THE AMALGAMATED PHOTO HISTORY NEWSLETTERS

• VOL. 1-1 2020

The Covid 19 pandemic has forced much change upon all of us. To keep everyone more occupied in their quarantine we thought to gather together the various newsletters from many photo history societies with which we exchange our own newsletters, and distribute them widely.

We have formerly incorporated these newsletters as reviews in our journals but now as we are using the internet more often to communicate with our members, this will be one more way of keeping us together.

Permissions granted:
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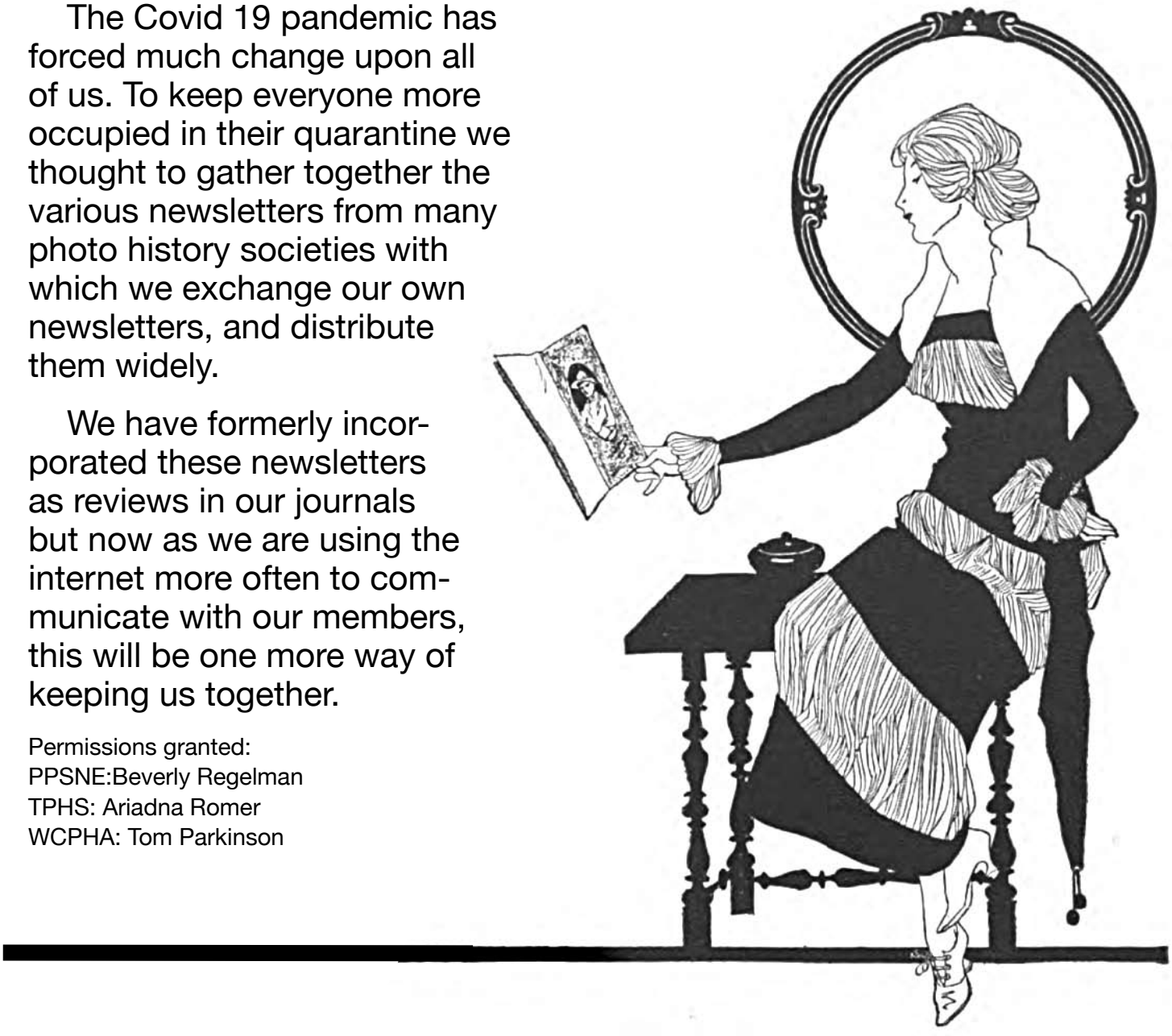


PHOTOGRAPHIC HISTORICAL SOCIETY OF NEW ENGLAND, INC.

snap shots

Volume 25 Number 8 April 2020

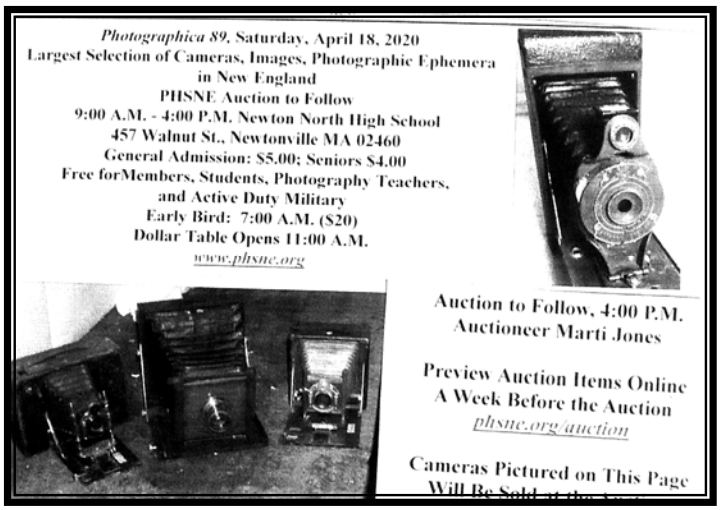
COVID-19 (aka coronavirus) Causes Cancellation of *Photographica*

The photo below shows a portion of page 1 from the April issue that was not to be. The cover page offered details about *Photographica 89* and contained photos of a few of the cameras that were to be sold at the PHSNE auction following the show.

As you are probably aware, if you have seen any of the emails or online announcements, we were forced to cancel the April 18th show when Newton North High School banned all outside guests due to the coronavirus crisis. If they had not canceled the venue, we probably would have made the same decision to protect the health of our members, dealers, and guests. Hundreds of people attend *Photographica,* and all the experts are advising us to avoid large public gatherings.

A decision will be made soon as to whether and/or when the show can be rescheduled. It's impossible to make that determination until we have a better sense of the direction this pandemic is taking.

We have also learned that the Davis Museum at Wellesley College has had to close their photo exhibits to the public and also cancel the field trip that was to be the May PHSNE meeting. It is hoped that members will be able to see the excellent exhibit at a future date.

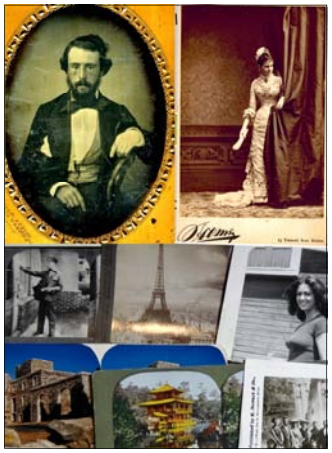


PHSNE UPDATE

As of this writing, *Photographica* is canceled on April 18th, and the field trip to the Davis Museum at Wellesley is canceled on Sunday, May 3rd. We will have time to assess the situation regarding the meeting that is scheduled for June 7th and will notify members in a timely manner. Look for further updates in emails and on the PHSNE website.

Donations Keep Coming In

The warehouse crew is processing large volumes of donated and consignment items that keep pouring in for the next auction, whenever it takes place.

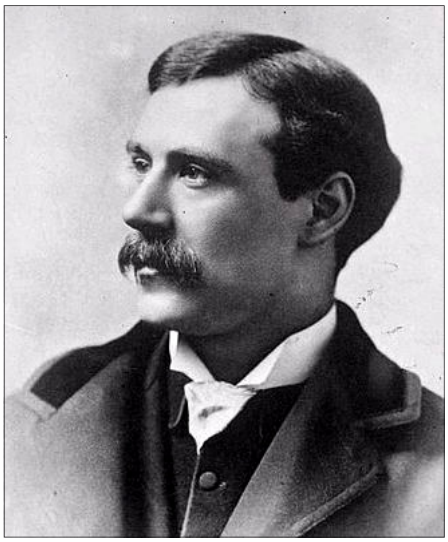


Who is William Friese-Greene? (1855-1921)

In the December 2019 *snap shots,* a photographic "whodunit" examined conflicting information about who should be credited with the invention of the motion picture camera. The debate focused on the claim of Leon Bouly vs. the Lumiere brothers; the name of Louis LePrince was mentioned in passing.

Other possibilities exist. "The Lumière Brothers were not the only ones to claim the title of the first cinematographers. The scientific chronophotography devices developed by Eadweard Muybridge, Étienne -Jules Marey and Ottomar Anschütz in the 1880s were able to produce moving photographs, and William Friese-Greene's 'machine camera', patented in 1889, did so on a strip of film. Thomas Edison's Kinetoscope (developed by William Kennedy Dickson), premiered publicly in 1894" (*https://tinyurl.com/nk96t86).*

Friese-Greene was a "prolific English inventor and professional photographer. He is principally known as a pioneer in the field of motion pictures, creating a series of cameras in the period 1888–1891 with which he shot moving pictures in London. He went on to patent an early two-colour filming process in 1905. His inventions in the field of printing – including photo-typesetting and a method of printing without ink – brought him wealth, as did his chain of photographic studios. However, he spent everything he earned on inventing, going bankrupt three times and being jailed once, before dying in poverty" (*https://en.wikipedia.org/wiki/William_Friese-Greene*).



William Friese-Greene, Wikipedia.org

Friese-Greene experimented with magic lanterns, paper roll film, and celluloid. In 1889 he was granted a patent for a movie camera "capable of taking up to ten photographs per second using paper and celluloid film." In the early 20th century, he experimented with color motion pictures, and he patented a two-color system for moving pictures, which he called Biocolour.

Some of Friese-Greene's financial difficulties arose from patent disputes over the Biocolour process and the timing of WW I which interrupted experimentation on color movies.

His name is interesting. Born William Edward Green, he took on his wife's maiden name (Helene Friese), unusual even today but a rare move in his time. No explanation could be find for the addition of the "e" to Green.

An unauthentic and unsuccessful biographical film, *Friese-Greene, Close-Up of an Inventor"* was remade as an even more unauthentic biopic *The Magic Box* in 1951. Despite these attempts to bring his career to the attention of the public, he remains relatively unknown.

After his death, his son, Claude Friese-Greene, continued work on the system which he now called the Friese-Greene Natural Colour Process. The process was used for several documentary films and eventually highlighted in a BBC series *The Lost World of Friese-Greene.*

PHSNE Membership

New members are invited to join for half the rates for the first year. Regular PHSNE membership (U.S. and Canada) is $20 for students, $40 for individuals and institutions, and $45 for a family; foreign membership is $50. Join or renew online at *www.phsne.org/join* or *www.phsne.org/renew*, or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. Please check the expiration date on the *snap shots* mailing label before sending in dues.

Send payments, changes of address, and other contact information, to Joe Walters Jr, PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453. (Call: 617-826-9294; email: *membership-chair@phsne.org;* or use the Web form at *phsne.org/application*).

snap shots**,** edited by Beverly Regelman, is published monthly, September through June, by the Photographic Historical Society of New England, Inc., 47 Calvary St., Waltham MA 02453. It is available at *http://phsne.org/member-services/archives/* within a few days of mailing. Articles and exhibition/book reviews are always welcome. Send to *snapshots@phsne.org* .

Sony Mavica Line

"Mavica (*Magnetic Video Camera*) was a brand of Sony cameras which used removable disks as the main recording medium. In August 1981, Sony unveiled a prototype of the Sony Mavica as the world's first electronic still camera" (*https://en.wikipedia.org/wiki/Sony_Mavica*).

The early models weren't digital, but relied on an analog video signal produced by the sensor, and the pictures were shown on a television screen. They are considered forerunners of digital photography because the Mavica name was also used for a series of digital cameras.

In 1996, Sony introduced the Mavica FD5 and FD7 simultaneously. "These two were the first truly digital models in the Mavica series from Sony, as the earlier Mavicas were still-video cameras recording analog scan lines onto 2" Video Floppies. The FD designation referred to the use of 3.5" computer floppy disks for storage, which continued through to the 2002 Mavica FD100 and FD200" (*http://camera-wiki.org/wiki/Sony_Mavica_FD7*).

Sony MVC-FD7

The higher-end FD7 used a sensor used a 640x480 pixel sensor and saved JPEGs image files. Images could be saved in pastel, sepia, and black-and-white.

The next series of Mavicas include the FD71, the mid-range FD81, and the top-of-the-line FD91. All cameras in this line stored images on standard floppy disks. The cameras accommodated much higher pixel resolutions, so fewer images could be stored on a disk. "With its ungainly body design and image quality lagging even its 1998 peers, the FD91 is mostly a curiosity today" (*http://camera-wiki.org/wiki/Sony_Mavica_FD91*).

Sony MVC-FD81

A later Mavica series stored images on 8 cm compact discs. This included the Mavica MVC-CD200, 250, 300, 350, and the 400 which was the "first Mavica to use 'Hologram AF' laser-assisted low-light autofocus" (*https://en.wikipedia.org/wiki/Sony_Mavica#Digital_Mavica_line*). The Mavica line is no longer being produced.

Above: Sony MVC-CD 200; Below: MVC-CD 500

Griffin Museum Requests Donations

Several months ago Drew Epstein, President of the Board of the Griffin Museum, wrote to PHSNE requesting high quality images for a collector's exhibit scheduled to open April 2nd, but plans for *Private Collections* were disrupted by the coronavirus.

In an update, Epstein wrote, "I have worked very hard to organize a wonderful exhibit of photographs and things related to photography from the mid-19th century to the end of the 20th century. The exhibition is being postponed for a month and not cancelled. If all goes well, *Private Collections* will go on exhibit for five weeks starting on April 30 through June 7, 2020."

Epstein noted in his original request that he asked about 15 to 20 collectors to lend photographs to the Museum for the exhibition and "received very positive response from both collectors and other members of the photography community. The show will feature the best fine-art photography from selected, mostly Boston area collections."

Collectors are lending the Griffin a very diverse selection of photographs from a variety of collection interests. These include works by Steichen and August Sander, music photos, vernacular images, vintage photos of cigar store Indians, and folk-art portraits copied in the mid-1850's as daguerreotypes. It is amazing what kinds of photo related things people collect.

I am looking for people who collect dags, stereo images and old cameras. I just need a few things to round out the exhibit. My cell phone is always in my pocket: 617-272-5700."

PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June, at 1:30 p.m. preceded by an open meeting of the PHSNE Board at 11:00 a.m.

Upcoming meetings:
May 3—Field trip canceled
June 7—TBD—possibly Stacy Waldman, House of Mirth Photos

We will post updates on the website and send information via email when we are able to determine whether we can hold a June meeting. In the meantime, please follow the guidelines issued by health authorities during the next few weeks or months and stay healthy. We will gather as soon as the current pandemic is under control.

Connect to PHSNE Online and by email:

PHSNE's Web site is online at http://phsne.org. See https://www.facebook.com/PHSNE/ for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit http://phsne.org/member-services/archives/ for PHSNE history and *snapshots* issues. Scheduling changes due to weather conditions or other factors will be posted on this website.

Stay connected to PHSNE via our emails: a *snap shots* e-copy, and *Photographa* show announcements. Sign up at http://phsne.org/emails.

Websites of Interest
Film is Still Being Manufactured

https://thedarkroom.com/film-index/ — San Clemente (CA)-based The Darkroom, a mail-order film processor recently acquired by Ilford, has published a list of all analog film stock generally available for still cameras in the US market. Divided into processing types, there are 18 C-41, 5 E-6 and 23 conventional b/w silver gelatin brands listed. All are in 35mm and, happily, many in 120, with a few also in 4x5 and 8x10. The PHSNE member who submitted this sites said, "I didn't see any APS, 110, Instamatic or 16mm cassette films mentioned, though they are probably still out there ... somewhere."

https://filmphotographyproject.com/content/news/2019/10/ortho-plus-new-films-ilford/ — Ilford announces that "We are expanding the world's biggest selection of black & white films with the addition of ILFORD ORTHO PLUS in 135 and 120 formats. As the name suggests this is an orthochromatic black and white film (all other ILFORD and Kentmere films are panchromatic) rated at ISO 80 in natural light and ISO 40 in Tungsten." According to the Director of Marketing and Sales, "Our Ortho film was designed as a technical, high-resolution copy film for negatives and has been available in sheet format for some time. We know photographers want choice and love to try new films and so we have now coated our Ortho emulsion onto an acetate base for 35mm cassettes and 120 rolls."

The Photographic Historical Society April-May 2020

TPHS Newsletter

~founded 1966~

MEETINGS

POSTPONED UNTIL FURTHER NOTICE

7:30 PM, 3rd Thursday
Visual Studies Workshop
31 Prince Street
(corner University Ave.)
Rochester, New York

NOTE: Entrance in the rear, only 7:15-7:35pm

Held *Jan*, *Feb*, *Mar*, *Apr*, *May*, *June*, *Sep*, *Oct*, *Nov*

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Annual Dues, Jan 1
Individual, $20
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Upcoming Speakers

Bruno Chalifour, **Ph.D.**, *The Landscape of American Landscape Photography, 1960–1990, an Introduction*
Michelle Finn, *Rochester Postcard History & the Central Library's Collection*
Mary Panzer, *LIFE Magazine and the Power of Photography — Behind the Scenes at a New Book and Exhibition*

With no meetings to document, several TPHS members have stepped up to provide informative articles dealing with photographers, equipment, and photographic history.

"Josef Sudek, the 'Poet of Prague' (1896–1976)" — Bruno Chalifour

Totally ignored at the Museum of Modern Art in New York until the years 2010s by Edward Steichen, John Szarkowski, and John Galassi, all three successive directors of the Department of Photography there, Josef Sudek is, however, one of the key photographers of what could be a world history of fine-art photography in the twentieth century. By the end of the 1950s he had published two major books of his photographs that, since, have become sought-after collectors' items.

A growing international fame. In 1973, the influential British magazine *Creative Camera* (also distributed in Canada and the US) published some of his work in an issue dedicated to Czechoslovakian photography. Three years later, George Eastman House gave him a solo show. In 1976, *Camera* (another influential international magazine published out of Lucerne, Switzerland) dedicated its entire April issue to him. The following year, the International Center of Photography in New York City organized a retrospective of his work. It would be followed by another one in 1990 which would travel from the Philadelphia Museum of Art to Raleigh NC, Toledo OH, and finally the High Museum of Art in Atlanta GA. This nationally traveled show was accompanied by a comprehensive monographic book/catalogue published by Aperture: *Josef Sudek, Poet of Prague. A Photographer's Life*, accompanied in two parts by *Aperture Magazine*, issues #117, Winter 1990, & #118, Spring 1990.

A life in photography. Born in what was then Bohemia, a part of the Austro-Hungarian empire, in 1896, Josef Sudek lost his right arm in Italy during World War I. Not able to resume his job as a bookbinder after the war, he immersed himself in photography. In 1924 he quit the Czech Amateur Photographic Movement because of his dissenting views and became a co-founder of the Czech Photographic Society. "We dedicated ourselves to photography as documentary medium, we advocated the integrity of the negative and energetically opposed all manipulations and complicated techniques which came under the heading of 'artistic processes' such as bromoil, carbon, gum, etc. …, we also rejected retouching and after-treatment of the negative." [*Camera*, April 1976, p. 17]. The irony would be that after WW II the Czech government would bestow repeated honors on him to make him the most recognized photographer in Czech history (along with, later, Josef Koudelka, but it is another and more complicated story).

"Josef Sudek, the 'Poet of Prague' (1896–1976)" — Bruno Chalifour (cont.)

By the end of the 1950s, Sudek had already published his two major opuses. *Josef Sudek* released in 1956 and marking his 60th birthday, contained 232 photogravures of his work between 1915 and 1955. January 1959 saw the publication of *Prague Panoramas* composed of 284 panoramic images taken with an 1896 Kodak wooden camera producing 10×30cm negatives (4×12in.).

After a Pictorialist phase, having participated in international salons and exhibitions since the 1930s, Sudek had adopted the principles of "straight photography" and "purists" like Edward Weston. Asserting his romantic inclination as well as Weston's ethos, he used to say: "Don't try to photograph things as they are. There is more in everything than the things themselves." In 1940, he took a step further in this direction by stopping enlarging and only printing his negatives by contact. "I came across a photographic reproduction from around 1900 which fascinated me through its textures and excellent quality. It was 30x40cm and showed a statue of Chartres. On closer inspection I established that it was a contact print. From that day on – it was in 1940 – I never made another enlargement." [*Camera*, April 1976, p. 35.] The first consequence of this choice would be prints of extreme quality in tonalities and details as illustrated by a series of photographs he took through the window of his studio (*The Window of My Studio, 1940–1954*); the second one would be the use of large format cameras, some of which might already have been considered as antiquities in the 1960s.

A few cameras he used:

1940s-1950s: Kodak (1894) 10×30cm
1960s-1970s: Linhof 13×18cm (1938); Zeiss wooden camera 18×53cm (1930s); 2 Goldmann and Hrdlicka: 24×30cm (1915) and 30×40cm (1910); Icarette 6×9cm (1932)

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Sudek, Josef, *Praha Panoramika* [Prague Panoramas], Prague: Snklhu, 1959. [288 photographs]

Osman, Colin, "Special Czechoslovakian Issue: Josef Sudek, Markèta Luskácová, Misoslav Jodas, Jindrich Pribik, Rostislav Kostál, Pavla Stechy, Taras Kuscynsky," *Creative Camera* no. 113, November 1973, p. 364-373.

Porter, **Allan**, "Josef Sudek, a Monograph," *Camera* no. 4, April 1976. Interview with Anna Fárová.

Sawyer, Charles, *Josef Sudek (1896-1976), a Retrospective*. New York: International Center of Photography, May 19-July 3, 1977.

Hoffman, Michael (Ed. & exhibition curator), *Josef Sudek, Poet of Prague, a Photographer's Life*, New York: Aperture, 1990.

- Text: Anna Fárová, soft and hard cover versions. Book/catalogue published in association with the Philadelphia Museum of Art, PA.
- Exhibition schedule: Philadelphia Museum of Arts, March 3-May 6, 1990, North Carolina Museum of Art, Raleigh NC, October 20-December 30, 1990; Toledo Museum of Art, Toledo OH, March 7-May 3, 1992; The High Museum of Art, Atlanta GA, September 12-December 6, 1992.

Peracaula, Lourdes (Ed.), *Josef Sudek, El Silenci de les coses* [Josef Sudek, the Silence of Things], Barcelona: Fundació "La Caixa", 1998. Catalogue exhibition at the Cultural Center of the Caixa Foundation, Barcelona, September-November, 1998.

Sudek, Josef, *Sad Landscape*, Prague: Kant, 2004 [boxed]. A 1957-1963 project of panoramic images around the town of Most, an area devastated by coal mining and heavy industry that Josef Koudelka would also photograph with a Fuji 617 in the 1980s for his project *The Black Triangle*.

Sutnik, Maia-Mari, *Josef Sudek. The Legacy of a Deeper Vision*, [catalogue exhibition at the Art Gallery of Ontario, Toronto], Munich: Hirmer Verlag, 2012.

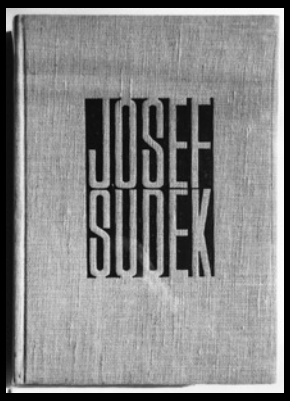
Rautert, Timm, *Josef Sudek, Prague 1967*, Göttingen: Steidl, 2016. Portraits of Josef Sudek at work.

"Josef Sudek, the 'Poet of Prague' (1896–1976)" — Bruno Chalifour (cont.)

Josef Sudek photographed by Timm Rautert in 1967 (from Timm Rautert, *Josef Sudek, Prague 1967*, Göttingen: Steidl, 2016)

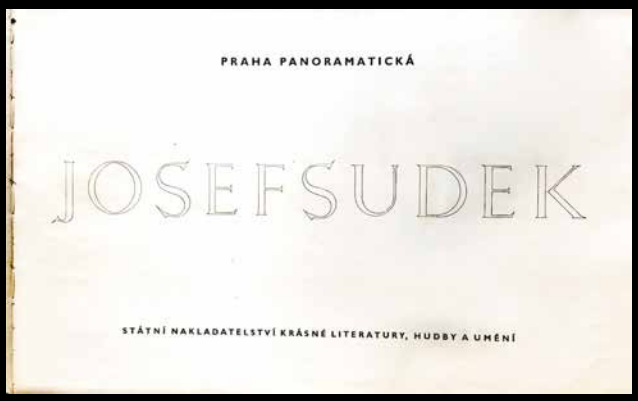
Josef Sudek, "The Last Rose," 1956. Collection of the Museum of Art of Canada, Ottawa.

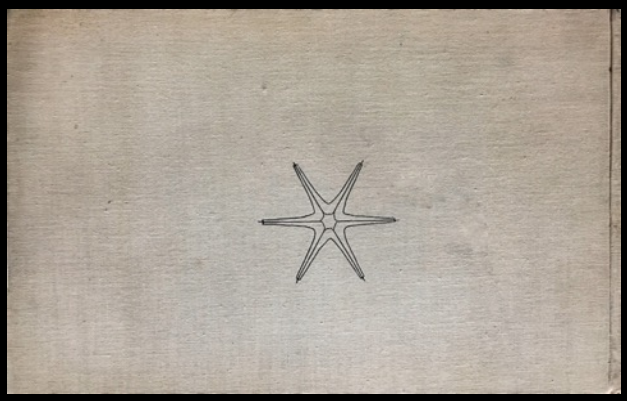
"Josef Sudek, the 'Poet of Prague' (1896–1976)" — Bruno Chalifour (cont.)



Josef Sudek (Prague: Snklhu,1956)

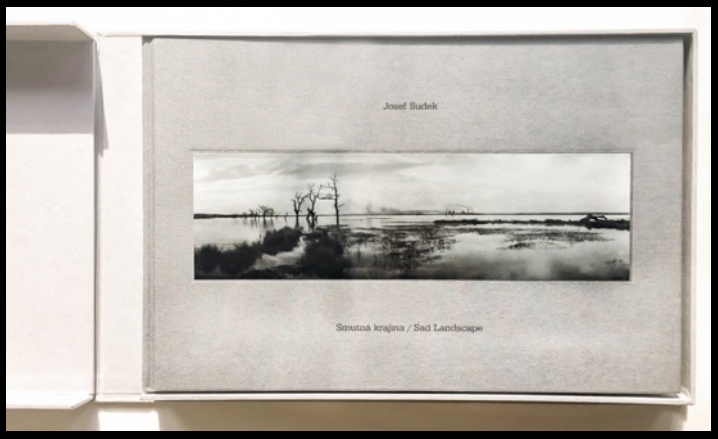
Editor's Note: Bruno is fine-art photographer, free-lance photojournalist, art critic, curator, photo consultant, photo historian, photo instructor and lecturer with a PhD. He is TPHS Secretary.



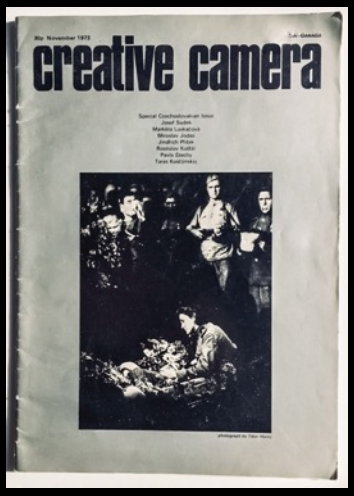


Prague Panoramas (Prague: Snklhu,1959):

"Josef Sudek, the 'Poet of Prague' (1896–1976)" — Bruno Chalifour (cont.)



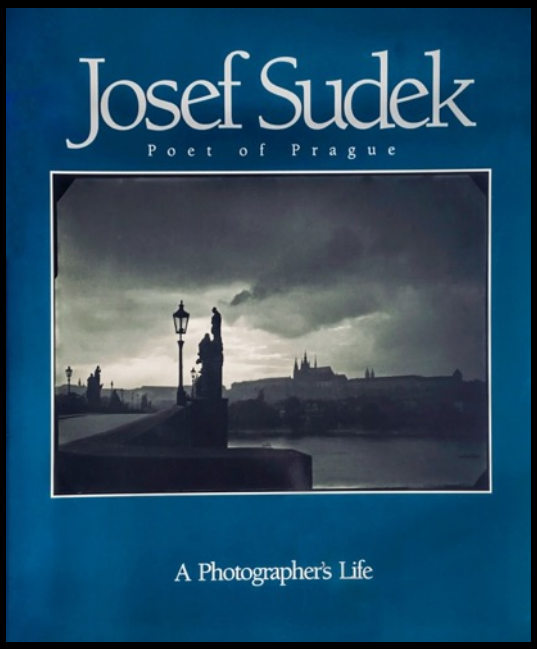
Josef Sudek, *Sad Landscapes*, Prague: Kant, 2004.

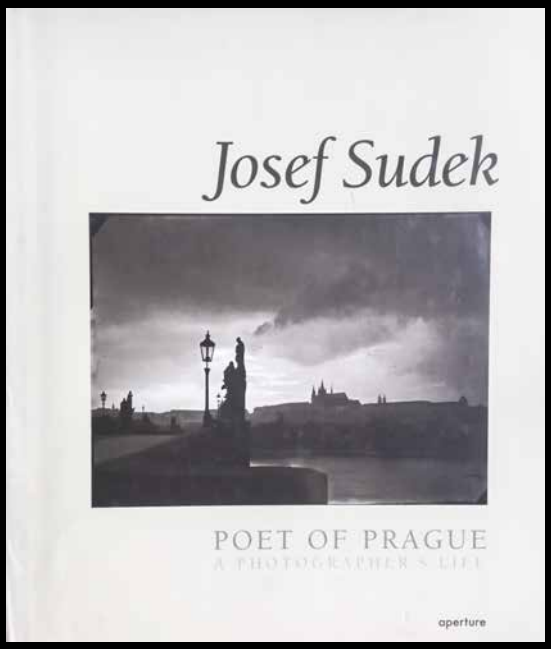


Creative Camera (Nov. 1973)

Camera (cover April 1976)

International Center of Photography (NYC), catalogue of retrospective exhibition (May 19 - July 3, 1977).





Philadelphia Museum of Fine Arts / *Aperture,* 1990, softcover on left, hardcover on right

"Preserving Moving Images" — Mike Champlin (images by M. Champlin)

I love the history of motion pictures and the evolution of its technology. As a media restorer, it has always been important to me to never turn away any film that needed saving because you can't predict what value it may have in the future. As a member of The Photographic Historical Society, I believe in our mission to keep film and the images on it accessible for future generations. More than just an art form, film is a record of the world it was created in. It is also a snapshot of the very thoughts and experiments of the medium itself.

Unlike a painting, film spends most of its existence hidden away in a can. It needs light, a big machine, and dark theatre before it can reveal its secrets making its value easy to dismiss. This is the beginning of many stories we hear about where collections of films are being discarded because they give the appearance they have outlived their usefulness. I say that could not be further from the truth.

The standards for the restoration work I do come from the Library of Congress. For motion pictures, their process is to capture 1:1 the frames in a roll of film and save each frame as an uncompressed file. This allows researchers access to the film while the original is safely stored away. I have looked for film scanners that produce this level of quality and that use tension rather than mechanical sprocket pins to register and transfer film gently. Since it is the nature of film to shrink as it ages, this is an important consideration when working with old film.

In 2017, I purchased a Universal RetroScan, shown below, from the MovieStuff company in Utopia, Texas. I was quite satisfied with the results from this scanner; it was gentle on film and could produce 2K .TIFF files from each original film frame. However, like most film scanners, it was limited in what size film it could scan.

The heart of a good scanner is its film gate: the path the media travels through to be scanned. It must be gentle, but also needs to be able to apply some tension for film that has curl to it. It needs a way to sense when film running through it so it can trigger the camera and the gate must be built sturdy enough keep the film straight to limit weave. Everything in the design is a trade off. Precision and strength vs. cost and ease of use. Every transfer house has to weigh how much its worth to invest in a particular gate size vs. the amount of revenue that gate will generate. The RetroScan was no exception. It has two gates – one for Regular/Super 8mm and another for 16mm.

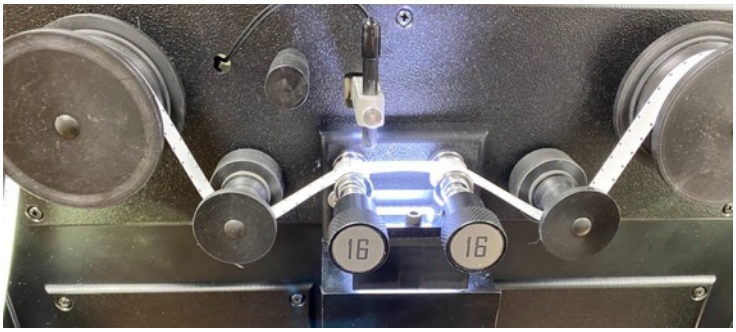
Above is the 16mm gate for the Retroscan which has guides, tension rollers, film sensors all for 16mm. This traditional set up for a scanner offers the ease of switching out gates when you are ready to transfer a different size film. Everything is aligned and ready to go. The downside is it is limited to handling just that one size-and is very expensive. Many films become lost not because the film itself has deteriorated, but simply because there is no projector or viewer to look at them. High-end scanners that scan multiple formats such as Pathé 9.5, 17.5, 28, or 35mm run in excess of over $250,000. These are the type of machines that archives at UCLA and the George Eastman Museum have.

Although the RetroScan is a good film scanner, I wanted a scanning system that could accept and digitize any film size-in just about any condition.

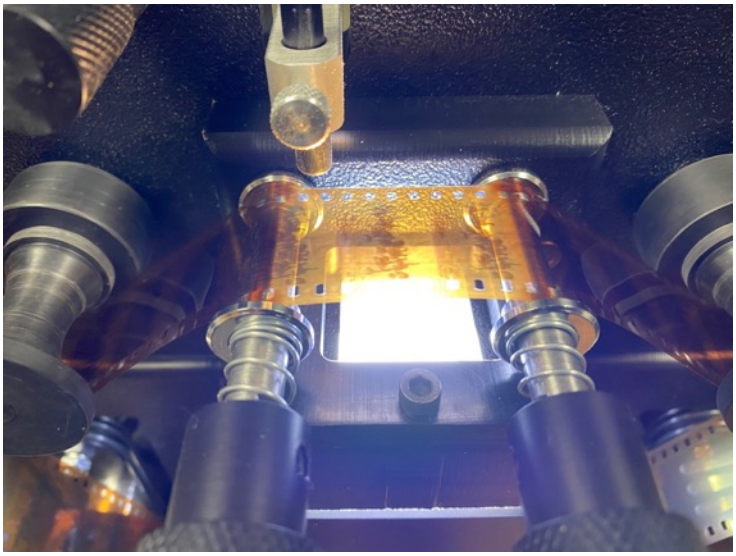
In February 2020, my wish was granted. MovieStuff shipped the M-II their most recent scanner. Five years in the making, this scanner lives up to the promise that it can scan ANY size film. It does this by discarding the concept of a gate mechanism and replacing it with interchangeable film guides.

"Preserving Moving Images" — Mike Champlin (cont.)

Shown below, the circular knobs at the lower left of the machine are all guides for different film widths. Using guides and creating a universal film path, the concept of the custom gate becomes moot.



In the last image, for comparison, on the left are the film guides the M-II uses to scan 16mm vs. the gate set-up on the RetroScan.



In the above picture, the M-II is set up for 35mm. The silver object at the top center of the picture is the LightPin. It is a fully adjustable sensor that reads where the sprockets are. Nothing but light touches the film.

Here are some examples of work I've done recently with it:

***Le Thé* – 1924, 9.5mm**
https://vimeo.com/debergeracproductions/review/410362348/3ae9d8bbc5

This film from England showing how tea leaves are harvested and processed is from the "Pathé Baby" color series. It is an impressive example of the very rare Pathécolor stencil process:
https://thebioscope.net/2008/04/06/colourful-stories-no-9-they-do-it-with-stencils/

"Preserving Moving Images" — Mike Champlin (cont.)

***Pieces of Silver* – 1989, 35mm**
https://vimeo.com/debergeracproductions/review/407375476/7f2b691b3f

This short film by Chuck Workman (https://www.imdb.com/name/nm0941457/) was commissioned by Eastman Kodak to celebrate the 100th anniversary of the invention of motion picture film. A dividend of Shelter in Place was it made reaching out to the creator of this film a possibility as he was trapped in his home just like the rest of us. After a quick search, I found Chuck's portfolio on the video streaming service, Vimeo. For about a week I worked with Chuck during the scanning and restoration process via email and let him approve the final version of the transfer. When I worked at Kodak, I can't tell you how many times I watched this film. It reminded me why I love film and why it is so important to save this art form for future generations.

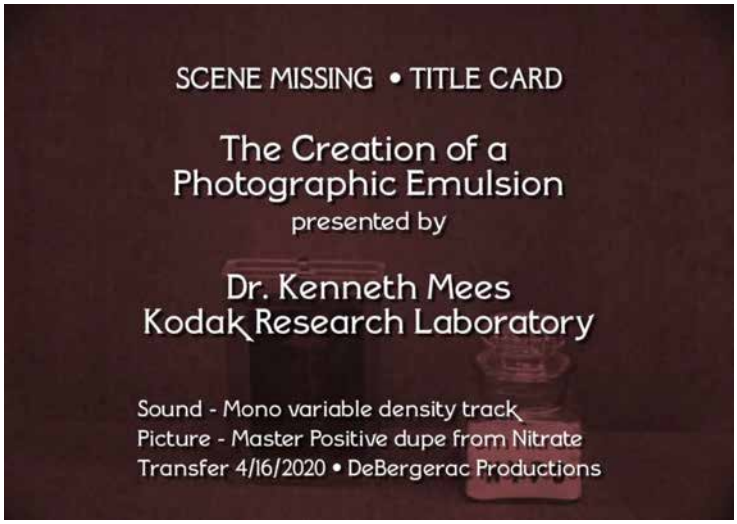
***La Création du Petit Monde* – 1912, 9.5mm**
https://vimeo.com/debergeracproductions/review/410363008/9ea85cac68

Another very rare Pathécolor stencil process that demystifies from where babies come! (At right.)

You may notice the titles in both of the 9.5mm films are still frames. In an effort to keep the reels small, and save on film, the hand-cranked Pathé Baby and Pathéx projectors had an auto-still mechanism for the intertitles.

"Preserving Moving Images" — Mike Champlin (cont.)

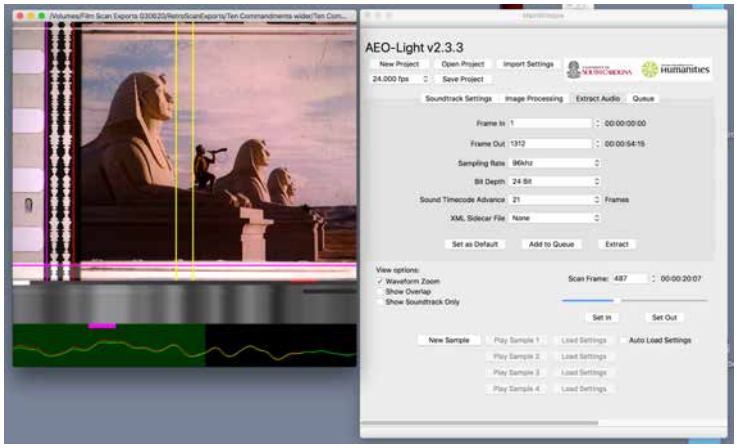
The film was notched and would actuate clockwork that would stop advancing the film on a single frame (the intertitle). As you continued to crank the projector, the clockwork would cycle through making the single frame sit for 5 seconds. Then the advance would re-engage, and the film would continue.



CEK Mees Lecture, "The Photographic Image" c.1921, 35mm
https://vimeo.com/debergeracproductions/review/408651922/63c6eab28b

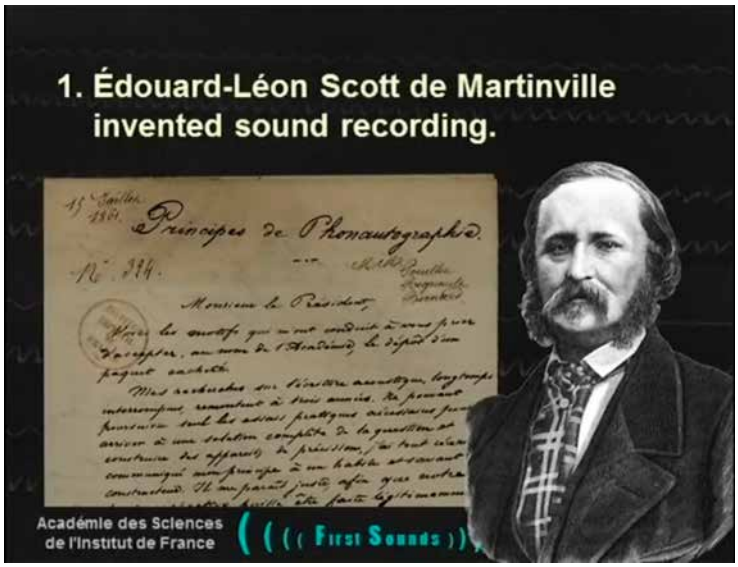
This short film is exciting in a nerdy way – it demonstrates how to make gelatin emulsions at Kodak in the 1920s. It was part of a longer lecture given by the head of Kodak Research Labs, Dr. C. E. Kenneth Mees https://iphf.org/inductees/c-e-kenneth-mees/. Separate from the picture element was a can marked "audio". Inside was a dupe negative of an audio-only film print that was recorded on 35mm in the mid-late 1930s. The cool part was the discovery of WHO was talking. Speaking with several individuals that knew him, the general opinion is that the audio appears to be an original recording of Mees himself narrating the presentation.

The audio from Mees's lecture was reproduced using a program called "AEO Light" which digitally translates pictures into audio.



It is an amazing piece of software, worthy of its own article at another time.

AEO-Light is a program similar to the one used to decode the music and human voices from phonautographs, devices of the late 1850s which are the earliest known for recording sound.



FIRST SOUNDS: Humanity's First Recordings of Its Own Voice https://youtu.be/75UrxueiP-4

Information on the discovery and recovery of this first recording is documented at http://www.firstsounds.org/videos/

We are The Photographic Historical Society. I am most gratified to see how our different interest cross-pollenate each other: pictures that move, sound from pictures, color from black and white films. Although digital has changed a lot of things in the world of photography, I can't help but share my enthusiasm for its power to help us unlock so many secrets in traditional media and allow us to make it accessible to all-even during a global pandemic.

Editor's Note: Mike is Producer, DeBergerac Productions, Inc. In his spare time, he is TPHS Archivist, Librarian, and Social Media contact.

Historical Corner — Bruce Tyo (images by B. Tyo)

Camera Manufacture in Chicago

For over a century still camera manufacturing in the Midwest was centered in Chicago, IL., and most companies focused on making Bakelite or injection plastic cameras for the amateur market in the latter part of the twentieth century. Only one, the L. F. Deardorff & Sons Co., with their high-quality large-format cameras, is still recognized today by professional photographers after having left a major impression on the advertising and commercial photography business for more than half a century. The two major catalog retailers in the U.S. – Sears, Roebuck & Co. and Montgomery Ward & Co. – were also based in Chicago, and they sold cameras made in Chicago and elsewhere through their catalogs and retail outlets.

Here is a brief history of those companies:

The Adams & Westlake Co. One of the oldest manufacturers in Chicago they were a highly successful maker of oil lamps, acetylene lamps, bicycles, and for a brief period in the 1890s they marketed a series of 3¼×4¼ and 4×5 magazine cameras that shot-glass plates in single-sided metal holders and retailed for $12 whose ad is shown below. In-business still today and relocated to Elkhart, IN, it is a full-service, machine shop operation supporting the railroad industry.

Alfred C. Kemper Co. In 1893, this company unveiled the Kombi Camera and Graphoscope, the world's first miniature roll-film camera which Kodak was willing to manufacture a film size for that was not used in Kodak cameras. This metal-bodied box camera with its detachable film magazine could also be used to view a finished positive copy of the camera negative thru a special viewer window on the back of the camera. Sensing an available market, Eastman Kodak two years later offered its Pocket Kodak which offered a slightly larger negative format, it was easier to load and shoot, and the Kombi Camera faded away soon after 1900. See following first ad. The second advertisement for the Kombi Camera is from the New York Police Gazette of 1894. It shows the film magazine which had to be loaded in the dark and it doubled as a viewer for positive prints made from the negatives.

See photo of actual camera in Bloemendaal article p. 19.

Bernard Products Co. Following WWII, they offered the "Faultless Miniature", a Bakelite camera for the amateur market. Like those from Spartus, this camera offered the photographer the ability to take 16 vertical-format exposures on a roll of film instead of 8 horizontal ones using 127-format roll film.

Historical Corner — Bruce Tyo (cont.)

Burke and James Inc. Established in 1897 as a mail order and storefront concern to sell cameras and darkroom supplies. Burke and James purchased the Goerz Optical American Lens Company in 1927, which was the manufacturer of Dagor lens until it ceased operations in the 1975. In the period following WWII, they sold view cameras, fingerprint cameras, portrait cameras, cine cameras, graphic arts equipment, lenses, and darkroom supplies. They manufactured and sold their own 4×5 Speed Press which resembled both the Graflex and Busch press cameras of the period and marketed their most famous product, the Orbit monorail view camera. The company went out of business in the early 1980s. Here is the Burke and James No 1A Rexo Junior Camera.

Busch Optical Manufacturing Co. This manufacturer, active in the 1950s, was best known for their line of extremely durable and versatile press cameras which closely resembled those made by Graflex, but with some interesting differences. Some of their cameras used Wollensak or Kodak lenses made in the USA, while others had Schneider-Kreuznach lenses from Germany. While some models used a Kalart rangefinder others used a company-manufactured, top-rangefinder instead. Their best known model was the Busch Pressman, available in 2¼×3¼, 4×5, and the then unusual 6×9 format, revived after not being used for at least thirty years. They also manufactured the Tower Press Camera for Sears, Roebuck & Co. which was available in 2¼×3¼ and 4×5 formats. Shown here is the Busch Pressman Camera which has a Kalart Range Finder and a Wollensak lens made in Rochester, NY.

Calumet Manufacturing Co. At its beginning in 1939, Calumet was a sporting goods retailer and later began marketing cameras and manufacturing darkroom supplies just before America's entry into WWII. In 1955, Eastman Kodak sold the rights to their Master View 4×5 camera to Calumet. In addition, they developed the Calumet CC-4nn monorail view camera from Kodak's design. They also marketed the Caltar brand of view camera lens and by 1980 had become a nationwide photographic supply house for film, cameras, and darkroom equipment from other manufacturers, including the Dutch firm Cambo which Calumet later purchased. In 2014, Calumet went bankrupt and was reorganized by its creditors and continues today as an online retailer of photographic supplies for digital equipment with three outlets in Chicago.

The Camera Man. Appearing in Chicago right after WWII, this company manufactured three 127-format Bakelite cameras for the amateur market and then disappeared in the 1950s.

Candid Camera Corp. They marketed the Perfex line of 35mm cameras from the late 1930s to the early 1950s. Attempting to capture the serious amateur market, they challenged such makers as Argus and Universal here in this country by offering a series of metal-bodied or Bakelite cameras with integrated light meters, coupled rangefinder

Historical Corner — Bruce Tyo (cont.)

focus, hot shoes, and shutter speeds up to 1/1000s. They also sold an 8mm movie camera.

Chicago Camera Co. In 1896, this company unveiled the magazine Photake camera. This small, round camera which contained five 2×2 plates and the camera lens barrel rotated around to expose each plate in succession. Fitting in the palm of the hand it was apparently a very early inexpensive camera for candid work. It was sold in a kit composed of the camera, plates, darkroom gear, cyanotype photographic paper, and chemicals.

Chicago Ferrotype Co. In 1904, brothers Louis and Manuel Mandel patented their instant cameras that exposed images on ferrotype sheets, positive paper material, or photographic buttons and processed the image in a chemical tank contained in the bottom of the camera. Their most recognized model was the Mandelette Postcard Camera which was introduced in 1909. This camera had a light-tight curtain at the rear which allowed the photographer to reach in and load material, expose it in the camera, and then drop it into the attached processing tank. Most of the advertisements for these cameras was aimed at young boys working as itinerant street photographers on the boardwalks of Coney Island or Atlantic City to take photos of couples on holiday for 10 cents a copy. Louis Mandel and his Post-Card camera in an advertisement from 1910. This camera took photos on photographic paper crimped onto buttons and then processed in a direct positive solution in a tank on the tripod. Following is an advertisement for their Mandel Post-card Camera.

L. F. Deardorff & Sons Co. After working at the Rochester Camera Company on the Premo camera in the 1890s, Laben F. Deardorff moved to Chicago and started a camera repair business. In 1923, he and his three sons (Merle, John, and James) began making handmade mahogany large-format cameras in their Chicago factory. Their classic view camera design changed little over the next sixty years, most modifications were in the materials used to adapt them for factory manufacture, until production ceased in 1988. Their view cameras quickly gained a reputation as the finest built large format cameras for advertising and catalog work ever made. They were available in formats from 4×5 to 16×20 in size and a Deardorff camera was even featured on a U.S. postage stamp celebrating photography.

Herbert George Co. Started in 1945, they marketed a series of Bakelite and injection plastic amateur cameras under the Herco and Imperial brand names. They pioneered the building of cameras with built-in flash bulb mounts in the bodies of the cameras. An interesting feature of their cameras was, as part of the design, the nameplates on the front of the camera could be quickly changed and another nameplate substituted. In this way the Herco box camera could become the "Roy Rogers and Trigger" camera without changing molds or models. In 1961 their assets were sold to the Imperial Camera Corporation.

Imperial Camera Corp. In 1961, the Herbert George Co. was renamed the Imperial Camera Corporation. They continued the manufacture of roll film cameras for the amateur market in an array of colors including red, green, gray, blue, tan, as well as black. With interchangeable nameplates the cameras were marketed in the 1950s. They were apparently sold in 1969. Below is an ad from 1964 for its 126 Cartridge camera.

Historical Corner — Bruce Tyo (cont.)

Jamestown Ferrotype Co. Fragmentary records, mostly newspaper advertisements, show this company to be a competitor of the Chicago Ferrotype Co. from 1911 to 1924, and they manufactured a street photographer's camera capable of making direct positive images on photo buttons and metal ferrotype plates.

Montgomery Ward & Co. Montgomery Ward was founded as a catalog house in 1872 and published their first "Photographic Apparatus and Materials Catalog", exclusively devoted to marketing cameras and supplies in 1896. Since that time, they have sold cameras made by Kodak, Polaroid, Nikon, Mamiya, Miranda, and Contaflex among others, as well as a complete line of "Montgomery Ward" amateur still and cine cameras and projectors manufactured by others for them. In 2000 facing stiff competition Montgomery Ward closed all their remaining stores and declared bankruptcy in 2001.

Pho-Tak Corp. Beginning in 1948 in Chicago, they manufactured a full range of reflex, folding, box, and Bakelite cameras for the amateur market. Affiliated with the United States Camera Co., also in Chicago, which marketed the same cameras with different nameplates, it went out of business in the 1960s. An interesting feature of many of their cameras was, while the majority of the amateur market here in the U.S. had all but completely adopted Kodak 620 film as a standard format size, most Pho-Tak and United States Camera equipment used 120 format roll film instead.

Revere Camera Co. Originally a manufacturer of automobile radiators in the 1920s, Revere began making roll film and 8mm home motion picture cameras in their Chicago factory in 1939. By the 1950s, they were the second largest maker of amateur 8mm movie cameras in the U.S. closely following their hometown rival Bell & Howell. During this time, they took over their lens and shutter manufacturer, the Wollensak Co. of Rochester, and later began the manufacture of reel-to-reel tape recorders under the Wollensak label. When the founder died in the early 1960s, the company's assets were sold to 3M.

Sears, Roebuck & Co. In 1904, this famed Chicago catalog retailer, which sold Kodak cameras though its catalog, sought out an alternative source for cameras and took the entire yearly output from the Conley Camera Co. and they announced in 1908 that they would only market cameras from Conley. Richard Sears, founder and owner of Sears, purchased a 47% share in Conley that same year and Conley was by 1924 a wholly owned subsidiary of Sears. They ceased operations in the late 1930s, apparently a victim of the Depression. Sears sold cameras under the "Tower" brand after WWII, as well as distributing cameras through their catalogs from Kodak, Polaroid, Mamiya, and Olympus, and smaller manufacturers, including Ansco, Argus, Ciro-flex, Ricoh, Bilora, Chinon, and Asahi Pentax. They sold Kodak and Ansco film as well as their own brand into the 1960s. They remain a struggling retailer today.

Seymour Sales Co. Sometimes referred to as the Seymour Products Co., they manufactured a small number of 127-size, vertical-format, roll-film cameras just prior to WWII. They only produced two styles of cameras and are known to collectors as the makers of the "Dick Tracy" and "Brenda Starr Cub Reporter" cameras.

Spartus Camera Corp. Started producing cameras in the 1930s and added the assets of the Utility Manufacturing Company, then in New York City, to their organization in 1941. They manufactured "mincam" style cameras (U. S. Des. 114,324) under the Spartus, Galter, Falcon, Spencer, Monarch, Monarck, Metropolitan Industries, Photomaster, and Rolls brand names. All of these cameras offered the photographer the ability to take 16 vertical-format exposures on a roll of film instead of 8 horizontal ones which was advantageous to buyers of amateur cameras following the Depression. In 1951, Spartus's head of sales, Harold Rubin, purchased the company and renamed it the Herold Manufacturing Co. and continued to make Spartus, Sunbeam, and Herold cameras into the 1960s. Below is the Falcon 127 Roll Film Camera showing the two film advance windows on the rear of the camera which allowed the photographer to take two vertical images on 127 film side by side.

Western Camera Manufacturing Co. Created by Harry Haight in 1897, it built a series of folding and box cameras, some under the Zar brand name, and served as a Midwestern clearing house for cameras built by Gundlach. Haight's company marketed the Cyclone Magazine Camera which could take twelve exposures on glass plates using single sided metal holders which then folded down into the bottom of the camera after exposure until they were unloaded in the darkroom. In 1899 Western Camera merged with four other camera builders to become the Rochester Optical and Camera Company (ROC). Haight relocated to Rochester and continued to design cameras for ROC.

Historical Corner — Bruce Tyo (cont.)

Yale Co. Primarily a retail firm selling cameras from other manufacturers, including Kodak, it did market its own glass-plate, box-camera kit with camera, plates, and chemicals starting in 1896. They sold the 4×5in. Yale Cycle Camera that competed with Folmer and Schwing. It went out of business sometime after 1910.

Zenith Camera Co. There is little literature available on this manufacturer of poorly constructed and difficult-to-use box cameras such as the Zenith Comet, interestingly one source says some components were made in Webster, NY; and it quickly faded away after WWII.

News — Community

Nick Graver shared an ad from the local Democrat & Chronicle from April 18 which read: "Rowe, We Buy Cameras, Estate Cameras, Camera Collections, Camera Recycle/Trade-Ins, rowefoto@rochester.rr.com, (585) 442-2481".

News — George Eastman Museum

Virtual Talk on the History of Kodak Cameras. Nick Graver forwarded from the George Eastman Museum (GEM) a follow-up to the attendance of the virtual talk on the history of Kodak cameras on April 3 given by technology curator, Todd Gustafson, that it was viewed by over 400 worldwide. From the initial announcement from GEM: "In this online program, technology curator, Todd Gustavson, will guide guests through the Kodak cameras and technology featured in the History of Photography gallery." Thanks to Bruno Chalifour for alerting our membership prior to the event and providing the following links.

GEM: https://www.eastman.org/event/tours-talks/online-curators-talk-kodak-cameras

YouTube: https://www.youtube.com/watch?time_continue=2&v=WZQiYhRHpTI&feature=emb_logo

Eastman Museum at Home. Online programs featuring talks from artists, staff, and students.

https://www.eastman.org/eastman-museum-home-0

Patent Corner — Bruce Tyo

The Difference between a Design Patent and a Utility Patent.

A design patent protects how an object or product looks separately from a utility patent which protects how a product or invention functions. An invention may have both a design patent and a series of utility patents at the same time. An example would be a design patent covering the exterior appearance of the Kodak Instamatic Camera of the 1960s while there are separate utility patents protecting the camera's shutter, film advance mechanism, and film cartridges. One other significant difference is that a design patent lasts for 15 years while a utility patent protects an invention or idea for 20 years. The patent of the Spartus camera on the next page is an example of a design patent.

Historical Corner — Bruce Tyo (cont.)

Patented Apr. 18, 1939 **Des. 114,324**

UNITED STATES PATENT OFFICE

114,324

DESIGN FOR A CAMERA

Jack Galter, Chicago, Ill.

Application December 12, 1938, Serial No. 81,735

Term of patent 14 years

To all whom it may concern:

Be it known that I, Jack Galter, a citizen of the United States and resident of Chicago, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Camera, of which the following is a specification, reference being had to the accompanying drawings, forming a part thereof.

Fig. 1 is a front elevational view of a camera showing my new design;

Fig. 2 is a top plan view of the same;

Fig. 3 is a bottom plan view of the same;

Fig. 4 is a rear elevational view of the same;

Fig. 5 is an end elevational view of the same;

Fig. 6 is an end elevational view of the opposite end of the same.

I claim:

The ornamental design for a camera, substantially as shown.

JACK GALTER.

April 18, 1939. J. GALTER Des. 114,324

CAMERA

Filed Dec. 12, 1938 2 Sheets-Sheet 1

Fig. 2.

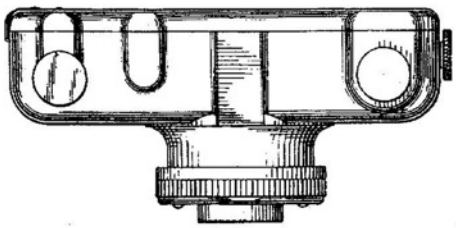


Fig. 1.

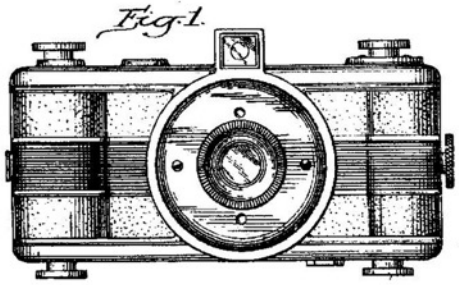
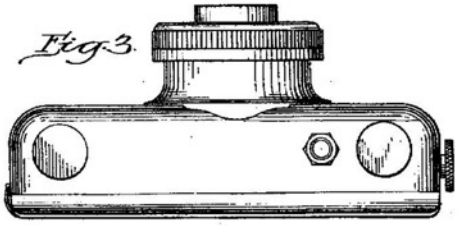


Fig. 3.



Inventor
Jack Galter
By Marion S. Capp
Atty.

April 18, 1939. J. GALTER Des. 114,324

CAMERA

Filed Dec. 12, 1938 2 Sheets-Sheet 2

Fig. 4.

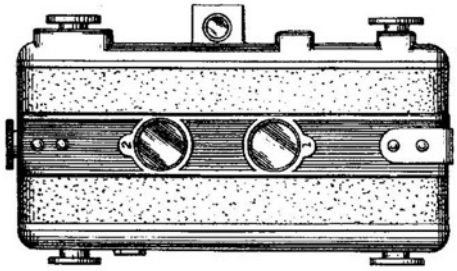


Fig. 5.

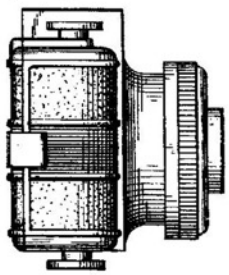
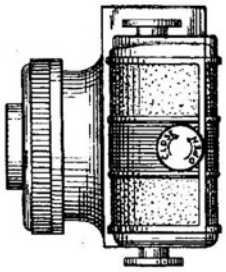


Fig. 6.



Inventor
Jack Galter
By Marion S. Capp
Atty.

In Memoriam: John Pfahl, 1939–2020 — Bruno Chalifour

It is with great sadness that I heard about John Pfahl's recent departure (April 15, 2020), a victim of several ailments and COVID-19.

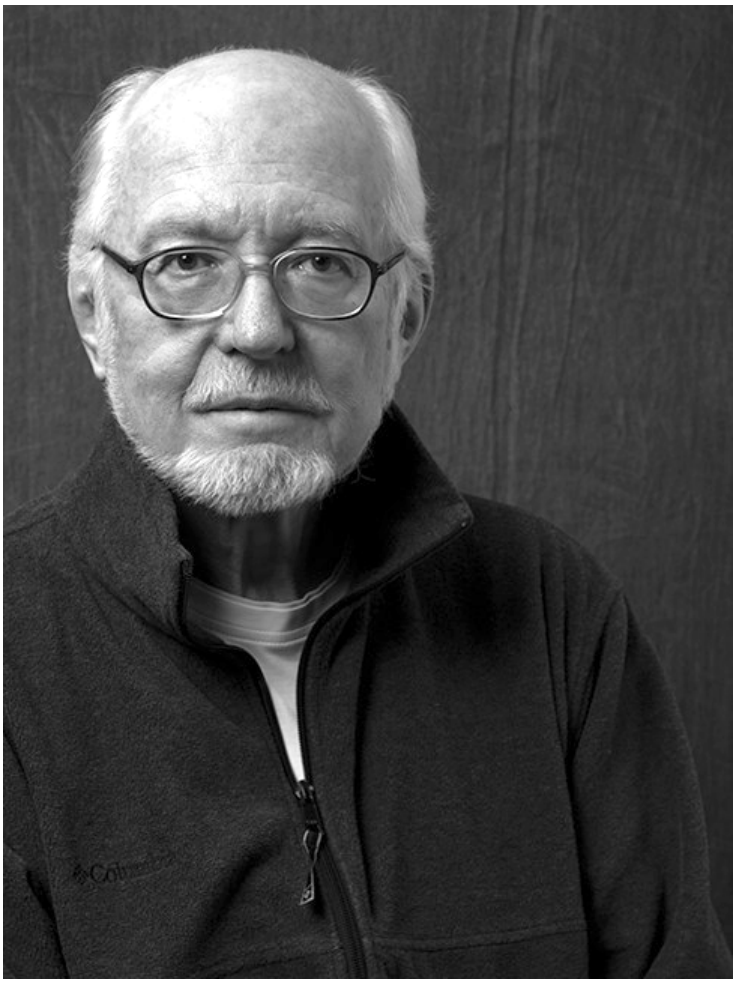
I met John Pfahl for the first time at his Buffalo home in the Fall of 1996. My conversation with him was part of my research on American contemporary landscape photography. We spent most of the day discussing ideas and looking at his photographs. He was always very supportive of my efforts. I always enjoyed his cool humorous smile, an attitude toward life and humanity that he often expressed in his photography.

John came to Western New York to study graphic design (BFA) then photography (MA) at Syracuse University. As soon as he graduated in 1968 from what was then the first graduate program in color photography, he was immediately recruited by the Rochester Institute of Technology where he would teach until 1982. After a few years of a personal sabbatical to focus on his fine-art photography, he would resume teaching as a visiting professor at the University of New Mexico and then at SUNY Buffalo. He still used to come to the MFA walk-throughs while I was studying there in 1999-2001.

John Pfahl's innovative work in landscape photography focused on the problems of perception and representation. He systematically questioned the medium. His early and probably most worldwide famous series, *Altered Landscapes*, is a perfect example of his constant quest. Another area of interest consisted of investigating the concepts of picturesque, beauty, and sublime, the way they had been treated in painting since the 18th century. The works that followed *Altered Landscapes* are deeply influenced by these preoccupations. They led him to travel and visit the very locations that inspired artists who worked with these concepts: the Lake District in England, Lake Como in Italy (an homage to Fox Talbot), the Hudson Valley and the sierra of the American West. In these investigations he added a keen interest in "color, atmosphere, context and extra-photographic references" (Estelle Jussim, *A Distanced Land, the Photographs of John Pfahl*, Buffalo: The Albright-Knox Gallery, 1990).

John Pfahl always printed his own work and can be considered as one of the "luminist" American photographers of the second half of the twentieth century along with Joel Meyerowitz, although his "extra-photographic references" make him more a precursor of Richard Misrach, Joel Sternfeld, and, more recently, Edward Burtynsky.

Sadly, John Pfahl belongs to the "Rochester camp of photography" (along with his friends Nathan Lyons and Carl Chiarenza); this "camp" in opposition to the one established around New York City's Museum of Modern Art where, from



© David Moog, 2015

1962 to 1991, John Szarkowski, the then director of photography, seemed to dictate what was in and what was not. I write "sadly" because the impact of what some have called "Szarkowski's reign" is still influencing the choices of many art and photography institutions in terms of what photography is to be considered and shown of that period in its history.

Consider this: John Pfahl came out of the first program in graduate color photography in America; he worked in color all his life; *Altered Landscapes* made him nationally and then internationally famous in the 1980s (the first show of this body of work was at Visual Studies Workshop (Rochester NY) in 1976, the same year as he was awarded his first National Endowment for the Arts grant).

As most fine-art photographers of his generation, he consistently worked on long-term series: *Altered Landscapes* (1974-1978), *Picture Windows* (1978-1981), *Power Places* (1981-1984), *Submerged Petroglyphs* (1984), *Missile-Glyphs* (1984-85), *Arcadia Revisited* (1985-1986), *Waterfalls* (1988-1995), *Smoke* (1988-1989), *The Very Rich Hours of the*

In Memoriam: John Pfahl, 1939–2020 — Bruno Chalifour (cont.)

Compost Pile (1992-1993), *Permutations on the Picturesque* (1993-1999), *Niagara Sublime* (1994-1996), *Piles* (1992-1998), *Bali Suite* (1994), *Extreme Horticulture* (1998-2002), *Luminous River* (2002-2004), *Scrolls* (2006), *Les Métamorphoses de la terre* (2010).

Interestingly, as early as the early 1990s, Pfahl was interested in digital technology and in the ways to revisit his own interests through the new medium. Among these new ventures, and after *Altered Landscapes* and *Power Places*, *Permutations on the Picturesque* remains an interesting testimony of Pfahl's inquisitive and humorous mind: the photographs he made on 4×5in. color negatives revisiting the history of painting (especially watercolor in the nineteenth century the English Lake District) were scanned and printed on watercolor paper through the Iris/Giclée process. A thin band of pixelated details ran across each print reminding the viewer of the use of the new technology.

Aside from many private art galleries and university galleries, John Pfahl had solo exhibitions at George Eastman House (later to be the George Eastman Museum), Princeton University Art Museum, The Museum of Contemporary Photography and the Art Institute in Chicago, La Jolla Museum of Contemporary Art, the Los Angeles County Museum of Art, and the San Francisco Museum of Art in California. His work was included in numerous prestigious national and international exhibitions of color photography since the beginning of the 1980s. However, he did not have a single solo exhibition at the Museum of Modern Art in New York where Szarkowski—still echoed nowadays by non-rigorous if not lazy art critics, curators, photo historians and researchers—did not consider that there was any serious color fine-art photography before his Eggleston show in 1976. The collection of the museum only holds one anecdotal print by Pfahl (*Pink House*, 1977).

On the bright side, the photographer has had a long-time collaboration with George Eastman House that holds two sets of his major series: one to be exhibited and used by scholars, another one to be stored in the dark of the museum cold room for conservation purposes. And here is the rub, most of the work by Pfahl until the 1990s was printed on Ektacolor paper, a few, such as some editions of *Altered Landscapes*, were made with the dye-transfer process; and *Missiles/Glyphs* was printed with the Cibachrome (later to be Ilfochrome) process. The problem, already denounced in Henry Wilhelm's research as soon as the late 1970s, is that all fade, at various speeds, especially when exposed to light and to "normal" high temperatures.

Hopefully, we will have a soon-to-come retrospective of John Pfahl's life-time achievements and someone, a public or private institution, will dedicate funds to preserve this historical body of work … in digital format.

MONOGRAPHS AND PORTFOLIOS

Extreme Horticulture, Essay by Rebecca Solnit, London: Frances Lincoln, Ltd., 2003.

Waterfall, Essay by Deborah Tall, Tucson AZ: Nazraeli Press, 2000. [boxed]

Permutations on the Picturesque, Essay by Gary Hesse, Syracuse NY: Lightwork, 1997.

A Distanced Land: Photographs of John Pfahl, Essay by Estelle Jussim, with series introduction by Cheryl Brutvan, Albuquerque: University of New Mexico Press in association with the Albright-Knox Gallery, Buffalo, 1990.

Arcadia Revisited: Niagara River and Falls from Lake Erie to Lake Ontario, Essay by Estelle Jussim and Anthony Bannon, Albuquerque: University of New Mexico Press and the Buscaglia-Castellani Art Gallery of Niagara University, 1988.

Picture Windows, Introduction by Edward Bryant. Boston: New York Graphic Society; Little, Brown Company, 1987.

Altered Landscapes The Photographs of John Pfahl. Portfolio of forty-eight dye transfer prints in an edition of one hundred, New York: RFG Publishing, 1982.

Altered Landscapes: The Photographs of John Pfahl, Introduction by Peter Bunnell. Carmel: The Friends of Photography in association with the Robert Freidus Gallery (New York City), 1981.

John Pfahl: Altered Landscapes, Portfolio of ten dye transfer prints in an edition of twenty-four, Essay by William B. Parker, Sun Valley, Idaho: Sun Valley Center for the Arts and Humanities, 1980

AWARDS & HONORS

Honored Educator of the Year, Society for Photographic Education Conference, Dallas TX, 2009.

Photographer's Fellowship, National Endowment of the Arts, 1990.

Honorary Doctorate of Fine Arts, Niagara University NY, 1990.

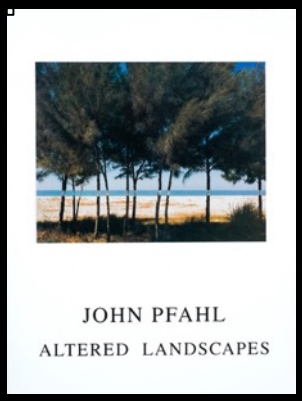
Photography Grant, New York State Creative Artists Program Service (CAPS), 1979.

Photographer's Fellowship, National Endowment of the Arts, 1977.

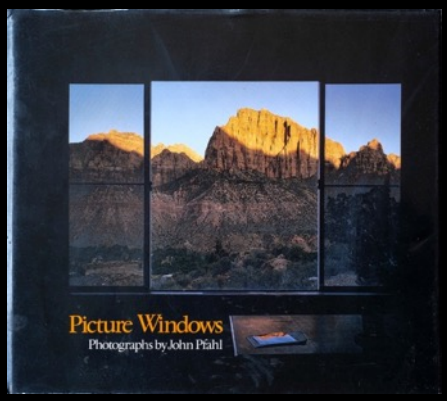
Photography Grant, New York State Creative Artists Program Service (CAPS), 1975.

— Bruno Chalifour, Rochester NY, April 29, 2020.

In Memoriam: John Pfahl, 1939–2020 — Bruno Chalifour (cont.)



Altered Landscapes (1981)



Picture Windows (1987)

A Distanced Land (1988)

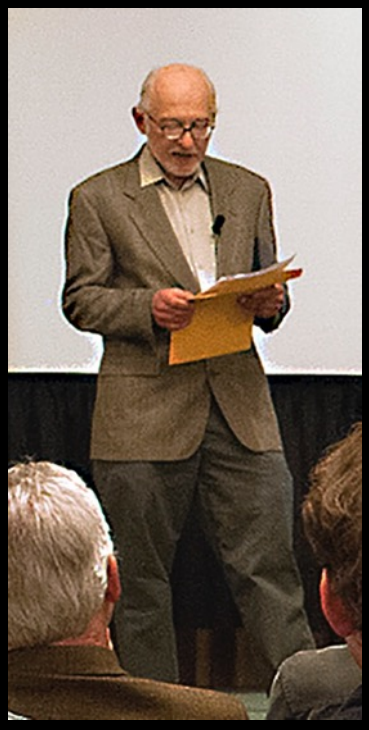
Waterfall (1997)

Extreme Horticulture (2000)

Waterfall (1997)

*From Altered Landscapes "*Bermuda Triangle, 1975*"*

"Bagel Pile, South Buffalo NY, 1976"



Portrait I took at the annual national conference of the Society for Photographic Education when he received the "Educator of the Year" award (Dallas TX, 2009).

In Memoriam: John Pfahl — Eugene Kowaluk

I was fortunate to photograph the *VITAL SIGNS Focus on Young Photographers* exhibition, portfolio review, and presentation at George Eastman House on September 17, 2005. Here are two of my images with John Pfahl.

Tony Bannon (GEH Director), Alison Nordstrom (Curator of Photographs), Sean Corcoran (Assistant Curator of Photographs), John Pfahl

John Pfahl, Willie Osterman (GEH, RIT)

Blast from the past — Sharon Bloemendaal

PhotoHistory XI was held October 20-22, 2000 and well documented by Sharon as she was the features editor of the *The New York-Pennsylvania Collector*, a monthly antiques newspaper and whose article can still be found on Andy Davidhazy's site shown below. One of Sharon's images is not there but is shown here. It is of the newsletter editors from the various photographic historical societies who attended the event.

http://www.davidhazy.org/andpph/tphs-xi-symposium.html

From left, Chester M. Urban (Sutton MA), Michael Hanemann (Portland OR), Cynthia Motzenbacher (MI), Robert Lansdale (Photographic Historical Society of Canada, *Photographic Canadiana*, Toronto ON Canada), Bill Carroll (Western PCA, California), Ralph London (Cascade Photographic Historical Society, *Cascade Panorama*, Oregon), Robert McElroy (Buffalo NY), John Cameron and Janice Schimmelman (Rochester MI), and Larry Gottheim (Yonkers NY). IDs courtesy of Bob Lansdale.

From the Collections of Jack & Sharon Bloemendaal

A Kombi camera with original box, from the collection of Jack Bloemendaal. The camera is 1 3/4 inches high and 2 inches deep. Above the lens is written "A COMBINED CAMERA AND GRAPHOSCOPE." On the back is written, "PATENTED/IN THE ENTIRE WORLD/ US/ PATENT/ DEC. 20 92/OTHERS PENDING/ ALFRED C. KEMPER/ CHICAGO". See Bruce Tyo's illustration on page 10. (Photo by Sharon Bloemendaal)

Feedback from the Membership — Ariadna Romer

I distributed to the membership the following letter which, in turn, generated responses, two of which are reproduced here.

Dear Members,

"This is a little message to wish you all good health, safety, and offer fellowship in this unprecedented time. We send support and well wishes to our members, friends and colleagues around the world.

Since we are following the instructions of social distancing, we still can be connected. Maybe this is the time to learn more about each of our members.

My suggestion is that each of you can make a little paragraph about why you are a member, what is your main interest. So many of you have had long careers in the photographic and related industries. It would be very good to know how your interest in photography began?

Of great value to the future of the Society would be a statement of why the history of silver-halide based photography should be of interest and value to the electronic photography generation.

I look forward to having your responses. Thank you everybody and stay safe."

Ariadna Romer

From Katherine Greenleaf:

"Since it will be a long time before I get to see any TPHS members again, I wanted to forward a fun photo-historical diversion...for which I can take absolutely no credit.

My husband's organization, the Chicago Film Society, did preservation recently on a rare home movie from the 1930s with sync-sound (!). Since we're all stuck at home with nothing to do, they put the film up online for free. If you click the link below you can read a little bit more about the film, which was shot on a RCA Sound Camera PR-25, the first 16mm single-system camera that could record picture and sound simultaneously. The technology of the camera would probably be of interest to TPHS members. This particular home movie (there's a further link that takes you to Vimeo) is easily enjoyed by folks of all ages whether or not they have a particular interest in motion picture camera technology.

https://www.chicagofilmsociety.org/preservation/spider-and-the-fly/

Kyle and his associates also did a presentation at AMIA this past year, with a contribution from Jeff Kreines."

From Samuel E. Ruggeri, along with two images:

"My interest is varied but the bulk of my archive is 1880 through 1930 theater. Many local actors from Vaudeville and Legitimate theater. I have been in the right place at the right time and acquired a treasure trove of photos from the Baker, National, Cook Opera, Temple, and Lyceum theaters. I am interested in an actor from Rochester that became a national director, producer, and star maker. Jessie Bonstelle opened a theater in Detroit during the 1920s.

[...]

In response to your questions. I taught economics for 30 years and spent much time researching business evolution during the last 200 years. So I thought TPHS could offer new insights.

During the late 1950s, I spent many Sundays at the Eastman house enjoying photography and developed an interest in cameras and photos. Back then, one entered through the side door. It was free so my friends and I viewed every photo exhibit especially during the winter months. We lived off Atlantic Ave. which made for a short 15 or 20 minute walk to George' s house. I was fascinated by Eastman. Moreover, I might add, the Science Museum was also free, and we also perused their collection.

I was a soldier in Europe during the late 1960s and continued my interest in fine art museums. They broadened my interest in art. We had a great photo lab on base. I purchased a 35mm Pentax and started photographing Europe in black and white."

WCPHA Newsletter Feb 2020

Next Meeting

Our Next Meeting will be held on Wednesday Feb 5th 2019 at the Hillcrest Community centre, 7:15pm Room MP320. There will be the usual mini-mart and show-and-tell.

Next Camera Show

The next Richmond Camera Show is on March 28th 2020 at the South Arm United Church.

Historic Photographs Digitised

Iingo Breig reports that Paris Musées has made 62,000 historic photos available on line. It is part of a programme to put art on line, and has an English interface available. A searchable subset is devoted to photographs.
http://parismuseescollections.paris.fr/en

Web suggestions from PHOTOGRAPHIC HISTORICAL SOCIETY OF NEW ENGLAND, Snapshots, and Marc Cramer

https://www.photrio.com/forum/threads/from-polaroid-sx-70-manipulation-issues.9615/ — for photographers interested in the creative uses of instant film

https://www.artsy.net/article/artsy-editorial-history-polaroids-art-ansel-adams-andy-warhol —background information on history of the Polaroid Corporation and its technology

The PHSNE's own website is at http://phsne.org

https://www.beauphoto.com/blog/ — A nice blog. There is a humorous bit about speed dating cameras. Borrowing a camera from a friend before you buy it. Also see notes about exhibit in store this month

This month's newsletter includes features on early 35mm cameras and film in 2020.

Film in 2020

There is a surprising amount of film available in 2020. Some caveats apply. C-41 film is more common than slides or black and white.

The common formats are 135 and 120. Today 135 is the most common and often only with 24 exposures but Fuji, Kodak, and Ilford do offer 36 exposure rolls. However for a given type of film the number of exposures is fixed.

The 120 format is available from many producers. If you want 127 film you need to cut it down from these spools. Same for Minox.

Film for 4x5 cameras is available. But getting film for 5x7 and 8x10 is harder.

Embrace colour. You can get black and white negative or reversal film from many producers. In colour, C-41 is the only process for negative films. There are dozens of films available for this process. There are about ten E-6 slide films. Kodak and Fuji even offers it in 4x5 format.

There are a few C-41 black and white negative films from Kodak (CN400) and Ilford. XP2 is gone but its Ilford replacement is similar.

Rollei and Lomography both offer E-6 film that can be cross processed in C-41.

Instant prints are available from Fuji, and Polaroid Originals formerly known as the Impossible Project.
A lot of familiar options are gone. Infrared film is no longer being produced. Converting an old digital camera is likely your best option. However, as sensors evolve their IR sensitivity declines. Want a high resolution black and white infrared image? Beau Photo has some rolls of Rollei Infrared 400.

Formats that are hard or impossible to find include 220 (no vendors), 127 (one vendor), 5x7 (Beau / Ilford only), and 8x10 (highly variable). Minox film is expensive and hard to source.

Acros 1600 is long gone but Ilford Delta 3200 is still here. As is T-Max P3200.

You may be typed as a bitter old person if you shoot C-41 this year. Be warned there are film brands you have never heard of. Are you emotionally prepared to be offered Vision3 250D / 5207 when you ask for Kodak Tungsten film? Will you breakdown when you learn Reala is no longer a thing? Will Yodica Anteres make you wonder if you are in a comic book store? But be aware your presence will be welcomed by the hipsters. Authenticity being the coolest in 2020.

Local film vendors and photo finishers
Beau Photo
London Drugs
ABC Photo Ltd.
The Lab
Kerrisdale Camera

Miles Steininger

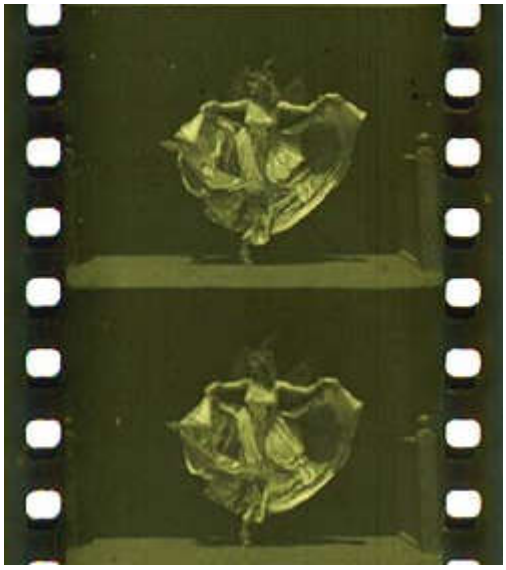
Early 35mm Cameras

Thoughts spring to Oskar Barnack and the first Leica that went into production in 1925. Then the Zeiss Contax in 1932, followed by the Kodak (Nagel) Retina two years later. But there were many 35mm format cameras before that.

George Eastman started making dry plates but wanted to bring photography to the masses. With exceptional marketing, he creating the trade name Kodak and the line "***You press the button, we do the rest."*** The original Kodak camera of 1888 took 100 circular pictures on roll film 2 3/4 inches wide. You sent the entire camera back to Rochester and for $10 got 100 prints and a reloaded camera back in the mail. The camera cost $25, equivalent to about C$800 today. Hardly affordable. It was designed by Frank A. Brownell who succeeded with a truly affordable camera in 1900—the $1 Brownie. It was not beaten until 1930 when, for Kodak's 50th anniversary, the company offered every 12 year old in the USA and Canada a free box camera and roll of 120 film. This brilliant marketing ploy paid off in droves, even though limited to a half million cameras—which ran out less than a week after the offer opened on May 1, 1930. It cost Kodak over three million dollars, in excess of a sixty million today, a bold move in the first year of the Great Depression.

Eastman was used to bold moves. He bought the 1881 patent rights for roll film holders from the inventor Peter Houston in 1889 for $5000. Eastman had separately patented roll film in 1894. These came together in the first Kodak of 1888[1]. This first Eastman film was called stripping film, an emulsion on paper that was stripped off after processing and laid on hard gelatine sheets to make contact prints. Eastman also bought the rights to nitrocellulose (celluloid or nitrate) transparent film in 1889 which rapidly took over from the stripping film and remained the standard for over a century with a slow transition to the less flammable cellulose acetate base,[2] then modern plastics.

It was this 1889 transparent film that interested William Kennedy Dickson, an assistant in Thomas Edison's New Jersey laboratory assigned to develop a motion picture machine, later named the Kinescope. Dickson attended a demonstration at the New York Camera Club in late 1889 and reportedly came away with a sample that he sliced into two strips[3]. Half of 2 3/4 inches is 1 3/8 inches or 34.925mm, and so 35mm, or almost 35mm film was born. Dickson developed[4] the perforations, four per frame, that remain standard to today.



Right *Two frames from an 1894 Edison film*

[1] The first Kodak appeared before Eastman bought the film holder rights from Houston. It is unclear but likely that there was an agreement before the patent licence was purchased. Houston was from Dakota Territory (now Oklahoma) and it has been suggested, without any evidence, that Kodak is an anagram of Dakota.

[2] Nitrocellulose was highly flammable but remained in use as it was tougher, cheaper and clearer than its replacement.

[3] Other reports state that the film was bought from Kodak already sliced in two—possibly later orders.

[4] Edison had a habit of taking credit for employees' inventions—and for backdating work books to claim a caveat from the Patent Office with an earlier date.

The first patent for a still camera using perforated 35mm film was issued to Audobard and Baradat in England in 1908. The first camera with significant production was Jules Richard's 1913 stereo Homeos. Perforated cine film was becoming readily available both from remnants of movie production and in packaged 50 foot rolls. Initially darkroom loading was the norm. At the time film speed was low, grain significant and colour sensitivity mainly in the blue spectrum, but decent postcard sized prints could be made. The format was particularly attractive for well heeled tourists as a single roll could produce 200 or more pictures—potentially an entire trip without loading. Hence the 1913 American Tourist Multiple sold well even at $175—equivalent to about C$4000 today. It was made by Herbert & Huesgen of New York. *(above right)*

The first production camera to take full frame 24x36mm exposures was the 1914 Simplex, taking 800 half frame or 400 full frame shots on 50 ft. rolls which could be bought packaged for daylight loading. It was made by the Multi-Speed Shutter Co. which merged with several other interests to form the Simplex Photo Products company. *(right)*[5] Daylight loading meant a custom cassette. It may have been possible to buy one of these loaded but generally you loaded it yourself in a darkroom or bag. In 1915 Levy-Roth of Berlin, Germany, brought another half-frame camera to market, the Minigraph. This has been stated to be the first European camera to utilise cine film but as the table at the end of this article shows; there were others before—although few made it to market. There was a small hiatus as camera development slowed or stopped during WWI.

In 1918 the F.A.C.T. Autocinephot was patented and manufactured by the Italian company F.A.I.T. of Turin and distributed by Giuseppe Tartara; reportedly a total of 150 cameras were produced. A year later it was modified with reduced height and the design sold to the French company André Debrie in Paris, which produced it from 1922 to 1927 under the name Debrie Sept after the seven functions it offered.[6] It took half-frame stills, sequence shots and brief movies (up to about 20 seconds). A removable plate behind the film gate on the camera back allowed a lamp housing and condenser to be fitted so that the camera could serve as a still projector, a movie projector, an enlarger or a printer. The latter function allowed a negative roll to be printed into a positive film strip then projected. This was the best way to view images as half-frame was too small for contact prints which were otherwise the norm at that time for viewing photographs, and enlargements were expensive, or time consuming if you made your own. Placing this positive film strip back in the cassette

[5] copyright Leica Shop, Vienna
[6] Sept is French for seven. A statement that F.A.I.T renamed it Sept seems unlikely as Italian for seven is sette.

enabled an automatic lantern slide show one frame at a time by pressing the shutter button and so going though all 250 frames. Hopefully you edited the negative strip to get rid of poor images. It didn't get better until Kodak brought out the Carousel projector in the sixties.

The original Italian Autocinephot could be operated by a hand crank. The French Sept operated only with a clockwork motor in a square housing attached to the left of the camera—viewed from the front. This was replaced by a rounded housing in 1925. On top of the housing was a shutter button, a wind crank and a three position selector for *Continuous*, *Time* exposure or *Instantaneous* exposure—about 1/60 second. The other side of the drive had a square connector that coupled to the camera. The only other settings were aperture and focus settings, stamped on a single plate, below and above the lens respectively.

Later Sept model with rounded double spring[7] A bulky, heavy camera for the small image size.

The Geneva or Maltese Cross[8] principle translates the rotary clockwork motion to linear. This then uses a cam to both move the film on and actuate the shutter.

The Sept was available with several fixed lenses: Roussel Stylor, Berthiot Stellor, Krauss or Zeiss Tessar, Optis Anastigmat and Huet Anastigmat. Available images suggest that the Huet Anastigmat lens F: 50mm f/ 3.5-32 and the Zeiss Tessar with identical specifications were the most common in the scale focus helical mount.

Sept interior showing vertically hinged back and side.[9] The film gate is above the double sprocket drive. Red arrows show the flap closed slots at the top and bottom to allow a film strip to be inserted for projection or printing a positive. Presumably the gate and sprockets could accommodate double film thickness. The green arrow shows the coupling to the frame counter on the lower back.

[7] The Kodak Collection at the National Media Museum, Bradford, Yorkshire, UK. Non commercial use permitted

[8] See https://en.wikipedia.org/wiki/Geneva_drive for an animated demonstration.

[9] Copyright David Young at www.furnfeather.net

The Sept had a novel dual function viewfinder. The built in reflex finder was typical of cameras of the day with a laterally reversed image. The front element of this viewfinder could be slid out and an eyepiece unfolded to provide a more convenient sports finder. The above image shows the original square drive (left) and the later double spring round drive both with the sports viewfinder deployed to the right of the reflex viewfinder window. Note also the spring winder on the far left and above it the shutter release with the lock for a sequence or cine shot. Below (red arrow) is the three position dial for cine, bulb and 1/60 second still. The rear counter goes to 600!

Production and sales numbers appear lost in the mists of time. The Tourist Multiple, Simplex and Sept appear to be the only early 35mm cameras with significant sales. The former two appear regularly at camera auctions and occasionally on eBay. The Sept must have been the biggest seller as several appear every month on eBay.

Despite the Tourist Multiple and Simplex being American-made, the French-made Sept sold particularly well in the United States, where it was initially priced at $225, reducing to $150, then finally to $100.[10] McKeown states it was sold until 1940 which does not jibe with other sources stating production ended in 1927 or 1928. Good US sales explain why Kodak marketed a 50 foot cassette of film, marked “Sept”.

In addition to these three relatively successful cameras there were many other attempts designing cameras to use 35mm movie film. Massimo Bertacchi[11] has magnificently tabulated and illustrated these. The following table is a partial summary of his work. Formats with dimensions over 24mm deep required unperforated film which was common in that era. Users were expected to perforate their own—not a simple task in the dark.

[10] Lothrop, Eaton S., Jr. *A Century of Cameras from the Collection of the International Museum of Photography at George Eastman House*. USA, Morgan & Morgan, 1973

11 http://corsopolaris.net/supercameras/early/early_135.html NOTE last update 2006.

Inventor, Maker or Name	Year	Country	Format mm	Notes
Jens Poul Andersen	1905	Denmark	24 x 60	4 prototypes only
Ambrosio Torino	1905	Italy	30 x 45	Cast aluminum body
Goertz prototype	1905	Germany	24 x 32	Metal focal plane shutter
Mollier & Demaison	1908	France	23 x 26	Le Cent Vue prototype
George P.Smith (Missouri)	1912	USA	24 x 36	First full frame, prototype only
Herbert & Huesgen, Tourist	1913	USA	24x 18	Described in text above
Jules Richard Homeos	1914	France	24 x 18 x 2	Stereo
Simplex Multi-Exposure	1914	USA	24 x 36 /18	Dual format—only 27 made
E.Suter prototype	~1914	Switzerland	24 x 24	250 frames per load
Schoenander	~1914	Sweden	24 x 24	375 frames per load[12]
Ernst Leitz UR Leica	1914	Germany	24 x 36	Oskar Barnack prototype
Levy Roth Minnigraph	1915	Austria	24x 18	1st Europe 35mm production
F.A.C.T Autocinephot	1918	Italy	24x 18	Described in text above
Novaya Shkola Cyclocamera	1920	USSR	24 x 24	Only one known
Hewit-Beaufort	1921	England	23 x 31	Not produced
Morsolin Argus	1921	Italy	30 x 45	< 500 made
Goerz Prototype	1921	Germany	24x18/24/36	Triple format
Victor Houssin Le Phototank	1922	France	24x 18	50 frames per load
Dr. Rudolph Cosmos	1922	Germany	24 x 36	f 2.0 lens
Steinheil Test Camera	1922	Germany	24 x 36	Extremely early and rare 35
Mentor- Rapid Night-Camera	1922	Germany	24 x 36	f1.5 60mm lens
Werke Simons & Co. Sico	1923	Switzerland	30 x 40	Paper backed film
E. Guérin & Cie. Furet	1923	France	24 x 36	Compact, varients in 1924/28
Debrie Sept	1923	France	24x 18	Described in text above
Ernst Leitz Leica 0	1923	Germany	24 x 36	Preproduction of 31 cameras
Krauss Eka	1924	France	24 x 36	Several models
La Cinescopie	1924	Belgium	24 x 24	100 made. 1st lever wind

Now we are in the mid twenties and the early Leicas have appeared. As Leica added interchangeable lenses and a coupled rangefinder in 1932 with the model II, the full frame format took hold with Zeiss (Contax) entering the field in 1932 and Kodak (Retina) in 1934. Before this Ansco had success with its half-frame Memo of 1927, a leather covered plywood box camera that sold well for over a decade, including a rare Boy Scout model. Full frame 35mm was brought to the masses when the bakelite Argus A appeared in 1936 for $12.50. It outsold everything before it—in spades—and took us firmly into the ‘miniature camera’ era as 35mm was then called.

[12] Shades of digital today, the camera rang a bell when each shot was taken