

# Collier's

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## Toni Frissell climbs a fence for better camera angles

**A** **WOMAN** news photographer has to be a sort of superwoman. She needs the strength of a man for carrying around the cameras and heavy paraphernalia, the flash bulbs and tripods of her trade. She must be daring and agile for climbing trees and buildings. She must be able to talk her way into forbidden countries and places. Besides all this, she must have a reporter's eye, and, for choice, an artist's soul. In this issue, you see the work of two such women. Toni Frissell produced the photographs for The King Ranch (p. 18), and Thérèse Bonney those for Sweden Turns to Wood.

Miss Bonney is a woman of almost frightening strength and resourcefulness. She was the first foreign journalist on the Finnish scene during the war with Russia, the first again after the outbreak of the Finnish-German hostilities, and the only correspondent to be taken on a tour of the Karelian front. She shuttled back and forth between Sweden and Finland. She made the first behind-the-scenes photographs ever permitted in the Vatican, and a series of war photographs in Great Britain. The pictures in this issue are from the hundreds she made especially for Collier's on her last war tour. Her photographs of child war victims are assembled in the book, Europe's Children.

**MISS FRISSELL'S** career has been less grim, though she too has served her time dodging bombs during an assignment as official photographer for the American Red Cross in England. Miss Frissell built her name as a fashion photographer for Vogue magazine, but the war deflected her into photo-reporting.

Originally she pointed for a stage career, but after a discouraging role as a tree in *Midsummer Night's Dream*, she went magazine job-hunting. It was a happy day for her, she says, when Vogue fired her as a caption writer, because she immediately set out with a small camera and a bright idea—to photograph fashions against outdoors backgrounds.

She and her husband, Francis McNeill Bacon, and their two children live in a farmhouse at St. James, Long Island, surrounded by an assortment of animals first acquired as photographic props and later promoted to pet status.

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