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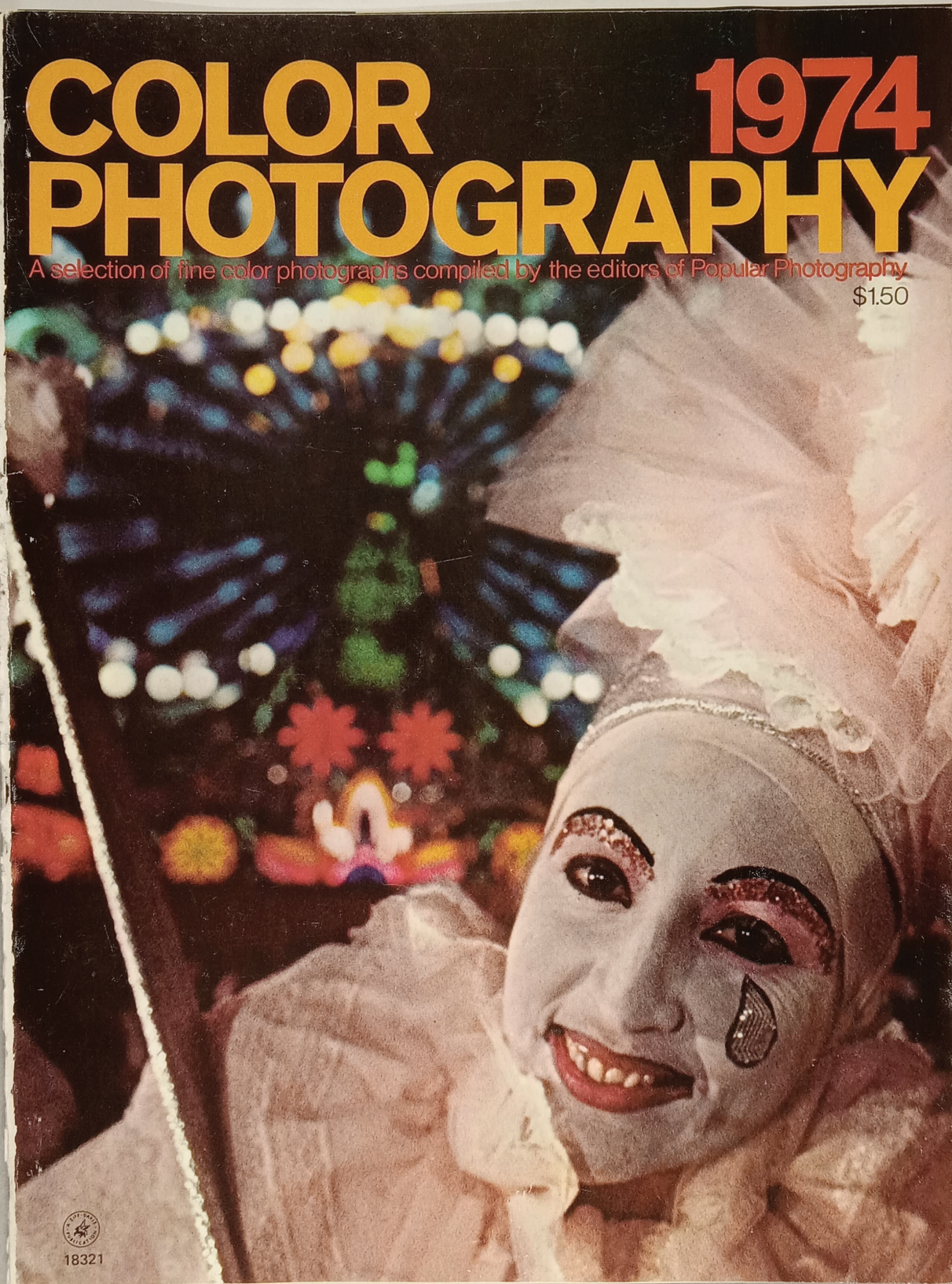
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	ESA	VII . B . i . 17

COLOR 1974 PHOTOGRAPHY

A selection of fine color photographs compiled by the editors of Popular Photography

\$1.50



18321

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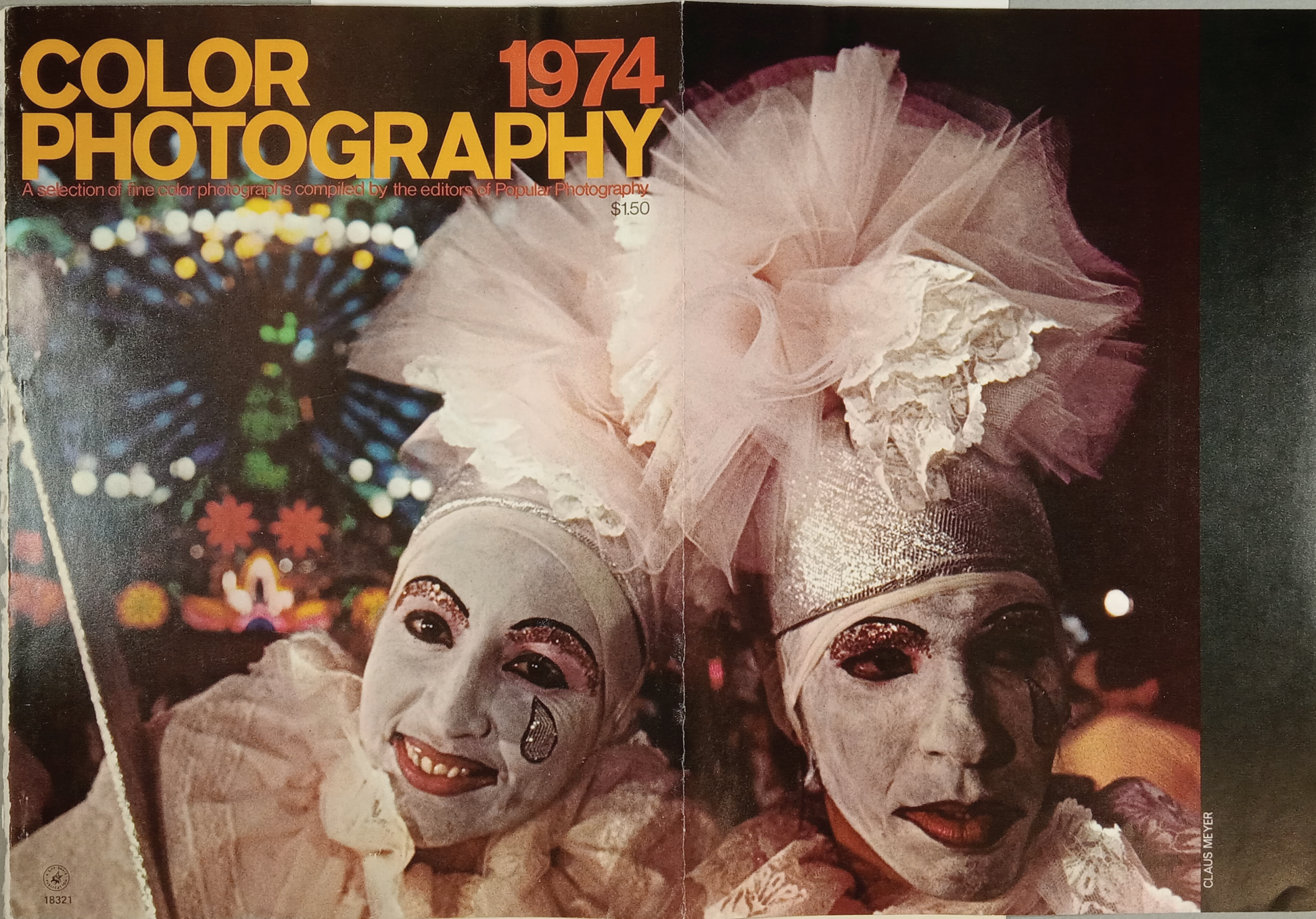
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COLOR PHOTOGRAPHY 1974

A selection of fine color photographs compiled by the editors of Popular Photography
\$1.50



CLAUS MEYER



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IS BLACK & WHITE PHOTOGRAPHY DOOMED? WELL....

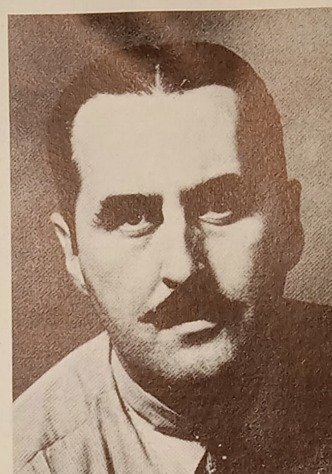
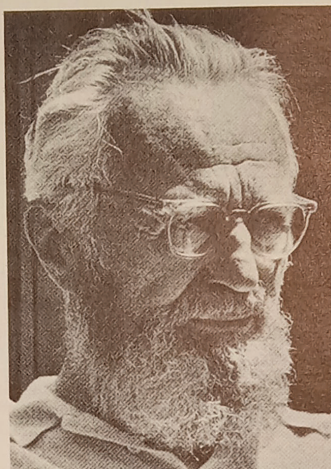
Some 1974 answers to a 1947 survey
on "The Future of Color"

BY JACOB DESCHIN

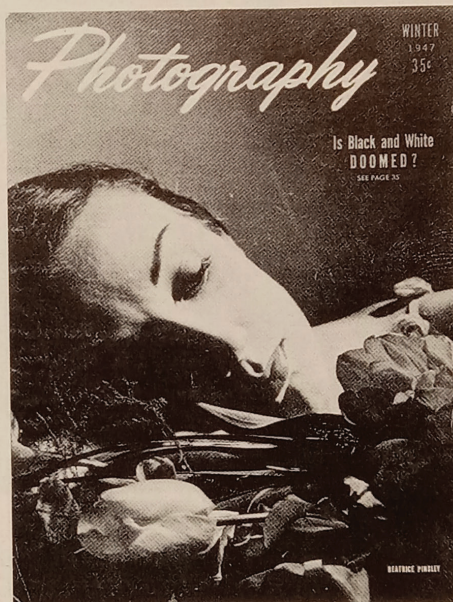
By 1935, not quite a century after Louis Jacques Mandé Daguerre disappointed an eagerly waiting world with gray photographs rather than the expected color images of life itself, Eastman Kodak (by grace of Mannes and Godowsky, inventors of Kodachrome) put things right with a film that made every man a color photographer simply by pressing a button. A dozen years later, with amateurs wallowing in color and professionals in their enthusiasm already anticipating black-and-white's imminent demise, it seemed like time to take stock of color's accomplishments and prospects for further development vis-a-vis black-and-white.

COLOR PHOTOGRAPHY

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Color would have been inappropriate for this strongly contrasty black-and-white (left, courtesy The Concerned Photographer) by Ernst Haas, who made early reputation as a black-and-white photographer, but later turned to color, using different subject matter. Above, left: portrait of Edward J. Steichen by Joan Miller. "Color is the great thing in photography today, and yet I don't think we know what it's all about," he told me in 1947. "Many black-and-white photographers haven't begun to touch color." Above right, Paul Outerbridge, color photographer and innovator, saw color's future challenging. Right: cover of *Photography* magazine, Winter 1947 issue.



At least, the late Bruce Downes, then editor of the short-lived *Photography* quarterly published by Ziff-Davis, later editor of *POPULAR PHOTOGRAPHY*, thought so. Had the world finally arrived at or was it rapidly heading for the point where the colors of life's realities were at long last to replace the black-and-white imagery to which one had become accustomed? In short, was b&w doomed?

Downes asked me to find out, and a survey of opinion as to black-and-white's chances of survival in a world apparently destined for color across the board, was the result. The piece was named "The Future of Color" and the catch-line

on the cover of the Winter 1947 issue in which it was published came directly to the point with a startling question: "Is Black and White Doomed?"

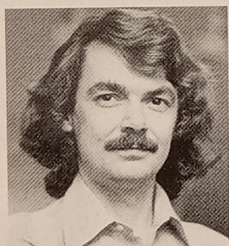
I approached the photographers first. Their replies ranged from a positive "Yes!" to "maybe, if . . .," to negative.

Eliot Elisofon, *Life* staffer, held that "many subjects are better rendered without color; color can be ugly as well as beautiful and many times superfluous. . . ." adding that "painting in color has never lessened the demand for black-and-white etchings."

Bradley Smith, magazine photographer, foresaw the switch from black-and-white to color coming "suddenly, al-

most overnight, as in the case of the change from silent to sound movies." The public's eye is being educated to color repeatedly, he said, and "the day will come when people will think black-and-white strange, just as silent films seem strange to them today. . . . I hardly ever shoot black-and-white now because I see everything in terms of color. Where I used to think in black-and-white when seeing objects, and 'translate' the colors into shades of gray, I now think only in color, seeing everything in color. Moreover, I see things directly, knowing that I can photograph them just as I see them. Obviously, this is a tremendous advantage, allowing me the greatest possible

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Galleries devoted entirely to showing original photographic prints (top) display mainly black-and-white, although with occasional admixture of color, which continues to be suspect as to permanence. Center left: P. Brigitte Anderson, color lab chief at Modernage Lab, N.Y., believes color's potentials are limitless and moving ahead rapidly, but cautions: don't sell black-and-white short. Below: Harold Jones, director of the LIGHT Gallery at 1018 Madison Ave., N.Y. finds gallery visitors receptive to color, but seldom buying it. Right, Lee D. Witkin, director of The Witkin Gallery, 243 E. 60th St., New York, shown here with Imogen Cunningham in her San Francisco living room. Right, a famous photograph by Ansel Adams, a confirmed black-and-white photographer (courtesy The Witkin Gallery).

DOOMED? *continued*

opportunity for exploring the imaginative use of my color-loaded camera."

Anton Bruehl, illustration and advertising color photographer, saw the issue as fairly obvious. "It [color] is the logical thing, for, after all, we see the world in color, and everybody prefers to look at pictures in color. The difficulty now is that it is so hard to get a good print; looking at a transparency held against the light is a nuisance. As soon as they

solve the problem of making good color prints easily, there is no reason why many will want to shoot black-and-white. The only reason we still use black-and-white is because of the cheaper cost." Bruehl said he never shoots black-and-white any more except on occasion for his own amusement, and cited the example mentioned by Smith of the switch from silent to sound movies as indicating what might happen in color.

Capt. Edward Steichen, then dean of American photographers and director of

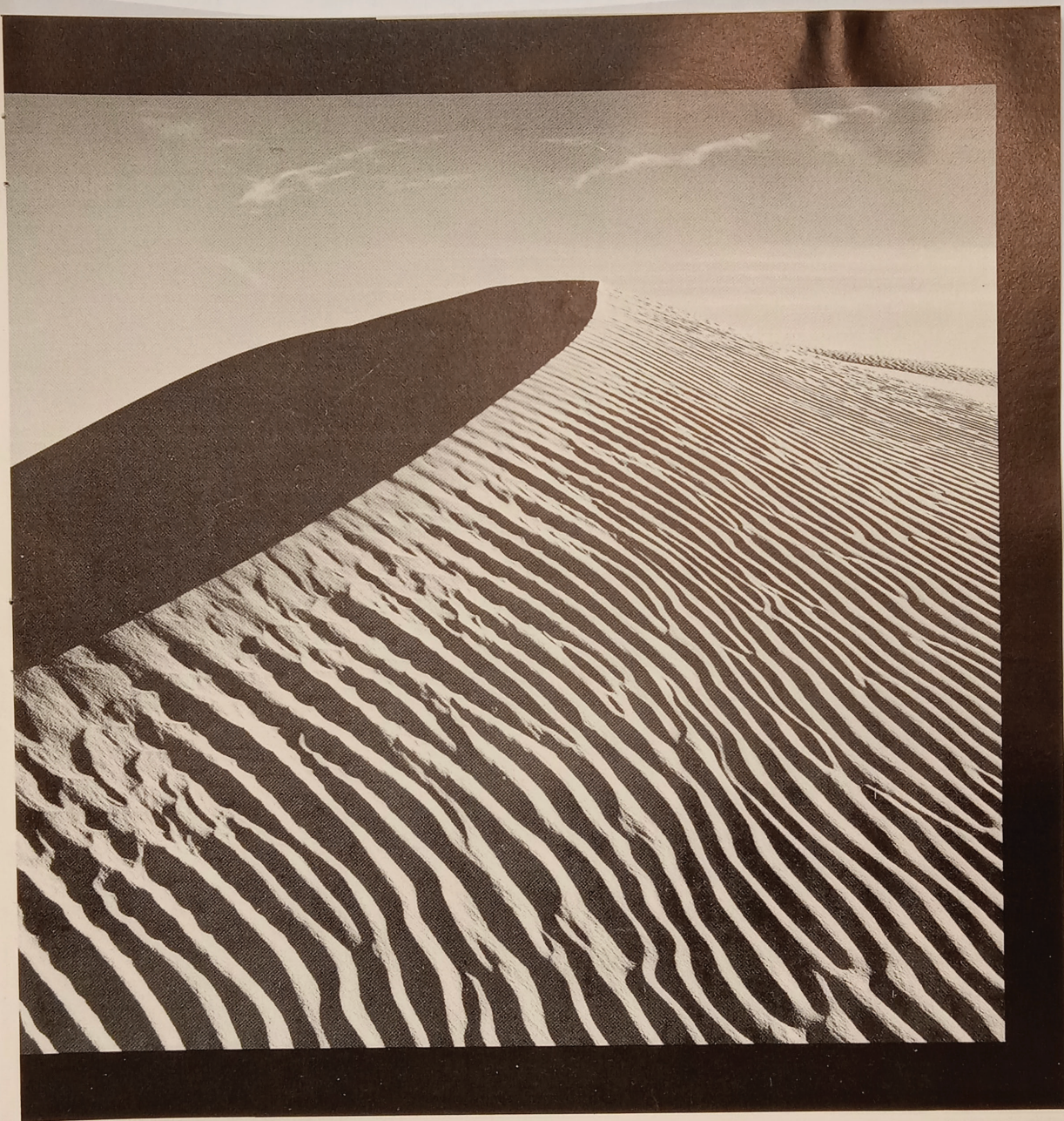
the Department of Photography at The Museum of Modern Art, believed that ultimately color photography would be used by all photographers, but intimated that the color millenium was in the unpredictable distance. "Color is the great thing in photography today, and yet I don't think we know what it's all about. Many black-and-white photographers haven't begun to touch color. . . We have everything technical we need . . . if only we knew how to use it."

Larry Keighley, who had just returned

COLOR PHOTOGRAPHY



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from a three-month tour of Europe shooting color picture stories for *The Saturday Evening Post*, believed that low cost and ease of production comparable to black-and-white would tip the scales in favor of color, but

"... The day when the box camera can produce a good color picture as well as it does a black-and-white, even in the hands of the most inexperienced, to me, seems a long way off. When the amateur photographer can take his roll of color film to his bathroom-darkroom, develop

it without too much regard for temperature controls, make a color print in his \$25 enlarger, using only a developer and a fixer, just like black-and-white prints, then, brother, you will have complete abandonment of black-and-white photography."

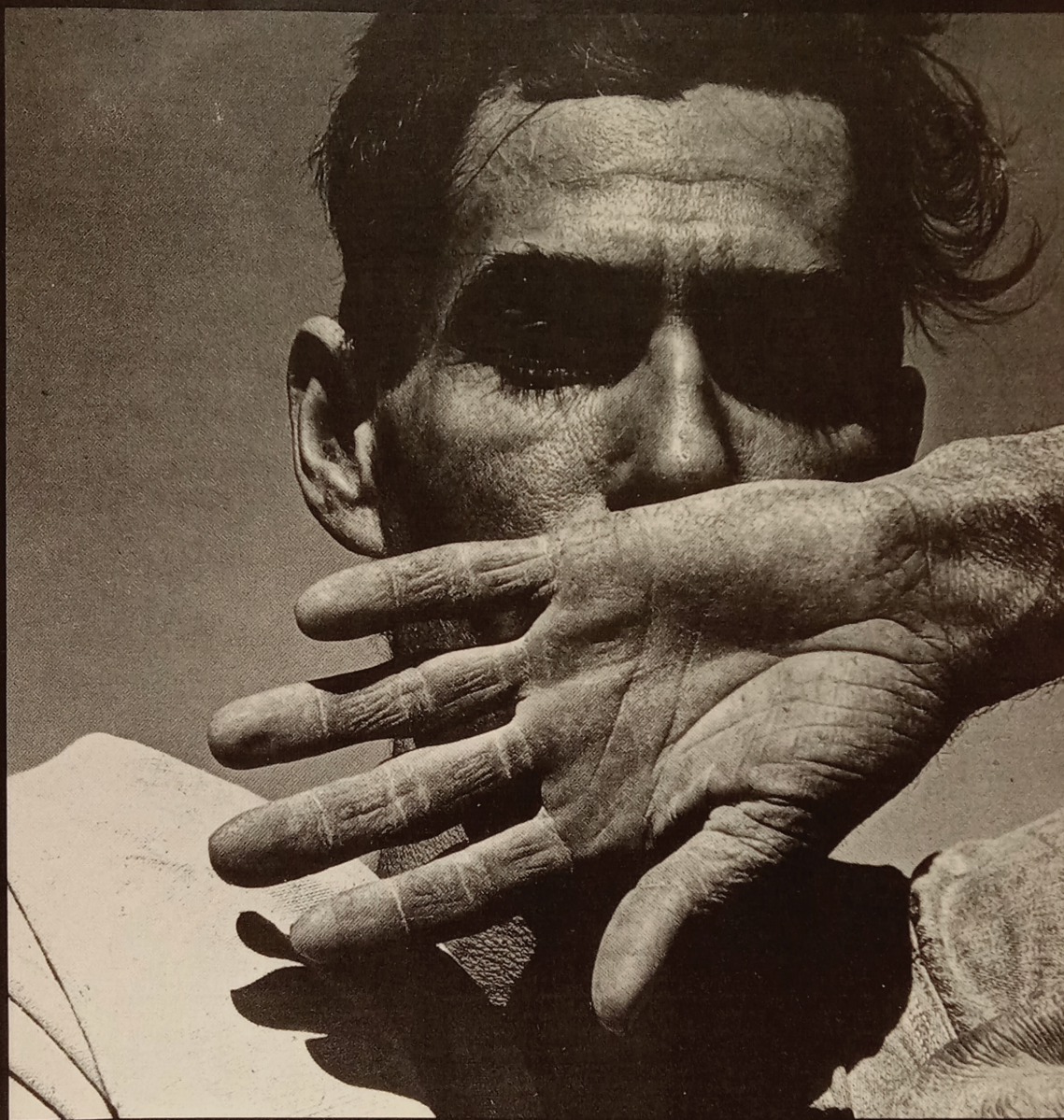
Edward Weston telegraphed from Carmel, "Any predictions that color will supplant black-and-white are ridiculous; drawings, dry points, etchings, lithographs are not negated by painting."

In 1949, writes Ben Maddow in his

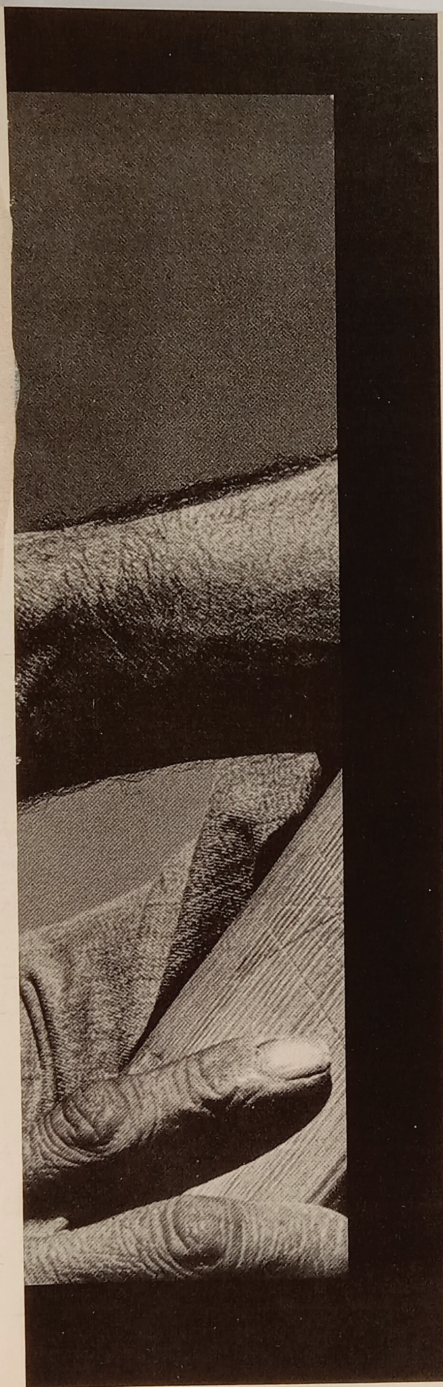
monumental illustrated biography, "Edward Weston: Fifty Years" (*Aperture*, 285 pp., \$40) recently published, Kodak sent him two dozen 8x10 sheets of Ektachrome air express, with which Weston was to photograph Point Lobos. When the processed color was returned to him by Kodak, he was ecstatic: "My first batch—I remember looking at them just like an amateur looking at his first drug-store print—'Gee, they came out!' I sent 13 of that first batch to Kodak, and they bought seven, from two mornings' work! I

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Left: from Dorothea Lange's great file in Roy Stryker's Farm Security Administration project of the troubled '30s. Black-and-white is firmly in the documentary tradition, where color seems out of place and unconvincing. Above: Lloyd E. Varden, as one of the 20 interviewed on color's future in 1947, came closest in his prediction that eventually, "color photography will no doubt replace black-and-white photography (for all practical purposes) in the amateur field. In commercial fields, black-and-white will have a secondary role to color photography, but it is not likely that black-and-white will be supplanted."

DOOMED? *continued*

decided I liked color."

Apparently in answer to a query from Bruce Downes, then a consultant to POPULAR PHOTOGRAPHY, he wrote: "The answer is simple to state, if not easy to achieve, to produce a result in color which could not have been done better, or at all, in black-and-white. Those of us who began photographing in monochrome spent years trying to avoid subject matter exciting *because* of its color; in this new medium, we must now *seek* subject matter which is exciting *because* of its color. We must see color as *form*, avoiding subjects which are only 'colored' black-and-whites."

Paul Outerbridge, color photographer, innovator, and author of *Photographing in Color* (New York: Random House, 1940), answered the basic question, "Will color supplant black-and-white?" with the laconic "Generally speaking, yes" (see below for his comments on color photography as a creative medium).

As things have turned out, Lloyd E. Varden, then technical director of Paveille Color Laboratories, Inc., later consultant to the industry, seems to have come closest to the target.

"In the very far distant future," he said in 1947, "say 20 years, color photography will no doubt supplant black-and-white photography (for all practical purposes) in the amateur field. In commercial fields black-and-white will have a secondary role to color photography,

but it is not likely that black-and-white will be supplanted. In scientific and other fields, there are many applications of photography where color is no better than black-and-white, if as good. In such applications, black-and-white photography will continue to reign supreme."

Dr. Walter Clark, who was then in Kodak's research labs, was understandably noncommittal: "It is of course not possible to say to what extent and in what period of time color photography will supplant black-and-white, although there is no doubt that it will be used in rapidly increasing amounts."

Ansco's Harold C. Harsh's forecast of a complete switch to color within ten years or less except for certain phases of so-called functional photography, where color is not applicable, fell considerably short of the mark in the predicted year 1957. [By now, the estimate is that amateur use of still color is close to 100 percent and amateur movie film definitely that.]

"I believe it is obvious that there are many applications of black-and-white photography," Harsh said in 1947, "where color offers no outstanding advantages. Among such applications are X-ray photography, various recording films and papers, certain photomechanical uses and others. These applications represent a sizable volume in the present photographic market and, therefore, the possibility of color replacing black-and-white *entirely* is indeed remote."

Harry H. Lerner, then a color technician, now head of Triton Press in New

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EDWARD WESTON
WILDCAT HILL
N.F.D. CARMEL
CALIFORNIA

8-10-49

Dear Mr. Deschin -

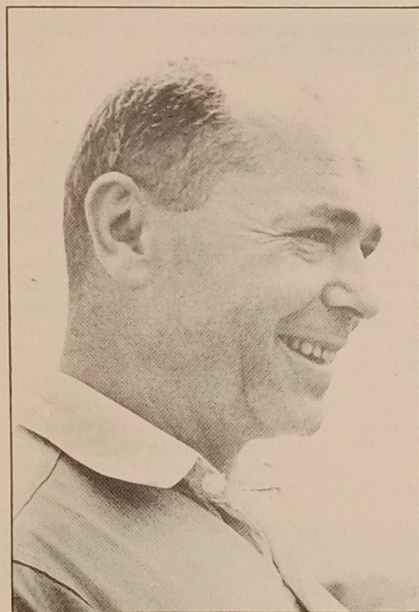
I do have a deadline, so this can be but a brief note.

Any predictions that color will supplant black and white are ridiculous. Drawings, Dry Points, Etchings, Lithographs are not negated by Painting.

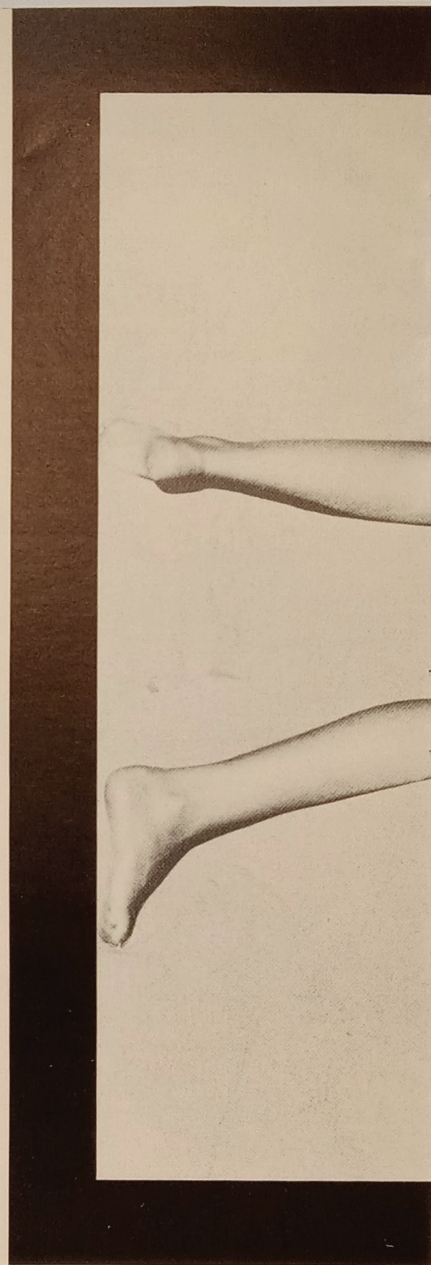
The aesthetic possibilities of color will be determined by the creative ability of the individual.

I am a rank beginner in color but I expect it to open up new fields, different, not in any way competing with my black & white.

Cordially
Edward Weston



Edward Weston portrait by Richard Rundle (above, left) in the 1958 Weston memorial issue of *Aperture*, here reproduced with letter Weston wrote me in reply to my color survey. "Any predictions," he said, "that color will supplant black-and-white are ridiculous." Soon afterward, at Kodak's invitation, Weston did try color, but it was undistinguished as also was Ansel Adams', who was also sent color film. Right (courtesy The Witkin Gallery), one of Weston's many female nudes, with the elegant tonality that marked the master of black-and-white photography. Left: Eliot Elisofon, *Life* staffer, saw both sides of the issue: "... many subjects are better rendered without color; color can be ugly as well as beautiful and many times superfluous," and agreed with Weston, saying that "painting in color has never lessened the demand for black-and-white etchings."



DOOMED? continued

York, exclaimed: "Why should black-and-white be abandoned at all? After all, color merely extends the range of black-and-white photography. Color is an added dimension for securing photographic emphasis."

Lerner foresaw the need of closer liaison between the color photographer and the reproduction house. Although admitting that this is not always practical [however, photographers today fre-

quently work with color printers to get the results they want], he nevertheless felt that such collaboration could assure reproduction quality more in line with the photographer's interpretation of the subject.

In the magazine field, opinion was somewhat divided. Some editors felt that color would take over completely; others, that color would become increasingly important in pictorial journalism but would never entirely supplant black-and-white. Two reasons were offered:

higher cost (see below) and the fact that not all subjects are color subjects. One editor felt that the larger percentage of all editorial ideas could be expressed in monochrome just as well as in color.

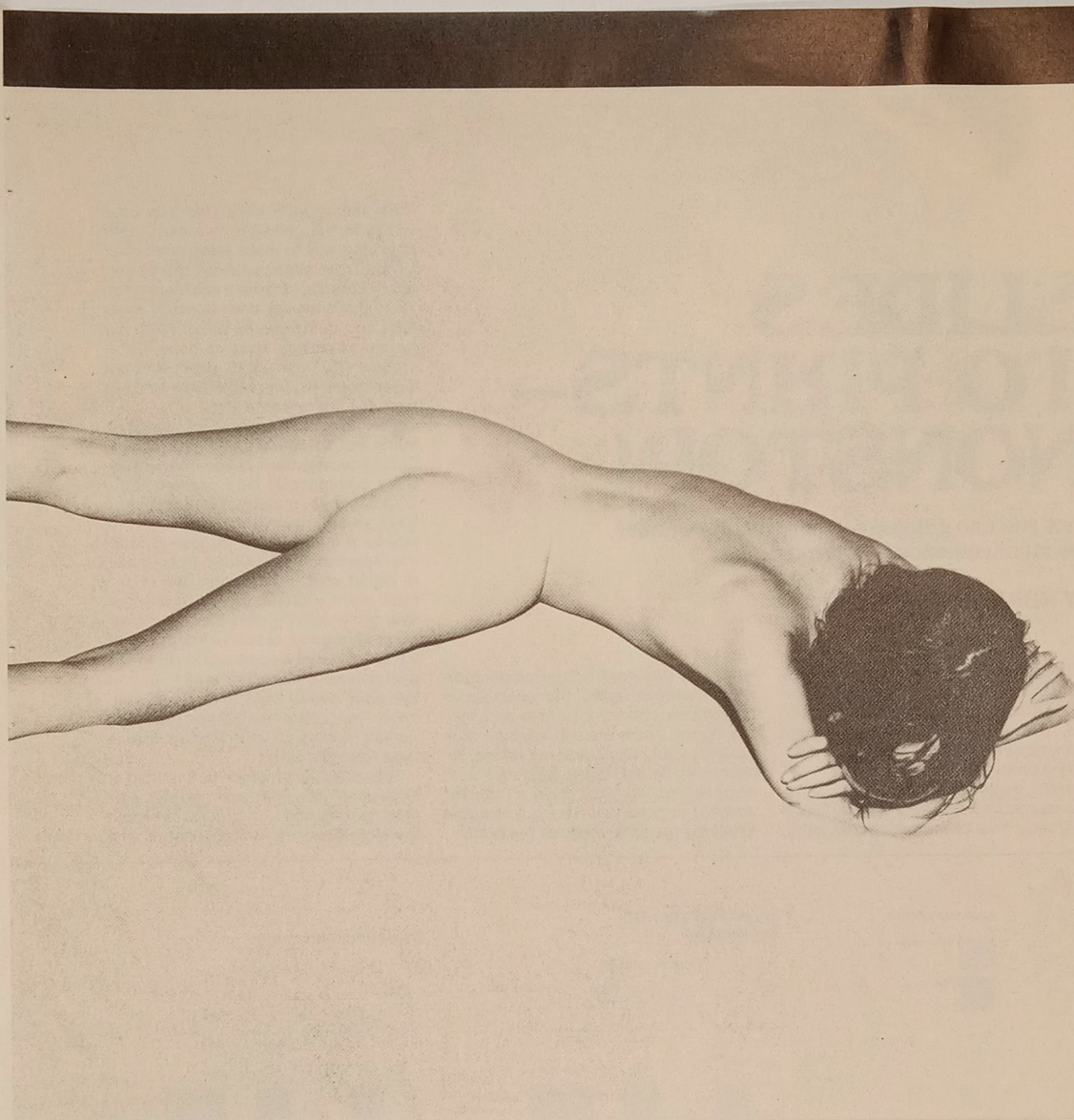
John Peter, art editor of *McCall's* magazine, saw color as a logical development in photography and held that "the increasing use of color depends only on our ability to develop a simple, accurate, economical technique for capturing and recording it."

"In fact, there never would have been

COLOR PHOTOGRAPHY

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the abstract light-and-shadow recording of the world had we immediately been able to breach the problem of color. Even today, our most primitive use of color appeals strongly to people and this is natural, for we do not live in a black-and-white world."

Peter pointed out that black-and-white itself is not easy, a fact photographers have recognized—many of whom rely on professional printers to do their processing and printing, leading as we know to the proliferation of custom labs

across the country, especially in color, but for black-and-white as well. "The technical circumstances which surround the taking, processing, and reproducing of a black-and-white photograph is yet difficult. But some artists have managed to absorb the technique to the point where it does not get in the way of creating a picture; others have become virtuosi exploiting the technique for its own sake. Color is the problem complicated and limited many times over—lighting difficult, transparencies difficult to view,

reproducing in quantity highly limited.

"We are largely at the handicraft level at each one of the stages from the original taking of the picture to the final high-speed printing. In all projection processes, movie photography, and television, the mere fact that there is color at all is such a new and wonderful thing that we can only now begin to bring esthetic and critical faculties to bear on its use. As the technical becomes less formidable, the esthetics will become more impor-

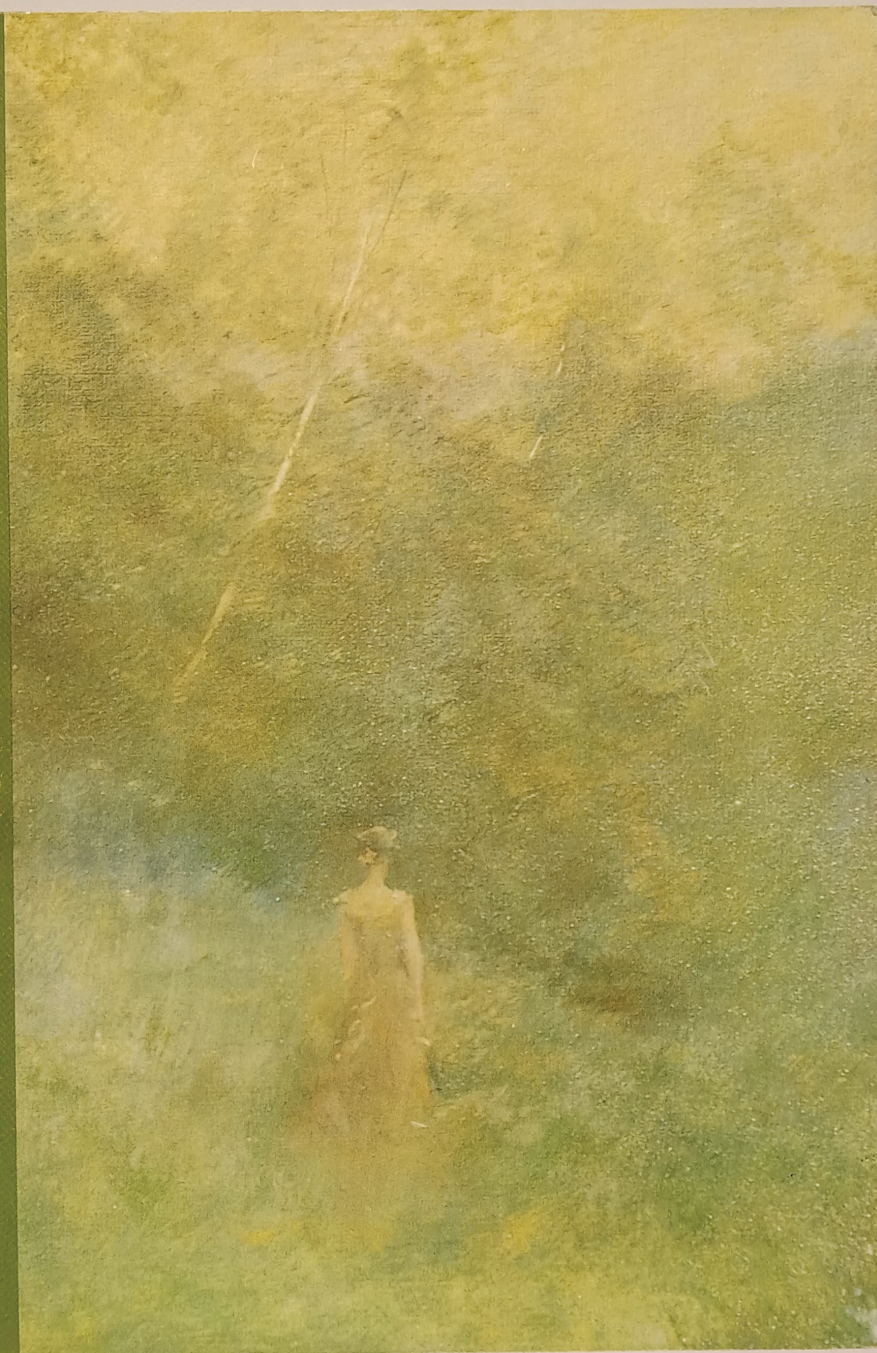
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The Color of Mood

American Tonalism 1880-1910



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With the compliments of the M.H. de Young Memorial Museum
and the California Palace of the Legion of Honor.

Wanda M. Corn

Wanda M. Corn
Exhibition Director

Cover: THOMAS W. DEWING *The White Birch* (detail)

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The Color of Mood:

AMERICAN TONALISM 1880-1910

Cover: THOMAS W. DEWING *The White Birch* (detail)

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Wanda M. Corn

The Color of Mood:
American Tonalism
1880-1910

M. H. DE YOUNG MEMORIAL MUSEUM
AND THE
CALIFORNIA PALACE OF THE LEGION OF HONOR
SAN FRANCISCO 1972

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W. M. C.

EXHIBITED AT THE CALIFORNIA PALACE OF THE LEGION OF HONOR
JANUARY 22 — APRIL 2, 1972

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AND THE CALIFORNIA PALACE OF THE LEGION OF HONOR

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MT. PLEASANT, MICH
NEWS 3/21/47

Dean of Cameramen Advocates Color

NEW YORK (U.P.)—Capt. Edward Steichen, dean of American photographers, believes that ultimately all photography will be in color.

Steichen, who had retired, returned officially to his lenses recently when he became director of the department of photography at the Museum of Modern Art.

He said that while camera wizards are producing all kinds of gadgets, they have paid little attention to the development of color. He said he could not understand why black and white photographers have neglected color.

"When the sky resembles currant jelly it carries us away," he said. "But a spectrum beauty isn't always character. Look at the softness of those grays in the buildings across the street, the dull tone of that fire escape, the subtle hues of those curtains."

"Catching these, and giving meaning to them—that would be camera art."

Steichen said his first exhibition would be news photographs.

"The great thing in photography," he said, "is to seize the instant of reality and transfer it imaginatively into drama, laughter or some feeling that arouses emotion."

- exclusively with photographs.
- 8, 1923 Introduction of the Cine-Kodak 16mm reversal process.
 - 9, 1914 A patent is filed by J.R. Bray for making animated cartoons, establishing a modern method of animation photography.
 - 10, 1879 Charles Cros' "Chromscope" is presented to the Societe Francaise de Photographie.
 - 10, 1888 L. A. A. LePrince is issued a patent for his method and apparatus for producing animated pictures.

- duce flicker.
- 20, 1801 Hippolyte Bayard is born; Daguerreotypist, calotypist, inventor.
 - 20, 1833 J. A. F. Plateau introduces the "Phenakistoscope", an instrument based on the persistence of vision.
 - 20, 1839 Talbot writes to Arago and Biot claiming priority for his discovery.
 - 20, 1853 The Photographic Society of London is founded.

- the 15th of January.
- 31, 1839 Fox Talbot communicates his photographic discoveries to the Royal Society.
 - 31, 1839 Biot replies to Talbot's letter (Jan. 20) stating that Daguerre had been working on his "invention" for 14 years.
 - 31, 1839 J. D. Harding reports that Talbot's first Photogenic Drawings were reversed (negatives!).
 - 31, 1845 Part II of the Pencil of Nature appears.

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Photographica VII:1



Jan. '75

PHOTOGRAPHICA CHRONOLOG

JANUARY

- 1, 1841 Voigtlander introduces the all metal daguerreotype camera.
- 1, 1847 First issue of Plumbe's publication, *The Plumbeian*.
- 1, 1855 First issue of *Bulletin de la Societe Francaise de Photographie*.
- 1, 1855 First issue of *The Dublin Photographic Journal* (no copy of this journal is known to exist).
- 1, 1860 A "Dallatype" (Photographic engraving) is presented with the *Photographic News*, London.
- 1, 1881 George Eastman and Henry Strong found the Eastman Dry Plate Co.
- 1, 1937 First issue of *Look* magazine.
- 1, 1958 Edward Weston dies.
- 2, 1883 William Schmid issued a patent for his "detective" camera, the first of its kind in photographic history.
- 3, 1927 Dr. J. J. Acworth dies, a pioneer in the establishment of the dry-plate industry and one of the early investigators of the sensitiveness of emulsions.
- 4, 1882 John W. Draper dies.
- 4, 1854 First exhibition of *The Royal Photographic Society*.
- 5, 1839 Daguerre's announcement of his process, but he does not give details.
- 5, 1861 Mathew Brady's portrait gallery fully described and illustrated in *Leslie's*.
- 6, 1888 W. F. Stanley's patent for his "explosives and apparatus for producing instantaneous light."
- 6, 1891 E. Bausch, G. Hommel, and A. Wollensak issued a patent for the Unicum shutter.
- 7, 1839 Arago announces that Daguerre has discovered a means to "fix" the photographic image (first announcement of Daguerre's invention).
- 7, 1843 *The Illustrated London News* publishes Antoine Claudet's panorama of London, made with a specially built camera.
- 7, 1860 Earliest reference to the *Carte de Visite*, ad in *Leslie's*, by S. A. Holmes.
- 7, 1904 *The London Daily Mirror* becomes the world's first newspaper to be illustrated exclusively with photographs.
- 8, 1923 Introduction of the Cine-Kodak 16mm reversal process.
- 9, 1914 A patent is filed by J. R. Bray for making animated cartoons, establishing a modern method of animation photography.
- 10, 1879 Charles Cros' "Chromoscope" is presented to the *Societe Francaise de Photographie*.
- 10, 1888 L. A. A. LePrince is issued a patent for his method and apparatus for producing animated pictures.
- 11, 1886 Rotative action device for exposing photos patented by D. S. Davis.
- 12, 1853 Kilburn's stereoscope for daguerreotypes patented.
- 12, 1917 *The British Journal* prints an account of the "Boulton-Watt" legend, partners who allegedly produced camera images towards the end of the 18th century.
- 13, 1891 A patent for the first lens to be simultaneously corrected for astigmatism and curvature of field is issued to Dr. Rudolf.
- 13, 1891 L. Lumiere is issued a U.S. patent for his Lumiere magazine camera.
- 14, 1882 Timothy O'Sullivan, Civil War photographer and early photographer of the West dies.
- 14, 1896 Birt Acres demonstrates his Kinetic Lantern to *The Royal Photographic Society*.
- 14, 1896 A patent is issued in France for A. D. Bedt's Kinetographie, camera, printer, projector.
- 14, 1905 Prof. Ernst Abbe dies.
- 15, 1839 Daguerre announces the first exhibition of his Daguerreotypes for this date (the exhibition never took place).
- 15, 1896 Mathew Brady, "America's historian with a camera", dies in New York.
- 16, 1936 Oskar Barnack, "Father of the Leica", dies.
- 17, 1868 Harrison and Maddox publish a gelatine dry plate process.
- 17, 1857 Birthdate of Eugene Augustin Lauste, pioneer sound film inventor.
- 17, 1905 D. A. Reavill issued a patent for certain features of a Panoramic camera, later manufactured by Eastman Kodak as the Cirkut camera.
- 16, 1874 Bolton's washed emulsion process is introduced.
- 18, 1856 The "finder" is invented by Taupenot.
- 18, 1896 Mathew Brady obituary in *The Washington Post*.
- 19, 1841 Franz Kratochvila publishes his process for increasing the speed of Daguerreotype plates.
- 19, 1903 J. A. Pross' patent is filed for a motion picture device to reduce flicker.
- 20, 1801 Hippolyte Bayard is born; Daguerreotypist, calotypist, inventor.
- 20, 1833 J. A. F. Plateau introduces the "Phenakistoscope", an instrument based on the persistence of vision.
- 20, 1839 Talbot writes to Arago and Biot claiming priority for his discovery.
- 20, 1853 *The Photographic Society of London* is founded.
- 21, 1888 T. R. Dallmeyer's patent for "Improvements in Photographic Lenses".
- 21, 1888 T. Thornton's patent for "Flashlight Photography".
- 21, 1902 3A Folding Pocket is patented.
- 22, 1908 Eduard Belin transmits a photograph over a wire circuit.
- 22, 1936 Mathew Brady's negatives examined and a report given to Robert Taft for his History.
- 23, 1840 Prof. Ernst Abbe born. He was to be the Director of Optical Works, Carl Zeiss.
- 23, 1888 N. P. Thompson's patent relating to the production of images on fabric.
- 23, 1889 A British patent is granted to Good for his box-type roll film camera, the basis for the Blair Kamaret and the Boston Camera Company's Bulls-eye.
- 24, 1910 A patent is renewed for a fire-proof magazine for motion picture - film reels to Nicholas Power.
- 25, 1839 An exhibition of Fox Talbot's "Photogenic Drawings" is held at the Royal Institution.
- 25, 1847 L. Blanquart submits his paper photograph process to the Academie des Sciences.
- 25, 1896 Friese-Greene's two-color motion picture process is exhibited at the Royal Institution.
- 26, 1857 John W. Draper writes a treatise, *The Diffraction Spectrum*.
- 26, 1888 A photographic plate "to be developed in water" is patented by A. J. Boulton.
- 27, 1890 Alfred Watkin's "standard exposure meter" is patented.
- 28, 1863 Photo-sculpture is invented by Willeme.
- 29, 1839 Sir John Herschel writes of his photographic experiments.
- 29, 1866 *The National Academy of Design* recommends preserving Brady's negatives in the keeping of the New York Historical Society.
- 30, 1872 W. H. Jackson's photographs help pass Yellowstone National Park bill in the Senate.
- 30, 1896 A slide exhibition of Brady's War Views is set for this date. It is never held; Brady dies on the 15th of January.
- 31, 1839 Fox Talbot communicates his photographic discoveries to the Royal Society.
- 31, 1839 Biot replies to Talbot's letter (Jan. 20) stating that Daguerre had been working on his "invention" for 14 years.
- 31, 1839 J. D. Harding reports that Talbot's first Photogenic Drawings were reversed (negatives!).
- 31, 1845 Part II of the *Pencil of Nature* appears.

Compiled by Lou Marcus

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LETTERS TO THE EDITOR

Dear Editor:

I just received *Photographica* for October, 1974, this morning, November 6, 1974.

This mailing announced a speech, October 16th by Eaton S. Lothrop, Jr. Does this seem fair to you?

Cordially,
Harry H. Servis, Jr.
1002 Temple Building
14 Franklin Street
Rochester, N.Y. 14604

Editor's note: The October issue was in the mail well in advance of Mr. Lothrop's speech, but, unfortunately, *Photographica* was at the mercy of a local UPS strike which dislocated the N.Y. postal system. We mail at the special educational rate, not at the 1st class rate which would cost the Society an additional \$3 per year per member. The Society now spends over \$10 per member per year to publish *Photographica*. One alternative is to raise membership dues. Do any readers have any comments or suggestions?

Editor, *PHOTOGRAPHICA*

During a recent long-distance phone call, a friend inquired where he could get a copy of "that nifty book on old cameras" that he had seen at my home. I offered to have one sent by the local specialty photo booksellers. The clerk there was very obliging and took the information, agreeing to send him a copy. As you might expect, their big business today is photographic fine art publications. (There are, sadly, few books on antique cameras.) The clerk wanted to verify the title again - "That's one copy of 'Sensuous Cameras'?" I thought that everyone was familiar with "A Century of Cameras" by Eaton S. Lothrop, Jr. - N.M.G., Rochester, N.Y.

To the Editor:

While recently sorting through photographs in the Steichen estate in Redding, Connecticut, I came upon a number of autochromes taken by him. Some of them were in diascopes, as described by Margery Mann (in *PHOTOGRAPHICA*, June-July 1974, p. 25). Two of them were for 5x7" autochromes and bore the same markings mentioned in Ms. Mann's letter; that is, Diascopes #2 manufactured by L.A. Dubernet Sept. 1, 1908. There was an additional one for a 7x10 autochrome which was also manufactured by Dubernet. After finding these absolutely intriguing viewing devices, I became interested in the whole autochrome era and did some further research. I found a price list dated September 1923, put out by the R.J. Fitzsimons Corp., 75 Fifth Avenue, New York City. The list included prices for diascopes. I am enclosing a copy of this price list, which may interest some of your readers.

Bobbi Carrey
Cambridge, Massachusetts

Steichen - color

Dear Editor:

I am a student at Southern Illinois University and involved in a camera obscura project. My project is to build a reproduction of a camera obscura. It would be of great help to me if any of your readers could please send any plans, diagrams or any information regarding the assembly procedures and mechanical data for the camera obscura. Due to the limited amount of time I have for this project, please make efforts as soon as possible.

Thank you, c/o Amy Caldwell
Les Lesciotto R.R. 6
Carbondale, Ill. 62901

SOCIETY DONATION FOR PLUMBE MONUMENT

The PHSNY Board of Directors voted at the November meeting to make a contribution of \$25 to *The John Plumbe Memorial Association*. Formed under the auspices of the Dubuque County Historical Society, the Association is seeking to raise \$500 to erect a black granite monument at the location of Plumbe's unmarked grave site in Dubuque, Iowa. Several Society members have also made personal donations to the fund.

In announcing the contribution, Society President Jerry Sprung said, "John Plumbe can be counted with a small group of photographers who played a significant role in the first twenty years of photography in America. Our Society is particularly pleased to be able to contribute to the Memorial Association's effort to recognize Plumbe's place in history."

The John Plumbe Memorial Association, which can be reached at the Dubuque Historical Society, P.O. Box 305, Dubuque, Iowa 52001, has pledged that donors of \$5 or more will be sent an ornate memorial certificate and a biographical sketch of Plumbe.

1890 U.S. CENSUS: 20,040 PHOTOGRAPHERS

At the time of the 1890 Census, there were over 20,000 photographers operating in the United States. Surprisingly, over 10% of them were female!

The following Census figures show the number of photographers and, for comparison purposes, the number of males and females making their livings in several other common occupations.

1890 U.S. Census - Occupations

	Male	Female
Photographers	17,839	2,201
Dairymen/dairywomen	16,161	1,734
Journalists	20,961	888
Dentists	17,161	337
Architects, draftsmen	17,134	327
Restaurant keepers	16,867	2,416



J. FLEURY-HERMAGIS
OPTICIEN BREVETÉ, REPAIRE PAR LA SOCIÉTÉ FRANÇAISE DE PHOTOGRAPHIE
FOURNISSEUR DE TOUTES LES MINISTÈRES ET DES GRANDES ADMINISTRATIONS
Médaille d'Or, Exposition Universelle, Paris 1889. - La plus haute
récompense décernée aux objectifs (unique pour la France).
PARIS. - 18, Rue de Rambuteau
Nouveaux APLANÉTIQUES INSTANTANÉS (F7) demi grand-angle et
PANORAMIQUES sans abtigation comparables ou supérieures à ceux des
meilleures marques étrangères. (Noms, témoign. et essais comparatifs à l'appui.)

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Color

Archives of American Art

Background information for Steichen's portrait of Pres. Roosevelt, 1908

[Correspondence between Alfred Stieglitz and Mr. Johnson, ed. of Century Magazine. Originals in NYPL, MS Div.; microfilm in Archives: N8:501-513]

Fr. 509-11 1907 Nov 1

My dear Mr. Johnson:

"You haven't heard from me for the simple reason that it has been impossible for me to come to a decision before now. Since leaving you I have been testing plates to see whether those I brought from Paris were still in condition to use on so important a mission. The experience of yesterday and today proves that many of the plates are uncertain - owing to age - streaky and spotty, but otherwise still very wonderful. The Lumière importation expected to be in yesterday has been delayed a week. I therefore think it wisest to wait for it before going to Washington. I have decided to undertake the job for you on the following terms: First: That the President give me all the time necessary for a satisfactory sitting; he to be informed by you that the process is new and therefore comparatively uncertain and that the sittings are long and not to be hurried.

Second: That my expenses be paid by you for myself and an assistant. Third: That I be paid the price of \$750 for the portraits of the President and Mrs. Roosevelt in the case the two should be your property after reproduction. Should you simply have the sole right for their reproduction and the pictures belong to me the price to be \$500.

If the above terms are acceptable I shall be ready to go as soon as the Lumière's get their plates. Should that be later than next Friday or Saturday, I'd risk going with my own stock chancing failure."

Fr. 512,13 1908 Mar 26

"... Steichen has received an order from Everybody's to do Roosevelt and Taft in black and white (photography) - he is to have the sittings on Wednesday, April 1st. Roosevelt is to sit at 2:30. Now I thought that you might still want the President done in color and here is the chance. Steichen is now in the West and will be in Washington on Tues. P.M. at the New Willard. Should you want him to do Roosevelt, leave a note for him there or write to me here. Of course you'd have to make an appointment with the President to be done in the open air - Steichen preferring that for his color work. As to price I am sure a satisfactory arrangement can be made."

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PHOTOGRAPHY

An Irreverent Eye

The Wagstaff collection tickles the fancy.

Art collector Sam Wagstaff still recalls the moment when he converted to a new faith. In 1973, as he strolled through the Metropolitan Museum of Art, he chanced upon an exhibition devoted to "The Painterly Photograph." He found himself struck dumb before a delicate, hand-colored photograph of the Flatiron Building in downtown Manhattan, made by Edward Steichen as the sun was setting on a rainy evening in 1904. As pale and lyrical as a watercolor, yet full of realistic immediacy, the picture convinced him that his commitment to collecting paintings and sculpture was far too narrow. "I thought this photograph ranked with Eakins, with Whistler, with any painting made by any American at that time,"

Wagstaff explains. "It was magnificent."

Wagstaff did not wait. A former curator of contemporary art for two major museums and an arbiter of fashionable taste, he promptly sold his collection and plunged the proceeds into photography. At first he bought slowly and carefully, testing and

learning in a field he barely knew. Then his pace quickened to match his growing excitement. "The art world was ignorant of photography," he recalls. "Only a few stodgy books tried to document its history, leaving all sorts of great artists and pictures out. It was a new world." Wagstaff haunted galleries, antique stores, auctions. Within a few years his New York apartment was stuffed with pictures and albums. When he tried to count what he had, he realized the total was climbing into the thousands, that he had acquired samples of every known movement or process dating back to the invention of photography in the 1820s—daguerreotypes, ambrotypes, platinum prints, stereograph cards, postcards, landscapes, portraits, nudes, battle scenes, still lifes.

Wagstaff had always been feisty and eloquent: while a curator at the Detroit Institute of Arts, he withstood the rage of the entire city over a provocative, 35-ton

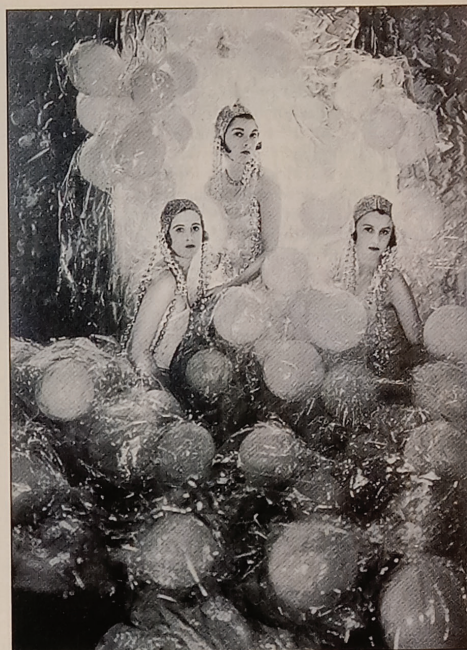
hunk-of-granite sculpture that he had installed on the museum's lawn. Now he became one of humble photography's true defenders, preaching sermons wherever he could find a handy pulpit on behalf of forgotten 19th-century photographers and unknown images. The museums and art magazines of America, impressed with Wagstaff's credentials, welcomed him and his pictures. The J. Paul Getty Museum in Los Angeles did more: it bought his cache of more than 6,000 images last year (along with eight other major private collections of photography) for a reported \$5 million—an offer Wagstaff found so lavish that he couldn't refuse it. Now both the International Center of Photography in New York and the Detroit Institute of Arts are about to unveil yet more of the glories he discovered, by exhibiting selections from the works sold to the Getty and new pictures purchased since the sale.

Places of Honor: The much-heralded transformation of Sam Wagstaff's taste—from flashy provocation to noble historicism—seems complete. But while the Detroit event, entitled "Flower Show," tends to sweetness and light with more than a hundred floral studies of all kinds, the rowdy ICP exhibition containing 160 images reveals the true Wagstaff. Here he batters the viewer with surprise after surprise, challenging conventional taste and opinion over a broad range of styles and artists. He proudly displays prints stained and faded by time, or marked by technical imperfections. A large, gray-toned Mathew Brady portrait



'Lady'

WEEGIE COLLECTION J. PAUL GETTY MUSEUM



Beaton's debutantes (1928): A taste for froth and wit

CECIL BEATON COLLECTION J. PAUL GETTY MUSEUM



Munkacs's camels (circa 1930): Droll images that sometimes border on a belly laugh

MARTIN MUNKACSI COLLECTION J. PAUL GETTY MUSEUM

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of a Civil War-era gentleman is enlivened with bright orange water stains. An anonymous photograph of the Union Army lined up in mock formation to defend Washington, D.C.—or rather, to pose for the photographer—records the American flag as a thick, dramatic blur, waving too fast for the slow-moving film of the day. He offers places of honor to pictures made with silver infrared film at night, to often grainy halftone reproductions from the pages of newspapers, pamphlets and books, to a NASA photograph shot on the surface of the moon, to virtually unknown artists, to anonymous pictures made by people long lost in history.

When Wagstaff deigns to include a famous photographer found in many other collections—"turkeys," as he calls them—his choice is always surprising. There is a crowded, rarely seen shot of a children's party in Paris by Henri Cartier-Bresson, a gorgeous faded 1946 photograph by Irving Penn of several brand-new broomsticks seen through the dusty window of a Mexican store (the photo was rescued from the trash can by a junk dealer), a disarmingly "straight" portrait of a stuffed, ridiculous sea horse by witty surrealist Man Ray. Wagstaff is not only surprising in his specific choices. His irreverent, ribald humor is on display in every gallery at the ICP. Martin Munkacsy's circle of hungry dromedaries, lunging after the keeper's hand at the Berlin zoo in the early '30s, verges on charm. Weegee's "Portrait of a Lady," nothing more than a pudgy leg with a wad of money shoved under the stocking, is closer to a belly laugh. Cecil Beaton's array of debutantes, swathed in balloons, is a titter. Ralph Steiner's parade of strippers, led by the infamous Gypsy Rose Lee, is saltier, bordering on the rank.

Blossoms: Not that there aren't classic photographs on display in both Detroit and New York, rewarding classic tastes. In Detroit there are lovely bunches of blossoms photographed in the 1890s by French artists Adolphe Braun and P. Plauszewski. With money from his Getty sale Wagstaff recently purchased a rich, sepia-toned study of a reclining nude by Julien Vallou de Villeeneuve, printed in Paris in 1853. It cost him more than \$10,000—a personal record made possible by his new riches—and is on view in the New York show. There is, as well, an exquisite hand-embellished portrait of a seated woman by Gertrude Kasebier, made at the turn of the century, when Americans were just beginning to think of photography as an art medium.

But far more often, this collection bears the iconoclastic imprint of its owner. The muted, golden 1925 portrait of Josephine Baker is the work of Baron de Meyer, whom Wagstaff prizes as much because the historians have de-emphasized his importance as for his excellence. Oscar Rejlander's 1865 portrait of "Girl Dressed Like Picture of Great Grandmother" verges on the macabre, as does Paul Outerbridge's lush, full-

color photograph of a blurred nude showering behind a curtain, made 70 years later, in 1936. And his decision to display an old New York Times Magazine tear sheet of a photograph made by Diane Arbus for Lord and Taylor—which shows a small boy teasing his sister—is surely prompted as much by insouciance as by reverence.

Saint Sam, in brief, is no saint. When he talks about the medium he has sworn to defend, his wit and desire to shock and unsettle always predominate. "Most photographs bore me," he says. "The first thing I demand of any photograph is: get my atten-

the enterprising young dealer who engineered the entire Getty sale, sums him up this way: "As a collector, Sam Wagstaff is totally unpredictable."

Yet in the end, Wagstaff is predictably unpredictable. It's no wonder that he thinks the most beautiful flower in the Detroit show is the rakish tulip a burly young man holds behind his back in a 1951 photograph by Robert Frank, or that, at the last minute, he bought and installed at the ICP a raw color photograph by Helen Levitt that depicts three antic kids behind a window on West 90th Street—a picture unlike any oth-



Rejlander's 'Girl' (1865), de Meyer's Baker (circa 1925): Prizing the forgotten and the out-of-favor



Vallou de Villeeneuve nude (1853): A collection that bears its owner's iconoclastic imprint

tion if you can." He hates the books in which photo-historians like Beaumont Newhall and Helmut Gernsheim and museum curators have defined what's good and what's bad in photography. "We've seen three times as much now as when these books were first published. Yet they continue to be used in the schools." Daniel Wolf,

er in his collection. Sam Wagstaff is out, in short, to upset the apple cart of convention. He didn't desert the avant-garde at all when he fell in love with that Flatiron photograph. He simply switched venues. Twelve years later, he is the Marcel Duchamp of collecting.

DOUGLAS DAVIS