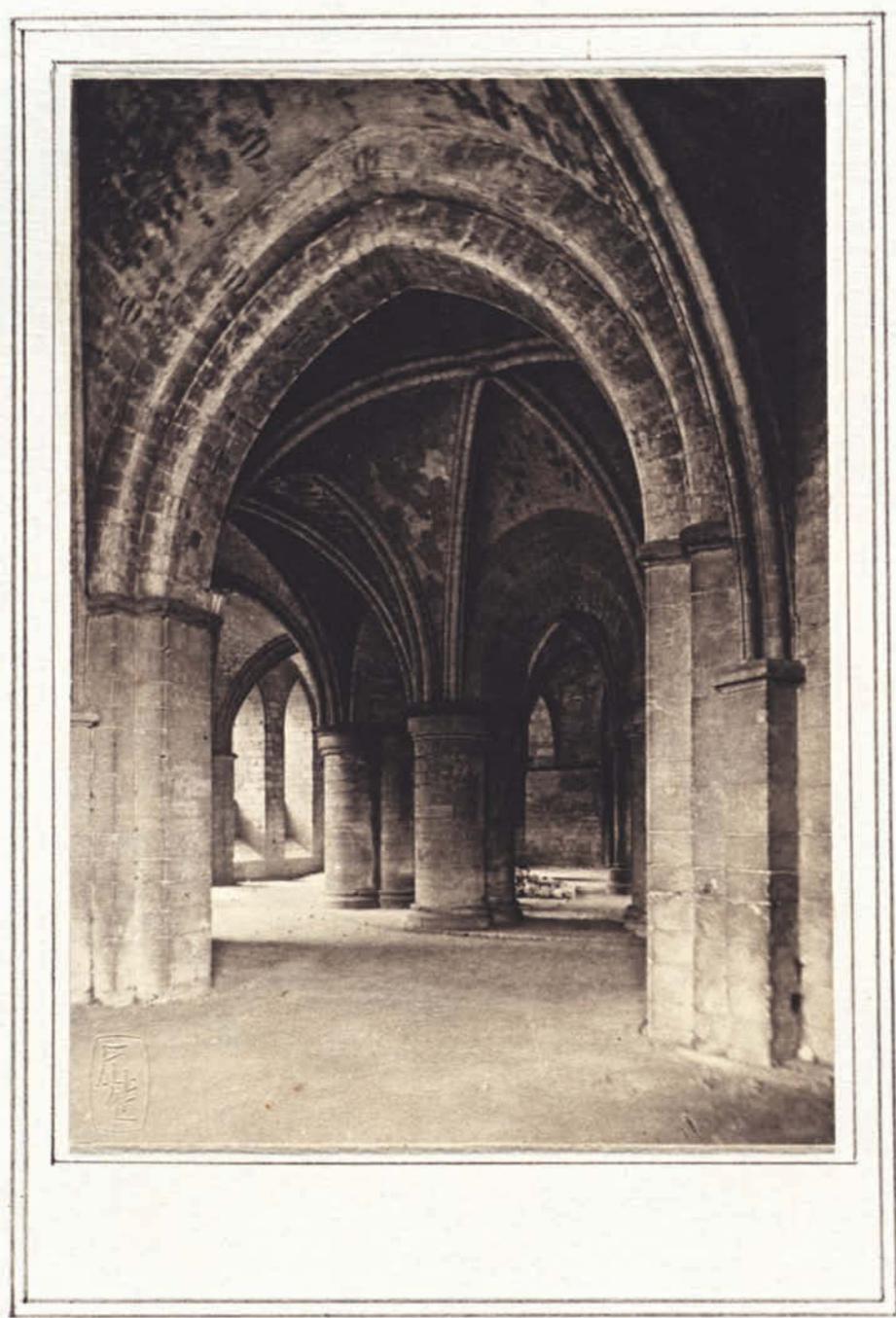


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PLATE 20

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*"A Misty Morning" — Canterbury Cathedral: Angel Tower and Dark Entry, 1889*



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PLATE 21

*Crypt of Canterbury Cathedral, ca. 1900*



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PLATE 22

*Gloucester [Cathedral]: Tomb of Edward II, ca. 1889*



PLATE 23

Gloucester Cathedral: Entrance to Ambulatory and Crypt, 1890

PLATE 24

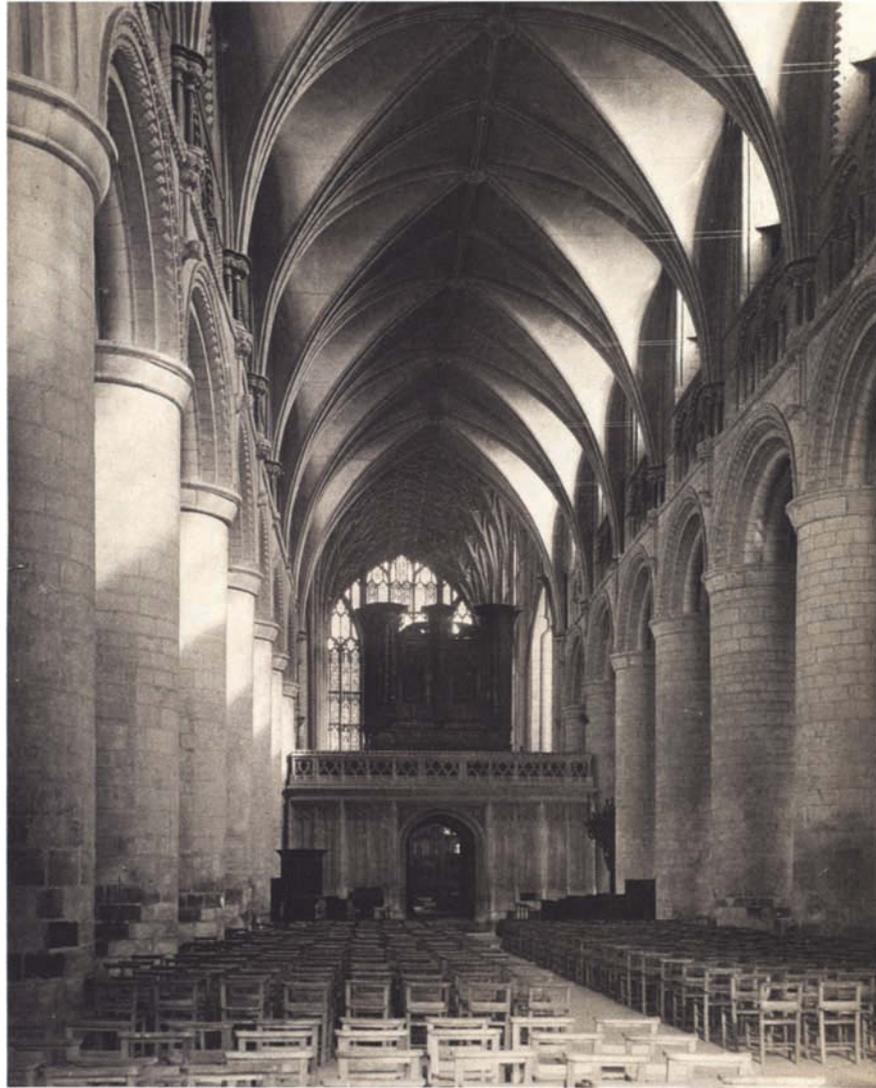
Gloucester Cathedral: South Triforium to East, 1890



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PLATE 25

*Gloucester Cathedral: The Cloisters, ca. 1903*



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PLATE 26

*Gloucester Cathedral: Nave to East, 1891*



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PLATE 27

*Gloucester Cathedral, ca. 1900*



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PLATE 28

*Kelmscott Manor: From the Thames, 1896*



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PLATE 29

*Kelmscott Manor: From the Garden, 1896*



---

| PLATE 30 |

*Kelmscott Manor: In the Garden, 1896*



---

PLATE 31

*Kelmscott Manor: In the Tapestry Room, 1896*



PLATE 32

*Kelmscott Manor: William Morris' Bedroom, 1896*

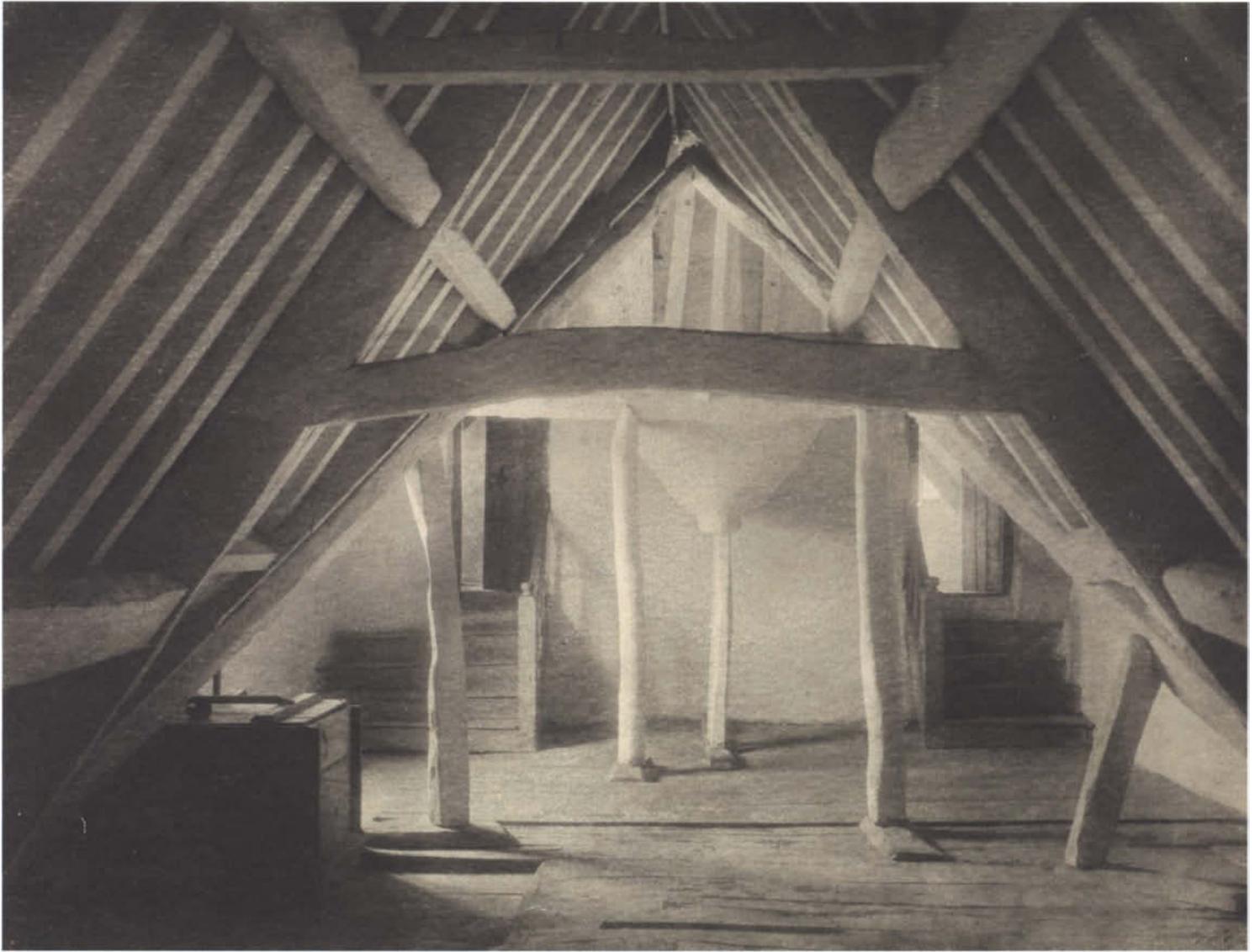


Kelmscott Manor

Frederick H. Evans

PLATE 33

*Kelmscott Manor*[: *Through a Window in the Tapestry Room*], 1896



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PLATE 34

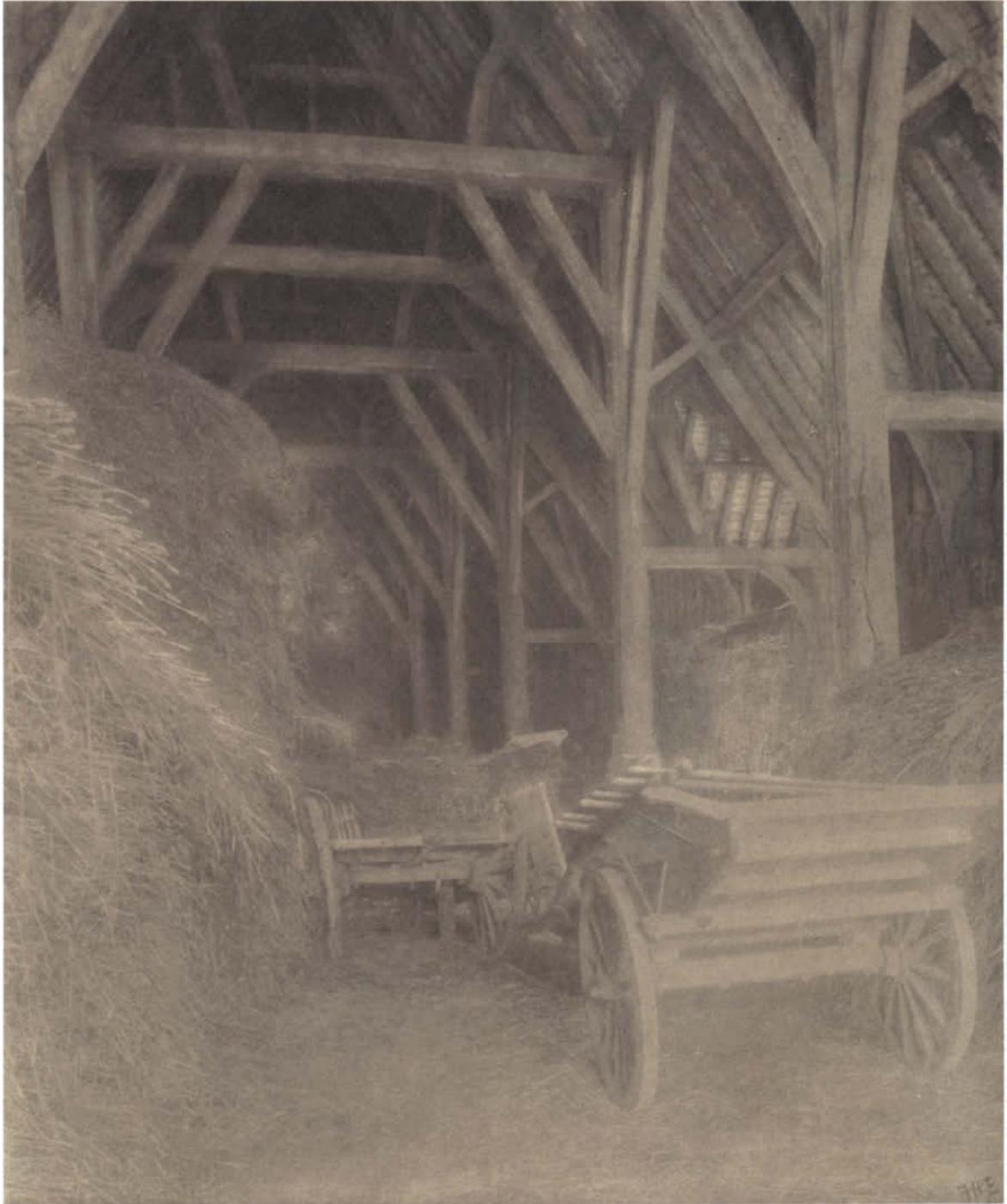
*Kelmscott Manor: In the Attics (No. 1), 1896*



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| PLATE 35 |

*Kelmscott Manor: In the Attics ([No.] 2), 1896*



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PLATE 36

*Great Cokkeswell Barn (near Kelmscott): Interior, 1896*



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PLATE 37

*Great Cokkeswell Barn (near Kelmscott), 1896*



PLATE 38

Lincoln Cathedral from the Castle, 1898



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PLATE 39

*Roofs*[: *View of the Bell Tower of Lincoln Cathedral*], ca. 1895–98

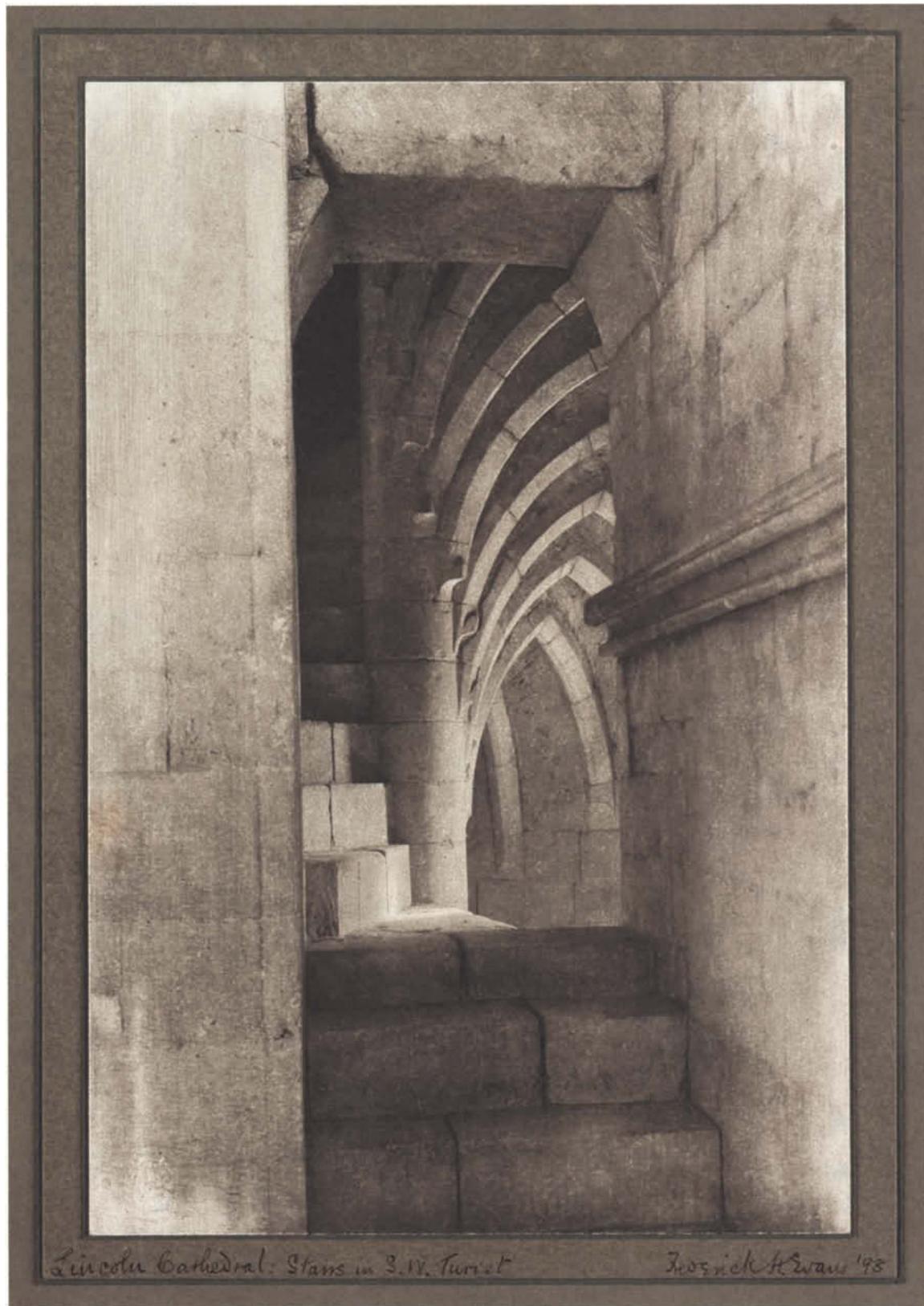


PLATE 40

Lincoln Cathedral: Stairs in S.W. Turret, 1898



PLATE 41

[Lincoln Cathedral:] Nave to East, ca. 1898



*Lincoln Cathedral: The Angel Choir*

*Ferdinand Braun*

PLATE 42

[Lincoln Cathedral:] *The Angel Choir*, ca. 1898

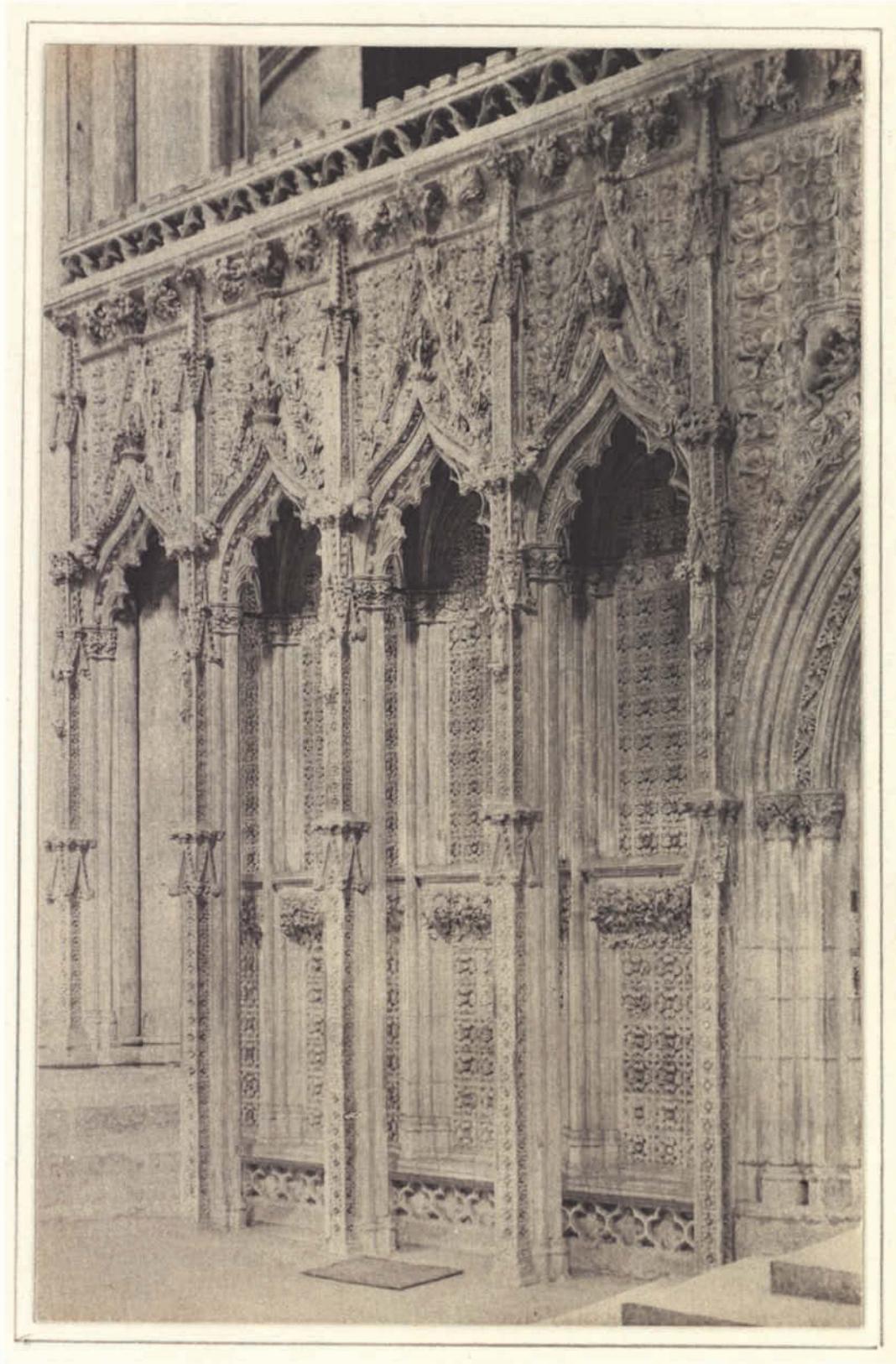


PLATE 43

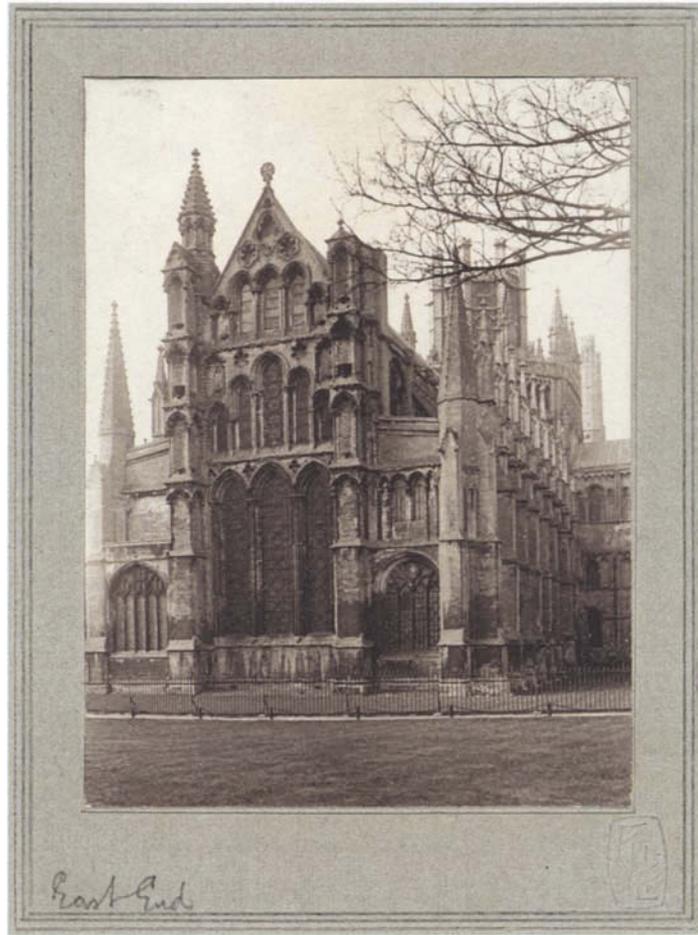
*Lincoln Cathedral: Organ Screen, North Side, 1895*



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PLATE 44

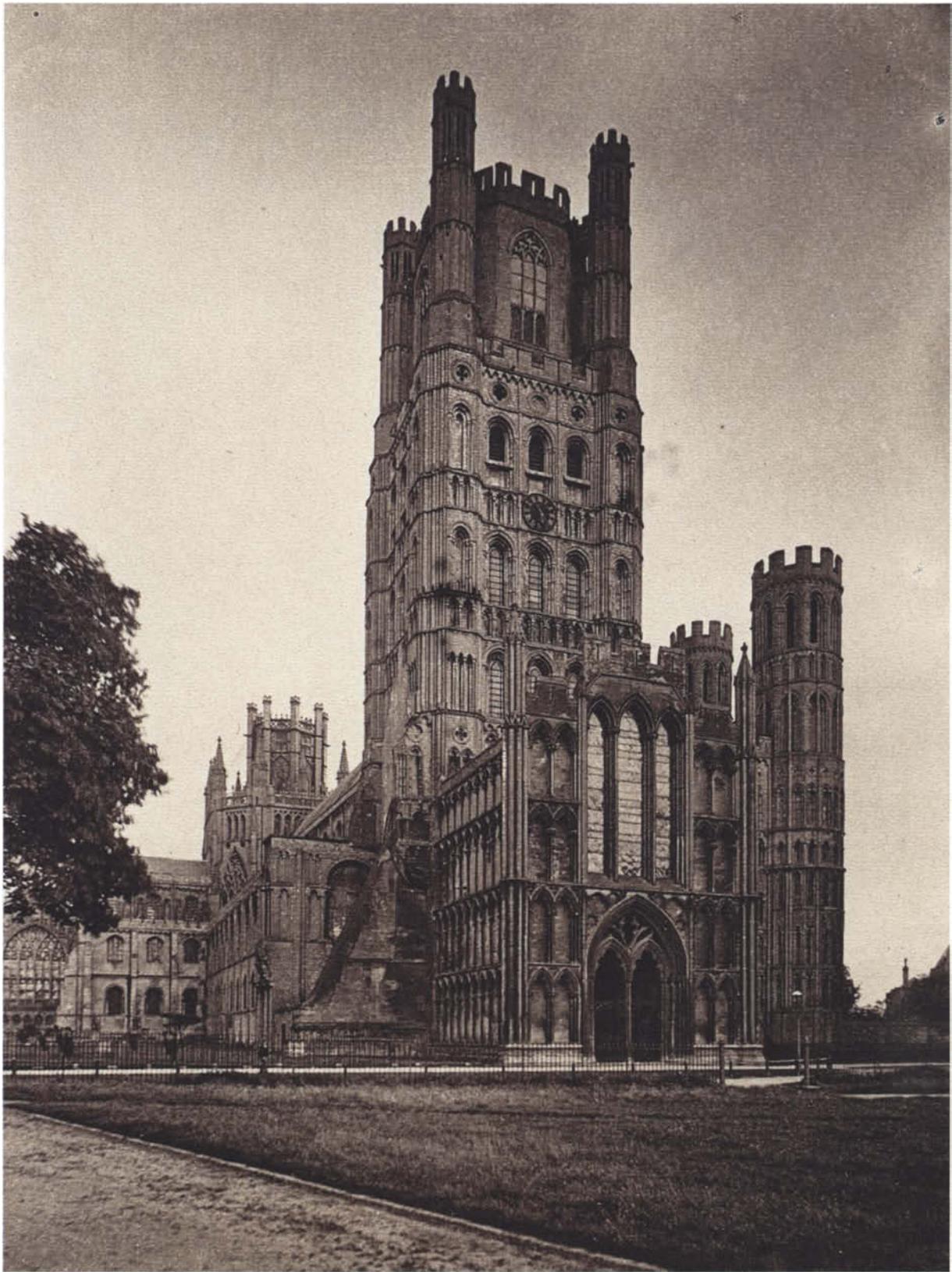
*Lincoln Cathedral, 1895*



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PLATE 45

*East End [View of the East Façade of Ely Cathedral], ca. 1901*



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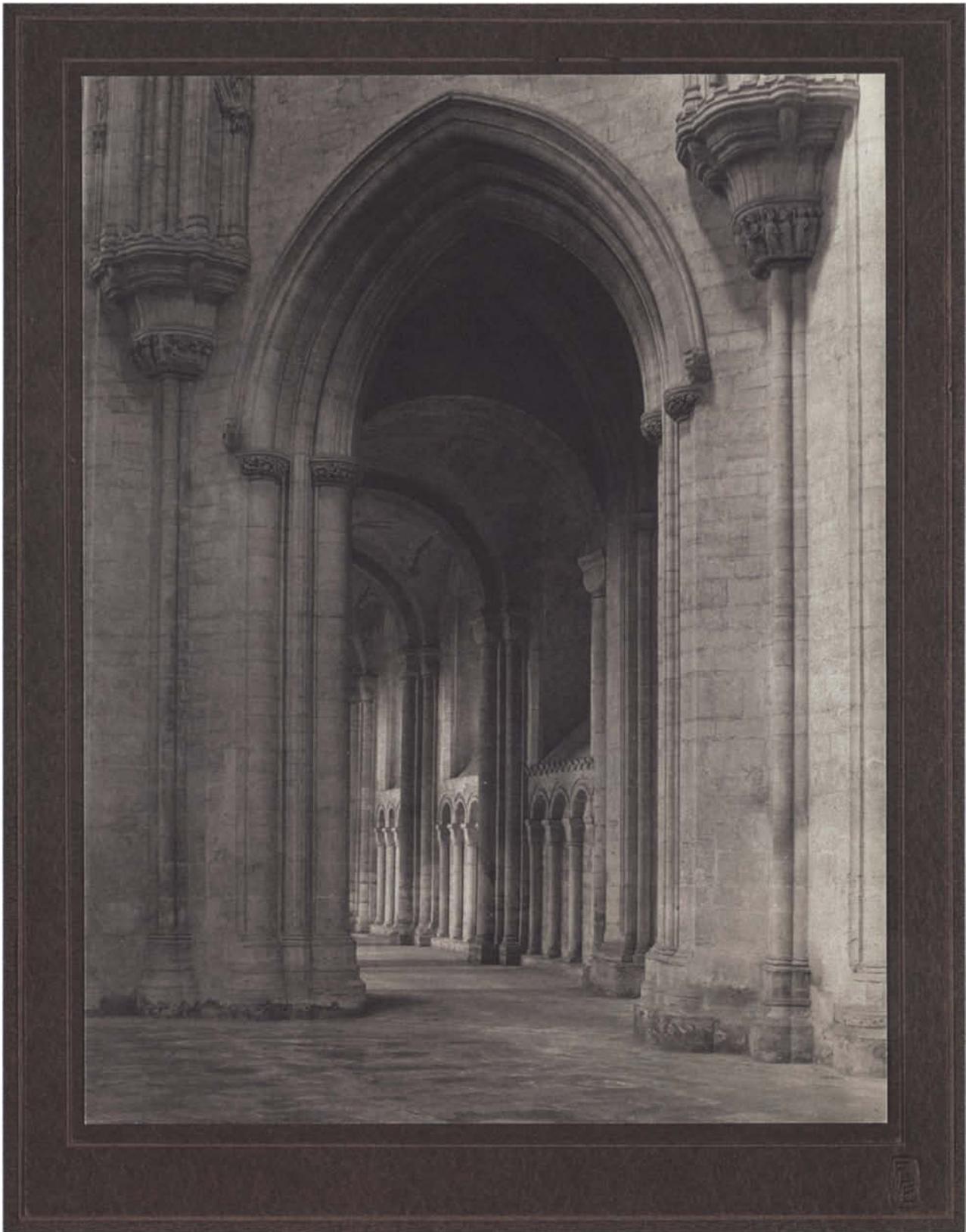
PLATE 46

*Ely Cathedral from the Bishop's Green, 1891*



PLATE 47

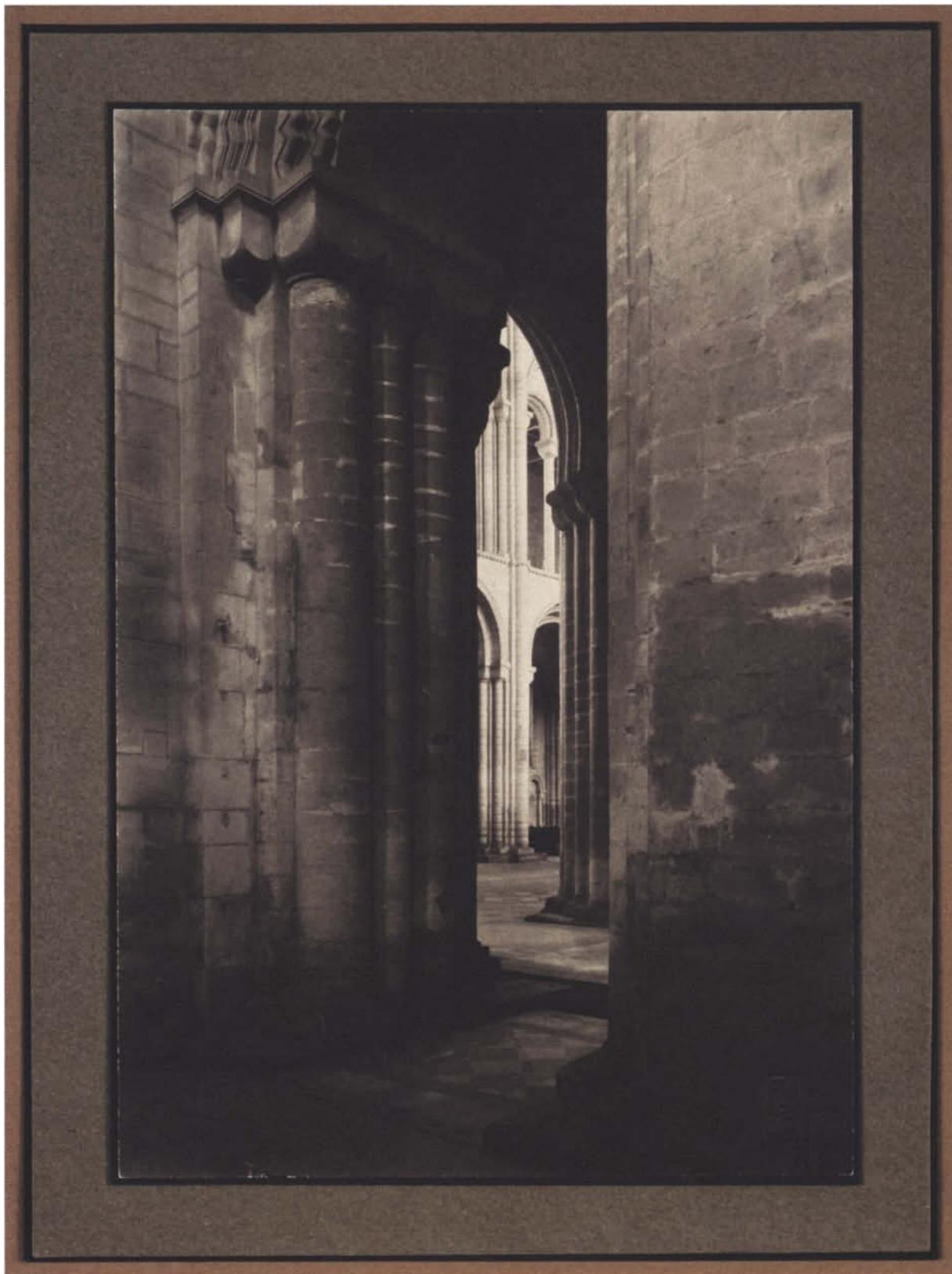
*Ely Cathedral: Octagon and Nave, ca. 1899*



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PLATE 48

*Ely Cathedral, ca. 1911*



| PLATE 49 |

*Ely Cathedral: A Memory of the Normans S.W. Transept to Nave, 1899*



North side North Transept

PLATE 50

[Ely Cathedral:] North Side[, ] North Transept, 1897-1900



PLATE 51

*Ely Cathedral: Bishop Alcock's Chapel, 1897*



PLATE 52

[Ely Cathedral:] Chapel of Bishop West, S[ou]th Choir Aisle, 1897-1900



PLATE 53

[*Ely Cathedral: Details of a Norman Door Arch*], ca. 1901



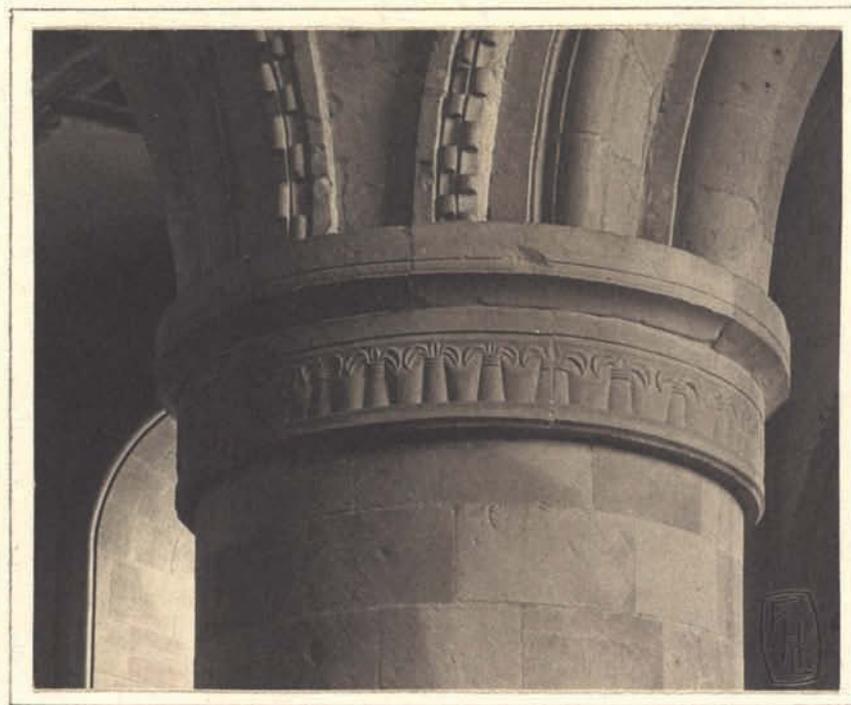
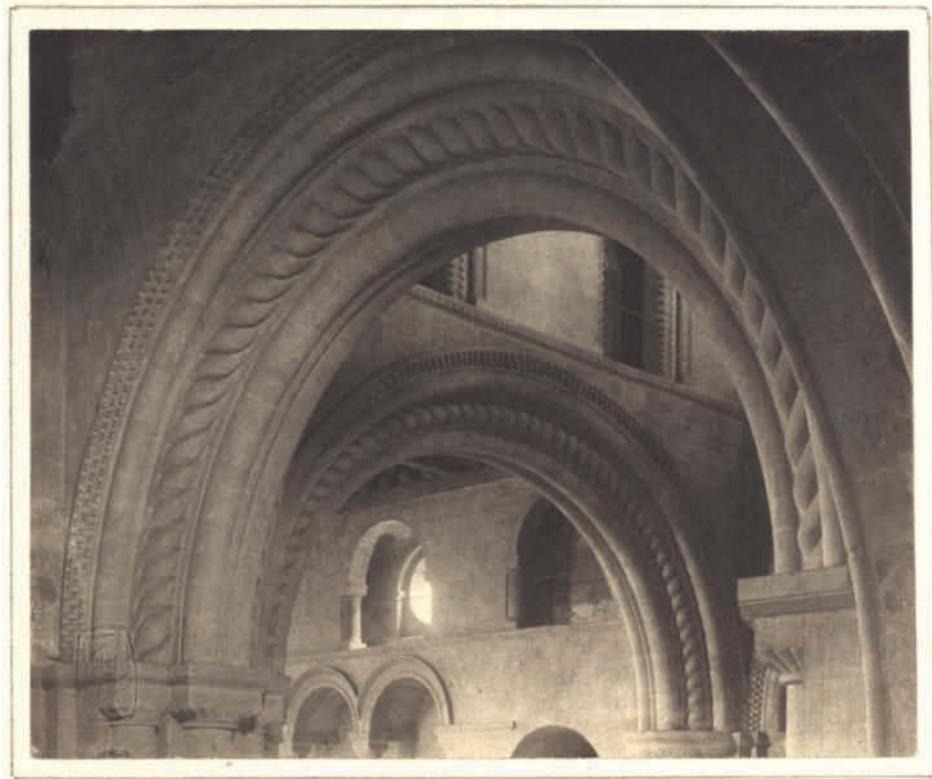
PLATE 54

[Ely Cathedral:] Gargoyle in Nave Triforium, 1897-1900



PLATE 55

*Southwell—Detail, ca. 1902*



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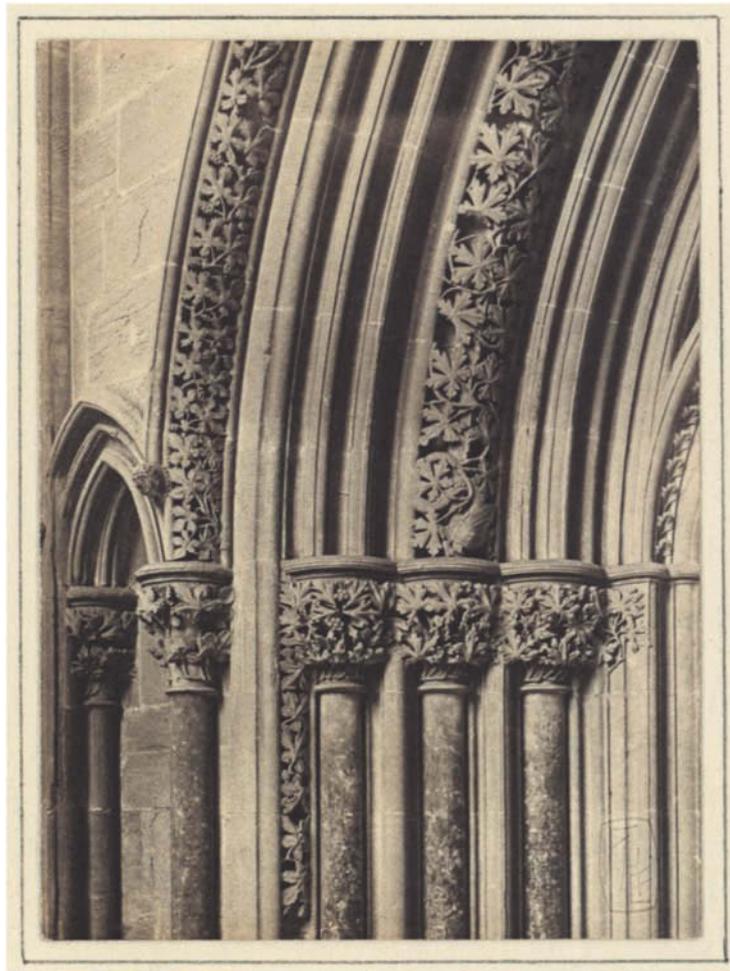
PLATE 56

*Southwell Cathedral, North Transept Triforium, 1898*

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PLATE 57

*Southwell Cathedral, Nave, Norman Capital, 1898*



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PLATE 58

*Southwell Cathedral, Chapter House Entrance Detail, 1898*



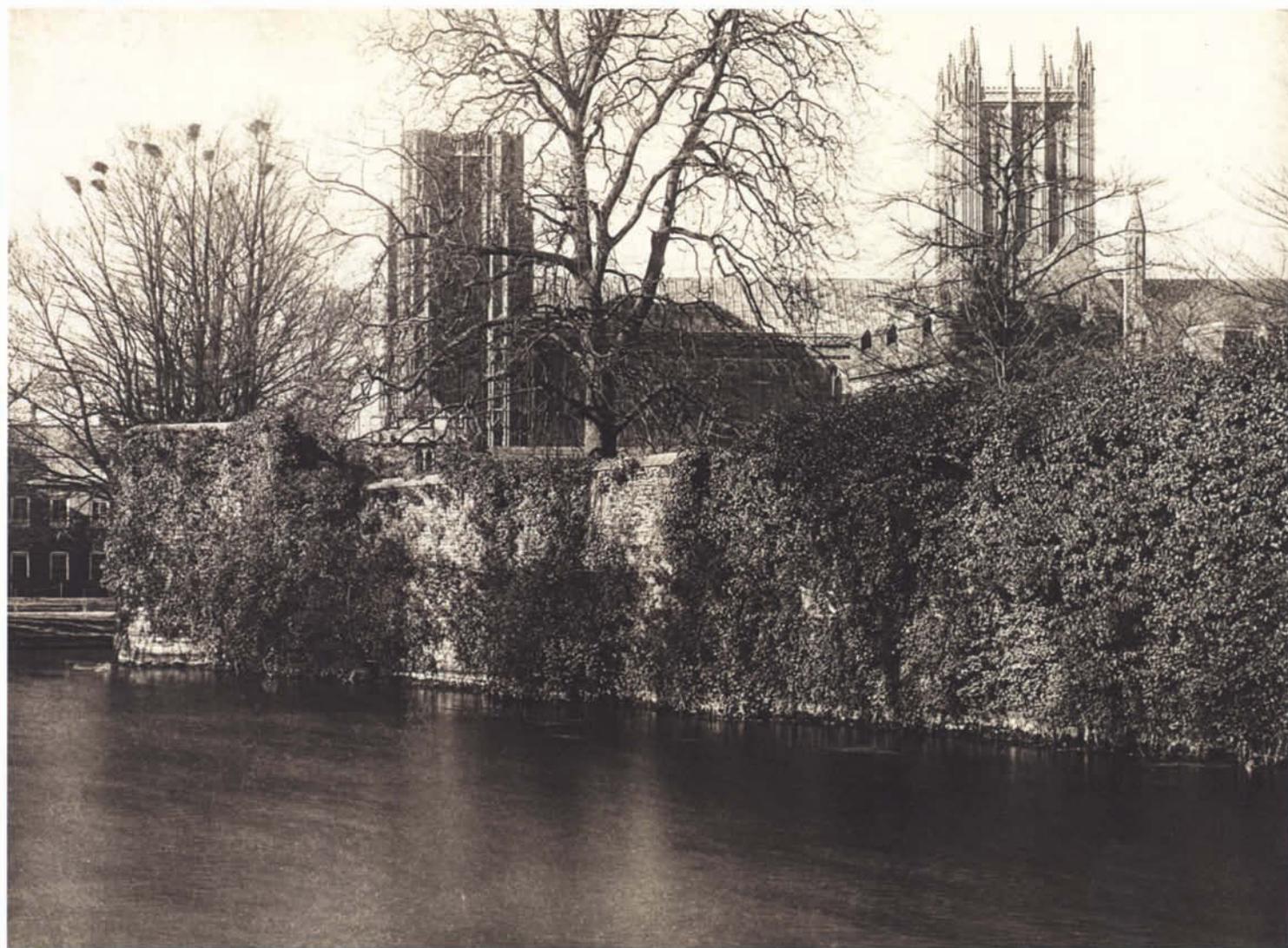
PLATE 59

*Southwell Cathedral, Chapter House, Entrance Capitals, 1898*



PLATE 60

*Southwell Cathedral, Chapter House Capital, 1898*



---

| PLATE 61 |

*Wells Cathedral: From the Moat, ca. 1903*



PLATE 62

[Wells Cathedral:] N.W. Tower and North Porch, ca. 1903



*Nave, looking west*

PLATE 63

[Wells Cathedral:] Nave Looking West, ca. 1903



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PLATE 64

[Wells Cathedral:] *Across West End of Nave, 1890-1903*

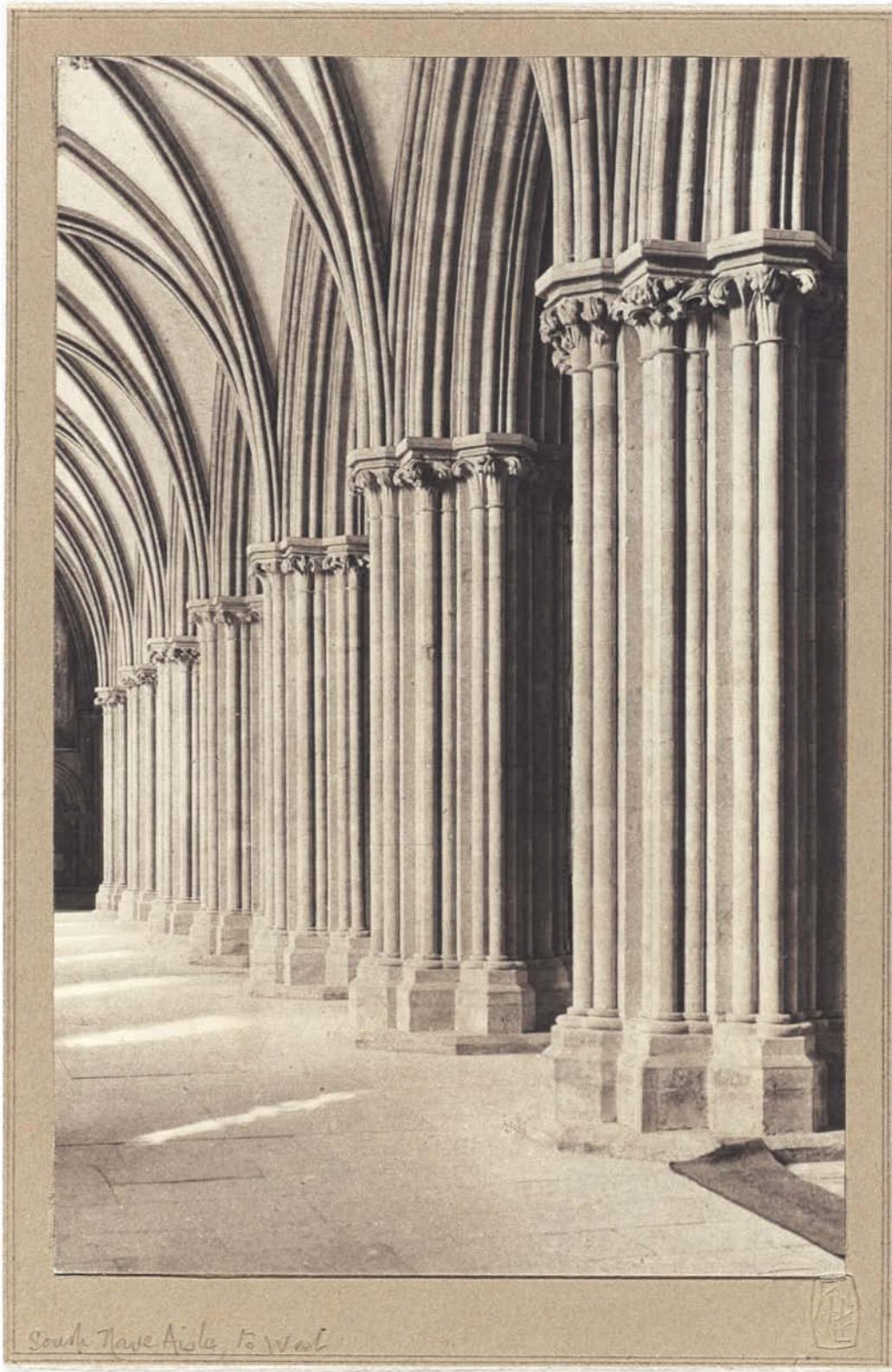


PLATE 65

[Wells Cathedral.] South Nave Aisle to West, ca. 1903



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PLATE 66

*Wells Cathedral: Stairs and Entrance to Chapter House, 1900*

The beautiful curve of the steps on the right  
as they rise to the height of the Chapter House floor,  
is for all the world like the surge of a great wave  
that will presently break and subside into smaller ones.



**FREDERICK H. EVANS**



PLATE 67

*"A Sea of Steps"—Stairs to the Chapter House, Wells Cathedral, 1903*



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PLATE 68

*Wells Cathedral: Canopy of Altar in Bishop Sugar's Chantry, 1903*



Rheims Cathedral

J. B. L. B. 1899  
1915

PLATE 69

Rheims Cathedral, negative, 1899; print, 1915



Rheims Cathedral: West-Front (Pre-War)

Frederick A. Gowan



PLATE 70

Rheims Cathedral: West Front (Pre-War), negative, 1899; print, 1915



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PLATE 71

*Angel, Choir Chapel, Rheims Cathedral, ca. 1900*



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PLATE 72

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[*Bourges Cathedral: View of the Main Façade from the Street*], ca. 1900

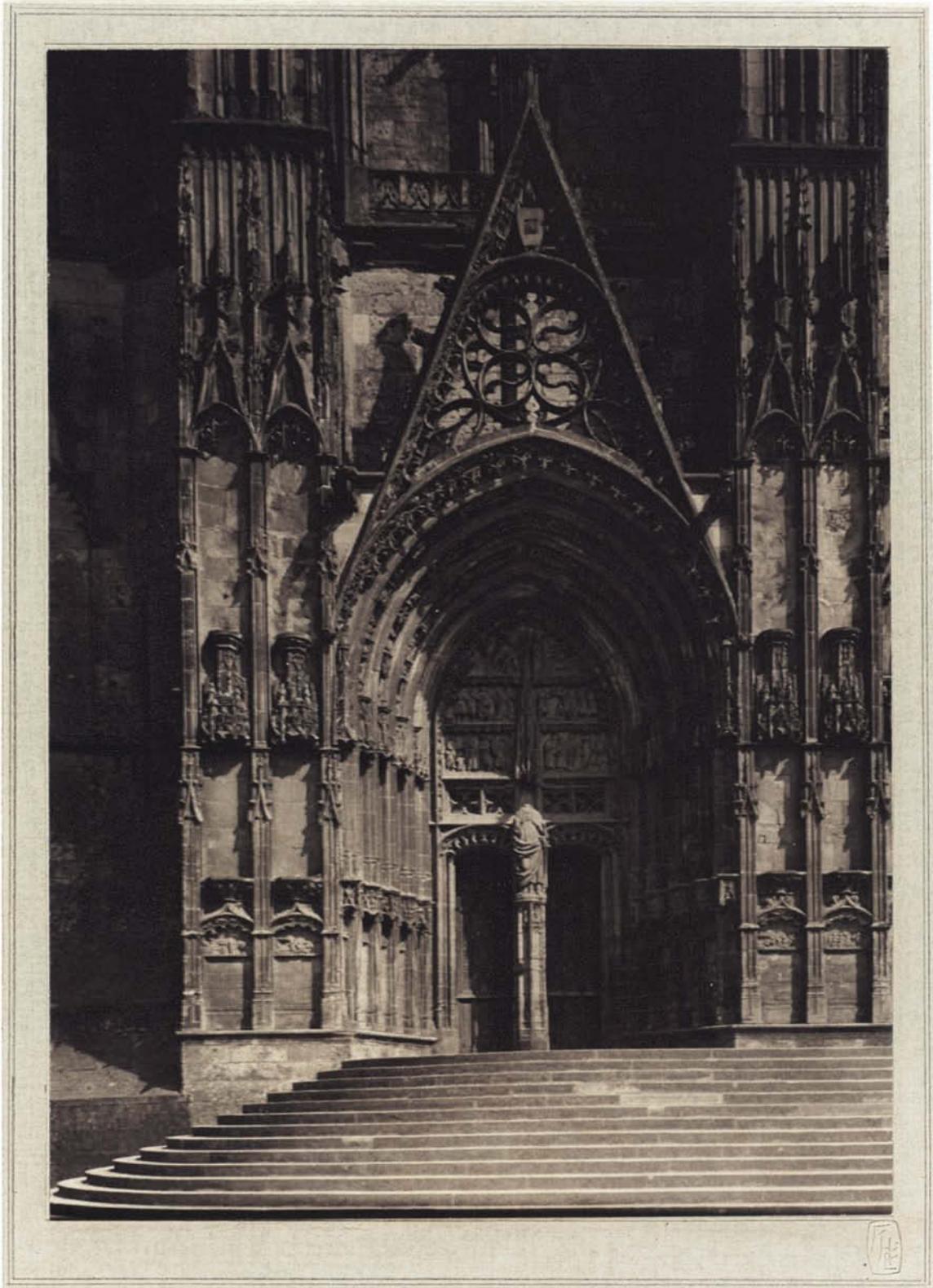


PLATE 73

[*Bourges Cathedral:*] *Portal of West Front, ca. 1901*



PLATE 74

*Bourges Cathedral, France: Sculpture on West Front—Noah and the Ark, 1899*

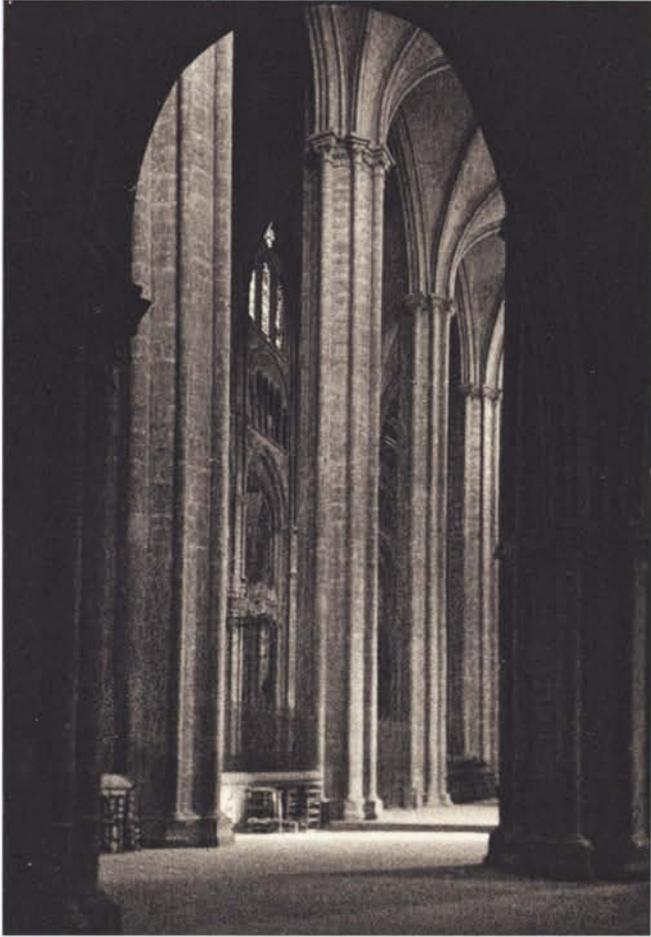


*Bourges Cathedral. Judgment Panel, West Front*

*Ernest H. Brown*

PLATE 75.

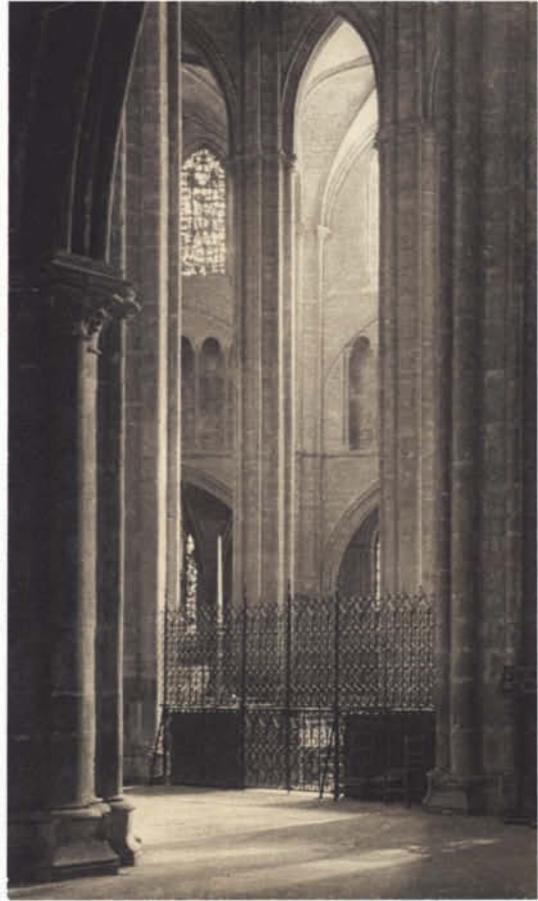
*Bourges Cathedral: Judgment Panel, West Front, 1899*



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PLATE 76

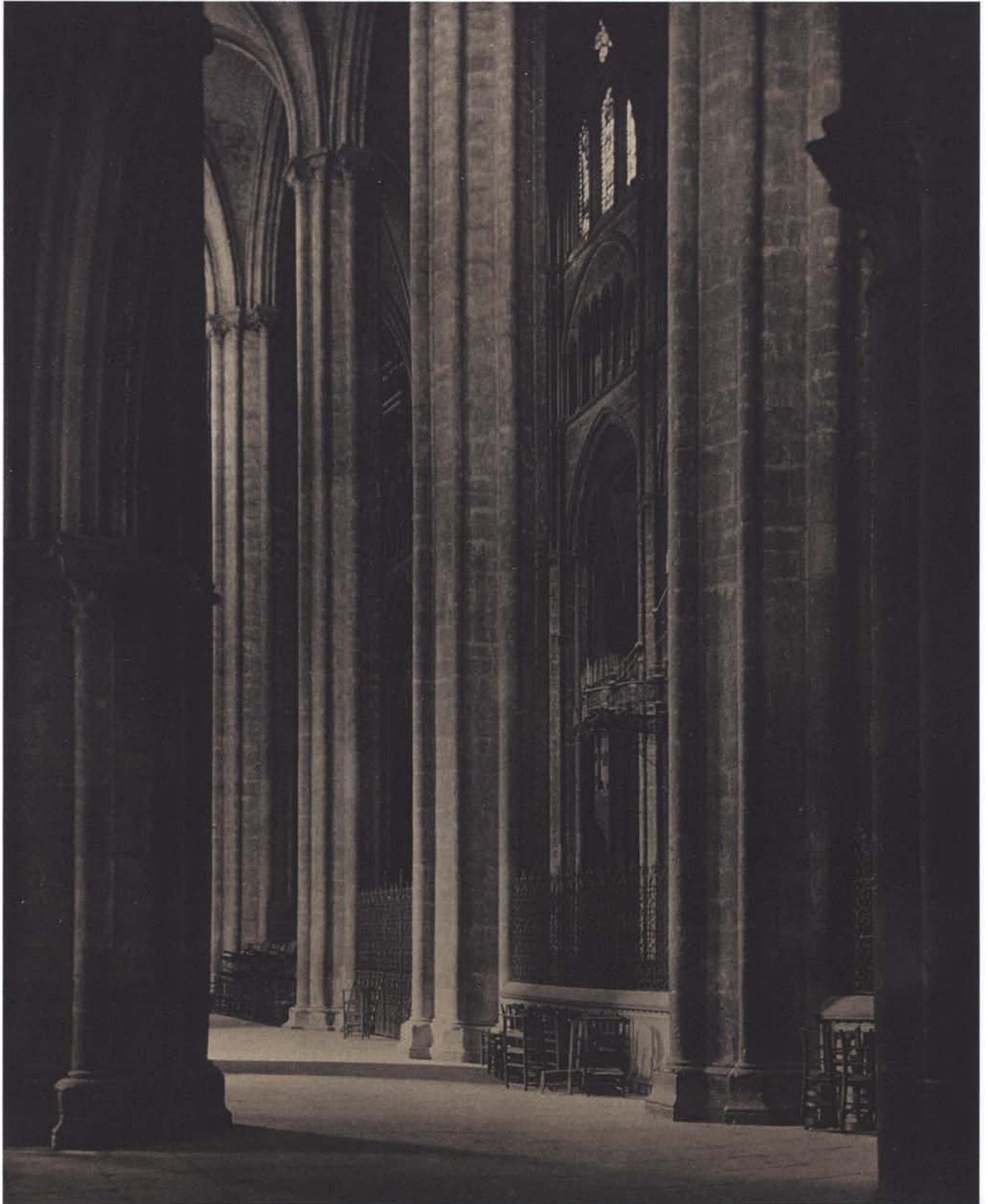
*Bourges Cathedral, 1900*



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PLATE 77

*Height and Light in Bourges Cathedral, 1900*



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PLATE 78

*Bourges Cathedral Aisle and Nave, 1900*

Photography is photography; and in its purity and innocence  
is far too uniquely valuable and beautiful  
to be spoilt by making it imitate something else.



**FREDERICK H. EVANS**

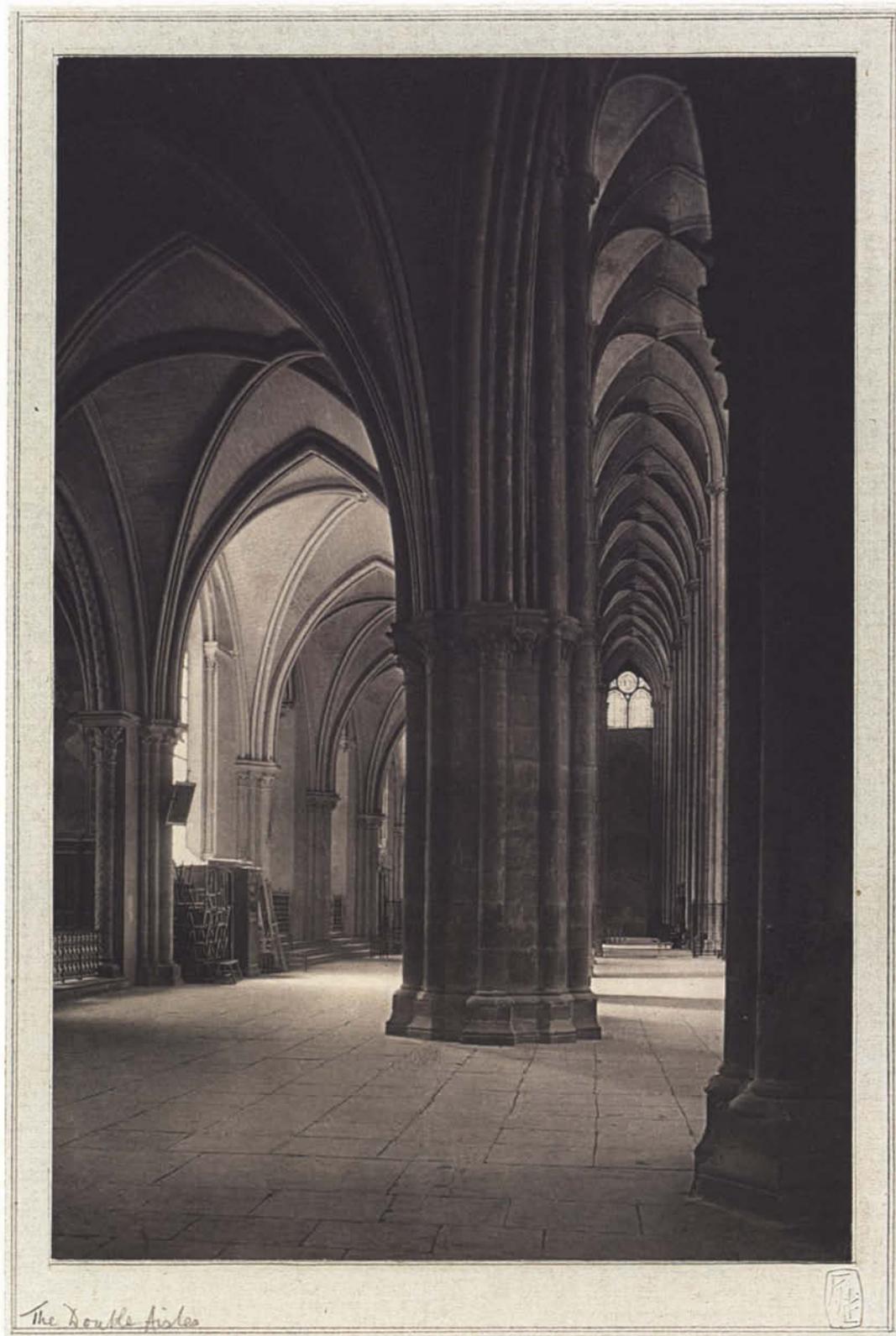


PLATE 79

[Bourges Cathedral.] *The Double Aisles*, ca. 1901



PLATE 80  
 Winchester [Cathedral:]  
 The Nave, W., ca. 1885



PLATE 81  
 Winchester [Cathedral] Nave: Details  
 [of] Iron Grille, 1900

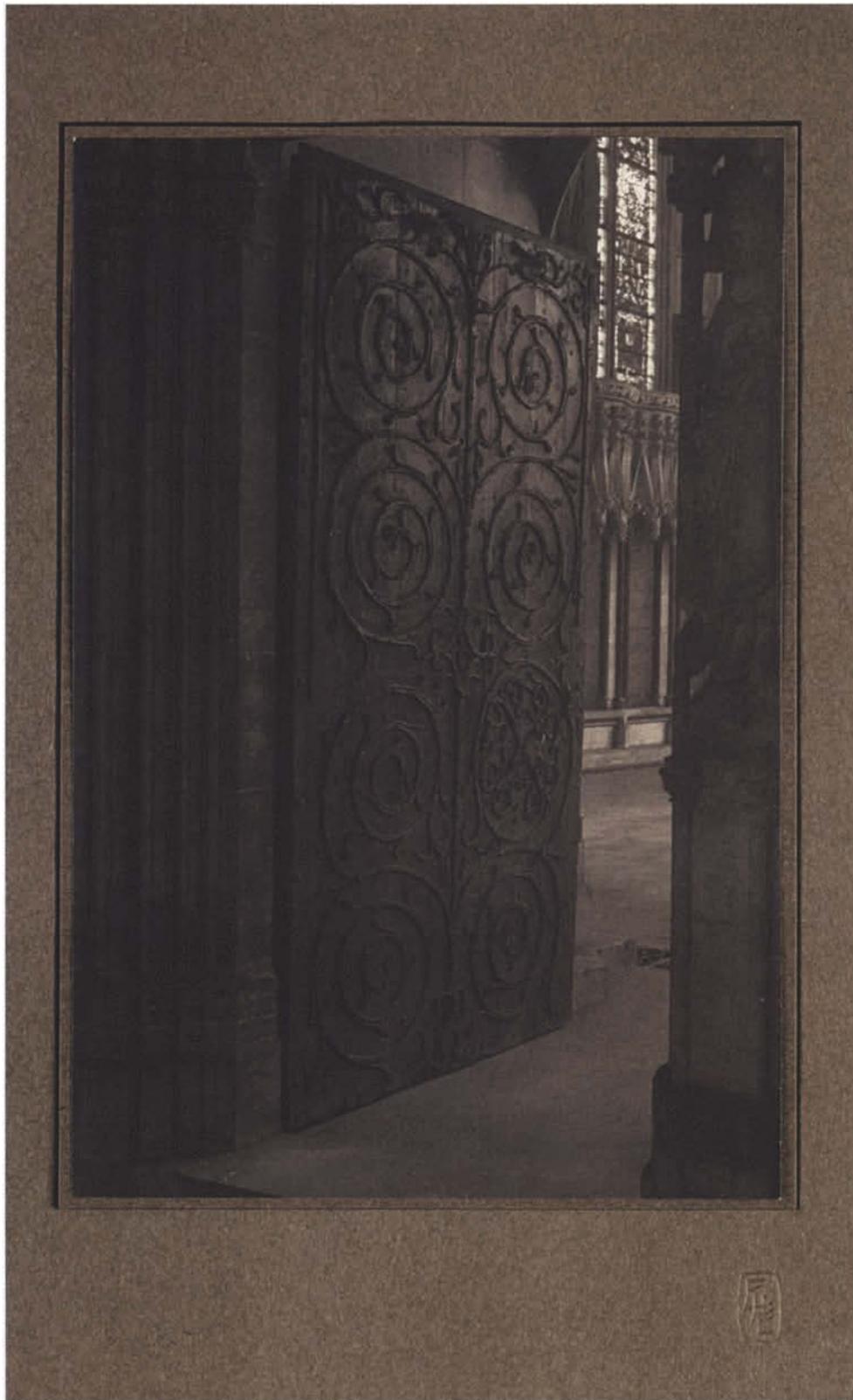


PLATE 82  
 Winchester [Cathedral:] Details of Nave Roof  
 and Clerestory, 1900



| PLATE 83 |

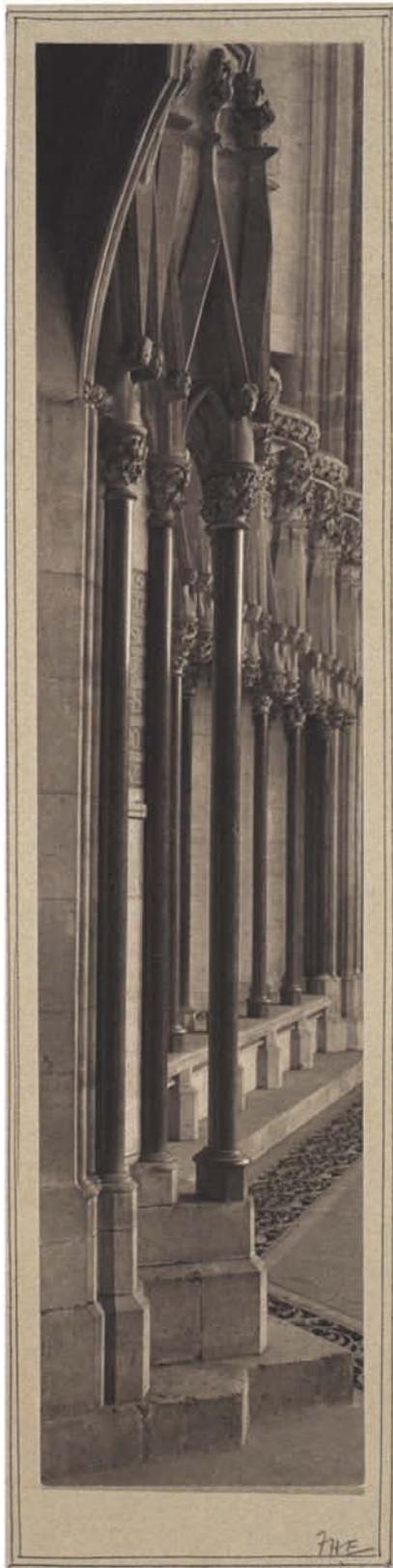
Winchester Cathedral: Altar, 1900



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PLATE 84

[York Minster:] *Entrance to Chapter House, 1901*



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| PLATE 85 |

[York Minster:] *A Peek into the Chapter House*, ca. 1904



PLATE 86

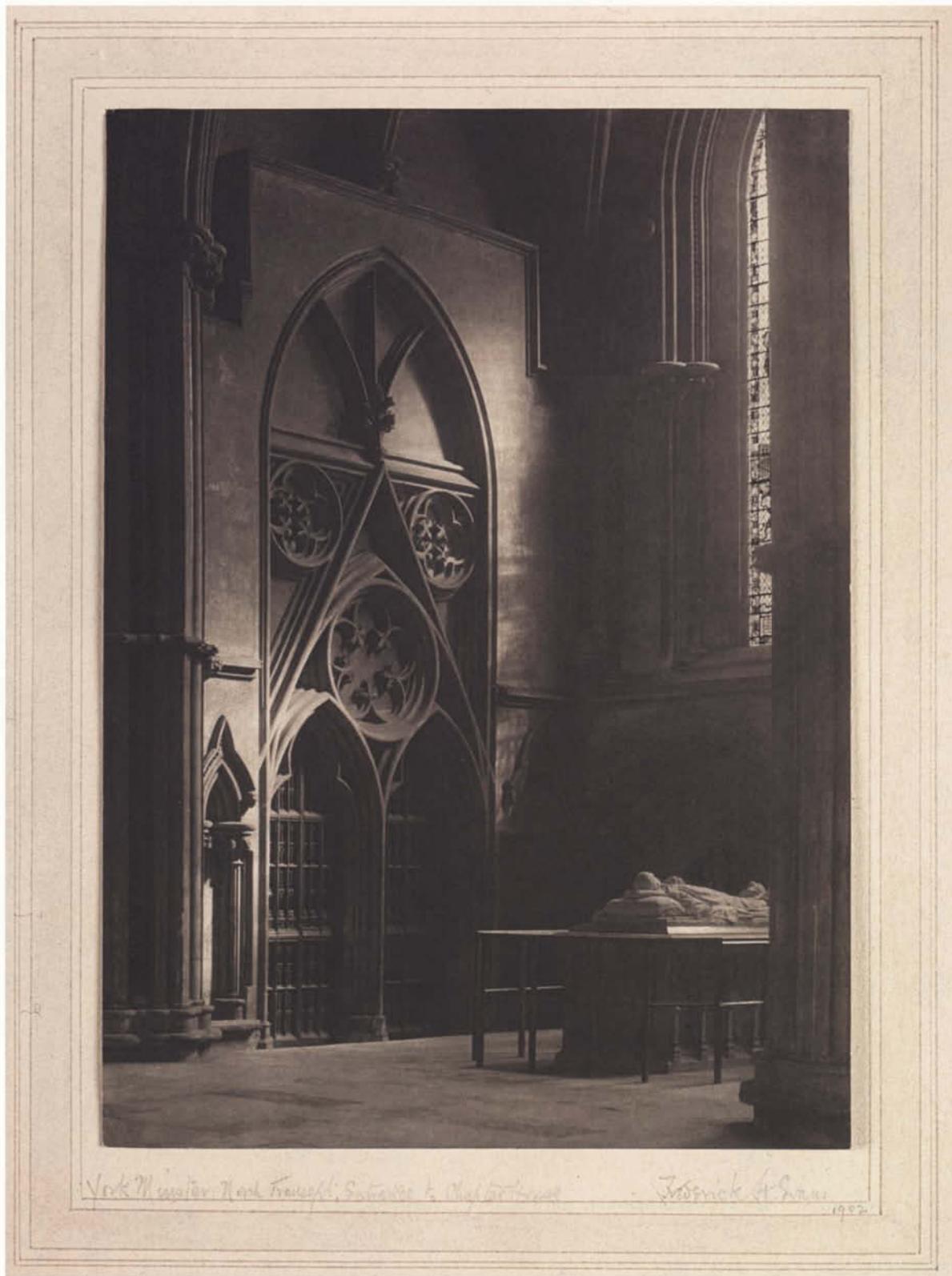
[*York Minster: Details of Sculptural Decoration,*] Chapter House, ca. 1902



---

PLATE 87

[*York Minster: Details of Sculptural Decoration,*] Chapter House, ca. 1902



York Minster, North Transept, Entrance to Chapter House

Josiah H. Snow 1902

PLATE 88

*"In Sure and Certain Hope" — York Minster, North Transept: Entrance to Chapter House, 1902*

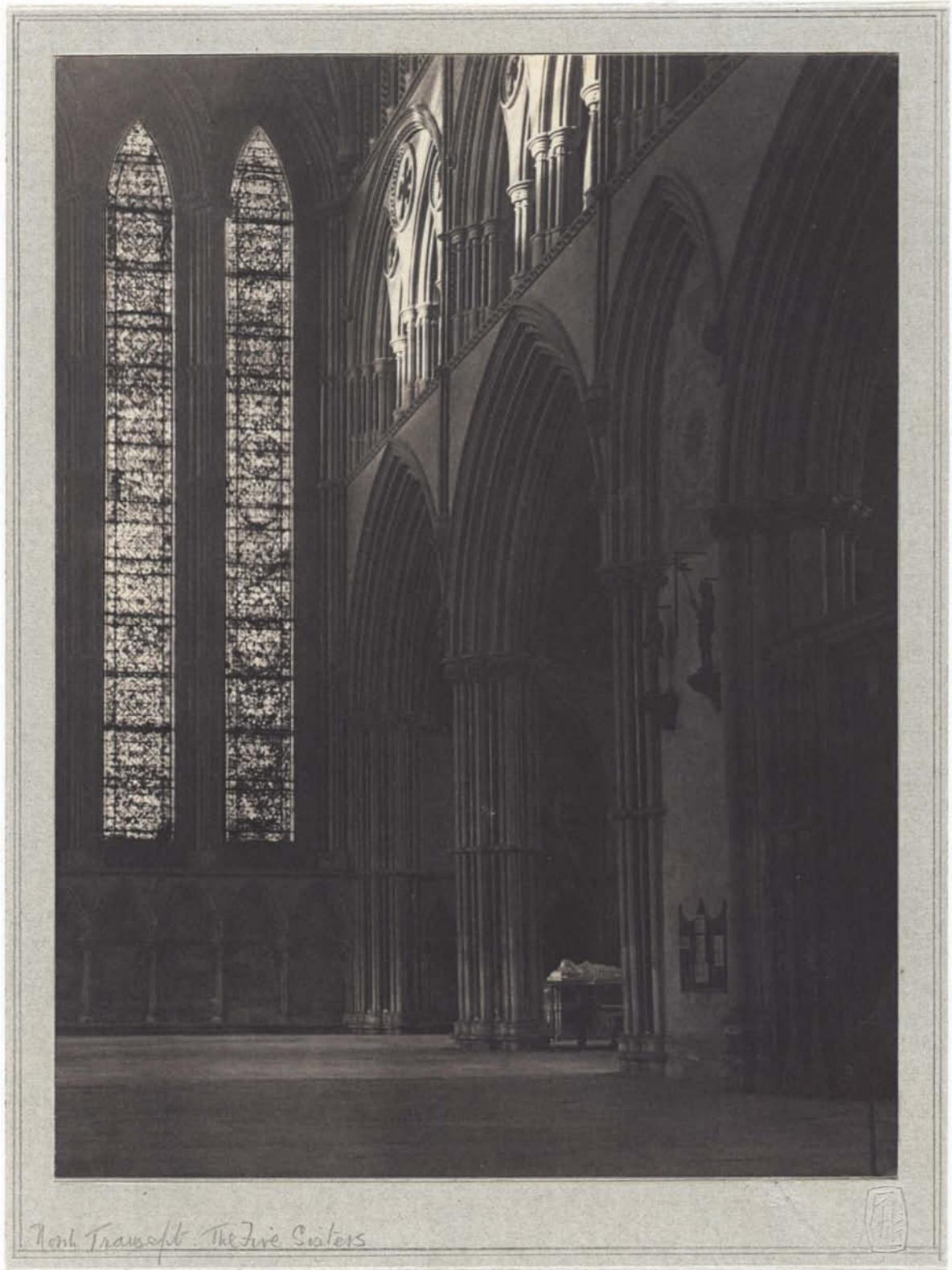


PLATE 89

[York Minster,] North Transept: The Five Sisters, 1902



| PLATE 90 |

*Rouen Cathedral, 1899-1905*



PLATE 91

Arles Cloisters, ca. 1906-7

Of the thousands who have photographed cathedrals,  
none has imbued his pictures with such poetic qualities  
coupled with such masterful treatment.



**ALFRED STIEGLITZ**



*Chartres Cathedral: North Porch*

*Frederick H. Evans*

PLATE 92

*Chartres Cathedral: North Porch, ca. 1910*

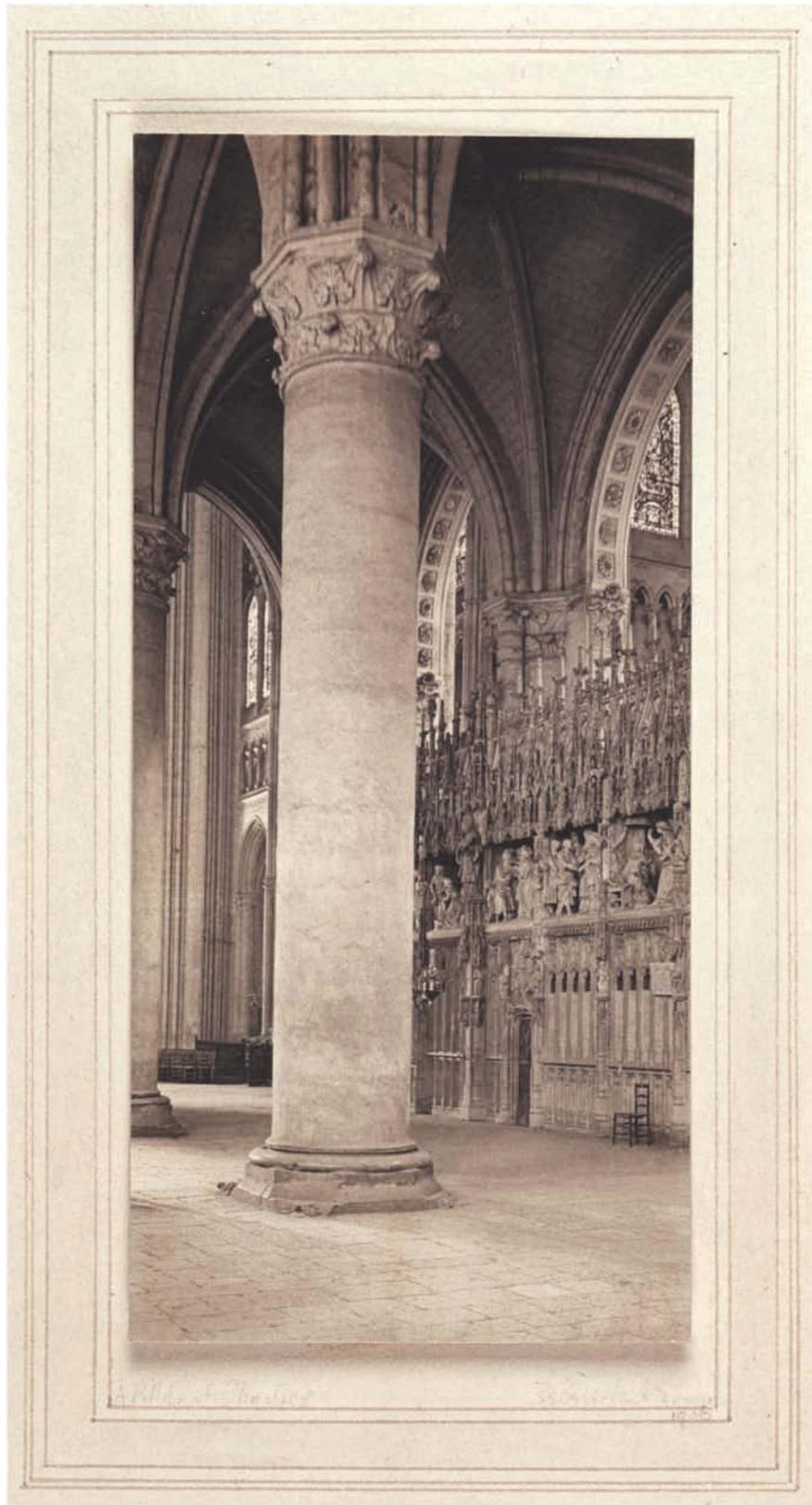


PLATE 93

*A Pillar of Chartres, 1906*



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PLATE 94

*The Sculptured Aisles of Chartres Cathedral, 1908*

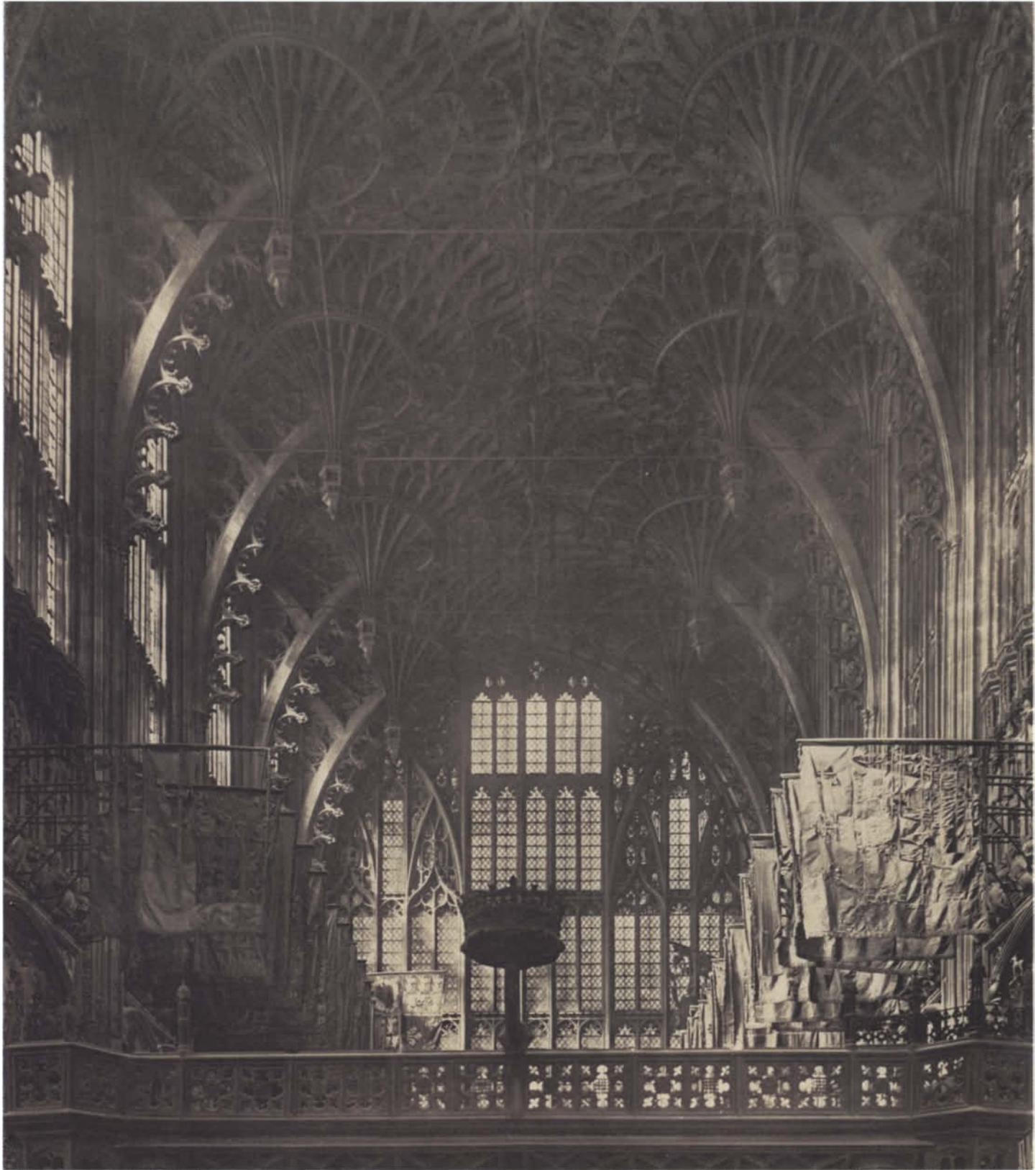
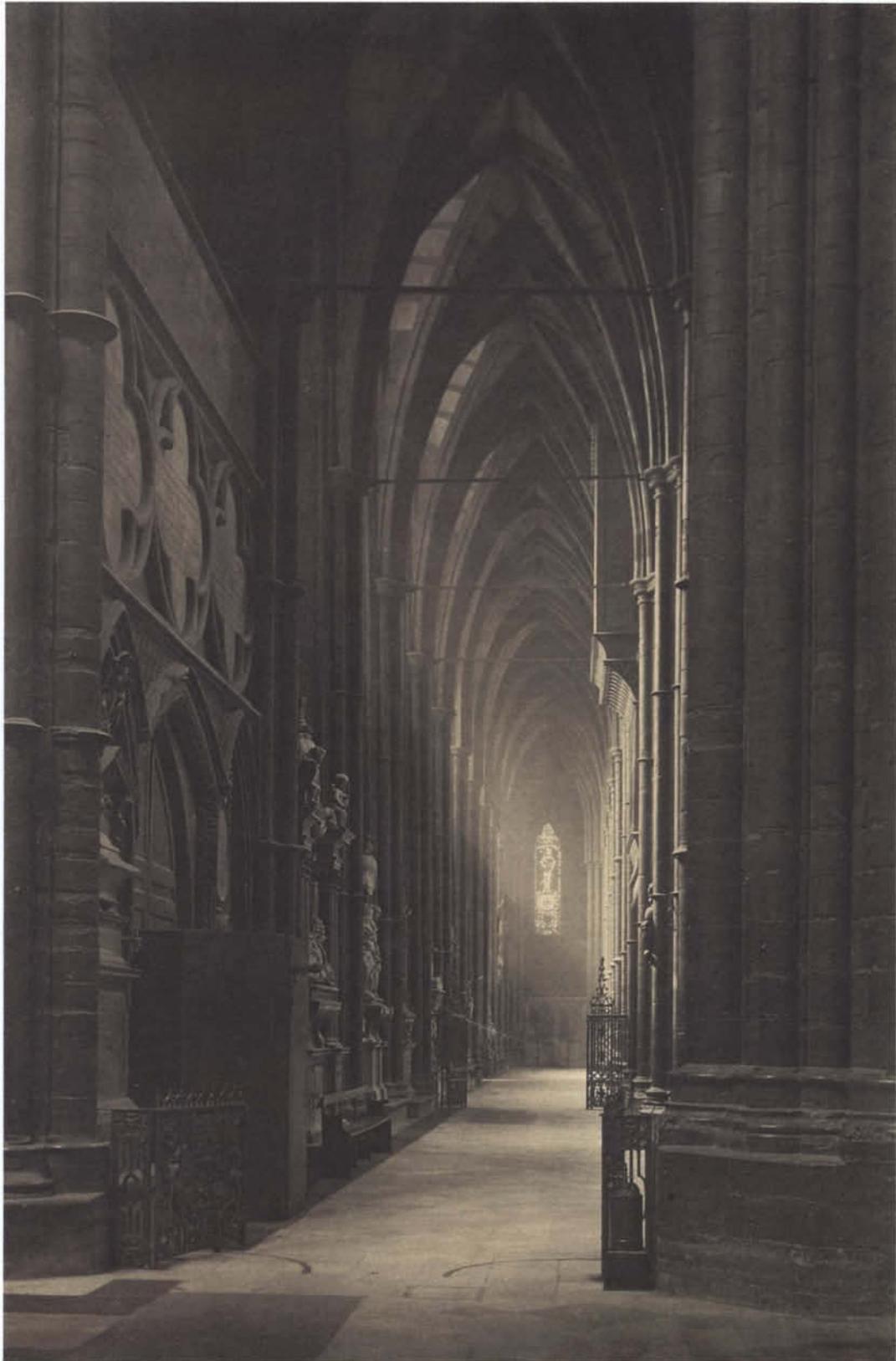


PLATE 95

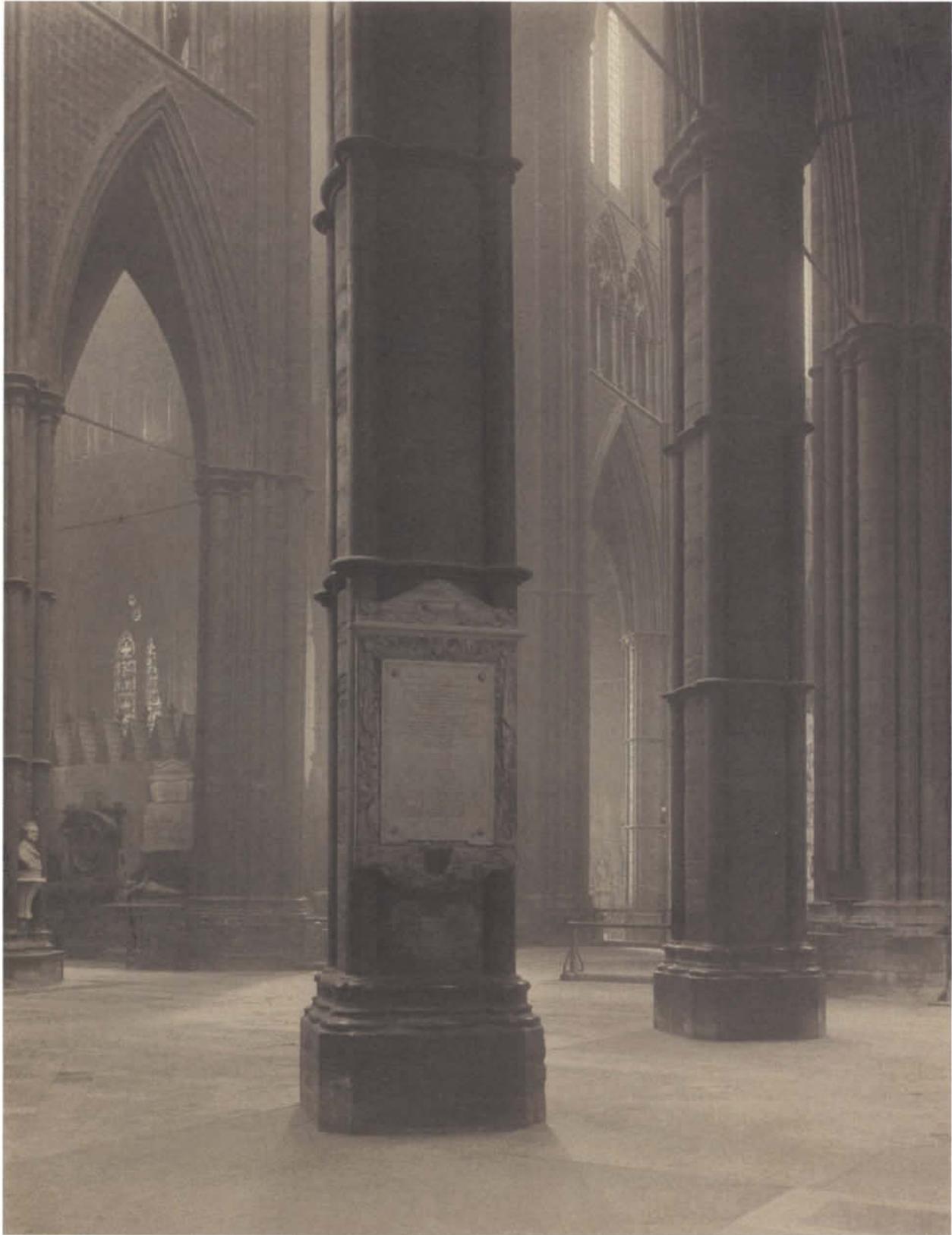
[Westminster Abbey,] *Chapel of Henry VII: Roof of Fan Tracery Vaulting*, 1911



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PLATE 96

[Westminster Abbey:] *South Nave Aisle to West*, 1911



| PLATE 97 |

[Westminster Abbey:] *From the South Transept*, 1911



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PLATE 98

[Westminster Abbey:] Confessor's Chapel, Tomb of Henry III, 1911

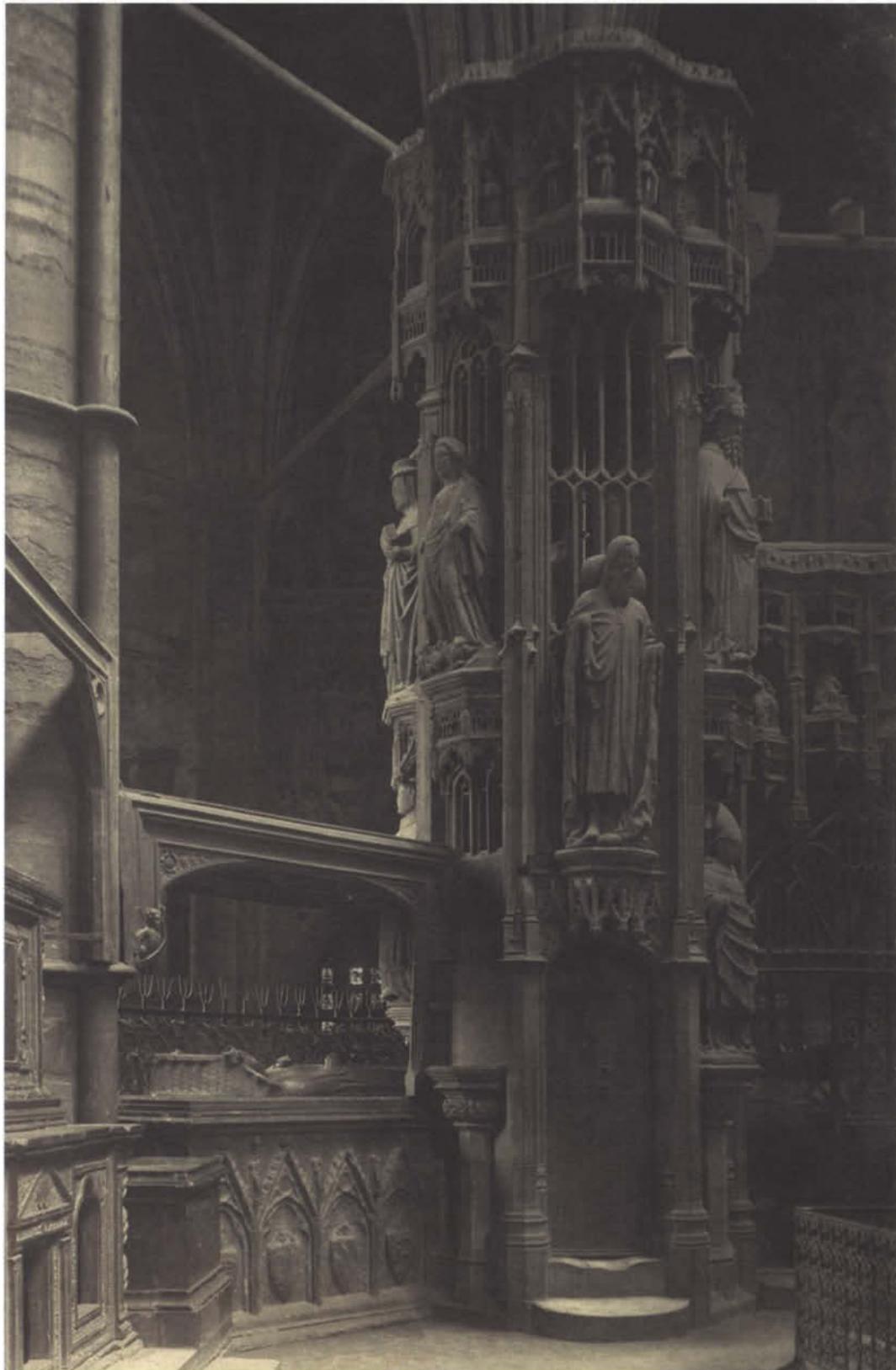
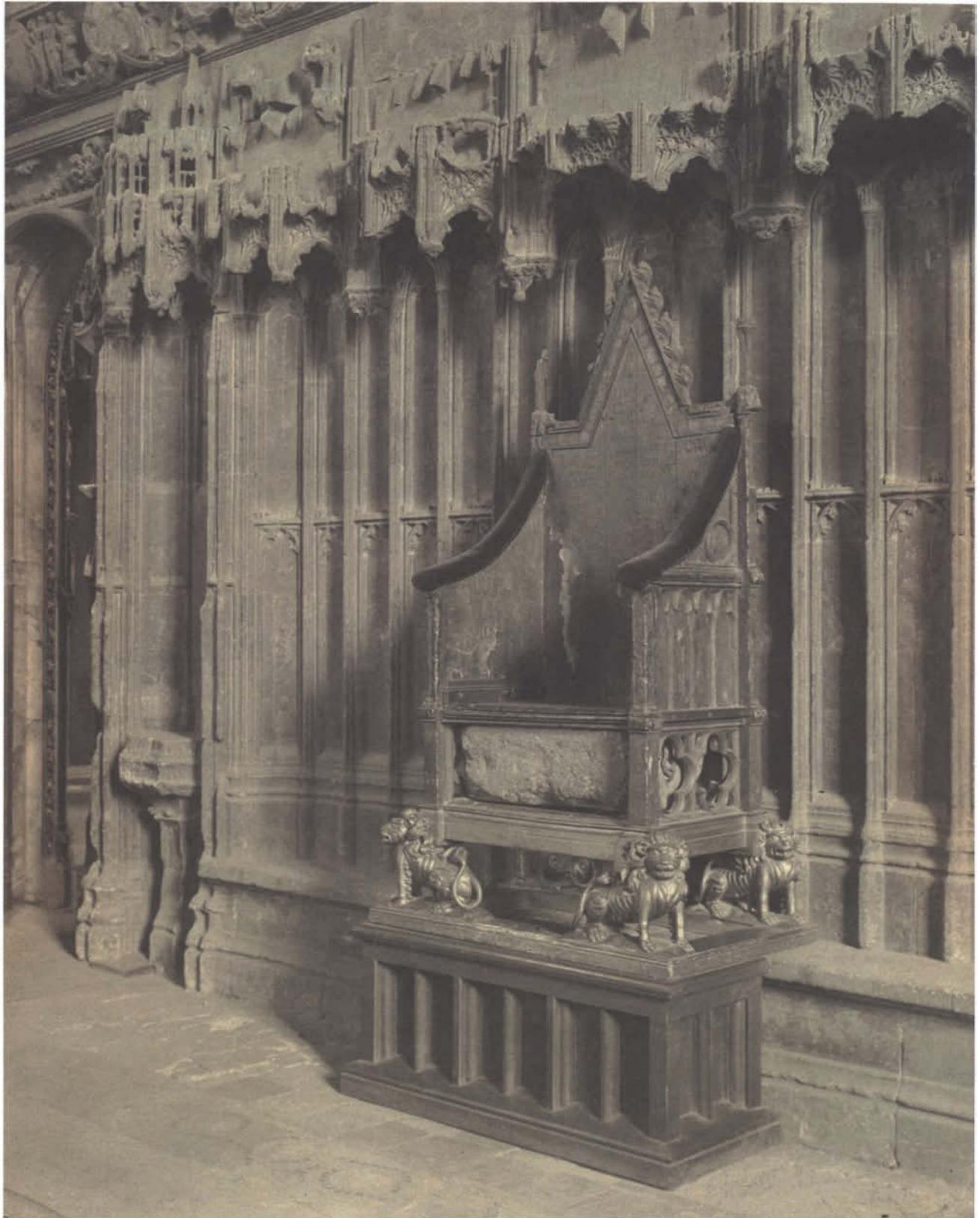


PLATE 99

[Westminster Abbey:] Confessor's Chapel, Staircase on North Side, 1911



| PLATE 100 |

[Westminster Abbey:] Confessor's Chapel, Coronation Chair with Stone of Scone, 1911



PLATE 101

[Westminster Abbey:] East End of South Ambulatory, Top Detail, 1911



PLATE 102

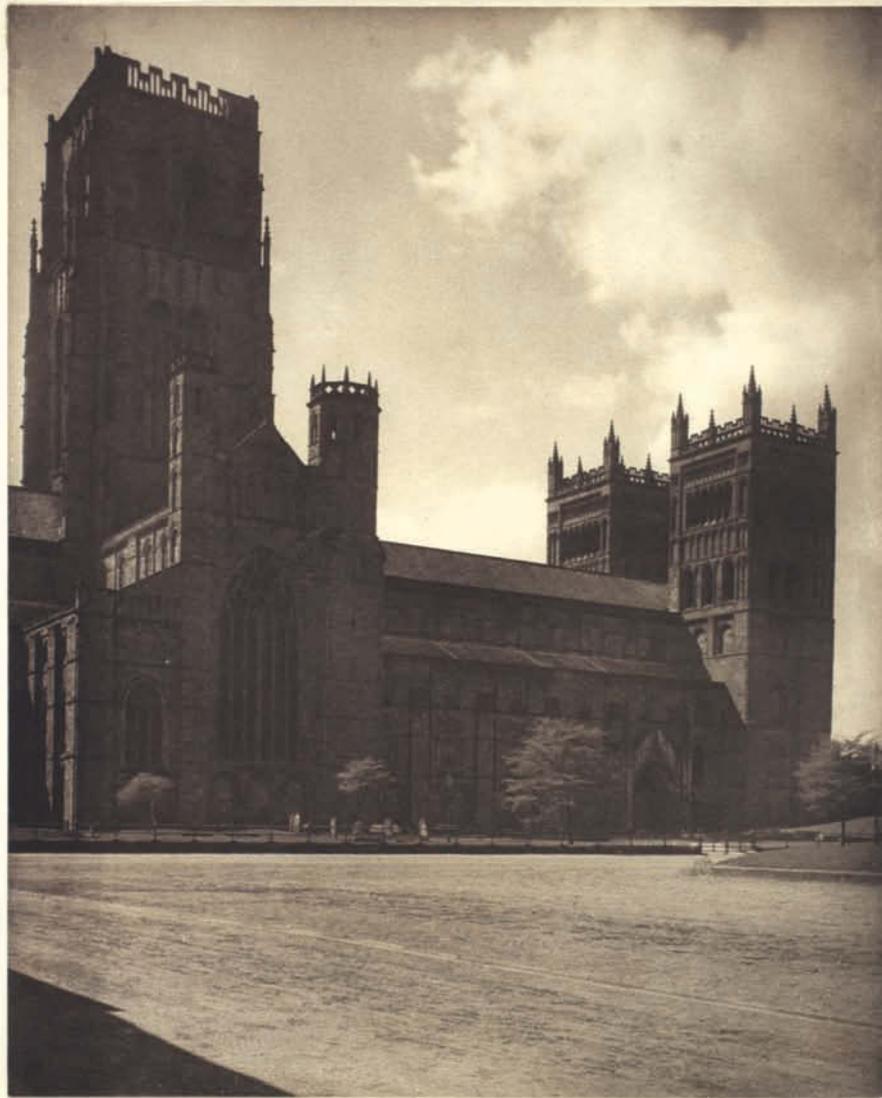
[Westminster Abbey.] Chapel of Henry VII: Detail of Bronze Tomb of Henry VII, 1911



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PLATE 103

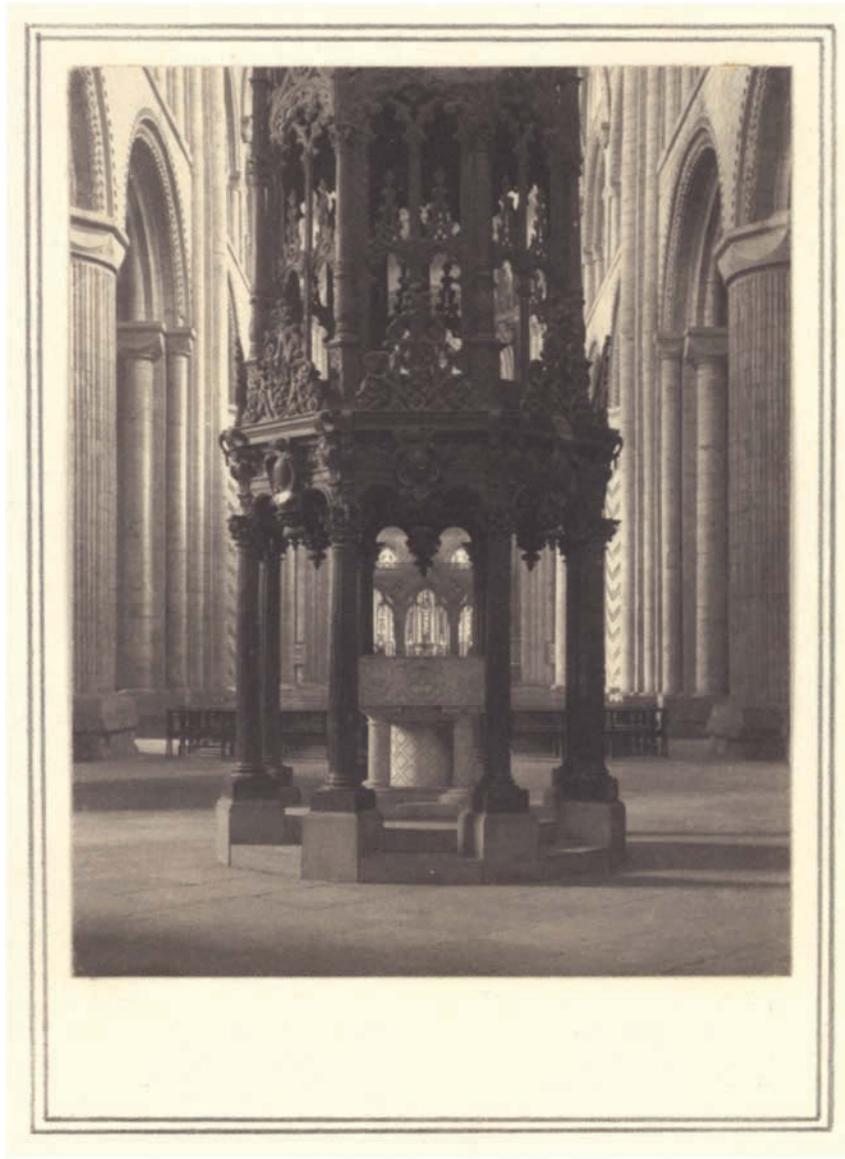
*Durham Cathedral from the Wear, 1911*



Durham Cathedral: From the Close

Frederick H. Evans

The cloud-capped towers.....  
The solemn temples.....  
Yea, all..... shall dissolve  
And, like this unsubstantial pageant faded,  
Leave not a wrack behind. "Tempest"



---

PLATE 105

*Durham Cathedral, 1912*

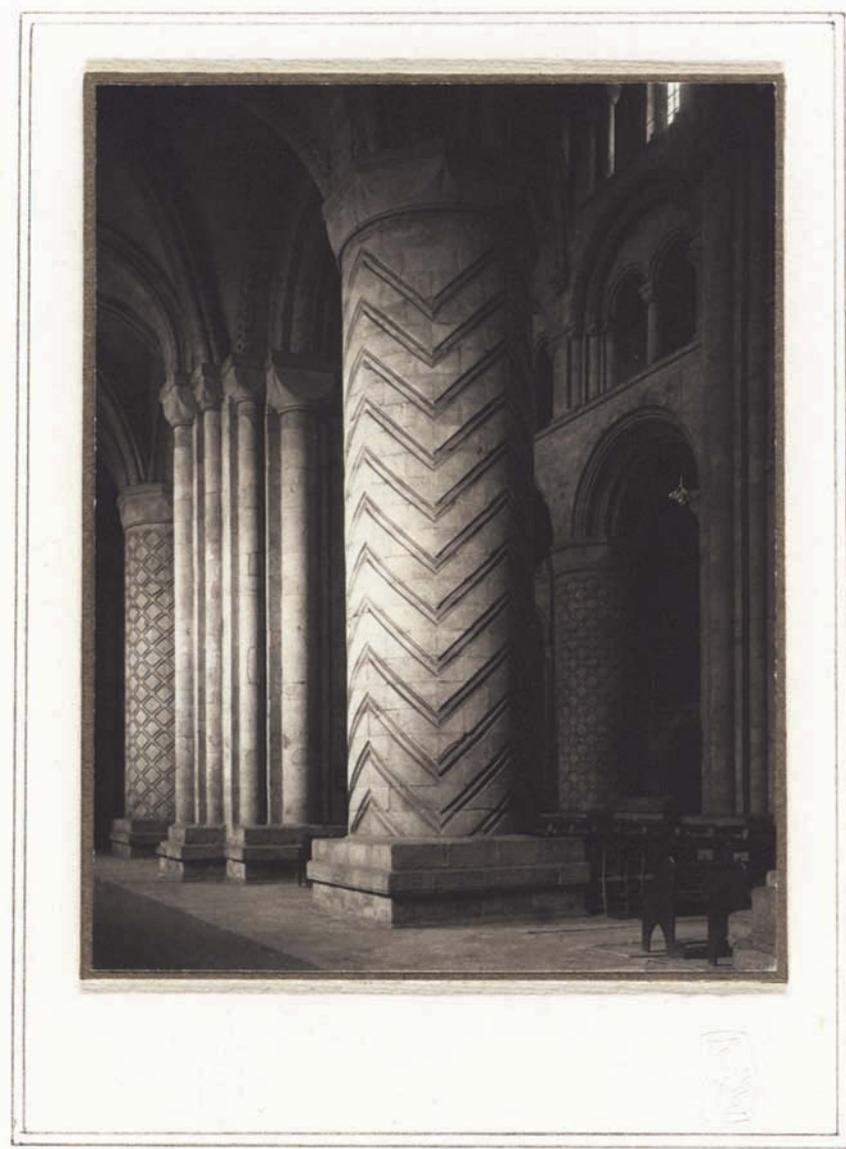
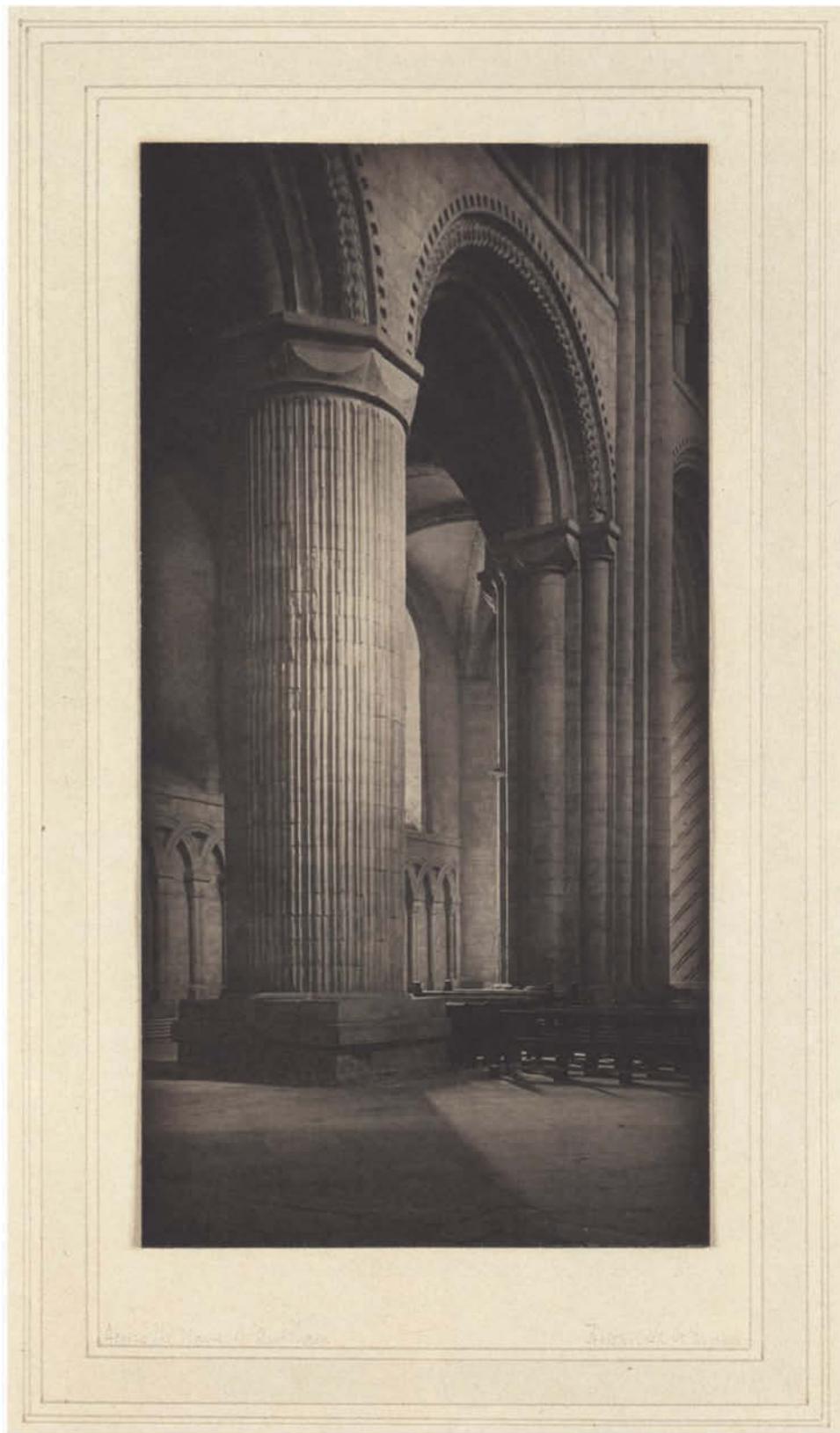


PLATE 106

*Durham Cathedral, ca. 1911*



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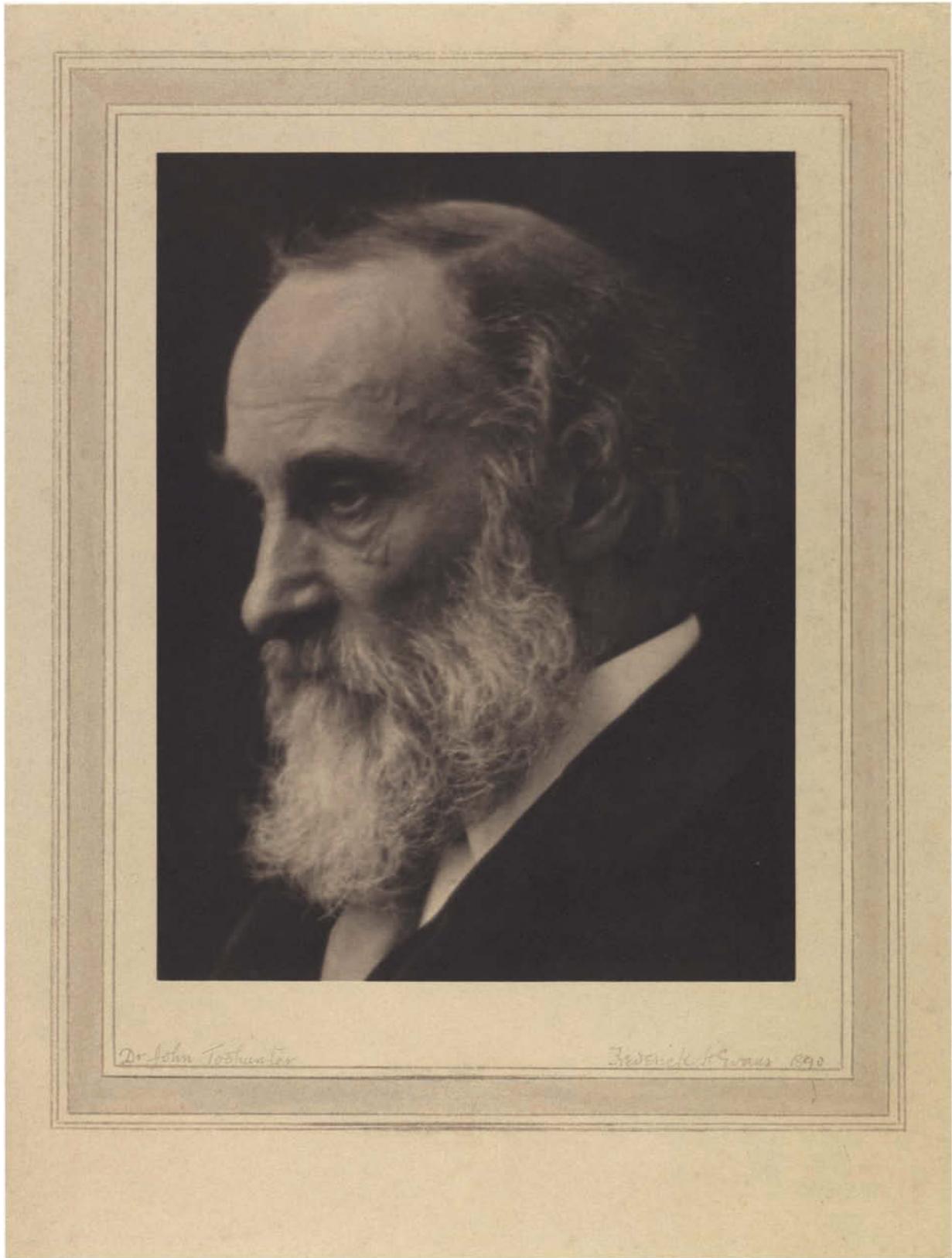
PLATE 107

*Across the Nave of Durham [Cathedral], ca. 1912*



PLATE 108

Galilee Chapel[: Bede's Tomb, Durham Cathedral], ca. 1911



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PLATE 109

*Dr. John Todhunter, 1890*

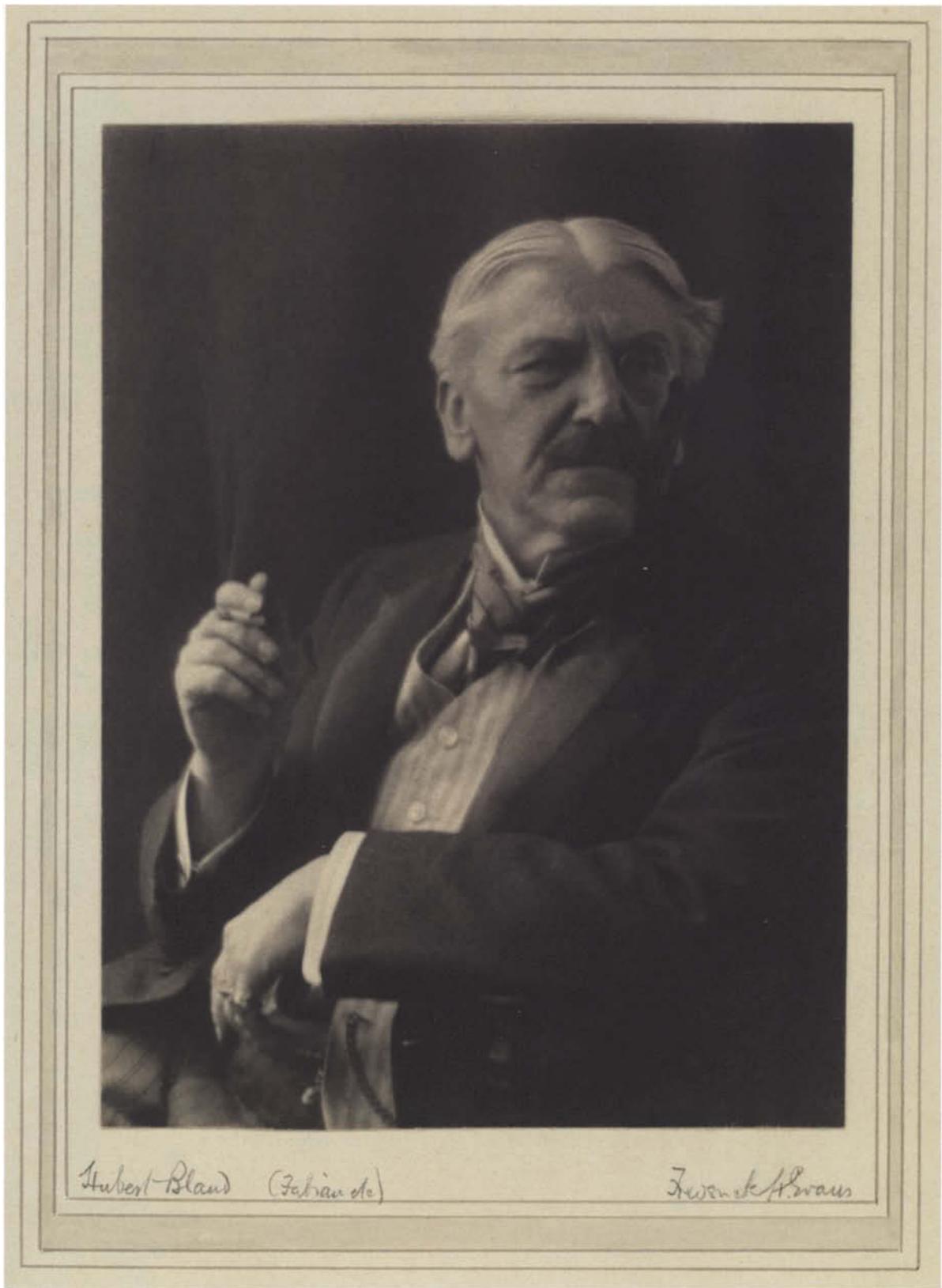


PLATE 110

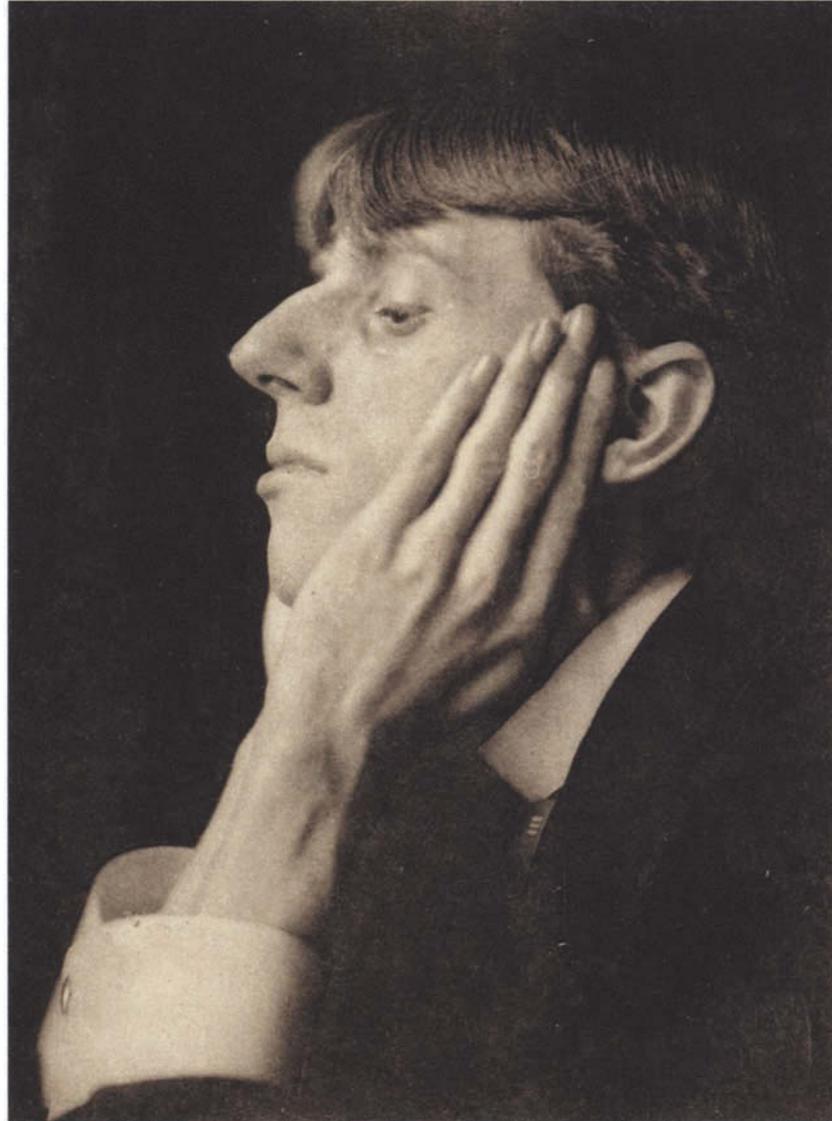
*Hubert Bland (Fabian Society)*, ca. 1895-1900



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| PLATE 111 |

*George Bernard Shaw, 1902*



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| PLATE 112 |

*Aubrey Beardsley, 1894*



| PLATÉ 113 |

*Arthur Symons, ca. 1895-1900*



PLATE 114

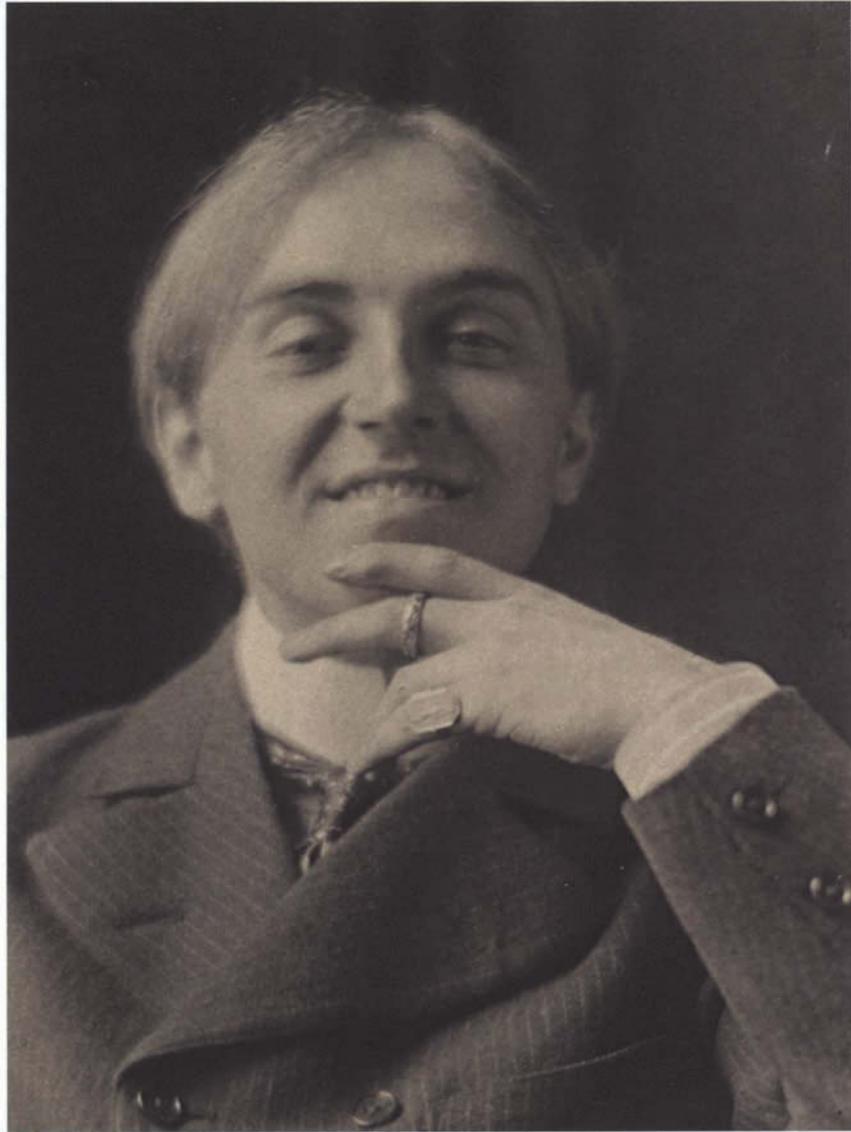
[F. Holland Day] *In Arab Costume*, 1901



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| PLATE 115 |

*Alvin Langdon Coburn, ca. 1900*



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PLATE 116

*H. Jerome Pollitt, ca. 1894*



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PLATE 117

*Phyllis Hatton, ca. 1900*



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PLATE 118

"George Egerton," ca. 1900



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PLATE 119

*Dora Curtis, ca. 1895-1900*



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| PLATE 120 |

*Mrs. Frederick Evans, ca. 1900*

# Plate List

NOTE: Items marked with an asterisk (\*) have multiple paper mounts, and the dimensions shown are for the final mount.

## PLATE 1

*Hawthorn and Blackberry*, ca. 1883  
Glass lantern slide  
IMAGE: 7.1 × 7.3 cm (2<sup>13</sup>/<sub>16</sub> × 2<sup>7</sup>/<sub>16</sub> in.)  
PLATE: 8.3 × 8.3 cm (3<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>4</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XH.1616.6

## PLATE 2

*Foxgloves*, ca. 1908  
Platinum print  
IMAGE: 14.9 × 8.4 cm (5<sup>7</sup>/<sub>8</sub> × 3<sup>5</sup>/<sub>16</sub> in.)  
MOUNT: 31.8 × 25.4 cm (12<sup>1</sup>/<sub>2</sub> × 10 in.)  
Philadelphia Museum of Art 1975-158-9

## PLATE 3

*In Deerleap Woods*, ca. 1908  
Platinum print  
IMAGE: 14.6 × 11.1 cm (5<sup>3</sup>/<sub>4</sub> × 4<sup>3</sup>/<sub>8</sub> in.)  
MOUNT: 51.4 × 37.5 cm (20<sup>1</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub> in.)  
Philadelphia Museum of Art 1968-220-8

## PLATE 4

*In Redlands Woods: Surrey*, 1899-1904  
Platinum print  
IMAGE: 29.1 × 22.9 cm (11<sup>7</sup>/<sub>16</sub> × 9 in.)  
MOUNT: 52.1 × 36.8 cm (20<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>2</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.34

## PLATE 5

*New Forest*, 1896-97  
Platinum print  
IMAGE: 14.4 × 20.2 cm (5<sup>11</sup>/<sub>16</sub> × 7<sup>15</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.83

## PLATE 6

*Reflets dans l'eau*, negative, 1921; print, 1932  
Platinum print  
IMAGE: 16.5 × 8.6 cm (6<sup>1</sup>/<sub>2</sub> × 3<sup>3</sup>/<sub>16</sub> in.)  
\*MOUNT: 21.3 × 12.2 cm (8<sup>3</sup>/<sub>8</sub> × 4<sup>13</sup>/<sub>16</sub> in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 8019

## PLATE 7

*On the Road to Watendlath: Borrowdale*,  
ca. 1885  
Platinum print  
IMAGE: 24.7 × 16 cm (9<sup>3</sup>/<sub>4</sub> × 6<sup>5</sup>/<sub>16</sub> in.)  
MOUNT: 48.3 × 37.1 cm (19 × 14<sup>3</sup>/<sub>8</sub> in.)  
Rochester, New York, George Eastman House  
International Museum of Photography and  
Film 81:1198:12

## PLATE 8

*An English Glacier: Near Summit of Scafell*,  
ca. 1905  
Platinum print  
IMAGE: 25.2 × 16.5 cm (9<sup>1</sup>/<sub>16</sub> × 6<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 48.9 × 34.4 cm (19<sup>1</sup>/<sub>4</sub> × 13<sup>9</sup>/<sub>16</sub> in.)  
Philadelphia Museum of Art 1968-220-2

## PLATE 9

*Chateau Gaillard*, ca. 1906-7  
Platinum print  
IMAGE: 14.9 × 9.8 cm (5<sup>7</sup>/<sub>8</sub> × 3<sup>7</sup>/<sub>8</sub> in.)  
MOUNT: 33 × 25.4 cm (13 × 10 in.)  
Philadelphia Museum of Art 1968-220-14

## PLATE 10

*Herstmonceux Castle, Sussex:  
Steps to the Upper Garden*, 1918  
Gelatin silver print  
IMAGE: 18.6 × 23.5 cm (7<sup>5</sup>/<sub>16</sub> × 9<sup>1</sup>/<sub>4</sub> in.)  
MOUNT: 31.9 × 43.2 cm (12<sup>5</sup>/<sub>16</sub> × 17 in.)  
Los Angeles, J. Paul Getty Museum  
84.XP.459.18

## PLATE 11

*Ingoldmells*, ca. 1898  
Platinum print  
IMAGE: 9.7 × 13.5 cm (3<sup>13</sup>/<sub>16</sub> × 5<sup>5</sup>/<sub>16</sub> in.)  
MOUNT: 33 × 25.4 cm (13 × 10 in.)  
Los Angeles, J. Paul Getty Museum  
85.XM.399

## PLATE 12

*Rye: from Winchelsea*, 1915  
Gelatin silver print  
IMAGE: 15.4 × 20.5 cm (6<sup>1</sup>/<sub>16</sub> × 8<sup>1</sup>/<sub>16</sub> in.)  
MOUNT: 30 × 40 cm (11<sup>13</sup>/<sub>16</sub> × 15<sup>3</sup>/<sub>4</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.85

## PLATE 13

*Avignon, Palais des Papes*, 1907  
Platinum print  
IMAGE: 24.2 × 19.1 cm (9<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 45.2 × 33.5 cm (17<sup>13</sup>/<sub>16</sub> × 13<sup>3</sup>/<sub>16</sub> in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 482

## PLATE 14

*Winchelsea: Stairs to Queen Elizabeth's Well*,  
ca. 1905  
Platinum print  
IMAGE: 22.9 × 18.9 cm (9 × 7<sup>7</sup>/<sub>16</sub> in.)  
MOUNT: 49.1 × 37.5 cm (19<sup>3</sup>/<sub>16</sub> × 14<sup>3</sup>/<sub>4</sub> in.)  
Rochester, New York, George Eastman House  
International Museum of Photography and  
Film 81:1198:98

## PLATE 15

*At Chantilly*, ca. 1906-7  
Platinum print  
IMAGE: 23.5 × 17.1 cm (9<sup>1</sup>/<sub>4</sub> × 6<sup>3</sup>/<sub>4</sub> in.)  
MOUNT: 39.1 × 28.3 cm (15<sup>3</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>8</sub> in.)  
Philadelphia Museum of Art 1968-220-5

**PLATE 16**

*Mont St. Michel: Cloisters*, 1906  
Platinum print  
IMAGE: 21 × 11.1 cm (8¼ × 4⅜ in.)  
MOUNT: 35.6 × 24.8 cm (14 × 9¾ in.)  
Philadelphia Museum of Art 1968-220-42

**PLATE 17**

*Provins[, France]*, 1906-7  
Platinum print  
IMAGE: 10.3 × 13.3 cm (4¼ × 5¼ in.)  
MOUNT: 38.1 × 22.9 cm (15 × 11 in.)  
Philadelphia Museum of Art 1968-220-43

**PLATE 18**

*Chateau Chevenon (Nevers): Le Moyen Age*,  
ca. 1906-7  
Platinum print  
IMAGE: 25.6 × 20.3 cm (10¼ × 8 in.)  
MOUNT: 47.8 × 35.4 cm (18¾ × 13¾ in.)  
Rochester, New York, George Eastman House  
International Museum of Photography and  
Film 81:1198:35

**PLATE 19**

*Provins*, ca. 1906-7  
Platinum print  
IMAGE: 27.3 × 8.8 cm (10¾ × 3⅞ in.)  
MOUNT: 43.6 × 21.5 cm (17⅞ × 8⅞ in.)  
Rochester, New York, George Eastman House  
International Museum of Photography and  
Film 81:1198:19

## Canterbury Cathedral

Built between 1174 and 1510, the Cathedral and Metropolitan Church of Christ, known as Canterbury Cathedral, is in the Norman Gothic style. Located in Canterbury, England, the cathedral is mother church to the Anglican Communion worldwide.

**PLATE 20**

*"A Misty Morning"—Canterbury Cathedral:  
Angel Tower and Dark Entry*, 1889  
Platinum print  
IMAGE: 14.7 × 10.2 cm (5⅞ × 4 in.)  
MOUNT: 16 × 11.2 cm (6⅜ × 4⅞ in.)  
Montréal, Collection Centre Canadien  
d'Architecture / Canadian Centre for  
Architecture PH1978:0137

**PLATE 21**

*Crypt of Canterbury Cathedral*, ca. 1900  
Platinum print  
IMAGE: 14.6 × 10.2 cm (5¾ × 4 in.)  
MOUNT: 32.4 × 26 cm (12¾ × 10¼ in.)  
Los Angeles County Museum of Art  
M.2008.40.726

## Gloucester Cathedral

Formally named the Cathedral Church of Saint Peter and the Holy and Undivided Trinity, this Romanesque and Gothic building in the southwestern part of England was begun in 1089 and completed in 1499. During the nineteenth century the cathedral was restored by the architect Sir George Gilbert Scott.

**PLATE 22**

*Gloucester [Cathedral]: Tomb of Edward II*,  
ca. 1889  
Glass lantern slide  
IMAGE: 7.1 × 7.3 cm (2⅞ × 2⅞ in.)  
PLATE: 8.3 × 8.3 cm (3¼ × 3¼ in.)  
Los Angeles, J. Paul Getty Museum  
84.XH.1616.4

**PLATE 23**

*Gloucester Cathedral: Entrance to  
Ambulatory and Crypt*, 1890  
Glass lantern slide  
IMAGE: 7.1 × 7.1 cm (2⅞ × 2⅞ in.)  
PLATE: 8.3 × 8.3 cm (3¼ × 3¼ in.)  
Los Angeles, J. Paul Getty Museum  
84.XH.1616.8

**PLATE 24**

*Gloucester Cathedral: South Triforium  
to East*, 1890  
Glass lantern slide  
IMAGE: 5.1 × 7.3 cm (2 × 2⅞ in.)  
PLATE: 8.3 × 8.3 cm (3¼ × 3¼ in.)  
Los Angeles, J. Paul Getty Museum  
84.XH.1616.9

**PLATE 25**

*Gloucester Cathedral: The Cloisters*, ca. 1903  
Platinum print  
IMAGE: 21.6 × 25.4 cm (8½ × 10 in.)  
MOUNT: 30.5 × 33.5 cm (12 × 13⅜ in.)  
Philadelphia Museum of Art 1970-31-27

**PLATE 26**

*Gloucester Cathedral: Nave to East*, 1891  
Platinum print  
IMAGE: 14.5 × 11.5 cm (5⅞ × 4½ in.)  
MOUNT: 33 × 28.2 cm (13 × 11⅞ in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 5019

**PLATE 27**

*Gloucester Cathedral*, ca. 1900  
Platinum print  
IMAGE: 15.2 × 9.5 cm (6 × 3¾ in.)  
MOUNT: 32.4 × 26 cm (12¾ × 10¼ in.)  
Los Angeles County Museum of Art  
M.2008.40.725

## Kelmscott Manor

Kelmscott Manor was built in the late 1500s adjacent to the River Thames. Beginning in 1871 the Tudor farmhouse was the summer home of William Morris, leader of the Arts and Crafts movement.

**PLATE 28**

*Kelmscott Manor: From the Thames*, 1896  
Platinum print  
IMAGE: 7.8 × 20.2 cm (3⅞ × 7⅞ in.)  
MOUNT: 28.3 × 35.7 cm (11⅞ × 14¼ in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.96

**PLATE 29**

*Kelmscott Manor: From the Garden*, 1896  
Platinum print  
IMAGE: 14.3 × 20.3 cm (5⅝ × 8 in.)  
MOUNT: 28.3 × 35.7 cm (11⅞ × 14¼ in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.97

**PLATE 30**

*Kelmscott Manor: In the Garden*, 1896  
Platinum print  
IMAGE: 18.3 × 14.3 cm (7⅞ × 5⅝ in.)  
MOUNT: 35.7 × 28.3 cm (14¼ × 11⅞ in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.92

**PLATE 31**

*Kelmscott Manor: In the Tapestry Room*, 1896  
Platinum print  
IMAGE: 18.3 × 14.8 cm (7⅞ × 5⅞ in.)  
MOUNT: 35.7 × 28.4 cm (14¼ × 11⅞ in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.90

**PLATE 32**

*Kelmscott Manor: William Morris' Bedroom*,  
1896  
Platinum print  
IMAGE: 17.3 × 14.9 cm (6⅞ × 5⅝ in.)  
MOUNT: 35.9 × 28.3 cm (14⅞ × 11⅞ in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.95

**PLATE 33**

*Kelmscott Manor[: Through a Window in the  
Tapestry Room]*, 1896  
Platinum print  
IMAGE: 19.1 × 10.8 cm (7½ × 4¼ in.)  
MOUNT: 38.7 × 27.5 cm (15¼ × 10⅞ in.)  
Philadelphia Museum of Art 1968-220-10

**PLATE 34**

*Kelmscott Manor: In the Attics (No. 1)*,  
1896  
Platinum print  
IMAGE: 15.6 × 20.2 cm (6 $\frac{1}{8}$  × 7 $\frac{15}{16}$  in.)  
MOUNT: 28.3 × 35.7 cm (11 $\frac{1}{8}$  × 14 $\frac{1}{16}$  in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.89

**PLATE 35**

*Kelmscott Manor: In the Attics ([No.] 2)*, 1896  
Platinum print  
IMAGE: 19.9 × 14.9 cm (7 $\frac{7}{8}$  × 5 $\frac{7}{8}$  in.)  
MOUNT: 35.6 × 28.6 cm (14 × 11 $\frac{1}{4}$  in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.1

**PLATE 36**

*Great Cokheswell Barn (near Kelmscott):  
Interior*, 1896  
Platinum print  
IMAGE: 18.4 × 15.2 cm (7 $\frac{1}{4}$  × 6 in.)  
MOUNT: 35.9 × 28.3 cm (14 $\frac{1}{8}$  × 11 $\frac{1}{8}$  in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.93

**PLATE 37**

*Great Cokheswell Barn (near Kelmscott)*,  
1896  
Platinum print  
IMAGE: 14.6 × 20 cm (5 $\frac{3}{4}$  × 7 $\frac{7}{8}$  in.)  
MOUNT: 28.4 × 35.9 cm (11 $\frac{3}{16}$  × 14 $\frac{1}{8}$  in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.91

## Lincoln Cathedral

An example of Gothic architecture, the Cathedral Church of the Blessed Virgin Mary of Lincoln was built in Lincolnshire, England, between 1185 and 1311. The bishop of Lincoln was one of the signatories of the Magna Carta, a copy of which was held at the cathedral for several hundred years.

**PLATE 38**

*Lincoln Cathedral from the Castle*, 1898  
Photogravure  
IMAGE: 21 × 15.9 cm (8 $\frac{1}{4}$  × 6 $\frac{1}{4}$  in.)  
FIRST MOUNT: 28.5 × 18.3 cm  
(10 $\frac{3}{16}$  × 7 $\frac{3}{16}$  in.)  
SECOND MOUNT: 32.5 × 25.2 cm  
(12 $\frac{13}{16}$  × 9 $\frac{15}{16}$  in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 8015/1

**PLATE 39**

*Roofs[: View of the Bell Tower of Lincoln  
Cathedral]*, 1895–98  
Platinum print  
IMAGE: 11.7 × 9.4 cm (4 $\frac{3}{8}$  × 3 $\frac{11}{16}$  in.)  
FIRST MOUNT: 14 × 11 cm (5 $\frac{1}{2}$  × 4 $\frac{3}{16}$  in.)  
SECOND MOUNT: 42.1 × 32 cm  
(16 $\frac{1}{16}$  × 12 $\frac{3}{8}$  in.)  
Montréal, Collection Centre Canadien  
d'Architecture / Canadian Centre for  
Architecture PH1984:0503

**PLATE 40**

*Lincoln Cathedral: Stairs in S.W. Turret*,  
1898  
Photogravure  
IMAGE: 19.6 × 12.8 cm (7 $\frac{11}{16}$  × 5 $\frac{1}{16}$  in.)  
\*MOUNT: 43.7 × 31.1 cm (17 $\frac{3}{16}$  × 12 $\frac{1}{4}$  in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 4388/3

**PLATE 41**

*[Lincoln Cathedral:] Nave to East*,  
ca. 1898  
Platinum print  
IMAGE: 24.8 × 19.7 cm (9 $\frac{3}{4}$  × 7 $\frac{3}{4}$  in.)  
MOUNT: 48.9 × 58.4 cm (19 $\frac{1}{4}$  × 23 in.)  
Philadelphia Museum of Art 1970-31-32

**PLATE 42**

*[Lincoln Cathedral:] The Angel Choir*,  
ca. 1898  
Platinum print  
IMAGE: 19.7 × 15.2 cm (7 $\frac{3}{4}$  × 6 in.)  
MOUNT: 49.5 × 33.7 cm (19 $\frac{1}{2}$  × 13 $\frac{1}{4}$  in.)  
Philadelphia Museum of Art 1970-31-31

**PLATE 43**

*Lincoln Cathedral: Organ Screen,  
North Side*, 1895  
Platinum print  
IMAGE: 19.1 × 12.9 cm (7 $\frac{1}{2}$  × 5 $\frac{1}{16}$  in.)  
MOUNT: 32.5 × 26.3 cm (12 $\frac{13}{16}$  × 10 $\frac{3}{8}$  in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.37

**PLATE 44**

*Lincoln Cathedral*, 1895  
Platinum print  
IMAGE: 14.6 × 18.4 cm (5 $\frac{3}{4}$  × 7 $\frac{1}{4}$  in.)  
FIRST MOUNT: 17 × 20.2 cm (6 $\frac{11}{16}$  × 7 $\frac{15}{16}$  in.)  
SECOND MOUNT: 41.9 × 32.4 cm  
(16 $\frac{1}{2}$  × 12 $\frac{3}{4}$  in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.35

## Ely Cathedral

Located in Cambridgeshire, England, the Cathedral Church of the Holy and Undivided Trinity was built between 1083 and 1375. It is an example of Romanesque and Gothic styles of architecture. Dominating the low-lying countryside in which it is set, the cathedral is known locally as “the ship of the Fens.”

**PLATE 45**

*East End[: View of the East Façade of  
Ely Cathedral]*, ca. 1901  
Platinum print  
IMAGE: 9.7 × 7.2 cm (3 $\frac{3}{4}$  × 2 $\frac{13}{16}$  in.)  
FIRST MOUNT: 12.1 × 8.9 cm (4 $\frac{3}{4}$  × 3 $\frac{1}{2}$  in.)  
SECOND MOUNT: 32.2 × 24.1 cm  
(12 $\frac{11}{16}$  × 9 $\frac{1}{2}$  in.)  
Montréal, Collection Centre Canadien  
d'Architecture / Canadian Centre for  
Architecture PH1978:0272

**PLATE 46**

*Ely Cathedral from the Bishop's Green*, 1891  
Platinum print  
IMAGE: 14.6 × 10.8 cm (5 $\frac{3}{4}$  × 4 $\frac{1}{4}$  in.)  
MOUNT: 32.7 × 28.1 cm (12 $\frac{7}{8}$  × 11 $\frac{1}{16}$  in.)  
Los Angeles County Museum of Art  
M.2008.40.737

**PLATE 47**

*Ely Cathedral: Octagon and Nave*, ca. 1899  
Platinum print  
IMAGE: 20 × 15.1 cm (7 $\frac{7}{8}$  × 5 $\frac{15}{16}$  in.)  
MOUNT: 52.1 × 32.4 cm (20 $\frac{1}{2}$  × 12 $\frac{3}{4}$  in.)  
Philadelphia Museum of Art 1973-197-12

**PLATE 48**

*Ely Cathedral*, ca. 1911  
Platinum print  
IMAGE: 26.2 × 19.7 cm (10 $\frac{5}{16}$  × 7 $\frac{3}{4}$  in.)  
\*MOUNT: 43.8 × 31.4 cm (17 $\frac{1}{4}$  × 12 $\frac{3}{8}$  in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 4359

**PLATE 49**

*Ely Cathedral: A Memory of the Normans  
S.W. Transept to Nave*, 1899  
Platinum print  
IMAGE: 20.4 × 14 cm (8 $\frac{1}{16}$  × 5 $\frac{1}{2}$  in.)  
\*MOUNT: 44.1 × 32 cm (17 $\frac{3}{8}$  × 12 $\frac{3}{8}$  in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 4381/3

**PLATE 50**

[*Ely Cathedral:*] *North Side*[,] *North Transept*, 1897–1900

Platinum print

IMAGE: 19.4 × 15.4 cm (7<sup>7</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>16</sub> in.)

FIRST MOUNT: 22.1 × 17.3 cm

(8<sup>11</sup>/<sub>16</sub> × 6<sup>13</sup>/<sub>16</sub> in.)

SECOND MOUNT: 52.1 × 32.4 cm

(20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.17

**PLATE 51**

*Ely Cathedral: Bishop Alcock's Chapel*, 1897

Platinum print

IMAGE: 26 × 17.9 cm (10<sup>1</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>16</sub> in.)

MOUNT: 33 × 24.2 cm (13 × 9<sup>1</sup>/<sub>2</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.44

**PLATE 52**

[*Ely Cathedral:*] *Chapel of Bishop West, S[ou]th Choir Aisle*, 1897–1900

Platinum print

IMAGE: 20.1 × 14.9 cm (7<sup>7</sup>/<sub>8</sub> × 5<sup>7</sup>/<sub>8</sub> in.)

FIRST MOUNT: 22.8 × 16.7 cm (9 × 6<sup>9</sup>/<sub>16</sub> in.)

SECOND MOUNT: 52.1 × 32.1 cm

(20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.14

**PLATE 53**

[*Ely Cathedral: Details of a Norman Door Arch*], ca. 1901

Platinum print

IMAGE: 14.3 × 19.7 cm (5<sup>5</sup>/<sub>8</sub> × 7<sup>11</sup>/<sub>16</sub> in.)

MOUNT: 25.8 × 32.4 cm (10<sup>3</sup>/<sub>16</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Montréal, Collection Centre Canadien

d'Architecture / Canadian Centre for

Architecture PH1979:0096

**PLATE 54**

[*Ely Cathedral:*] *Gargoyle in Nave Triforium*, 1897–1900

Platinum print

IMAGE: 22.5 × 16.8 cm (8<sup>7</sup>/<sub>8</sub> × 6<sup>5</sup>/<sub>8</sub> in.)

FIRST MOUNT: 25.1 × 18.7 cm (9<sup>7</sup>/<sub>8</sub> × 7<sup>3</sup>/<sub>8</sub> in.)

SECOND MOUNT: 52.1 × 32.4 cm

(20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.55

## Southwell Cathedral

Noted for its exquisite botanical carving, the Cathedral and Parish Church of the Blessed Virgin Mary is an example of Romanesque and Gothic architecture. It was built between about 1108 and about 1300 in Nottinghamshire, England.

**PLATE 55**

*Southwell—Detail*, ca. 1902

Platinum print

IMAGE: 11.1 × 9.2 cm (4<sup>3</sup>/<sub>8</sub> × 3<sup>5</sup>/<sub>8</sub> in.)

MOUNT: 31.8 × 24.1 cm (12<sup>1</sup>/<sub>2</sub> × 9<sup>1</sup>/<sub>2</sub> in.)

Los Angeles County Museum of Art

M.2008.40.716

**PLATE 56**

*Southwell Cathedral, North Transept*

*Triforium*, 1898

Platinum print

IMAGE: 9.5 × 11.6 cm (3<sup>3</sup>/<sub>4</sub> × 4<sup>5</sup>/<sub>16</sub> in.)

MOUNT: 22.9 × 16.3 cm (9 × 6<sup>3</sup>/<sub>8</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.46

**PLATE 57**

*Southwell Cathedral, Nave, Norman Capital*, 1898

Platinum print

IMAGE: 8.7 × 10.6 cm (3<sup>7</sup>/<sub>16</sub> × 4<sup>3</sup>/<sub>16</sub> in.)

MOUNT: 22.7 × 16.2 cm (8<sup>15</sup>/<sub>16</sub> × 6<sup>3</sup>/<sub>8</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.48

**PLATE 58**

*Southwell Cathedral, Chapter House*

*Entrance Detail*, 1898

Platinum print

IMAGE: 11.7 × 8.5 cm (4<sup>5</sup>/<sub>16</sub> × 3<sup>5</sup>/<sub>16</sub> in.)

MOUNT: 22.9 × 16 cm (9 × 6<sup>1</sup>/<sub>16</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.47

**PLATE 59**

*Southwell Cathedral, Chapter House,*

*Entrance Capitals*, 1898

Platinum print

IMAGE: 7.9 × 11.3 cm (3<sup>1</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>16</sub> in.)

MOUNT: 22.9 × 16.3 cm (9 × 6<sup>3</sup>/<sub>8</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.52

**PLATE 60**

*Southwell Cathedral, Chapter House*

*Capital*, 1898

Platinum print

IMAGE: 11.4 × 8.7 cm (4<sup>1</sup>/<sub>2</sub> × 3<sup>7</sup>/<sub>16</sub> in.)

MOUNT: 22.8 × 16.2 cm (9 × 6<sup>3</sup>/<sub>8</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.54

## Wells Cathedral

Known as the most poetic of the English cathedrals, the Cathedral Church of Saint Andrew at Wells, England, was built in the style of Early English Gothic between 1176 and 1490.

**PLATE 61**

*Wells Cathedral: From the Moat*, ca. 1903

Gelatin bromide print

IMAGE: 17.6 × 23.7 cm (6<sup>15</sup>/<sub>16</sub> × 9<sup>5</sup>/<sub>16</sub> in.)

MOUNT: 27.9 × 36.4 cm (11 × 14<sup>3</sup>/<sub>16</sub> in.)

Philadelphia Museum of Art 1973-197-19

**PLATE 62**

[*Wells Cathedral:*] *N.W. Tower and North Porch*, ca. 1903

Platinum print

IMAGE: 14.9 × 9.4 cm (5<sup>7</sup>/<sub>8</sub> × 3<sup>11</sup>/<sub>16</sub> in.)

MOUNT: 17.2 × 11 cm (6<sup>3</sup>/<sub>4</sub> × 4<sup>5</sup>/<sub>16</sub> in.)

Montréal, Collection Centre Canadien

d'Architecture / Canadian Centre for

Architecture PH1984:0502

**PLATE 63**

[*Wells Cathedral:*] *Nave Looking West*, ca. 1903

Platinum print

IMAGE: 18.1 × 14.9 cm (7<sup>1</sup>/<sub>8</sub> × 5<sup>7</sup>/<sub>8</sub> in.)

MOUNT: 41.9 × 32.7 cm (16<sup>1</sup>/<sub>2</sub> × 12<sup>7</sup>/<sub>8</sub> in.)

Philadelphia Museum of Art 1973-197-17

**PLATE 64**

[*Wells Cathedral:*] *Across West End of Nave*, 1890–1903

Platinum print

IMAGE: 14.9 × 10.5 cm (5<sup>7</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>8</sub> in.)

FIRST MOUNT: 17.5 × 12.1 cm (6<sup>7</sup>/<sub>8</sub> × 4<sup>3</sup>/<sub>4</sub> in.)

SECOND MOUNT: 32.4 × 26.2 cm

(12<sup>3</sup>/<sub>4</sub> × 10<sup>5</sup>/<sub>16</sub> in.)

Los Angeles, J. Paul Getty Museum

84.XM.444.38

**PLATE 65**

[*Wells Cathedral:*] *South Nave Aisle to West*, ca. 1903  
Platinum print  
IMAGE: 20 × 13 cm (7<sup>7</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 42.1 × 32.4 cm (16<sup>5</sup>/<sub>16</sub> × 12<sup>3</sup>/<sub>4</sub> in.)  
Philadelphia Museum of Art 1973-197-14

**PLATE 66**

*Wells Cathedral: Stairs and Entrance to Chapter House*, 1900  
Platinum print  
IMAGE: 19.8 × 14.8 cm (7<sup>13</sup>/<sub>16</sub> × 5<sup>19</sup>/<sub>16</sub> in.)  
\*MOUNT: 43.8 × 31.7 cm (17<sup>1</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>2</sub> in.)  
Bradford, England, RPS Collection at the National Media Museum/SSPL RPS 5011/1

**PLATE 67**

"*A Sea of Steps*"—*Stairs to the Chapter House, Wells Cathedral*, 1903  
Platinum print  
IMAGE: 24 × 19 cm (9<sup>7</sup>/<sub>16</sub> × 7<sup>1</sup>/<sub>2</sub> in.)  
\*MOUNT: 30 × 24.4 cm (11<sup>1</sup>/<sub>16</sub> × 9<sup>5</sup>/<sub>8</sub> in.)  
Bradford, England, RPS Collection at the National Media Museum/SSPL RPS 5012/1

**PLATE 68**

*Wells Cathedral: Canopy of Altar in Bishop Sugar's Chantry*, 1903  
Gelatin silver print  
IMAGE: 16.7 × 21.7 cm (6<sup>6</sup>/<sub>16</sub> × 8<sup>6</sup>/<sub>16</sub> in.)  
OVERMAT: 24.8 × 37 cm (9<sup>3</sup>/<sub>4</sub> × 14<sup>9</sup>/<sub>16</sub> in.)  
MAT: 32.4 × 45.2 cm (12<sup>3</sup>/<sub>4</sub> × 17<sup>13</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XP.219.5

**Rheims Cathedral**

The Cathedral of Our Lady of Rheims is where the kings of France were once crowned. Although a sacred site since 496, the present Gothic building dates from the end of the 1200s.

**PLATE 69**

*Rheims Cathedral*, negative, 1899; print, 1915  
Platinum print  
IMAGE: 19.5 × 19.1 cm (7<sup>5</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 43.1 × 33.3 cm (16<sup>15</sup>/<sub>16</sub> × 13<sup>1</sup>/<sub>8</sub> in.)  
Montréal, Collection Centre Canadien d'Architecture / Canadian Centre for Architecture PH1975:0003

**PLATE 70**

*Rheims Cathedral: West Front (Pre-War)*, negative, 1899; print, 1915  
Platinum print  
IMAGE: 24.8 × 24.1 cm (9<sup>3</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>2</sub> in.)  
FIRST MOUNT: 34.4 × 31 cm (13<sup>3</sup>/<sub>16</sub> × 12<sup>1</sup>/<sub>4</sub> in.)  
SECOND MOUNT: 50.3 × 35.6 cm (19<sup>13</sup>/<sub>16</sub> × 14 in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.32

**PLATE 71**

*Angel, Choir Chapel, Rheims Cathedral*, ca. 1900  
Platinum print  
IMAGE: 25.4 × 16.5 cm (10 × 6<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 43.3 × 33.2 cm (17<sup>1</sup>/<sub>16</sub> × 13<sup>1</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
89.XM.64

**Bourges Cathedral**

Bourges Cathedral, dedicated to Saint Stephen, was begun in 1195 and completed in 1270. Located in Bourges, France, the cathedral is in the style of High Gothic and features two distinct horseshoe aisles that enclose the central nave.

**PLATE 72**

[*Bourges Cathedral: View of Main Façade from the Street*], ca. 1900  
Platinum print  
IMAGE: 11.6 × 7.2 cm (4<sup>4</sup>/<sub>16</sub> × 2<sup>13</sup>/<sub>16</sub> in.)  
FIRST MOUNT: 14.1 × 8.9 cm (5<sup>9</sup>/<sub>16</sub> × 3<sup>1</sup>/<sub>2</sub> in.)  
SECOND MOUNT: 32.2 × 25.9 cm (12<sup>11</sup>/<sub>16</sub> × 10<sup>3</sup>/<sub>16</sub> in.)  
Montréal, Collection Centre Canadien d'Architecture / Canadian Centre for Architecture PH1987:0412

**PLATE 73**

[*Bourges Cathedral:*] *Portal of West Front*, ca. 1901  
Platinum print  
IMAGE: 26.7 × 19.1 cm (10<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 52.2 × 32.1 cm (20<sup>1</sup>/<sub>16</sub> × 12<sup>5</sup>/<sub>8</sub> in.)  
Philadelphia Museum of Art 1973-197-23

**PLATE 74**

*Bourges Cathedral, France: Sculpture on West Front—Noah and the Ark*, 1899  
Platinum print  
IMAGE: 20 × 27.2 cm (7<sup>7</sup>/<sub>8</sub> × 10<sup>3</sup>/<sub>4</sub> in.)  
MOUNT: 32.1 × 42.1 cm (12<sup>5</sup>/<sub>8</sub> × 16<sup>9</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.5

**PLATE 75**

*Bourges Cathedral: Judgment Panel, West Front*, 1899  
Platinum print  
IMAGE: 18.6 × 28.5 cm (7<sup>5</sup>/<sub>16</sub> × 11<sup>1</sup>/<sub>4</sub> in.)  
FIRST MOUNT: 26.4 × 35 cm (10<sup>3</sup>/<sub>8</sub> × 13<sup>3</sup>/<sub>4</sub> in.)  
SECOND MOUNT: 27.3 × 50.7 cm (10<sup>3</sup>/<sub>4</sub> × 19<sup>15</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XP.219.6

**PLATE 76**

*Bourges Cathedral*, 1900  
Platinum print  
IMAGE: 12.4 × 8.6 cm (4<sup>7</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>8</sub> in.)  
MOUNT: 14.9 × 10.2 cm (5<sup>7</sup>/<sub>8</sub> × 4 in.)  
Los Angeles County Museum of Art  
M.2008.40.731

**PLATE 77**

*Height and Light in Bourges Cathedral*, 1900  
Platinum print  
IMAGE: 11.9 × 7.1 cm (4<sup>11</sup>/<sub>16</sub> × 2<sup>3</sup>/<sub>4</sub> in.)  
FIRST MOUNT: 20.6 × 12.3 cm (8<sup>1</sup>/<sub>8</sub> × 4<sup>13</sup>/<sub>16</sub> in.)  
SECOND MOUNT: 32.6 × 26 cm (12<sup>13</sup>/<sub>16</sub> × 10<sup>1</sup>/<sub>4</sub> in.)  
Montréal, Collection Centre Canadien d'Architecture / Canadian Centre for Architecture PH1980:1170

**PLATE 78**

*Bourges Cathedral Aisle and Nave*, 1900  
Platinum print  
IMAGE: 29 × 23 cm (11<sup>7</sup>/<sub>16</sub> × 9<sup>1</sup>/<sub>16</sub> in.)  
Bradford, England, RPS Collection at the National Media Museum/SSPL RPS 4363

**PLATE 79**

[*Bourges Cathedral:*] *The Double Aisles*, ca. 1901  
Platinum print  
IMAGE: 24.8 × 16.5 cm (9<sup>3</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 52.1 × 32.4 cm (20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)  
Philadelphia Museum of Art 1973-197-22

## Winchester Cathedral

Winchester Cathedral, dedicated to the Holy Trinity and Saints Peter, Paul, and Swithun, was begun in 1079 and completed in 1093. Located in Winchester, in southeastern England, the building is noted for its exquisite Gothic nave, which, with its ribbed vaulting, is one of the longest in Europe.

### PLATE 80

*Winchester [Cathedral:] The Nave, W.*, ca. 1885  
Glass lantern slide  
IMAGE: 7.3 × 6.8 cm (2<sup>7</sup>/<sub>8</sub> × 2<sup>11</sup>/<sub>16</sub> in.)  
PLATE: 8.3 × 8.3 cm (3<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>4</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XH.1616.2

### PLATE 81

*Winchester [Cathedral] Nave: Details [of] Iron Grille*, 1900  
Glass lantern slide  
IMAGE: 6.2 × 4.8 cm (2<sup>7</sup>/<sub>16</sub> × 1<sup>15</sup>/<sub>16</sub> in.)  
PLATE: 8.3 × 8.3 cm (3<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>4</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XH.1616.20

### PLATE 82

*Winchester [Cathedral:] Details of Nave Roof and Clerestory*, 1900  
Glass lantern slide  
IMAGE: 6.2 × 5.6 cm (2<sup>7</sup>/<sub>16</sub> × 2<sup>3</sup>/<sub>16</sub> in.)  
PLATE: 8.3 × 8.3 cm (3<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>4</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XH.1616.21

### PLATE 83

*Winchester Cathedral: Altar*, 1900  
Platinum print  
IMAGE: 24 × 20 cm (9<sup>7</sup>/<sub>16</sub> × 7<sup>7</sup>/<sub>8</sub> in.)  
MOUNT: 49.4 × 37.7 cm (19<sup>7</sup>/<sub>16</sub> × 14<sup>13</sup>/<sub>16</sub> in.)  
Rochester, New York, George Eastman House International Museum of Photography and Film 81:1198:60

## York Minster

The Gothic structure of the Cathedral and Metropolitan Church of Saint Peter is located in York, England. Built between 1215 and 1472, the cathedral is one of the largest of its kind in northern Europe.

### PLATE 84

*[York Minster:] Entrance to Chapter House*, 1901  
Platinum print  
IMAGE: 19.7 × 13.1 cm (7<sup>7</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>16</sub> in.)  
\*MOUNT: 21.3 × 12.2 cm (8<sup>3</sup>/<sub>8</sub> × 4<sup>13</sup>/<sub>16</sub> in.)  
Bradford, England, RPS Collection at the National Media Museum/SSPL RPS 4370

### PLATE 85

*[York Minster:] A Peek into the Chapter House*, ca. 1904  
Platinum print  
IMAGE: 27.5 × 6.1 cm (10<sup>13</sup>/<sub>16</sub> × 2<sup>3</sup>/<sub>8</sub> in.)  
MOUNT: 44 × 18.2 cm (17<sup>15</sup>/<sub>16</sub> × 7 in.)  
Rochester, New York, George Eastman House International Museum of Photography and Film 81:1198:36

### PLATE 86

*[York Minster: Details of Sculptural Decoration,] Chapter House*, ca. 1902  
Platinum print  
IMAGE: 12.7 × 19 cm (5 × 7<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 32.4 × 26 cm (12<sup>3</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>4</sub> in.)  
Montréal, Collection Centre Canadien d'Architecture / Canadian Centre for Architecture PH1976:0044:020

### PLATE 87

*[York Minster: Details of Sculptural Decoration,] Chapter House*, ca. 1902  
Platinum print  
IMAGE: 9.1 × 4.1 cm (3<sup>9</sup>/<sub>16</sub> × 1<sup>5</sup>/<sub>8</sub> in.)  
MOUNT: 32.4 × 26 cm (12<sup>3</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>4</sub> in.)  
Montréal, Collection Centre Canadien d'Architecture / Canadian Centre for Architecture PH1976:0044:063

### PLATE 88

*"In Sure and Certain Hope"—York Minster, North Transept: Entrance to Chapter House*, 1902  
Platinum print  
IMAGE: 26.8 × 19 cm (10<sup>9</sup>/<sub>16</sub> × 7<sup>1</sup>/<sub>2</sub> in.)  
MOUNT: 49.6 × 34.9 cm (19<sup>1</sup>/<sub>2</sub> × 13<sup>3</sup>/<sub>4</sub> in.)  
Bradford, England, RPS Collection at the National Media Museum/SSPL RPS 5013/2

### PLATE 89

*[York Minster,] North Transept: The Five Sisters*, 1902  
Platinum print  
IMAGE: 20.8 × 15.6 cm (8<sup>3</sup>/<sub>16</sub> × 6 in.)  
MOUNT: 52.4 × 32.4 cm (20<sup>3</sup>/<sub>8</sub> × 12<sup>3</sup>/<sub>4</sub> in.)  
Philadelphia Museum of Art 1968-220-29

## Rouen Cathedral

Our Lady of Rouen was built between 1202 and 1876 in the styles of Gothic and Romanesque architecture. Located in the city of Rouen, in northwestern France, the cathedral was allegedly the tallest building in the world from 1876 to 1880.

### PLATE 90

*Rouen Cathedral*, 1899–1905  
Platinum print  
IMAGE: 24.9 × 17 cm (9<sup>13</sup>/<sub>16</sub> × 6<sup>11</sup>/<sub>16</sub> in.)  
MOUNT: 42.8 × 40.2 cm (16<sup>7</sup>/<sub>8</sub> × 15<sup>13</sup>/<sub>16</sub> in.)  
Montréal, Collection Centre Canadien d'Architecture / Canadian Centre for Architecture PH1977:0056:001

## Arles Cloisters

The Saint Trophime Cloisters at Arles, France, date from the twelfth century in its north and east wings and from the fourteenth century in its south and western parts. The building features stone pillars that alternate with pairs of columns, the capitals of which are decorated with carved figures in both Romanesque and Gothic styles.

### PLATE 91

*Arles Cloisters*, ca. 1906–8  
Platinum print  
IMAGE: 15.9 × 12 cm (6<sup>1</sup>/<sub>4</sub> × 4<sup>3</sup>/<sub>4</sub> in.)  
MOUNT: 38.4 × 27.9 cm (15<sup>1</sup>/<sub>8</sub> × 11 in.)  
Philadelphia Museum of Art 1968-220-41

## Chartres Cathedral

Our Lady of Chartres, fifty miles southwest of Paris, was built in 1145. It is a classic example of French Gothic architecture, and its extensive array of portal sculpture remains intact.

### PLATE 92

*Chartres Cathedral: North Porch*, ca. 1910

Platinum print

IMAGE: 24.9 × 19.8 cm (9<sup>15</sup>/<sub>16</sub> × 7<sup>15</sup>/<sub>16</sub> in.)

MOUNT: 45.5 × 36.5 cm (17<sup>19</sup>/<sub>16</sub> × 14<sup>3</sup>/<sub>8</sub> in.)

Rochester, New York, George Eastman House International Museum of Photography and Film 81:1198:29

### PLATE 93

*A Pillar of Chartres*, 1906

Platinum print

IMAGE: 25.4 × 11.7 cm (10 × 4<sup>7</sup>/<sub>8</sub> in.)

Bradford, England, RPS Collection at the National Media Museum/SSPL RPS 4351

### PLATE 94

*The Sculptured Aisles of Chartres Cathedral*, 1908

Platinum print

IMAGE: 29.5 × 23.4 cm (11<sup>5</sup>/<sub>8</sub> × 9<sup>3</sup>/<sub>16</sub> in.)

MOUNT: 50 × 37.5 cm (19<sup>1</sup>/<sub>16</sub> × 14<sup>3</sup>/<sub>4</sub> in.)

Rochester, New York, George Eastman House International Museum of Photography and Film 81:1198:49

## Westminster Abbey

Built around 1050, the Collegiate Church of Saint Peter at Westminster, in London, held the status of a cathedral briefly, from 1546 to 1556. Since 1579 it has been a Royal Peculiar, which means that it is under the jurisdiction of the sovereign rather than a bishop or diocese. It continues today as the site for coronations and burials of the British monarchs.

### PLATE 95

[*Westminster Abbey*,] *Chapel of Henry VII: Roof of Fan Tracery Vaulting*, 1911

Platinum print

IMAGE: 21.7 × 18.7 cm (8<sup>5</sup>/<sub>16</sub> × 7<sup>3</sup>/<sub>8</sub> in.)

FIRST MOUNT: 24.4 × 20.4 cm (9<sup>5</sup>/<sub>8</sub> × 8 in.)

SECOND MOUNT: 33.3 × 30.3 cm (13<sup>1</sup>/<sub>8</sub> × 11<sup>15</sup>/<sub>16</sub> in.)

Los Angeles, J. Paul Getty Museum  
84.XM.444.36

### PLATE 96

[*Westminster Abbey*:] *South Nave Aisle to West*, 1911

Platinum print

IMAGE: 24.2 × 15.7 cm (9<sup>1</sup>/<sub>2</sub> × 6<sup>3</sup>/<sub>16</sub> in.)

FIRST MOUNT: 26.7 × 17.5 cm (10<sup>1</sup>/<sub>2</sub> × 6<sup>7</sup>/<sub>8</sub> in.)

SECOND MOUNT: 52.1 × 32.4 cm (20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Los Angeles, J. Paul Getty Museum  
84.XM.444.13

### PLATE 97

[*Westminster Abbey*:] *From the South Transept*, 1911

Platinum print

IMAGE: 24.2 × 18.3 cm (9<sup>1</sup>/<sub>2</sub> × 7<sup>3</sup>/<sub>16</sub> in.)

FIRST MOUNT: 26.8 × 19.8 cm

(10<sup>9</sup>/<sub>16</sub> × 7<sup>13</sup>/<sub>16</sub> in.)

SECOND MOUNT: 52.1 × 32.2 cm

(20<sup>1</sup>/<sub>2</sub> × 12<sup>11</sup>/<sub>16</sub> in.)

Los Angeles, J. Paul Getty Museum  
84.XM.444.11

### PLATE 98

[*Westminster Abbey*:] *Confessor's Chapel, Tomb of Henry III*, 1911

Platinum print

IMAGE: 24.5 × 19.5 cm (9<sup>5</sup>/<sub>8</sub> × 7<sup>11</sup>/<sub>16</sub> in.)

FIRST MOUNT: 27.1 × 21.2 cm

(10<sup>1</sup>/<sub>16</sub> × 8<sup>3</sup>/<sub>8</sub> in.)

SECOND MOUNT: 52.1 × 32.4 cm

(20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Los Angeles, J. Paul Getty Museum  
84.XM.444.27

### PLATE 99

[*Westminster Abbey*:] *Confessor's Chapel, Staircase on North Side*, 1911

Platinum print

IMAGE: 24.1 × 15.8 cm (9<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>4</sub> in.)

FIRST MOUNT: 26.7 × 17.4 cm (10<sup>1</sup>/<sub>2</sub> × 6<sup>7</sup>/<sub>8</sub> in.)

SECOND MOUNT: 52.1 × 32.4 cm

(20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Los Angeles, J. Paul Getty Museum  
84.XM.444.24

### PLATE 100

[*Westminster Abbey*:] *Confessor's Chapel, Coronation Chair with Stone of Scone*, 1911

Platinum print

IMAGE: 24.4 × 19.4 cm (9<sup>5</sup>/<sub>8</sub> × 7<sup>5</sup>/<sub>8</sub> in.)

FIRST MOUNT: 27 × 21 cm (10<sup>5</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>4</sub> in.)

SECOND MOUNT: 52.1 × 32.4 cm

(20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Los Angeles, J. Paul Getty Museum  
84.XM.444.20

### PLATE 101

[*Westminster Abbey*:] *East End of South Ambulatory, Top Detail*, 1911

Platinum print

IMAGE: 22.7 × 18.7 cm (8<sup>15</sup>/<sub>16</sub> × 7<sup>3</sup>/<sub>8</sub> in.)

FIRST MOUNT: 25.4 × 20.4 cm (10 × 8 in.)

SECOND MOUNT: 26.7 × 32.4 cm (10<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Los Angeles, J. Paul Getty Museum  
84.XM.444.6

### PLATE 102

[*Westminster Abbey*:] *Chapel of Henry VII: Detail of Bronze Tomb of Henry VII*, 1911

Platinum print

IMAGE: 21.4 × 18.3 cm (8<sup>3</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>4</sub> in.)

FIRST MOUNT: 24.1 × 19.9 cm (9<sup>1</sup>/<sub>2</sub> × 7<sup>7</sup>/<sub>8</sub> in.)

SECOND MOUNT: 52.1 × 32.5 cm

(20<sup>1</sup>/<sub>2</sub> × 12<sup>15</sup>/<sub>16</sub> in.)

Los Angeles, J. Paul Getty Museum  
84.XM.444.2

## Durham Cathedral

The Cathedral Church of Christ, Blessed Mary the Virgin, and Saint Cuthbert of Durham was begun in 1093 and completed in 1133. The Romanesque building, located in northeastern England, is considered the best example of Norman architecture in the country.

### PLATE 103

*Durham Cathedral from the Wear*, 1911

Platinum print

IMAGE: 18.7 × 24.1 cm (7<sup>3</sup>/<sub>8</sub> × 9<sup>1</sup>/<sub>2</sub> in.)

MOUNT: 52.1 × 32.4 cm (20<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub> in.)

Philadelphia Museum of Art 1973-197-53

### PLATE 104

*Durham Cathedral: From the Close*, 1912

Platinum print

IMAGE: 23.9 × 19.1 cm (9<sup>3</sup>/<sub>16</sub> × 7<sup>1</sup>/<sub>2</sub> in.)

FIRST MOUNT: 35.9 × 24.6 cm

(14<sup>1</sup>/<sub>8</sub> × 9<sup>11</sup>/<sub>16</sub> in.)

SECOND MOUNT: 51 × 37.4 cm

(20<sup>1</sup>/<sub>16</sub> × 14<sup>3</sup>/<sub>4</sub> in.)

Rochester, New York, George Eastman House International Museum of Photography and Film 81:1198:0045

**PLATE 105**

*Durham Cathedral*, 1912  
Platinum print  
IMAGE: 12.1 × 9.5 cm (4<sup>13</sup>/<sub>16</sub> × 3<sup>3</sup>/<sub>4</sub> in.)  
MOUNT: 32.4 × 26.2 cm (12<sup>3</sup>/<sub>4</sub> × 10<sup>5</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.39

**PLATE 106**

*Durham Cathedral*, ca. 1911  
Gelatin silver print  
IMAGE: 12.1 × 9 cm (4<sup>3</sup>/<sub>4</sub> × 3<sup>9</sup>/<sub>16</sub> in.)  
MOUNT: 31.8 × 26.4 cm (12<sup>1</sup>/<sub>2</sub> × 10<sup>3</sup>/<sub>8</sub> in.)  
Philadelphia Museum of Art 1973-197-50

**PLATE 107**

*Across the Nave of Durham [Cathedral]*,  
ca. 1912  
Platinum print  
IMAGE: 24.7 × 12.7 cm (9<sup>3</sup>/<sub>4</sub> × 5 in.)  
MOUNT: 49 × 30.6 cm (19<sup>5</sup>/<sub>16</sub> × 12 in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 8023

**PLATE 108**

*Galilee Chapel[: Bede's Tomb, Durham  
Cathedral]*, ca. 1911  
Platinum print  
IMAGE: 24.4 × 19.7 cm (9<sup>5</sup>/<sub>8</sub> × 7<sup>3</sup>/<sub>4</sub> in.)  
MOUNT: 49.5 × 34.3 cm (19<sup>1</sup>/<sub>2</sub> × 13<sup>1</sup>/<sub>2</sub> in.)  
Philadelphia Museum of Art 1968-220-39

## Portraits

**PLATE 109**

*Dr. John Todhunter*, 1890  
Platinum print  
IMAGE: 23 × 17.6 cm (9<sup>1</sup>/<sub>16</sub> × 6<sup>15</sup>/<sub>16</sub> in.)  
MOUNT: 34.9 × 26.2 cm (13<sup>3</sup>/<sub>4</sub> × 10<sup>5</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.71

**PLATE 110**

*Hubert Bland (Fabian S[ociety])*,  
ca. 1895-1900  
Platinum print  
IMAGE: 20 × 14.7 cm (7<sup>7</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> in.)  
MOUNT: 40.7 × 27 cm (16 × 10<sup>5</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.59

**PLATE 111**

*George Bernard Shaw*, 1902  
Gelatin silver print  
IMAGE: 23.7 × 8.9 cm (9<sup>5</sup>/<sub>16</sub> × 3<sup>1</sup>/<sub>2</sub> in.)  
FIRST MOUNT: 31 × 23 cm (12<sup>3</sup>/<sub>16</sub> × 9<sup>1</sup>/<sub>16</sub> in.)  
SECOND MOUNT: 32.5 × 25.7 cm  
(12<sup>13</sup>/<sub>16</sub> × 10<sup>1</sup>/<sub>8</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.76

**PLATE 112**

*Aubrey Beardsley*, 1894  
Photogravure  
IMAGE: 13 × 9.6 cm (5<sup>1</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>4</sub> in.)  
\*MOUNT: 40.7 × 25.3 cm (16 × 9<sup>15</sup>/<sub>16</sub> in.)  
Bradford, England, RPS Collection at  
the National Media Museum/SSPL RPS  
2003-5001\_2\_22275

**PLATE 113**

*Arthur Symons*, ca. 1895-1900  
Platinum print  
IMAGE: 19.1 × 13.3 cm (7<sup>1</sup>/<sub>2</sub> × 5<sup>1</sup>/<sub>4</sub> in.)  
MOUNT: 34 × 22.2 cm (13<sup>3</sup>/<sub>8</sub> × 8<sup>3</sup>/<sub>4</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.62

**PLATE 114**

*[F. Holland Day] In Arab Costume*, 1901  
Platinum print  
IMAGE: 19.1 × 36.2 cm (7<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>4</sub> in.)  
MOUNT: 24.1 × 45.7 cm (9<sup>1</sup>/<sub>2</sub> × 18 in.)  
Philadelphia Museum of Art 1968-220-12

**PLATE 115**

*Alvin Langdon Coburn*, ca. 1900  
Platinum print  
IMAGE: 19.3 × 14.5 cm (7<sup>5</sup>/<sub>8</sub> × 5<sup>11</sup>/<sub>16</sub> in.)  
FIRST MOUNT: 21.5 × 15.9 cm  
(8<sup>7</sup>/<sub>16</sub> × 6<sup>1</sup>/<sub>4</sub> in.)  
SECOND MOUNT: 39.9 × 27.9 cm  
(15<sup>1</sup>/<sub>16</sub> × 11 in.)  
Bradford, England, RPS Collection at the  
National Media Museum/SSPL RPS 5004

**PLATE 116**

*H. Jerome Pollitt*, ca. 1894  
Platinum print  
IMAGE: 14.3 × 11.1 cm (5<sup>5</sup>/<sub>8</sub> × 4<sup>3</sup>/<sub>8</sub> in.)  
MOUNT: 41.2 × 26.9 cm (16<sup>1</sup>/<sub>4</sub> × 10<sup>9</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.65

**PLATE 117**

*Phyllis Hatton*, ca. 1900  
Platinum print  
IMAGE: 20 × 14.1 cm (7<sup>7</sup>/<sub>8</sub> × 5<sup>9</sup>/<sub>16</sub> in.)  
MOUNT: 40.8 × 26.8 (16<sup>1</sup>/<sub>16</sub> × 10<sup>9</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.69

**PLATE 118**

*"George Egerton,"* ca. 1900  
Platinum print  
IMAGE: 16.7 × 11.1 cm (6<sup>6</sup>/<sub>16</sub> × 4<sup>3</sup>/<sub>8</sub> in.)  
FIRST MOUNT: 21.3 × 14.6 cm (8<sup>3</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> in.)  
SECOND MOUNT: 32.4 × 25.9 cm  
(12<sup>3</sup>/<sub>4</sub> × 10<sup>3</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.78

**PLATE 119**

*Dora Curtis*, ca. 1895-1900  
Platinum print  
IMAGE: 18.7 × 13 cm (7<sup>7</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>4</sub> in.)  
FIRST MOUNT: 25.5 × 17.3 cm (10 × 6<sup>13</sup>/<sub>16</sub> in.)  
SECOND MOUNT: 52.1 × 32.2 cm  
(20<sup>1</sup>/<sub>2</sub> × 12<sup>11</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.9

**PLATE 120**

*Mrs. Frederick Evans*, ca. 1900  
Platinum print  
IMAGE: 17.6 × 13.4 cm (6<sup>15</sup>/<sub>16</sub> × 5<sup>1</sup>/<sub>4</sub> in.)  
FIRST MOUNT: 21.9 × 18.6 cm (8<sup>5</sup>/<sub>8</sub> × 7<sup>5</sup>/<sub>16</sub> in.)  
SECOND MOUNT: 32.3 × 25.3 cm  
(12<sup>3</sup>/<sub>4</sub> × 9<sup>15</sup>/<sub>16</sub> in.)  
Los Angeles, J. Paul Getty Museum  
84.XM.444.58

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