



Phot. VIGNEAU-LECRAM



Phot. LORELLE

or the scene that is being represented. The human fantasy which creates for itself a certain imaginary picture of a photographic situation, and the things themselves can work together here to extraordinarily good effect.

The recognition of this fact becomes more and more pronounced among French advertising artists.

Madame Laure Albin-Guillot was the first to design photographic advertisements, as early as before the war. Her work has an intellectual significance far beyond that pertaining to the object itself. Instead of contenting herself with an exact representation of the object, she endeavours to force the essential characteristics of the object portrayed into the foreground, in that she obliterates the secondary details. She sets soft light effects playing, and thus achieves surprisingly fine shadings, which enrich and idealise the effect of even the most simple things.

Next to Madame Laure Albin-Guillot, whose feminine spirit of invention has created pictures of extraordinary refinement, we must mention two founders of "intellectual photography" of extremely varying temperament: M. Vigneau-Lecram is distinguished for the manner in which he concentrates the lens of his camera, which is also the point of view of his observers on some brilliant point. He achieves this and by the simplest possible means. He likes to surround his subject with a kind of impressive poetry.

M. Lorelle does not so much allow objects to speak for themselves, on the contrary, with astonishing ability he succeeds in endowing them with a photographic personality of extraordinary charm.

We show here various very interesting examples which show how works of art full of life and intelligence can arise from the most banal subjects—a hat, a golf-club or a machine. We certainly may await much that is really worthy of notice from the modern advertising photo.

Translated by E. T. S.