Mr. Rockwood also knew all about Brady's wagon, having had a similar contrivance made for himself before the war, for taking pictures in the country. He "used an ordinary delivery wagon of the period, much like the butcher's cart of to-day and had a strong step attached at the rear and below the level of the wagon floor. A door was put on at the back, carefully hung so as to be light-proof. The door, you understand, came down over the step which was boxed in at the sides, making it a sort of well within the body of the wagon rather than a true step.

"The work of coating or sensitizing the plates and that of developing them was done from this well, in which there was just room enough to work. As the operator stood there the collodion was within reach of his right hand, in a special receptacle. On his left also was the holder of one of the baths. The chief developing bath was in front, with the tanks of various liquids stored in front of it again, and the space between it and the floor filled with plates.

"With such a wagon on a larger scale, large enough for men to sleep in front of the dark-room part, the phenomenal pictures of Brady were made possible. Brady risked his life many a time in order not to separate from this cumbersome piece of impedimenta.

"On exceptional occasions in very cold weather the life of a wet plate might be extended to nearly an hour on either side of the exposure, the coating or the development side, but ordinarily the work had to be done within a very few minutes, and every minute of delay resulted in loss of brilliancy and depth in the negative."

Some vivid glimpses of the war-photographers' troubles come also from Mr. J. Pitcher Spencer, who knew the work intimately:

We worked long with one of the foremost of Brady's men, and here let me doff my hat to the name of M. B. Brady—few to-day are worthy to carry his camera case, even as far as ability from the photographic standpoint goes. I was, in common with the "Cape Codders," following the ocean from 1859 to 1864; I was only home a few months—1862-68—and even then from our boys who came home invalided we heard of that grand picture-maker Brady, as they called him.

When I made some views (with the only apparatus then known, the "wet plate"), there came a large realization of some of the immense