

are sent at once to the agency, whose managers are in touch with all illustrated papers, besides possessing an expert acquaintance with the special requirements of different periodicals. They are able to place photographs with a celerity quite impossible to the amateur himself, merely deducting their well-earned commission of 25 per cent., or 33 per cent. on all pictures sold.

If you have any skill or expert knowledge of any particular subject, adapt your photography to the utmost extent. There is a growing demand for illustrations in books to be photographs, not drawings, and collaboration in this way may be not only a fascinating occupation but a very profitable one.

Moreover, if you happen to be one of those who are endowed by Nature (according to Dogberry) with the knack of writing, you can often take a series of photographs and build up an article around them.

That you will take an intelligent interest in any subject you are illustrating is obvious; but, although there is not the slightest need to be an active performer, you should do more than acquire merely the jargon of the subject in question; you should understand the spirit. I am speaking more particularly of sport, for your sporting picture may fail to attract on its own merits when it catches the editor's eye at once by a pointed title or a pithy description. I have already described how the first-class sporting picture appeals from its personal interest—"The Finish of the Hundred Yards A.A.A. Championships"; "England *versus* Wales"; "Two Famous Pairs of Brothers, the Dohertys and the Allens"; "Jabez Wolfe swimming the Channel"—these simple labels will do without adornment. But with your sporting subject of the second class I described, you must