

Contents

INTRODUCTION	8	sensitized albumen / Blanquart-Evrard's mass production of positive prints on albumen paper / Scott Archer and the wet-collodion plate / Six pioneers: Frith and the Middle East, Bisson Frères and the Alps, Fenton and the Crimean War, Beato and the Indian Mutiny, Notman and Canada
Photography as art / as communication / as memory / as folk art		
PART ONE		
THE BEGINNINGS		
1. The Long Road to Photography	12	9. Hesler: Chicago Pioneer 124
Discovery of chemical reaction to light / Literary predictions of photography / Ancestors of the camera: the camera obscura, the silhouette, the physionotrace, the camera lucida / Tom Wedgwood's efforts		Hesler's Minnehaha Falls and Longfellow's Hiawatha / Three decades of photographs
2. Niepce: The World's First Photographer	24	10. The Stereoscope: Pictures in Pairs 130
"Heliography," ancestor of photoengraving / The world's first photograph / Niepce and Daguerre		Wheatstone and Brewster / Duboscq and Soleil / Oliver Wendell Holmes
3. Daguerre and the Daguerreotype	34	11. Nadar: The "Titian of Photography" 142
The mercury-vapor process / Daguerre as artist and owner of the Diorama / Arago describes daguerreotypy to the Academy		Impact of photography on French art: Corot and the cliché verre / Nadar and Le Panthéon Nadar / First aerial photograph / First use of photojournalism
4. The Daguerreotype in Europe	50	12. The Ubiquitous Carte-de-Visite 154
Aquatint reproductions of daguerreotypes / Portrait parlors		Étienne Carjat / Adam-Salomon / Pierre Petit / Disdéri: the 4-lens carte-de-visite camera, Napoleon III, downfall
5. Mirror with a Memory: The Daguerreotype in America	62	13. Julia Margaret Cameron: 166
Draper and Morse and their successors		Portraits Out-of-Focus "Primitive" portraits / Allegory
PART TWO		
MASTERS OF THE NINETEENTH CENTURY		
6. Fox Talbot—Paper Negatives and Positives	78	14. Rejlander, Robinson, and "Art" Photography 174
Invention of paper negative-positive process / "Photogenic drawings" / The calotype and the developed latent image		The composite print / Pictorialism and sentimentalism / Rejlander's The Two Ways of Life / Darwin and The Expression of the Emotions in Man and Animals
7. Hill and Adamson: The Great Collaboration	94	15. Brady: Cameraman of the Civil War 188
Fifteen hundred calotype portraits / One painting, 470 Scottish ministers		Galleries in New York and Washington / Alexander Gardner / The Lincoln photo of 1860 / Covering the Civil War
8. Early Wet-Plate Photography	102	16. Pioneers of the West 204
Niepce de Saint-Victor coats glass plates with		Robert Vance, Timothy O'Sullivan, William Henry Jackson, Laton A. Huffman
17. Muybridge and Eakins—		17. Muybridge and Eakins— 224
Photography of Motion		Muybridge / First photograph of a running horse / Eakins and the multiple exposure
18. Footlights, Skylights, and Tintypes		18. Footlights, Skylights, and Tintypes 238
Falk / Sarony / Mora / Theater personalities / The publicity photograph / The picture postcard / Tintype parlors and albums		

19. The "Detective" Camera and the Kodak <i>Maddox and the dry plate / Eastman and film / Beginnings of candid photography / The Kodak, 1886</i>	250	29. Doisneau: Humorist with a Camera <i>The funny moments in French life / A pa- tiently waiting Leica</i>	376
PART THREE			
MASTERS OF THE MODERN ERA			
20. Stieglitz: An American Legend <i>Return from Germany / Detective-camera enthusiast / Editor of Camera Notes / A founder of Photo-Secession 1902 / The Little Gallery at "291" / Camera Work</i>	260	30. David Duncan: Lensman of the Marines <i>Photographs of the Korean War</i>	388
21. Steichen: Painter, Photographer, Curator <i>Paris and the Salon of 1902 / New York, Stieglitz, and "291" / Colonel Steichen, U.S. Army and aerial photography, World War I —Between wars / Captain Steichen USNR naval photography, World War II / Curator of photography, Museum of Modern Art</i>	280	31. Brassai's Probing Vision <i>Paris at night / People in side streets and alleys in flawless compositions</i>	404
22. Atget and the Streets of Paris <i>Realistic and documentary photographs</i>	288	32. The Discerning Lens of Alfred Eisenstaedt <i>Pioneer with miniature camera—Photogra- pher for Life Magazine since its inception</i>	418
23. Riis and Hine: Social Idealists with the Camera <i>The photograph as sociological document</i>	296	33. Callahan and Siskind— The Magic of the Commonplace <i>The dilapidated and the useless become meaningful and exciting / Fusing of the abstract and the real</i>	432
24. Genthe—Celebrities and Anonymous Throngs <i>Fashionable photographs in academic man- ner / San Francisco's Chinatown / The San Francisco earthquake and fire</i>	312	34. Margaret Bourke-White: Roving Recorder <i>Eavesdropper for Life readers / Photo- essayist / Chronicler of our time</i>	456
25. Edward Weston: A New Vision <i>The familiar world seen anew</i>	322	35. Van der Elsken: Storyteller in Photographs <i>A three-year record of a girl's life in Saint- Germain-des Prés</i>	470
26. Germany and the Bauhaus— Photography for Design <i>Expanding photography's vocabulary / Ap- plied photography / Photomontage and photogram / The Bauhaus / The German Werkbund / Film und Foto, 1929 / Renger- Patzsch / Moholy-Nagy / Dr. Erich Salomon</i>	334	36. Cartier-Bresson and the Human Comedy <i>Moments in which ordinary persons reveal their innermost thoughts and feelings</i>	480
27. Roy Stryker—Documentaries for Government and Industry <i>The Farm Security Administration's photo- graphic program / Training ground for O.W.I. and Standard Oil</i>	350	37. Yousuf Karsh—Faces of Destiny <i>Intimate characterizations of world leaders</i>	496
28. Ansel Adams: Interpreter of Nature <i>Master of harmonious composition and ex- pressive nuance</i>	364	PART FOUR	
PHOTOGRAPHY TODAY			
38. Color: Another Dimension <i>Its challenge to the photographer / Steps in its development / Its coming of age / Color photography as a tool and as expressive art</i>	510	39. Extending the Range of Human Vision <i>Photography in modern life / Applied photo- graphy / Photography and science / New worlds of vision / The photographer's arsenal</i>	544
40. Around the World in Fifty Photographs <i>Photography as an international art today / An educated public / New frontiers</i>	560	BIBLIOGRAPHY	618
		INDEX	620