

EDGAR BISSANTZ

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March 1, 1965

Dear Miss Gilpin,

Thank you again for receiving us so hospitably while we were in Santa Fe. We visited quite many of the pueblos and had some enjoyable experiences, especially the deer dance at Taos. But I was not able to get anywhere with photographing the indians. I think that one must be in the country to take advantages of the opportunities when that can be done to advantage, as you are.

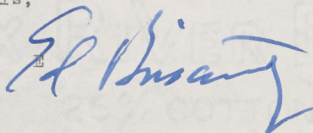
I have been thinking a great deal about the photographs you showed me which you said were printed on platinum paper that you had coated. The effect was very fine and I was astonished to learn that it is not impossible to coat paper oneself. For some time I have felt that many of the modern photographs lack "quality", such as exists in work that was done on platinum paper. Paul Strand uses various modern papers, but he works very carefully, and tones every print with Nelson's Gold Toner. Ansel tones his better things slightly in Selenium. Strand's pictures all have that sense of rich "quality" that makes them so fine. Last week I was in San Francisco and saw Imogen Cunningham's exhibition at the museum. A very impressive showing, but I noted again that some of her earlier things, such as the portrait of Stieglitz and early cactus studies, which were printed on platinum paper, have the best quality. I have toned some prints with Selenium with advantage, I think. However, I am quite interested in experimenting with the platinum process. I would appreciate it very much if sometime you would send me the directions for making the paper. Probably that is available in Photo-Lab Index or some other photo books, but I do not have that. Ansel's copy is not very well maintained and I doubt that it contains much of the material.

A scientific magazine has accepted one of my things from Yosemite, which I think may interest you, and when the issue is out I shall send you a copy. When does your book on the indians appear?

Perhaps you received the book on Frederick H. Evans which was sent to Associates of Eastman House. Even in reproduction those platinum prints have something.

Jean joins me in sending good wishes to you. Whenever you come to Carmel, please let us have the pleasure of a visit.

Sincerely yours,



Society, Madison, Wisconsin; Jerry N. Uelsmann, Instructor, Department of Art, University of Florida; Robert Forth, Dean, Maryland Institute, College of Art; Barbara Morgan, photographer and painter, Scarsdale, N. Y.; Aaron Siskind, Chairman, Department of Photography, Institute of Design, Illinois Institute of Technology; Henry Holmes Smith, Associate Professor, Indiana University; Arthur Siegel, Photographer, Chicago; and Minor White, Lecturer, Rochester Institute of Technology.

A digest of papers read and panel discussions will be published by the Society for Photographic Education and George Eastman House.

AFTER 125 YEARS: 1964 PUBLICATIONS ON THE HISTORY OF PHOTOGRAPHY

The history of photography is as old as photography itself. Each inventor, in his zeal for establishing priority, wrote his own history: Talbot in the paper read to the Royal Society of Great Britain on January 31, 1839, and Daguerre in his instruction manual published on August 20, 1839, titled *History and Description of That Process Called the Daguerreotype*.

Over the past 125 years the history of photography has been rewritten more objectively and with increasing attention not only to technological developments but especially to the growth of photography as a medium of expression and communication.

This anniversary year of 1964 has brought a marked increase in the interest in photography's history, and an unprecedented number of publications.

The most ambitious of these recent books is Rudolf Skopec's *Photographie im Wandel der Zeiten [Photography in Changing Times]*, published by Artia Verlag, Prague, in two versions, with Czech and German texts respectively. The book is mammoth: 310 pages and 1,010 illustrations. It covers photography's technical growth and its manifold applications in art, science and industry. Skopec has relied so greatly upon the publications of others that the book is virtually an anthology, and would be a convenient pictorial index to the growing literature of the history of photography if the sources of the illustrations had been given. While we are pleased to note that Skopec has made liberal use of IMAGE, we regret that the printing plates were made from the illustrations rather than from copy photographs. So many illustrations are copies of copies that the general level of reproduction leaves much to be desired. The text is limited to brief picture captions; unfortunately many errors have crept into them. For example Skopec states that Alfred Stieglitz, who was born in Hoboken, N. J., was "a German living in the United States," and that Cartier-Bresson, self-taught as a photographer, "was originally a painter." It is hardly true to state that Eugène Atget was "the first photographer to choose social themes."

The World of Atget is a sumptuous book of 176 photographs from the incomparable collection of Berenice Abbott. The majority of plates have never been published before,

and the book thus forms a fitting companion volume to *A Vision of Paris*, edited by Arthur Trottenberg in 1963. It is to be regretted, however, that the quality of reproductions of the new volume does not equal that of the older one.

Atget, along with thirty-four other 20th century photographers, also appears in L. Fritz Gruber's *Grosse Photographen unseres Jahrhunderts [Great Photographers of Our Century]*, which appeared this year in Germany in two identical editions, one privately published for the Deutsche Buch-Gemeinschaft, Darmstadt, the other by Econ Verlag, Düsseldorf. An English edition is planned. Gruber has reproduced a half-dozen or so photographs by thirty-five photographers from Atget to William Klein. A one-page biographical sketch, with portrait, precedes each portfolio. The result is a useful reference work as well as a well-reproduced survey of contemporary photography.

The relationship of photography and painting is the subject of a well-documented study by Van Deren Coke, titled *The Painter and the Photograph* (University of New Mexico Press). Coke marshals an imposing documentation of the direct use of photography by both minor and major painters. The 134 illustrations are, for the most part, comparative, showing the photographic motif used by the painter and his final picture. It is illuminating, and often shocking, to discover that many famous paintings are brazenly based upon the visual concept of unknown and uncredited photographers. Coke's study is more complete and thorough than anything which has yet appeared in print, and the text is far sounder than the only other comparable work, André Vigneau's *Une brève histoire de l'art de Nièce à nos jours [A Brief History of Art from Nièce to Our Time]* (Paris, Robert Laffont, 1963).

A long-overdue survey of stereoscopic photography, one of the most prolific of all fields of production, has been privately published by Professor William Culp Darrah of Gettysburg College. Titled *Stereo Views: A History of Stereographs in America and Their Collection*, it is basically a collector's manual, with emphasis on the rarity and market value of stereograph. The book provides a lucid account of the invention of the stereograph and the growth of stereoscopic photography following the invention of the collodion process. Darrah's checklist of over 3,000 stereographers is helpful, though one is disappointed that the list contains no biographical information beyond a rough indication of the period of activity of each individual. The illustrations include splendid documents of photographers at work; it is regrettable that the quality of reproduction is poor.

The History of the Nude in Photography, by Peter Lacey, is a pocket book published by Bantam Books, New York, with 120 illustrations, ranging from photographs of models posed by the painter Eugène Delacroix to the work of such contemporaries as Lucien Clergue, Ruth Bernhard and Bill Brandt. The work of each photographer is prefaced by two pages of text. Primarily a popular picture book, the volume is a useful addition to the literature.

Magazines, both photographic and general, commemorated the 125th anniversary of photography with special issues. Among the most interesting are:

Foto Magazin (Munich), August, 1964. Articles by Johannes Ruber, Christian Bourjean, Hans Roth.

Fotographie (Leipzig), August, 1964. Articles by Berthold Beiler, Walter Hahn, H. E. Fincke, Wladimir Orlov. Chronology. Photographs by Hill, Hermann Krone, Hugo Erfurth, Renger-Patzsch, Franz Fiedler, Steichen, John Heartfield.

Der Mensch und die Technik; Technisch-Wissenschaftliche Blätter des Süddeutschen Zeitung (Munich), July 17, 1964. Articles by Georg-Maria Schwab, Fritz Kempe, Heinrich Freytag, Kurt Michel, Johannes Albrecht, Walter Boje, Robert Schmitz, Lothar Ackermann, Helmut Naumann, Frank Frese, Walther Benser and Dieder Renner.

Du (Zurich), March, 1964, features a 54-page essay *Das Bild der Photographie [The Picture of Photography]*, by Hans Finsler, with fifty-one illustrations. The essay, with six of the illustrations, appears in English translation in *Photography Annual 1965* (New York: Ziff Davis Publishing Company, 1964).

Particularly welcome is a new bi-monthly magazine, *Terre des Images [Land of Images]*, edited by art historian Jean Adhémar, Chief Curator of the Print Department of the Bibliothèque Nationale, Paris. This handsome periodical contains a special section in each issue devoted to the history of photography.

Popular Photography Italiana continued through 1964 to feature an historical article by Piero Racanicchi each month. A collection of nineteen of Racanicchi's articles which appeared in 1962 and 1963 has been published under the title *Critica e Storia della Fotografia [Criticism and History of Photography]* by Edizioni Technische, Milan. The book, which is the second similar volume, contains prefaces by Beaumont Newhall and Giovanni Romano of the Institute of the History of Art of the University of Turin, and valuable biographical and bibliographic documentation by Pietro Donzelli.

The prehistory of photography is the subject of an important article by Charles Seymour, Jr., of the History of Art Department of Yale University in *The Art Bulletin*, September, 1964. Titled "Dark Chamber and Light-Filled Room: Vermeer and the Camera Obscura," it convincingly demonstrates that the famous Dutch 17th-century painter made use of the camera obscura. By a most ingenious series of comparisons of details of Vermeer's paintings and out-of-focus photographs of objects similar to those in the paintings, Seymour shows that the deformation of image quality in the Dutch master's paintings is optical in origin.

To accompany the exhibition of the same title, the Folkwang Museum of Essen has published a catalogue *Kunstphotographie um 1900 [Art Photography Around 1900]*. Edited by Otto Steinert, with essays by Fritz Kempe, Hermann Speer, Daniel Masclet, L. Fritz Gruber, Heinrich Freytag and Heinz Spielman, and thirty-two illustrations, the book contains much unpublished material. —B. N.

TRAVELING EXHIBITIONS

The Direct Approach

East Meadow Public Library, East Meadow, L. I., N. Y.,
January 1 to 31, 1965
Wesleyan University, Middletown, Connecticut,
February 20 to March 20, 1965
North Carolina State University, Raleigh, North Carolina,
April 1 to May 1, 1965

Gardner's Photographic Sketchbook of the War

Greenville Museum of Art, Greenville, South Carolina,
April 1 to May 1, 1965

Aaron Suskind

North Carolina State University at Raleigh, North Carolina,
January 1 to 31, 1965
North Carolina Wesleyan College, Rocky Mount,
North Carolina,
April 1 to 31, 1965
Goucher College, Baltimore, Maryland,
May 17 to June 12, 1965

Harry Callahan

Texas Woman's University, Denton, Texas
November 15 to December 15, 1964
North Carolina State University at Raleigh, North Carolina,
January 1 to 31, 1965
The Museum of Fine Arts, Houston, Texas,
March 21 to April 25, 1965

Photographer of the Southwest: Adam Clark Vroman

Arizona State College, Flagstaff, Arizona,
January 5 to February 5, 1965

Photography 63/An International Exhibition

London Public Library & Art Museum, London, Ontario,
February 1 to 28, 1965

Photography 64/An Invitational Exhibition

Mobile Art Gallery, Mobile, Alabama,
October 1 to December 12, 1964
The Museum of Fine Arts, Houston, Texas
January 3 to February 3, 1965
Harpur College, Binghamton, New York,
March 1 to April 1, 1965

Six Photographers

Long Beach Museum of Art, Long Beach, California,
December 6 to 27, 1964
University of Illinois Library, Urbana, Illinois,
January 10 to February 10, 1965
Purdue University, Lafayette, Indiana,
April 1 to 30, 1965

Photographs from the George Eastman House Collection 1840-1915

Harvard University, Cambridge, Massachusetts,
January 1 to February 1, 1965
Los Angeles State College, Los Angeles, California,
March 14 to April 14, 1965

BEAUMONT NEWHALL, Director JAMES CARD, Vice-Director NATHAN LYONS, Assistant Director GEORGE PRATT, Assistant Curator of Motion Pictures ROBERT BREITZ, Assistant Curator of Collections WARREN STEVENS, Curatorial Assistant JAROMIR STEPHANY, Curatorial Assistant. ALICE ANDREWS, Curatorial Assistant JAMES HILBRANDT, Curatorial Assistant DONALD EDDY, Staff Photographer.

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THE BULLETIN OF THE GEORGE EASTMAN HOUSE OF PHOTOGRAPHY

VOLUME 12

NUMBER 5

NOVEMBER 1964



Barbara Morgan: Doris Humphrey in "Shakers."

EXHIBITION OF DANCE PHOTOGRAPHS BY BARBARA MORGAN

An exhibition of twenty-eight dance photographs by Barbara Morgan, of Scarsdale, New York, opened at the George Eastman House on Friday, November 27th. It will be on view until January 15th, 1965.

The photographs of noted American dancers include Martha Graham, Doris Humphrey, Valerie Bettis, Erick Hawkins, Pearl Primus, Merce Cunningham, Jose Limon, and the Humphrey-Weidman Company.

The photographs are of historical and esthetic value.

"The photographer of dancers works with vital stuff, emotional and imaginative energies brought to bodily expression with beauty and power," she wrote in *The Complete Photographer*. "To picture this vitality and beauty of action, the

photographer too must be keyed to rhythmical coordinations in the control of camera and lighting and stage space. No matter what the dance . . . no matter what the camera . . . the basic problem for the dance photographer is the same: by insight to express the spirit of the movement in terms natural to photography."

Many of the photographs in the exhibition were published in the book: *Martha Graham; Sixteen Dances in Photographs* (New York, Duell, Sloan & Pearce, 1941), which has been hailed as a classic.

Mrs. Morgan was trained as a painter at the University of California in Los Angeles and was a member of the Art Faculty. She took up photography in 1935. Besides her book *Martha Graham, Sixteen Dances In Photographs*, she has published *Summer's Children: A Photographic Cycle of Life at Camp* (Morgan & Morgan, 1951). Recently she has returned to painting. She finds both mediums complementary to one another: photography to move in the outer world of people and places, and painting to the world of inner vision and emotion.

She has exhibited widely: at The Museum of Modern Art, George Eastman House, Arizona State University, and other museums and galleries. She is the wife of Willard D. Morgan, publisher of photographic books.

FREDERICK H. EVANS EXHIBITION

The George Eastman House announces the opening of an exhibition of photographs by Frederick H. Evans on November 29.

The exhibition, which will be shown at Rochester from November 29, 1964, to January 15, 1965, consists of eighty-three original photographs from the collection of the George Eastman House supplemented by loans from The Royal Photographic Society of Great Britain, London; The Library of Congress, Washington, D.C.; The Metropolitan Museum of Art, New York, and The Art Institute of Chicago.

Evans began photography as an avocation in 1883, while he was a bookseller in London. He retired in 1898, and devoted the rest of his life to photography. He specialized in interpreting with his camera the cathedrals of England and France.

At the turn of the century, when it was believed that the only way that photography could attain recognition as a fine art was by manipulating negative and print so that the result resembled the work of the human hand, Evans' doctrine of "pure photography" was revolutionary. He defined pure photography as "the straightest of straight photography" and boasted that his prints were all from untouched, undodged negatives.

The photographs in the exhibition are all original prints, made by Evans himself on platinum paper, and meticulously mounted. Platinum paper produces prints of great delicacy and permanence; Evans delighted in it and recommended its use: "It will," he said, "best exhibit the photography of the photograph." When the manufacture of this "platinotype paper," as it was commercially called, was dis-

continued in the 1930s Evans was in despair.

Evans passionately believed in photography as an independent art. He was a member of that exclusive international group "The Linked Ring," brought into being in 1892 for the sole purpose of exhibiting photography as a fine art, and for years he hung its annual Photographic Salon in London. He wrote extensively on photography in the British photographic press and in Alfred Stieglitz's handsome quarterly, *Camera Work*.

AN INTERNATIONAL SYMPOSIUM ON THE HISTORY OF PHOTOGRAPHY

A Symposium on the History of Photography was held at the George Eastman House on Friday and Saturday, November 27 and 28, 1964, in collaboration with the Society for Photographic Education. The first conference of its type to be held anywhere, it celebrated the fifteenth anniversary of the establishment of the George Eastman House as an educational institution dedicated, according to its charter, to establishing, developing and maintaining a graphic and continuing history of photography.

One hundred and twenty-five participants from the United States, Canada and Europe attended.

The Symposium under the chairmanship of Beaumont Newhall, Director of the George Eastman House, opened with speeches of welcome from Dr. Cyril J. Staud, President of the George Eastman House, and Nathan Lyons, Chairman of the Society for Photographic Education.

The guest of honor was Heinrich Schwarz, Professor of the History of Art, Chairman of the Art Department, and Curator of the Davison Art Center, Wesleyan University. Dr. Schwarz is a pioneer photographic historian: his classic monograph on the Scottish photographic team of David Octavius Hill and Robert Adamson was first published in 1931. He addressed the Symposium on the prehistory of photography: "Before 1839: Symptoms and Trends."

Other speakers included Gordon Hendricks, author, New York City; R. F. Heinecken, Professor, University of California in Los Angeles; Van Deren Coke, Professor of Art, Chairman of the Art Department, and Director of the University Art Gallery, University of New Mexico; Peter Bunnell, Associate, Stieglitz Archives, Yale University; Mlle J. Boichard, Service Documentation, Kodak Pathe, Vincennes, France; Ralph Greenhill, Photographer, Toronto; Eugene Ostroff, Curator of Photography, Smithsonian Institution; R. Smith Schuneman, Instructor in Photojournalism, University of Minnesota; John Szarkowski, Director, Department of Photography, The Museum of Modern Art; Walter Rosenblum, Associate Professor, Brooklyn College.

Participants on panel discussions on The Collecting and Preservation of Photographs, The Vernacular Tradition, and The Present State of Criticism and History of Photography included Dr. Walter Clark, Eastman Kodak Company; Robert Bretz, Assistant Curator of Collections, George Eastman House; Albert Boni, Readex Microprint Corporation; Paul Vanderbilt, Curator of Iconography, State Historical