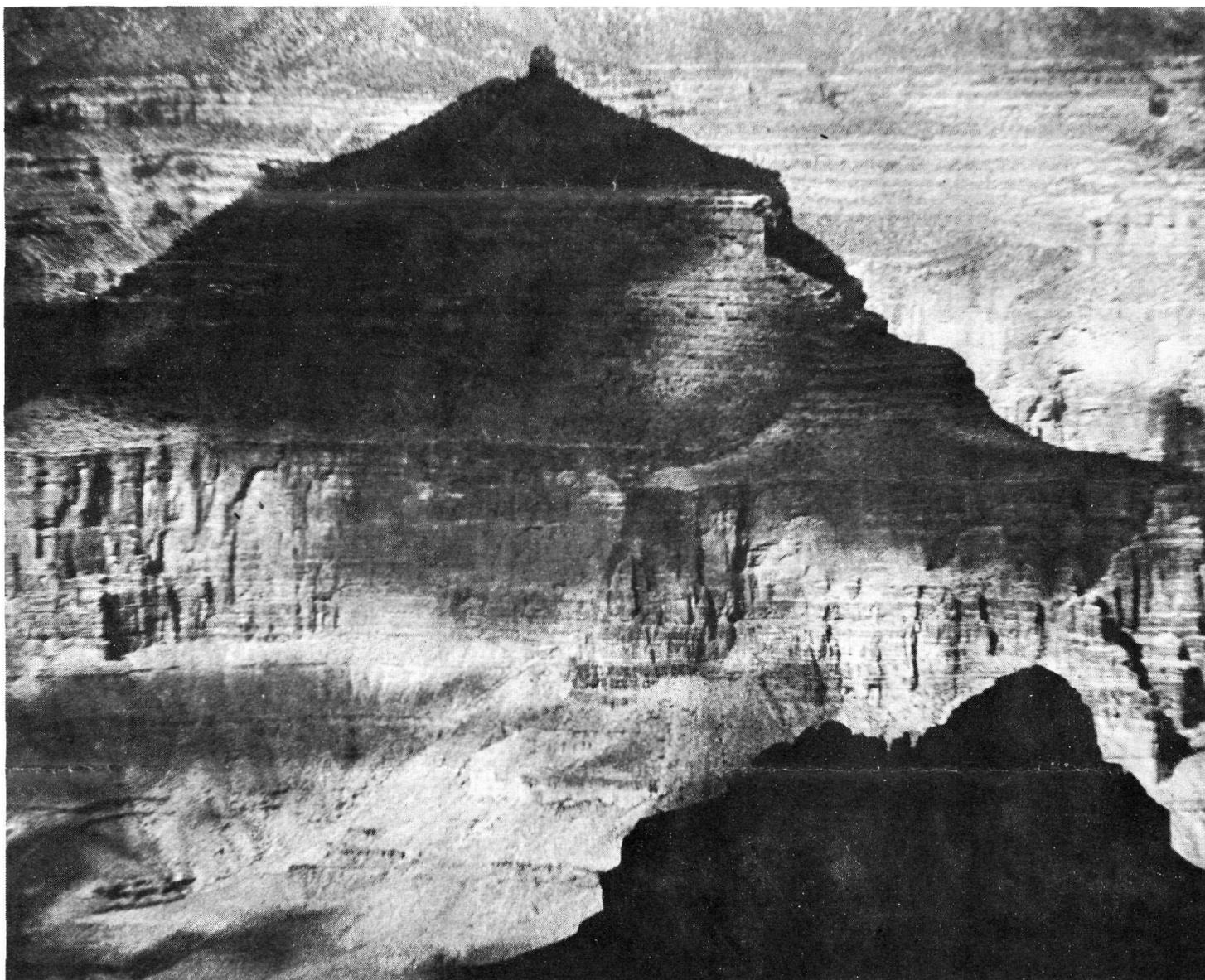


# IMAGE

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Grand Canyon

Alvin Langdon Coburn

Platinum print, 1912; size of original, 16 $\frac{1}{4}$  x 13 inches.

## FREDERICK H. EVANS

by Alvin Langdon Coburn

*Alvin Langdon Coburn, whose photograph of the Grand Canyon is reproduced on the cover, is now living in Wales. He was a close friend and co-worker of Frederick H. Evans. A collection of Evans' photographs has recently been acquired by the George Eastman House.*

**I**T WAS IN 1900, over fifty years ago, that I first met Frederick H. Evans, when I was eighteen years old and he was about fifty.

He seemed very old to me then, but now, of course, I appreciate that age has a distinctly relative aspect!

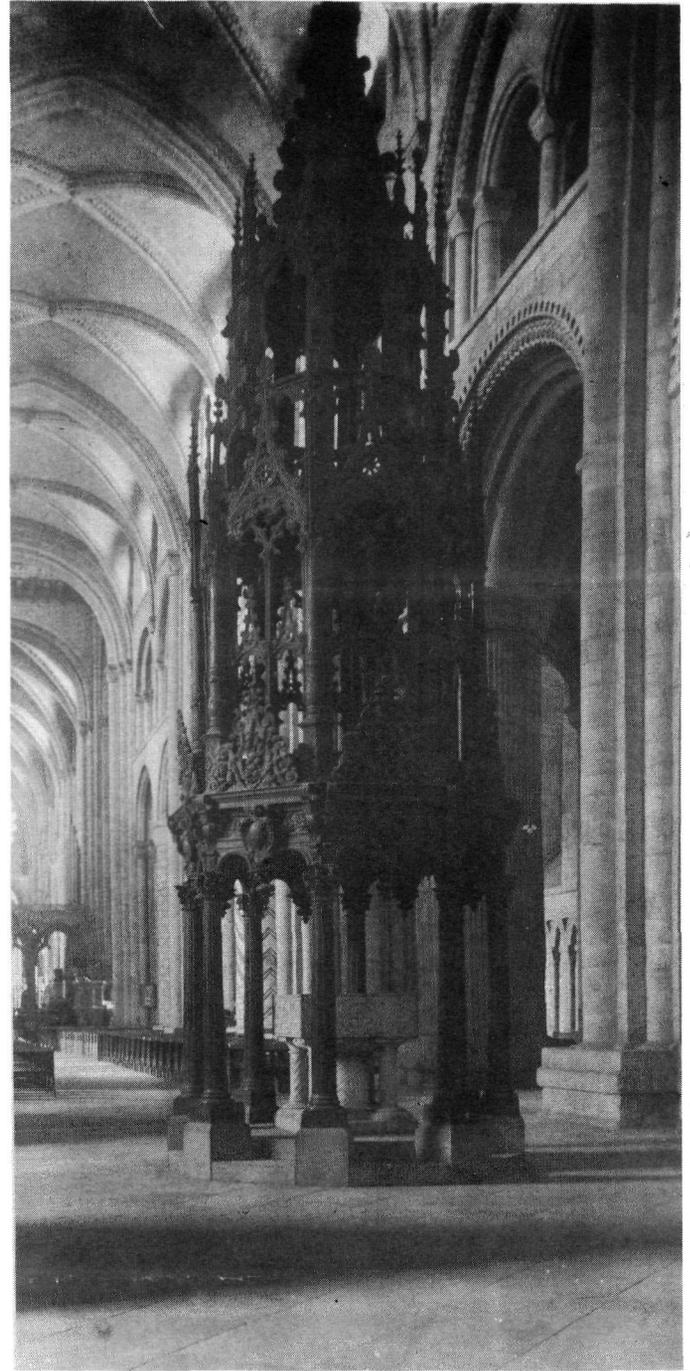
Evans at that time had red hair just beginning to go grey at the temples, and he was bow-legged and far from beautiful, but he had tremendous energy and enthusiasm and might be correctly termed dynamic.

I had come over to England in 1900 from my Boston home with my distant cousin, F. Holland Day, to help him arrange an exhibition of "The New School of American Photography" at the Royal Photographic Society, at which nearly four hundred prints were shown.

It was at this time that I first met Evans. Day and I spent a happy afternoon looking at his wonderful collection of platinotype prints, the only process, I think, which he ever used.

Most of his things were cathedrals, but there were also a number of portraits, notably some very characteristic ones of Aubrey Beardsley; and I can remember a few landscapes, not many, and a series of prints of the home of William Morris; Kelmscott House.

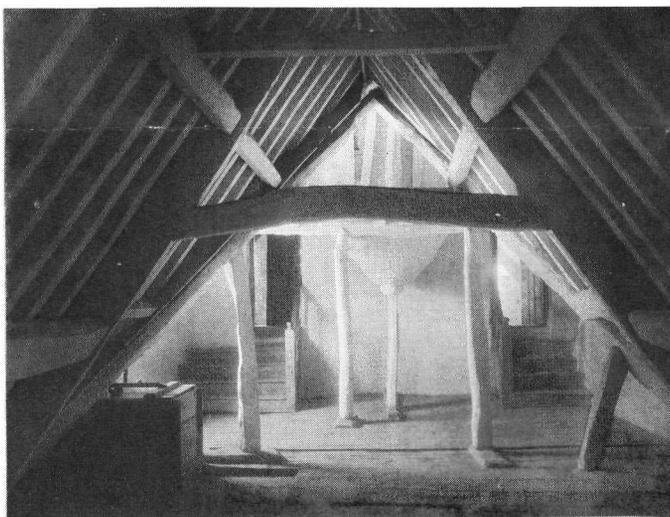
Evans had been a bookseller, but when he had saved enough money to keep himself, he bought an annuity and retired, devoting his still abundant energy to photography.



Dunham Cathedral, Nave.

F. H. Evans

Platinum print, about 1910; size of original  $3\frac{1}{4} \times 6\frac{7}{8}$  inches.



Kelmscott Manor

Frederick H. Evans

Platinum print, about 1910; size of original  $7\frac{7}{8} \times 6$  inches.

*NOTE: Frederick H. Evans lived from 1855 to 1943 in England. He had a great passion for the medium, he was an exacting craftsman, he used large plate cameras and loved the quality of platinum or platinotype prints. This kind of print has great permanence because the light sensitive salts of platinum are used instead of silver, and because there is no hypo in the fixing baths. Such paper is no longer manufactured.*

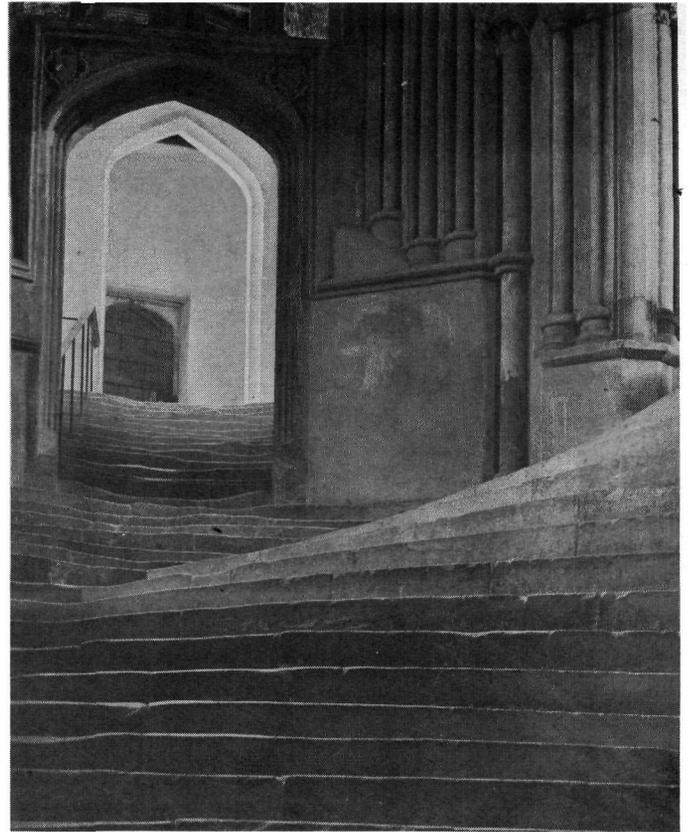
He had a fine collection of rare books, Japanese prints, sword-guards and other curios, and he delighted to show these to his friends. He also photographed them.

At about this time Holland Day invented the mode of mounting photographs on innumerable layers of soft and subtle tints of "cover papers," mostly greys, greens and browns. Sometimes there were as many as seven or eight layers superimposed one upon the other.

Evans became very enthusiastic about this manner of mounting prints, and I remember he and Day collecting books of samples from endless paper makers, and spending hours with the sharpest of sharp "guillotines" to achieve the most perfect presentation of their work.

The visit of Evans to a cathedral town was a solemn Rite. He went there and lived. Settled down to his work, studying all aspects of the light at every hour of the day.

He persuaded deans to have all the chairs removed from a nave so that he could make a perfect picture. His enthusiasm was contagious, his persistence relentless, and his persuasive powers irresistible.



Cathedral at Wells, England, about 1910, by Fredrick H. Evans  
Platinum print, size of original print,  $9\frac{1}{8} \times 7\frac{1}{2}$  inches.



Portrait of Aubrey Beardsley, about 1900.  
Platinum print, size of original print  $7\frac{1}{4} \times 4\frac{1}{2}$  inches.

Thus he obtained what is probably the finest collection of discriminative photographs of English Cathedrals that have ever been made, and perhaps that ever will be.

Evans was also a musician, and even as in the pictorial arts he used a camera, so in the art of music he used a pianola.

He believed (as I also believe) that the Soul can dominate its medium be it what it may, and so he had a special pianola made for him and cut his own rolls.

Bach was his greatest joy and he would play him to you by the hour! It is easy to see why he especially venerated Bach: he is so architectural.

One last adventure to close these rambling reminiscences of Evans in the ancient days. Holland Day had been to Algiers to make some "native" photographs, and he returned with a number of Arabic costumes, and so one evening we dressed up in some of them, and went to call on Evans.

There were then, as always, many foreigners in their native costumes walking the streets of London, and so no one paid the slightest attention to us, but Evans' housekeeper nearly fainted away when she opened the door and beheld us. Evans however rose to the occasion and did the obvious and entirely correct thing—he photographed us!

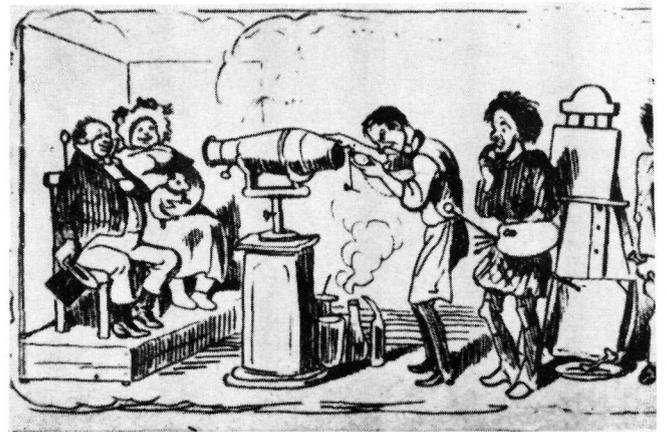
On this merry note let me conclude this tribute to my old friend and colleague, who was a technician of the highest order and unique in his own field of Cathedral interpretation.



PETZVAL CAMERA, given Eastman House by Willoughby Camera Stores.

AT THE OFFICIAL ANNOUNCEMENT of the Daguerreotype process in 1839, Austria was represented by Professor A. F. von Ettingshausen. He was so impressed with the possibilities of photography that upon his return to Vienna, he induced his friend and colleague the mathematician Joseph Petzval to undertake the design of a wide-aperture lens suitable for portraiture. Petzval, then 33 years old, devoted himself enthusiastically to the problem and was amazingly successful. He used a well-corrected telescope objective the right way round for his front component, and added an airspaced doublet behind it, the rear doublet being mathematically designed to give sharp definition and to flatten the field.

The formula was handed to the old-established Viennese optician Voigtländer, who first supplied the lens to a focal length of 150 mm and an aperture of  $f/3.6$ , mounted in a conical metal camera having a circular ground-glass focusing screen 94 mm diameter with a focusing magnifier permanently installed behind it. The whole rear portion of the camera could be unscrewed and replaced by a circular plate-holder to take a photograph. It is interesting to note that Petzval was awarded only the silver medal by the "Society of Encouragement" for his invention, the platinum medal going to Chevalier; yet Petzval's Portrait lens was one of the most successful lenses ever to be designed. Over 8000 were sold in the first ten years, and countless thousands must have been made before its popularity began to wane 70 years later.



"THE UNHAPPY PAINTER," caricature by Theodor Hosemann, 1843. Collection of Erich Stenger.

Joseph Max Petzval was born on January 6, 1807, in Hungary of German parentage; he died 84 years later in September 1891. Being a member of the mathematics faculty of the University of Vienna, he naturally approached the problem of lens design from a mathematical rather than from an empirical standpoint, which probably accounted in part for his success. He actually designed two lenses in 1839, the Portrait lens which he immediately commissioned P. F. von Voigtländer to make, and the Orthoscopic lens which was not manufactured until 1856. Petzval's interest in optics continued throughout the rest of his life, and he reported in 1843 that "by order of the General-Director Archduke Ludwig, he was assisted in his calculations for several years by two officers and eight

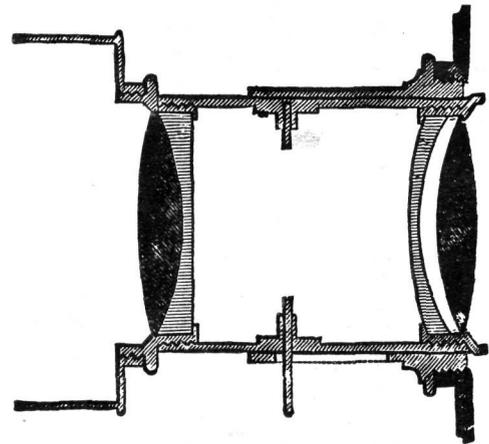


DIAGRAM OF THE PETZVAL PORTRAIT LENS.

diers of the Austrian Bombardier Corps who were skilled in computing, and also by his assistant Reisinger." None of his other lenses was as good as the Portrait lens, and they are now quite forgotten.

Since Petzval and Voigtländer had no legal protection for their Portrait lens other than an Austrian patent, it was immediately copied by opticians in all countries under the name of the "German Lens." Unfortunately, Petzval soon afterwards quarrelled with Voigtländer, perhaps because he did not receive an adequate financial reward for his invention, and in 1845 he broke off all connection with the firm. He even set up a small home workshop where he made a few lenses with his own hands. In spite of all these optical activities, however, he did not neglect his mathematical work, and between 1851 and 1859 he published a 1000-page treatise on the solution of differential equations. In 1856 he became allied with the optician Dietzler of Vienna, who proceeded to make very good portrait lenses in competition with those of Voigtländer, but in 1862 Dietzler ran into financial troubles and soon failed. Joseph Petzval married in 1869, but his wife died four years later. On his seventieth birthday he retired from his professorship, and withdrew from the world. He died in 1891, a lonely and embittered man. He was awarded many honors during and after his lifetime, and he may rightly be regarded as one of the fathers of photography.

*This is the third article by Dr. Kingslake in a series on the history of photographic lenses.*

## VISIT WITH CARL TH. DREYER

*by James Card*

CARL TH. DREYER, the great Danish director of *The Passion of Jeanne D'Arc*, *Day of Wrath*, *Leaves From Satan's Book*, and a dozen other extraordinary films, is quite probably the only living director who steadfastly refuses to make any film other than that which completely absorbs him at the moment. For at least five years, Dreyer has been planning a Christ film to be shot in Jerusalem.

Arriving in Copenhagen, it was both disappointing and cheering to learn that Dreyer was not to be seen, as he was leaving early in the morning for London to make final arrangements for the production of his long-deferred "Life of Christ."

But later that day, lingering over one of the late and memorable Danish meals in the reknowned Fiskehuus with Ove Brusendorff, Director of the Danish Film Museum, we made a pleasant discovery: Dreyer sat in a secluded corner having a farewell supper with his family.

Dreyer's shyness is becoming legendary; it is as genuine as Garbo's. Only the persuasive charm of Brusendorff brought Dreyer to our table to talk about *Jeanne D'Arc* and *Vampyr*.

Dreyer's masterpiece, *The Passion of Jeanne D'Arc*, has been newly released with synchronized music. Throughout France

and Germany it is creating great excitement among the generation of cineastes who were not even born when the film was first released in 1928.

"But," said Dreyer sadly, "they are not seeing the original version. Their cutting has weakened many scenes." Here is a vicious weakness of the cinema: the creative artist must so often—almost always—sit back helplessly and see his work, if it survives at all, shown to the world in mutilated versions.

Dreyer smiled wistfully as we discussed the fantastic *Vampyr* made almost as a lark after the exhausting achievement of *Jeanne D'Arc*. *Vampyr* was financed by Baron Nicolas de Gunzberg who, under the name Julian West, acted the lead. Dreyer was delighted to learn that the Baron is a very successful art director in New York City—well known in all the fashion magazine circles as Nikky de Gunzberg, and scarcely at all as the producer of Carl Th. Dreyer's first sound film.

Writers have speculated about Carl Th. Dreyer's aims and his personality, for dreadful cruelty, inhumanity and persecution run in crimson themes through most of his unique films. A great artist is certain to be misunderstood. Amateur psychologists have fancied pathological sadism as the motivating force behind Dreyer's insistent return to the scaffold and the stake in his film work.



"PASSION OF JEANNE D'ARC," the film that made its director, Carl Th. Dreyer, world famous at its premiere in Copenhagen, 1928.

But Carl Th. Dreyer is a compassionate human being whose love for mankind is so great that the eternal tragedy he sees and must lament in his films is man's satanic and ageless compulsion to torture and persecute his own kind.

This is the enduring sorrow of all human history and one which may perhaps have its fullest expression when Carl Th. Dreyer finishes his film on the Life of Jesus Christ.

# ADRIAN SIEGEL



PIERRE MONTEUX

**A**DRIAN SIEGEL is a professional musician who plays cello for the Philadelphia Symphony Orchestra. During rehearsals he doubles in Leica. Fifty of his prints were on display in the Dryden Gallery during October and November.

The show pointed up how much better a photographer can do when he is at home with his subjects. The singers, directors, composers, soloists and members of the orchestra are photographed with sympathy and understanding. So the persons photographed have not posed, have not had to adjust them-

selves to the intrusion of a strange personality. The musicians are at work.

It is interesting that the camera powerfully indicates the effort of making music, but what the music is, or the pleasure of music hardly at all. The camera does not report what Elinor Steber was singing, though *visually* she can only be singing Wagner. By the same token Nathan Milstein is engaged in a *Devil's Trill*; and Eugene Ormandy is about to start a lyrical passage of Debussy on its way.

# Photographs of Musicians



NATHAN MILSTEIN



ELINOR STEBER



EUGENE ORMANDY

With longer looking, the sense of effort is replaced with a sense of music. Why, is hard to say. Perhaps one simply adds his own private accompaniment to the pictures. Once it takes place, the pictures evoke musicians with integrity passionately creating music.

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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.

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