

DAVID YOUNG CAMERON

June 28, 1865 – September 16, 1945

DAVID YOUNG CAMERON was born in Glasgow, Scotland, the son of a minister. In 1881 he was put to work in the office of a Glasgow iron foundry, which he hated. However, before and after work he attended classes at the Glasgow School of Art, then the most progressive school in Britain. Cameron quickly associated himself with the young rebel artists of Glasgow who opposed the Academy. In 1887 Cameron was encouraged to try etching. By 1889 his work was good enough to appear in *Portfolio*; his *Perth Bridge* is in volume xx, facing page 132. He was elected an associate of the Royal Society of Painter-Etchers February 20, 1889, and a fellow April 6, 1895, but he resigned February 12, 1903, to protest the exhibition of works by reproductive engravers. During the short time he was a member he exhibited over 125 works at the Society. This was almost one-quarter of his lifetime production. Cameron was elected an associate of the Royal Scottish Academy in 1904, and an academician in 1918. In 1911 he was elected an associate engraver of the Royal Academy in London, and in 1916 was again elected an associate, this time for painting. He became a full member of that group in 1920. During World War I Cameron was hired by the Canadian government to work as a war artist in France. He was knighted in 1924.

Cameron traveled widely for subjects—to Holland, Belgium, France, Italy, and even Egypt. He also did numerous views of his native Scotland. He was one of the most popular etchers in the first part of this century, along with James McBey (q.v.) and Muirhead Bone, and between 1910 and 1930 individual impressions of their work sold in London for several hundred pounds. Cameron printed most of his own plates, and his work was rough and vigorous, with strong oppositions of light and dark. However, most of his subjects and treatment were derived directly from Seymour Haden (q.v.), Whistler, or Charles Meryon (1821–68), the great French etcher of urban scenes. Whistler's influence on Cameron was strongest around the turn of the century. Cameron delighted in depicting the shadowy interiors of workshops and stables, or architectural façades and doorways similar to Whistler's work in Venice.

BIBLIOGRAPHY DNB. § Hind, Arthur M., *The Etchings of D. Y. Cameron*, London: Halton and Truscott Smith, 1924. § Rinder, Frank, *D. Y. Cameron: An Illustrated Catalogue of His Etchings and Dry-Points, 1887–1932*, Glasgow: James Maclehose, 1932.