



A CHURCH LIKE AN AIRSHIP.

Chartres Cathedral (France) seen from the top, looks like a biplane. It was built to resemble a cross. The altitude of the camera may be judged from the fact that a small section of the airship looks bigger than the church.

MADAME COMES HOME.

Absence, two years. Place, France. Reason—Germans.



CONCEALMENT, says Current Opinion, has taken a preeminent place among the methods of modern warfare. The day of the waving plume and the fluttering pennon is gone. The flash of brilliant colours, brass buttons and gold braid is no more. The passing of the spectacular soldier is due in part to the greatly increased destructiveness of our modern machines of war. Mined acres of earth explode under charging regiments. Death is dropped from soaring birds of prey. Foul and deadly gases sometimes fill the air. To be seen is to be lost. The soldier must strike his blows and then hide—hide and strike. Protective colouration as a necessity among armies, although sensed and approximated in the warfare of past centuries, has never until the present war become a definite and important tactic of defence.

The French have named this art of concealment camouflage. The artists, with their forces of sign painters, scene painters, sculptors, mechanics and carpenters, are termed the camoufleurs. These facts are set forth in the art page of the N. Y. Times by H. Ledyard Towle, a member of the newly organized American camouflage, made up of many of our most skilful American artists.

Camouflage is to no small extent the result of air scouting,—an answer to the airplane, which, says the American exponent of camouflage, has become the best provider of information that the world has ever known. It became impossible for either side to mass men, guns or supplies behind the lines unnoticed by the air scouts of the enemy. It became necessary to deceive the air scouts. In scattered sectors along the fighting lines the artists who were in the artillery and cavalry began attempts at concealment of the great guns by illusionary

Art's Newest Aid to Warfare Camouflage



This is a camouflage road on the Marne front. It perfectly masks the movements of the French Army in that section. This road extends for several miles. The camouflage protects it from view and masks also the railway seen in the foreground.

means. Successful, they turned their attention to the supply wagons and everything that needed special concealment. Such success was attained by these first artists in camouflage that it was not long before large numbers of artists of all sorts were withdrawn from the trenches, and, together with some of the older painters,

formed the "Camouflage Corps."

The word itself, says Mr. Towle, translated freely, means to conceal. Guns hidden beneath a mattress of interwoven leaves, supported by poles—camouflage; animated stacks of straw containing observers, who inch forward whenever possible, telephone wires trailing over the fields behind

them—camouflage; immense dummy cannon, mounted in conspicuous places, with stuffed gunners clustering about them, to draw the fire of the enemy—camouflage; in fact, anything and everything to throw dust into the eyes of the foe.

Whole trains, backed on sidings, loaded with supplies, have been painted out of the landscape. Buildings, bridges, all the numerous and necessary impediments which go to make up the needs of vast armies have been lost to the enemy airman by the scientific use of broken colour.

Every sector of the fighting line must have its camoufleurs—officers and men. The officers in high-powered cars or on motorcycles, speeding from place to place as the line advances, using their artistic knowledge and ingenuity to keep the mass of war material "painted out" of the landscape.

A battery has been stationed for a week in an open forest. Suddenly it is moved forward. The guns, painted in irregular stripes of light and dark, to simulate tree shadows, are now conspicuous in their new surroundings. The watchful eye of the camoufleur takes note of the problem. A little water, a few tubes of tempera, a pad drawn from his belt, and he has a sketch of the conditions, together with samples of the colours to be used. His subordinates repaint the cannon as opportunity offers, and once more they are "lost."

Successfully to undertake the work in actual battle large centralized supply depots must be established. This is where the creation of the woman camoufleur would be useful. The greatest amount of order and efficiency must be maintained, so that materials can be readily reached and a full stock of essentials kept constantly on hand.