

Chas. J. Fowler

Vol. I

No. 3

THE WESTERN TRAIL

ILLUSTRATED



JANUARY, 1900

THE WESTERN TRAIL PUBLISHING CO.,

SEATTLE, WASH.

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Western Art and Manners,

By Rev. J. P. D. Llwyd

Alaska-Its Cost, Area, Productiveness, Etc.

By O. M. Moore

The New Eldorado and its Hub,

Published Under the Auspices of The First National Bank of Seattle, and Endorsed by F. A. Wing, U. S. Assayer, Seattle

I. Cape Nome Diggings.

II. Seattle and Alaska.

III. U. S. Assay Office, Seattle.

Nome-How to reach it

When to Start Our Facilities, Etc.

By Thos. W. Prosch

WEALTH OF ALASKA, ETC.

SEATTLE

LATEST MAP OF NOME

This Department
will be of es-
pecial value to
Amateurs.

PHOTOGRAPHY.

By EDWARD S. CURTIS.

“He is the great-
est artist, then,
whether of soul
or pen who fol-
lows nature.”

Some time ago I was asked what would be the best book or books for a beginner in outdoor photography to study. My reply was that the most real help would be from a work on sketching from nature.

I have spent a couple of years since trying to better my personal work, and I am still of the same opinion that for outdoor work this is the best advice.

Following this same suggestion George B. Sperry, of Toledo, O., in an address before the National Photographic convention said:

I know of no greater need than the need of better art education. Important and wide-spread as this need is, I cannot approach the subject without a feeling that I ought to apologize for it. We have been laughed at for calling ourselves photographers, when, as alleged, we know nothing of the rules of art. We have been told to build our pictures on pyramidal lines, to balance our diagonal lines, to be careful where we placed our horizontal lines and to be sparing of our upright lines. Are we to be blamed if we conclude that art is to be measured with a foot rule?

We have seen photographs praised for their artistic merit which to us seem flat, stale and unprofitable. We have had our own efforts to be artistic frowned upon by our patrons, and these efforts have seemingly produced so little that was of lasting benefit that some of us have grown a little weary of the word and are wondering if the results are worth the efforts. When we reach the conclusion we are ready for the next step.

Important as are the rules of perspective and composition, they are but tools. Art could not exist by them alone. Art is feeling. As Longfellow so beautifully says, “Art is the child of nature. Yes, her darling child, in whom we trace the

features of the mother’s face; her aspect and her attitude; all her magnificent loveliness chastened and subdued into a more perfect grace, and with a human sense imbued. He is the greatest artist, then, whether of soul or pen, who follows nature. Never yet man, as artist or artisan, pursuing his own fantasies, could touch the human heart or please or satisfy our nobler needs, save he who sets his willing feet in nature’s footsteps, light and fleet, and follows, fearless, where she leads.”

What is man that he should have these aspirations? Again the poet speaks:

“What are, whence came we?

Are we but a state of shifting matter built
into a frame

Which grows and changes, yet remains
the same, or seems to?

Does our thought, our love, our hate
Depend upon secretions? And does Fate
Stand at the helm and steer an unmanned
boat

Midst rocks of chance? Or is there that
within

Which is not matter? Calling from the
dark

I am, I will, I suffer, and I sin.

I know of nothing save that only I feel all
things within myself.

If, then, I die

Nature itself may pass. I cease to be
And all is blotted out which lives in me.
I feel I cannot die, for life I cry.”

Here art is born, It is this striving for something better that begets the art feeling. No man can say, “I have no such feeling.” Whether it be a spark or a flame depends upon ourselves. We are the creatures of environment only so far as we choose our environment.

In criticizing a picture an artist will say, “I feel these lights are too broad,” or, “I cannot feel his interpretation.” Try your next composition with more regard

to feeling and less thought of the lines. You will soon find that the lines are apparently taking care of themselves. No master has ever lived who has not at some time broken the rules of perspective or composition. But art will stand impregnable.

When I say that we should study for a greater art education I do not mean that we should try to make our work like a brush or pencil artist. Photography is one of the greatest art sciences and is able to stand for itself. Let us study light and shade, composition and perspective, both as it is seen in nature and in the work of the masters, not to copy but to learn. Once we know the true rules of art it will soon be shown in our work.

The Photo American for December has an article entitled, "Diseased Photography," by Edward W. Newcomb, which is very much to the point:

People are making stuff they call new-school photography, which they and their worshippers marvel at for the most unsensible, blind reason that they can't understand it; it contains considerable evidence of genius, but no merit. It is not like old-fashioned photography, hence it is the "new school." It is so impressionistic that one don't know what to make of it, and the only impression a sane man receives is that rather more than the usual possible number of mistakes happened from the conception of the exposure to the last operation, and that the unlucky devil who did all this tommy-rot has somehow got into good society before he was taught the way to behave, or ere he even gained such discretion as would help him to hold his tongue and restrain himself. Don't admire his stuff, much less strive to unlearn enough to be able to imitate him, for, if your own reason and sense of the appropriate tells you that such work is not fish, flesh or fowl, it shall also counsel you to drive this pretender away, lest he harm you. Some impressionistic paintings are clever, admirable, and are pictures worth owning, but these the paintings, remember; not a bad hodge-podge of indecision, made with camera, chemicals and a deranged mind, possibly aided and abetted by a shoebrush.

These horrid imitations of paintings are neither photography nor art, and there can be no reason for their being. If a man exhibits an enlargement from an under-timed negative, which, by chemical treatment, has been turned into a brownish yellow or sickly blue or greenish red with no pure white high lights, no evenness of color (erroneously called tone) and a suppression of detail obtained by printing on rough canvass on coarse cloth before the enlarging easel, if he exhibits one of these abortions to you as "new school" photography, just use your own sense—not his estimate—in criticizing the thing. There never was much of an old school in photography as there has been in painting; it was, and is still, experimental groping about for some true photography of a high order, and to admit that it ever became of consequence enough to entitle it to our consideration as a "school," would be wrong indeed; call it our kindergarten, and the so-called old school is better described. Well, then, our art photography having advanced far beyond the kindergarten stage and there having yet been no school, why, of course, we have brought photography into a more advanced shape, and are ready to acknowledge that there is at last a settled school; broad enough in its conception and ambition to satisfy all but faddists and extremists. But this school is not an exponent of diseased photography; we have seen that the men in this school are healthy in ideas and work, and that these absurd people of the "new school" are not doing it the slightest harm. In helping healthy, artistic photographers, the influence of this somewhat conservative advanced kindergarten is very great, and if those of us who quite properly seek enlightenment want help, it is from its adherents that I would ask all to seek light, not from an absurd clique whose ambition to be talked of is worthy of a better cause. I am sorry to chronicle that one of the juries on a recent important exhibition accepted a picture (?) which, from the maker's description, was produced totally through effort to save a piece of his work, which, to use his own expression, was "rotten" to begin with, and worse when

he finished his ill-understood experiments on it. Think of such a state of affairs! I am glad it has happened for one reason, if no other, that we surely have seen a sickening amount of this stuff, and will revolt from the ranks of any set who believe or try to believe that it is meritorious of our

praise and admiration. It has been coming on for some time, but I feel sure that such nausea has at last resulted as will effectually kill it and forbid it a moment's further notice from true photographic picture makers.

PHOTOGRAPHIC NOTES

By C. W. PARKER.

"Of natty gray, she sallies forth and snaps and snaps away, at everything of interest that's in sight."

Salic hardener used as per directions on the bottle in connection with the ordinary hypo bath gives a splendid bath for fixing Velox and Dekko prints.

If your dark room is cold, warm your developer slightly. Much better results can be obtained by having the room comfortably warm.

Platinotype paper that has apparently spoiled with age may be developed and good prints obtained by using equal parts of a saturated solution of carbonate of soda and water to which a small amount (about 13 to 16) of saturated solution of alum has been added, as the developer, instead of the regular recommended by the manufacturers.

THE CAMERA GIRL.

Behold her,
The camera girl,
She comes at the first sign
Of spring, and you can bet she'll stay
Until the depth of winter
Chases her away.
There are girls who row,
And girls who like to wheel,
Or play lawn tennis. Some feel
Disposed toward golf. Now all
Of these, I know,
Are fascinators in their way,
But I will wager that the camera girl
Can give them cards and spades,
And beat them any day.
Dressed in a shirt waist
And her sailor hat and skirt
Of natty gray, she sallies forth
And snaps and snaps away

At everything of interest that's in sight.
If there's a wedding in the block,
She's there, and she will risk her life
To get a picture of the bride.
If a minstrel show parades the street,
She'll work and elbow through the crowd
Until she stands in front,
And then she opens fire. She'll use
A roll of film in less than no time.
If there's a fire, she's present, and
Her smile's so sweet and bland
That the bluecoats feel obliged
To let her through the lines.
If a man gets hurt, she's there
To take his picture. She feels
So sorry for him, and she thinks
He might feel better if he knew
He had been phot

OUR AMERICAN INDIANS---HAVE THEY RECEIVED JUSTICE AT OUR HANDS?

Vol. I

No. 4

THE WESTERN TRAIL

ILLUSTRATED



FEBRUARY, 1900

THE WESTERN TRAIL PUBLISHING CO.,

SEATTLE, WASH.

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\$1.00 PER YEAR

THE SULTAN OF JOHORE--(Illustrated) - - By Prof. A. E. Breece

WHAT CAME OF IT--A True Western Story, Complete in this Number

THE GROWTH OF THE NORTHWEST--(Illustrated)

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SEATTLE

THE AMATEUR PHOTOGRAPHER.

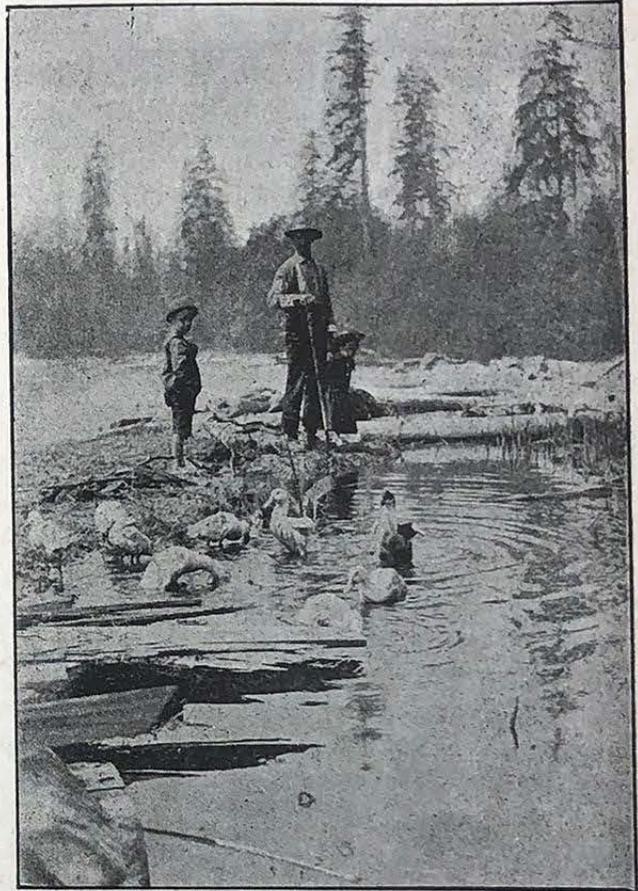
EDITED BY EDWARD S. CURTIS.

The editor of this department will, for a time at least, attempt to criticise photographs mailed to him for that purpose.

Criticism will be published, giving initial of maker. Those wanting photographs returned by mail should enclose stamp for that purpose.

There is a great army of button pushers, and but few are amateur photographers. Quantity rather than quality seems to be the aim of the multitude. This is a good thing for the stock dealers, but does not raise the standard of your work.

The season is now approaching when you will prepare for the year's work. Make up your mind that you will make a certain number of pictures, let it be one or twenty; think well over it and study the subject. A good way to start your thoughts in the right channel is to take some finely illustrated book, look it over carefully, and let the pictures suggest some other picture; then search for the spot that you think will make the picture that you have in mind. Study this in different lights and at different times of the day; see what you can leave out and try and determine what can be included. Study every line of your subject, and at last, if you think the subject worth it, expose a plate, develop and make a proof. Now turn critic and study this. If it is "weighed and found wanting," drop the negative on the floor and start in again, as you know that this is to be a picture and not a snap shot. Bear in mind that you are an amateur and are making the picture for pictures' sake. With the professional it is different. In his case some one wants a picture of a certain subject, to be done at a certain time. His business is to get the best he can of the subject in that time; or in other words, his business is to get a good photograph under any and all conditions. Please notice that I said good photograph and not good picture.



MORNING BATH.

Photographed by Mr. A. W. Denny.
(THE WESTERN TRAIL prize series.)

Many artists claim that a photograph cannot be a work of art. However, I do not think the most radical of them can deny that a photograph can show artistic handling and feeling. After all, it is the finished picture that hangs upon our wall, and not the implements with which it is made.

While you are working on this one picture that is to show the best that is in you, you will be making others. Let me urge you to make a specialty of some one thing. This is a day of concentration, and to make a showing you must be a specialist, and there are an endless number of subjects that can be followed out. Let me mention a few of the many subjects. Do you know of the series of photographs of the wild

flowers of our state, or of the magnificent forests of Washington?

Then what a collection of marine pictures could be made on the Sound, trout fishes and trout fishing—these are all subjects which are well worth one's time. Again, fishing on the Sound.

What could cause more exclamations of delight than a portfolio of dog and cat pictures? Select a subject that you think will interest you and determine to work on it the coming season, and by the autumn you will just begin to see what is in it and to feel that you have accomplished something. Soon you will begin to hear that "Mr. Brown has the most beautiful set of dog pictures I ever saw."

Remington made his reputation drawing horses. Had he spent his time on a variety of subjects, the chances are that no one would know who Remington is today. Whatever you take up, always keep in mind these two words—Simplicity and Individuality—and remember that simplicity does not mean tameness. A great artist has said "the great requisite of taste is simplicity." Do not seek to astonish, but to please. The beating of a bass drum would attract our attention as quickly as the finest melody, but would not please. In the same way spectacular pictures do not make pleasing pictures. Try to make your work show some individuality, or in other words, make it look yourself; let it show that you have put part of your life in it.

I have made no mention of the technical part of the picture or of the chemical work to produce it. The first is a subject that would be a lengthy discussion and would be better treated by itself.

A word about developing. Developing and printing formulas are found in every box of plates and paper. What I have tried to do is to get you to put your best into the making of a picture and a striving for better work.

NOTES.

If you are contemplating a trip to Alaska or the mountains, do not fail to pack your plates or films in water-tight

packages. This precaution would have saved many camera workers great disappointment. A notable case of this was the ascent of Mt. St. Elias by the Italian expedition. Think of the loss to the world of all the photographic work of that trip.

"It is a well-known fact that cold developer will yield thin and apparently under exposed negatives. The temperature should therefore be raised to 75 to 80 degrees F. either by adding warm water to the concentrated developer or by placing the bottle for a while into a vessel containing warm water. The hypo-solution when very cold fixes slowly, and should be warmed to a temperature of 60 to 70 degrees F. Care should be taken not to transfer the negative from the warm fixing solution to very cold washing water, as frilling or a total separation of the film from the glass might result."—(Snap Shots.)

I have also found that it was necessary to use a stronger developer in a cold climate as well as warming it to some extent. Also that in the mountains the altitude seems to affect the developer so that I had to use a very concentrated developer. This may have been wholly due to the temperature, but it seems to me that the altitude affected as well.

Another precaution for one who is starting for the mountains is to take among the supplies a piece of mat celluloid to replace the ground glass in case it should be broken. It makes a much more satisfactory ground glass than a piece of brown paper covered with butter.

"Squeegeeing Prints.—There are many who prefer the highly polished surface in their mounts. This may be made highly satisfactory from their point of view by squeegeeing the print on a waxed 'ferrotype' plate. Take a piece of firm textured paper, slightly larger than the squeegeed print, and coat with a stiff corn starch paste, and place this on the back of the print, pressed into perfect contact. Now coat the back of this with LePage's glue and allow it to dry. When dry, strip the print from the plate and trim it. Now dampen the mount evenly with a wet sponge and quickly lay in position. Now

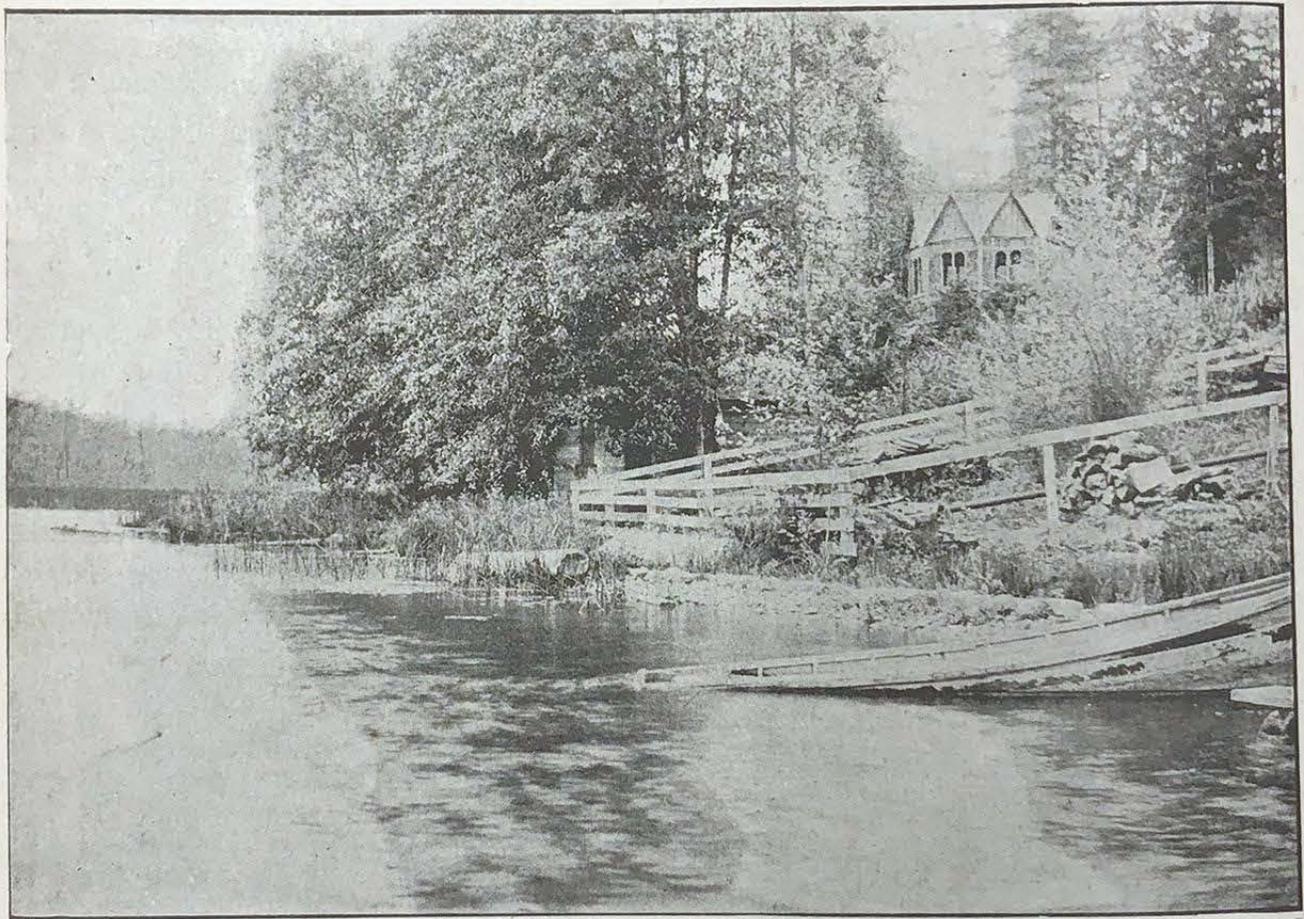
place a 'bone-dry' blotter on the print and press firmly into contact."—(Philadelphia Record.)

"If enlarging on bromide paper it must be borne in mind that, all things remain-

ing the same, the exposure varies as the square distance between the lens and the film, so that it is longer the more times we wish to enlarge."—(W. K. Burton, C. E.)

PHOTOGRAPHIC NOTES.

By C. W. PARKER.



GREEN LAKE, WASHINGTON.

(THE WESTERN TRAIL prize series.)

Photographed by Mr. A. W. Denny.

The beginner as a rule has trouble with Aristo platino. Having the first wash water slightly warm and the trays and hands perfectly free from any oily matter, one can avoid the red spots that so frequently appear while toning. A little borax in the water helps them to wash better.

Weak or thin negatives may be strengthened with very little trouble and the printing quality greatly improved. The following formula is an excellent one:

A—
 Bichloride mercury 1 oz.
 Bromide potass 1 oz.
 Water 6 oz.

Place negative to be intensified in this solution and allow it to remain until thoroughly whitened; rinse in one change of water and place in solution B until blackened.

B—
 Saturated solution sulphite soda.... 2 oz.
 Water 2 oz.

THE CITY OF EVERETT, WASH., THE PITTSBURG OF THE WEST.

Vol. I

No. 5

THE WESTERN TRAIL

ILLUSTRATED



APRIL, 1900

(MARCH)

THE WESTERN TRAIL PUBLISHING CO.,

SEATTLE, WASH.

PUBLISHED MONTHLY

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\$1.00 PER YEAR

A MILLIONAIRESS DENTIST--Complete in this Number. By F. C. Read.
AN HISTORICAL ALASKA SKETCH--"Old Glory" waves where once
floated the Russian flag.

FATHER AN' ME TRAVELIN' LIBRARY- By the Author of Castle Finn.

UNIVERSITY OF WASHINGTON

Entered at Seattle, Wash. Post-Office as Second Class Matter.

THE AMATEUR PHOTOGRAPHER.

EDITED BY EDWARD S. CURTIS.

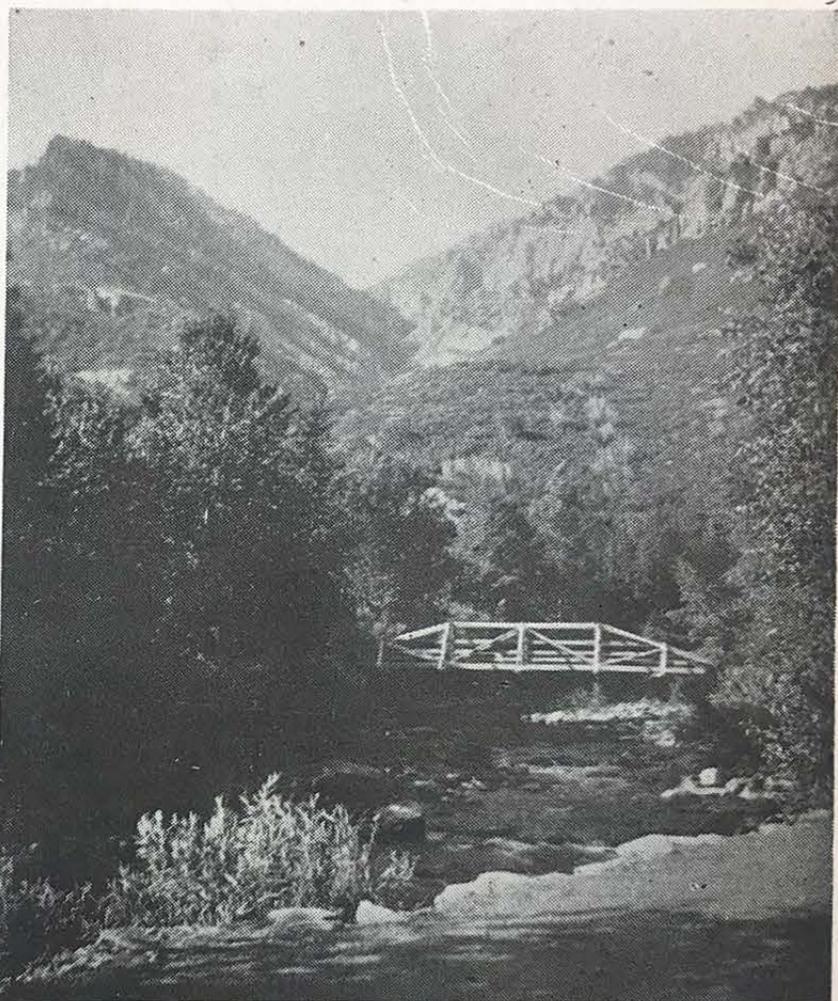
The Editor of this department will, for a time at least, attempt to criticise photographs mailed to him for that purpose.

Criticism will be published, giving initial of maker. Those wanting photographs returned by mail should enclose stamp for that purpose.

A PLEA FOR BETTER WORK.

Was your work of 1899 superior to that of 1898? If so, in what way; and if not, what excuse can you give for not improving the quality of your work? Do a little serious thinking and see if you do not think that you can improve the quality of your work during the coming year. Study the photographs of the recognized workers and the reproductions of the many landscape painters. Learn to criticise. If you like a picture, study it over part by part and decide why you like it. It is probably as hard to criticise a good picture as it is to make it.

Now, let me suggest in landscape work, the early morning is the time of all times to secure a fine picture, the light is low, bringing every object out in bold relief. In the mountains the morning is almost the only time the atmosphere is clear and free from the blue haze. Every crag and peak casts long shadows, causing the whole to stand out in rugged grandeur. Good pictures are generally the result of long study rather than chance. I have spent four summers on the slopes of Mount Rainier trying to photograph it and its surroundings in the many lights and atmospheric moods, and a number of the pictures I worked up in my mind the first



FIRST HERMITAGE, OGDEN CANYON (UTAH).
Photographed by Mrs. L. V. Harte.
(WESTERN TRAIL Prize Series.)

season are not made yet. I have not been able to be at the right spot at the right time of day and the proper condition of the atmospheric effect. Perhaps I shall never go back to my beloved mountain of mountains to make these pictures I have in my mind, but the study of the subject has helped me to compose other pictures.

I advise any one who is making pictures to keep a note book for that purpose and whenever a good subject occurs make a note of it.

In arranging a landscape without figures, remember a bold foreground with masses of shadows in a strong central light goes a long way in making a pleasing com-

position. When I said masses of shadows, I did not mean a large black blank space with no detail to relieve it; but rather masses of shadows in which there are lights.

Study Dore's illustration of Dante and see how he lights up his shadows. One which particularly illustrates this is the plate illustrating Canto XII., lines 58 and 59:

“One cried from far: ‘Say, to what pain
ye come,
Condemned, who down the steep have
journeyed.’”

Prof. S. Rufus Mason says: “Daguerre jogged the world into a new path; the eyesight of the people was sharpened, their intellects were brought to a focus and were thrown upon nature, the fountain head of all knowledge; the reflection back upon their minds gave a new understanding, a command of thoughts, of ideas, a positive knowledge of size, shape, light and shade, distance, foreshortening, perspective, unity, congruity, and placed every observer upon a pinnacle from which to survey the world, hitherto absolutely unattainable. Every one became an embryo artist, and as this new faculty did not interfere with the power of speech, but seemed to give it new and advanced ideas to work with, the powers of description, so lacking in many, began to feel the influence of the hour, and good drawings, good descriptions grew so fast that now, at this day, there are many persons who are first-rate writers on subjects not often even considered by

those previous to Daguerre.

“A man who can see no faults can see no beauties. His ideas, his faculties, his ability to think, his power of expression, even, seems to lie dormant; he is a stick, a log, built to be an active, living member of society; he is a mere clod; he has innately all the machinery of mind necessary to constitute him a ‘man of mark,’ but he has no incentive, no stirring influence to rouse his faculties; he is a mere lucifer match—of no earthly use till some one rubs his back.

“Education is a cultivation of the faculties with which we are amply supplied. Curiosity is the most powerful incentive of the human mind, and the boy who is constantly asking questions proves his possession of a mind which demands education and will have it, and the parent who is able, by the tendency of his replies, to lead the boy to the truth, will never feel that there is any danger of a wicked tendency.

“Let every child learn observation—drawing—by directing the mind to minutiae—best develops that faculty. Pictured illustrations are now so common that criticism of art is universal; and as a picture tells more in a few square inches than whole pages of letter-press can, let us encourage pictures, the power to produce them, and the ability to discuss them fairly and artistically: I give Daguerre the whole credit of inaugurating this great boon to mankind.”



A NIGHT JUMP ACROSS OKLAHOMA.

By WAYNE POUCHEE
Complete in this Number

Vol. I

No. 6

THE WESTERN TRAIL

ILLUSTRATED



MAY, 1900

THE WESTERN TRAIL PUBLISHING CO.,

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NOME--Mining Notes--SOUTH EASTERN ALASKA--CENTRAL IDAHO--SIBERIA.

INDIAN FOLK LORE--A Nez Perce Legend--by F. C. Reade.

FATHER AN' ME TRAVELIN' By the Author of Castle Finn.

Entered at Seattle, Wash. Post Office as Second Class Matter.

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THE AMATEUR PHOTOGRAPHER.

EDITED BY EDWARD S. CURTIS.

The Editor of this department will, for a time at least, attempt to criticise photographs mailed to him for that purpose.

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I have urged you time and again to make fewer pictures and better ones. Now, let me illustrate by telling you of an amateur friend of mine, who is a very modest and unassuming young fellow and does not like any unnecessary prominence, hence I shall refrain from using his name, much as I should like to tell you who he is and what a fine fellow he is in every way. Enough for our purpose is the fact that he is one of the most careful photographers on the coast, and thoroughly—

there, I was going to use that worn out word "artistic," for which I beg his and your pardon, and will say that he has good taste and ability to select the right spot for a picture, and his technique is always good.

With all these qualifications, he is a man of means and comparative leisure; that is, he spends at least half of each year wandering about the world to see what is to be seen and to secure such pictures as he can. A couple of days ago he called on me to say Kla-how-ya; he was on his way home, after having spent the winter in China and Japan, which countries he declares are the most picturesque in the world. I questioned him as to the photographic results of his trip to the Orient and the past year as a whole. His reply was that he had exposed about six hundred plates during the year and had about twenty pictures that he considered good enough to show his friends. Amateur workers, stop a moment and think. Here

is a photo artist of means and leisure, able to travel to the utmost corners of the earth, whose work is chemically and technically good, who has exposed on an average two plates a day for a year, and has but twenty pictures which he considers good enough to show his friends.

Some of you think this is too high a standard, but I think you would change your mind if you could see those twenty pictures.

Let every one's work show individuality. Try to make it pronounced enough that a friend could pick up one of your pictures anywhere and know that it was yours. Some one will say that landscapes all look alike and the photographer cannot put enough of himself into his work



A BIT OF SEATTLE BEACH.

Photographed by Alice Rollit Coe for THE WESTERN TRAIL Prize Series.

to show his character. I believe that it can be done. After looking at a dozen of Horsley Hinton's photographs any lover of pictures can tell them instantly.

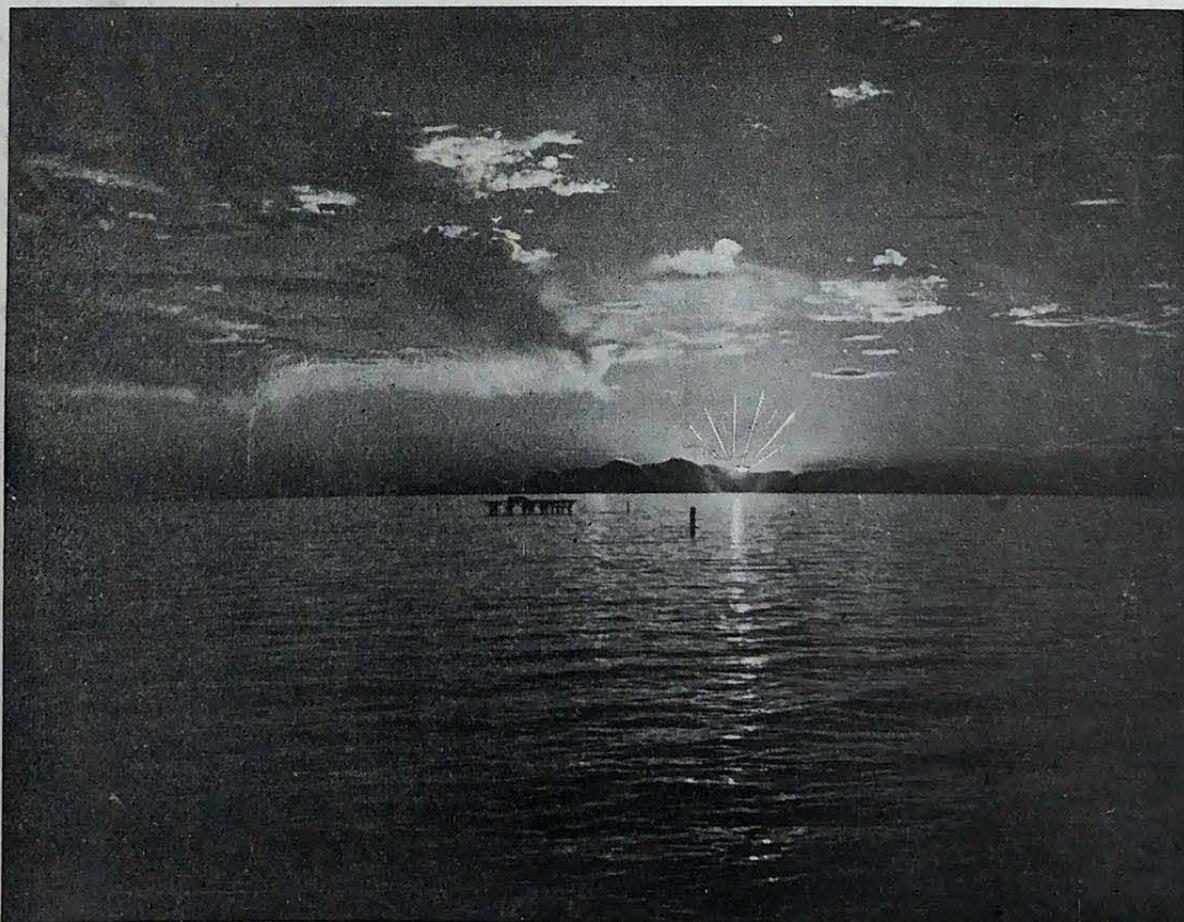
The year 1900 will see a decided change in high-grade photography, and the hanging committees of the different salons are demanding a better class of pictures. The Chicago salon has rejected work hung at the Philadelphia and other Eastern exhibitions. This goes to show that only the best class of work will meet with popular acceptance.

The National Photographers' Association of America has changed its plans entirely. Formerly the whole has been divided into four divisions, photographers in each division competing with work in his division only. This year there is to

be no divisions, and any one competing competes with those from all parts of the United States.

Another and a greater change is that there is to be a hanging committee, who will reject all pictures not having special value, or in other words, the mere fact that a picture passes the hanging committee attests its value, and any one securing a medal at the coming convention can well be proud of it.

How many of The Western Trail readers are going to try for one or more of those prizes offered by the Ladies' Home Journal? I should like to see more of these prizes won by workers in our state than in any other state, and there is no reason why we cannot do this. Let every one take this up and do their very best.



SUNSET ON GREAT SALT LAKE (UTAH)

Photo by Mrs. L. V. Harte for THE WESTERN TRAIL. (Prize Series).