IMAGE

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JOURNAL OF PHOTOGRAPHY AND MOTION PICTURES
OF THE GEORGE EASTMAN HOUSE

PHOTOSCULPTURE

The reconstruction of Willème's ingenious technique

by Beaumont Newhall

RUDOLPH VALENTINO

An enduring legend but he received so pitifully few rewards for his efforts

by James Card

CAMILLE AND ARMAND; Nazimova and Valentino in the 1921 ***Camille.***

SEE "RUDOLPH VALENTINO" PAGE 106

IMAGE

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JOURNAL OF PHOTOGRAPHY AND MOTION PICTURES
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TABLE OF CONTENTS

PHOTOSCULPTURE

by Beaumont Newhall

SHORTLY BEFORE HE PRESENTED HIS COLLECTION to the George Eastman House, Alden Scott Boyer sent us a detailed letter about some photographs which he had just acquired. "A more curious lot I have never laid eyes on," he wrote. "To begin with they are of U. S. Grant and Admiral Farragut. There is a series of a draped model draped all over with silk or tulle. Their size is very odd to me. The glass size is 3¾ x 5 inches.

"The models – Big Names and all – are on a turntable divided in sections and numbered up to 24. Over this from the center of the circular skylight hangs a plumb bob which shows in the pictures. All are braced with one or two headrests and the headrests show in the pictures all the way up and down. The back of the gallery is circular and has three cubbyhole windows . . . The skylight is circular and in two or so pictures the reflection and shadows of the glass and ribs show in the picture. Numerous accessories stand around. A plug hat and coat is on a pedestal. A marble statue stands alone. In one picture is a man draped with a shawl over the upper part of his body . . . I cannot fathom these photographs or why they were made in the way they were

PHOTOSCULPTURE OF FRANÇOIS WILLEME, inventor of the process.

and of Big Name men. I found them in California – dug up by one of my real good scouts. He claims they are unpublished."

Thanks to the research of another equally enthusiastic collector, the late Gabriel Cromer, we were able to answer at once that these photographs were originally taken for the photosculpture process invented in 1860 by François Willème. In the material acquired by Eastman House from the estate of Gabriel Cromer are several pieces of photosculpture made by Willème's process, including a self portrait, abundant literary documentation, and photographs similar to those owned by Mr. Boyer, showing the king and queen of Spain posing under circumstances identical to the Big Names. Until Mr. Boyer sent copies of his photographs, we did not know that Willème's photosculpture process was used in America.

Then, a few years later, Eastman House acquired from H. H. Claudet a collection of papers of his grandfather, Antoine François Jean Claudet, the expatriate Frenchman who was the first licensee in England of Daguerre's English patent. Among the papers was Claudet's correspondence with Willème's firm, the Société Générale de Photosculpture de France, regarding the establishment of an English company. Claudet became the "artistic director" of the company.

Thus the combined, yet independent, collecting of three individuals – in Paris, Chicago, and Victoria, British Columbia – has made it possible for us to reconstruct Willème's ingenious technique.

As Boyer wrote, a special studio was required for Willème's process. An engraving in the Cromer collection shows the original building erected in 1863 by the Photosculpture Company in Paris near the Arc de Triomphe. It was a low building, surmounted by a glass dome. Inside, a silver plumb bob hung from the very center of the skylight. Directly beneath it was a raised circular platform with numbers 1 to 24 printed on it. The walls of the gallery were divided by carved pilasters into twenty-four panels, in the centers of which were handsome statues, supported on carved brackets or consoles. Not a camera was in sight.

The sitter was posed on the dais, with his head directly beneath the plumb bob. He was instructed to hold the pose for ten seconds –

U. S. Grant

Admiral Farragut

THE STUDIO WAS DESIGNED to permit the taking of twenty-four photographs at the same moment. The cameras were hidden inside the consoles.

Four views from a series of twenty-four photographs.

and that was all there was to having one's photosculpture taken. Compared with the hours upon hours of tiresome sitting for the orthodox sculptor, the new invention promised to be a great success.

Unseen by the sitter, twenty-four pictures of him had been taken by twenty-four miniature cameras, cleverly hidden inside the consoles. Each camera had a shutter, and these were synchronized by a system of cords controlled by an operator. The photographs which resulted were only a means to an end, and themselves possessed no artistic quality. As Boyer pointed out, all the paraphernalia and clutter of the studio was recorded – headrests and all. But the set of negatives contained sufficient information to enable François Willème to make a statue with a minimum of skill of hand and effort.

The second operation was to make lantern slides from the negatives.

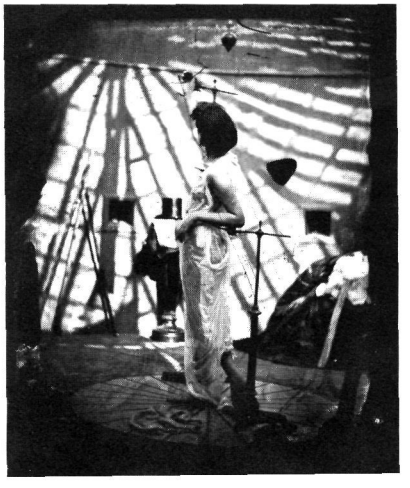
The workroom where the photographs were transformed into three-dimensional sculptures presented as unusual an appearance as the studio. A battery of lantern slide projectors stood in line, their lenses focused upon translucent screens approximately six feet high. Beside each screen was a stout workbench on which there was a revolving platform divided exactly like the posing dais into twenty-four numbered sections. Modeling clay was piled on this platform and roughly shaped by hand into the size and form of the final statue.

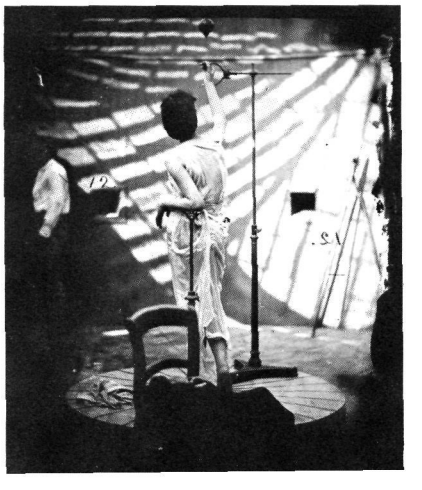
The next step was to transfer the outline thrown on the screen by the magic lantern to the clay. This Willème did by means of a pantograph, adapted from the draftsman's instrument for reducing drawings. Four levers are so joined together in a parallelogram shape that the movement of the end of one lever is exactly reproduced by the other end but in reduced degree. Willème fastened a modeling tool at one end of his pantograph, which was arranged vertically, and a stylus at the other. As he traced the outline of the projected photograph, the modeling tool bit into the clay. After tracing the outline, Willème next traced the secondary features – eyes, nose, mouth.

Now a second slide was put into the projector. The translucent screen, which could be adjusted vertically and horizontally, was moved until a mark in the center was exactly opposite the plumb bob. The revolving platform holding the clay was turned to correspond to the number of the photograph, and the process was repeated.

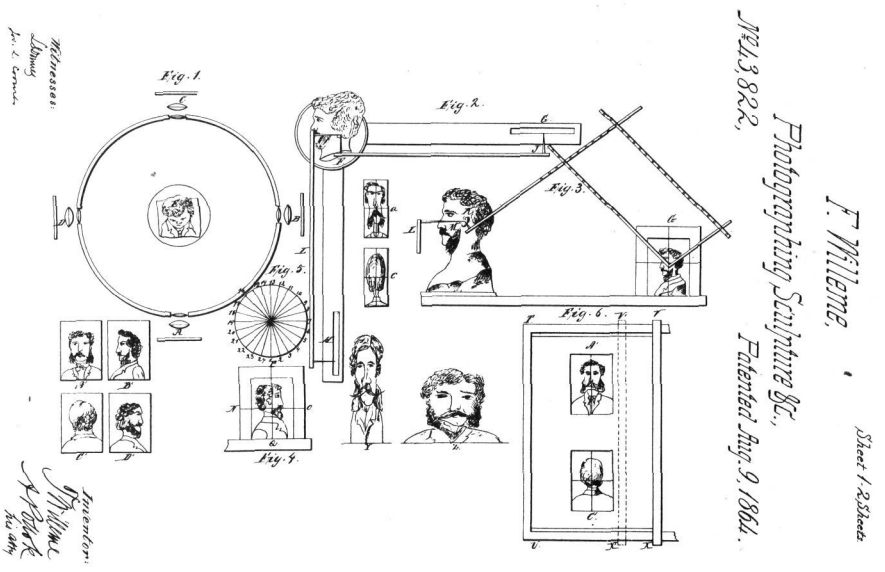
After the twenty-four photographs had been traced, the result was a statue, which simply needed to be smoothed off before being cast into a more permanent form.

In his patent of 1860, Willème goes into detail about a modification of this technique, which involved the use of two pantographs, placed at right angles to each other. Pictures taken at ninety degrees to each other were traced simultaneously, thus causing the model-





PATENT DRAWING of the photosculpture process recorded in the United States of America, 1864.



ing tool to describe a three-dimensional path. Willème mentioned that he preferred to use only one pantograph, and the only known photograph of his photosculpture studio shows simply a single pantograph in use.

Willème had still another system, based, like his first process, on a series of photographs taken around the model. He made fifty photographs. He then cut a hundred thin slips of wood, each approximately 2 x 6 inches and in cross section tapering from about a 16th of an inch to a thin edge. When all hundred were put together with the thin edges touching, they formed a perfect cylinder. Willème traced on each wedge one half of the outline of one of the fifty photographs, and then carefully sawed out the profile. When these were assembled, they formed a rough approximation of a statue, and all that was needed was to smooth away the sharp edges.

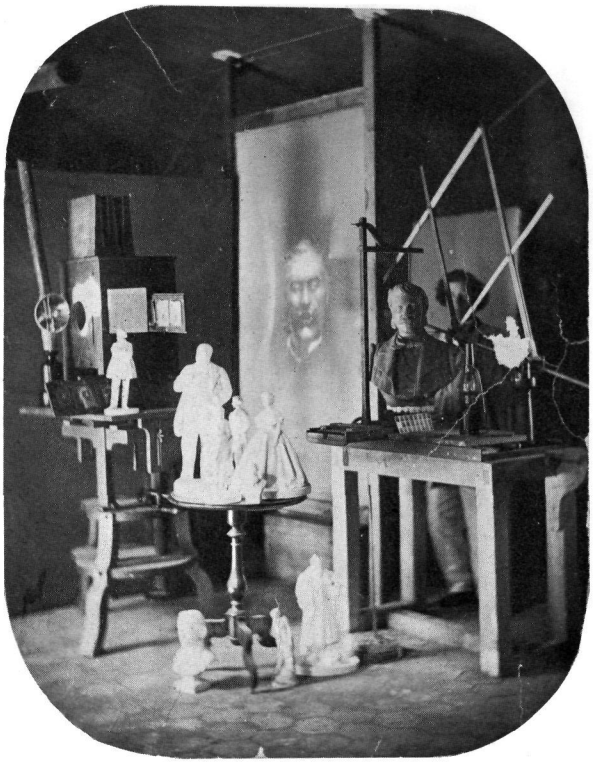
Perhaps the most unique item in the Cromer material about Willème's process is an unfinished example of these pieces of photosculpture.

It appears that for a while the Photosculpture Company did a good business. Willème photosculpted many famous Parisians, including Théophile Gautier, and the members of the Royal family of Spain. A souvenir of the royal visit remains in one of the sequence photographs taken of the King. Unfortunately he is back-to, but the photograph shows, in the right hand side a charmingly informal picture of the queen, awaiting her turn upon the numbered dais.

Despite royal patronage and excellent publicity in the illustrated weeklies, the Société Générale de Photosculpture de France had but a short life. When the novelty had waned, Willème was faced with financial disaster. He refused to borrow any more money, and gave up his studio in 1867. He returned to his home in Sedan where he became partner with a more conventional photographer named Jacquard. He died in 1905.

The English company had an equally short life. Claudet, in a letter to the director of the company dated April 3, 1866, stated that the company had paid Willème £7,500 for the invention and had produced no profits. While working for the directors, Claudet invented a

THE ROYAL FAMILY OF SPAIN were among the famous personages photosculptured by Willème.



LANTERN SLIDES projected the twenty-four views on large screens. The operator traced these with the aid of a pantograph.

new technique, which dispensed with the need of the pantograph. Over two years, he claimed, he urged them to purchase the rights, but they turned a deaf ear. He then resigned, and worked out his own modified technique.

The fate of the American company we do not know. Willème took out a U. S. Patent No. 43,822 on August 9, 1864, and the April 1867 issue of the *Philadelphia Photographer* contains a detailed description of the photosculpture studio operated by Huston & Kurtz at 895 and 897 Broadway, New York. The description tallies in detail with the photographs which Mr. Boyer brought to our attention. The editor of the magazine was most enthusiastic: "The time will come when our parks will be ornamented, our gateways graced, and our architecture decorated with lovely sculptures by the aid of photography, *wonderful photography!* Busy foundries and immense steam marble mills will spring up in numbers, as our king of arts may command." But there is no evidence that this result was obtained by Willème's process.

UNFINISHED PHOTOSCULPTURE, each wedge was traced from one of fifty photographs.

Rudolph Valentino

by James Card

VALENTINO engaged in Fairbanks style action in ***The Son of the Sheik.***

A lecture given to the A-G-E Film Society in Toronto by the Curator of Motion Pictures of George Eastman House.

VALENTINO WITH HELENE D'ALGY IN ***A Sainted Devil*** 1924.

THE DRYDEN THEATRE of the George Eastman House was opened six years ago and in those six years it has become something of a shrine devoted to the showing of early motion pictures. Every Saturday and Sunday afternoon for all those six years, there have been screenings, free to the public. And in that entire length of time, we have never had so astonishing an experience as we did with the first showing there of Rudolph Valentino in *The Son of the Sheik.*

As a motion picture historian, I should have been prepared for what happened, but I certainly was not. The Dryden Theatre seats 550 and as we used to show the same film three times over the week-end, there had always been plenty of room to seat Rochesterians devoted to the silent cinema.

With a foolhardy casualness which has never been repeated where Valentino films are concerned, I unlocked one of the double doors to the theatre. The second door, I never had a chance to open.

No sooner had the key turned in the lock, than a flying wedge of formidably constructed females wrenched the door out of my hand, pinned me against the wall and led in the first shock waves of a seething mass of determined femininity that packed the theatre to the last cranny and left as many more fuming outside. All this before we could turn the lights on.

Each year the film has been shown again, sometimes twice a year, and still the local audience for *The Son of the Sheik* has not been depleted. It is an audience of young girls, young men, middle aged and elderly women who have only one thing in common—devoted admiration for an actor who has been dead for thirty-one years.

Without any exaggeration, it can be flatly stated that in a field where all careers are somewhat unbelievable, that of Rudolph Valentino was the most fantastic of the lot. Nowhere in motion pictures is there a comparable instance of a player who captured so frantic a following, who became so enduring a legend, and who himself received so pitifully few rewards for his efforts.

Consider the illogical case of Rudolph Valentino: an almost totally unknown actor, his performance in *The Four Horsemen of the Apocalypse,* an otherwise dull and awkward picture,

made that film one of the ten most successful ever produced up to its time. The makers of *The Four Horsemen of the Apocalypse* received from threatre owners, four million five hundred thousand dollars in rentals. But Valentino, the star, received only $350 a week for the few weeks that he worked in the film – an amount comparable to stand-by pay for actors under contract but not yet cast.

After the enormous success of *The Four Horsemen,* Valentino asked for a fifty dollar increase. It was refused.

Quite understandably, he left Metro and went to Paramount where his first movie was *The Sheik,* the picture that completed the conquest of American womanhood by Rudolph Valentino.

Although *The Sheik* demonstrated that it was Valentino, not the production of *The Four Horsemen,* that people had flocked to see, the producers refused to believe that this naive young Italian dancer was a great star. Valentino was then without a business manager and producers saw a chance to exploit a very serious youngster who never quite realized himself, the power of his own movies. He was cast in one quickie after another, shoddy and hurried efforts to cash in on what the smart boys were sure was a peculiar but rapidly evaporating interest in Rudolph Valentino.

At last, desperately worried about the declining quality of his films, Valentino extracted a promise that his next picture would be *Blood and Sand* and that it would be filmed in Spain with a director of his own choosing.

Instead, *Blood and Sand* was made in Hollywood with a director chosen by the studio. When the film was finished, Valentino was completely unhappy with what he considered to be a film far short of his own expectations. Under the circumstances, he refused to make another picture for Paramount. That company then obtained a court injunction for breach of contract; by court order Valentino was prevented from appearing in any motion picture until his contract was fulfilled.

The studio experts dismissed Valentino from their minds after the first year of his inactivity went by. The public, they were sure, would forget him completely; the fad would be extinguished before it had even started.

Meanwhile Valentino had returned to his old profession; he was touring the country with a dancing partner, Natacha Rambova, his second wife. The business manager he acquired for this tour did his work so well that he was also able to effect a reconciliation with Paramount.

After two years in exile from the studios, Valentino came back to work and found that his long absence had only made his admirers that much more eager to see him. They continued their enthusiasm even though he still appeared in some of the worst movies ever contrived.

There is some reason to suspect that the almost uniform badness of his story material was sometimes intentional for there was certainly a conspiracy of jealousy against Valentino. The anti-Valentino campaign reached its most widely publicized peak in a smart aleck editorial that appeared in the *Chicago Tribune,* only a few months before Rudy's death. Had Valentino possessed even an ounce of humor, it could only have amused him. His sleek haircomb and famous slave-bracelet were as widely imitated as Elvis Presley's coiffure. The *Tribune* editorial was titled "Pink Powder Puffs." It deplored the installation of coin operated dispensers of pink powder in the men's washroom of a new Chicago ballroom. "A powder vending machine! In a men's washroom. Homo Americanus. Why didn't someone quietly drown Rudolph Guglielmo alias Valentino, years ago?" And further: "Are pink powder and parlor pinks in any way related? How does one reconcile masculine cosmetics, sheiks, floppy pants and slave bracelets with a disregard for the law and an aptitude for crime more in keeping with the frontier of half a century ago than a 20th century metropolis?"

The sophomoric quality of the editorial should have ruffled no one's pride – for when one becomes a symbol, as Valentino had certainly become by 1926, he is sure to be blamed for everything from juvenile delinquency to foreign policy.

The effect of this widely circulated editorial on Valentino, however, was profound and gives us insight into his own nature. The attack was ironically inappropriate. Valentino was one of those physical culture addicts–the kind of body builder that delighted Bernarr Macfadden and his disciples. The Valentino physique was approached only by that of Douglas Fairbanks in his prime. Young Rudy took the editorial so much to heart that he publicly challenged the writer to step into the ring with him. He concluded his open letter to the pen-wielding champion of masculinity with this: "Hoping I will have an opportunity to demonstrate to you that the wrist under a slave bracelet may snap a

VILMA BANKY WITH VALENTINO IN ***The Son of the Sheik*** 1926.

VALENTINO in ***The Son of the Sheik*** surprised even his greatest admirers with his versatility in a dual role. Here he appears as the Old Sheik at an age he never attained in real life.

real fist into your sagging jaw and that I may teach you respect of a man even though he happens to prefer to keep his face clean, I remain, with utter contempt, Rudolph Valentino."

Cloaked in the anonymity that protects the editorial writer, Valentino's attacker never so much as acknowledged the challenge.

Meanwhile Valentino brooded almost to his last hour over this thoughtless rubbish ground out by an unknown hack writer. For Valentino, the screen's greatest lover, had run into trouble and frustration with his real-life loves. His first marriage with Jean Acker, a bit player and protegee of Nazimova, was something of a betrayal for Miss Acker was the last woman on earth who ever intended to become a wife and mother. At their wedding party, she danced one dance with her husband and departed, never to return until he lay on his deathbed years later,

Natacha Rambova, the talented daughter of the wealthy Hudnuts (and just as disinterested in the domesticity Valentino sought as Miss Acker) had a profound influence on Valentino and his career. As his second wife, she dictated the decor and costuming of his pictures to such a degree that she became persona non grata in the studios.

She had such firm and ambitious ideas about film making that she set about to make a picture of her own and paid less and less attention to her husband and his career. The two parted.

Natacha Rambova's picture *What Price Beauty* was one of the classic failures in picture business. Heart-broken Valentino was now utterly alone save for a reputedly stormy acquaintance with Pola Negri. Still he managed to complete his two most successful films since *The Four Horsemen.* They were *The Eagle* and *The Son of the Sheik.*

The Son of the Sheik scored an immediate and enormous success at the box office. Valentino was in New York making personal appearances with the film when in August of 1926 he was striken with the attack of appendicitis that proved to be fatal. At the age of thirty-one, he lay in a New York hospital, dying of peritonitis. His first words when he came out of the ether after the operation were "Well, did I behave like a pink powder puff?" In the agonizing days that followed his gallantry was further tested and he never faltered.

At his death an unparalleled wave of mourning was set in motion; its eddies still continue. Outside Campbell's funeral parlor where his body lay, hysterical women rioted, smashing the windows of the building. All day and all night an unbroken line of men and women passed his casket, kept at a quick step by unsympathetic policemen, angry with the crushing mob outside. Later three women killed themselves; photographs of Valentino were clutched in their hands. Popular songs appeared: "Addio Valentino" and "There's a new star that's shining in heaven tonight."

The first anniversary of his death marked the first appearance of the famous Woman in Black, veiled and kneeling by his tomb. This vigil has not failed for a single year since his death nor has the name of the steadfast watcher ever been publicly revealed. Tom Weatherly, poet of *Variety* and one of the regulars at Glennon's bar, insists that she is none other than Marion Benda, the former Follies beauty and inspiration for the Benda masks. It is more than likely that Mr. Weatherly is right. On the night Valentino was stricken, the girl he had taken out was Marion Benda.

The faithful devotion that follows Valentino thirty years after his death is a little frightening. Each year at Eastman House we receive letters from other states, asking when his films are to be shown, with the promise that a pilgrimage will be made by the writers. A group of his admirers subscribed the funds to enable the Museum of Modern Art Film Library to duplicate one of his films for preservation.

The phenomenon of the feeling inspired by Valentino frustrates analysis by its magnitude which transcends logical explanations. Certainly handsomeness was not the answer. His face lacked the classic contours of the sculptor's delight nor did he have a profile of Byronic elegance that made John Barrymore's appearance so startling.

The incomparable grace of his movements perhaps provides the nearest clue. As an exceptionally fine dancer, his movements in motion pictures seem all the more lithe and lovely in a medium where even some of the most popular actors were either so knock-kneed, splay-footed or pigeon-toed that they rarely could be shown walking all the way across the set without dispelling all romantic illusion.

But there are actors as graceful as Valentino who never became Valentinos. Clifton Webb was a professional dancer (one who incidentally preceded Valentino as the partner of Bonnie Glass). But Mr. Webb provoked nothing but

RUDOLPH VALENTINO as Ahmed in ***The Son of the Sheik*** 1926; his last film.

laughter on the screen. John Wayne today maintains his veteran popularity as one of the top ten box-office stars of America's movies and Wayne is credited by some students of the dance as one of the most graceful actors observable. But women are not cutting their throats over John Wayne.

Perhaps too, Valentino's own nature, his complete lack of any humor, his ingenuous youth that enabled him to regard with complete seriousness some of the most foolish roles he was asked to play, had much to do with the total lack of selfconsciousness that marked his acting and particularly his love scenes.

Other actors have had in various measures, each of the single attributes of Valentino. John Barrymore combined handsomeness and grace with rare acting ability. And today Frank Sinatra has developed a vast following with his ease of movement, his naturalness in acting, plus a deliberate and conscious kind of sexuality that has a quite different effect from the Valentino style. But even Sinatra, with his perfectly appropriate voice and effective singing, has not developed a full measure of magic. Perhaps Valentino himself explained it best: "I know nothing of acting technique. But I have an innate sense of rhythm which guides me. There are accents in my movements much as there are accents in music, and I feel the onward sweep of emotion, in a big dramatic scene, as if I were hearing it in a musical composition."

Valentino was speaking of harmony – the complete harmony of a naturally integrated being which is the essential meaning of grace. He never tried to become an intellectual nor did he trouble himself about being a great actor. He did try to make his pictures better by working to bring the entire film into harmony with his own personality. Of all his films, *The Son of the Sheik* most closely approaches such an ideal. In spite of its ridiculous story and painful comedy relief, it, more than any other film he ever made, preserves for us today the real spirit of Valentino – a spirit that neither time nor silence can destroy.

Monsieur Beaucaire brought Valentino back to the screen in 1924 after his enforced absence. Here shown with Bebe Daniels.

News and Notes

First American Professional woman photographer

Editor:

I am preparing a book on 19th-century women "firsts," and I am eager to include in it a chapter on the career of the first American professional woman photographer.

Is it correct that Alice Austen answers that description?

Yours sincerely,
Madeleine B. Stern

New York, N. Y.

We have in our records the names of 27 women photographers who were active professionally before the Civil War. We do not know enough about them to be able to say which of these ladies can claim the honor of being the "first American professional photographer." Our favorite nomination would be Sarah Holland, a pupil of Albert Sands Southworth, the noted Boston daguerreotypist. In a letter to him dated Claremont, N. H., Feb. 24, 1846, and now in the George Eastman House Collection, Sarah Holland tells how she traveled from Saxonville (near Boston) to New Hampshire, seeking a good location in which to set up business as a portraitist. At Manchester she found that someone had already set up a gallery. So she went on to Concord. A storm held her up. At Claremont she found that there had been no operator for a year. The prospects were good, but bad luck dogged her: "On unpacking my things," she wrote Southworth, "found my chemicals all frozen. The bottle of bromide . . . burst and made sad work for me . . . I can do nothing till I get more."

Women photographers were so common that one operator complained in 1854: "Much had been said, written and whistled in regard to females being capable of taking daguerreotypes . . . it's all gammon . . . we shall yet believe that female daguerreans are out of place . . ."

Photographic Studio, 1889

Dear Sir:

The original of this print was taken in 1889. The year of my birth. It was taken here in Charlotte. The first building on the left was the Phenix House. It looks just the same now but is called the Charlotte Hotel. The building that looms up three stories in the center of the picture was the Sherwood House. That tree in front was gone before my memory got to working.

The trailor being hauled by the engine was a photograph studio. You can see the extra windows in the rear end of it. This studio was owned by a man named Fowler. He had a studio in a building down the street and was well known in his day. A couple of men that I remember owned the engine. Wells and Wilt. They used the engine for threshing and for saw mill power. Mr. Wells has a daughter living in Charlotte.

Mr. Fowler was a busy man. I have several photos in an old photograph album that he took back in the '90's. He took pictures of barn raisings and such but this old studio must of been progress in those days.

Rolland J. Hill
326 Prairie St.
Charlotte, Mich.

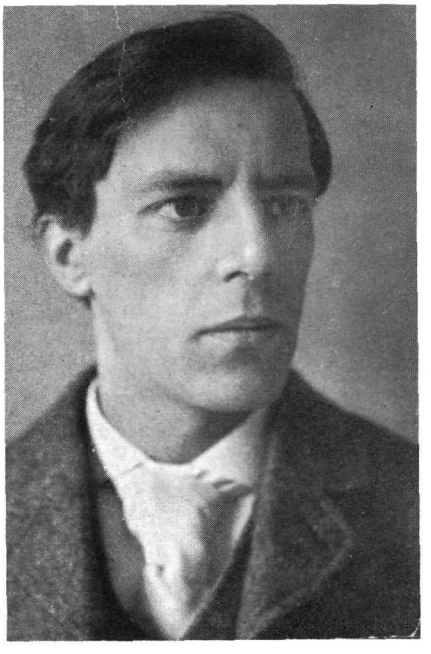
Correction

Dear Sir:

I am in receipt of IMAGE No. 58. Please refer to page 42 and note that an error was made by some one in saying that the Brady negatives were found in Oswego instead of Owego. I was Sec. and Treas. of Owego Bridge Co. and I can testify as to the endless trouble we experienced by the similarity of the names Oswego and Owego.

Yours sincerely,
Harmon Hershey

Correction acknowledged on our oversight.



JOHN A. TENNANT, from a platinum print taken in 1896.

John A. Tennant

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The Photo Miniature

VOLUME XVI :: DECEMBER, 1923 :: NUMBER 191

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LONDON—HOUGHTONS, LTD.

Published Monthly : Subscription Price, Postfree, per year $4 (Abroad 16/-)

Printed in the United States of America

John A. Tennant, editor and publisher of photographic magazines and books since 1889, died in New York City August 16, 1957, after a long illness. He was 89 years old.

His career as editor of photographic magazines is a link with the past. Born in Darlington, England, in 1868, he came to America at the age of 21, "as the land of promise and of real democracy." He had served three years in England as apprentice to a professional photographer, and was in correspondence with Edward L. Wilson, editor of America's leading photographic magazine of the time, then known as *Wilson's Photographic Magazine.* Tennant went to work with Wilson as his assistant. By 1894, when Tennant was only 25 years old, Wilson named him Associate Editor.

In 1899 Tennant left Wilson to found with W. E. Ward a new kind of photographic magazine, which he named *The Photo-Miniature.* Each issue contained one article on a specific subject. It was a pocket-sized publication, 8 inches high and 5 wide of 48 well printed pages, liberally illustrated with diagrams and with a few half-tones inserted. Vol. 1, No. 1, appeared in April, 1899. "*The Photo-Miniature* is not a chance production," Tennant wrote. "The idea of a monthly digest has been decided on after many years of work in touch with the photographers of the entire English-speaking world . . . The digest will provide just that range and extent of information which is essential to every photographer . . . Our illustrations will be chosen with a view to their educational value, rather than a consideration of mere prettiness, or even of difficult technique."

The little magazine was at once a success. The print order for the first issue was 3000; in the first twenty days 2700 were sold. By the end of the first year of publication, Nos. 1 and 2 were twice reprinted, and Nos. 3, 4, 6 and 7 were each reprinted once. Print orders were upped to 5000 for number 8 through 12.

In all, 205 issues of *Photo-Miniature* were published between 1899 and 1932. They covered all phases of photography. Some – such as No. 56 containing an explanation by Vero C. Driffield of the Hurter and Driffield experiments in sensitometry became classic. Publication was suspended until 1935 when the magazine was retitled *The New Photo-Miniature* and expanded in size. Only five appeared: each contained shorter articles as well as longer ones, and a portfolio of pictorial photographs. With No. 210 dated October, 1936, the magazine ceased publication and in 1939 Frank R. Fraprie added the periodical to the long list of those which he merged with his *American Photography,* the most popular photographic magazine of the decade.

Tennant was long interested in the history of photography. He devoted one issue of *Photo-Miniature* to the subject, and he had a notable collection of books and photographs. In the middle 1930s he became editor, secretary, researcher and collector for Edward Epstean, whose library is now at Columbia University. Epstean embarked upon an ambitious project: the translation of every known history of photography. With Tennant's help he translated from the French Fougue's life of Niépce and Potonnieé's *History of the Discovery of Photography.* He also translated from the German Stenger's *The History of Photography* and the monumental *Geschichte* of J. M. Eder.

During the last decade of his life, Tennant was affilicted with asthma and deafness, which precluded active work. But he maintained a steady interest in photography, and was a close friend of the George Eastman House. His constant encouragement was of great help in the formative days of setting up the basic displays and collection. He eagerly followed the growth of *IMAGE,* which he found "increasingly interesting – to my mind the best of American photograph magazines."

MADAME BUTTERFLY

1915. Produced in USA by Famous Players. Directed by Sidney Olcott. With Mary Pickford, Marshall Neilan, Olive West, Jane Hall, Lawrence Wood, Caroline Harris, M. W. Rale, W. T. Carleton, David Burton, Frank Dekum, Cesare Gravina. 5 reels 16mm positive.

Mary Pickford's charming film version of the tragic Butterfly was adapted from the play by John Luther Long. It was filmed in the Japanese garden of the Hotel Ponce de Leon in St. Augustine, Florida. Done in good taste with restraint and an enchanting performance by Miss Pickford, *Madame Butterfly* is a more than creditable example of 1915 picture making. As the heartless Pinkerton, Marshall Neilan is especially handsome and convincing.

THE PROFESSOR'S ROMANCE

1914. Produced in USA by Vitagraph. Directed by Sydney Drew. With Sydney Drew, Jane Morrow, Helen Connelly, Bobby Connelly. 1 reel 35mm positive.

In the very heyday of slapstick comedy, Sydney Drew and his wife provided for the Vitagraph Company, a whole series of quite different farces. Most of the Drew comedies were on the gentle side and played with wry, intellectualized humor. One of the best of the series that has been preserved, *The Professor's Romance* is acted with both skill and compassion for the diffidence of past-middle-age lovers. Except for the antics of the enfants terribles, played with terrifying gusto by the little Connellys, the romance of this professor is scarcely comic at all but rather touching in an amusing way. The Drew comedies pointed the way for the slowly maturing American film, to develop the comedy of manners in a convincingly graceful style, without recourse to the broad and brutal caricatures that made up the main body of film fun. In this, actor-director Sydney Drew upheld the distinction of the family name most commendably.

THE LAMB

1915. Produced in USA by Triangle (Fine Arts-Griffith). Directed by W. Christy Cabanne. Supervised by D. W. Griffith. With Douglas Fairbanks, Seena Owen (Signe Auen), Alfred Paget, Monroe Salisbury, Kate Toncray, Edward Warren, Eagle Eye, Lillian Langdon, William Lowery. 5 reels 35mm negative; 16mm positive.

The Lamb is the first film of Douglas Fairbanks. Fairbanks' performance, viewed with a gloomy eye by Supervisor Griffith, established an immediate success. The popularity of the film served to establish many patterns of the subsequent Fairbanks ventures. The wise-cracking titles by Anita Loos set a mood of rollicking comedy perfectly suited to the good-natured melodramatics of Douglas Fairbanks. Here, as an effete, wealthy, city-bred mollycoddle, the Fairbanks hero goes west where he becomes embroiled with Mexican bandits over whom he triumphs with heroic aplomb. The contrast between the ennervated plutocrat and the daring young man of the west was not unlike the memorable dual-natured character of *The Mark of Zorro* that was later to mark the permanent transition from the light-hearted Fairbanks comedy to the more pretentious costume pieces for which he is best remembered.

BAD BUCK OF SANTA YNEZ

1915. Produced in USA by Ince-Kay-Bee. Directed by William S. Hart. With William S. Hart, Thelma Salter, Fanny Midgeley. 2 reels 16mm positive.

Bad Buck Peters, "the terror of Santa Ynez Canyon" gives Hart one of his most satisfyingly typical roles. He goads and torments the sheriff, becomes a fugitive, but stops to aid a widow and her child. When the child is bitten by a rattler, the noble outlaw rides back into the hostile town to bring the doctor to her. Fatally wounded, he dies by the bedside of the little girl just as the posse arrives. His pursuers lower their weapons and remove their hats.

AT THE OLD CROSSROADS

1914. Produced in USA by Select Photoplay Producers. Directed by Frank L. Dear. With Estha Williams, Arthur Morrison, Mrs. Stuart Robson, Jack Gordon, Rae Ford, Elmer O. Peterson, Charles H. Streiner. 5 reels 35mm positive.

In the rough and ready period of film production when picture making was confined neither to New York City nor California, it was not unusual to find movies being shot in Florida, Texas, Oklahoma, Chicago or up-state New York. *At the Old Crossroads* is a lively example of this free-styled, vigorous film making by the most obscure independents. Casts were often recruited from itinerant stock companies but some of these rarely preserved "orphan" films, like *At the Old Crossroads* were made with far more understanding of the essentials of cinema than could be found in the standard releases of some of the firmly established companies like Lubin and Edison. This melodrama combined nearly every known ingredient of sensation: murder, miscegenation, attempted incest, feuding, rioting, arson, madness and triumphant love.

TESS OF THE STORM COUNTRY

1914. Produced in USA by Famous Players. Directed by Edwin S. Porter. With Mary Pickford, Harold Lockwood, David Hartford, Louise Dunlap, Olive Fuller Golden, Richard Garrick, W. R. Walters, Lorraine Thompson, Jack Henry, H. R. Macy, Eugene Walter, H. L. Griffith. Camera: Edwin S. Porter. 5 reels 16mm positive.

The reputation Porter established as Edison's pioneering director *(Life of An American Fireman, The Great Train Robbery, The Kleptomaniac, Uncle Tom's Cabin, Dream of A Rarebit Fiend)* was sufficient to gain him many important assignments directing feature films. But it is apparent from such pictures as *Tess of the Storm Country,* that Porter had learned nothing from his own experience. The skill of Mary Pickford is all but wasted in this film made without close-ups and almost entirely in medium long shots. The camera work throughout is absolutely routine; the cameraman-director apparently felt that it was quite enough to keep the actors (all of them) in range and the scene in focus.

Throughout the film, one longs to have a good look at Miss Pickford. Undoubtedly Mary Pickford felt the same way about it; eight years later, she remade the film. In a foreword to the 1922 version, she admitted that Tess was her favorite role and that it should be re-presented to her public with the advantage of "superior photography." She was right.

David Octavius Hill and Robert Adamson

When, in 1843, David Octavius Hill (1802-1870) resolved to immortalize the 450 delegates to the founding convention of the Free Church of Scotland in one big painting, The Signing of the Deed of Demission, *he turned to photography for preliminary studies. Hill, a painter and lithographer of Scottish scenery and Secretary of the Scottish Academy of Painting, asked his friend Sir David Brewster for advice. Brewster recommended Robert Adamson (1821-1848), a chemist and photographer, as an assistant. The two men collaborated until the early death of Adamson in 1848. Their work soon achieved fame and, along with the members of the Free Church of Scotland, many other distinguished men and women found their way to their studio on Calton Hill in Edinburgh.*

Hill and Adamson took their portraits in bright sunlight. They moved tables, chairs and draperies outdoors, thus conveying the effect of an interior while making use of direct sunlight. Groups of people were often photographed at the Greyfriars Cemetery. The two photographers used Fox Talbot's paper negative process which required exposures of several minutes in bright sunshine. Most of their calotype negatives are 22 x 17 cm. At their outdoor studio they were waxed for greater transparency. Besides portraits, they photographed at the nearby fishing villages and took scenic and architectural views.

Hill and Adamson's work was highly admired and in great demand by their contemporaries, during the five years of their collaboration. After Adamson's death, Hill returned to painting and later worked for a short while with another photographer (using the wet-plate process), they issued several albums of their calotypes. Their prints, ranging in hue from a warm reddish brown to a cold brown, preserve their rich quality to this day.

D. O. Hill, Graphic Arts

THE LAND OF BURNS / A SERIES OF LANDSCAPES AND PORTRAITS / ILLUSTRATIVE OF THE LIFE AND WRITINGS OF / THE SCOTTISH POET / THE LANDSCAPES FROM PAINTINGS MADE EXPRESSLY FOR THE WORK / By D. O. Hill, Esq., R.S.A. / The Literary Department / By Professor Wilson / &c. / Glasgow: Blackie & Son, Queen Street, / &c. / 1840.

Two volumes, bound together, 26 x 19½ cm. v. I, VI, 105 pp. and 47 steel engravings. v. II, CLVIII, 72 pp. and 34 steel engravings. Of these 81 engravings, approximately 9½ x 14 cm. in size, 61 are landscapes from paintings by D. O. Hill.

SKETCHES / OF / SCENERY / IN / PERTHSHIRE / DRAWN FROM NATURE / AND ON STONE / By D. O. Hill / Published by Thos. Hill: George Street, Perth / &c. [182-].

33 x 47 cm. Original title pasted on cover. Title page and 15 lithographs, approximately 23½ x 36½ cm.

Hill and Adamson Calotype Negatives

In the possession of George Eastman House are five calotype negatives by Hill and Adamson, four of which are reproduced here. The fifth is another full figure portrait of George Meikle Kemp, similar but not identical to the one reproduced.

UNIDENTIFIED MAN. 21,6 x 16 cm. Black image tone. Gift of Georgia O'Keefe.

THOMAS DUNCAN AND HIS BROTHER. 11,6 x 15,1 cm. Black image tone.

NEWHAVEN FISH GIRLS. 21,2 x 15,7 cm. Black image tone. Gift of Georgia O'Keefe.

GEORGE MEIKLE KEMP, Architect of the Sir Walter Scott Monument, Edinburgh 21,2 x 14,5 cm. Brown image tone.

GEORGE MEIKLE KEMP, second negative. 22,3 x 14,5 cm. Brown image tone.

Reprint Volume

CALOTYPES / BY / D. O. HILL AND R. ADAMSON / ILLUSTRATING AN EARLY STAGE / IN THE DEVELOPMENT OF / PHOTOGRAPHY / SELECTED FROM HIS COLLECTION / BY / Andrew Elliot / Printed for private circulation / Edinburgh / 1928.

Nr. 17 of 38 numbered copies, 35½ x 27 cm., 106 pp. 47 full page carbon prints: 46 reproductions of Hill and Adamson calotype portraits, including one of R. Adamson, and one late portrait of D. O. Hill, each with biographical text by various authors, with an introduction on The Early History of Photography *by John M. Gray.*

Fragment of same, presumably proof, text not entirely identical with final copy. First ten pages, portraits of D. O. Hill and R. Adamson.

Hill and Adamson Calotypes in Johnston Album

22 calotype positives, photographer and subject identified in contemporary handwriting: eleven individual portraits, four group portraits of two or more people, seven scenic and architectural views of St. Andrews, Newhaven, Trinity Hospital (1845) and Orphan Hospital (1845). For a description of the Johnston Album see Image IV, 33-35.

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GEORGE EASTMAN HOUSE ASSOCIATES CALENDAR

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May 15-July 13

THE U.S.A. AT WORK, and *EUROPE FROM THE AIR*, industrial and aerial photography by Charles E. Rotkin

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PORTRAITS OF MUSICIANS, by Alexander Leventon

Exhibitions in the Contemporary Gallery

Until May 18

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Associates Film Program—Dryden Theatre

May 17, at 8:30 P.M.

THREE WALTZES, 1938, with Yvonne Printemps, Pierre Fresnay, in French with English sub-titles

June 28, at 8:30 P.M.

SON OF THE SHEIK, with Rudolph Valentino

Associates Travelogues—Dryden Theatre

May 5, at 8:30 P.M.

JAPAN TODAY, slides of modern Japan by Hugh Knapp

June 2, at 8:30 P.M.

N. Y. YACHT CLUB CRUISE, slides and movies yachting and the North Atlantic Coast by Walter F. Chappelle

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