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Frederick H. Evans : Art, Craft And Presentation

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Frederick H. Evans:
Art, Craft and Presentation

by

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AUTHOR'S DECLARATION PAGE

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ABSTRACT

Frederick H. Evans: Art, Craft and Presentation
Master of Arts
2009
Alana West
Photographic Preservation and Collections Management
Ryerson University and George Eastman House International Museum of
Photography and Film

Frederick H. Evans: Art, Craft and Presentation considers the techniques of
presentation used by Frederick H. Evans (1853-1943), the English architectural,
landscape, and portrait photographer. The discussion focuses on how Evans mounted
his photographs onto secondary supports and how these auxiliary materials were
embellished by Evans with watercolour lines, paper, and hand-ruled pencil lines.
The essay categorizes, describes, and analyzes eight types of presentation including
the French method and multiple mounting. Other more common types of support
and display, such as albums, cards, overmats, and portfolios are also discussed.
Described in detail, each method is considered within the broader context of the
aesthetic circumstances that influenced Evans. Illustrated with twenty-three images,
from George Eastman House International Museum of Photography and Film, the
paper encourages an awareness of Evans's photographs as objects in their entirety.
By paying attention to the material context of Evans's photographic objects, this
paper offers a fuller understanding of the layered meaning embedded in one artist's
presentation of photographs at the beginning of the twentieth century.

DEDICATION

I dedicate this thesis to Marm, a woman of uncompromising taste, be it for the treasures in a Sally-Ann or the wonders in an art gallery. I know you would have liked Evans's work.

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LIST OF ILLUSTRATIONS

Unless stated, all images were taken by Frederick H. Evans and are from the collection at the International Museum of Photography and Film at George Eastman House.

"The prevailing tendency is that photographs are apprehended in one visual act, absorbing image and object together, yet privileging the former. Photographs thus become detached from their physical properties and consequently from the functional context of a materiality that is glossed merely as a neutral support for images."[1]

[1] Elizabeth Edwards and Janice Hart, "Introduction: Photographs as objects," in *Photographs Objects Histories: On the Materiality of Images*, eds. Elizabeth Edwards and Janice Hart (London: Routledge, 2004), 2.

INTRODUCTION

This essay considers the techniques of presentation used by Frederick H. Evans (1853-1943). The aim is to categorize, describe, and analyze Evans's methods of presentation in search of a broader understanding of the aesthetic choices manifested in the materiality of his chosen mounts. This paper is in no way an attempt to cover all aspects of this topic, such as his framing and exhibition design. The research has focused on Evans because of his varied and extensive use of decorative mounts and his detailed writing on the subject. Both elements allow for a deeper understanding of this topic relative to the photographer.

Almost all photographs come with a support of some kind. Some supports are as simple as the paper on which the photograph was printed, while others, such as mounts, frames, or other means of protecting or embellishing photographs are more elaborate. Each type of support is integral to the presentation, serving social, economic, and aesthetic purposes.[2] However, most modes of presentation are marginalized in relation to the perception of the image. The invisibility of photographic presentation is inherent in its function to support, protect, and embellish the appearance of the photograph. As Evans explained in a 1904 *Photogram* article, mounting's "only legitimate effect should be to enhance the beauty of the picture, to force that on the critic's attention; if we find [the critic] attracted first and most by the mounting, we may be sure it is wrong somewhere."[3]

The presentation of photographic work, including how it was mounted, embellished, and framed, should add to the pleasure of viewing the photograph, not draw attention away from it. And yet, if we turn our attention to the presentation of photographs, we find it is linked to the photograph in meaningful ways. Paying attention

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[2]   Within the scope of this paper only the aesthetic concerns are discussed. The three issues pertaining to the social, economic, and aesthetic purpose of presentation are inter-related and relevant to this topic and it is my hope that at a later date all three will be addressed in a fuller account of the presentation of Evans's photographic work.

[3]   Frederick H. Evans, "Mounting the Exhibition Print," *Photogram* 11, no. 121 (January 1904): 2.

to the material context of the photographic object, including its presentation, offers a fuller understanding of the photograph's layered meanings.

The thesis begins with a literature survey, showing the three broad areas relevant to this topic. These include literature related to modes of presentation during the time period of Evans's career, concentrating on writing specifically about or written by Evans; a broad survey of the secondary sources pertaining to Evans; and secondary sources that deal specifically with Evans's modes of presentation.

The thesis then explores Evans's life. This short biography sums up Evans's influences and provides contemporaneous views of his approach to presenting photographs. The main body of the thesis is the categorization and analysis of Evans's modes of presentation, including a description of these methods. These categories are discussed in detail and comparisons amongst the types of presentation are also explored. The thesis concludes with consideration of Evans's modes of presentation and the determination that each form of support, be it a simple mount or an elaborately rendered border, is a form of presentation with social and aesthetic implications.

Frederick H. Evans was a prolific photographer and writer; it was impossible to undertake a complete survey of his photographic work and writing for this thesis. Instead, the research related to this topic focused on the holdings of five important North American collections: George Eastman House International Museum of Photography and Film in Rochester; the Metropolitan Museum of Art, the Museum of Modern Art, and Hans P. Kraus, Jr. Gallery in New York City; and the Canadian Centre for Architecture, in Montréal. In total over five hundred and fifty photographs were studied, including photographs presented in albums and portfolios.[4] The collections were varied enough to give a representative sampling of work from different periods in Evans's career. Although this essay does not profess to be a catalogue of how Evans presented all his photographs,

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[4] From the total of 593 photographic prints viewed, 301 of these were in albums or portfolios. Broken down further 186 of these photographs were in two distinct albums and 115 in three separate portfolios. The total number of photographic images viewed also include two photographs from the New York Public Library and three photographs from the Mira Godard Study Centre in Toronto. See the *appendix*.

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this thesis provides a starting point for the consideration of the subject, adding to the recent publication from the Hans P. Kraus, Jr. Gallery on Frederick H. Evans.

LITERATURE SURVEY

The photographic objects created by Frederick H. Evans present an opportunity to study what photographic historian Glenn Willumson refers to as the "presentational modes" of photography.[5] Evans's processes of creating the primary and secondary supports for his photographs and the materials used in presenting his work have been largely overlooked. The aim of this thesis is to rectify the gap in knowledge concerning Evans's various modes of presentation.

The presentation of photographs was discussed in many photographic periodicals at the turn of the last century. In 1891 Henry Peach Robinson, an early proponent of artistic photography, wrote on presentation stating, "A good photograph badly mounted is like a jewel ill-set, and a great part of its beauty is lost."[6] Frank Roy Fraprie, an editor and publisher of photographic books, maintained that when making a photograph extra time and care should be emphasized in two areas, the composition and the mounting.[7] Emile Joachim Constant [C.] Puyo, a French Pictorialist photographer and writer on photography, whose writings were often translated in English periodicals, stated in his 1903 article "The Print and its Mount" that there were five elements to study in relation to mounts and presentation. These were the "general color of the border; general tone of the border; width of the border; arrangement of the borders as regards to tone; and arrangement as regards to breadth."[8] The subject of mounting and presenting photographs was thus a popular topic at the turn of the nineteenth century and well into the twentieth century.

In his time, Evans was known for the presentation of his photographs. Throughout 1904, he wrote monthly articles instructing the readers of *Photogram* on

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5   Glenn Willumson, "Making Meaning: Displaced Materiality in the Library and Art Museum," in *Photographs Objects Histories: On the Materiality of Images*, ed. Elizabeth Edwards and Janice Hart (London: Routledge, 2004), 78.
6   Henry Peach Robinson, "How to Show Photographs," *The Studio, And What To Do In It* (London: Piper & Carter, 1891), 126.
7   F. R. Fraprie, "The Mounting of Black and White Prints," *Photo Era* 9, no. 4 (October 1882): 154.
8   C. Puyo, "The Print and its Mount," *Photogram* 10, no. 120 (December 1903): 356.

how to mount exhibition prints. In 1908, Evans gave a lecture and demonstration at the Royal Photographic Society on multiple mounting of photographs.[9] Published in the *Photographic Journal*,[10] the lecture provided an in-depth account of Evans's multiple mounting process. These contemporary texts on mounting and presentation were instructive and helped establish trends in the presentation of photographs at the beginning of the twentieth century.

Mid-twentieth century writing on Frederick H. Evans concentrated on his accomplishments as a photographer and aimed to establish Evans's place in the photographic canon. These texts generally neglected Evans's borders and modes of presentation, privileging the image over the object. In Beaumont Newhall's seminal text *The History of Photography from 1839 to the Present*, Evans's decorative borders were not mentioned in any of the five editions of the book.[11] It was not until Newhall's 1964 catalogue, *Frederick H. Evans*, that the issue of presentation was discussed. In this publication Newhall wrote only about Evans's use of the multiple paper mounting method, neglecting the French method and other forms of presentation. Other histories of photography, including Naomi Rosenblum's *World History of Photography*,[12] Michel Frizot's *A New History of Photography*,[13] and Marion Warner Marien's *Photography: A Cultural History*,[14] also overlooked the way Evans presented his photographs. When Evans's photographs were reproduced in the above texts, the borders were omitted. Yet in Evans's time the mounts were generally included in the reproductions, as integral parts of the photographs in their entirety.

Texts that address Evans's presentation of photographs tend to do so in a

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[9]   This lecture and demonstration accompanied an exhibition on the same subject. This is discussed later in the paper.

[10]   Frederick H. Evans, "Notes on Multiple Mounting," *Photographic Journal* 48, no. 2 (February 1908): 99-114.

[11]   Publications referenced included Beaumont Newhall's 1937 exhibition catalogue *Photography: 1839-1937* through all English editions of *The History of Photography from 1839 to the Present* from 1949 to 1982. See bibliography for full citations.

[12]   Naomi Rosenblum, *World History of Photography* (New York: Abbeville Press, 1984), 309.

[13]   Michel Frizot, ed., *A New History of Photography* (Köln : Könemann, 1998), 308.

[14]   Mary Warner Marien, *Photography: A Cultural History* (New York: Harry N. Abrams, 2002), 181.

cursory manner. In 1953 Alvin Langdon Coburn, a photographer and contemporary of Evans, wrote an article for *Image*, the George Eastman House journal, recalling an anecdote about F. Holland Day and Evans's emphasis on multiple mounting.[15] A later article in *Image* mentioned Evans's meticulous mounting.[16] In a 1990 article published for members of the Art Gallery of Ontario (AGO), Maia-Mari Sutnik (current Curator of Photographs at the AGO) referred to Evans's wish to enhance and draw attention to the photographic print as an artistic object.[17] Other references to Evans's mounting included his concern with print presentation,[18] and the mention of conservative mounts and ink-lined borders.[19] The desire to address Evans's presentation of photographs has been evident since the 1950s but in each instance was limited and failed to deal with Evans's working methodology, the categories of presentation, or the broader context of presentation and particular use.

Beginning in 1976 and continuing on to the early 1990s, writing on Evans began to contextualize his photographic production within the broader framework of the Arts and Crafts movement, a late nineteenth century English reaction to the Industrial Revolution.[20] Led by William Morris, who was to become an acquaintance of Evans, the movement's name was coined in 1887.[21] Proponents of the movement believed in the spiritual benefits of work done by hand, and objects were distinguished not by a particular style, but by their artisanal qualities.[22] Writers such as John Fuller, Mark Pohlad, and Robert Hirsch situate Evans within the Arts and Crafts movement. In a

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[15] Alvin Langdon Coburn, "Frederick H. Evans," *Image* 2, no. 9 (December 1953): 59.

[16] [unknown], "Frederick H. Evans Exhibition," *Image* 12, no. 4 (October 1964): 10.

[17] Maia-Mari Sutnik, "The Desired Haven," *AGO News* 12, no. 2 (February 1990): 1.

[18] Carolyn Bloore, "Biographies of Photographers: Frederick H. Evans," in *Pictorial Photography in Britian 1900-1920* (London: Arts Council of Great Britain, 1978), 80.

[19] Anne Kelsey Hammond, "Frederick Evans: The Spiritual Harmonies of Architecture," in *British Photography in the Nineteenth Century: The Fine Art Tradition*, ed. Mike Weaver (Cambridge: Cambridge University Press, 1989), 254.

[20] Alan Crawford, "United Kingdom: Origins and First Flowering," in *The Arts and Crafts Movement in Europe and America*, ed. Wendy Kaplan (London: Thames & Hudson, 2004), 21.

[21] Wendy Kaplan, "Design for the Modern World," *The Arts and Crafts Movement in Europe and America*, ed. Wendy Kaplan (London: Thames & Hudson, 2004), 11.

[22] Crawford, "United Kingdom: Origins and First Flowering," 59.

1976 article, Fuller claims that Evans's work was more aligned with the ideals of John Ruskin and William Morris than with the *fin de siecle* writers and artists with whom Evans actually associated.[23] Pohlad similarly suggests that Evans was the "ultimate Arts and Crafts photographer," implying that Evans's "graphic treatment of his photographs – their complex, hand-drawn borders, their carefully selected mounting papers – owed a deep debt to [Willliam] Morris's graphic designs."[24] In his book *Seizing the Light: A Social History of Photography*, Robert Hirsch asserts that Evans was a purist photographer whose aesthetic concepts were rooted in the Arts and Crafts movement.[25]

Christian A. Peterson, in an article on the American Arts and Crafts movement, suggested that Evans inspired F. Holland Day to present his photographs with multiple mounts of paper,[26] thus influencing other American photographers. Several texts contradict this assertion. As Laura D. Staneff, conservator and author of "The Photographic Mount," found in her research, neither Day nor Evans claimed the invention of this method. Rather, the method appears to have evolved anonymously.[27] In 1922 Evans wrote, "As to the origin, [multiple mounting] was introduced to me by my old friend F. Holland Day," adding that he "always understood that [Day] was one of the originators of it in Boston."[28] While neither photographer claimed to have invented the method, from this later recollection of Evans it appears that Day inspired him to try multiple mounting for the presentation of his own photographs.

Evans may have been forward thinking in his approach to presenting photographs but the methods he used were not new. He appropriated different forms of display from

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[23] John Fuller, "Frederick H. Evans as late Victorian: Cathedral Photography Amid the Fin de Siècle," *Afterimage* 4, no. 4 (October 1976): 6.
[24] Mark B. Pohlad, "William Morris, Photography, and Frederick H. Evans," *History of Photography* 22, no. 1 (Spring 1998): 52.
[25] Robert Hirsch, "Working Pictorially: A Variety of Approaches," *Seizing the Light: A Social History of Photography* (Boston: McGraw Hill, 2009), 155.
[26] Christian A. Peterson, "American Arts and Crafts: The Photograph Beautiful 1895-1915," *History of Photography* 16, no. 3 (Autumn 1992): 209.
[27] Laura D. Staneff, "The Photographic Mount: A Brief Historical Outline," in *Art on Paper: Mounting and Housing*, ed. Judith Rayner, Joanna M. Kosek, and Birthe Christensen (London: Archetype Publications, 2005), 16.
[28] Frederick H. Evans, "Correspondence," *American Photography* 16, no. 5 (May 1922): 330.

the presentation of prints and drawings.[29]   However, one can speculate where Evans would have first come into contact with different methods of presenting prints and drawings. According to Staneff, "The mounting of photographs owes a great deal to the corresponding history of mounting other types of art on paper."[30]

The most recent writings on Evans approach the issue of his presentational modes in a more balanced manner. The catalogue for *TruthBeauty*, a George Eastman House exhibition exploring Pictorialism, situates Evans as a Pictorialist of the straight ilk: "[Evans] took great care in presenting his photographs, often embellishing his mounts with ruled-line borders filled with watercolour wash. This kind of meticulous and thoughtful attention to the craft aspect of printmaking is another important feature of Pictorialism."[31] This text also situates the way Evans presented his photographs within the framework of the Arts and Crafts movement, stating that Pictorialism and the Arts and Crafts movement were parallel artistic movements, both sharing a reformist reaction against the Industrial Revolution and the production of goods by machines.[32]

The eighteenth catalogue in the privately published series *Sun Pictures* was devoted to the photographic work of Evans. This publication accompanied the 2008 exhibition *Frederick H. Evans: A Logical Perfection* at Hans P. Kraus, Jr., a commercial gallery in New York City. The text, written by Larry J. Schaaf, an independent photographic historian, draws on both primary and secondary sources to create a context in which to understand Evans as both a photographer and artist. Included in the catalogue are twenty-eight plates, each with an extended commentary. The plates include borders when they are present on the original object, and are reproduced to scale whenever possible. The addition of the borders allows readers to see the photographs in relation to the manner in which

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[29]   For a consideration of the history of mountings in relation to the collector see Carlo James, "Collectors and Mountings," *Old Master Prints and Drawings: A Guide to Preservation and Conservation*, trans. and ed. Marjorie B. Cohn (Amsterdam: Amsterdam University Press, 1997), 2-35. This article establishes a link to historical precedents of Evans's 'French method' of presentation and borders.
[30]   Staneff, "The Photographic Mount," 13.
[31]   Alison Nordström and David Wooters, "Crafting the Art of the Photograph," in *TruthBeauty: Pictorialism and the Photograph as Art, 1845-1945* (Vancouver: Douglas & McIntyre, 2008), 38.
[32]   Ibid., 40.

they were originally presented. For this reason alone, the catalogue becomes the first available resource that allows researchers to see the variety of ways Evans presented his photographs. The extended commentary for the first plate discusses Evans's multiple mounting technique as well as his French style of mounting with the watercolour lines and wash.[33] While the catalogue is not a comprehensive account of Evans's methods of presentation, it is an important step towards a more complete understanding of them.

The intention of this essay is to allow for a discussion of Evans's photographic work that includes an analysis of the borders in relation to the work they frame. Divorced from the original manner in which the images were seen, Evans's photographs will continue to be incompletely understood. As Staneff emphasizes, "Mounts constitute part of the material context of the photograph, without which some of its original layers of historical and cultural meaning may be lost."[34]

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[33] Larry J. Schaaf, "Introduction and Accompanying Text," *Sun Pictures: Frederick H. Evans A Logical Perfection* 18 (New York: Hans P. Kraus, Jr. Fine Photographs, 2008), 18.
[34] Staneff, "The Photographic Mount," 13.

BIOGRAPHY[35]

Frederick Henry Evans was born June 26, 1853, in Whitechapel, London (ill. 1).

It is probable that Evans received a formal education, as his father was a school and music

teacher. His early childhood was spent in Ludlow, England.

As a young man, Evans returned to London to work as a

clerk for a preserves provisions merchant. In his thirties,

Evans purchased a quarter-plate Scopticon camera suited

for landscapes, portraiture, and photomicrography.

In 1887, Evans gained the first public recognition for

his photography when several photomicrographs he

had taken were awarded a medal in the thirty-second

Photographic Society of Great Britain Exhibition (later

called The Royal Photographic Society).

Ill. 1: Frederick H. Evans, *Self Portrait*, ca. 1938.

In 1890, Evans borrowed a sum of money from his father to invest, as part

owner, in a failing bookshop in Cheapside, London. Shortly after this transaction the

original owner died, leaving Evans as the sole owner of the bookshop. It was through the

bookshop that Evans first came to know the literary and artistic community in London,

selling and trading books with such figures as George Bernard Shaw, Aubrey Beardsley,

and William Morris. Eight years later in 1898, Evans retired on an annuity from the sale

of the bookshop, which afforded him the opportunity to spend more time in pursuit of

his interest in photography. In a 1903 essay on Evans, Shaw wrote that, "[t]he shop was

an important factor in Evans's artistic career."[36]

Perfecting his approach to photography between 1883 and 1900, Evans

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[35] The biography was compiled from the following sources: Beaumont Newhall, *Frederick H. Evans* (Rochester: George Eastman House, 1964); Beaumont Newhall, *Frederick H. Evans: Photographer of the Majesty, Light and Space of England and France* (New York: Aperture, 1973); Anne Kelsey Hammond, *Frederick H. Evans: Selected Texts and Bibliography* (Boston: G. K. Hall & Co., 1992); and Larry J. Schaaf, "Introduction and Accompanying Text," *Sun Pictures: Frederick H. Evans A Logical Perfection* 18 (New York: Hans P. Kraus, Jr. Fine Photographs, 2008).
[36] George Bernard Shaw, "Evans – An Appreciation," *Camera Work* no. 4 (October 1903): 14.

photographed various subjects including: seashells, insects, and other scientific specimens as photomicrographs; various English cathedrals; Kelmscott Manor, William Morris's country estate; and the landscapes of the New Forest, Redland Woods, and the Lake District. Evans also produced many portraits during this time, including portraits of George Bernard Shaw and Aubrey Beardsley, and a series, exhibited in 1889, entitled "At Home Portraits".

Throughout his career Evans was a prolific writer on photographic subjects.[37] These articles included such topics as photomicrography; instructive and technical articles about cameras and lenses, exposure, negatives, development, printing, retouching, and mounting; exhibition reviews; and letters to editors. Through Evans's writing, a better understanding of his working methodology and approach to presenting photographic work emerges. When combined with the study of the photographic objects, a greater appreciation of Evans as a photographer develops.

Evans was a member of the Linked Ring, a photographic group founded in 1892 through secession from the Photographic Society of Great Britain.[38] Membership was by nomination and Evans was invited to join the group in 1900. He was active within this community, acting as the 'hangman,' a nickname for the individual responsible for hanging the annual exhibition.[39] Evans held the position for three years and was highly commended for his skill in organizing and designing the exhibition and its space. After the first exhibition organized by Evans was hung, Ward Muir, a photographer and writer, interviewed Evans. In the interview, Evans explained his concept for the exhibition: "My notion was that the exhibition should be pleasing and attractive *as a whole*,"[40] an approach he took in presenting his own photographs.

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[37]   For a full bibliography of Evans's writings see Anne Kelsey, ed., "Works Written or Published by Frederick H. Evans," in *Frederick H. Evans: Selected Texts and Bibliography* (G.K. Hall & Co., 1992), 155-162.

[38]   Margaret Harker, introduction to *The Linked Ring: The Secession Movement in Britain, 1892-1910* (London: William Heinemann Ltd., 1979), xi.

[39]   Evans was initally given the pseudonym of Idler, due to his retired status. Harker, 183.

[40]   Ward Muir, "A Chat with the Designer of the Salon," *Amateur Photographer* 36, no. 939 (October 2, 1902): 271.

Contemporaneous articles written about Evans's work often emphasized the mounting techniques he used to present his photographs. In Evans's first solo exhibition at the Royal Photographic Society in 1900, one reviewer described the display of photographs as "tasteful," adding "Mr. Evans has mounted all his own prints with marvellous [*sic.*] deftness. In narrow unpretentious frames, almost all of the same dimensions, and on their own chaste grey mounts his platinotypes look brilliant, strong, and delicate."[41] Another critic writing in January of 1900 commented upon Evans's decision to offer a series of four photogravures for sale. In the description of the photogravures, the anonymous author included detail on how the images were housed, "Enclosed in brown cut-out mounts ... adapted for the portfolio or for framing.[42] Editor R. Child Bayley, writing about Evans in the periodical *Photography*, described Evans's mounting as the "American Method"[43] of mounting photographs. This technique used multiple papers to create the illusion of drawn lines. A later article, written in 1908 by critic A. J. Anderson, discussed an exhibition Evans organized on mounting techniques, describing various examples, including the mounting of an engraving of Botticelli's, *Birth of Venus*. Anderson's disdain for this method was apparent: "Why is the precious little engraving ... mounted in a cut-out mount of thick cardboard, and the aperture edged with thin washes of colour, separated by lines, and described as 'an example of French mounting,' included in the exhibition? Is it a warning?"[44]

Each reference to Evans's presentation of photographs allows for a greater understanding of technique, the materials he used, the context in which certain methods

[41] R. Child Bayley, "Mr. F. H. Evans at Russell Square," *Photography* 12, no. 599 (May 3, 1900): 294.
[42] [editor?], "Cathedral Pictures by Photography," *British Journal of Photography* 47, no. 2073 (January 26, 1900): 60.
[43] According to one contemporaneous writer, the style known as the American style of mounting was a misnomer because the method originated in England and was used to mount watercolour and pencil drawings well before photography was invented. See Rev. F. C. Lambert, "The Pictorial Work of Frederick H. Evans," *Practical Photographer* no. 5 (1903): 1-5. The confusion on naming this method of mounting came from the popular use of this mounting method from American photographers like F. Holland Day and Alvin Langdon Coburn.
[44] A. J. Anderson, "Mr. Evans' Exhibition of Multiple Mounting," *Amateur Photographer* 47, no. 1219 (February 11, 1908): 140.

were used, and how contemporaries viewed these various methods. We are fortunate to have this information recorded in the periodicals of the day. We are also lucky to have Evans's own words to augment our understanding.

In a letter addressed to Gordon Conn, dated January 25, 1936,[45] Evans reveals more details on presentation:

> "Dear Young People
> Now as to the duplicates I have. A big bit came back from an art dealer who used to sell them well to the American tourist crowd, but they have ceased to buy so I had them back and remounted them for gifts... [illegible]. But I put aside a good few which I thought ought to go to complete, as far as I can, the 'famous Conn Collection.' If I stick to my plan, you will have in the new lot some of my very best work and you will, I think, be grateful. Some are only existent otherwise in my collection."[46]

This letter indicates a reworking of presentation, as the photograph changed from a commodity to an object intended now as a gift. This correspondence adds further to our understanding of presentation in relation to Evans's methods of disseminating his photographs.[47] For each mode of presentation there was an attendant significance and purpose. The next section of the thesis will explore this further.

Frederick H. Evans died in 1943, just shy of his ninetieth birthday. Throughout his life Evans was an aesthete, cultivating a collection of fine objects including books, prints, Japanese artifacts, and photographs. Early in his career, Evans explained he was led to

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[45]   The majority of Evans's work in the holdings of George Eastman House came from the collection of Canadian art collector, Gordon Conn. One hundred and eighteen photographs were purchased in April 1953 from Conn. The section on pencil borders discusses this in fuller detail, see pages 26-27.
[46]   Frederick H. Evans to Gordon Conn, 25 January, 1936. Richard and Ronay Menschel Library at George Eastman House, *Frederick H. Evans Correspondence File*.
[47]   Evans was an active exhibitor, commercial photographer, and businessman, although the history of photography has tended to overlook the latter two aspects of his career. Evans worked professionally as a roving photographer for *Country Life* between 1904-1920. Another under-researched aspect of Evans's photographic career is his publication of photographic reproductions of various artists' works including those of Aubrey Beardsley, Hans Holbein, William Blake, John Everett Millais, Edward FitzGerald, and Edward Calvert. Some of these reproductions were available on subscription.

photography, "by [his] life-long love and study of *the beautiful.*"[48] By embellishing his photographs with elegant and seemingly simple mounts and borders, Evans's techniques of presentation continued his life-long appreciation of beauty, which he adhered to until his death.

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[48] Frederick H. Evans, "Photo-Micrography." *Photographic Journal* 6, no. 3 (December 31,1886): 25.

TYPES OF MOUNTS AND PRESENTATIONS

In establishing a terminology to describe and discuss Evans's various presentations, I have chosen to remain as close as possible to the terms Evans used when discussing his own work. Eight types of presentation are identified and described below. Of the eight groupings, three are discussed in detail and these represent Evans's particular approach to mounting photographs. The majority of the discussion will focus on the first three categories, which are ordered chronologically as Evans used them. The other types of presentation will be discussed more briefly and in no set order.[49]

As an artist, Evans understood the importance of presentation in relation to the reception of art and photography. Associated with Pictorialism, although a proponent of straight photography, Evans adhered to the same principles of presentation as the Pictorialists. As Christian Peterson asserts, "[Pictorialist] photographers were interested in controlling the matting, framing and exhibition of their work in order to make a cohesive and artistic statement."[50] The study of how Evans presented his photographs shows that he was influenced not only by the Pictorialists but also by the historical presentation of other types of art on paper.

Prints and drawings have been mounted and embellished since the sixteenth century.[51] A common element of border ornamentation in the seventeenth century was the use of ruled ink lines and bands of colour, adhered to or drawn on the primary or secondary support of the print or drawing. Historically the mounts and decorative borders were added by the collector and marked the inclusion of the prints within a larger collection.[52] The history of mounting and decorating the mounts in the graphic arts has influenced how photographers have approached the presentation of their photographs.

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[49]   The last five categories were often used concurrently with the first three. Some portfolios have either French method borders or pencil borders. Further analysis could provide more insight into the varied use of the different techniques.

[50]   Peterson, "American Arts and Crafts: The Photograph Beautiful 1895-1915," 209.

[51]   James, "Collectors and Mountings," 6.

[52]   Ibid., 7.

MULTIPLE MOUNTING

Several different mounting methods were popularized during the early twentieth century that were commonly referred to in England as the 'American style' of mounting. Photographers such as F. Holland Day and Frederick H. Evans practised this method of presenting photographs but, contrary to popular belief at the time, neither Day nor Evans invented it. The use of the term 'American style' had more to do with the number of American photographers using this method of mounting in international exhibitions than with the invention of the method itself.[53] As noted above, Evans recalled that Day had introduced the method to him in London.[54]

Evans frequently discussed the use of multiple paper mounting methods in public lectures and written articles. More than sixteen articles written by Evans on this topic appear in contemporaneous photographic periodicals and all of them discuss the presentation of photographs using the multiple paper mounting method. These documents encourage the assumption that this was Evans's preferred method of presentation, but Staneff challenges such an assumption by maintaining that the "study of [Evans's] work suggests he preferred a heavy, off-white paper with texture of woven fabric onto which he drew a combination of ruled and watercolour wash lines."[55] Such a bold statement does not take into account other possibilities and complexities, such as the remounting of photographs by the photographer at a later date and changes in preferred methods of presentation.

In 1904 Evans published twelve monthly instructive articles in *The Photogram* titled "Mounting the Exhibition Print." Evans begins the first article by describing his preference for multiple paper mounts, explaining that the method is a solution to the difficulty of ruled and tined borders: "Mistakes and alterations are also more easily rectified; an elaborately ruled and tinted mount is a work of exceptional skill, and the

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[53] From this point on, the 'American style' will be referred to as multiple paper mounting in an attempt to create a clear break from the term 'American style' and any confusion this may cause.
[54] Evans, "Correspondence," 330.
[55] Staneff, "The Photographic Mount," 17.

least error with the ruling pen will spoil the whole mount."[56] Essentially, the multiple paper borders were a way to approximate the French method with greater ease and with more options regarding the colour and texture of materials. This series of articles also gives insight into specific materials, identifying the paper supplier and the exact papers used.

The *Photogram* articles provided a unique opportunity for photographers to try their hands at mounting photographs in Evans's manner. Each month, the covers of the periodical were differently coloured Lindenmeyr papers. The readers were told to save the covers with the intention of using them to learn the mounting techniques. Provided in each periodical was a reproduction of the photograph Evans had used to illustrate the mounting technique. Readers could cut out and trim the reproduction, following Evans's instructions, and then learn how to mount it as an exhibition print using the specified Lindenmeyr papers.

Ill. 2: Frederick H. Evans, detail of multiple mounting with five sheets of paper enlarged from *Portrait of Aubrey Beardsley*, 1894.

Layering coloured paper on top of a larger one below it created the simple decorative mount (ill. 2). The photograph was adhered to the top sheet of paper. Each paper beneath it was progressively larger, in varying heights and widths, creating the decorative borders. This method of making the mount and the border is understated and elegant. Evans used coloured papers, including a gold paper that created a thin border surrounding the photograph. He also used brown, green, blue, grey, and cream coloured

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56   Evans, "Mounting the Exhibition Print," 1.

papers.

While the multiple paper mounting method is a distinct category in this discussion, its basic design is an approximation of the French method border. Evans stated at a 1908 technical meeting for the members of the Royal Photographic Society that he would in his presentation "deal only with multiple mounting, which is reaching after the French method by superimposed layers of tinted papers cut to various width."[57] Thus it appears that Evans favoured the multiple mounting method in his mid-career, abandoning it later for the formal French method.

The switch from the multiple method to the French method was due to the technical difficulties of paper fading when exposed to light over an extended period of time. In 1922, Evans wrote a letter to the editors of the book *Pictorial Landscape Photography*. The unknown author implied that Evans's use of multiple mounts was distracting because the author's "attention was so taken up with the beautiful assortment of papers which surrounded [Evans's] print, and with the strikingly designed monogram embossed on the mount, that [he] forgot to look at the photograph itself."[58] Though he had not read the book, Evans responded by explaining that he had already given up multiple mounting for two reasons, the fading of the mounting paper and the awkwardness of the mounts for storage.[59] In a second letter published along with the first, Evans explained he had since read the criticism and dismissed it as "an expression of a point of view."[60] Nevertheless, this correspondence appears to be one of the only references to Evans's change from multiple paper mounting to the French method and is therefore important for our understanding of his transition from one technique to another.

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[57] Evans, "Notes on Multiple Mounting," 103.
[58] Photo Pictorialists of Buffalo, "The Presentation of the Print," *Pictorial Landscape Photography* (Boston: American Photographic Publishing, 1921), 167.
[59] Evans, "Correspondence," 330.
[60] Ibid., 331.

FRENCH METHOD

The French method (or French style, as referred to by Evans) was a technique, appropriated from the graphic arts, of creating decorative borders that used ruled lines and bands of watercolour wash to surround many platinum and gelatin silver photographs in the early twentieth century (ill. 3). A misnomer, this style of presentation originated in Italy and was popularized in France and England in the eighteenth century for the adornment of prints and drawings.[61] Frederick Hollyer, a photographer and contemporary of Evans, used similar borders in the presentation of his mounted cabinet cards, although Hollyer used coloured inks and gold leaf to create his borders. Hollyer's use of the French method is earlier than Evans's, and though both men were members of the Linked Ring and active in the London photographic community, it is unknown if Hollyer influenced Evans in his choice of the French method of presentation for his own photographs.[62]

Ill. 3: Frederick H. Evans, detail of *Redland Woods: Surrey*, 1894.

While influenced by other graphic arts techniques of presentation, Evans did not try to mimic these methods exactly. Instead, he simplified the French method, using one colour for his ruled and watercolour washed borders. He did not use either gold or applied coloured paper with this method. Nor did he use irongall ink, another material that was traditionally associated with this type of border. The technique was reduced to the basic elements of lines and washes of semi-transparent watercolour.

As a form of decoration, the use of ruled lines and bands of watercolour wash creates a border that draws the viewer's eye into the photograph, while creating a demarcation between the photograph and the mount. Often the lines of the border

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[61] James, "Collectors and Mountings," 14, 25.
[62] Maia-Mari Sutnik, "Photography," in *The Eartly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections*, ed. Katharine A. Lochnan, Douglas E. Schoenherr and Carole Silver (Toronto: Art Gallery of Ontario, 1993), 283.

echo architectural details within the photograph. For example, the vertical lines of carved pillars may be repeated in the border, adding a pictorial motif that reinforces the connection of the photograph to its presentation (ill. 4). Evans's attraction to this method of presentation was twofold: it linked his photographs to art, specifically other graphic arts, and the handcrafted aspect of the borders connected the method to the ideals and practices of the Arts and Crafts movement.

Ill. 4: Frederick H. Evans, *Height and Light in Bourges Cathedral*, 1900.

Lewis Foreman Day, in the 1887 book *The Anatomy of Pattern,* wrote, that "ornament is constructed, patiently (I will not say laboriously; for the artist loves the labour), patiently built up on lines, inevitable to its consistency—lines so simple,

that to the expert it is not difficult to lay bare its very skeleton."[63] The French method of creating borders was executed in a simple yet exacting manner. Using four instruments, a marking needle, ruling pen, ruler (or straight edge) and paintbrush, Evans was able to create the ruled line and wash borders to surround his photographs. After measuring the exact width of each line and marking the corners of these lines with a marking needle, Evans would then draw the lines with the ruling pen and watercolour pigment. Consecutive lines were drawn around the photograph, creating the border. The distance between each line was varied, creating a simple pattern. Evans would paint a band or bands of translucent watercolour wash to create thicker areas within the pattern. The bands of wash added emphasis and weight to the border. The wash was generally the same colour as the lines, although the colour varied from mount to mount. Every aspect of this method of presentation required concentration and precision to create a seamless border.

Evans favoured a border consisting of five lines and one band of watercolour wash (see illustrations 3 and 4). This is not to suggest the five ruled lines and one band of wash was a standard formula; each line was placed at a different distance from the last and the thickness and location of the band of wash was different with each print.[64] Other elaborate examples used more lines and bands of wash. Referring to borders, Evans stated that "[t]he border should be made secondary to the picture; it is its complement, and its influence must be a felt one, not an observed or pronounced one."[65]

With the French method, Evans typically worked with neutral tones of grey on white or cream coloured mounts, although warmer tones of grey-brown were also used. In each of the corners, where the lines meet, there are minute pinpricks that pierce through the paper. These marks were used as a guide to measure the lines, ensuring

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[63] Lewis F. Day, *The Anatomy of Pattern* (London: B. T. Batsford, 1887), 3.
[64] Each print had a unique presentation, unless the image was a part of a distinct set or series, then Evans would replicate the same border for each mount in the set. For example, see the discussion of F. Holland Day's series *The Seven Last Words*, George Eastman House International Museum of Photography and Film, accession numbers 1973:0027:0001-0007, on page 23 of this paper.
[65] Evans, "Mounting the Exhibition Print," 2.

the lines matched up. In a few examples where Evans re-used materials, pinpricks show through the paper support to areas not used for the border.[66] In most of the examples viewed, the lines were drawn with precision and skill, although some examples show problems resulting from the poor quality of some of the materials used.[67]

Evans presented both his own photographs and photographic reproductions of other works of art on paper with ruled lines and bands of watercolour wash. Aside from Evans's signature, no differentiation occurred between the presentation of originals and reproductions. Both originals and facsimiles were titled in the same manner. Generally, Evans signed the copy work with his own signature while also crediting the original artist. For example, a set of F. Holland Day's *The Seven Last Words* was re-photographed by Evans and printed in platinum from the copy negatives. Evans mounted the seven prints, giving each the same ruled line and watercolour wash border. On the title page of this portfolio set, Evans wrote "The Seven Last Words: A Series of Photographic Studies by and from F. Holland Day Boston U.S.A. Printed in Platinotype by Frederick H. Evans."[68] Other

5.

examples of attribution include: "Facsimile by F. H. Evans"; "Platinotype facsimile by F.H.E." These inscriptions are usually located to the lower right of the image, in pencil. These methods differ from Evans's method of
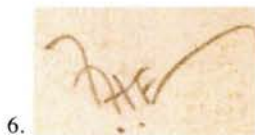
6.

signing his own photographs, which are signed are signed with a full signature, initials, or an artist's blindstamp (ill. 5, 6 and 7).

7.

The French method was a style of presentation that Evans used later in his career. Rough dates for this form of presentation range from

Ills. 5-7: Assorted identifying inscriptions and marks. 5. Frederick H. Evans's full signature, enlarged from GEH 1981:1198:0095; 6. Frederick H. Evans's initals, enlarged from 1966:0030:0011; and 7. the photographer's blindstamp, enlarged from GEH 1981:1198:0068.

[66] In some examples borders are found on supporting material such as the secondary support or on the back of the overmat.

[67] In several examples the fibres in the paper created a problem with the ruling pen catching and creating skips in the ruling lines.

[68] F. Holland Day, *The Seven Last Words*, 1898 (printed later in 1912 by Frederick H. Evans), platinum prints. George Eastman House Internation Museum of Film and Photography, accession numbers 1973:0027:0001-0007.

1908 to 1930, although the presentation's aesthetic was already apparent in Evans's multiple mounted photographs.

An unusual example of Evans's use of the French method border, *Durham Cathedral: from the Close*, 1912 (ill. 8), highlights the adaptability of this technique and emphasizes its handcrafted aspect. Assembled from two elements, a photograph of Durham cathedral and a quotation from Shakespeare's *The Tempest* (handwritten on a separate piece of paper), Evans unites these elements through his use of the French method border. He crafts the border specifically to fit this assemblage of elements. Containing the platinum print and the hand inscribed text within the border implies, through the use of the border, that the assemblage is both a work of art and a discrete self-contained object. This is an unusual object, but an example of Evans's ability to make an aesthetic decision on how best to present his work.

The cloud-capped towers . . . .
The solemn temples . . . .
Yea, all . . . . . shall dissolve
And, like this unsubstantial pageant faded,
Leave not a wrack behind.   "Tempest"
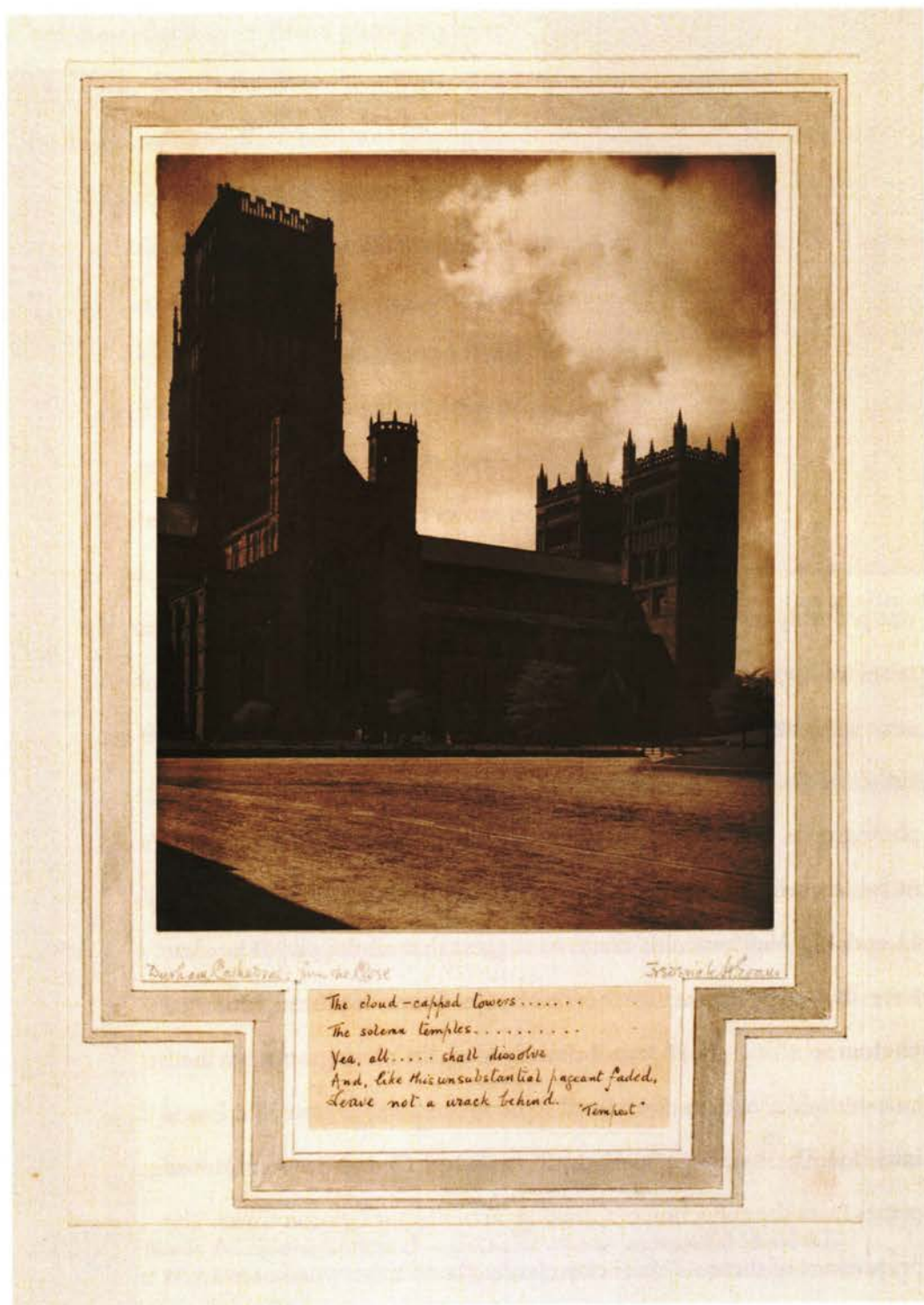
Ill. 8: Frederick H. Evans, *Durham Cathedral: from the Close*, 1912.

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PENCIL BORDERS

Another method of presentation used by Evans was simple pencil lines drawn around the photograph. Typically two lines were drawn close together. The corners of these borders show the pinprick marks made by Evans with a marking needle. This method was the simplest of all the presentation methods he used and was by far the easiest to correct if a mistake was made. Although the pencil allowed mistakes to be erased, some examples show a disregard for imperfections. *A Peek into the Chapter House: York Minster*, with the left side of the border drawn double lined on the inner side, shows the acceptance of a slight imperfection in the border (ill. 9). Since this method of presentation was probably intended to be less time-consuming than other methods, mistakes may have been tolerated for this reason.

Some questions existed for the author concerning the authenticity of the pencil borders found around several of Evans's photographs, but the study of their provenance indicates that Evans did in fact embellish his mounts in this manner during his lifetime (ill. 9, 11 and 12). However, this is not to suggest that all the pencil borders were drawn by Evans, as the discussion below explores. Mounted photographs that can be traced directly from the photographer to their current holder may be considered to be in the finished state that Evans intended. The majority of works by Evans held at George Eastman House comes from the collection of Canadian art collector Gordon Conn. The provenance of these works is clear, having been either purchased from or given by Frederick H. Evans to the Conns, and then sold or donated to George Eastman House. Gordon and his wife Rheta tried

Ill. 9: Frederick H. Evans, detail of *A Peek into the Chapter House*, 1904.

to sell the collection of Evans photographs to the Art Gallery of Ontario in 1950, but at that time the gallery did not collect photographs. In 1953, Gordon Conn began corresponding with Beaumont Newhall, then Curator of Photographs at George Eastman House, regarding the sale of the collection.[69] There is no evidence that the Conns altered the mounts after receiving them from Evans, so we can assume the mounts are as Evans had intended.

While living in London, the Conns became acquainted with Evans through their

Ill. 10: Frederick H. Evans, *Portrait of Gordon Conn*, 1928.

shared passion for the pianola and the arts. Evans photographed Gordon Conn in 1928 (ill. 10) and the Conns began to collect Evans's photographs around the same time.[70] Although they collected other forms of art, including paintings, the only photographs the Conns collected were by Evans.[71]

Not all photographs have such a clear line of provenance. Between the late 1960s and the early 1980s, a flood of Evans material entered the market. These photographs came in two waves: First in 1966[72] and then in the early 1970s, when a few commercial galleries started selling the works to the public. Evan Evans, Frederick H. Evans's son, released these photographs twenty-three years after his father's death. At first the works moved through Beaumont Newhall, by then Director of George Eastman House.

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[69] Accession files in the registrar's office, George Eastman House International Museum of Photography and Film. Between 1953 and 1966, 118 photographs were sold and donated to George Eastman House from the Conns.

[70] Maia-Mari Sutnik, "Photography," 291.

[71] Maia-Mari Sutnik, conversation with author, April 24, 2009.

[72] This first wave of material came from the Evans's family, specifically his son Evan Evans, who regularly corresponded with Beaumont Newhall about the material he was attempting to sell. Copies of the correspondence are in the Richard and Ronay Menschel Library at George Eastman House, *Frederick H. Evans Correspondences File*.

Newhall sent Evans's work to appropriate museums and encouraged the acquisition of this material by such institutions as the Museum of Modern Art, the Metropolitan Museum of Art (both in New York City), and the Chicago Art Institute. It is not known exactly how the second wave of works entered the market, although in a letter from Evan Evans to Newhall, dated December 4, 1969, Evan Evans asked Newhall to send those photographs not acquired by museums to a dealer in Boston, stating, "I shall be glad if you send the remaining platinotypes (I believe ten in number?) to Mr. Carl Siembab."[73] The Lunn Gallery, Witkin Gallery, and Carl Siembab had held exhibitions and sales of Evans's works through the 1970s and 1980s.

According to Lee Witkin,[74] co-author of *The Photograph Collector's Guide*, "After [Evans's] death, loose prints were mounted on single-weight white weave stock by his son Evan and the monogram applied (ill. 12)."[75] Posthumous mounting potentially accounts for those mounts that seem out of keeping with Evans's methods. A large portion of the collection of Evans photographs at the Canadian Centre for Architecture (CCA) in Montréal was acquired from the mid-1970s to the early 1980s. Many of the mounts bear Witkin Gallery stickers, including the title of image, price, and a gallery number. The photographs mounted on the newer papers also have pencil borders. Some of the borders are simply a single line drawn around the photograph on the mount. Other borders include two to four lines. Evans generally used two pencil lines and it is unusual to see more than two lines with his pencil borders.[76]

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[73] Evan Evans to Beaumont Newhall, December 4, 1969. Richard and Ronay Menschel Library at George Eastman House, *Frederick H. Evans correspondence File*.

[74] Lee D. Witkin was also the owner of the Witkin Gallery.

[75] Lee D. Witkin and Barbara London, *The Photograph Collector's Guide* (Boston: Little Brown and Company, 1979), 134. Comparing illustration 11 with 12 the distinct difference is the space left at the bottom of the photograph in illustration 11. This space was left to accommodate the title and the artist's signature. Mounted photographs that have been embellished by Evan Evans tend to have the lines much closer to the photograph.

[76] It appears that in addition to mounting loose prints, adding pencil borders, and Frederick H. Evans's blindstamp, Evan Evans also added bookplates to some of the photographs he mounted after his father's death.
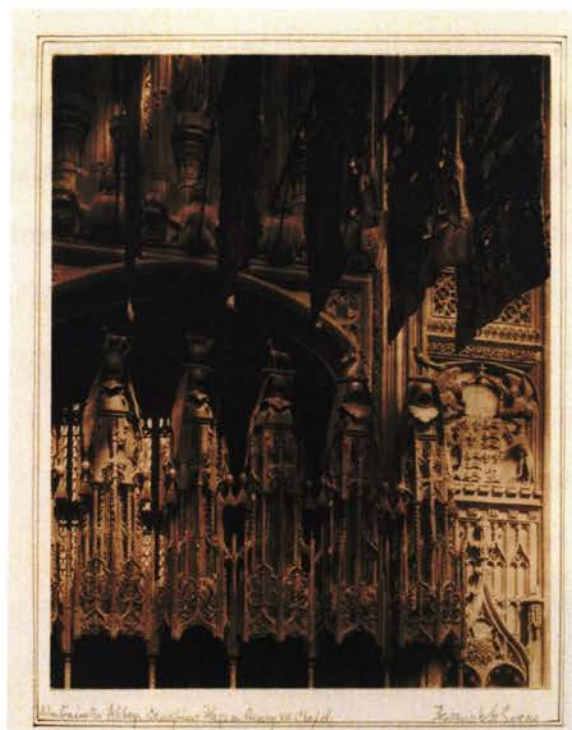
11.

12.

Ill. 11: Frederick H. Evans *Westminister Abbey. Canopies & Flags in Henry VII Chapel*, 1911; ill. 12: Frederick H. Evans, *Albi Cathedral, France*, circa 1915.

OVERMATS

"Mats are to be judged by the cleanness of the cut... It is a skill which an unfortunately few number of artists or craftsmen possess. It is not difficult, but requires care and with a little practice, mats of professional quality can be produced."[77] While this admonition from Edward Landon, author of *Picture Framing*, is dated later than the time period in which Evans worked, it is an apt statement when we consider Evans's use of overmats (or *passepartout* as Evans referred to them).[78] For the purpose of this discussion I shall refer to this method of presentation as "overmats," since in most cases the overmat was actually a sheet of paper with a window cut into the paper to frame the photographic print below.

Evans's overmats were cut with a blade and a straight edge. More often than not the corners were over-cut (ill. 13a and 13b). It is reasonable to state that this wasn't Evans's most sophisticated manner of presentation. The crudely rendered overmats were generally created with paper of the same thickness as the photographic print, although some examples exist where the overmat was cut through a thicker board. One example of thicker board found at George Eastman House, *Kelmscott Manor: Attics*,[79] looks as though the board has been re-used and the window cut to accommodate a different photograph.

Some of Evans's overmats were embellished with ruled lines and bands of wash and were precursors to what in North America are referred to as 'French mats,' mats that are embellished with ruled lines and bands of coloured wash or paint. Evans's overmats frequently betrayed an earlier use: "How often, indeed, have I had to renew mounts myself! Something one was quite content with at first proves by lapse of time to have been

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[77]   Edward Landon, *Picture Framing: Modern Methods of Making and Finishing Picture Frames* (New York: American Artists Group, Inc., 1945), 101.
[78]   In a presentation to the Royal Photographic Society in 1908, Evans refers to a cut-out mount method of presentation. This method is the equivalent to a modern window mat. Evans, "Notes on Multiple Mounting," 109-111.
[79]   GEH accession number 1981:1198:0005.

equally marked by lapse of judgment or taste."[80] In several examples the backs of mounts and window mats show they had previously been used as French method borders. As Schaaf notes, "Although Evans was very conscious of presentation, he was equally aware of the cost of his materials."[81] Moreover, the re-use of materials is also evidence of the re-working of presentation, and a clue to Evans's methodology and desire to improve the presentation of his work.
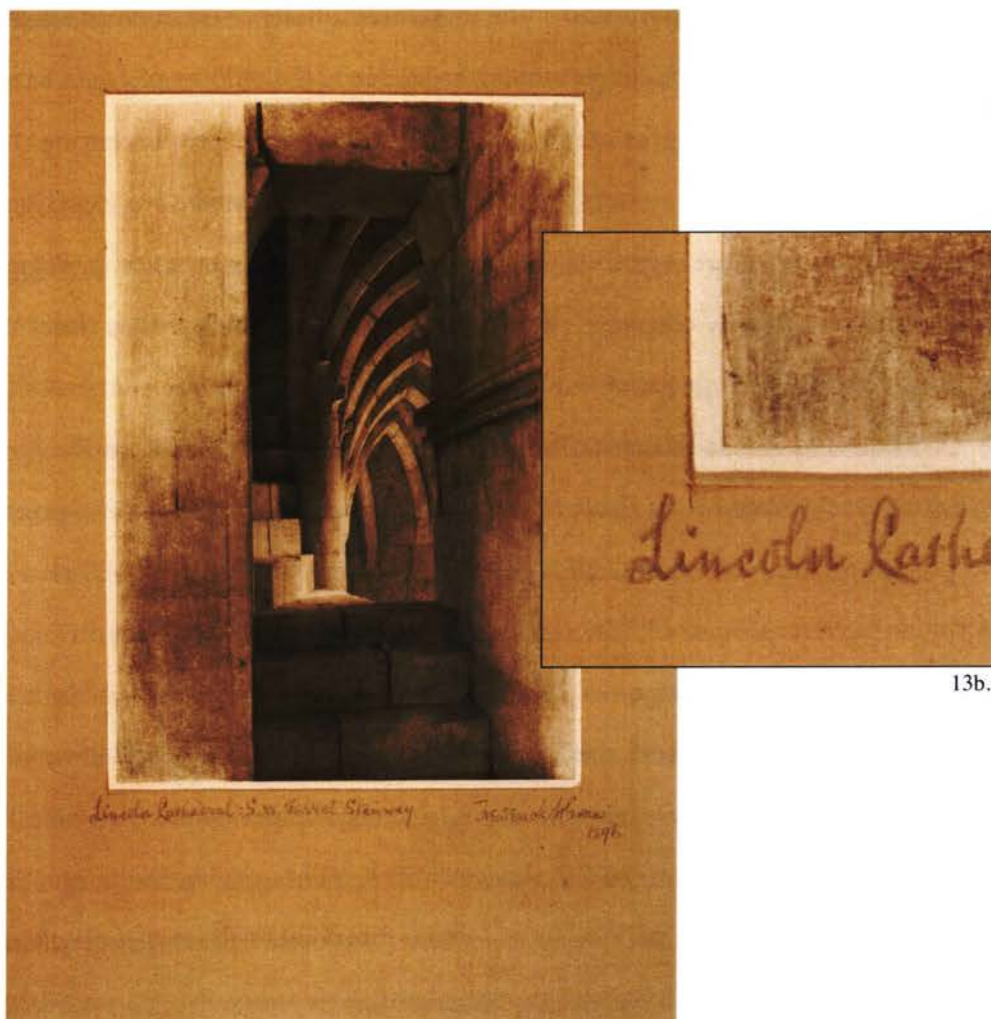
13a.

13b.

Ill. 13a: Frederick H. Evans, *Lincoln Cathedral: South Turret Stairway*, 1896;
ill. 13b: Frederick H. Evans, detail of *Lincoln Cathedral: South Turret Stairway*, 1896.

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[80] Evans, "Notes on Multiple Mounting," 106.
[81] Schaaf, "Introduction and Accompanying Text," 18.

PORTFOLIOS

As was standard practice in the nineteenth and twentieth centuries, Evans used a portfolio within which to group, organize, and present his work. In the 1976 catalogue *19th and 20th Century Photographs*, published by the Lunn Gallery, five of Evans's portfolios were listed for sale. The catalogue is misleading, as the portfolios are listed as albums. The objects are described as including photographs with "mounts [that] are held loose in a handmade [*sic.*] portfolio."[82] The important difference between an album and a portfolio is that an album has a permanent order due to the binding of pages, leaves, or mounts within the covers of the album. In contrast, a portfolio has no permanent order since the pages, leaves, or mounts are held loosely within a protective jacket or case. While many portfolios are organized with a set order recorded in an accompanying table of contents, viewers may rearrange the order, remove images and, if they choose, have the images bound in an album or framed for display.

The CCA holds an Evans portfolio titled, *York Minster Chapter House: Photographs in Platinotype by Frederick H. Evans.*[83] The portfolio comprises ninety-seven prints and was purchased from the Lunn Gallery in 1976, the same year as the publication of the catalogue mentioned above.[84] The title page was handwritten by Evans in black ink on paper identical to the paper on which the photographs are mounted. Each image is mounted on grey paper with darker fibres embedded in the paper,[85] with a window mount of the same paper cut close to the edges of the photograph. Two hand-ruled pencil lines surround the window cuts on most of the photographs. The images are not

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[82]   Peter Galassi, ed., *19th and 20th Century Photographs* (Washington: Lunn Gallery Graphics International, Ltd., 1976), 74.

[83]   Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal; accession numbers PH1976:0044:001-097.

[84]   Another portfolio of *York Minster* photographs came to the George Eastman House from Evan Evans after 1966, along with other photographic material. Beaumont Newhall compiled a list of the received material: This other *York Minster* portfolio had twenty-seven photographs but their present whereabouts are unknown. Further study could attempt to itemize and track the movement of Evans's photographs into American collections, giving further insight into Newhall's advocacy of Evans's work in America.

[85]   This paper appears in several of the different types of presentation discussed later in the thesis. See the section on albums, pages 35-37.

inscribed with titles and bear only Evans's blindstamp on the mount (lower left, below the photograph). Some of the blindstamps have been drawn over with the pencil borders. Since it is highly unlikely that Evans would have drawn over his blindstamp or drawn the lines so close to the image and blindstamp, the pencil borders were likely added at a later date and not by Evans himself. It appears that presentation was equally important to Evan Evans when he considered selling his father's work but that the younger Evans did not have the same feeling for presentation.

The context of the object changes irrevocably when portfolios are broken up and sold as separate images. In the collection at CCA there are four photographs mounted in exactly the same way. These four images of *Maison Bourgtheroulde, Rouen* were originally from a portfolio of the same title.[86] *19th and 20th Century Photographs*, the 1976 Lunn catalogue, lists a portfolio of eighteen platinum prints mounted with "Evans's characteristic grey-ink border and his monogram blindstamp."[87] The four CCA images were purchased from the Lunn Gallery Graphics International, Ltd. in May 1977.[88] Sold as separate items, the images become divorced from their original context within a portfolio.[89]

Other portfolios highlight another issue related to Evans's photographic output. Later in his career, Evans produced portfolios of photographic facsimiles of prints and drawings for commercial purposes. In its inventory, Hans P. Kraus, Jr., has two such portfolios containing reproductions of engravings created by Edward Calvert (1799-1883), an English printmaker and painter. Included in each portfolio are nine platinum reproductions presented in paper window mounts. The two examples have different portfolio covers and Evans signed only one of the sets. The 1976 Lunn catalogue lists another portfolio of facsimiles, *Drawings by Aubrey Beardsley: Photographs in Platinotype*

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[86]   Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal; accession numbers PH1977:0056:001, PH1977:0056:0002, PH1977:0056:0003 and PH1977:0056:0004.

[87]   Galassi, *19th and 20th Century Photographs*, 75.

[88]   Louise Désy, e-mail message to author, July 22, 2009.

[89]   When I first viewed the images, the fact that they were mounted the same escaped my observation. I thank David Harris for bringing this to my attention.

by Frederick H. Evans, which includes forty-seven prints and "three designs Beardsley made for Evans's bookplate."[90]

It is not known how many portfolios Evans produced in his life.[91] Unfortunately, he does not discuss this mode of presentation in any of his writing. However, common elements of presentation emerge from the surviving portfolios that link them with other methods of presentation that Evans used. These include the use of the same papers to create simple mounts and multiple paper mounts and the use of window mounts with ruled lines, in both watercolour and pencil. The portfolio was used to group images within a flexible unit, sometimes for personal use and in other cases for commercial reasons.[92] Regardless of use, each presentation was handmade by Evans and followed the tenets of the Arts and Crafts movement, which found beauty in the labour of the artisan. Perhaps to counterbalance the mechanical means by which he produced his photographs and, I believe, to justify the photographs as worthy of being considered art, Evans laboured on the aspects of his presentation and revealed his skill as a craftsman.

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[90]   Galassi, *19th and 20th Century Photographs*, 77.

[91]   Although Anne Hammond lists the portfolios known at the time of publication of her very important book on Evans, *Frederick H. Evans: Selected Texts and Bibliography* (Boston: G. K. Hall & Co., 1992), I believe that more portfolios produced by Evans are in existence, even if they were not formally published and were perhaps only made for Evans's own use. Regardless, these portfolios have entered into the public (and private) domain, making it nearly impossible to state exact numbers of portfolios produced by Evans.

[92]   When Evans had to sell his library in 1919, he made photographic copies of the original Aubrey Beardsley drawings he was also selling. These he mounted and stored in a portfolio for his personal collection. It is also quite likely that Evans sold Beardsley facsimiles in his bookstore, although this is speculative.

Evans also sold commercial portfolios of platinum prints in small editions, sometimes by subscription. In 1912 Evans published *William Blake's Illustrations to Thornton's Pastoral of Virgil in Ambrose Philips' imitation of Virgil's first Eclogue* in an edition of twenty-five; in 1913 Evans published, *Hans Holbein's Dance of Death* in an edition of fifteen; in 1919 he published *William Blake's Illustrations to the Pastorals of Virgil* in an edition of twelve; lastly in 1925 Evans published *Nine Early Engravings by Edward Calvert*, in an edition of fifteen (two of which were viewed at the Hans P. Kraus Gallery). Each portfolio was privately printed and loose bound. It is unknown if these portfolios sold well commercially, and no research has been conducted on this aspect of Evans's photographic output. Regardless, it is apparent that Evans produced portfolios for personal use, as well as commercial purposes. The distinction between the portfolios could be divided into unique portfolios, with only one copy, and portfolio editions, where more than one copy exists or the portfolio was commercially published.

ALBUMS

Perhaps the most common form of photographic presentation in Evans's time was the album. An example is *Photomicrographs by Frederick H. Evans,* held in George Eastman House's photographic collection (ill. 14). The album measures 30.6 x 26.7 x 5.5 cm in its outer dimensions. Each page is approximately 29.7 x 24.7 cm. The album, while large, is not an awkward size for viewing.

Hand-made by Evans, the album includes a handwritten table of contents and ink inscriptions throughout. The pages consist of two types of paper: a cream coloured paper, upon which the table of contents is written, and a thicker grey paper, on which the photographs are mounted. The inner pages have minor irregularities in their shape, suggesting the paper was hand cut. The grey paper is identical to the mounting paper Evans used for a portfolio of platinum photographs, *York Minster: Chapter House,*[93] suggesting that Evans created both the portfolio and album.
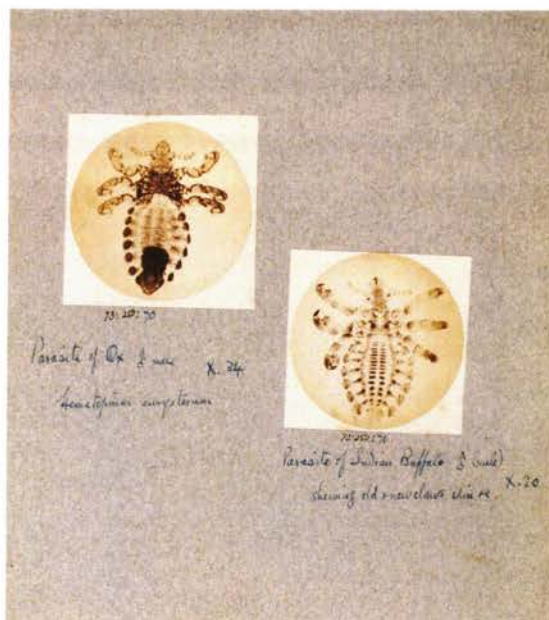
Ill. 14: Frederick H. Evans, page from *Photomicrographs*, compiled 1914

There are one hundred and fifty-eight photographs in the album, printed on two different photographic papers, albumen and Satista paper.[94] All of the photographs are

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[93]   This portfolio is held at the Canadian Centre for Architecture, *Frederick H. Evans, York Minster: Chapter House*, platinum and gelatin silver prints, accession number PH1976:0044:001-097.

[94]   Albumen paper was a popular photographic paper used from approximately 1850-1900. The paper was covered with a thin layer of albumen (egg whites) that, when dried, was sensitized with a silver nitrate solution. Satista paper was a commercial photographic paper invented by William Willis, the inventor of the platinum process. Created in response to the high cost of platinum during the First World War, the paper used both silver chloride and ferric oxalate, with the addition of a small amount of platinum. The Satista paper closely resembled platinum prints, Evans's photographic material of choice.

dry mounted to the pages with a shellac-based dry mounting material.[95] The nature of this mounting material suggests a preconceived layout and the application of the images on the page in succession. Each page in the album is unique, with some pages containing one photograph while other pages contain two or three photographs. None of the photographs are embellished with borders.

A second album, at the Metropolitan Museum of Art, is devoted to Kelmscott Manor, the home of William Morris which Evans photographed in 1896, the year of Morris's death. Each photograph is mounted on a different paper with a second, differently coloured sheet of paper creating the border around the photograph. Each

Ill. 15: Frederick H. Evans, *Kelmscott Manor: From the Meadows*, 1896. This image is found in the album discussed but this version is from the collection at George Eastman House. Both versions are mounted similarly with multiple paper mounts.

mount is stamped with Evans's blindstamp and has a descriptive title handwritten on the bottom of the first mount. The papers used are of muted earth tones. According to the object description, "This rare album, one of only two known to exist, was assembled by the photographer and contains thirty-one platinum prints, each carefully mounted on

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95   Mark Osterman, conversation with author, March 13, 2009.

colored papers."[96] The album was in Evans's possession when he died. After his death the album went to his son Evan Evans, who sold it to the Metropolitan Museum of Art in 1968.

These two albums were compiled for distinctly different reasons: One was created as an informal catalogue of scientific photomicrographs for personal use, while the other was created as a topographical and architectural description of Kelmscott Manor in honour of William Morris. Thus, each album differs in its manner of presentation and organization. The Kelmscott Manor album was created sometime after 1896. The use of multiple papers to create the simple yet elegant presentation places the album in the same category as work mounted with multiple paper mounts. All of the images are presented as single images mounted with different coloured papers. In contrast, the album of photomicrographs, compiled in 1914, is presented with photographs dry mounted onto single sheets of paper. There are no borders and the images are inscribed with the Latin names of the specimens, including the lens used and the magnification. None of the pages are signed by Evans, nor are they embellished with his blindstamp.

The two albums function entirely differently and the presentation of the photographs on the pages attests to the works' intended use and reception. Both albums were made to be handled and activated through use, one as a tribute to one of the greatest craftsmen of the nineteenth century, the other as a scientific document. The albums demonstrate Evans's awareness of potential uses of the album format. By structuring the format of these albums non-uniformly, Evans created two unique objects which served two distinct purposes.

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[96]   Metropolitan Museum of Art, "Collection Database: Kelmscott Manor Photographs," Metropolitan Museum of Art, http://www.metmuseum.org/works_of_art/collection_database/photographs/kelmscott_manor_photographs_frederick_h_evans/objectview.aspx?page=1&sort=0&sortdir=asc&keyword=&fp=1&dd1=19&dd2=0&vw=1&collID=19&OID=190023158&vT=1&iPage=1 (last accessed June 16, 2009).

CARDS

In several cases Evans's photographs are presented in the form of a card, with the image, or images, inside a folded piece of paper. Although I did not find more than six examples of Evans's work presented in this format, it is valuable to consider this mode of presentation because the card format indicates a different purpose. A card with an image on the inside requires the viewer to engage actively with the object to view the photograph within the folded paper. The over paper protects the image while also providing an opportunity for additional information to be imprinted or inscribed.

George Eastman House has in its collection a photograph titled *In Deerleap Woods: Surrey* (ill. 16). This image of a sun-dappled forest with a single tree in the foreground was created as a tribute to George Meredith, the novelist and poet who had died in 1909. The title of the image is written in Evans's hand on the front of the card, along with the

Ill. 16: Frederick H. Evans, *In Deerleap Woods: Surrey*, probably 1909. Card fully opened.

following information: "One of the illustrations I made for the Memorial Edition of George Meredith." Evans's use of the personal pronoun suggests the card's recipient was well-known to him. It is possible the image was a gift from Evans to Gordon Conn, as it came to George Eastman House from the Conn collection.

Evans's methods of presentation were not standardized, nor were they consistent when mounting the same photograph. Evans used at least four different types of display with the photograph *In Deerleap Woods: Surrey*. By considering these variations in presentation, patterns emerge that give further insight into Evans's working methodology. From the five photographic prints of *In Deerleap Woods: Surrey*, two categories can be discerned. Categorized according to the size of the photographic print, two types of mounting were used relative to the size of the photograph. The smaller photographs are supported and embellished with multiple layers of paper, while the larger photographic prints are decorated using two types of hand-drawn borders, one with the French method (ill. 17) and the other with simple pencil borders comprised of two lines. Although we

Ill. 17: Frederick H. Evans, *In Deerleap Woods: Surrey (A Haunt of Meredith)*, probably 1909.

cannot assume these examples were mounted at the same time, we can conclude that Evans used different types of presentation and that the presentation, regardless of the style used, was important to Evans and his overall vision of how his work should be viewed. Later in his career, Evans preferred the French method, as he made clear in a published letter in 1922: "I only wish I could recall the various specimens of my multiple-mounting that I have got about and replace them by the method I now use, but that is I am afraid impossible."[97]

Evans presented two of the five photographs of *In Deerleap Woods: Surrey* to friends and colleagues, indicating that at the time of their mounting Evans regarded the methods worthy of having been used for a gift. *In Deerleap Woods* [*A Haunt of Meredith*],[98] an example from the collection at the Metropolitan Museum of Art and given to fellow photographer Alfred Stieglitz in 1909, is mounted with four layers of grey paper. Evans inscribed the back of the mount with a seasonal "To Alfred Stieglitz Xmas '09 FHE." As noted above, later writing reveals Evans's displeasure with this style of mounting, but in 1909 he was still using this method with pride in presenting a gift to his esteemed friend. The other example of a possible gift was that to the Conns, as discussed earlier. Both are evidence of Evans's respect for presentation of the photographs, regardless of the method used. While Evans's tastes changed and evolved, he never strayed from privileging presentation and took the utmost care in it.


[97] Evans, "Correspondence," 330.
[98] Metropolitan Musuem of Art accession number 49.55.235.

ELABORATE BORDERS

In at least one instance Evans presented a photograph with an elaborate border. This presentation is unusual in the context of Evans's general presentation methods, but it warrants consideration not only because of the border's relation to the Arts and Crafts movement, but also because of the border's creator and its subsequent use by Evans. In 1889, Evans met Aubrey Beardsley, who was then seventeen years old. Beardsley worked as a clerk at a London insurance company and would often spend his lunch hours in the bookshop where Evans worked (and would own a year later). Beardsley and Evans became friends, striking a deal in which Evans would trade books with Beardsley for Beardsley's original drawings. When John M. Dent, the London book publisher, inquired after promising talent to illustrate a book he was publishing, Evans suggested Beardsley. At the age of twenty-one Beardsley was commissioned to do the artwork for an illustrated edition of *Le Morte d'Arthur* by Sir Thomas Mallory. It was published in 1893-94 and the two volume publication included fifteen full-page illustrations; five double-spread illustrations; four hundred and seventy-nine smaller chapter designs within the text; and twenty-two full-page decorative borders with text blocks inside the borders, including the border Evans used.[99] This commission catapulted Beardsley and his *avant garde* illustrations into the public eye and established him as an important figure in the London arts scene.

The border on the Evans portrait of Beardsley was identical to that which surrounded the text block on the first page of Book Two, Chapter One of *Le Morte d'Arthur* (ill. 18). Originally hand drawn with black ink, the border has six mythical figures of fauns, climbing through the decorative design of entangled rose vines. The fauns, with their bare breasts and slightly menacing faces, engage in different activities. One of the fauns sleeps in the bottom right corner of the composition, while another

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[99]   Sir Thomas Malory, *Le Morte d'Arthur*, illus. Aubrey Beardsley (London: J. M. Dent & Co., 1893-94), illustrated by Aubrey Beardsley. The copy consulted is located in the Lorette Wilmot Library and Media Center, Special Collections, Nazareth College, Rochester, NY.
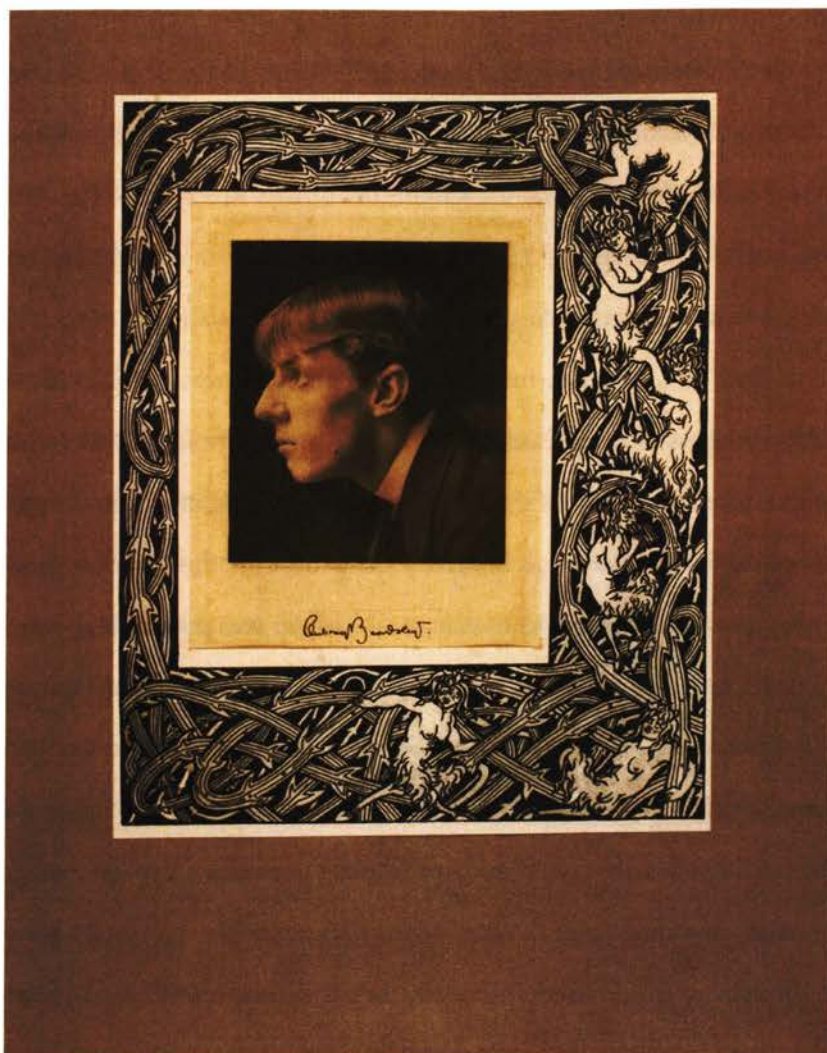
Ill. 18: Frederick H. Evans, *Portrait of Aubrey Beardsley*, with border by Aubrey Beardsley, 1894.

plays the pan flute; three others climb through the barbed vines. The use of lines in the composition creates the illusion of space.

Evans used a smaller version of this decorative border (with the addition of text) for his personal bookplate.[100] These bookplates can be found adhered to books, prints, and photographs originally owned by Evans, including photographs he made. The same decorative border was used to embellish another of Evans's photographs of Beardsley, in the collection at Victoria and Albert Museum, in London. In this example the photograph

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[100]   An illustration of the bookplate can be found in Schaaf, "Introduction," 10.

is a platinum print.[101] Four ruled lines and one band of wash surround the photograph in the blank rectangle inside the Beardsley border. Another example of the border, in the collection at George Eastman House, is a photomechanical line-block,[102] with minor imperfections in the print (see ill. 18).[103]

The use of an elaborate pictorial border never became a common element in Evans's presentation of his photographs. But this did not mean Evans abandoned the use of this type of border. Many of the photographic facsimiles Evans produced of Beardsley's work included the elaborate borders, in addition to Evans's own ruled borders or multiple paper mounts (ill. 19).

Ill. 19: Frederick H. Evans, *How Sir Tristam Drank of the Love Drink*, facsimile of Aubrey Beardsley illustration, 1893.

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[101]   An illustration of the photograph and decorative border can be found in Anne Hammond, "The Soul of Architecture," in *Frederick H. Evans: Selected Texts and Bibliography* (Boston: G. K. Hall & Co., 1992), 9.
[102]   A line-block print, as it was referred to at the end of the nineteenth century, was a generic term for a photomechanical process that allowed line drawings to be transferred to a relief printing block. A modern term for this process is the flat-plate photogravure. See Richard Benson, *The Printed Picture* (New York: Museum of Modern Art, 2008), 230.
[103]   *Portrait of Aubrey Beardsley*, George Eastman House accession number 1981:1198:0082.

COMPARISONS

Photography, as a medium of multiples, enables photographers to work with different types of presentation as a creative and functional device. Determining how work is seen and ultimately used and understood is one aspect of the photographic process that is often overlooked. Some photographers embrace the control, others do not concern themselves with it. By comparing the presentation of variant images, printed and mounted by Evans, it is possible to arrive at an understanding of Evans's working methodology in relation to presentation. This section focuses on a comparison of two sets of photographic objects with their variant prints and forms of presentation from the collection at George Eastman House.

On the Road to Watendlath and *On the Road to Watendlath: Borrowdale* are the same image printed in two different sizes from a negative taken circa 1885 or later.[104] Acquired in 1966 from Gordon Conn, the first object is a contact print (11.2 x 7.2 cm) from the original negative (ill. 20). It is mounted with the multiple paper method using two papers and the photograph is adhered directly to a beige Japanese tissue that acts as the first layer of the multiple paper mount. The tissue paper is titled in pencil in Evans's hand and embossed with his blindstamp; both are located below the image, left and right respectively. The second paper acts as the main mount and is a beige paper like the first mount. The overall size of the second mount is 23.6 x 16.1 cm. The colour of the paper mounts adds to the presentation, enhancing the highlights in the photograph's composition and allowing them to come forward through the darker elements in the image. The second version of the same image is a larger print and the effect is quite different (ill. 21). The larger print is 24.7 x 16 cm with the mount measuring 48.3 x 37.1 cm.

Evans preferred to print with platinum paper. Invented by William Willis in

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[104] Schaaf, "Introduction and Accompanying Text," 34. Possible published dates for this image range between circa 1885 and circa 1904, the later date coming from Beaumont Newhall's 1964 catalogue, *Frederick H. Evans*.
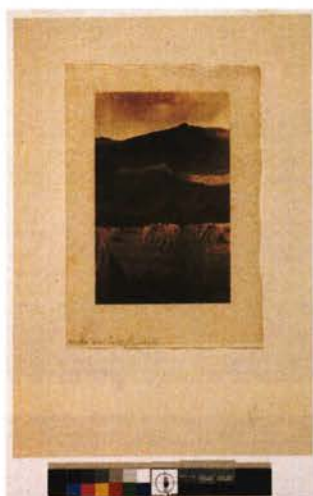
20.
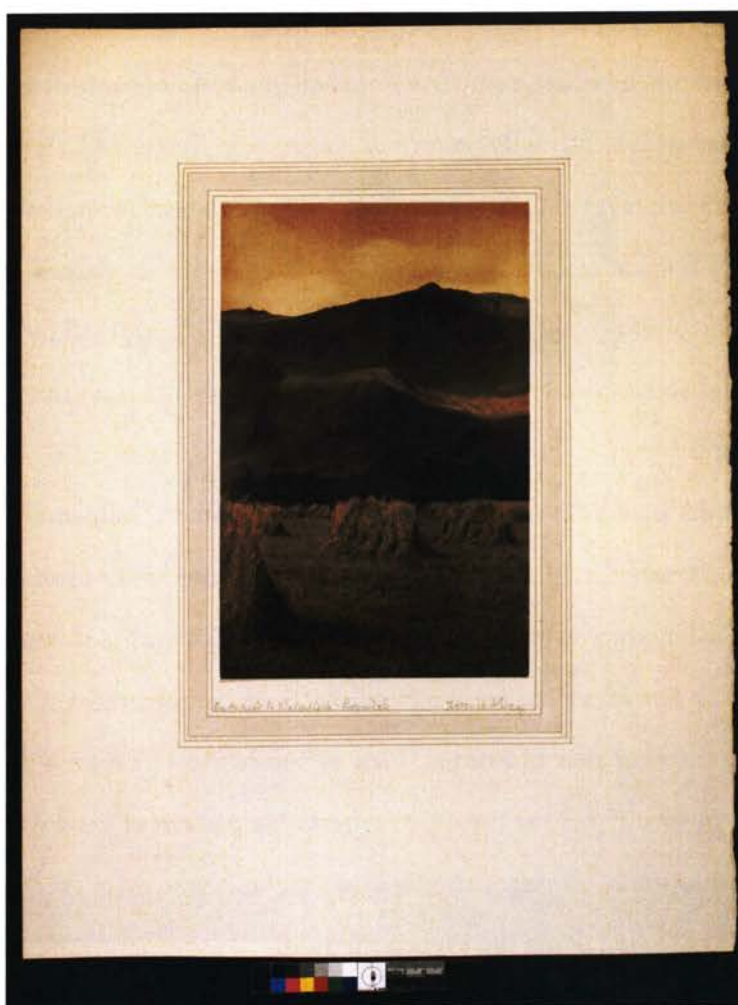
21.

Ill. 20: Frederick H. Evans, *On the Road to Watendlath*, circa
1885; ill. 21: Frederick H. Evans, *On the Road to Watendlath:
Borrowdale*, circa 1885.

1873, platinum paper is a contact paper, which requires the negative to be the same size as the final print. It appears that Evans worked with inter-negatives to create larger prints later in his career. In the above example, the negative for *On the Road to Watendlath* came from a negative at least 2.83 x 4.4 inches (or 7.2 x 11.2 cm). In order to make a larger print Evans required a larger negative, which was made from a photograph that was re-photographed with a larger camera and negative. The new negative could then be contact printed in order to produce a larger positive print.

Evans's decision to enlarge his photographs may have been influenced by changing trends in photography. In the larger print of, *On the Road to Watendlath: Borrowdale*, the change in scale alters the overall effect of the image. Evans chose to present the larger version with a French border, using five lines and one band of wash. The mount is a cream coloured paper with a distinctly patterned texture. On the back of the mount Evans has written "only 3 prints made." Three elements — the enlarged print, the number of prints produced and the use of a French method border — seem to suggest two things: First, that the larger photograph was a later print, which is supported by the later style of mounting, and second, that the change in scale and presentation indicates a new use for the photograph.

A similar pair, both titled *Great Gable from Westdale*, follows the same pattern of presentation. The smaller print (8.9 x 11.6 cm) is mounted with multiple paper mounts (ill. 22) while the larger inter-negative print (23.3 x 25.4 cm) is mounted using French borders (ill. 23). Similar examples in other collections demonstrate the same presentation conventions. Another pair of images, *View of Canterbury Cathedral from the Deanery, Canterbury, England*[105] held at the CCA, repeats the pattern of the smaller contact print having been mounted on paper mounts, while the larger print (made from an inter-negative) was mounted using the French method.

Based on my research, I posit the following chronology of Evans's use of different

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[105] Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal; accession numbers PH 1978:0137 and PH 1986:0328.

22.
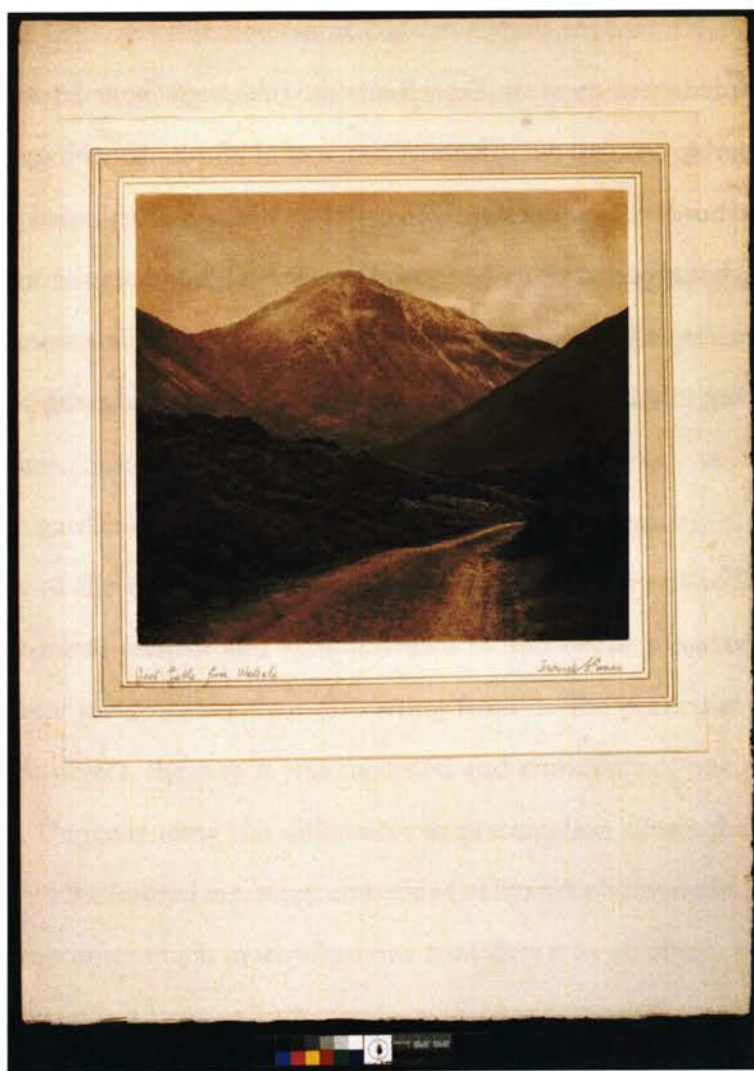
23.

Ill. 22: Frederick H. Evans, *Great Gable from Westdale*, circa 1905; ill. 23:
Frederick H. Evans, *Great Gable from Westdale*, circa 1905.

forms of mounting. Evans's earliest photographs were mounted simply, on one sheet of paper, sometimes within a recessed plate mark on the paper.[106] The presentation of his photographs became more sophisticated with the use of multiple paper mounts, a method Evans used early in his career when exhibiting at the annual Photographic Society of Great Britain exhibition (later named the Royal Photographic Society).[107] This method dates between 1890 and 1908, when Evans had the exhibition on mounting at the Royal Photographic Society and gave a lecture on multiple mounting to accompany the exhibition. He used the French method from approximately 1908 to 1936, based on his first recorded mention of the French method (although these dates are approximate and some overlap occurs). An unknown component of this chronology is Evans's use of simple pencil borders. I cannot state with certainty when this method of presentation was used, although it appears to have been used later in his life and may have had commercial uses. Further research is required concerning this aspect of Evans's embellishment of mounts, taking into consideration photographs that were mounted posthumously by Evan Evans.

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[106]   Schaaf, "Introduction and Accompanying Text," 25-26.

[107]   For examples of how Evans presented his photographs in exhibitions early in his career, see the exhibition catalogues for the Royal Photographic Society from 1899 onward at De Montfort University, "Exhibitions of the Royal Photographic Society 1870-1915: Catalogue records from the annual exhibitions," De Montfort University, http://kmd-y.dmu.ac.uk/ (last accessed June 22, 2009).

CONCLUSION

An analysis of Evans's modes of presentation reveals distinct categories and patterns of use. Of the eight categories considered, three emerge as Evans's dominant method of public presentation. The others were used for personal and commercial reasons, although there is no fixed rule and some methods were used in both contexts. Evans preferred different manners of presentation at particular times in his career. Early examples were mounted on simple single sheet paper mounts. As Evans matured as an artist, his methods of presentation became more sophisticated with the use of multiple paper mounts and then the French method. Appropriating methods of presentation traditionally used for prints and drawings, Evans asserted that the photographic object was worthy of consideration as art.

Each of Evans's methods of supporting and presenting his photographs had an aesthetic intention. Whether the photograph was intended for public display in an exhibition, as a gift, as a commodity for sale, or as something to be kept for his personal collection, Evans considered each photographic print and mounted and embellished it accordingly. Regardless of how or where the photograph was ultimately displayed, Evans was conscious of the effect of presentation. The materials and methods were chosen for specific aesthetic reasons and were intended to add to the pleasure of looking at the photographic image rather than distracting from it. The particular materiality of a photographic object, the way it was mounted and embellished, was the result of a conscious act. Understanding the differences in presentation allows the researcher to delve deeper into the layered meanings embedded in Evans's photographs. A photograph of a cathedral becomes much more when one considers it as an object intended as art, printed in platinum and presented in a manner associated with another medium. Another image of a cathedral, printed on a postcard or as a stereocard implies a different purpose and use.

Evans's respect for William Morris and his shared ideals of artistic creation

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links him to the aesthetics of the Arts and Crafts movement. Although never formally associated with the movement during his lifetime, Evans's practice of photographic production and forms of presentation as craft was in keeping with the movement's efforts to popularize and preserve hand-made methods of production and creativity. Evans's working methodology, in relation to presentation, clearly reveals how time-consuming such production could be: His fastidious attention to detail, from choosing the colour and texture of the paper in relation to the photographic print, to his hand-drawn French method borders, indicates a concern with creating an object of beauty through his labour as an artist. These were not mass-produced objects, but individual works of art intended to give pleasure to the maker as well as the viewer.

This paper demonstrates that mounting and display can assist in dating, if not the specific photographic print, then the estimated time of mounting. Further research could compare the presentations of multiple prints of the same image to see what additional patterns emerge. While beyond the scope of this paper, initial observations from the holdings of the five collections viewed indicate that Evans used specific modes of presentation during specific periods. If it is not possible to date certain prints independently, then perhaps the dating of their presentation can provide further clues. Nevertheless, dating Evans's work is problematic. As Larry Schaaf explains, "Evans sometimes dated his prints, and sometimes there are external clues such as publication, but for many items the date is elusive," adding that Evans's steadfast vision "perhaps renders irrelevant, the question of dates."[108]

By considering Evans's methods of presentation in detail, we expand the scholarship on this important turn of the century photographer. To date, the role of presentation has been neglected by scholars, yet when presentation is ignored a key element in understanding the photographic object as a whole is lost. The forms of presentation Evans used were integral to how he intended his photographs to be seen.

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[108]   Schaaf, "Introduction," 8.

Different forms of presentation had attendant uses and purpose; by studying these we enhance our understanding of Evans as an artist as well as a photographer. Using the craft of presentation, Evans showed that his photographs were art, and he created objects that continue to provide pleasure through their craftmanship both as images and objects.

APPENDIX

These two charts summarize the collections studied and are broken broken down into categories discussed in paper, with the exception of unmounted and single mounts. These two categories didn't warrant discussion. In total **593** photographs were viewed. Three hundred and one of these were located in portfolios and albums.

	GEH	**MET**	**MoMA**	**Kraus**	**NYPL**	**CCA**	**MGSC**
French	61	18	6	17	1	21	3
Multiple	19	8	-	4	1	8	-
Pencil	35	3	4	5	-	37	-
Overmat	3	-	1	4	-	2	-
Card	2	-	2	-	-	-	-
Elaborate	1	-	-	-	-	-	-
Unmounted	-	6	-	2	-	11	-
Single Mount	4	-	-	3	-	-	-
Total	125	35	13	35	2	79	3

	GEH	**MET**	**MoMA**	**Kraus**	**NYPL**	**CCA**	**MGSC**
Portfolio	-	-	-	2	-	1	-
Album	1	1	-	-	-	-	-
Total	159	27	-	18	-	97	-

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