



**PHOTOGRAMS**  
OF THE  
**YEAR**



**1908**

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M. A. Cerda y Rico.

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Memorandum from **GEORGE ROUTLEDGE & SONS, Limited,**  
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A. Cerda y Rico, Esq.

Dear Sir:- I was much interested in the pictures submitted by you for "Photograms of the Year" and am proposing to reproduce the Mother and Child study which I consider both good and interesting.

Yours faithfully,

H. Snowden Ward



UN COIN D'AFSNE EN HIVER.  
By Edm. Sacré (Belgium).



EVERYBODY HEEDFUL TO HIS CARE.  
By A. Cerda y Rico (Spain).

beautifully managed in every respect, except that a slight toning down of a couple of small high-lights near the top of the picture would help the concentration. *The Girl with the Melon*, by Sebastian Castedo (39), is a simple, frank, good bit of child portraiture, in which both the figure and the background are excellently handled. *Curiosity*, by Ramon Gonzalez (39), is another beautiful bit of child portraiture, in which the face and hands are quite alive, and the rendering is excellent throughout.

*Everybody Heedful to his Care*, by A. Cerda y Rico (52), is a well planned and well worked out as a bit of domestic comedy. Every detail comes well, each face has its proper expression broadly suggested, the five hands that appear are all well posed, and even the dozing kitten is not allowed to interfere with the unity of the subject. The older lady, in particular, is quite excellent in treatment, both her hands are as eloquent as is her face, suggesting a combination of friendly interest with maternal anxiety.

*The Flock*, by Antonia Prast (54), is, perhaps, less interesting than some of the other Spanish work, but compared with the tame, commonplace renderings of sheep to which we have become accustomed, it is quite an interesting scheme. The shepherd leading his flock in the distance, the dust stirred up by the hoofs, and the panting attitudes of the laggards of the flock are all true-to-nature incidents. From A. Canovas we expect something good, and we obtain this year a thing which is really excellent (50). To make the figure in shade live amongst its reflected lights and against the brilliantly sun-flecked whitened wall requires much skill in handling, and Mr. Canovas has shown all that is necessary. Julio G. de la Puente has an excellent study of *Autumn*, a group of two children that is full of life and humor, and a *Landscape with Laborers* (51). In our example the figures are excellently placed and rendered, the background is interesting and spacious, and even the little figure in the distance, though perhaps it is slightly more insistent than is necessary, serves its purpose as carrying the eye into the picture along the road beyond the main figures, and so forward to the landscape setting.

Miss Hilda Stevenson's portrait study (106) is a dignified rendering of a fine head, which leaves one very doubtful whether the author would not have gained something and lost nothing whatever by continuing her old methods instead of taking up "oil."

H. Y. Simmons' selection includes some exceedingly decorative and delicate tone studies, almost all landscapes, together with a couple of carbon essays that reflect the modern German influence, and one subject, *The Headland* (120), which seems well worth reproducing for its strength and boldness, although it has not the faultless qualities of some of the more delicate things. The heavy shadows, which are, perhaps, not quite true to nature, help materially to give majesty to the sea-thwarting rock, and the grey cumulus cloud boiling up from the horizon, though its massiveness is scarcely in accordance with its position so near the horizon, does much to help the feeling of bigness.

The charm of London still holds Mr. A. H. Blake in its thrall, and most of his subjects for the year are inspired by the unfamiliar corners of the great metropolis. Great success has attended his lectures on this subject, and this has encouraged him to become quite a specialist, though he also keeps fully on the alert for subjects which have no topographical

Cada cual se ocupa de lo suyo  
por J y F is bien planeado  
y bien trabajado como un punto de  
comedia doméstica.

Cada detalle está en su lugar  
cada semblante tiene su carácter  
bien expresado ampliamente mani-  
festada, las manos amenazadoras  
que aparecen están bien puestas y  
aun el detalle no descompone la  
unidad del asunto.

La Señora Aniciosa, particularmen-  
te está muy bien tratada y sus  
dos manos son tan elocuentes como  
su fisonomía, impresionando  
a la vez con el interés de la amiga  
y la ansiedad de la madre.