

skyline between the Saddle Peak and Gestola as seen from the N. is fully shown in the illustrations (vol. ii. pp. 36 and 39) to my book.

As to Kargashili Tau, see the same work ; map and vol. ii. p. 254. I mention a peak Shorast Kirtaran, 14,160 ft., which appears to be identical with the Bavarians' Tschumurtscheran Tau ; the heights given practically correspond.

The table of first ascents given in 'A.J.' 26, 96-7, and 30, 194-6, will be found very useful for reference when the Caucasus is once more opened to British mountaineers. I have altered the spelling of local names in the above narrative in accordance with the system adopted by the Royal Geographical Society and in 'The Exploration of the Caucasus,' as it is that likely to be most familiar to British readers. Germans, on the contrary, will naturally follow their own system as found in the map in Merzbacher's 'Kaukasus.'

THE ALPINE CLUB PHOTOGRAPHIC EXHIBITION, 1928.

THE exhibition was fully up to its usual standard and totalled 148 exhibits. These varied largely. Some were of purely topographical interest whilst others were distinctly artistic ; one or two combined both these qualities. There were also some prints that were frankly bad from a technical standpoint, being over enlarged, over or under exposed, or even seriously disfigured with blemishes, but on the whole the technical quality of the majority of the photographs was excellent. It is this latter point that encourages a few remarks.

A photographer, once he has mastered the technical side of photography, should turn his attention to the composition of his pictures. Composition means much more than an artistic arrangement of details. It is the art of condensing the essential beauty or grandeur of a view within the narrow confines of a film or plate. The most happy-go-lucky mountaineer who ever clicked a shutter will want to record his impressions of what he saw, and obtain a picture which will serve to remind him of the magnificent scenes that have delighted him. The small amount of trouble, the few extra seconds involved in arranging the details in the view-finder will be more than compensated by the results. True, there are some people incapable of arranging a picture, but even

these, by applying a few simple rules, can greatly increase the beauty of their records.

Many of those who contribute annually to the exhibition select their negatives from among a large number of others. This selection should be influenced by the composition of the negative chosen for enlargement.

Most of the exhibitors must have studied Mr. Arthur Gardner's admirable book on Alpine Photography and marvelled at the beauty of its illustrations. Yet Mr. Gardner would be the first to admit that the perfection of his compositions is really dependent on a few simple rules.

The most important point in photographing mountains is to convey some idea of the scale. To do this a foreground is nearly always essential; it may be composed of a human figure, a tree, a chalet, or even grass or stones. The effect is to enhance the grandeur of the main subject—the mountain—in the background. We have a method of comparison, a poor one maybe, but the best we can get. Once having obtained a foreground, the details of the picture must be arranged. Parallel lines are to be avoided at all costs. Nothing is more ugly than a level foreground backed by a level horizon. But the whole art of mountain composition lies in the position of the vanishing point, *i.e.* the point of intersection of the main lines of the picture. This should almost always be *outside* the picture. Thus, the eye is being led up to a climax, but, paradoxical though it may seem, to place the vanishing point in the picture means an anti-climax. In other words, it is better to leave the climax to the imagination. This does not of course mean truncating a peak, that is merely irritating, but let the main lines of the foreground and background converge to a point outside the picture.

There are many other details too numerous to deal with here, such as spacing the details so as not to leave monotonous blanks, arrangement of lighting and shadows, etc.

Turning to the exhibition we are glad to welcome back Mr. Alfred Holmes. His studies are marvels of technical perfection. Some of them are of definitely topographical interest, but his study of Lac Champex and the Grand Combin had real artistic merit, while his picture of the Pelvoux, Pic sans Nom, and Petit Pic sans Nom (reproduced in the *JOURNAL*), with its foreground of jagged dark ridge backed by mists boiling up from the depths, was magnificent. Of a very different type are Miss Marion Davidson's studies. Her effects depend exclusively on a fine sense of composition allied to soft enlarging



Photo. Alfred Holmes.

PETIT PIC SANS NOM, PIC SANS NOM and Mt. PELVOUX.



Photo. J. E. Montgomery.

PIZ ROSEG, N.E. face.

and 'atmosphere.' They were all of them delightful studies. 'The Dolomites' was a beautiful picture and brought out well the tone of the light limestone, the placid lake beneath and cool woodlands. Possibly 'The Lusia Pass' was her best; it is a peculiarly impressive picture with the tone mergings well rendered.

If the art of photography is to convey the essential characteristics of the scene photographed, Mr. Arthur Gardner's West Highland studies may be said to have attained it. There was no more impressive picture in the exhibition than his 'Hail-storm' (Loch Scridain, Mull). The dark skirts of hail trailing across the hills and the waters of the loch, lit by a gleam of light from betwixt the scowling clouds, conveyed the wildness, loneliness, and beauty of the Highlands.

Mr. William Bellows put in two striking studies in green tones. 'At the Solvay Hut' was the best; it would have been perfectly composed had not the figure been facing the camera. 'Below the Solvay Hut' had a suspicious suggestion of 'touched up' distance, but was a fine picture nevertheless.

Mr. Brook's pictures suffered from a slight muddiness, possibly due to over enlargement, but conveyed a good impression of height and depth.

Professor T. Graham Brown contributed an interesting set of the great Brenva face of Mont Blanc, and the Pétéret Ridge, seen from novel viewpoints (both reproduced in the JOURNAL). Though foreground is necessarily lacking, there is a fine suggestion of scale. Of non-mountain photographs we thought Mr. R. S. Morrish's 'A Fountain in Innsbruck' the best. It is most effectively composed, and the high lights and shadows well arranged, with children to lend the requisite life.

Mr. James Dawson's 'The Alphubel and the Path to Hohe-Steige, Saas Fee' is an excellent example of composition which suggests the spirit of the scenes that charm the lover of mountain scenery.

Other mountain ranges were well represented: New Zealand, Iceland, and the Canadian Rockies.

Dr. J. Monroe Thorington's Canadian Rockies were all most interesting, while Canon H. E. Newton's and Captain H. E. L. Porter's New Zealand photographs showed well the beauties of the Southern Alps. Barren bleakness was the feature of Mr. Athole Murray's Iceland studies, which was well accentuated by the cold tone of the prints.

Miss Margaret King sent in a set of hand coloured prints, but while complimenting her heartily on her work we would

suggest that technical disadvantages render the cleverest artist incapable of doing herself justice through this medium.

Mr. J. O. Walker's 'Mont Dolent' was, perhaps, of all the pictures in the exhibition, the one at which we gazed with the greatest pleasure. There is no mountain in the Alps which photographs more beautifully, and it formed a worthy subject for the Menu Card at the Annual Dinner. Mr. Walker's other studies were all without exception fine ones.

We would like to see more portrait studies of guides, peasantry, etc. Mr. H. S. Bullock's 'Study of a Guide' was first-rate, and we look forward to seeing more like it next year.

Space prohibits mention of many more exhibits equally good. The ones we have chosen are representative of their kind, but we thank the exhibitors heartily for their co-operation and in particular Mr. Spencer. Anyone who saw him arranging the photographs will have realised how much the club owes him for his painstaking and artistic planning of the exhibition.

IN MEMORIAM.

JOHN PERCY FARRAR.

(1857-1929.)

JOHN PERCY FARRAR was born on Christmas Day, 1857. He was the second son of Charles Farrar, M.D. (Heidelberg), L.F.P.S. (Glasgow), of Chatteris, Cambridgeshire, and Helen, daughter of John Howard of Bedford.

He was educated at Königsfeld, Black Forest, and Lausanne, Switzerland, where he learnt at an early age that facility in colloquial French and German which characterized him in later life, and one may suppose that it was then he imbibed that love for the mountains which played such an important part in his life. For a time he became private secretary to his uncle, James Howard, during the time he was a Member of Parliament. James Howard was an agriculturist in Bedford, and was distinguished for taking out patents for agricultural machines, including the first iron wheel plough; he was M.P. for Bedford from 1868 to 1874, and M.P. for Bedfordshire from 1880 to 1885. One may presume that it was in this latter period that Farrar acted as his private secretary.

Farrar's two brothers, George and Sidney, went out to South Africa in the early 'eighties as representatives of the firm of James Howard to manufacture agricultural implements, for at that time South Africa was still an agricultural country and gold had not been discovered, and later they were established there as the