

# IMAGE

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QUEEN VICTORIA. Carte-de-visite taken by J. E. Mayall in 1861.

THE CORONATION of Queen Victoria in 1837 preceded the birth of photography by two years, and consequently there is no camera record of the ceremony. But throughout her long reign Her Majesty freely posed for photographers.

Perhaps the most popular photographs of the Queen were taken by an American, John Jabez Edward Mayall (1810-1901). As early as 1840 Mayall learned to take daguerreotypes in Philadelphia, and was active in that city until 1846, when he moved to London. He soon became one of the most celebrated photographers of celebrities.

When the carte-de-visite technique was introduced from France in the late 1850's he specialized in its use. A camera with four lenses was used to make a multiple negative bearing four or eight images. A single print from this negative was then cut up into small portraits which, from their size, were



KING EDWARD VII and Queen Alexandra in coronation robes, 1902.

called visiting cards. They were immensely popular, and sold by the tens of thousands.

Queen Victoria had a keen interest in photography. At the Great Exhibition in the Crystal Palace in 1851 she was particularly attracted by the stereoscopes on display, and her delight in them launched the first popular wave of enthusiasm for three-dimensional photography. She frequently purchased photographs from exhibitions for her private collection, and had a standing order with George Washington Wilson, a prolific Scottish photographer, for every new print he made.

Interest in photography became a royal tradition. Shortly after the coronation of King Edward VII in 1902—the first to be recorded by the camera—Queen Alexandra published an album of photographs which she had taken herself.

## FIRST USE OF HYPO

By G. E. Matthews and J. I. Crabtree

Kodak Research Laboratories, Eastman Kodak Company

THE FUNDAMENTAL importance of "hypo" or sodium thiosulfate as a fixing agent in photography is clearly shown by the fact that it has been a primary constituent of fixing baths for more than a hundred years. It was unknown, however, when Thomas Wedgwood and Sir Humphrey Davy first tried in 1802 to make photographic pictures. They could find no way to remove the unexposed silver compounds from their pictures and, therefore, the entire picture rapidly darkened on further exposure to light. They realized that some solvent was needed which would dissolve the sensitive silver salts without affecting the silver image, for they say, in their article in the *Journal of the Royal Institution*<sup>1</sup> 1802: "No attempts that have been made to prevent the uncolored parts of the copy or profile from being acted upon by the light have as yet been successful . . . even after repeated washings, sufficient of the active part of the saline matter will adhere to the white parts of leather or paper to cause them to become dark when exposed to the rays of the sun."

The necessary solvent appeared in 1819 when Sir John Herschel discovered hypo and other salts of thiosulfuric acid, or, as he called it, "hyposulfuric acid," and noticed their property of dissolving silver chloride. In his publication of this discovery in the *Edinburgh Philosophical Journal*<sup>2</sup> for 1819 he noted: "One of the most singular characters of the hyposulphites is the property their solutions possess of dissolving muriate of silver and retaining it in considerable quantity in permanent solution." However, the significance of this property in photography was not realized until almost twenty years later.

Early in 1839, when the first rumors of Daguerre's success with a photographic process reached England, Herschel made some independent experiments with sensitized paper and, remembering the solvent power of the thiosulfates for the silver halides, used them to fix his images. He recorded this use of "hypo" in his notebook on January 29, 1839,<sup>3</sup> and imparted this finding to his friend Fox Talbot. With Herschel's permission, Talbot described the use of "hypo" in a letter to the French Academy of Sciences dated March 1, 1839, and published in the May 7th issue of the *Comptes rendus* of the Academy. (Appendix A.) Because of this publication and another read before the Royal Society, March 14, 1839,<sup>4</sup> Herschel has usually been given credit for originating the use of sodium thiosulfate as a fixing agent in photography.

But there is strong evidence that Herschel was anticipated. The Reverend Joseph Bancroft Reade, vicar of Stone, near Aylesbury, England, wrote E. W. Brayley, on March 9, 1839, describing a method for greatly increasing the sensitiveness of Wedgwood's sensitized paper by wetting during exposure with an infusion of gall nuts. He used this material in the early part of 1837 to make photomicrographs and fixed them with hyposulphite of soda. As this chemical was probably not for sale in London, he had a chemist prepare a quantity for him. Reade also states in a letter written to Robert Hunt, February



J. B. READE, the English vicar who fixed with "hypo" in 1837.

13, 1854, "I employed hyposulphite of soda as a fixer . . . I believe that I was the first to use it in the processes of photography."<sup>5</sup> His letter to Brayley was published in the *North British Review* for August, 1847, (pp. 465-504); it is reprinted here as Appendix B.

Reade elaborated on this process in a letter, quoted by John Werge,<sup>6</sup> without source, but probably written in the 1860s: "The early operators had no fixer, that was *their fix*; and, so far as any record exists, they got no further in this direction than 'imagining some experiments on the subject!' I tried ammonia, but it acted too energetically on the picture itself to be available for the purpose . . . On examining Brande's Chemistry, under the hope of still finding the desired solvent which should have a greater affinity for the simple silver compound on the uncolored part of the picture than for the portion blackened by light, I happened to see it stated, on Sir John Herschel's authority, that hyposulphite of soda dissolves chloride of silver. I need not now say that I used this fixer with success. The world, however, would not have been long without it, for, when Sir John himself became a photographer in the following year, he first of all used hyposulphite of ammonia, and then permanently fell back upon the properties of his other compound. Two of my solar microscope negatives, taken in 1837, and exhibited with several others by Mr. Brayley in 1839 as illustrations of my letter and of his lecture at the London Institution are now in the possession of the London Photographic Society. They are, no doubt, the earliest examples of the agency of two chemical compounds which will be co-existent with photography itself, viz., gallate of silver and hyposulphite of soda, and my use of them as above described,

will sanction my claim to be the first to take paper pictures rapidly, and to fix them permanently.”

Although Herschel discovered the solvent action of thio-sulphates on silver chloride in 1819, he did not apply this discovery to the fixing of photographs until January, 1839. Credit should be given, therefore to the Rev. J. B. Reade who in 1837 was the first to use sodium thiosulphate to remove the unexposed silver salts remaining after the development of a photographic image, thereby “fixing” this image against further darkening by light.

<sup>1</sup> H. Davy, *Journal of the Royal Institution*, I (1802), 170.

<sup>2</sup> Herschel, J. F. W., *Edinburgh Phil. Jnl.*, I (1819) 8-29; II (1820), 154.

<sup>3</sup> *Image*, I (January 1952), 4.

<sup>4</sup> Herschel, J. F. W., *Phil. Transactions Royal Soc.*, Part I, CXXXI (1840), 1-49.

<sup>5</sup> Hunt, R., *Researches on Light*, London, 1854, p. 85; also p. 371-372.

<sup>6</sup> Werge, J., *Evolution of Photography*, London, 1890, pp. 11-21, (probably the most complete account of Reade's experiments on fixation).

An exhaustive biographical article on the Reverend J. B. Reade by C. H. Oakden, appeared in the *British Journal of Photography*, LXXV (1928), 453-55, 466-67. It contains a list of 42 references.

The report of the case of Fox Talbot vs. Laroche published in the *Journal of the Photographic Society* (London), II (1854), 84-95, contains a brief account of Reade's first use of hypo. As a witness of this famous trial, Reade gave testimony on his work in photography.

#### APPENDIX A

Letter from Fox Talbot to Jean-Baptiste Biot

Translated from *Comptes-rendus de l'Academie des Sciences*, VIII (1839), 341.

London, March 1, 1839

Sir,

In my last letter I had the honor of communicating two methods invented by me for preserving photogenic drawings. Now, to complete so far as possible this information, I am going to indicate a third and a fourth method, the discovery of which is due to my friend Sir John Herschel who has written me that he willingly permits their publication.

The third method of *fixing* a photogenic drawing consists in washing it with potassium ferro-cyanate.

However, this process demands precaution, without which results cannot be counted upon.

The fourth method, and which alone is worth all the others together, is to wash the drawing with hyposulphite of soda. This process must have presented itself quite naturally to the mind of Mr. Herschel, for he himself discovered hyposulphurous acid, and has described its principal properties. Among which he cited as most worthy of notice, that the hyposulphite of soda readily dissolves silver chloride (a substance ordinarily so little soluble). This property has remained without use until now, but henceforth it will be very useful. Here is a reference to the place where Mr. Herschel has described the properties of hyposulphurous acid:

Brewster's *Edinburgh Philosophical Journal*, Vol. 1, page 8; vol. 1, page 396; vol. 2, page 154 (1819, 1820).

This method of preserving the drawings differs basically from the three others, in that the silver salt is not *fixed* or *made insensitive* in the white parts of the drawing, but is completely *removed*.

I shall conclude this letter by saying a word on the paper which I have called *ordinary photogenic*. It can be made more sensitive by moistening it, before using it, with a solution of potassium iodide. For that the solution must be quite weak; because, even though only a little too strong, the contrary will take place, and the paper will become completely insensitive.

I am, dear sir,

H. F. Talbot

#### APPENDIX B

Letter from J. B. Reade to E. W. Brayley, Esq.

Reprinted from the *Photo-Miniature*, No. 60 (1904), 558.

March 9, 1839

“The most important process, and one probably different from hitherto employed, consists in washing good writing paper with a strong solution of nitrate of silver, containing not less than eight grains to every dram of distilled water. The paper thus prepared is placed in the dark and allowed to dry gradually. When perfectly dry and just before it is used, I wash it with an infusion of galls prepared according to the Pharmacopeia, and immediately, even while it is yet wet, throw upon it the image of microscopic objects by means of the solar microscope.

“It will be unnecessary for me to describe the effect, as I am able to illustrate it by drawings thus produced. I will only add, with respect to the time, that the drawing of the flea was perfected in less than five minutes. These drawings were fixed by hyposulphite of soda. They may also be fixed by immersing them for a few minutes in salt and water, and then for the same time in a weak solution of hydriodate of potash. The drawing of the *Trientalis Europea* was fixed by the latter method; it was produced in half a minute, and the difference in the color of the ground is due to this rapid and more powerful action of the solar rays. This paper may be successfully used in the camera-obscura.”

#### STORAGE OF NITRATE FILM

THE IMPERMANENCE and high inflammability of photographic film on a cellulose nitrate base has long been known. The leading motion picture archives of the world have conducted exhaustive research into the problem of storing such films, both from the standpoint of safety and preservation. While it is possible to slow down the decomposition of nitrate film, there is no method of preventing it completely. Duplication onto photographic film with cellulose acetate base is the only certain method of preserving the films of the past.

Many still photographers have, in times past, used nitrate film in sheet form. Although the bulk of their work is considerably less than that of cinematographers, the same storage problems arise as with motion picture film. Already priceless negatives on sheet nitrate film have quite literally oozed away.

On examining the negatives of the late Alfred Stieglitz—on deposit at the George Eastman House for storage and study purposes—it was found that many of his most prized negatives—the great series of cloud photographs which he called “Equivalents”—have completely decomposed. And early performance negatives of Theatre Guild productions, taken by Francis Bruguiere on the same treacherous material, are beyond printing.

When nitrate film decomposes, the gases which are released cause untouched films to begin to decompose. This chain reaction eventually destroys all negatives which are stored together. The inflammability of nitrate films is so great that they may unexpectedly burst into flame by spontaneous combustion.

We urge all photographers to isolate any films which are not on cellulose acetate, or “safety” base. Films which have decomposed should be destroyed; films which it is desired to preserve should be duplicated on safety stock as quickly as possible. Priorities in duplicating can be determined by a simple chemical test from minute samples of suspected film sheets. While awaiting duplication, the nitrate films should be stored in a place as cool as possible and, of course, completely fireproof.

Cellulose acetate film base is stable. Negatives made on this material may be counted upon to last for decades, provided, of course, that the photographic emulsion has been properly fixed and washed.

## EARLY PHOTOGRAPHY IN YUCATAN

WHEN John Lloyd Stephens, one of the greatest of American travel-writers, went to Central America in 1839, he took with him the English artist, Frederick Catherwood. Together they visited the lost cities of Yucatan. They were probably the first white men since the Spanish conquest to view many of these splendid ruins of a vanished civilization. Amazed at the architectural beauty of the great crumbling palaces and temples with their wealth of sculptured detail, and fearful lest an earthquake or the crushing growth of tropical vegetation would mean their utter loss, they set to work to record the most archeologically interesting of these hidden remains of Mayan and Zapotecan culture—Stephens with his pen and Catherwood with his camera lucida drawings.

The project was cut short by the illness of Catherwood, but the two men returned again in 1841, this time with a daguerreotype outfit. Stephens had published a book which had been a best seller describing their Central American travels, and in the preface of the tenth edition we find this notice: “When these pages reach the hand of the reader, the author will probably be again rambling among the ruins of Yucatan . . . Mr. Catherwood will again accompany him. They will be provided with the daguerreotype, which instrument had not reached this country at the time of their embarkation for Central America [on October 3, 1839].”

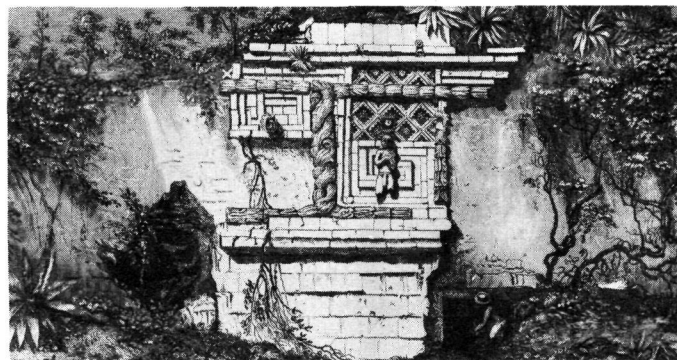
In 1843 Stephens published two more volumes, *Incidents of Travel in Yucatan*. Here he described the interesting com-

bination of camera lucida drawings and daguerreotypes, which was used to provide the copy material for making the exceptionally fine engravings with which the books are illustrated.

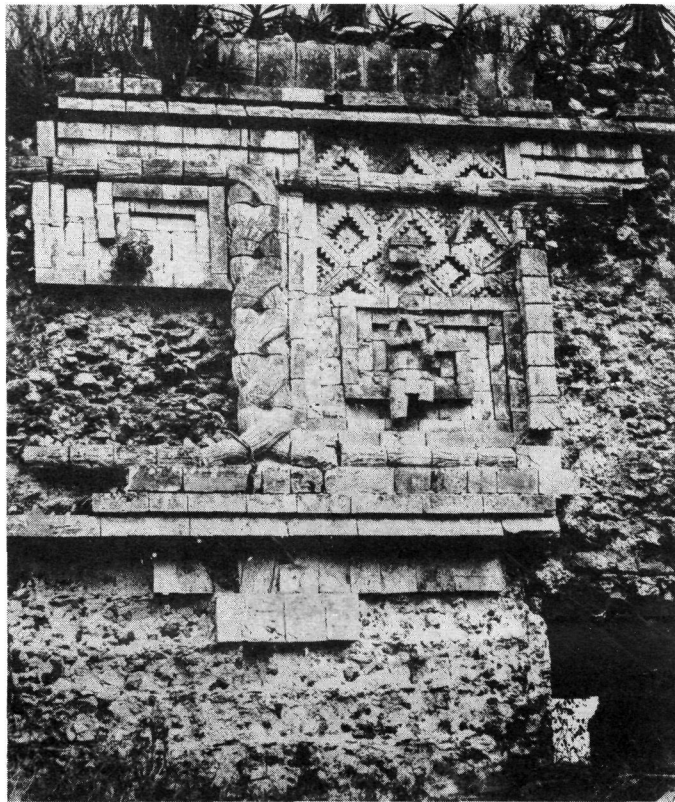
“Mr. Catherwood made minute architectural drawings with the camera lucida, for the purpose of obtaining the utmost accuracy of proportion and detail. Besides which we had with us a Daguerreotype apparatus, the best that could be procured in New York, with which, immediately on our arrival at Uxmal, Mr. Catherwood began taking views; but the results were not sufficiently perfect to suit his ideas. At times, the projecting cornices and ornaments threw parts of the subject in shade, while others were in broad sunshine; so that, while parts were brought out well, other parts required pencil drawings to supply their defects. They gave a general idea of the character of the buildings, but would not do to put into the hands of the engravers without copying the views on paper, and introducing the defective parts, which would require more labour than that of making at once complete and original drawings. He therefore completed everything with his pencil and camera lucida, while Dr. Cabot [an ornithologist who joined the party] and I took up the Daguerreotype; and in order to insure the utmost accuracy, the Daguerreotype views were placed in the hands of the engravers for their guidance.” It is not difficult to distinguish which of the engravings were made with the added aid of daguerreotypes and those copied from the less detailed drawings.

At Chichen-Itza a daguerreotype darkroom was set up in the ruins of the “Eglezia” of the Nunnery. Stephens says: “. . . The interior consists of a single apartment . . . The Indians have no superstitious feeling about these ruins, except in regard to this building; and in this they say on Good Friday every year music is heard sounding . . . In this chamber we opened our Daguerreotype apparatus and on Good Friday were at work all day. This chamber, by the way, was the best we had found for our Daguerreotype operations. Having but one door, it was easily darkened; we were not obliged to pack up and carry away; the only danger was of cattle getting in and breaking and there was no difficulty in getting an Indian to pass the night in the room and guard against this peril.”

The daguerreotyping was brought to a sudden halt when one night an Indian “. . . came clattering to the door . . . bringing the disastrous intelligence that the horse carrying the Daguerreotype apparatus had run away, and made a general



A DAGUERREOTYPE, taken in 1841, was used to make this illustration of an ancient ruin in Uxmal, Yucatan.



A DARKROOM was set up in the ruins at Chichen-Itza, Yucatan, in 1841. Years later the building was photographed by Désiré Charnay.

crash . . . There was consolation, however, in the thought that we could not lose what we had already done with its assistance."

Stephens' account of his Yucatan travels, illustrated with fine engravings, was published in two volumes in 1843. These were as widely read as his earlier book, and caught the interest of the Frenchman, Désiré Charnay, who came to America in 1850. Fired with enthusiasm he secured backing and in 1857, left for Mexico, loaded with a wet plate photographic outfit. In a later account of his archeological travels he says, "At that time I was rich in hopes and full of grand intentions, but poor in knowledge and light of purse . . . Finding I was unable to carry out the great schemes I had imagined, I contented myself with simply photographing some of the monuments as I visited them without even venturing to add any comment."

Charnay's "simply photographing" was done with the cumbersome collodion equipment, and he underwent great hardships and real suffering to secure the magnificent collection of prints with which he returned to civilization. These were first published in an album in Mexico, later in another edition in Paris.

The Eastman House collection of Charnay prints is from the 1861 Paris edition. The accompanying illustration shows the church at Chichen-Itza; the same building in which Stephens and Catherwood set up their daguerreotype workroom seventeen years before Charnay's arrival. One can imagine that the ghostly fumes of iodine were wafted on the air by way of welcome and congratulations, when Charnay exposed his collodion plate and caught this beautiful photograph.

## FIRST DAGUERREOTYPE LENSES

*By Rudolf Kingslake*

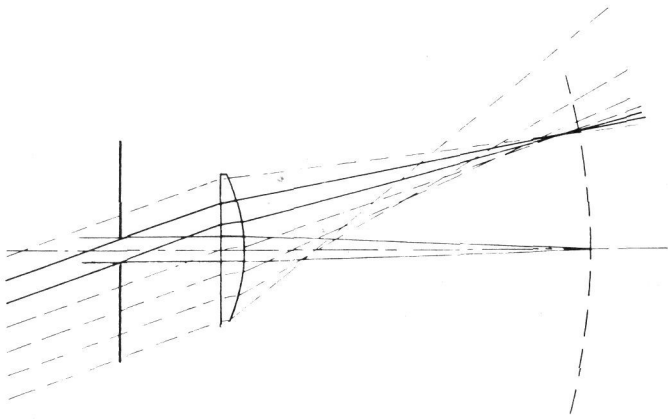
SOON AFTER the publication of Daguerre's system of photography early in 1839, daguerreotype cameras were manufactured and offered for sale by Alphonse Giroux of Paris. Several of these original cameras are now in the possession of George Eastman House, and in every case the lens consists of a 16-inch achromatic telescope objective of plano-convex exterior form, about  $3\frac{1}{4}$  inches in diameter, mounted back-to-front with plane side towards the subject, and with a  $\frac{1}{16}$  inch diameter stop situated about 3 inches in front of the lens. Used in this way, the lens has a considerable amount of undercorrected spherical aberration, and even at the working aperture of  $f/17$  the image is quite hazy, and the field decidedly inward-curving.

The ability of a stop to isolate the useful rays in an oblique pencil and remove the unwanted light, was first pointed out by W. H. Wollaston in 1804 for spectacles, and again in 1812 for the Camera Obscura. The correct position for the stop in a landscape lens of this type can be readily determined by experiment, or by calculating the paths of a family of parallel rays through the lens at an obliquity of about  $20^\circ$ , as shown in the scale drawing. It will be seen that the rays drawn with solid lines form a good concentration of light representing the image of a distant object point, lying in a somewhat curved image plane, but the outer dotted rays miss the image-point and form an undesirable haze. By isolating the "good" rays with a front stop, the image becomes clean and sharp both on and off the axis. In some of the early daguerreotype cameras equipped with plano-convex lenses, the stop was mounted close to the lens; it will be clear from the ray diagram that such a stop would do little to remove the haze, and would lead to a decidedly curved field.

With a simple plano-convex lens the correct stop position is at about 0.3 of the focal length in front of the lens; the field is then noticeably curved. By "bending" the lens to a meniscus shape, the stop position moves in towards the lens and the field becomes flat. This type of lens is still being manufactured by millions every year for box cameras, where it works well and makes excellent pictures.

Unfortunately, by using an achromatic telescope objective with plane side in front, Chevalier found that the correct stop position fell at about .65 of the focal length in front of the lens. To put the stop at this point would drastically limit the angular field for any practical lens diameter, so he deliberately moved the stop closer to the lens, with consequent loss of definition and formation of a decidedly curved field. He later followed Wollaston's suggestion and made a meniscus-shaped achromatic lens; the correct stop position then fell reasonably close to the lens, and the definition became much better and the field quite flat.

In 1841, a prize for a lens of higher aperture was offered by the "Society of Encouragement" in Paris, and entries were submitted by both Chevalier of Paris, and by Petzval and Voigtländer of Vienna. Chevalier had already tried mounting two telescope objectives with plane faces inwards at a finite



FIRST TYPE of photographic lens was plano-convex. By putting the stop at a distance, reasonably even definition was secured.

separation, but the result was very disappointing. He then tried adding a rather weak cemented aplanatic doublet to his achromatic landscape lens, at a point somewhere between the stop and the original lens, to shorten the focal length and raise the relative aperture to about  $f/6.3$ , thus making his so-called "Photographe à Verres Combinées." The spherical aberration was seriously undercorrected and the field decidedly curved. He tried to popularize the lens by suggesting various modifications such as changing the position of the added lens, or even turning the whole objective back-to-front in the camera, but none of these devices led to any improvement in the image quality. Although Chevalier was awarded a platinum medal for this invention, it is not surprising that the lens was never popular with photographers.

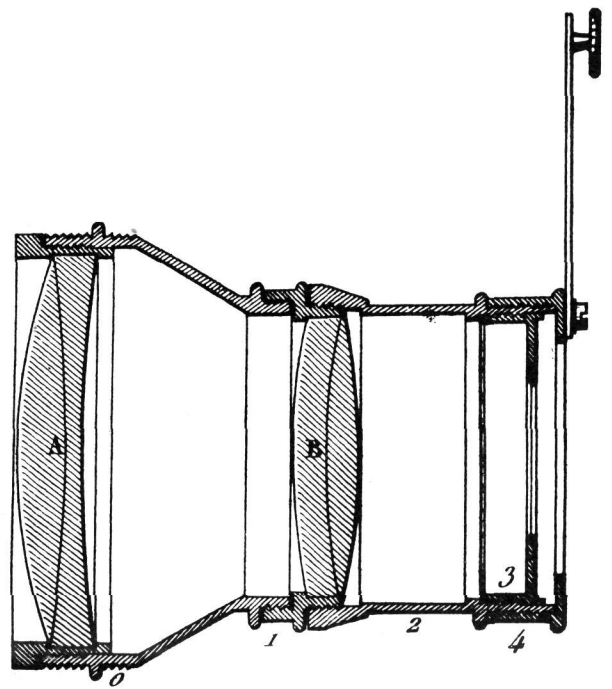
*Dr. Kingslake is Director of Optical Design, Hawkeye Works, Eastman Kodak Company, and author of the recent book, Lenses in Photography. This is the second article in a series on the history of photographic lenses.*

#### NEW BOOKS

*The World of Robert Flaherty.* by Richard Griffith. New York, Duell Sloan & Pearce, 1953, 165 pp. Illustrated. \$5.00.

TO THE generation that had to serve as elementary-school guinea pigs while American educators reluctantly toyed with the highly suspect notion of allowing moving pictures a role in education, the late Robert Flaherty's noble Eskimo, Nanook, became a genuine friend. Youngsters who were being thrilled out of school by the exploits of Doug Fairbanks as Robin Hood and Zorro, were not very much intrigued with class-room movies of cotton being baled or boll-weeviled. Movies as educational tools presented pretty dark pictures as far as both teachers and learners were concerned.

Then along came Flaherty's *Nanook of the North* in 1922. Nanook was a film hero quite as thrilling as Elmo Lincoln, and



DOUBLE LENS, built by Chevalier in 1841, was designed to give increased brilliance, but the definition was not satisfactory.

his adventures were altogether as sensational as the silent Tarzan's. One could almost forget that the picture was being shown in school.

As the generation devoted to Nanook grew older, it discovered gratefully that there were other Flaherty heroes appearing now and then—admirable men whose grapplings with nature continued to provide renewed faith in the dignity of the human race. Robert Flaherty's film records of his men of Aran, the South Seas or the far North are never disappointing when seen again through the years.

Richard Griffith, the Curator of the Museum of Modern Art Film Library, quite obviously shares a deep love for Flaherty himself, and for his natural human beings. Mr. Griffith has brought to the world at a good time, an exciting documentary of the father of documentary film.

Had Flaherty never made a motion picture, Griffith's selection of this wonderful man's writing alone would stand out as vivid, visual prose comparable to the finest communication any sensitive explorer has achieved through the written word.

But with the Flaherty films in a reader's memory background, the material contained in this splendid book assumes importance every bit as great as the films themselves.

For Griffith has made this book into a Flaherty anthology: it is almost wholly made up of excerpts from the writings of Robert Flaherty and his wife. The words of the Flahertys are revelations of the details of their warm-hearted, compassionate respect for the human beings that have too long been called "the natives" with a connotation of inferiority. There are sections of Flaherty's 1911 and 1912 diary entries, written long before he had ever touched a camera—written by the light of a seal-oil lamp in the deep-freeze atmosphere of igloos—which are unforgettable. They were written by a man to whom words were not enough to tell the world of his respect for the elemental nobility of mankind when, without petty selfishnesses, it stands facing the eternal verities of primitive nature.



MOANA was photographed by Flaherty in the South Seas in 1925. It was one of the first moving pictures made on panchromatic film.

This extraordinary book that Richard Griffith has compiled is unlikely to have any counterpart in film writing of the future for should there ever appear another Flaherty, it would be too much to expect that such a producer would leave behind him writing so wonderfully like his filming. Even should this miracle occur again, it would be too much to expect to find another historian with the taste, sympathy and the self-effacement that Mr. Griffith has exhibited in letting the Flahertys tell their own grand story in what is unquestionably one of the most valuable books to appear in the field of motion pictures.

*Rollei Photography; Handbook of the Rolleiflex and Rolleicord Cameras*, by Jacob Deschin. San Francisco, Camera Craft Publishing Company, 1952. 192 pp. Illustrated. \$5.00.

ONE of the most popular cameras of today is the twin lens reflex. It consists of two cameras, with lenses of identical focal length. The lower lens is used to make negatives  $2\frac{1}{4} \times 2\frac{1}{4}$  inches on standard 12-exposure roll film. The other lens forms a full size image on a hooded ground glass screen at the top of the camera. Thus the photographer can see exactly what he is taking right up to the split second of exposure. The camera is extremely convenient to operate.

Cameras of this type date back to early dry plate days. A "Twin Lens Artist Camera" was advertised in 1899: with it twenty-four  $3\frac{1}{4} \times 4\frac{1}{4}$  inch negatives could be taken on one loading of sheet film. In days when the market was flooded with hand cameras of all descriptions, the manufacturers proudly quoted a photographic authority: "when a Hand Camera is constructed on the 'Twin-Lens' principle it ceases to be a toy and becomes an instrument of precision."

But despite these claims, the twin lens principle did not become popular, and lay dormant until Franke & Heidecke of Brunswick, Germany, designed a stereoscopic camera, the "Heidoscop" in 1924. Between the two stereoscopic lenses they added a third, the sole purpose of which was to form a full size image on a ground glass. In 1927 they designed a similar camera for roll film, and a year later the Rolleiflex for single pictures on roll film.

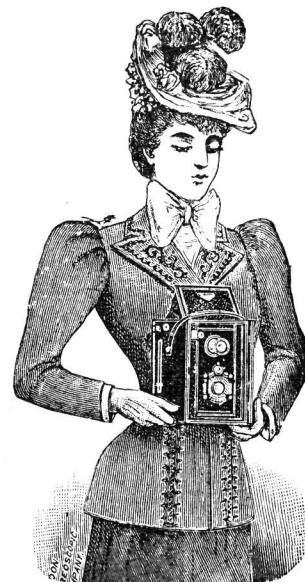
This new camera appealed not only to amateurs but to professionals, and particularly to photojournalists. It was widely imitated soon after its appearance.

In *The Rollei Guide*, Jacob Deschin, who is camera editor of the *New York Times*, has given us much more than the conventional guide book. He clearly describes the mechanics of the camera and gives explicit instruction in its use. But what sets the book aside is the practical advice which Mr. Deschin has collected from leading photojournalists who find the twin lens reflex a favorite tool. There are essays by Philippe Halsman, Arthur Rothstein, Andreas Feininger, Fritz Henle and Joseph Breitenbach—all specialists in magazine photography. There is a "Candid Symposium" of the views of eight photographers on this controversial approach, and a number of short statements printed with the work of other cameramen.

The result is a readable, practical and stimulating book.

*The American Annual of Photography 1953*. Volume 67. New York, American Photography Book Department, 1953. 204 pp. Illustrated. \$3.50.

AS IN the past, the current volume of America's oldest photograph annual is equally divided between pictures and text. The photographs—which include color—lean more heavily towards the side of photojournalism than in former annuals. Almost all of the photographs are portraits or those informal groups which were once called "genre" but which are now



PREDECESSOR of the modern twin lens camera, advertised in 1899.

loosely termed "candid." There is a surprising lack of landscapes or architectural scenes. Most of the photographs have no captions, and there is no technical data.

The "Who's Who in Pictorial Photography," which has been a regular feature of the *American Annual*, appears as an appendix. This year the listing seems incongruous. Of the forty-six photographers whose work was selected for reproduction in the three portfolio sections of the book, only one is included in the "Who's Who."

Among the articles there is an informative biographical essay on Josiah Johnson Hawes written by his grandniece Janet Laurie Hawes and illustrated with some of the finest daguerreotypes of the famous pioneer Boston photographer.

### TO THE EDITORS

Sirs:

Perhaps you will eventually write an article on the tremendous destruction of rare photographic material by ignorant people. I offer the following as a classic example. Some time ago a collector of antiques told me that he had observed in a Connecticut second-hand store a daguerreotype of a building that resembled the Capitol at Washington. I decided to

take the trip as Mr. Paul Vanderbilt of the Library of Congress had once informed me that he had never seen a daguerreotype of Washington.

At the shop I was shown an *empty* ornate daguerreotype case. The owner said he always throws away the metal photos! Yes, he recalled a picture of a building looking like the Capitol! As I started to leave, he tried to console me by saying the picture had been defective anyway. "What do you mean?" I asked. Then came the blow as he replied: "THE DOME WAS MISSING!"

Brooklyn, N. Y.

Sidney R. Strober

*The next issue of IMAGE, which will be published in September, will be devoted to news photography and photojournalism, on the occasion of the Rochester Photo Conference, jointly sponsored by the George Eastman House and the National Press Photographers' Association.*

*The columns of IMAGE are open to all who are interested in tracing the development of photography. Unsigned articles which appear in these pages may be reprinted providing that credit is given the George Eastman House.*



TOULOUSE-LAUTREC drew this color lithograph for his photographer friend Paul Sescou in 1894. The famous French painter was greatly interested in photography as an aid to artists.

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