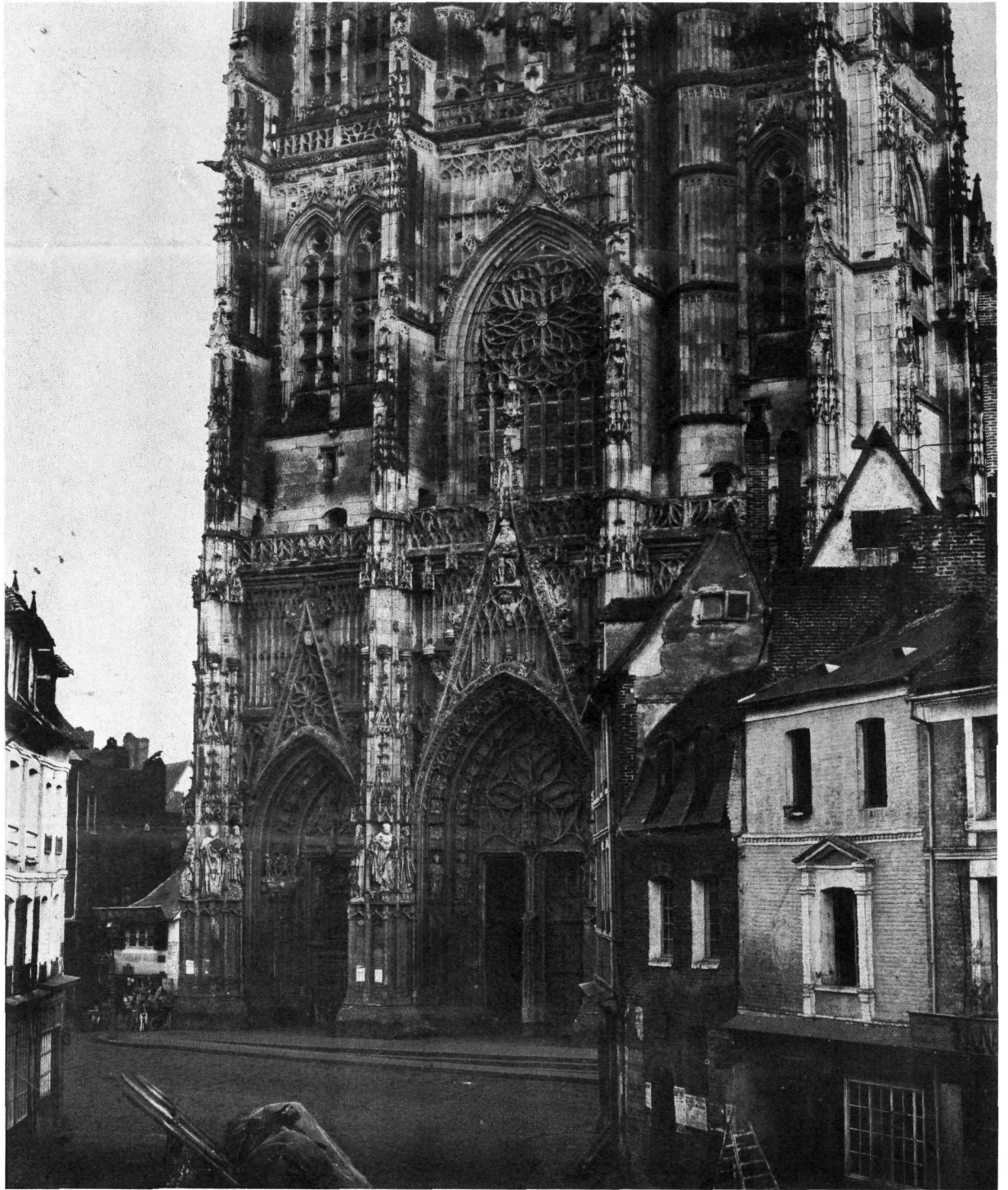


IMAGE

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FRENCH CATHEDRAL by Bisson Freres of Paris. Albumen print about 1860. From the Cromer collection, Eastman House.

OSCAR REJLANDER AND THE MODEL

IN SPITE OF GIANTS at the birth of photography—the team of Hill & Adamson in Scotland, and Nadar in France, photography still had to learn to walk, to learn the uniqueness of its nature, to learn to speak its silent language. Oscar Rejlander was one of many photographers who struggled with the medium, not only learning what it would do, but probing into what was foreign to it. In his efforts he taught photography some of its ABC's.

Rejlander (1813-1875) was a Swede who liked England and the English well enough to settle and work there, at Wolverhampton. He abandoned painting, for which he had been trained in Rome, out of a real love of photography and, as might be expected, sought to use the wet-plate (collodion) process of his day as an art medium.

This man had the cameraman's eye as well as that strange greed that makes some photographers put people in front of their cameras and others train their cameras on the passing crowd to catch, like fishermen, those faces that fascinate them.

He was fascinated with what he saw. He watched people everywhere, in their houses, in the streets and alleyways, at meals, at rest, days and nights; but because his materials were too slow to let him work in existing light, he brought models into his meager studio and with them tried to re-enact the expressions, postures, gestures that were buzzing in his memory.

By necessity, then, he had to become what we know as a "director". He learned how to use the model as the plastic material. Because he was an artist by temperament I suspect that he quickly learned that a gesture observed to be expressive can look as false as an artificial arm when re-enacted—especially by a different person. He was among the earliest to solve this problem in the only way it can be solved, namely, by treating the remembered gesture or expression,



or posture, as a starting point, by treating it as a kind of yeast by which everything in the room, the camera, the background, the lighting, the person, and Rejlander rose into a final picture. This kind of "directorial" procedure leading to a harmonious understanding between him and his models apparently carried over into his portrait work, for we see that he often touches the uniqueness of individuals and occasionally gets still deeper into what we call the psychological.

There is a picture of a boy bent over, asleep, ragged, which according to Rejlander was a reenactment of a child he had observed one night sleeping in an alley doorway. To 1954 eyes with its title "Homeless" it seems sentimental, obviously done in a studio, artificial, theatrical. But Rejlander's contemporaries praised his steadfast refusal to be theatrical and commended his truth to life. He must have been a good director if he could recreate scenes that his friends claimed honest. He gives us a truer picture then, of his own times than we have generally admitted.

When Darwin was studying human and animal emotions he chose Rejlander to illustrate his book *Expression of the Emotions* in 1872. A better choice could probably not have been made. Rejlander had learned by that time how to be the emotion he wanted his model to mirror, he could assume it

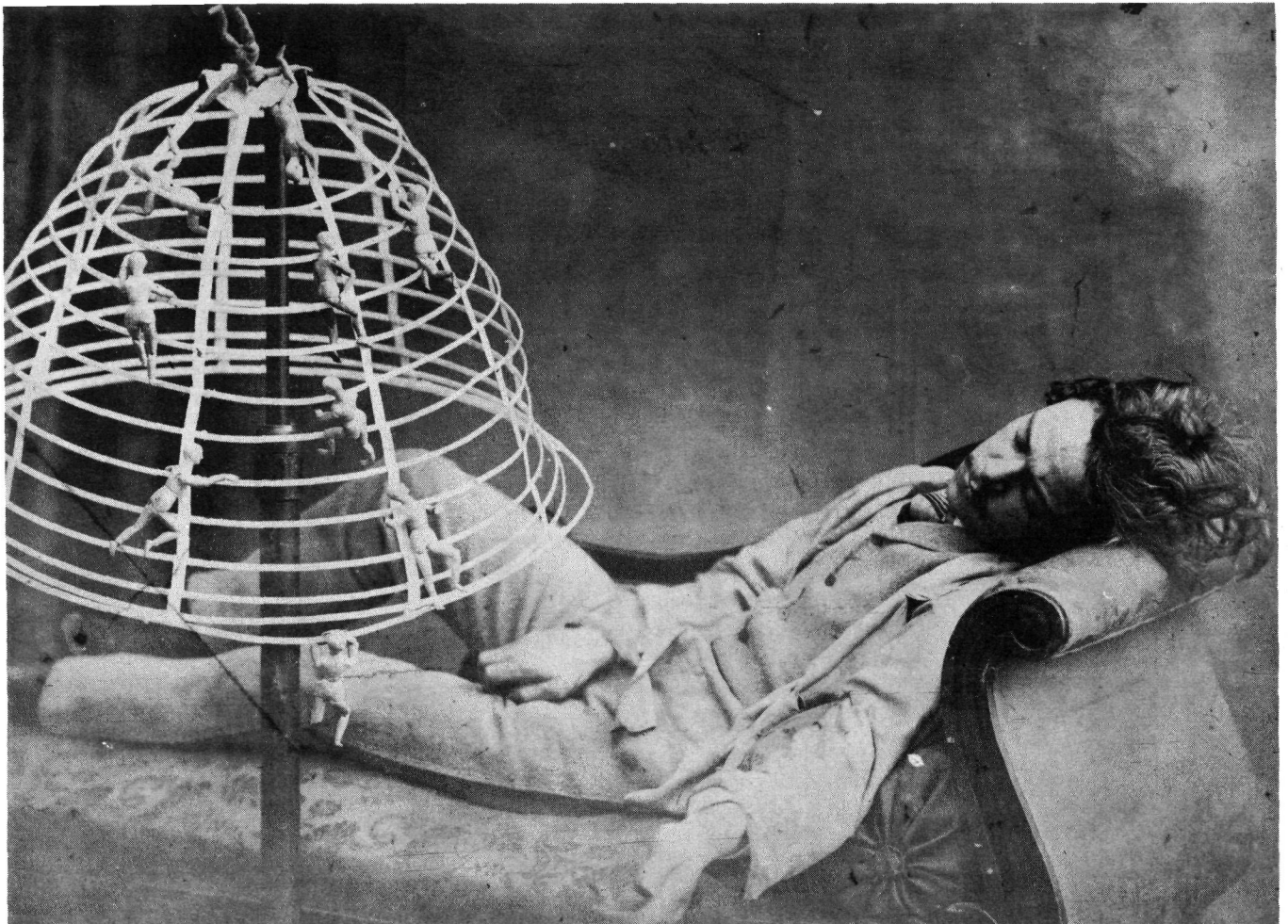
at will, he could make that emotion appear on the face of his model. This directional method of photographing people is still in use and in the hands of a photographer of character and stature is still highly successful. This is one of the things that Rejlander found that photography could do.

In the early fifties he would often treat the main object with great care but still did not compose out to the edges of the negative. The thinking behind this was related to the painting of his time when a canvas was often made up of units variously brought into a harmonious whole. So he tried to use the single photographic image as a unit, and sought to compose a large picture out of individually photographed units. While under the influence of this theory he undertook, in a period of six weeks, the staggering job of finding models, posing them, lighting, making negatives and assembling a complex allegory to be called "The Two Ways

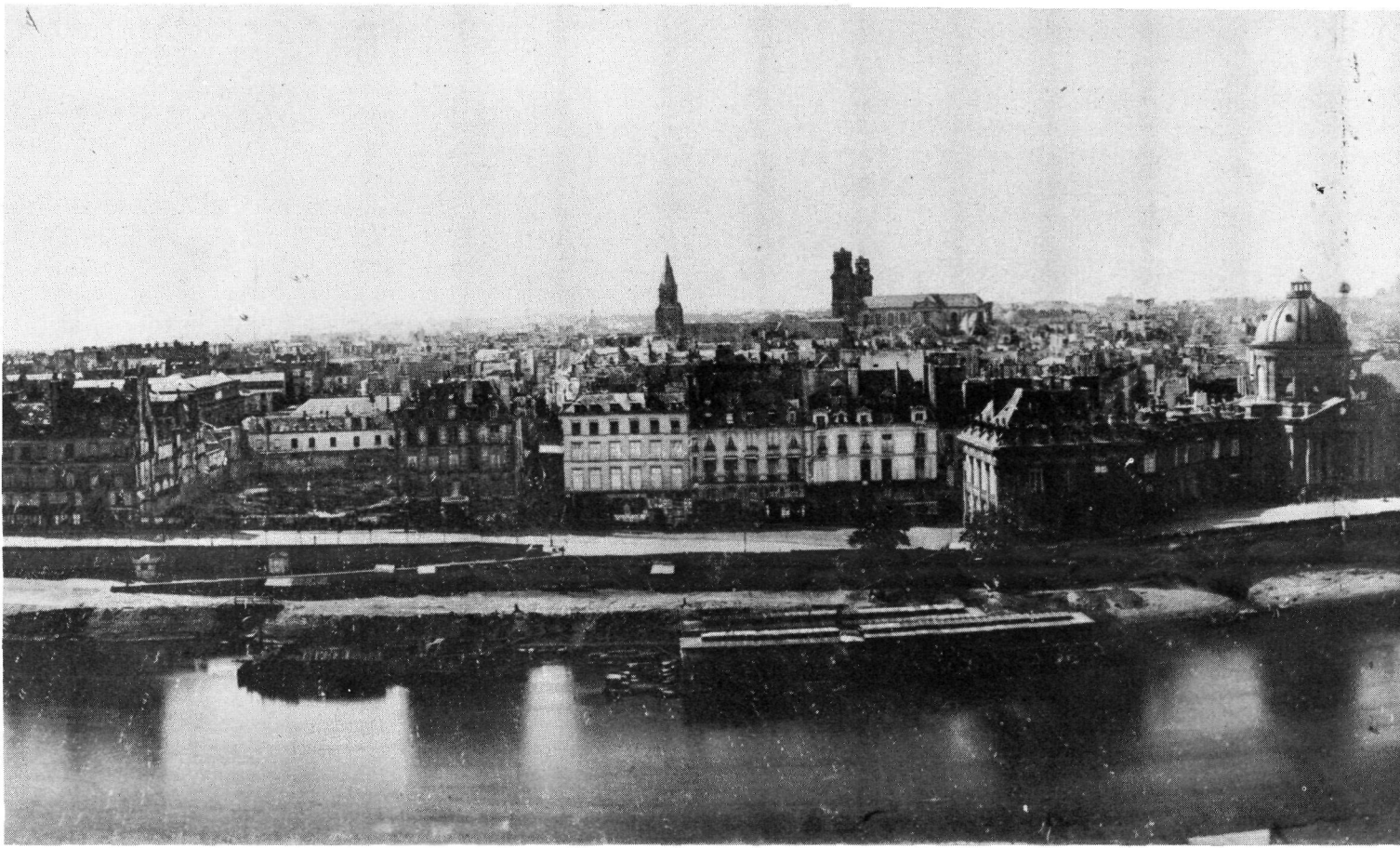
of Life." More than thirty negatives were used in the final print.

This, his most spectacular failure, came early in his career, 1856, when he did not have the equipment, space, money for proper costumes, nor know-how with models to do the job, when the only quality greater than his ignorance was his enthusiasm. Consequently some of the semi-nude women look self-conscious instead of classical, some of the clothed ones smirk instead of emote, and many of the passages between figures are inexpertly handled in the final printing. Though the finished picture was never considered a triumph by himself or his friends, he was greatly admired for his daring attempt. The picture was always controversial and remains historically important as a most ambitious example of combination printing.

He never again tried such a huge task, but I do not think



"THE DREAM," taken by Oscar Rejlander in 1860, was intended to be a humorous comment on the crinolines of his day. One friend, A. H. Wall, wrote in 1887 that the picture suggested the "barbaric disfigurements of savages to make us understand how people who once enjoyed a high degree of civilization drifted back into savage condition, and amidst the relics of cities and palaces built by their forefathers wandered, a skin-painting, cave-inhabiting race, intellectually little better than the beasts. Some such idea may be troubling the sleep of this hapless bachelor." Now that Freud has come and gone and left a powerful mark, how we have changed; today nearly everyone will interpret this picture according to his knowledge of dream symbolism.



VIEW OF PARIS by Friedrich von Martens in 1846 on a panoramic daguerreotype camera of his own invention.

that the reason was solely because of the difficulty of producing the "Two Ways", nor its unfavorable reception, I think that he dimly realized that to treat individual photographs as units with which to *compose* larger pictures was somehow not suited to photography. I think that he became aware of the fact that the camera demands its own artistic rules. How fully he realized this is hard to say: on looking at the photograph of the little boy beside a gun much taller than himself one is tempted to claim that he fully understood the photographic esthetic and practiced it—but Rejlander may have considered this a sketch!

M.W

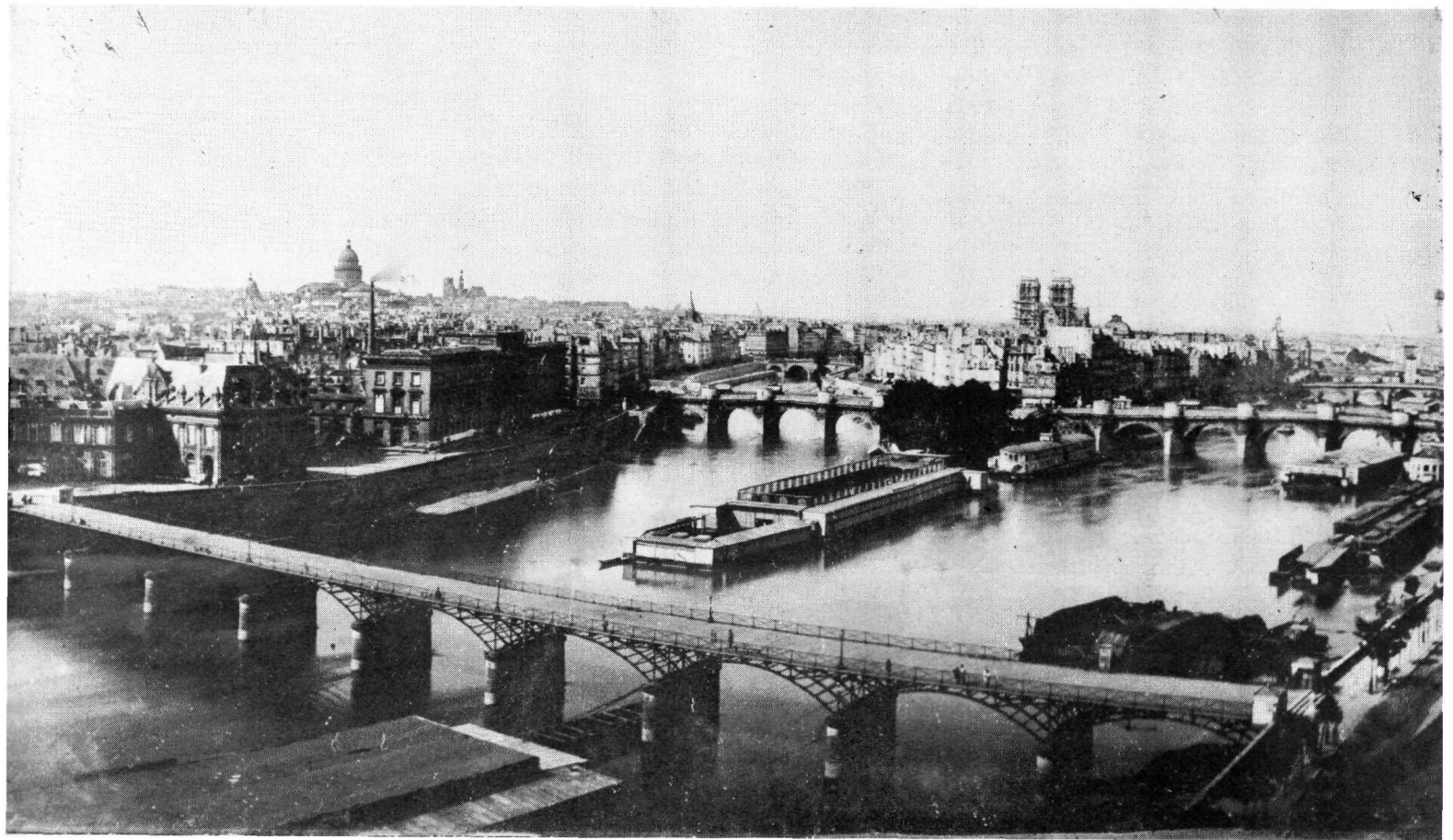
THE LURE OF WIDE PICTURES

THE WIDER THE PICTURE and the wider the screen, the more the spectator feels enveloped. He cannot see all the picture at a glance, and the scanning which he is forced to do heightens the illusion of reality. This type of picture found expression early in photography. Friedrich von Martens, a German engraver in Paris, designed a special camera for daguerreotype plates in 1844 that would make pictures about 5 inches high and 17½ inches long. He made the

view of Paris reproduced here in 1846 with this strange camera that held the long plate in a curved position while the lens swung during exposure.

This principle of using a curved sensitive surface with a swinging lens was followed by other camera makers, notably Moëssard in his *Cylindrographe* camera in 1854 and the Eastman Kodak Company in its *Panoram Kodak* camera of 1899.

The daguerreotype plate, made of silver-plated copper, could readily be bent, but when rigid glass plates superseded it after 1851 some other means had to be found. M. M. Johnson & Harrison, of London, solved the problem by using a long glass plate, a stationary lens, and a mechanism to rotate the *entire* camera; the same clockwork that turned the camera also moved the plate past a slit at a rate of speed which would allow the image to be registered continuously without a blur. This was an awkward camera and as soon as film became available a more compact one was devised which wound the film from spool to spool in time with the movement of the camera. This type of camera, typified by the Folmer and Schwing *Cirkut* camera of 1908 became extremely popular. Thousands of companies of soldiers, high school classes, and mountain ranges have stood in front of this ingenious device.



It is a little confusing that most writers lump these two very distinct kinds of cameras under the term "panoramic" without qualification.

In the past century various advertisements have frequently praised the greater sense of "reality" that the wide pictures offer. The feeling probably comes from the reconstruction of the spectator's normal relation to the visual world. Man has a wide angle vision and as he turns his head it becomes wider, and if he spins on his heel his angle of effective vision increases to 360 degrees. Consequently to get the maximum sense of envelopment the spectator should stand in the center of a circular room with a picture stretching from floor to ceiling surrounding him. Thousands were entertained with such a device at the Paris Exposition of 1900. (See *Image* Vol. III, April 1954, page 15.)

A number of distortions arise in wide field photography, some of which can easily be demonstrated and remedied. In the view of Paris, for instance, the river seems to bend towards the spectator when it is viewed as a flat picture. But if the picture is curved into the same position the original daguerreotype had as it rested in the camera, the river is returned to its bed. Try it.

APRIL, 1954

THE NAMES OF PRINTS: A GLOSSARY

IT WOULD BE IDEAL if it were possible to classify the various ways of making photographic prints by their physical appearance. Unfortunately, this cannot be done because most processes produce prints that look alike.

There are three features involved in all prints; the material used as a support or base, the light sensitive materials, and the means by which the light sensitive materials are embedded into or coated onto the surface of the support. Print types are named from the most characteristic or novel feature: sometimes by the kind of support, sometimes by the chemicals involved, sometimes by the suspending medium and sometimes by the inventor's name. Here are the three features in some detail:

1. The base material or support. This ranges from the silver-coated copper plates used for daguerreotypes, the thin sheets of iron used for tintypes, glass for transparent slides, cellulose nitrate or cellulose acetate for positive transparencies, and the paper used in the majority of the processes, to the wood, ceramics, and fabrics occasionally used.

2. The medium of suspension. Many methods use a suspending medium of some kind to hold light sensitive materials so that they can be coated *on* the support. Contrariwise, some prints are made in such a manner that the light sensitive materials are embedded *in* the support; in which case the support becomes, in a sense, the suspending medium. There is a noticeable difference in appearance between prints in which the light sensitive materials are *in* the support, and those where they are *on* the support.

Another division can be made on whether the suspending medium holds metals (in a finely divided state) which constitute the image, or whether it holds pigments which form the image. There is a noticeable difference between the two, since the pigment processes generally produce softer images.

The suspending medium in most processes is gelatin. There was a long period when albumen was used, another for collodion.

3. The light sensitive materials. The variety of processes by which the image is made positive and visible fall into four types. First, those in which the image is formed of metals. Two types of papers exist in this category: printing out papers and developing out papers. Printing out papers require long exposures for the actual darkening of the silver salt, while in developing out papers, short exposure produces a latent image which does not appear until development.

A second type, which is an indirect one, *replaces* the visible metallic image, after bleaching, by a powder, an ink, a watercolor, or an oil color.

A third type can be called "transfer methods" in which the metallic image is replaced, without bleaching, by various pigments. An image on a sheet of photographic paper is pressed into contact with a non-sensitized paper, and a pigment such as oil, bromoil, or ink is absorbed into the second sheet. (Very recent developments such as Xerography and Polaroid rapid prints fall into this "transfer" class although they differ in principle from the others.)

A fourth type depends upon the bleaching or decomposition of a dye, usually a diazo compound or primuline dye. In the case of decomposition, the remainder of the dye is reconstituted with a dye-coupling compound to form an image.

ALBUMEN PRINT The light sensitive silver salt (formed by the reaction of a halide salt and silver nitrate) was suspended in albumen or egg-white to keep the image on the surface of the paper, also to give a glossy finish and thereby achieve an improved rendition of detail over that found in the calotype. Invented by Blanquart-Evrard in 1850, it was practically the only process in general use for the rest of the century. Before fixing, the silver image was commonly toned with gold chloride to form the rich brown color so characteristic of 19th century photographs.

AMBROTYPE (syn. COLLODION POSITIVES)

Slightly underexposed collodion negatives on glass were backed with a dark material and appeared to be positives.

(The same picture backed with white looks like a negative.) One type was patented by James Ambrose Cutting in 1854, and remained popular with portraitists until after the dry plate process was introduced about 20 years later.

ARGENTOTYPE The light sensitive salts of iron combined with silver nitrate and mixed with starch or dextrin gave a reddish image on a yellow ground. This was never widely used. Sometimes a bromide was added to the chemicals and it was then called a bromo-argentotype.

ARISTOTYPE (syn. GELATINO - CHLORIDE or COLLODIO-CHLORIDE)

ARTIGUE PROCESS (syn. FRESSON PRINT)

AUTOTYPE PRINT (see CARBON PRINT)

BLUEPRINT (see CYANOTYPE)

BROMIDE (see CHLOROBROMIDE)

BROMO-ARGENTOTYPE (see ARGENTOTYPE)

BROMOCHLORIDE PRINT (see CHLOROBROMIDE PRINT)

BROMOIL TRANSFER A positive pigmented image (see Bromoil Print) is transferred by squeegeeing a bromoil print in contact with an absorbent non-sensitized paper. The process was widely used by pictorialists.

BROMOIL PRINT The image of a bromide print is bleached by a bichromate-bromide-ferricyanide solution which also differentially hardens the gelatin. This is the basis for absorption by oil pigment which is brushed on to reconstruct the image. The principle of differential tanning was experimented with as early as 1866. Bromoil was introduced by C. Wilborne Piper in England in 1907. It was widely used by pictorialists well into the thirties and is still occasionally exhibited.

CALOTYPE (syn. TALBOTYPE) Strictly speaking, the calotype process, invented by W. H. Fox Talbot in 1840, was a paper negative process. By extension, however, the word "calotype" was widely used to describe a print made from a calotype negative by Talbot's earlier process, which he called **PHOTOGENIC DRAWING**. Paper for both the negative and the positive was first soaked in a weak solution of common salt (sodium chloride) and then in silver nitrate. It was fixed either with a strong salt solution or sodium thiosulphate. In later variations of this **SALTED** or **PLAIN PAPER** technique, other halide salts were used for the preliminary treatment of the paper, such as ammonium chloride.

To be continued

GRAPHIC GRAFLEX PHOTOGRAPHY, by Willard Morgan, Henry Lester and 18 Contributors. New Tenth Edition. New York, Morgan & Lester, 1954. 410 pp. Illustrated, \$6.00.

THIS BOOK is a manual for the Speed Graphic, the standard press camera; the Graflex, a single lens reflex type using large sized film and open to a wide variety of uses; and the most recent Graflex 22, a twin lens, 2¼-inch square camera. Flash and other accessories are listed and described. In addition the book is a general treatise containing a wealth of information for users of large cameras in general. There are chapters for the beginner, for the advanced man and for the professional.

The first edition came out in 1940 and this is the tenth. Comparing the two makes a pleasant, and informative, game. One can trace trends in what people have said and thought about photography. One enlightening comparison occurs in Konrad Cramer's chapter on "Elementary Graflex and Speed Graphic Photography," written for the beginner. In the first edition he closes with this sentence: "Mount your print cleanly with mounting tissue and after the print has been spotted, sign your name (inconspicuously) and then—and only then—can you say . . . I have made a photograph!"

In the new tenth edition the chapter closes differently. "GO LOOK AT . . . museum collections of painting and sculpture. It is good to see what the camera *cannot* do. . . . Current magazines like *Life*, *Harper's Bazaar*, *Vogue*, *Fortune*—full of fine examples of genuine modern photography." While we are always suspicious of the huckster's word "genuine" its inclusion here should not blind us to the significance of telling beginners to look at other graphic arts. It is a point he made no fuss about in 1940.

Another comparison shows that the trend is towards smaller formats. This is the result of the rising cost of book publication. It takes a great toll, for the increases are partly absorbed by redesigning layouts to meet a budget—consequently the former well designed pages of photographs, text and typography which had readability and excitement have disappeared.

Several of the earlier articles, such as "The View Camera" by Bernice Abbott, and "Photographing the Dance" by Barbara Morgan, have been replaced, in the case of the first by a most pedestrian article. Other chapters, such as Ansel Adams's "Introduction to Printing" and Rudolf Kingslake's "Using a Lens," have been completely rewritten and reillustrated. Among the new chapters is Ralph Steiner's "A Portrait of Jones." In this he writes about the everyday problems of portraiture, the philosophy of it, the kind of lighting equipment he finds best and the cameras he has found, after throwing away many, which help him attain his ideals. His philosophy is tucked into seven succinct paragraphs that draw the distinctions between the outside, the inside, and the psychological depths of people. In a very witty way he indicates which of these three belong to the province of portraiture. These seven short paragraphs are worth the price of the book.

APRIL, 1954

WHERE ARE THE VAMPIRE FILMS?

IN THE TEEN AGE of the movies, a long line of vamps headed by Theda Bara, the queen of cinema seductresses, left their indelible mark on the more lurid pages of film history. Alice Hollister, Valeska Surrat, Helen Gardner, Musidora, Olga Petrova, Barbara Lamarr, Louise Glau, Virginia Pearson, Nita Naldi and Myrna Loy all helped to prepare the way for the more modern femmes fatales so devastatingly portrayed by Greta Garbo and Marlene Dietrich.

Unfortunately for contemporary students of screen history, only Theda Bara's first film *A Fool There Was* has been preserved for study as an example of the vampire pictures which were so influential for a decade.

The pattern for the film temptress was set as early as 1910 in Selig's *The Vampire*, which drew on both the poem by Kipling and the painting by Edmund Burne-Jones for its inspiration. A contemporary review waxed quite as dramatic as the film itself: "The young husband becomes ensnared in the coils of the Vampire (a destroyer of souls.) Clandestine meetings are arranged and the cunning, unscrupulous, satanic actions of the Vampire compels the poor weakling to falter and fall before her charms."*

Theodosia Goodman of the ample proportions, long black hair and dilated dark eyes was a made-to-order enchantress, created at the end of 1914 by the Fox Film Company. Her name was changed to Theda Bara and her press agent insisted she was born abroad, the beguiling child of a French father and an Arab mother. Excited fans discovered that her name, spelled backwards, was a confirmation of exotic birth and, moreover, that Theda was anagrammatically, Death.

From 1915 to 1919 Fox released some forty Bara films. The titles of many of them were only a little less alarming than their content: *The Devil's Daughter*, *Sin*, *Destruction*, *The Serpent*, *The Vixen*, *The Tiger Woman*, *The Forbidden Path*, *The She Devil*, *When a Woman Sins*, *When Men Desire*, *The Siren's Song*. Of course she played Carmen, Cleopatra and Salome. But by way of variation she also appeared incredibly as Camille, Kathleen Mavourneen and Juliet.

Some writers have mistakenly assumed that Miss Bara's 1914 debut as a screen temptress was a signpost of increasing sophistication of film content; others cite the vampire movies as characteristic of the World War I period.

Actually, the persistence of these films from 1910 through 1919 merely indicates the eternal feminine aspect of the femme fatale. She became streamlined in the twenties, psychoanalyzed in the thirties, and humanized in the fifties.

It is a great pity the earlier models aren't around to be enjoyed again.

JAMES CARD

*Moving Picture World, November 10, 1910.



THEDA BARA, indisputable queen of the movie vampires, casts her spell on Marc Antony in the 1917 Fox Film, "Cleopatra."



INCE'S 1916 TEMPTRESS: LOUISE GLAUM has mixed a potion for Anders Randolph who finds the siren more intoxicating than the drink.

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.