

Robert Taft general correspondence

Section 3, Pages 61 - 90

Robert Taft (1894-1955) was a professor of chemistry, author, historian, and editor at the University of Kansas. The general correspondence letters of Mr. Taft consist of letters between various organizations and people.

Date: 1918-1955

Callnumber: Robert Taft Coll.#172, Box 1-2

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§
THE DOT S DOT RANCH
MELVILLE, MONTANA

June the sixth, 1933.

My dear Prof Taft,

This letter from Mr. Cheely has just come and I hope that the information that he gives may be of some use to you.

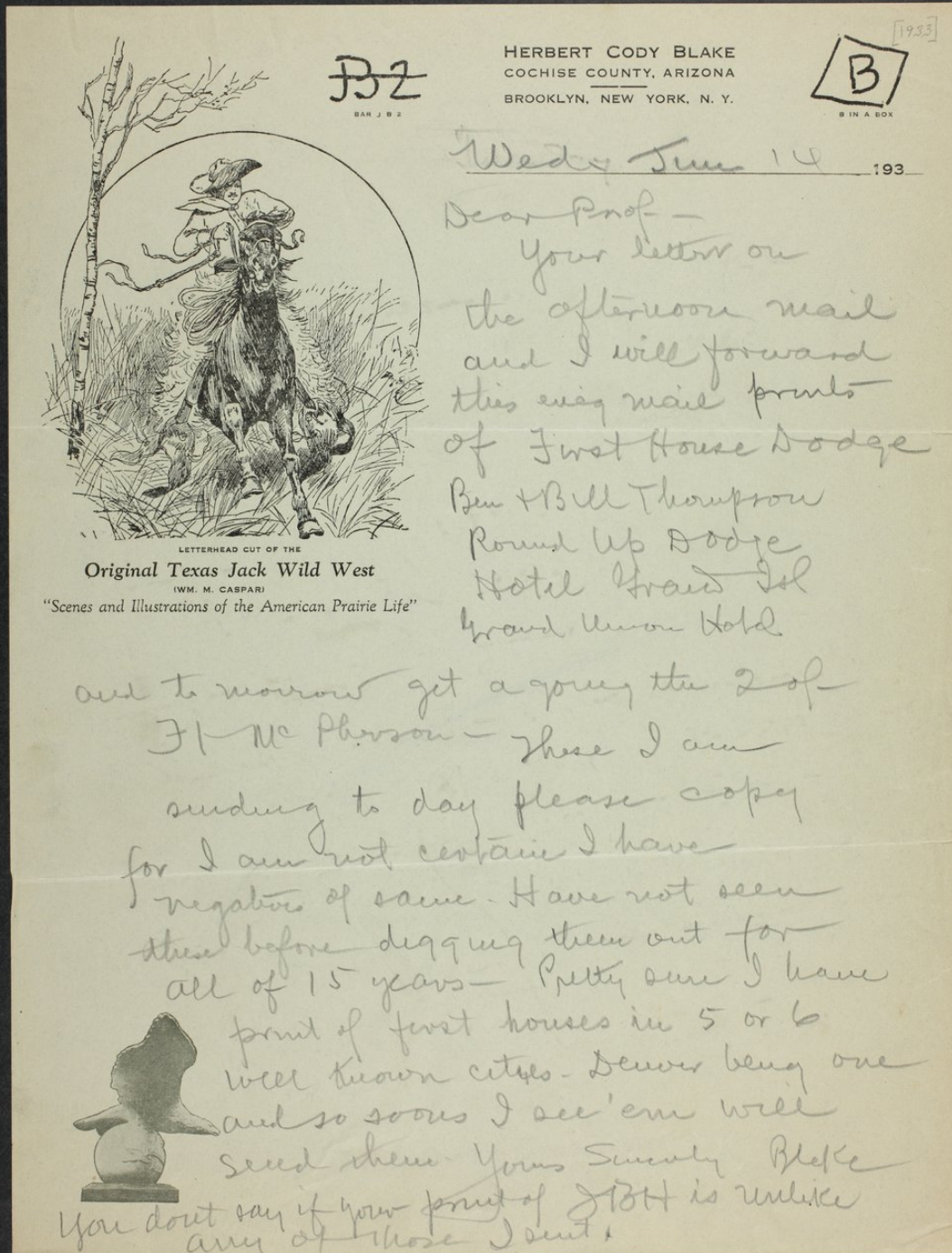
As far as the Barry collection is concerned I cannot do anything to help you, but in the matter of the Montana Historical Soc. I may be of use to you if the Fates send me up to Helena again in the near future.

What seems even more satisfactory though, would be for you to trek westward during part of your summer vacation, and using the ranch as a base of operations, run up to Helena yourself and look over the collection of photographs at the Library. We should love to have you come to the ranch for a little visit, (if a cow-outfit holds any lure for you), and to mount you on a surefooted pony that will take you safely over the mountain trails in our beautiful Crazies.

I still think that you may get some worthwhile stuff of a pioneer nature from Jessamine S. Johnson, in Sheridan, and I know she'll be only too glad if she can be of service to the cause of Photography, which is her avocation.

Yours very sincerely,

Anna B. Hart





ESTABLISHED
1817
CABLE ADDRESS: HARPSAM
TELEPHONE: ASHLAND 4-1900

HARPER & BROTHERS
PUBLISHERS
NEW YORK AND LONDON

49 EAST 33rd STREET, NEW YORK, N.Y.

June 28, 1933

Mr. Robert Taft
Dept. of Chemistry
Univ. of Kansas
Lawrence, Kans.

Dear Mr. Taft:

Inasmuch as our choice of photographs was made entirely according to subject matter, rather than process I am not sure our sources would be useful to you. However, I am very glad to tell you the photographers who had the best collections for our purpose.

Mr. A. Brown, of Brown Bros., 1482 Broadway, New York City, has perhaps the largest general collection of old photographs that I have come across. Mr. Brown is very much interested in the subject of old photographs and ~~that~~ is a mine of information himself.

Mr. Jay Culver, 51 E. 42d St., New York City, has a quite complete collection of old stage photographs and other Cartes-de-visite. He has a good many stereographs also.

Mr. Harold Seton, 211 E. 35th St., New York City, has a collection of old photographs of the New York Society, beside a number of the Mora pictures.

For pictures of sporting events, Mr. Walter Levick of Edwin Levick's, 10 W. 47th St., New York City, is the best that I have happened upon.

The United States Signal Corps in the War Munitions Building in Washington has an enormous collection of Brady prints, both of the Civil War and of portraits.

I don't know whether this list will be of any use to you or not, but in case you do write to any of these people, please mention my name. They have all of them been extremely helpful, and I feel sure would do their best to secure any particular things that you needed.

Mr. Robert Taft , Lawrence, Kan.

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June 28, 1933

I do wish your book were already out, because I should like very much for our preface to have a few notes on photography and its development in this country, and we can think of no source as satisfactory as yours would be. Perhaps you could suggest to me the name of a ~~greatly~~ condensed history of photography. ^{clear}

Your book sounds extremely interesting, and I hope that the publication of both of our books may be mutually beneficial.

Sincerely yours,

Agnes R. Allen
A. R. Allen

ARA:WN

Robert Taft general correspondence

June 28, 1933

Outline for Study Financed by National Research Council

In most of the previous studies on addition agents in our laboratory detailed examination of the effect of a single addition agent upon a particular metal has been made. For this particular study I wish to make an examination of the effect of a number of addition agents upon the mass and micro structure of electrodeposited copper and silver.

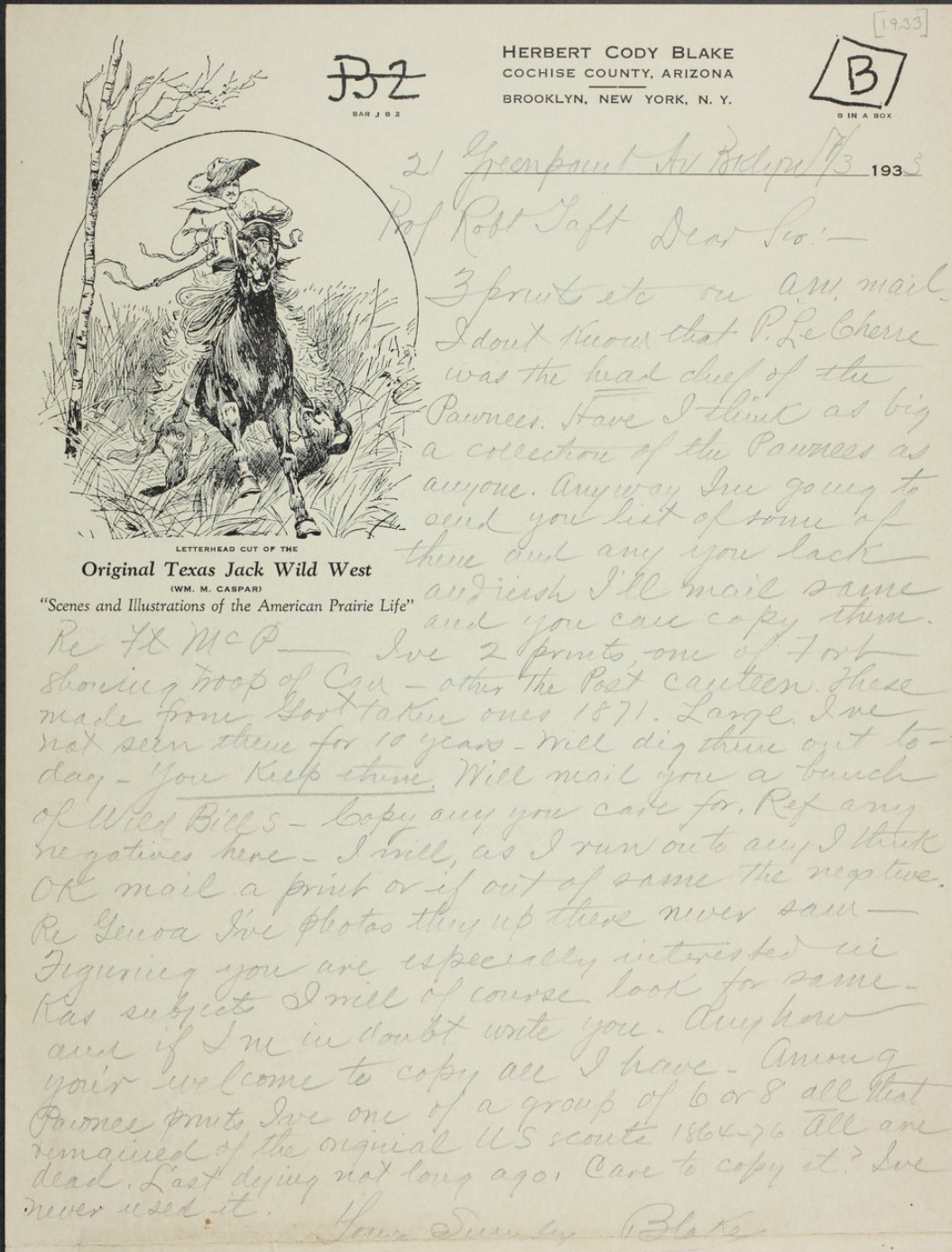
The study should proceed along the following lines: a standard plating bath such as is used in commercial plating work is to be selected and operated at commercial current densities. Electrolyses (in duplicate) of as many cells in series as can be conveniently handled should be carried out at constant temperature (30° C.). Each pair of cells should contain a different addition agent (save, of course, the control pair). The addition agents I wish to examine are as follows: gelatine, isinglass, haemoglobin, albumen, gum arabic, sodium oleate (?), dextrin, tannin (?), sodium nitrate, sodium chlorate, urea, acetone, aldehyde (formic or acetic), quinone, quinoline, salicylaldehyde, nitrobenzene, sodium nitrite, sodium bromate, sodium iodate. Not all of these can be used, due to lack of solubility or to interfering reactions, but in the absence of any data this must be determined qualitatively. *Sodium Perchlorate.*

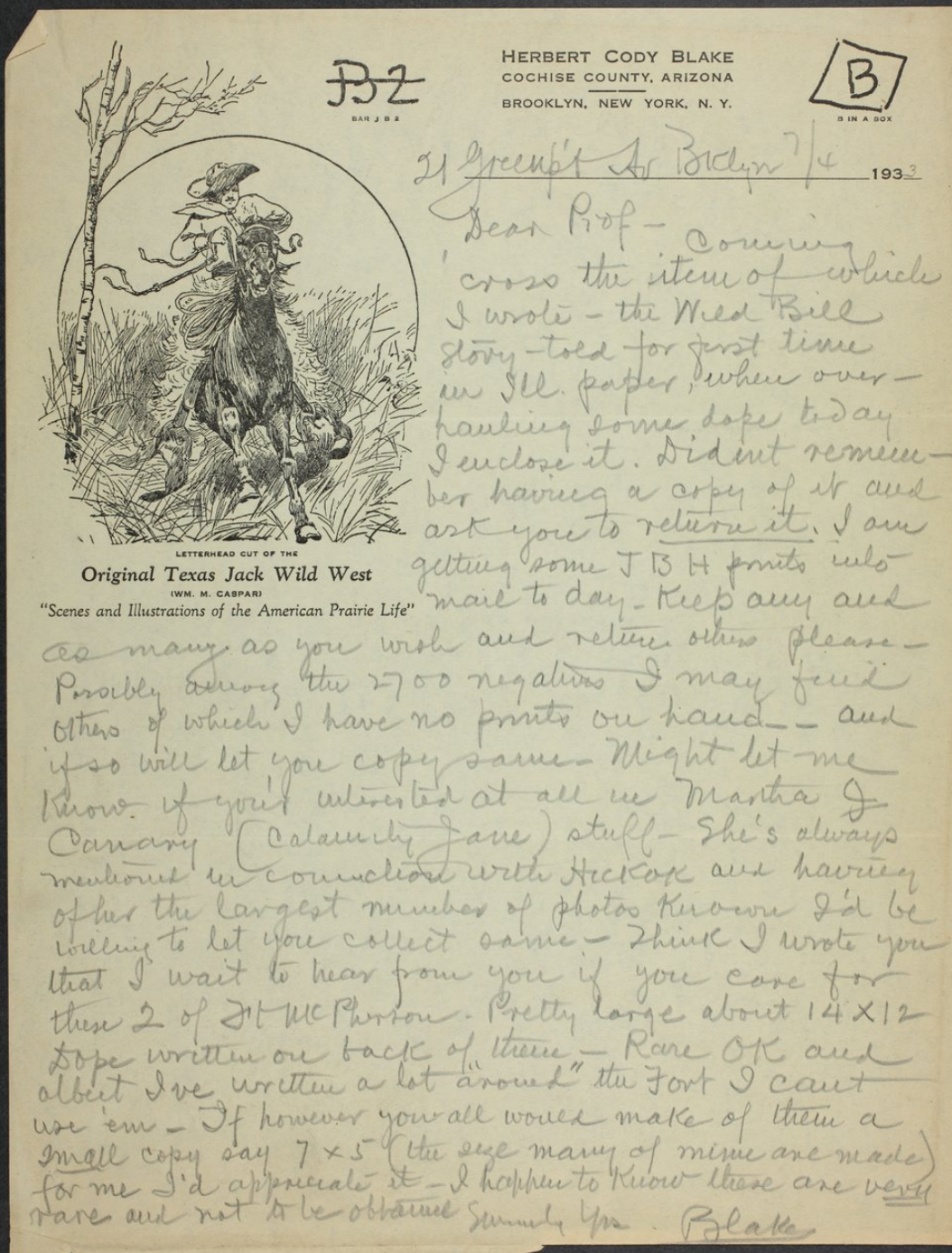
The concentrations of the addition agents will probably have to be determined by trial, but as a starter I would suggest 0.1% weight per cent for the colloidal substances and 0.1 M. for those whose molecular weights are known. A pair of copper coulometers should be included in the circuit for the trials with the copper plating baths.

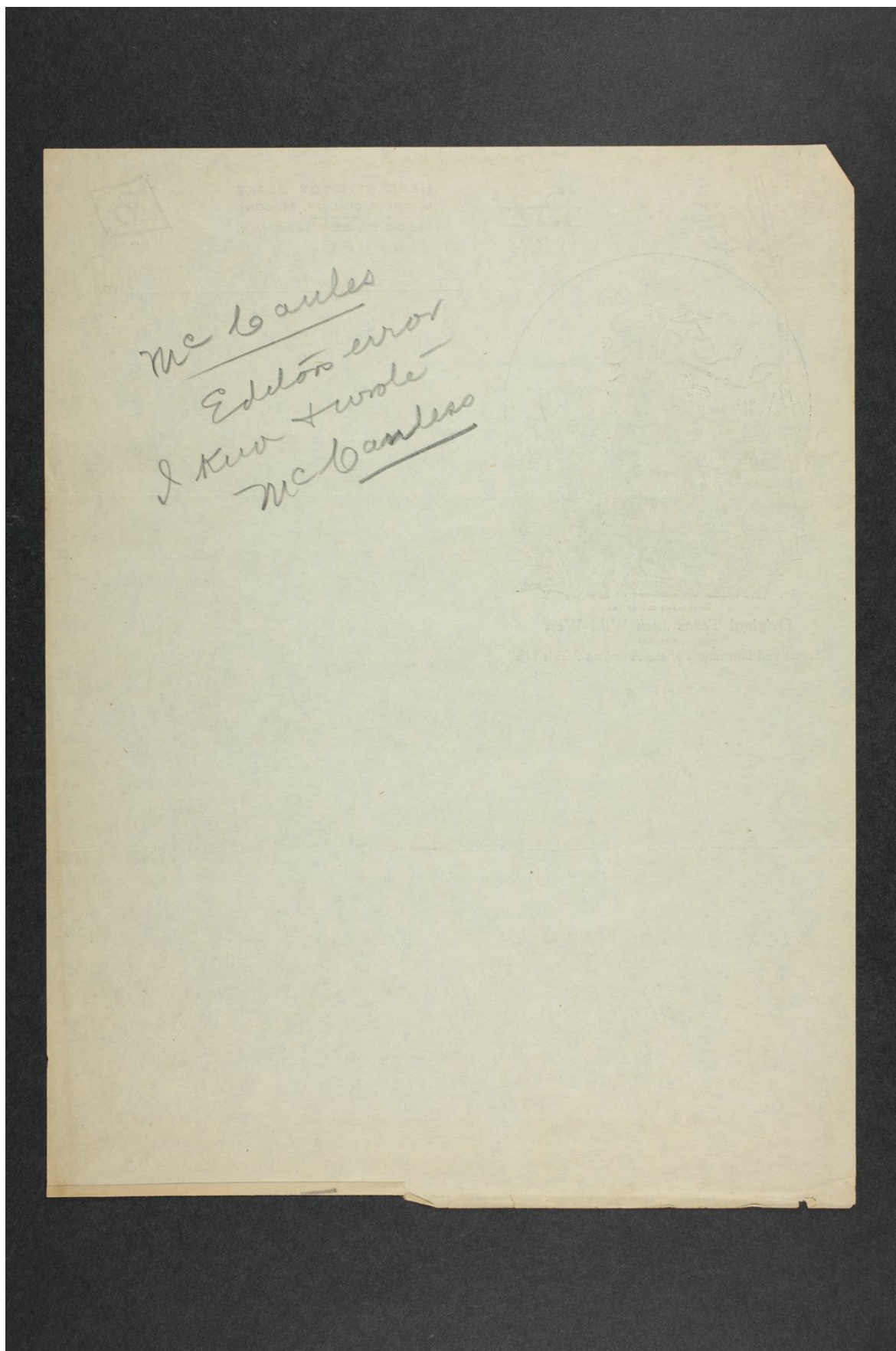
Possibly a second temperature (20° C.) will be tried as temperature plays a rather large part in addition agent action.

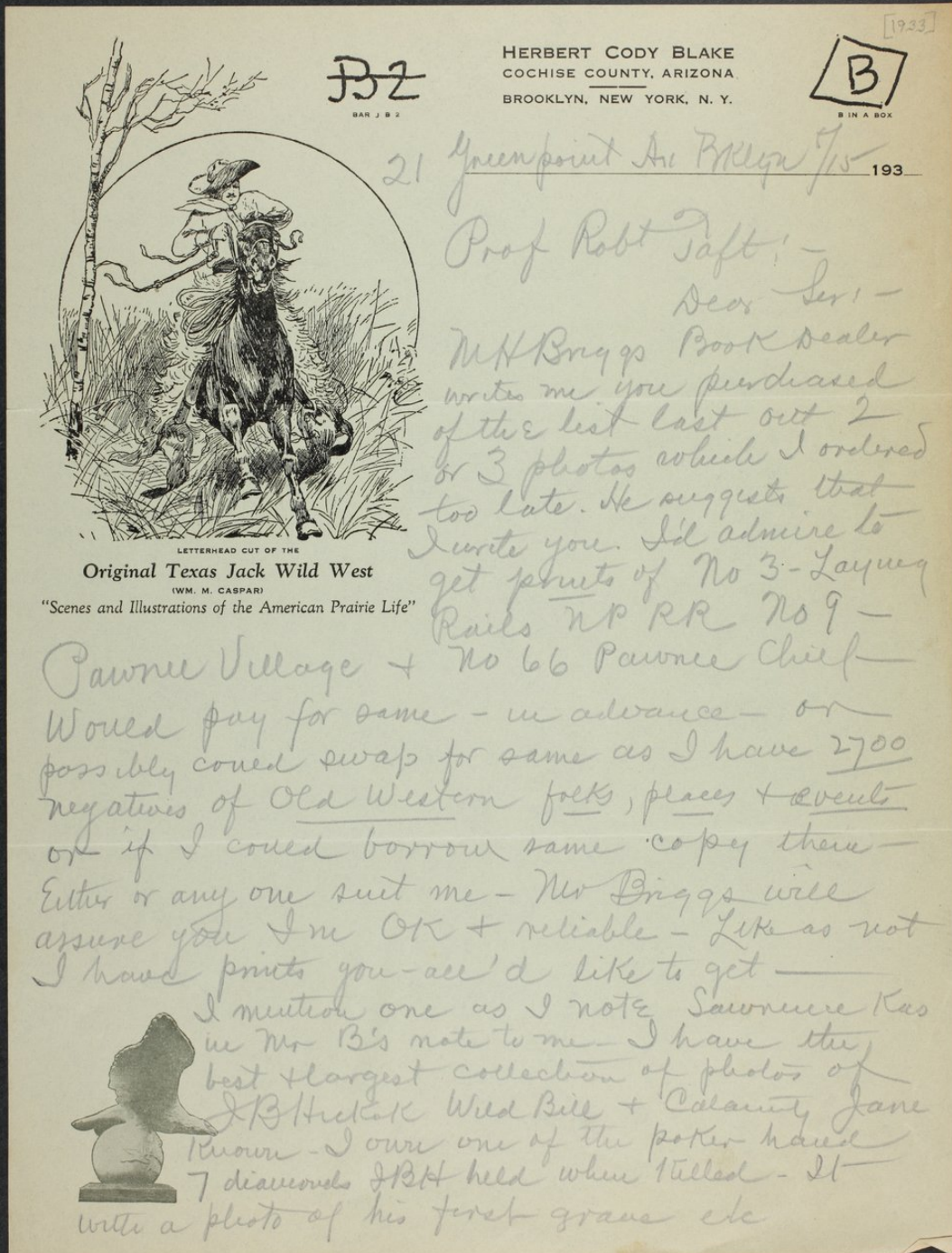
The data desired are (a) the masses of the deposits (to fourth decimal) and (b) the form, both macroscopic and microscopic.

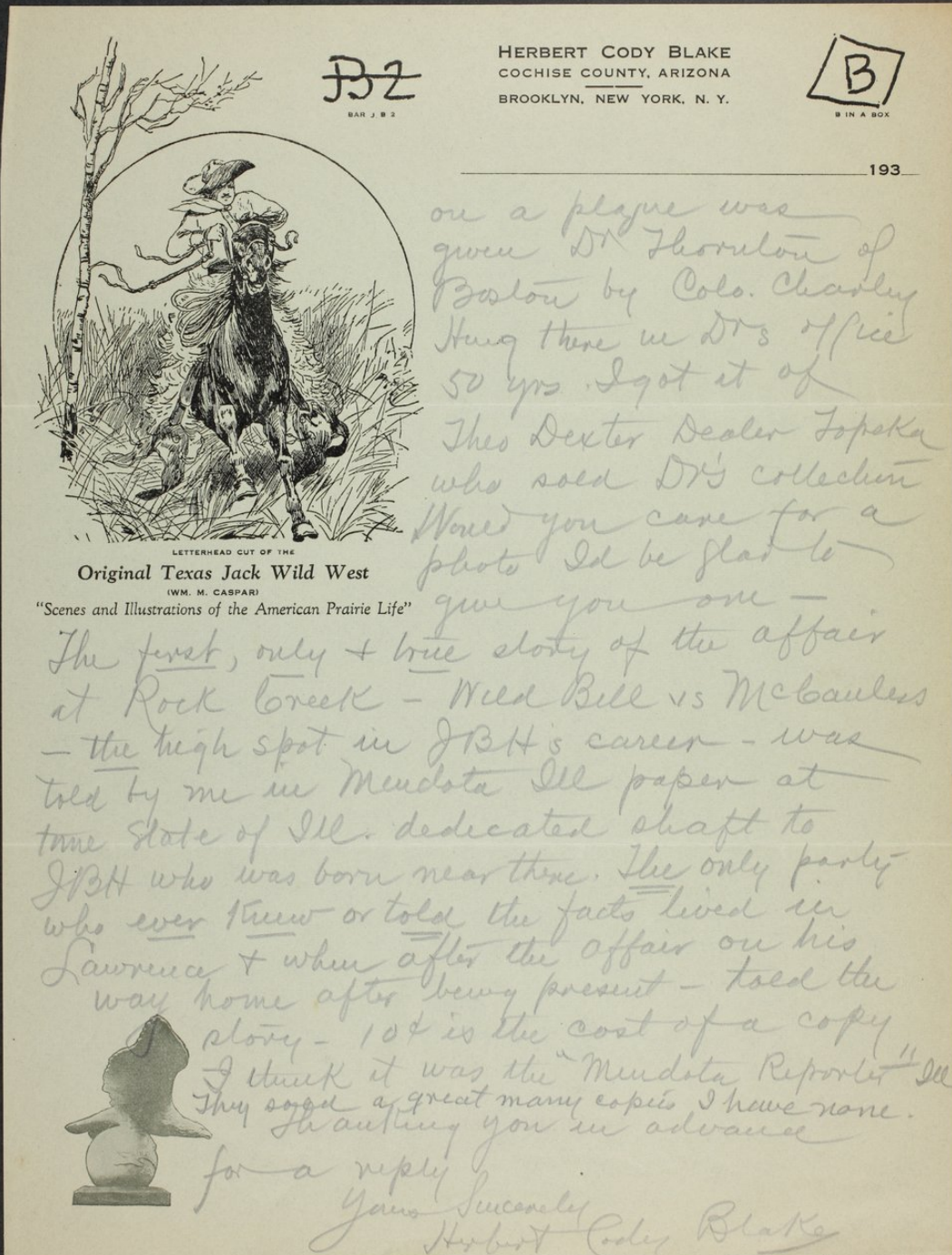
I am especially desirous of securing an extensive knowledge of the form. For this reason, the deposit should be photographed at at least two magnifications, and possibly again after polishing and etching. The same treatment should be accorded controls.













THE DOT S DOT RANCH
MELVILLE, MONTANA

Saturday Aug. 12/33

My dear Prof. Taft:

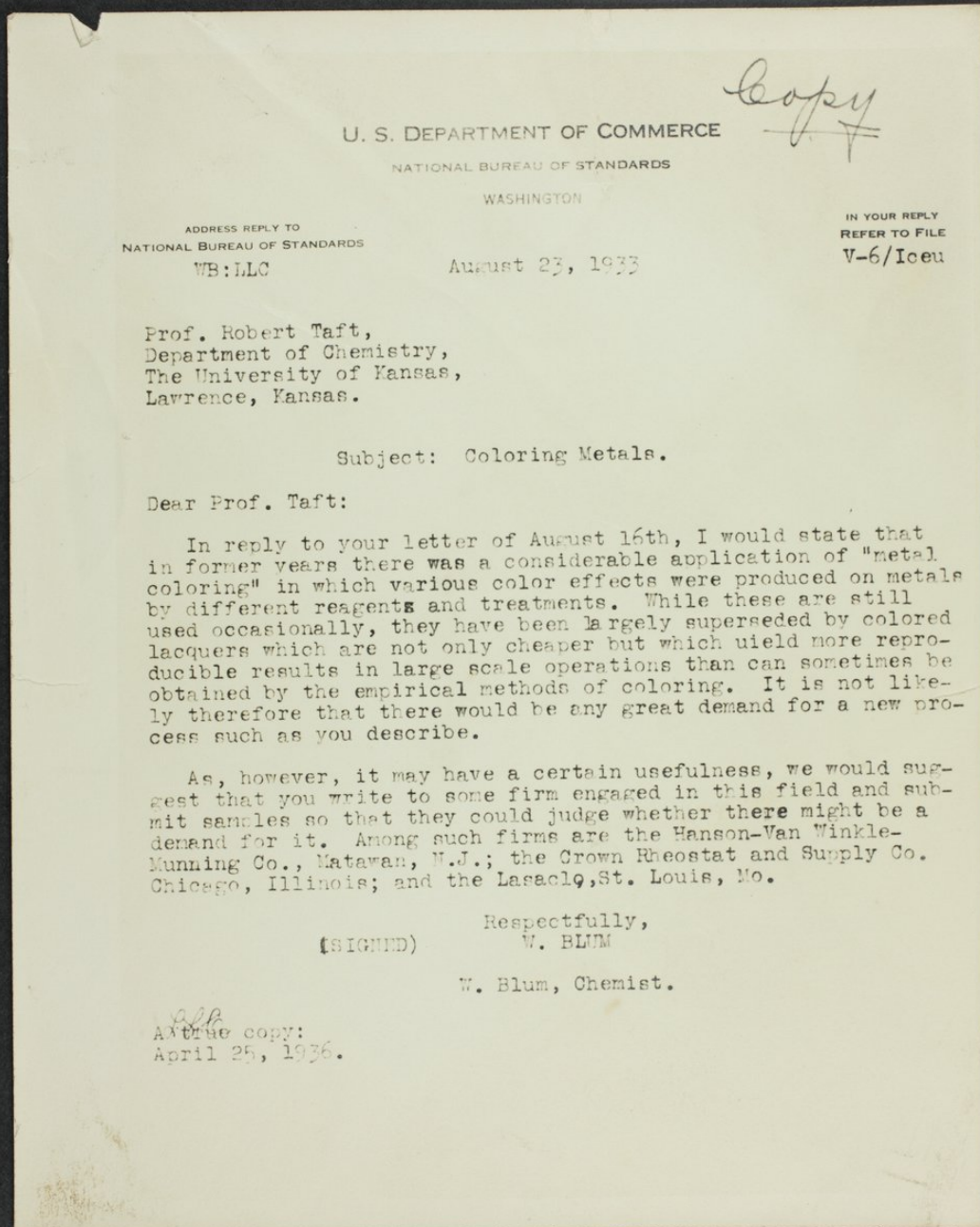
It was awfully good of you to have had the copies made for me of the Humphreys Journal pages - At the moment I am without my reading glasses and am blind as a bat in consequence, and shall be tied next Tuesday about lunch! But after I have at long last read the Louder articles I will send them on to my mother in East Aurora N.Y. as I know she will interest her tremendously - I shall ask her to furnish you the brief sketch of Prof. Louder's life, as she naturally knows more about it than do I, and

is in a position to secure such
needed, dates etc. I've cut off
so completely from the family
album out here that the few
facts I could give you about
Grandpapa would be mighty
little use to you. I'd ask
Mother about the photograph
of Pres. Johnson, but I doubt
if she knows anything about
it.

Thanks for returning the
two photographs of my Grand
father.

Yours very sincerely
Robert D. Taft

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U. S. DEPARTMENT OF COMMERCE

NATIONAL BUREAU OF STANDARDS

WASHINGTON

ADDRESS REPLY TO
NATIONAL BUREAU OF STANDARDS

WB:LLC

August 23, 1933

IN YOUR REPLY
REFER TO FILE
V-6/Iceu

Prof. Robert Taft,
Department of Chemistry,
The University of Kansas,
Lawrence, Kansas.

Subject: Coloring Metals.

Dear Prof. Taft:

In reply to your letter of August 16th, I would state that in former years there was a considerable application of "metal coloring" in which various color effects were produced on metals by different reagents and treatments. While these are still used occasionally, they have been largely superseded by colored lacquers which are not only cheaper but which yield more reproducible results in large scale operations than can sometimes be obtained by the empirical methods of coloring. It is not likely therefore that there would be any great demand for a new process such as you describe.

As, however, it may have a certain usefulness, we would suggest that you write to some firm engaged in this field and submit samples so that they could judge whether there might be a demand for it. Among such firms are the Hanson-Van Winkle-Munning Co., Matawan, N.J.; the Crown Rheostat and Supply Co. Chicago, Illinois; and the Lasaclo, St. Louis, Mo.

Respectfully,
(SIGNED) W. BLUM

W. Blum, Chemist.

True copy:
April 25, 1936.

Robert Taft general correspondence

October 10, 1933

Mr. B. B. Snowden
The Agfa Ansco Corp.
Binghamton, N. Y.

Dear Mr. Snowden:

You may recall that I wrote you some time ago concerning my proposed history of American photography. This history has been planned to cover the field of types of photographs and photographic personalities, rather than a detailed history of photographic processes, i.e., a book for the layman and historian. The chapter headings I have planned at present are as follows:

1. The Daguerreotype in America
2. The Introduction of Photography on Glass
3. The Ambrotype
4. The Tintype
5. Stereographs
6. Carte-de-Visite Photographs
7. The Cabinet Photograph
8. Miscellaneous Types: Carbon Transparencies, Crayon and Imperial Photographs, Crystallotypes, etc.
9. Photo-Mechanical Processes
10. Early Western Photography
11. The Beginning of the Dry Plate Era

I am obtaining my information from a systematic examination of the early American photographic books and journals, especially Humphrey's Journal, The Photographic and Fine Art Journal, and the Philadelphia Photographer; from an examination of popular contemporary journals; and from correspondence (now amounting to many hundreds of letters) from the families and descendants of early day photographers.

I am describing my project in considerable detail as I wish further help from you. Would it be possible to include in your Agfa Ansco News a brief request for further information along the lines of my study? I realize that I am making a request for free advertising, but, on the other hand, I believe my history when completed will be a valuable contribution to a neglected field of photographic literature. The request that I have in mind might read as follows:

"Dr. Robert Taft, Chemistry Department, University of Kansas, Lawrence, Kansas, is preparing a history of American photography and desires the cooperation of any who may be interested in this project. Any who have first-hand information concerning prominent photographers and their work during the period 1840-1880 are requested to communicate with Dr. Taft. Authentic biographical data concerning Plumbe, Gurney,



Robert Taft general correspondence

Page 2 10/10/33

Fredericks, Meade Bros., Brady, Kurz, and Bogardus of New York City; Whipple and Cutting of Boston; M. A. Root and Gutekunst of Philadelphia; Webster Bros. of Louisville, Ky.; Hesler of Chicago; Whitehurst and Alexander Gardner of Washington; Davis of Utica; Fitzgibbon of St. Louis; and others of this period, are especially desired.

"Any having such information are requested to write Dr. Taft at the address given above."

If you are willing to include this in your bulletin I should appreciate it very highly. If you care to revise or rewrite my request feel at perfect liberty to do so.

Sincerely yours,

Robert Taft
Assoc. Professor of Chemistry

RT:AW

Robert Taft general correspondence

October 18, 1933

Mr. Kirke Mechem, Secretary
Kansas State Historical Society
Topeka, Kansas

Dear Mr. Mechem:

I am inclosing a copy of my talk at Topeka Tuesday. If you care to publish it in your Quarterly, I should be glad to have you do so. If you do publish it I should like to suggest that we add as an appendix a complete catalog of the Gardner views, the most valuable photographic collection of the Historical Society, in my judgment. My object in making this suggestion is not only to inform any one interested as to the nature of the individual photographs, but also in the hope that it might suggest to other historical societies the possibility of making publication of catalogs of similar valuable collections. Such catalogs should be useful to historians and writers seeking illustrative material. I should be glad to prepare the catalog if the suggestion meets with your approval.

Yours sincerely,

Robert Taft

RT:AW

Robert Taft general correspondence

December 9, 1933

Mrs. Agnes R. Allen
Harper and Brothers, Publishers
New York City

Dear Mrs. Allen:

Please allow me to congratulate you on your excellent book, "The American Procession." I have read and examined it with a great deal of pleasure and profit. I can realize the amount of time and effort that you and your husband must have expended and also the satisfaction which results when an important but unknown photograph is found. One almost feels like a discoverer at times!

Where did you obtain the little print on the title page and who and "when" are they? I have been looking for a similar photograph for some time. Although I have a number of sketches and woodcut prints of head rests, I do not have an actual photograph which shows the instrument so plainly as the one you have. It is interesting to see a portion of the rests appear occasionally in portraits of this period.

I have two minor criticisms to make of your book, and they are offered entirely as constructive criticisms, in case you have occasion to revise it. The first of this deals with the statement in the preface relative to the use of the daguerreotype for portrait purposes. It is true that most of the familiar daguerreotypes are portraits, but view pictures were extensively made. As a matter of fact, Daguerre himself at first thought that only views or still life could be recorded. Very large view daguerreotypes were made, some as large as 16" x 12". For example, there is a very excellent reproduction of a beautiful daguerreotype of Niagara Falls made in July of 1850, which appeared in Photo-Era for September, 1912. It is true that the number of such view daguerreotypes is limited, but there must be in the museums of this country a number of such pictures. The most important historically of such daguerreotypes of which I have any record are some 300 full plate (6 1/2" x 8 1/2") daguerreotypes made by R. H. Vance in California in 1849 and 1850. These were on exhibition in New York City in the fall of 1859. (The New York Public Library has a partial catalog of this set.) Among these were views of San Francisco, Capt. Sutter and his saw mill, etc. I do not know whether the set yet exists or not. It was in St. Louis for a time, but after that I have no record. I am corresponding with several individuals in California who have become interested and who possibly can locate some of these daguerreotypes for me.

The second criticism I had in mind was the matter of crediting the individual photographs to the photographer who made them. Invariably when a painting or drawing is reproduced, credit is given to the originator, and I believe that the same should be true of photographs. I realize, however, how difficult it is to obtain the necessary data,

Robert Taft general correspondence

#2 - Mrs. A.R.A. - 12/9/33

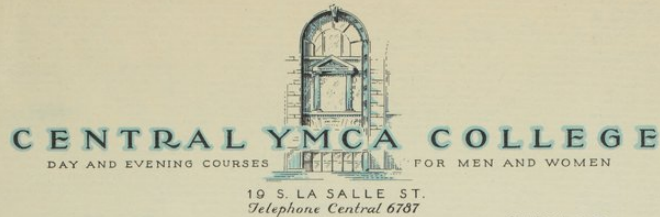
usually; so this criticism is probably not justified. The photograph of the Confederate dead at Gettysburg was made by T. H. O'Sullivan, as, I believe, was the photograph of the wounded Zouave on the fourth page. I am not certain about this last one, however, without looking it up.

I trust that you will not take offense at my criticisms. They are an honest, and, I hope, an intelligent opinion.

Sincerely yours,

Robert Taft
Assoc. Professor of Chemistry

RT:AW



CHICAGO

5455 Blackstone Avenue
May 1, 1934

Dear Bob:

I am glad to know that you may be able to use the material I sent you in my letter of Apr. 18. There is a good deal of such material in the newspapers and journals I have been going over recently, but they are rather late for your purposes - i.e., in the 40's and 50's. I am doing a seminar in Poe this quarter, which requires considerable checking of original sources, but the sources happen to be late in Poe's life and after his death - in the two decades suggested above. I am also doing some other checking, for my dissertation, which will take me into the earlier period, but I haven't got very far into it as yet. We aren't very strong in newspapers for the 30's and early 40's, and even our magazine files have some pretty bad holes. I have checked the lists of the Chicago libraries for newspapers and magazines at approximately your period (i.e., '39 and '40), with the following results:

Courriere des Etats Unis	ICU	1837-55
N Y Evening Express	ICU	1841-50
N Y Herald (daily)	ICH	1835-40
Log Cabin	ICU	1840 (in part)
N Y Messenger	ICU	(One issue - Oct. 9, 1839)
* * * * *		
Annals of the Lyceum of Natural History of N Y	ICF ICJ ICU	
N Y Hist. Soc. Collections	ICN ICU	In part
N Y Mirror	ICU	In part
New-Yorker; weekly journal	ICU	In part

ICH - Chicago Historical Society; ICJ - John Crerar Library;
ICN - Newberry Library; ICF - Field Museum Library; ICU -
University of Chicago Library.



I hope this list will be of some use to you; it will at least give you some idea of what is available in the local libraries. I suspect that there is much more in the NY libraries. We have some pretty good magazine collections for the later decades, beginning in the 40's. There is a complete file of Graham's Magazine (the only complete one in the country) at the Newberry Library, and both the Newberry and the University have fairly complete files of Godey's. We also have a fairly complete file of the Home Journal (a weekly news and literary journal), but that doesn't begin until 1845. I notice that the Gurney Daguerrian Museum (or whatever he called it) advertises pretty generally throughout the 40's, and claims to have been in the business "for many years" at that time.

I am doing a job of work on Samuel Woodworth (1785-1842) the author (among other things) of "The Old Oaken Bucket," and if everything goes well, he will be the subject of my dissertation. Most of his writing was done in the 20's and 30's, and I suspect that most of the references to him and to his work will be in the periodicals of those decades. He was a poet (two or three volumes of verse), a novelist (one novel - "The Champions of Freedom" 1816; 1817), a playwright (several plays - "The Forest Rose," "The Deed of Gift," "LaFayette," "Blue Laws," "Cannibals," "The Foundling of the Sea," "King's Bridge Cottage," (?) "The Widow's Son; or, Which is the Traitor?"). His novel was dramatized by H. J. Conway, in 1851, under the title, "The Mysterious Chief; or, The Heroes of 1812." Several of the plays apparently are no longer extant, but I have hopes of unearthing one or two of the lost ones. If you come across any references to Woodworth or his writings, I shall be very glad to have them.

There is some possibility that I'll go East after summer school, to pick up material. My main scenes of activity will be New York and the Cape Cod country. Woodworth was born in Scituate, Mass., and I have information which makes me believe that some of the family still live in that neighborhood. My work is still somewhat tentative, but if things go as I want them to, I shall carry on with the present subject, and hope to have most of my material within the next few months.

Hope all is well with you and yours, and especially that Dorothy has nicely recovered from her attack of the mumps. My love to all the family.

Yours,

Kendall

Robert Taft general correspondence

July 13, 1934

Mr. John A. Tennant
70 Fifth Ave.
New York, N. Y.

Dear Mr. Tennant:

Thank you for your kind letter concerning my article in the Kansas Historical Quarterly. I do have in preparation a history of American photography and have been collecting material along this line for several years. My sources of information have been the early photographic journals, such as Humphrey's Journal, Snelling's Photographic Art Journal, Am. Journal of Photography, the Philadelphia Photographer, etc. I have examined complete files of all of these journals (with one exception) and have made voluminous notes from these journals as the examination has been a page by page one. Books such as Root's Camera and Pencil, which you mention, have also been very useful sources of such material. Similar books are Werge's Evolution of Photography and Ryder's Voigtlander and I in Pursuit of the Shadow (I am not certain that this is the exact title). The contemporary newspapers and journals, such as Harper's Weekly, have also been examined. I have, too, a very good collection of the early American American photographic journals. In addition to these sources of information I have developed a very extensive correspondence with early photographers still living (Horgan, W. H. Jackson, Ives, etc.) or with the descendants of prominent early American photographers. Probably several hundred letters dealing with the personal history of these men have been written and received by me.

I am attempting to get this material in shape for publication, but I do not know when it will be complete. Do you have any suggestion of sources of information other than those I have mentioned above?

Thank you again for your interest and for any help that you can give me.

Sincerely yours,

Robert Taft
Assoc. Professor of Chemistry

RT:AS



December 12, 1934

Mr. F. R. Fraprie, Editor
American Photography
428 Newbury St.
Boston 17, Mass.

Dear Sir:

For some years I have been collecting material bearing upon the history of American photography, and at present I am engaged in writing up this material in book form. The first two chapters of my book deal with the daguerreotype era, and I am attempting to secure illustrations for these chapters. In Photo-Era for September, 1912, page 102, there appears a reproduction of a daguerreotype scene at Niagara Falls. Is the photographic copy for the half tone, or the half tone itself, still in your records? If so, would it be possible to obtain either one or the other, that is, if permission were granted for reproduction. Credit, of course, to your journal would be given for permission to use it.

If neither of these items is available, is there any record of the whereabouts of the original daguerreotype?

Thank you for any aid that you may be able to give me.

Sincerely yours,

Robert Taft
Assoc. Professor of Chemistry

RT:AS



AMERICAN PHOTOGRAPHIC PUBLISHING CO.

CABLE ADDRESS, AMPHOCO, BOSTON

428 NEWBURY STREET
BOSTON 17, MASS.

AMERICAN PHOTOGRAPHY
PRACTICAL PHOTOGRAPHY
AMERICAN ANNUAL OF PHOTOGRAPHY

December 27, 1934.

Professor Robert Taft,
The University of Kansas,
Lawrence, Kansas.

Dear Professor Taft:

Everybody concerned with the editing of PHOTO ERA in 1912 is dead, so that I am afraid it will be impossible for you to get any information in regard to the present whereabouts of the Daguerreotype which you mention. The plate is destroyed, but I think that any competent engraver could make a reasonably good reproduction from the half tone in the magazine, and as far as we are owners of the copyright, which is really ours although it has never been assigned to us, you have our permission to reproduce this with proper credit.

We are interested in the early history of photography ourselves. We have an impression that the first landscape Daguerreotype made in America was made by a physician in Newburyport, Mass., who ground his own lenses and made his own camera in 1839 before any information was generally available in this country. We have not been able to locate the original Daguerreotype, but think it was engraved for historical work. One of our associates, Mr. C. F. Stiles, has done a lot of research work in the early history of Daguerreotypes in New England newspapers.

Yours very truly,

AMERICAN PHOTOGRAPHIC PUBLISHING CO.

F. R. Fraprie/McC

PHILIP S. HOPKINS
PATENT AND TRADE MARK COUNSEL
66 EXCHANGE STREET
BINGHAMTON, NEW YORK

January 17, 1935

Robert Taft, Esq.,
Assoc. Professor of Chemistry,
The University of Kansas,
Lawrence, Kansas.

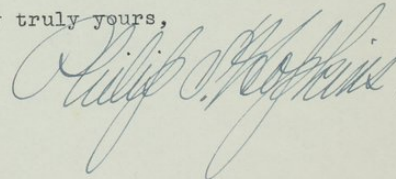
Dear Professor Taft:

After considerable conversation and investigation it now appears that Agfa Ansco does not have the extra set of volumes of the Goodwin film litigation which I had been told they possessed. I have, therefore, sent my set of these volumes to you, they having been sent out from Agfa Ansco yesterday, January 16. I will appreciate your advising me of your receipt of them.

In talking with Mr. Snowden of Agfa Ansco about this matter he mentioned the fact that he has in addition to these volumes quite a collection of clippings about the suit at the time it was pending. If you feel that these clippings would add anything to the information which you are seeking and will let me know, I will ask Mr. Snowden to send them on to you.

Trusting that our delay in sending these volumes to you has not inconvenienced you seriously, I am,

Very truly yours,



PSH:MW



111 EAST 37th STREET
NEW YORK

26 I 435

Dear Mr Taft.

I can not apologize enough for the delay of this letter. I have been in bed with a bad case of flu for several weeks and my correspondence therefore got into very bad shape. With this same mail I am sending you the article on Photography that you were so kind to lend us. I want to assure you that we are very grateful to you for this loan which proved to be of great help for our program. I am writing to day to the N.B.C. to send you a copy of the final script as it was delivered. We found the description of an early Daguerrotypie especially valuable for the program and of course mentioned you as the source of our information.

Once more please forgive me for the delay of this note and accept my sincerest gratitude

faithfully yours

Fane Harmoncourt

Feb. 11, 1935

Mr. F. R. Fraprie, Editor
American Photography
428 Newbury St.
Boston 17, Mass.

Dear Mr. Fraprie:

Thank you for your letter of Feb. 4 and the copy of your broadcast which was inclosed. I have a complete set of the Brady photographs of the presidents and shall be willing to write an article on Brady. Would "M. B. Brady and the Daguerreotype Era" be a satisfactory title? It would deal with his work up to 1860, a period concerning which little has been published. I could probably have it ready for you within two weeks.

Sincerely yours,

Robert Taft

RT:AS

Robert Taft general correspondence

March 2, 1935

Mr. F.R. Fraprie, Editor
American Photography
428 Newbury St.
Boston 17, Mass.

Dear Mr. Fraprie:

Inclosed you will find my manuscript "M. B. Brady and the Daguerreotype Era." It is somewhat longer than I had originally intended and may be longer than you can use. If you can find it of sufficient interest, I have indicated where a division into two parts could be made; or, if necessary, it could be subdivided into a greater number of parts.

Many of the illustrations have never been published before. The 1850 portrait of Brady, for example, is very rare.

If you decide to use the article, I wish to retain the copyright on the article in my name, so that I can use it subsequently at my discretion. Part of it I shall want to use in my history. The only procedure necessary for this will be the publication of the copyright notice as indicated in the manuscript, and the application for copyright, to which I will attend.

Thanks again for your interest.

Sincerely yours,

Robert Taft

RT:AS



AMERICAN PHOTOGRAPHIC PUBLISHING CO.

428 NEWBURY STREET

BOSTON 17, MASS.

CABLE ADDRESS, AMPHOCO, BOSTON

AMERICAN PHOTOGRAPHY
PRACTICAL PHOTOGRAPHY
AMERICAN ANNUAL OF PHOTOGRAPHY

March 6, 1935.

Professor Robert Taft,
The University of Kansas,
Lawrence, Kansas.

Dear Professor Taft:

The article on Brady was duly received and is very interesting. I want, if you are willing, to consider it for THE AMERICAN ANNUAL OF PHOTOGRAPHY, although we are pretty well filled up for this. If we do not use it for the ANNUAL, it will appear in AMERICAN PHOTOGRAPHY at an early date and will probably make two installments. If this is the case, perhaps a third one might carry on his story through Civil War days, or does this not interest you?

Yours very truly,

AMERICAN PHOTOGRAPHIC PUBLISHING CO.

F. R. Fraprie/McC



OFFICE OF THE
REGISTER OF COPYRIGHTS

RSM-MAB

LIBRARY OF CONGRESS
COPYRIGHT OFFICE
WASHINGTON

March 8, 1935.

Dear Sir:

We have your letter of February 28, asking if a series of articles to be published in a periodical may be registered for copyright upon one application and at one fee. Without having seen the articles, this Office cannot definitely answer your question; however, we may state, in general, that unless the works in question form an inseparable unit so that any one of them is incomplete without the others, separate registration for each must be made.

Copyright in a work protects all the copyrightable component parts of that work. Thus, if the articles containing illustrations are registered for copyright, both text and illustrations would be included in the protection received.

Answering your final question, Section 19 of the Copyright Act specifically provides that one notice of copyright in a volume, or in each number of the newspaper or periodical published shall suffice.

We inclose, for your possible use, a small supply of application forms A-5, together with explanatory Circular No. 6, upon the back of which there is information relevant to contributions to periodicals.

Respectfully,

Enclosures:
6 Forms A-5.
Cir. 6.
Cir. 35.

W. L. Brown
Register of Copyrights. *W.*

Mr. Robert Taft, Assoc. Professor of Chemistry,
Department of Chemistry,
The University of Kansas,
Lawrence, Kansas.

March 11, 1935

Mr. F. R. Fraprie, Editor
American Photography
428 Newbury St.
Boston 17, Mass.

Dear Mr. Fraprie:

I believe I would rather have the Brady article appear in American Photography than in the Annual, but I have no great preference in the matter. I should be willing to prepare an additional article on Brady and the Civil War. Would you be interested in an article for the Annual, "John Plumb, America's first nationally known Photographer"? It would deal with the early days of daguerreotypy, and would be three to four thousand words in length, plus four or five illustrations.

If you would like the additional articles, please let me know the latest date on which they could be accepted, as I shall not be able to start on them immediately.

Sincerely yours,

Robert Taft

RT:AS

Please note the following correction on my manuscript which I do not believe I caught before sending it in: Page 1, in "author's note," the and should be changed to are.

R. T.