for the time being is, so to speak, the artist's eye. The professional photographer who is bent on obtaining

an absolutely truthful reproduction of Nature, may consider some of Spuler's work too daring or even

faulty, as for instance, when he completely eliminates the nose or flattens the contours of a face by ex-

posure to an apparently over-strong front light. But it is just here, where the expert thinks he has found an

amateur's faults, that Erwin Spuler's work is most effective; for he looks at his motifs with a painter's eye.

As a painter too he is aware that the method of selection must be applied when using the camera in order to

achieve those gradations of expression which are his objective as an artist. Sometimes he makes the contours

21