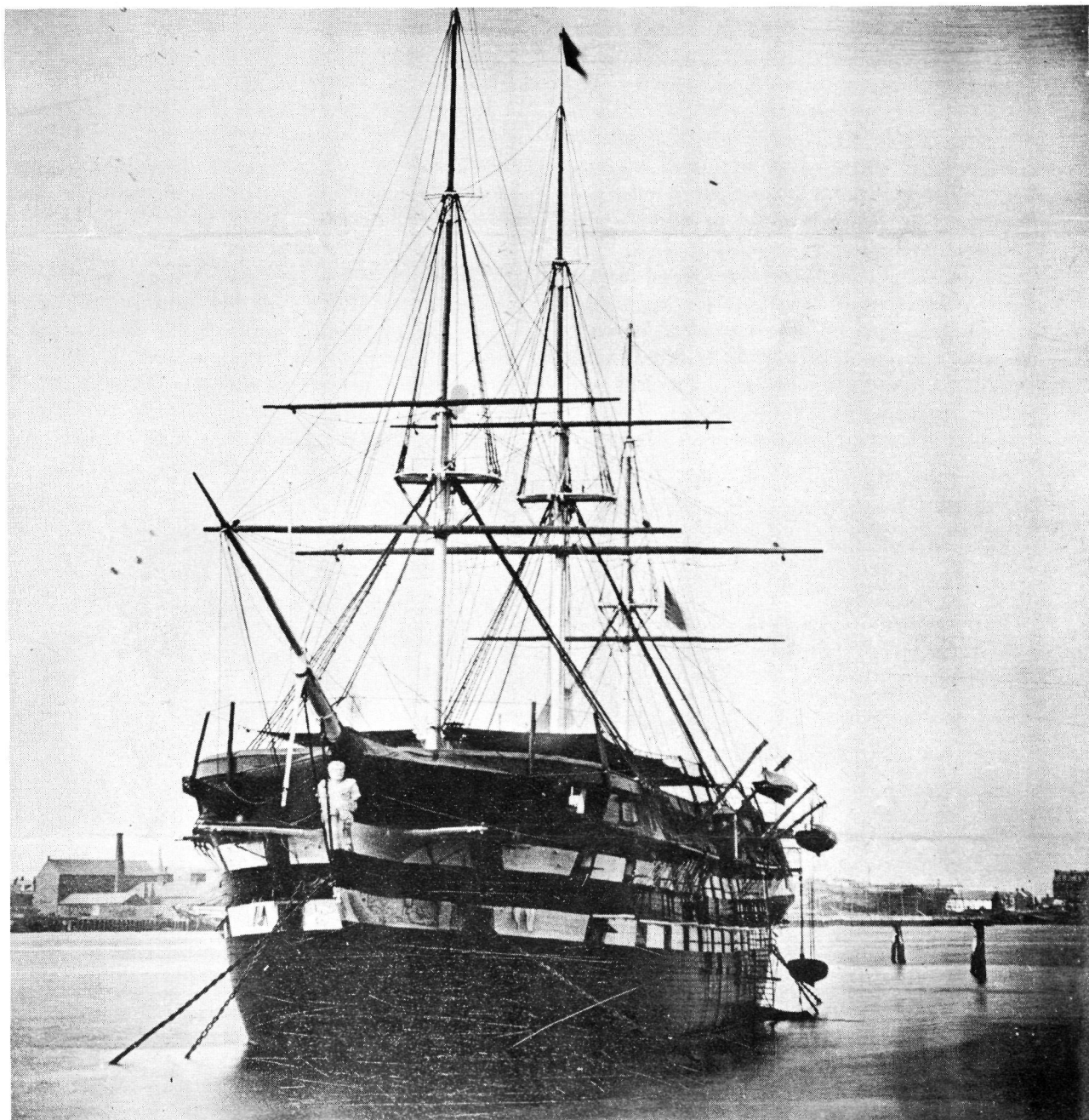


IMAGE

Journal of Photography of the George Eastman House

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USS Ohio, Receiving Ship in the Boston Navy Yard about 1854. This daguerreotype taken by Southworth & Hawes is one of a pair made to be seen in three dimensions; and is one of the earliest stereoscopic photographs taken in America, and one of the few daguerreotypes showing a ship. This daguerreotype from the Frank R. Fraprie collection is now in the George Eastman House. The whereabouts of the stereo pair is unknown.

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3-D DAGUERREOTYPES IN AMERICA

THE RAGE FOR three dimension pictures has had its ups and downs for centuries. The Greeks speculated on binocular vision, Giovanni Battista della Porta wrote on it in 1593; but little was done about it until Sir Charles Wheatstone invented the stereoscope in 1838. He had to use laboriously hand drawn, simple geometric figures to test and prove his theories. The task would have been simplified by photography, which is an ideal way of producing two images almost exactly alike, except for the slight difference in view point between the right eye and the left eye. As if foreordained, photography was announced to the world one year later!

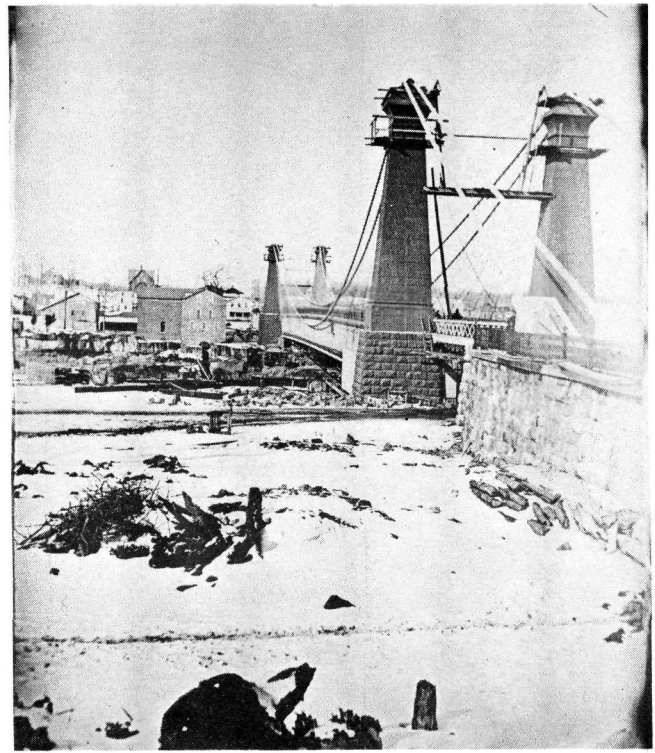
In Wheatstone's stereoscope separate pictures were placed opposite mirrors set at 90 degrees in a "V" which reflected each one independently to each eye. Its chief defect was bulk.

Sir David Brewster developed a simplified viewer in 1849, which was hand held. The pair of pictures were mounted side by side, instead of at opposite sides of the machine as in the Wheatstone. They were viewed through paired prismatic lenses. It is from this type that Oliver Wendell Holmes later developed his skeletonized version.

Brewster, unable to get his box-like stereoscope manufactured in England took it to France to the firm of Dubosq and Soleil. This apparatus and daguerreotype pictures made for it were introduced at the 1851 World's Fair in London.

With the invention of the collodion process the use of the daguerreotype for three dimensional photography was quickly abandoned in Europe. In America, however, where the daguerreotype was more popular than anywhere in the world, special attention was given to stereo daguerreotypes. Southworth and Hawes, the Boston firm noted for its early daguerreotype portraits of famous people devised the most elaborate cabinet known. They introduced a magazine Wheatstone viewer for $6\frac{1}{2}$ by $8\frac{1}{2}$ daguerreotype plates. The pairs were viewed, one with each eye, by the Wheatstone principle. By turning a crank, another set of daguerreotypes was presented to the spectator. The bulky "Grand Parlor and Gallery Stereoscope" was the size of a small piano. Although Southworth and Hawes planned them for sale, they never did so. The unique instrument is now in the George Eastman House collection. Season tickets were sold to view the changing shows exhibited at the firm's studio. The shows were well attended.

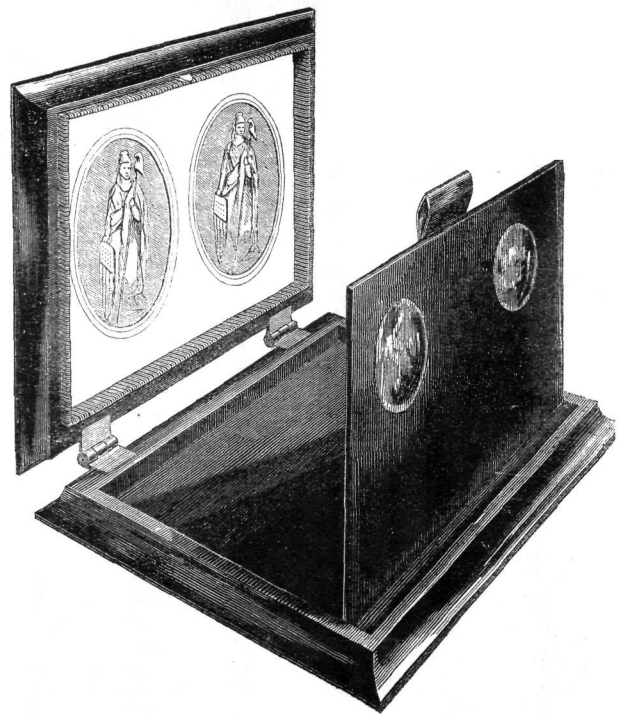
The *Scientific American* for 1853 published a picture of a new kind of daguerreotype case. In the accompanying article the editors proudly claimed the inventor, John H. Mascher, as their protégé. "To show the benefit of having a good paper devoted to improvements in the arts, we would state that this excellent invention, but for the *Scientific American*, would perhaps never have been made. On pages 266, Vol. 7, we described the principle of binocular vision, and the operation of the stereoscope. This set the inventive mind of



Unusual views were to be featured in the "Grand Parlor and Gallery Stereoscope" of Southworth & Hawes. The view of the interior of the Boston Athenaeum, left, and the bridge at Niagara Falls, right, are single daguerreotypes from stereo pairs made about 1854. The originals are in the George Eastman House collection.



Season ticket entitling the holder to see all the stereoscopic shows at the Southworth & Hawes gallery.



The John Mascher stereo-daguerreotype case from the engraving in the *Scientific American* for 1853.

Mr. Mascher on the right track, and on page 322, same volume, we published his letter stating that from the description he had read in our columns he had produced the first solid daguerreotype pictures in Philadelphia (and we believe in the United States). Shortly after he converted the common daguerreotype case into a stereoscope as now presented in the accompanying engraving."

The editors then added as enthusiastic a bit of free advertising as ever appeared in a journal of science. "We believe it was Prof. Wheatstone of London, who first made the discovery of the stereoscope, which was afterward greatly improved by Sir David Brewster, and by him first applied to produce binocular vision with daguerreotype pictures. But the stereoscope of Brewster is a separate instrument from the daguerreotype case, and is much larger and costs five or six dollars, while Mr. Mascher has applied that beautiful and wonderful principle of optics to the daguerreotype case itself, and here it is introduced to the readers as one of the most delightful and pleasing improvements connected with the fine arts.

"In a short period, no person, we believe, will have a likeness taken by a daguerreotypist, but stereoscopically. As these cases are no larger than the old kind, who would have a flat picture to look at when the solid likeness can be thus produced. No one can have the least idea of the beauty of this invention, until he sees such pictures with his own eyes. By this improvement husbands will, when thousands of miles separate, be enabled to see their wives standing before them in breathing beauty, wives their husbands, and lovers their sweethearts."

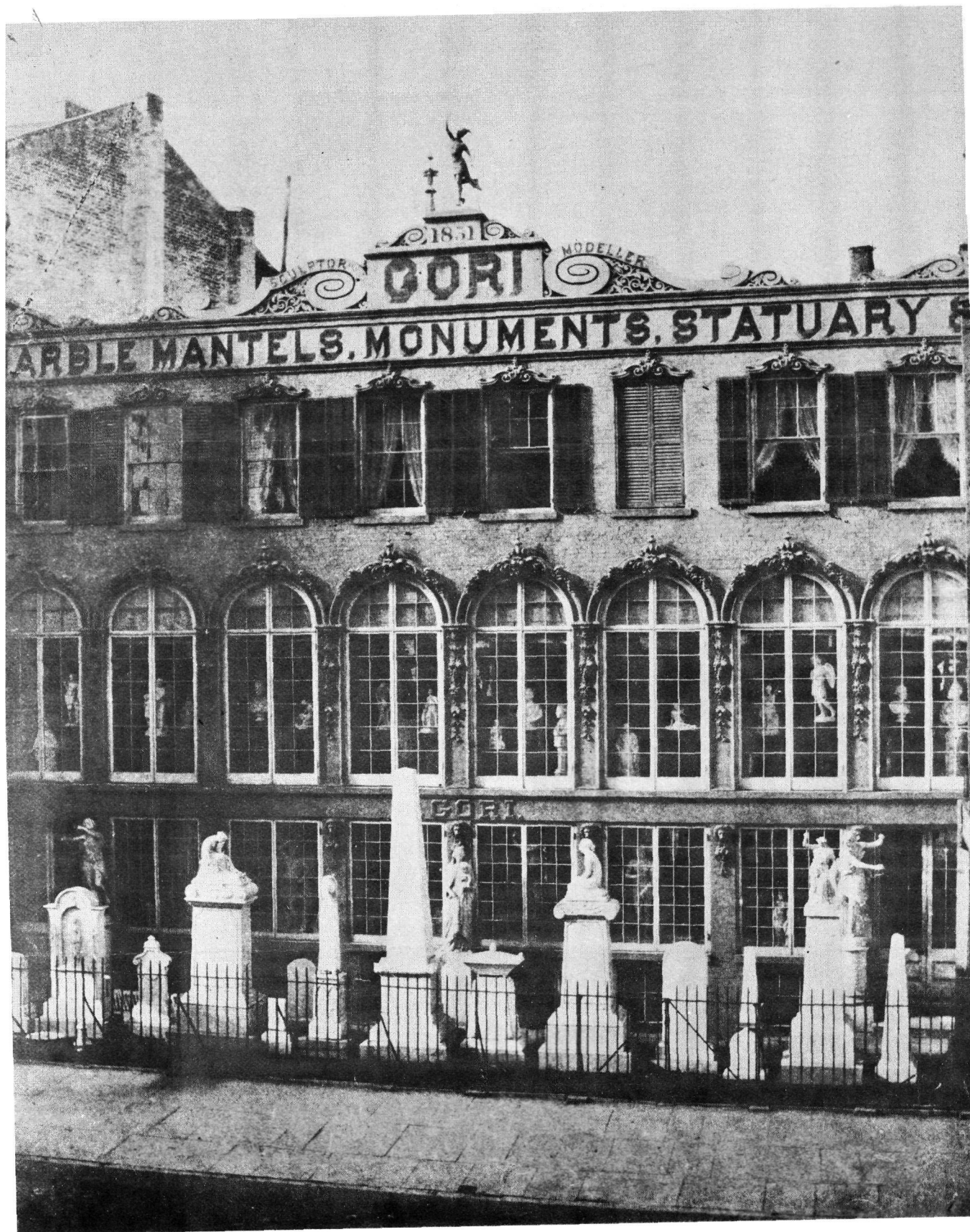
VICTOR PREVOST *Early New York Photographer*

CURIOSLY ENOUGH, and in spite of the great popularity of the daguerreotype in America, there seem to be no daguerreotypes of New York City. The earliest photographs of the city were made by a method that was a modification of the talbotype called the Le Gray process. This differs mainly in that the paper is waxed *before* sensitizing. Otherwise it is a paper negative and paper positive process.

Victor Prevost, who introduced the Le Gray method to America, was born in France in 1820, learned photography from Gustave Le Gray, painting and science from other sources. He first came to America in 1848 and his earliest paper negatives are dated 1851.

The collection of his negatives is now in the possession of the New-York Historical Society and they include pictures of buildings, churches, business houses and views about the city. There is some evidence that he intended to publish these pictures of New York but the book never materialized.

The little we know of the man and his work comes from a talk given by Mr. W. I. Scandlin in 1901. The talk was reported in the October issue of *Photo Era*. Why Prevost did not continue in photography is not known, certainly he was given high praise, but after 1857 he taught physics, drawing and painting in various schools, was a principal of one, and was known as a brilliant and well loved teacher.



Early New York photograph taken by Victor Prevost about 1851-55 showing P. Gori's marble working establishment at Broadway and 20th St. The print is reproduced by permission of the New-York Historical Society.

REVIEWS

THE PIONEER PHOTOGRAPHERS OF ST. LOUIS, 1841-1865, by Charles van Ravenswaay. *Bulletin of the Missouri Historical Society*, Oct. 1953, pp 48-71.

Graphic historians will welcome this article by the director of the Missouri Historical Society with its diligently compiled but "admittedly far from complete" first checklist of 115 St. Louis photographers. Active dates and addresses are given for each photographer; in many cases the biographical and professional data are more complete. The study is of great value in documenting and dating photographs, and sets an example which it is hoped other local historians will follow.

The article concludes with a plea for a "pictorial history department as a separate division of the Society's work" to care for, preserve, and copy the more than 10,000 pictures in its collection made by photographic processes. Some hint of the richness of this collection is indicated in the notes. The first itinerant "daguerrean artists" visited St. Louis within two years of the public announcement of the daguerrean process in 1839. Documentary photographs of the city were the passion of two photographers. One, Thomas M. Easterly, took nearly 200 daguerreotypes of buildings, street scenes, Indians, local citizens, factories, and river boats of the decade from 1845 to 1855; the other, Emil Boehl, took literally thousands of pictures in the longer span between 1864 and 1919.

The St. Louis Police Department started its tintype and ambrotype rogues gallery in 1851—reputedly, first in the nation to make such a use of photography.

SURVEY BY STATES, *Eye to Eye*, No. 3, Dec. 1953.

The first installment of a very wide survey of picture collections relating to individual states begins in the third issue of the bulletin of this new society with Minnesota, North Carolina, and Oregon (See: *Image*, Sept. 1953, p. 40, for notice of formation). Reports on other states will follow. Appropriately, the Minnesota Historical Society's "outstanding" 400,000 item collection is dealt with first. Scope, size, location, quality of cataloging and organization, and availability of published descriptions of holdings are considered in relation to graphic materials—interpreted broadly to include original works of art, maps, prints, photographs, and motion pictures, as well as indexes to published plates and portraits.

The invaluable three-by-five-file size notes on individual collections are continued, and the index is cumulative for the first three issues.

WORLD COLOR FILMS

THE GROWTH of color photography since the war is graphically shown in a "World List of Color Films," compiled by George Ashton and published in the September 4, 1953, issue of the *British Journal of Photography*. No less than 28 products of 16 manufacturers are included. Mr. Ashton lists the films in alphabetical order, with detailed notes on type, available sizes, sensitivity, processing methods, and names of manufacturers—who hail from eight different nations.

All of these films can be exposed in conventional cameras. By far the majority are of the monopack type, that is, three emulsions laid on a single base. Each emulsion records one of the primary colors, red, green, and blue. By means of dye couplers, each emulsion is turned into a dye image during development.

The most popular monopack technique the world over is that known as subtractive reversal, which produces a color transparency. Any photographic negative can be converted to a positive by chemical treatment, or reversal. The three emulsions are first developed to negatives. Then, by re-development, the negative images are converted to positives. At the same time, each positive takes on the color complementary to that which it recorded. Thus the red-sensitive emulsion becomes cyan, the green-sensitive, magenta, and the blue-sensitive, yellow. These colors, in varying combination and strength, reproduce all the colors of nature.

Mr. Ashton lists 12 subtractive monopack films: Aerial Ektachrome, Ansco Color, Ektachrome, Kodachrome, and McGregor Color Film (American); Fujicolor, Oriental Color Film Reversal, and Sakura Color Film (Japan); Agfacolor Reversal (Germany); Ferraniacolor Reversal (Italy); Gevacolor Reversal (Belgium); Ilford Colour Film (England).

By similar technique, without reversal, subtractive negatives are made. These record the colors in their complementaries. Thus a blonde will have blue hair, and her red lips are cyan. From a color negative prints can be made on similar material, which reverses not only the tones, but the colors. The list includes Ektacolor and Kodacolor (American); Oriental Color Film Negative (Japan); Agfacolor Negative (Germany); Ferraniacolor Negative (Italy); Gevacolor Negative (Belgium); Pakcolor (England); and Telcolor (Switzerland).

Monopack films have almost entirely replaced the older additive processes, but there are still four mosaic screen color films manufactured: Filmcolor and Alticolor (France); Dufaycolor and Johnson's Colour Screen Process (England). In these films the image is broken up into minute areas of red, green, and blue. Seen from a normal viewing distance, the microscopic areas blend to give the colors of the scene photographed.

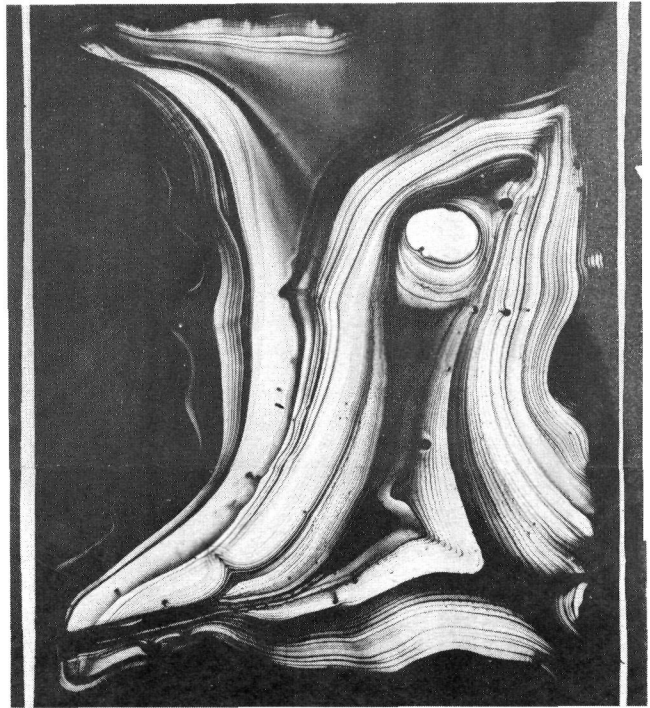
Mr. Ashton includes four other products, about which little is known. It is believed that they are repackaged surplus material of other manufacturer's make.

SUBJEKTIVE

In 1951, Dr. Otto Steinert, Director of an art school in Saarbrücken, Germany, collected photographs all over Europe to form an exhibition which he called "Subjektive Fotografie." To Dr. Steinert subjective photography "means humanized, individualized photography and implies the handling of a camera in order to win from the single object the views expressive of its character."

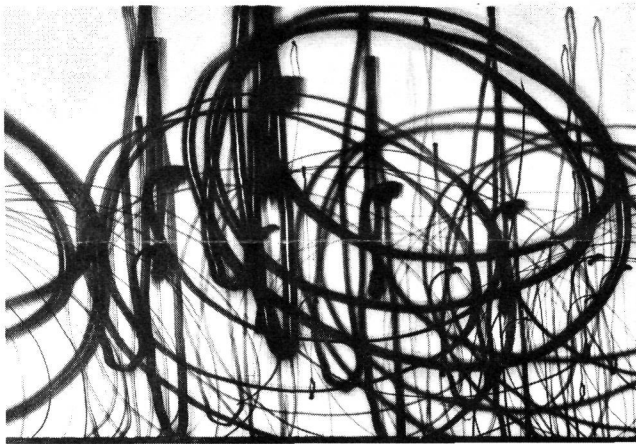
The exhibition, first shown in Saarbrücken, appeared in several European cities; its showing in the George Eastman House in January marks its first American presentation. A few examples are reproduced on this page.

"All photographs are subjective!" This is the frequent exclamation by those looking at these pictures. In an unrestricted use of the term the criticism is true. Yet the philosophical basis of this selection of photographs is concrete enough, namely that creativeness in photography is expressed by an act of choice. In some cases the choice may be of subject matter, in other cases it may be methods of treatment, and in yet other cases it may be the isolation of a purely accidentally produced picture. Thus there are many examples of derivations from straight photography—the use of negative prints, solarization (edge reversal), and montage.



CHARGESHEIMER, Cologne

From the Non-Objective Photogram to



DR. OTTO STEINERT, Saarbrücken

"Tell me which photographs you keep, and I will tell you who you are," Franz Roh writes in the introduction to the book, *Subjektive Fotografie*, made up from illustrations of the show.

The photographs seen in this collection are not altogether new, though the ideas expressed are not common coin as yet. Photograms can be found as far back as 1835; Talbot's lace laid on sensitized paper were actually photograms; and again they had a vogue twenty years ago popularized by Man Ray. Isolated examples of abstraction in photography appeared in various places since the start; the trend, however, seems to have started around 1910 with the work of Alvin Langdon Coburn; for instance his picture of the Grand Canyon reproduced in *Image* (Dec. 1953).

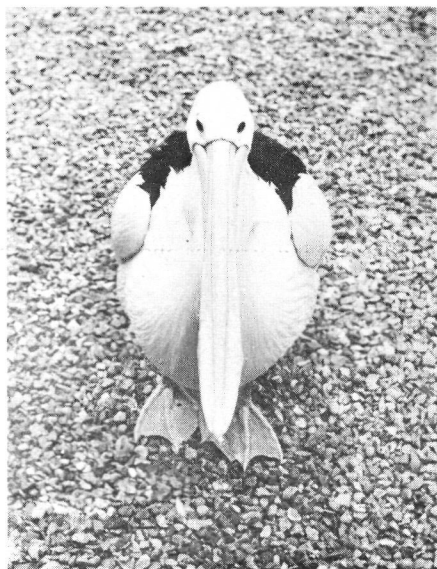
What is new is the full awareness of an idea that photography, in addition to its uses as a tool of science and a vehicle of reportage, can be used to express the personal feelings of the photographer. And that further it can express the personal feelings as intensely as any medium in use by creative individuals the world over.

FOTOGRAFIE



HENRI CARTIER-BRESSON, Paris

Aesthetically Satisfying Reportage



GEORGE VIOLLON, Paris



KARY LASCH, Stockholm

FILM DIRECTORS AS ACTORS

MANY OF THE foremost directors of the screen's past, and present, began their cinema careers as film actors. Henry King, William Dieterle, Robert Leonard, Lloyd Bacon, Frank Borsage, Erich von Stroheim, Harry Beaumont, Charles Chaplin, James Cruze and numerous colleagues were all active in front of cameras before they moved to the director's chair.

Few directors seem able to resist at least a brief appearance in their own films. Hitchcock, of course, has made his fleeting walk-ons a personal trade mark. John Huston directed himself in some unforgettable sequences of *The Treasure of the Sierra Madre*. He also gave himself a character bit in *The Red Badge of Courage* but his part ended on the cutting room floor.

The roles of actor-director seem easily interchangeable for Erich von Stroheim and Laurence Olivier. Both have performed the feat of directing themselves throughout entire productions.

Charles Chaplin, whose first film was released February, 1914, had begun to direct the Keystone comedies in which he was playing as early as April of the same year. From December, 1914, right down to the recent *Limelight*, Chaplin films were written, directed and acted in by Chaplin. The single exception was *A Woman of Paris* in which he played a lightning bit as a railroad porter.

One of the most completely successful acting performances by a noted director, though he did not simultaneously direct, was that of the late V. I. Pudovkin in Fedor Ozepe's *The Living Corpse*, a German silent. Tolstoi's tortured hero was acted by Pudovkin with rare sensitivity and powerful skill. *The Living Corpse*, made in the late twenties, was not seen in this country until 1931 when, as a silent film, it was completely lost in the enthusiasm that greeted the new talking pictures.

Now almost unknown, students may rediscover *The Living Corpse* as one of the great silent films that crystallized the best techniques in the art of silent cinematography.



Erich von Stroheim, director and star of "The Wedding March," 1927.

IMAGE, Journal of Photography of the George Eastman House, 900 East Avenue, Rochester 7, New York. Editors: Oscar N. Solbert, Beaumont Newhall, James G. Card, Minor White. Associate Editor: Marion N. Gleason. Editorial Assistants: Dean Freiday, George Pratt, Warren C. Stevens, Howard Keith Stott, Erwin J. Ward. Printed in U. S. A.