THE AMALGAMATED PHOTO HISTORY NEWSLETTERS

• VOL. 1-3 2020

Welcome to more newsletter readings to offset the decline of our photo Society activities from the Covid pandemic.

Ken Metcalf of the Graflex Journal has a most interesting issue this time which should entertain you well.

I have chosen this issue of Photographic Canadiana to encourage other Societies to involve their members in a virtual SHOW 'N TELL meeting.

Permissions granted:
Graflex Journal–
Ken Melcalf
Photographic Historical Society of Canada –
Robert Lansdale

GRAFLEX Journal

SHARING INFORMATION ABOUT GRAFLEX AND THEIR CAMERAS

ISSUE 2 2020

FEATURES

TIN CHICKEN TRIPTYCH – PAPER NEGATIVES

By Jon Haverstick

Have you ever had an image in your head that simply will not go away until you shoot it? You lie awake at all hours thinking about the composition, light, lens choices, and where it's going to go on your wall. Well, this is that for me. We have a few tin chickens in our garden that serve as very cooperative subjects when I'm experimenting with new (vintage) cameras or techniques. I love to shoot them individually, and it occurred to me that the three together might make for an interesting old-fashioned triptych.

Why paper negative, you may ask. I've been shooting photographic paper in my large format cameras for a couple years: at first because it was a more cost-effective way to experiment with light, exposure, verifying functionality of the cameras, etc. At about $0.25/shot vs. $2.50/shot with my beloved Tri-X, you can understand why paper might be attractive in that respect. But as I started to see the differences in contrast, tonal range, and detail of paper vs. film, I began to appreciate that paper is perhaps a more appropriate medium than film for some subjects – particularly in this case where I had pre-visualized a vintage-esque finished image.

Paper has some unique properties when used as a camera capture medium. Though my experience so far has been limited to Ilford Multigrade IV Deluxe RC paper, I find that it is generally more contrasty than film, and it has a significantly lower dynamic range. It doesn't take much to blow out the highlights or block up the shadows with paper negatives. For a normal tonal range, I find it's much better suited to softer light / lower contrast scenes. Some folks will shoot with a yellow filter to try to reduce the contrast. I have personally opted to go the route of pre-flashing my paper when I load the film holders, since I don't have a filter large enough to cover some of the lenses I use (namely, my Aero-Ektar and 8" AM f/2.9). Pre-flashing paper results in an ever-so-subtle fog so that whites are not completely blown-out whites – assuming correct exposure. My pre-flashing technique is not particularly scientific, but it is repeatable. The loaded film holders sit open on the bathroom counter (my makeshift darkroom), and I flip the ceiling vent nightlight on for 60 seconds. I arrived at this combination of distance and time by doing a series of test strips. When that light bulb finally burns out, I'm going to have to calibrate all over again! Paper is also extremely slow. I meter at ISO 8 for Ilford MG IV. Again, I arrived at this ISO by shooting a series of test -strips.

For the Tin Chickens triptych, I opted not to pre-flash the paper. My goal was to have an extremely contrasty image, so no pre -flash necessary. You can see from the BTS image, I set up a white seamless outdoors…and waited. I actually had it set up on my patio for several days to observe the position of shadows and subsequent texture on the chickens throughout the day. I knew I wanted a hard separation from the white background. Ultimately, I determined that high noon was the best for the result I had pre-visualized.

I spot-metered on the chickens, knowing I'd likely blow out the background (which was my intent), and came up with an exposure of 1/30s @ f/11 at ISO 8. I locked the Speed Graphic down on a tripod, so all I had to do was move the chickens between exposures, and…well… you know the rest.

The paper negatives were developed in Dektol at 1:4, and then scanned on a very basic Epson Perfection V39 flatbed scanner. Nothing fancy. Images were cropped and inverted in Adobe Lightroom and then sent to Photoshop for finishing: dust / scratches / fingerprints, a curve for fine tuning the contrast, and a warming filter (I thought the slight warmish tone better suited the image than the cool neutral black). Final collaging was also done in Photoshop.

I've yet to print these on anything other than my laser printer, but when I figure out a place to hang them, I plan on making 16x20 prints. Can't wait to see how THAT looks on our living room wall!

I attribute my initial interest and any knowledge I've gleaned on working with paper negatives to a terrific series of articles by Don Kittle at https://emulsive.org/articles/working-with-paper-negatives-part-one-a-story-of-thrift-and-magic. There is a LOT of info online about shooting paper negatives. And I think I've read / watched almost all of it. Don's articles are far and away the most informative for someone getting started with the medium. Additionally, James Kyle runs a Facebook group for paper negative shooters, "Experimenting with Photographic Paper as Film"https://www.facebook.com/groups/1438777439673554/), and he and the members there have been extraordinarily helpful and gracious in sharing their knowledge of the process.

If you've not tried paper negatives, what are you waiting for? It's a hoot, and I guarantee it will inspire you in new ways – and maybe even keep you up at night.

Tech Specs:
- 1950 Graflex Pacemaker Speed Graphic
- ILEX 210mm ACU-Tessar f/6.3
- Ilford Multigrade IV RC Deluxe paper, pre-flashed
- ISO 8; 1/30s @f/11
- Chickens – Tin (from the local nursery)

JON C. HAVERSTICK | PHOTOGRAPHY
Mobile: 714-679-4863
Portfolio / Web: www.jonhaverstickstudio.com
Email: jon@jonhaverstickstudio.com
FB: facebook.com/jonhaverstickstudio
IG: jonhaverstickstudio
LI: Jon Haverstick

The Faces of Freedom Project
http://jonhaverstickstudio.com/faces-of-freedom-project
https://www.facebook.com/facesoffreedomproject

Here is an article by subscriber Ronn Tuttle, published in Photographica World No. 162, 2019/2. "The Journal of the Photographic Collectors Club of Great Britain www.pccgb.org"

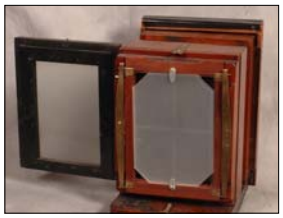
A WET PLATE CAMERA WITH MODERN FILM

By Ronn Tuttle

In 2004 while helping sort through the estate of my old friend Sam, we found a large cardboard box full of assorted items marked "JUNK" with a felt marker. In the midst of the "junk" was an American Optical Co. four-lens wet plate camera. Wow! Junk?

I eventually acquired the camera, and for the next 14 years, I proudly displayed it in my collection. The camera was originally made to produce 4 CDV sized images on a 5x7" wet plate. The camera is in remarkable condition for a camera possibly made between 1866 & 1871 (according to information in McKeown's guidebook), but it is missing a plate holder.

I am not a practitioner of the wet collodion process, but I could not stop thinking that there should be a way that I could make a photograph with this jewel. I did not want to modify the camera in any way…alas I decided to modify a conventional 5x7 film focusing panel to fit the camera. I used a Folmer-Graflex back that had been modified by a previous owner. It did not fit anything I owned, so cutting it down a little more would do no further harm. I cut it to fit the rear of the American Optical Co. camera, reamed out two small areas to allow it to fit between the mounting pegs for the original wet plate holder and the rear of the camera, added a screw to mate up with the original spring holder on the camera top…everything fit nicely. Now, how do I compensate for the difference in emulsion speed between wet collodion and modern film? Wet plate cameras did not use shutters, they simply removed the lens cap to perform that function, but this camera has four lenses. Solution, I used the leftover wood from the Folmer back, some more scrap wood, a little glue, some wood fasteners, and made a frame to fit over the camera's front standard, added a piece of plywood to cover the frame, and there it was, a flap shutter. I then used a sheet of pliable plastic material with four holes to form 1/2" holes for diopters to give me an exposure of f16 that was appropriate for use with my studio strobes and Ilford FP 4 film. The strobe modeling lights provide enough light to work in without exposing the film.

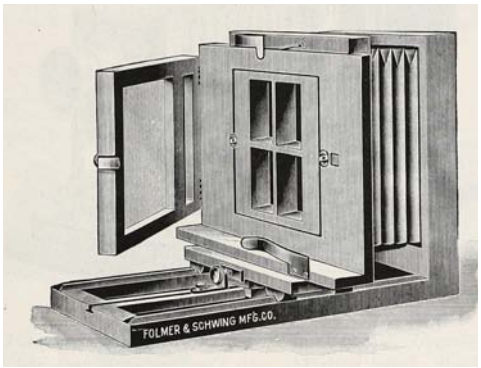


Graflex back on left.

The operating procedure is to compose and focus with lenses wide open, place the shutter assembly on the camera front, insert film holder, remove dark slide, lift shutter flap, manually fire strobes, lower flap, replace dark slide, remove film holder and process film as normal. Simple, but it worked. Success! I have made images with a camera made about 150 years ago. "Why?" you might ask. Because I can. Yes, it is much easier and simpler to use a modern camera, but isn't that part of the fun of being a camera collector? I think Sam would think so.

Four images on a single sheet, as well as a single one on mounting board as it would have been when CDV's were popular.

Left to right, modified back, camera, and flap shutter.



1898 Folmer & Schwing catalog.

5x7

4x5

CENTURY-RITEWAY FILM HOLDERS

By Ken Metcalf

In 1903 George Eastman purchased the Century Camera Company, and in 1905 the Folmer & Schwing Mfg. Company. In 1918 Eastman Kodak registered the name "Century," and in 1934 "Riteway."

The holders are made of hard wood with all joints dovetailed. Made in two styles.
No. 1 fits Century Cameras and Century Studio Reversible Backs, Eastman View Cameras, 5 x 7 Premo hand camera, the 8 x 10 Graphic Cameras and the R. O. C. View in 5 x 7 and 8 x 10 only. The number 1 Holder is furnished only in sizes 4¼ x 6½, 4¾ x 6½, 5 x 7, 6½ x 8½, 7 x 11 and 8 x 10 inches.

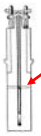
1926 professional catalog.

No. 2?

Century. As shown above, by at least 1926, Century holders were listed in professional catalogs. Century plate and film holders were first shown in retail catalogs in 1933, but in only 5x7. Both were issued by the Folmer Graflex Corporation, formed in 1926.

The Century-Riteway Graphic-style film holder has three "RITEWAY" patents stamped on the holder face: 1,641,420 (1927), 1,954,917 & 1,954,918 (1934). I think it is reasonable to assume this holder was first made in 1934.

1,954,917

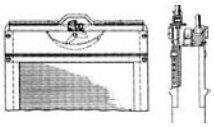


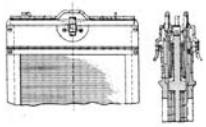
Slit.

This invention relates to means for preventing double exposures when using plate or film holders for cameras of any description.

The above sample has the slit, but I cannot make it work as described below.

1,954,918





Century Riteway Film Holders 1927 professional catalog.

For, the patented "Riteway" Film Holder *eliminates* accidental double exposures by means of a self-actuated slide lock that works in combination with special tapered slide pulls. If, after the exposure is made, the slide should accidently be reinserted into the holder with the *white* side of the slide pull to the outside, the Riteway attachment *stops it*. When it is properly reinserted with the *dark* side of the slide pull to the outside, the slide goes all the way in, and the Riteway attachment springs into position to *lock* it there until it is deliberately released for unloading
The Riteway Attachment is built into all Century *Film* Holders in sizes 5x7 and 8x10.

Anyone with information on this holder, please let me know.

Riteway.

Although loaded with patents, this film holder, introduced in 1952, is comparatively simple. Made in only 4x5, the holder is made of "stretcher-leveled aluminum" in a "thermo-plastic" frame. Along with the holder patent, 2,676,901, described the method to be used in making the holder.

PHOTOGRAPHERS FROM THE FACEBOOK's
GRAFLEX CAMERA GROUP

Vegar Moen
and son Sixten

Mr. Moen is a Norwegian photographer living in southern Sweden. Here are portions from an interview with Punctum Magazine (Mgjesdalhammer@gmail.com).

"I set up my first darkroom in our basement when I was 12. I also photographed whatever I thought was disappearing. I photographed my friend and my family for the same reason. I wanted to preserve them.

Much of your early work seems to be made in far-away places, Tibet, India and China to name a few, while your later work is much more focused on Scandinavia, and especially Sweden and Norway.

I like working intensively for weeks in a row without being distracted. When I went off to the distant places, I was in a trance, only walking, seeing and taking pictures. I like language barriers. No talking. It is a big challenge for me to photograph in the place where I live. Harder to concentrate. Harder to get into it for real. Eventually, we were blessed with three kids, and I had to come up with other ideas in order to be near my family.

Some of your most recent work has been made in Rosengård and other areas of Sweden that have often been described as "no-go zones" and have become central to debates about immigration in Scandinavia.

When certain events get so much negative attention, I just feel the need to see it with my own eyes. My wife warned me and expected me to get beaten up. I wanted to prove to her and myself it is not that bad, so I visited all the 60 Swedish so-called "no-go zones". I set up my portrait camera and waited for folks to approach. Certainly, people were curious and started talking to me, and the next thing you know, my camera was taking a portrait. In fact, I was the stranger being treated kindly. In particular the gangsters were happy to have their photos taken. After all, what's the point of looking tough if nobody can see you?

After my work switched more into portraits, I soon learned that whoever is being photographed also should be having intentions to get photographed. I asked our kids, if I were to photograph them the way they wanted, what would be most fun. The answer was making their own skins. Skins are costumes and masks in computer games. Stuff they can earn or buy extra to look cool. They wanted to make their own skins from cardboard boxes and other outdated materials in our garage. I was preparing for an exhibition in Røros, Norway at the time and started asking around after kids in Røros who are into making their own skins.

I got lots of response from people wanting to be photographed. After so many years, it still gives me the BIG KICKS. A never-ending fascination. Being with the camera. The shutter and the light. The excitement. Processing the negatives and studying the results with a loupe."

Mr. Moen shoots with both a Press and Home Portrait Graflex, and the Home Portrait is fitted with various fast, high-end Aero Ektar, Dallmeyer, Hugo Meyer, Voigtländer Petzval lens, and he uses Fomapan 100 & 400 film.

Vegar's children Signe, Sixten, and Svante.

Sami girls from Vegar's hometown in Norway.

THE BIG BERTHA CAMERA

By Thomas Evans

Graflex single-lens-reflex cameras, with a fast, long-range or telephoto lens attached, have come to be known as Big Bertha cameras. The most common camera adapted to this use has been the 5x7-inch Home Portrait Graflex with revolving back for both horizontal and vertical images. The most common lens used appears to have been a 70cm, (28-inch) f/5.0, Carl Zeiss Jena Triplet, originally made for aerial photography from 'aeroplanes' and balloons by the German military during World War One. Zeiss also made f5.0 50cm and 70cm Tessars, an f/4.8 50cm Triplet, and an f/7.0 120cm Triplet for aerial photography. According to the Lens Collector's Vade Mecum, these aerial surveillance lenses have been associated with Zeiss lens designer August Sonnefeld, who worked on 'deformed' (aspheric) Triplet designs, as seen in US Patents 1,616,765 and 1,825,828. He thinned the outer edges of the rear elements to improve sharpness.

Lenses

Other lenses used include the 40-inch, f/5.6 Dallmeyer telephoto, and at least one instance of a 60-inch f/5.6 Dallmeyer lens fitted to a Big Bertha for the Associated Press. The latter lens was specially made by Dallmeyer and was said to have taken a year to make, requiring multiple re-casting of the large, up to 8 ½-inch diameter lens elements to get them right. Because of the weight of the lens, focusing on this camera is made by moving the camera body back and forth. Interestingly, the 40-inch telephoto requires less extension than the 28-inch Triplet, resulting in an over-all shorter camera. The Zeiss Triplet, however, was valued for being relatively lightweight. Even though the Triplet has just three lens elements, it had very good definition.

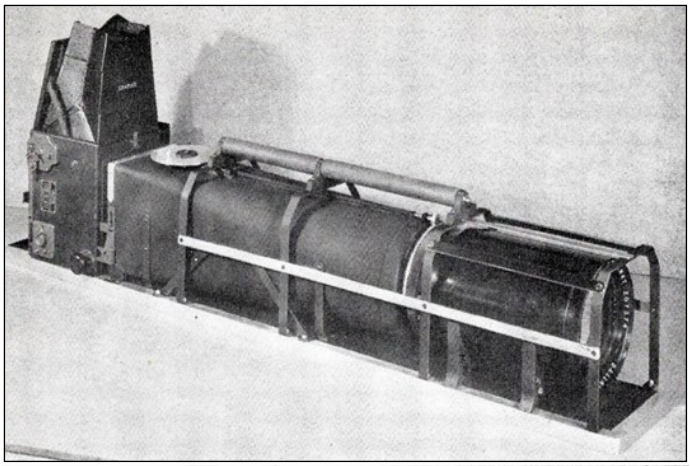
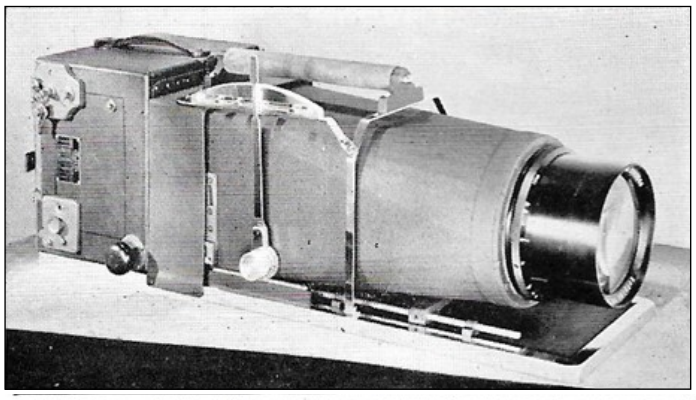


Photo by Folmer Graflex Corp.

The famous "Big Bertha" of the Associated Press has a 60-inch lens; the diaphragm is set by linkage from the dial in front of the hood.

Joseph A. Sprague

The single-lens-reflex Graflex cameras lend themselves to use with telephoto lenses, and the 4x5" Naturalists' Graflex was sometimes fitted with long lenses of 24 to 32 inches. William Kuenzel, the first staff photographer for the Detroit News, used a 5x7" Press Graflex with a long-range lens to photograph sports events. The Press



A NEW BIG BERTHA. One of the more recent and streamlined of the Big Berthas, this camera is a combination of a Graflex and a 28-inch lens. Notice the lever for quick focusing, the lens which has aperture openings from f/5 to f/32

Graflex was modified with the addition of a wooden extension in front to accommodate the long lens, much like the Naturalists' Graflex has. However, Joseph A. Sprague, then an engineer at the Ackley Machine Shop in New York City, is credited with assembling the first 'Big Bertha.' In 1937 he had the idea of adding a long-range lens to a standard 5x7-inch Home Portrait Graflex, connecting them with a Duraluminum tube, and mounting all on a solid platform to maintain alignment. He is also credited, along with the New York Daily News engineer George Schmidt, with the idea of adding a 'gear shift' focusing lever, with adjustable, pre-focus stops. With this lever, locations, such as the bases on a baseball field, can be pre-focused, facilitating rapid shift of focus during the action. The Home Portrait Graflex and f/5.0, 28-inch Zeiss Triplet proved to be very popular. By 1940 Joseph Sprague was working for the Folmer Graflex Corporation as Chief Engineer, making Big Bertha cameras on order for major newspapers.

Home Portrait Graflex

Shutter speed plate on 1/1000th model of the Home Portrait Graflex.

The standard Home Portrait Graflex focal plane shutter is capable of shutter speeds up to 1/500th second. Graflex also made a 'professional' version with shutter speeds up to 1/1000th second. The latter was usually the version used for Big Berthas. Another unique feature of the HPG was that it could be set to expose through two or more curtain apertures, combining the set speeds for slower instantaneous speeds. The 1/1000th shutter can be set to provide six speeds between 1/8th to 1 second, and then by combining the 'Open' and '2' (inch) apertures, these speeds are each made 25% longer.

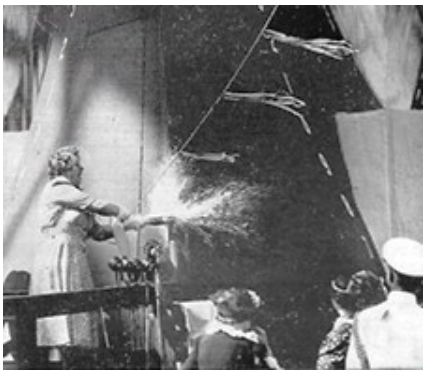
Photojournalism

"Well equipped newspapers" used these cameras on a daily basis during the 1940s and 1950s to make detailed shots of football and baseball players in action, suitable for three- or four-column spreads in their sports sections. The cameraman had assistants to handle the camera and could have messengers who could take the first exposed films and rush them by motorcy-

cle back to the newspaper, to be processed and printed wet to make a quick deadline for the next edition. The newspapers were set up for quick processing of large format films, and it took a while for this to change to accommodate smaller format films.

Big Bertha cameras set up in a Press Box, ca. 1956.

The battery of Big Bertha cameras to cover sporting events were usually set up in a press box, centered some 50 feet above the playing field and 100 to 400 feet from the action. The 28-inch lens could produce an image of the players at 100 feet that was large enough, about six times as large as a comparable, smaller format camera, to be clear and detailed when printed in the paper.



LAUNCHING THE U. S. S. NORTH CAROLINA. It is always an exciting moment when champagne is cracked on a ship's bow—but the photographer is not always allowed within range. A Big Bertha camera made this shot possible—at exactly the right moment
International News Photo

Other uses included close-up views of otherwise hard to get close to events, such as flag-pole sitters and people threatening to jump from window ledges (which could be taken from adjacent buildings), speeches given to large crowds, launching of naval ships, horse races, and plays and operas taken from back balconies.

1940 Graflex Dealer Price List.

The 5x7 Big Bertha Cameras

Basically, most of the so-called Big Bertha cameras consist of an especially altered 5x7 Home Portrait Graflex into which there is installed a long focus lens. In many quarters, though, the 5x7 Home Portrait Graflex regularly equipped with any of the regular lenses offered for it well serves the news field, but without exception it is necessary that such cameras be especially equipped with the standard high-speed Graflex focal plane shutter rather than the special shutter which is standard equipment on the Home Portrait Graflex. The 5x7 Home Portrait Graflex when especially equipped with the standard high-speed Graflex focal plane shutter is normally referred to as the "special press model". Prices for it are as follows:

	Net	List
Special Press Model 5x7 R.B. Home Portrait Graflex without lens	$163.33	$245.00

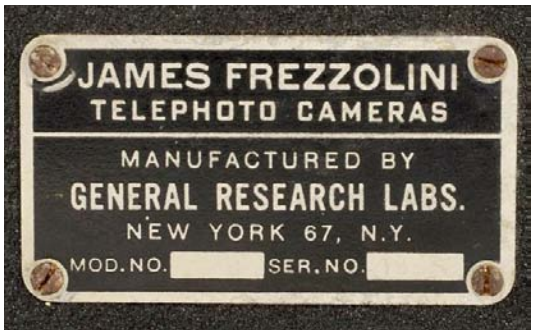
DON PASQUALE. Opera scenes, such as this garden setting, are often dimly lit and present quite an exposure problem. With the Big Bertha and ultra fast pan, however, action shots are possible. DATA: 28-inch Big Bertha, extra fast pan film, $\frac{1}{5}$ second, f/5
Photo, William Eckenberg, New York Times

William C. Eckenberg

William C. Eckenberg, staff photographer for the New York Times, and William Freese, Manager of the New York Times Studio, photographed 25 operas at the Metropolitan Opera House by 1941. During a performance, any distracting sound was considered to be a disaster, and so Mr. Eckenberg developed techniques to keep his Graflex from making noise during operation, such as avoiding the loud click as the mirror is snapped into place by pressing down the mirror release lever until it was fully in position. The actors were cooperative and would hold position at pre-determined moments to facilitate a planned exposure, and one Stage Manager was an 'ardent camera enthusiast' and would have the lighting adjusted to aid in the photography.

James Frezzolini

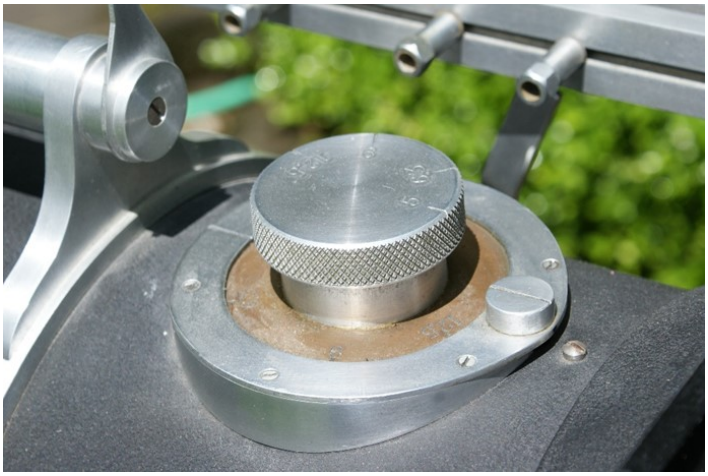
James Frezzolini, as an electrician at the New York Daily Mirror, built several Big Bertha Cameras for the paper, with an emphasis on streamlining the cameras and reducing the weight. Early on, by substituting Duraluminum for steel and brass parts, he was able to reduce a 120-pound Big Bertha with a 48-inch lens down to 65 pounds. His design uses a large tube within which the lens moves for focusing, and a dial on top of the tube near the camera body which will adjust the aperture setting, as well as the gearshift focusing with adjustable pre-focus stops. The front half of the camera body is essentially armor plated, to strengthen the connection with the large tube, thus eliminating the need for a large and heavy platform under all. His version of the Big Bertha, with a 28-inch Zeiss Triplet lens, weighs about 35 pounds. He later became the head of the General Research Laboratories in New York City, which made Big Bertha cameras well into the 1950s. Customers could bring in their own Home Portrait Graflex to be fitted with the lens and tube assembly.



Making Photographs

Home Portrait Graflex converted to a Big Bertha by James Frezzolini in the 1950s.

The Big Bertha pictured here is based on a Home portrait Graflex that was made in 1916, and is fitted with a 70cm, f/5.0 Carl Zeiss Jena Triplet made in 1914. It does not have the James Frezzolini identification plate, but it is his design, and so it was probably assembled as a Big Bertha in the 1950s. The camera and lens together weigh about 35 pounds, and this relatively light weight is due to the light, three-element Zeiss Triplet, and the use of aluminum parts. The 'gear-shift' can be used to focus on pre-focused locations, set by the four adjustable stops. The camera originally had a sportsfinder frame on the front of the lens tube, so with pre-focus locations set, the lid could be closed and the camera sighted with the sportsfinder. The gearshift can also be released (small knob at its base) and the camera focused with the large aluminum knob, which provides a greater range of focus. The closest focus distance is about 20 feet, but the over-all design seems to favor 100 to 400 feet.



Frezzolini design aperture adjustment dial. The pegs seen in the background are for pre-setting focus locations.

The dial on top of the lens tube is used to adjust the lens aperture, with a range of f/5.0 to f/12.5. The home Portrait Graflex has a revolving back, so that vertical as well as horizontal images can be made. Due to the long distance from the lens to the film, when the back is in the vertical position, about one half inch is vignetted from the top of the image. This is due to the cross bar inside the camera to which the mirror latches. The 700mm lens produces an image size about 3½ times that of the 'normal' No. 34 Kodak Anastigmat, 8½" (216mm) lens usually found on the 5x7" Graflex.

View made with the Big Bertha with 70cm lens.

Same view with 5x7" Graflex B with KA 34, 8 ½" lens.

This World War One vintage Zeiss Triplet has very good definition. The 700mm (28-inch) lens is listed by Zeiss as covering a 9x7-inch format, less than might be expected, and this may be due to only the center of the field of view being well-corrected. The un-coated lens is prone to flare. The front of the lens tube serves as a lens shade, but pointing the lens anywhere near the direction of the sun will produce enough flare to obscure the image. Due to the narrow angle of view, it would be possible to extend the lens shade a foot or more, which should reduce flare.

Zeiss Triplet flare when pointed near the direction of the sun.

Conclusion

In 1940, when 4x5-inch and 5x7-inch format cameras were the norm for newspapers, Joseph Sprague described the advantages of using a large format camera with a long-range lens from the grandstand: "Better and more negatives can be made by a photographer located in a choice position with a perfect view of the entire field of action than can be made by a man working on the field, trying to guess where the next play will take place. Shooting from a distance avoids possible interference with the game and annoyance to spectators, as well as the actual danger of personal injury involved." He also addressed the question of using a more portable, smaller format camera rather than using the 5x7-inch Big Bertha: "When it is considered that newsmen have deadlines to meet, and rapid development and wet printing is the rule; and when one remembers that the picture editor frequently calls for a sharp 'blow-up' to run about four columns or more, with characters 4½ inches or more in height; then it will be appreciated by those who have tried both that a large negative image in the first place is desirable if not essential." While a camera with a 5-inch (127mm) lens, used at a distance of 200 feet, would produce a 1/8th-inch high image of a six-foot man on the negative, the Big Bertha with a 28-inch (700mm)

lens would produce an image of the same man as ¾-inch high on the negative. He noted, too, that the fact that the larger cameras used individual film holders, rather than roll film, was an important advantage, as the first shots made at the beginning of a game could be rushed by messenger to the newspaper. The films used in the 1940s and 1950s were gaining in sensitivity, and this faster film speed allowed the use of action -stopping shutter speeds with lenses with the relatively fast aperture of f/5.0. Such films as Super Panchro-Press and Super XX then in use had the "fast" speeds of 125 and 100 ASA, and Tri-X had the "super-fast" speed of 200 ASA.

As film, cameras, and lenses improved, the images produced by them became more acceptable to news editors and more common. By the 1960s, very good results could be achieved by using smaller and more portable cameras fitted with telephoto lenses, and the era of the Big Berthas came to an end. For some twenty years, they benefitted from considerable improvement and served their purpose better than any other camera. They continue to be examples of photographic inventiveness and ingenuity.

70cm, 1:5, Carl Zeiss Jena Triplet

References:

Adams, John. 2017. Graflex Journal*, Issue 3, 2017, John Adams Letter to Tim Holden.* [about the Big Bertha and Joe Sprague]

Berliner, Geoffrey. 2016. Graflex Journal*, Issue 2 2016, Shooting the Big Bertha.*

Chasse, Jim, 1996. Graflex Historic Quarterly*, Volume 1, Issue 3. Big Berthas*. Graflex Historic Quarterly.

Eckenberg, William C., Willard D. Morgan, General Editor. 1941. The Complete Photographer*,* A Complete Guide To Amateur And Professional Photography*, Issue 7, Volume 2, News Photography*. National Educational Alliance, Chicago, New York. Page 415.

Eckenberg, William C., Willard D. Morgan General Editor. 1942, 1943, 1949. The Encyclopedia of Photography, A Complete Guide To Amateur And Professional Photography*, Volume II, Big Bertha Cameras*. National Educational Alliance, INC. New York. Page 415.

Hanemann, Mike, 1998. Graflex Historic Quarterly*, Volume 3, Issue 4. Graflex's Original Big Bertha*. Graflex Historic Quarterly.

Metcalf, Ken. 2016. Graflex Journal*, Issue 2 2016. The Big Bertha Camera*.

Michigan History, William Kuenzel of The Detroit News, accessed May 9, 2020. http://blogs.detroitnews.com/history/1996/02/04/william-a-kuenzel-detroit-news-photographer/

Morgan, Willard D. & Henry M. Lester J., 1950 Graphic Graflex Photography*, Eighth Edition, fourth printing*. Morgan & Lester Publishers, New York New York. Page 413.

Price, Jack, 1937. News Pictures. Round Table Press, New York. Pages 98, 108, 148.

Ross, Kip A.R.P.S., 1941. Press Photography for the Freelance*, Little Technical Library Volume 27. Special Sports Cameras.* Ziff Davis Publishing Company, Chicago, New York. Pages 43 - 50.

Sprague, Joseph A., Editors Willard D. Morgan & Henry M. Lester J. 1940 Graphic Graflex Photography*, First Edition, first printing.* Morgan & Lester Publishers, New York New York. Page 279.

Tuttle, Ron, William C. Eckenberg, 2012. Graflex Historic Quarterly*, Volume 17, Issue 2. Big Bertha Cameras*. Graflex Historic Quarterly.

Wilkinson, Matthew, Editor: Dr. Alex Neill Wright. 1998, 1999. A Lens Collector's Vade Mecum*, 2nd Edition.* David Matthews Associates, Old Mill Cottage, Penhalvean, Redruth, Cornwall, England. Pages 349, 351.

Newly acquired cameras from the George Eastman Museum

4x5 RB Graflex, serial #87063, modified (resembles Naturalist Graflex, but with metal box) to accept 40-60-inch Hugo Mayer lens, serial #359508. Listed as a 4x5 RB Telescopic Graflex. One of these, 86809, has an estimated date of 1917.

5x7 RB Graflex Series D (The hood cover is missing, so no serial #.), "Big Bertha", w/ 36-inch f/6.3 lens. Camera is marked "The Courier Journal/ The Louisville Times". Not normally made in this size.

5x7 RB Graflex Series D, serial #153310, "Big Bertha" w/ 75cm f/6.3 lens. 1926. Listed as Home Portrait.

4x5 RB Graflex Series D, serial #176259, "Little Bertha" w/ 40 cm f/4.5 Tessar, serial #678486. 1931.

Graflex Enlarg-or-Printer

By Jim Flack

The Graflex Enlarg-or-Printer (EoP) is a compact marvel of photographic resources for the at-home photo worker. It was designed to require only a minimum of floor space and produce enlargements of film sizes from 35mm to medium format up to 6x9cm.

It is called the Enlarg-or-Printer because its unique design enables it to be used as a contact printer from film or paper negatives up to 8x10, plus its internal lens and film holder enable it to function as a projection printer to enlarge negatives up to 7 times the original size, depending on the enlarging lens used. Enlargement size is controlled by raising or lowering the glass top according to a scale on the side of the unit.

The EoP looks just like a typical floor-standing contact printer from that era. There is a handle that is raised to unlock the top cover, revealing the clear glass for receiving a contact negative and printing paper. When the handle is closed, the paper and negative are sandwiched next to the glass, and when latched down, a light is automatically turned on to make the contact print exposure.

Retouching Desk

The EoP is perfect for the photographic workers who handwork their negatives, such as for paper negatives or retouching portraiture. Its height and illuminated glass top enable it to be used as a retouching desk. The glass top can be tilted for ease of use as a retouching desk. The low-power mode of the enlarger light makes it easy to see through a negative to add pencil shading or paper masking where desired. Masking may be interleaved between the negative and printing paper. Adjustments can be made to a negative while being viewed on the printer's illuminated glass and then printed again and again until the desired effect is achieved.

Tilting Top

The other purpose of the EoP is to make enlargements from medium format or smaller negatives. The EoP is configured as a vertical enlarger turned upside-down. The light source and diffusion glass are located near the bottom of the unit. This soft, even light passes through a negative, held in a book-style film holder, and focused by a lens pointing upward toward the glass at the top. The glass top can be tilted, if necessary, for perspective correction.

Remember that the glass at the top is clear for contact printing, so to focus the negative from the enlarger below, a "ground glass" accessory made of plastic is placed on the glass top.

The negative carrier is a book-style holder to sandwich a negative together with an appropriately sized film mask.

Film masks are provided for a variety of medium format and "miniature" film sizes. The mask openings, in inches, are: 1-7/16x-1-5/16, 1-9/16x2⅛, 1½x2⅜, 2⅛x2⅛, 2⅛x2⅜, and 2⅛x3⅛. This covers the range of typical film sizes from 35mm to 6x9cm.

Extension Top

For prints larger than the 8x10 top surface of the EoP, there are two methods for achieving even bigger enlargements. An accessory top was available that raised the enlargement screen high enough for 11x14-inch enlargements. Alternatively, the EoP has a feature allowing it to be used as a horizontal enlarger that projected an image onto an easel or a wall. This is accomplished by removing the glass top of the EoP and placing it on its back on top of a table. The image can be projected through the top of the EoP and focused on large printing paper affixed to a wall.

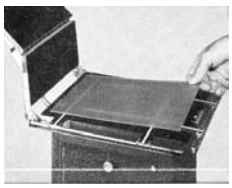
When traditional darkroom dodge-and-burn techniques are to be employed for printing enlargements, the EoP provides access through a side door to insert dodge-and-burn tools into the projected light path before the printing paper. A mirror opposite the open door is slanted at a 45-degree angle so that the worker can see the projected image on the paper from below while performing dodging and burning techniques.

Notably, the film size of the Graflex National Series II camera is a good match for working with the Enlarg-or-Printer. The Graflex Enlarg-or-Printer was produced from 1936 to 1942, closely following the National Series II camera which was produced from 1934 to 1941. It seems that the EoP was conceived to be a companion product for the Nat'l Series II aimed at the amateur photographer who wishes to print images at home. These two products were often advertised together. On page 3 of the Enlarg-or-Printer manual, specific mention is made that the Nat'l Series II camera's lens can be used as the enlarging lens for the EoP. The EoP lensboard has a slid-

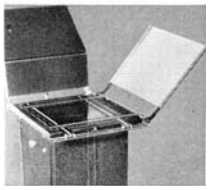
ing clip to attach the lens that is similar to the lens mount on the National Series II camera.

Graflex introduced print advertisements emphasizing how the Enlarg-or-Printer and the National Series II camera complement each other. Graflex advertisements from about 1936 offer the book, Photographic Enlarging by Franklin I. Jordan, for free with the purchase of an Enlarg-or-Printer. This book includes several pages devoted to the use of the Enlarg-or-Printer and the National Series II camera.

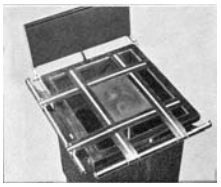
Other features.



Ground Glass Focusing



Hinged Focusing Screen



Adjustable Masking Blades

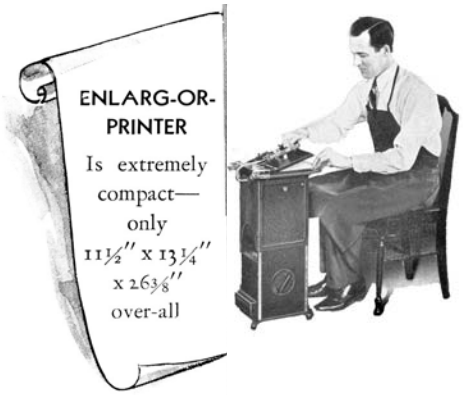
The connection between the EoP and the Nat'l Series II Camera is also emphasized in the Nat'l Series II Manual, pages 28-29 as follows:

"The Graflex Enlarg-or-Printer was designed to allow your using the National Graflex lens for making these interesting enlargements. With one compact unit, you are provided with an enlarger, contact printer and retouching desk, almost a complete darkroom in itself. The compactness of this unit will be appreciated by those who are forced to work in a confined space. It requires no installation or setting up. It is always set to go.

Not only will the Graflex Enlarg-or-Printer accept your National Graflex negatives, but it will accommodate any negative ranging from 35mm to 2¼x3¼" or that area of negatives up to 4x5".

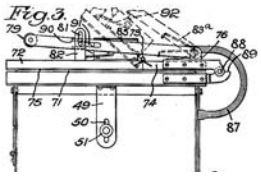
The Graflex Enlarg-or-Printer will completely round out your enjoyment of National Graflex photography. Complete information on this versatile unit will be sent you upon request by our Service Department."

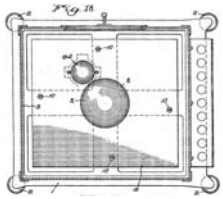
Specs:

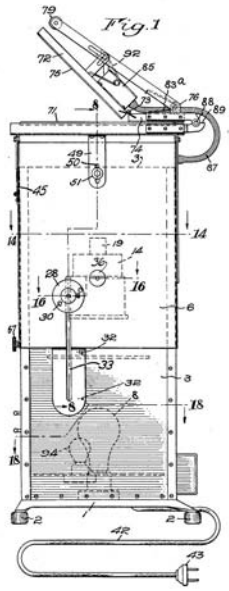


2,003,190

Patented May 28, 1935







This invention relates to self-contained, complete apparatus for making either contact prints or enlargements, from developed negatives of any character.

Edson S. Hineline, Rochester, N. Y., assignor to Folmer Graflex Corporation, Rochester, N. Y., a corporation of Delaware

Job No.	Date	Serial No. Range	Made
7667	10/15/1935	188289-188488	200
8006	10/15/1935	189489-189738	250
8006	1/8/1936	190122-190141	20
8706	6/24/1936	192623-192872*	250
8706	8/27/1936	194604-194615	12
			732

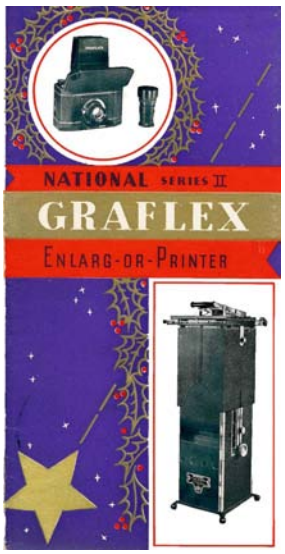
*Samples 192642 & 192683.

Initial Pricing

The Graflex Enlarg-or-Printer, without lens $87.50
Complete with Graduated Self-Centering Masking Device, Focusing Screen, Dodging Mirror, Metal Lensboard, Lamps, Connecting Cord, Book-type Negative Holder, set of eight Masks and one copy of "Photographic Enlarging." (When specified, Strip Film Holder for miniature negatives will be substituted for the set of Masks.)
Accessory Extension Top to provide 11 x 14 contact prints or enlargements 19.50
Accessory Extension Top, improved model, with masking blades and platen switch 24.50

National GRAFLEX SERIES II

	Focal Length	2¼ x 2½ Series II
With *f*.3.5 Bausch & Lomb Tessar Lens (with cable release sockets)...	75 mm	$82.50
F.6.3 Bausch & Lomb Telephoto Lens (cost additional).....	140 mm	55.00



Graflex Journal

The Graflex Journal is dedicated to enriching the study of the Graflex company, its history, and products. It is published by and for hobbyists/users, and is not a for-profit publication. Other photographic groups may reprint uncopyrighted material provided credit is given the Graflex Journal and the author. We would appreciate a copy of the reprint.

Masthead Photo. Signe Moen with 5x7" Home Portrait Graflex.

Editors: Thomas Evans and Ken Metcalf
Publisher: Ken Metcalf

Contacts:

Thomas Evans
cougarflat@jeffnet.org

Ken Metcalf
94 White Thorn Drive
Alexander, NC 28701
email: metcalf537@aol.com

Black and white by regular mail, $3.50 per issue, billed annually, and payable to Ken Metcalf.

CATALOG #9446
PARTS KIT FOR PACEMAKER "45"

P# 102-2-5 SHIFT SLIDE SPACER SCREW	P# 150B2-2 BED BRACE PLATE SCREWS	P# 30543 SUPPORT LOCKING SCREWS	P# 30277-P1 SLIDE LOCK NUT	P# 30710-P1 VIEWFINDER BARREL P# 32775 BARREL SLEEVE	P# 30444-P1 RISING FRONT KNOB
P# 151-1-3 CABLE RELEASE SCREWS	P# 31246-P2 YOKE LOCK STOP SCREWS	P# 170D3-3 YOKE LOCK SCREWS	P# 30401-P1 SLIDE LOCK SCREW	P# 30710-P1 VIEWFINDER BARREL P# 32775 BARREL SLEEVE P# 32805 BARREL SCREW	P# 30710-P1 VIEWFINDER BARREL P# 32775 BARREL SLEEVE
P# 31236 SHIM SCREWS	P# 30B39 RANGEFINDER BRACKET SCREWS	P# 151-1-3 BED BRACE PLATE SCREWS	P# 30473-P2 SLIDE LOCK WASHER	P# 104-4-3 ENCIRCLING BRACKET SCREW	
P# 31226-P23 BED BLOCK SCREWS	P# 151B2-4 BOTTOM TRIPOD SOCKET SCREWS	P# 112B2-2 BED BRACE PLATE SCREWS	P# 30473-P20 SLIDE LOCK WASHER	P# 25949 BOTTOM CAP NUT	
P# 30636 CASE GUIDE SCREW (OLD STYLE)	P# 102B2-4 BED LATCH INSERT SCREWS	P# 310BB-P4 FRONT GUIDE SCREWS	P# 30540-P2 SLIDE LOCK WASHER	P# 25903 LINK BALL	
P# 150B2-4 YOKE GUIDE SCREWS	P# 104DB8 HANDLE BRACKET SCREWS	P# 30440-P1 FRONT STANDARD ECCENTRIC NUT P# 30441 FRONT STANDARD ECCENTRIC	P# 31925-P2 CASE GUIDE SCREW (NEW STYLE)	P# 31297 INSULATOR FOR SOLENOID	P# 25702 CAP ASSEMBLY

An obvious publicity still ca. 1938-41. According to the typed information on the back, the lady is actress Carol Bruce, and the actor is Jack Gilford. Gilford worked as the master of ceremonies in the first downtown New York integrated nightclub, Café Society. Pictured with a Press Graflex.

photographic CANADIANA

Journal of the Photographic Historical Society of Canada

Volume 46 • Number 2 July • 2020

PHOTOGRAPHS BY LONDON, McGREGOR, SAFIER and KENNY

SPECIAL SHOW 'N TELL ISSUE

$15.00 CDN

photographic CANADIANA

Journal of the Photographic Historical Society of Canada

Volume 46 • Number 2 ISSN 0704-0024 Date of Issue: July 2020 July 2020.

Canada Post Canadian Publications Mail Sales Product Agreement No. 40050299 Postage Paid at Toronto

IN THIS ISSUE

OUR COVER: A selection of images from many parts of the world to show our far outreach to members. Equipment and image are from Queensland, Australia, Portland, Oregon, Edmonton, Alberta and Toronto, Ontario. ❧

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences Permanence of Paper for Printed Library Materials, ANSI Z39, 48-1984. Printed in Canada by The Aries Group.

Photographic Canadiana is published four times a year by The Photographic Historical Society of Canada.

Robert E. Lansdale • Editor 18 Ashfield Dr., Etobicoke, Ont., M9C 4T6 bob.lansdale@1staccess.ca

Louise Freyburger • Assistant Editor & Facebook Manager ldbrucke@sympatico.ca

Sonja Pushchak • E-Mail Newsletter Editor pushchak.morden@gmail.com

with Contributing Editors John Kantymir /Mark Singer / M. Lindsay Lambert / Robert Carter

Robert Lansdale/Robert Carter • Distribution

ORDERING THE JOURNAL: For back issues and single copies, please order directly from the Archivist care of the PHSC. Current/recent (Vol.22 to 42) copies are $15.(CDN) each. Back issues of Vol. 1 & 2 are available at $8. per copy, Vol. 3 to 21 (inclusive) at $10. per copy. The Vol. 25 #2 Special Anniversary issue costs $20. Postage fees will be added to all orders.

WRITING FOR THE JOURNAL: To publicize events, notices, advertising, writing articles or to request information about ~~items~~ published in Photographic Canadiana or the PHSC E-Mail Newsletter, please contact the Editor, Robert Lansdale or Editor Sonja Pushchak.

Photographic Canadiana does not pay for articles or photographs; all functions of the PHSC are based on voluntary participation. Manuscripts or articles should be sent to the Editor and will be returned if requested. Views expressed in this publication solely reflect the opinions of the authors, and do not necessarily reflect the views of the PHSC. ❧

CLINT HRYHORIJIW

PRESIDENT'S MESSAGE

portrait by Robert Lansdale

Strange and wonderful times indeed…

Welcome to this special edition of the PHSC Journal. This is usually the time of year when the entire PHSC volunteer crew puts up their feet for a bit of a well-deserved summer-time rest. Normally, at this time of year, after the annual Larry Boccialetti Memorial Trunk sale is over, we take a break.

This is not a normal year. As things around us have closed, been delayed, postponed, sanitized beyond the point of recognition or shut down permanently, the PHSC has also been sideswiped by the global plague. We miss the program meetings, the auctions, the fairs and all the times surrounding these events where a strong sense of camaraderie thrives. As a member of a historical society, I can appreciate that, years from now, some keen young person will read these notes and say, "What the heck happened back then?"

To keep up hope in these trying times (and to let you know we are still around), Editor Bob Lansdale has decided to keep you (and himself) a little busy while we are all keeping closer to home, or, in some cases, under full quarantine. At a time when he could be spending time in the backyard, he has stepped up his game by producing even more great reading material than ever before.

I trust by now you have seen the first installments of the seven part "All About Lantern Projectors, Vintage Shutters, Studio Furniture, etc" series which have been sent out to all paid-up members, as well as the "Amalgamated Newsletters", offering a sampling of pages from other photographic historical societies from around the world sent direct to our members.

Now add to the pile this first issue of the Show 'n Tell Special journal. The idea was simple: since we could not have a Show and Tell meeting in person, Bob decided to turn the tables and put out a call to various friends and societies around the world, and the result is what you see on your screen right now. Bob sent out the word, and after only a few days, a dozen-and-a-half people responded. Simple. Effective.

Huge thanks to Marcel and George and Mr. Carter and Ed and Bob and Steve and Jeff and Wally and Motz and Les Jones and Ralph and Dave and Lorne and Doug and Irwin and Harold and Ken from all over the world who responded and contributed. Don't we live in an amazing time? For those out there who may feel they have something Show 'n Tell-worthy, please put pen to paper, or in this case, fingers to keyboard, and send Bob some material. I think he just might be persuaded to do another such issue.

Which reminds me: if you haven't renewed your PHSC membership, how come? And if you received this journal as an attachment from a friend, sign up for a membership and get your own! Just check to the right of my face for our address, or go to www.PHSC.ca to do so electronically. While you're there, sign up for our Email Newsletter. Entertaining and thought-provoking, all rolled into one.

Until we meet again, please stay safe and healthy.

CLINT HRYHORIJIW, PRESIDENT
phone: 416.622.9494 e-mail:1956canada@gmail.com

THE PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

4335 Bloor St. West, Box 11703

Toronto, Ontario, M9C 2A5

ph: 416.691.1555

WWW.PHSC.CA

e-mail: info@phsc.ca

FIND US ON AND ON

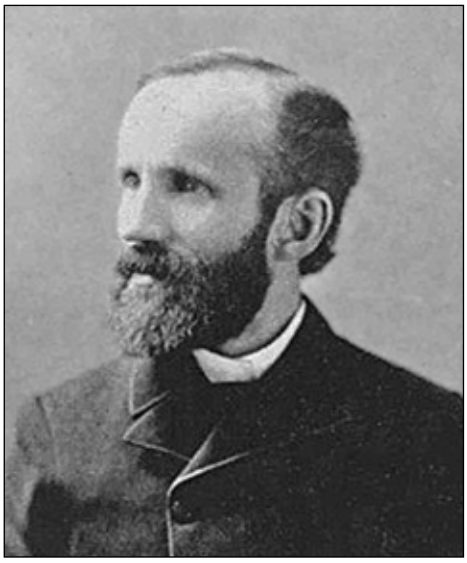
The PHSC was founded in Toronto in 1974 for those interested in photographic history. It is incorporated as a non-profit organization in Canada. All activities are undertaken by volunteers. We help camera and image collectors and those interested in the diverse aspects of photographic history share in their enthusiasm and knowledge. We promote public interest in photographic history through talks, awards, publications, fairs, auctions and through www.PHSC.ca. Our members are camera and image collectors, photographic researchers and writers, and photographers in Canada and around the world. Included are many libraries, archives, museums and other photographic societies.

A subscription to *Photographic Canadiana* is included in PHSC membership fees of $35.00/year and $100/3 years – PayPal payments for U.S. and International Membership is $45. (CDN). Toronto area fee includes free educational meetings.

SHOW 'N TELL

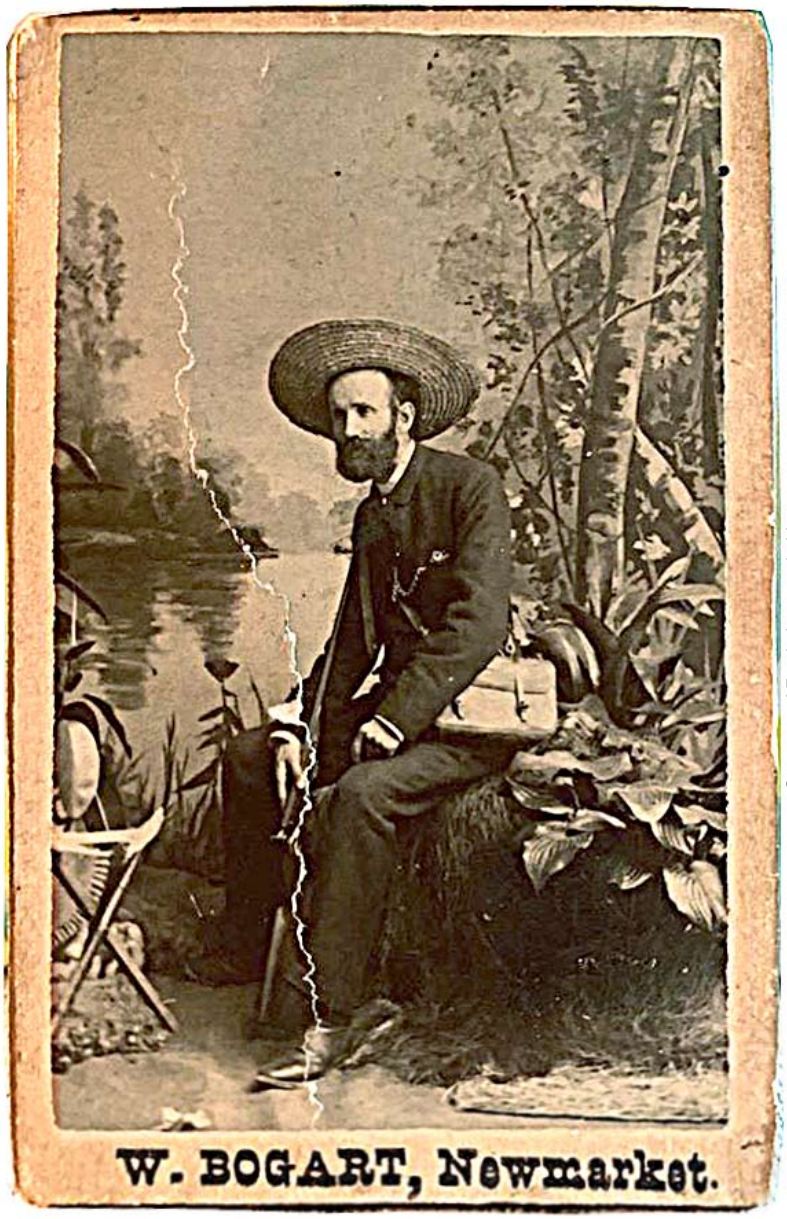
A VIRTUAL MEETING FOR JULY ... to replace our usual Show 'N Tell meeting

Marcel Safier sends this anecdote from Queensland, Australia of an image found on Facebook



Wellington Bogart of Newmarket

WELLINGTON BOGART, photographer, Newmarket, Ont., was born there on the 29th of November, 1855. His parents were Philip and Adeline Gleason Bogart, German and American parentage. He was educated at the public schools in Newmarket, and afterwards in the Commercial College, Toronto. In 1875 he began the study of photography in Newmarket, and in 1876, opened a studio in the town of Aurora. He then went for a time to Munroe, Michigan, U.S., and subsequently returning to Canada, entered the establishment of Edy Brothers, photographers, London, Ont. In 1883 he opened a studio at Newmarket, where he has succeeded in securing a large patronage. He has a very fine collection of Canadian and American scenery, including views of Cuba, Florida and Bahama Islands, where he has travelled extensively. He also has a fine collection of natural history and marine curios. Mr. Bogart is a Methodist, and also a member of the Independent Order of Odd Fellows, he also belongs to the American and Canadian Photographic Associations, and takes a deep interest in everything connected with his profession. ❧



Courtesy of Frank Jastrzembski

Beat up but a prize portrait of the photographer?

Text quoted from: *The Canadian Album: Men of Canada; Or, Success by Example, in Religion, Patriotism, Business, Law, Medicine, Education and Agriculture; Containing Portraits of Some of Canada's Chief Business Men, Statesmen, Farmers, Men of the Learned Professions, and Others*. Publisher by Bradley, Garretson & Company, 1891.

SHOW ‘N TELL – **A different camera for sure!**

George Dunbar of Scarborough, Ontario has a strange find...

Thanks to PHSC and the Internet, I’ve read about one of the most unusual and specialized early camera. The Folmer Graflex fingerprint camera was marketed to law enforcement agencies from 1917 to 1929. But I had never actually seen a real example for myself.

Imagine my pleasant surprise when, in 2017, I identified two of these rarities in the window of a Toronto antique shop. I immediately purchased the only one with an intact, ground-glass back and an attached red repair tag (dated 1963).

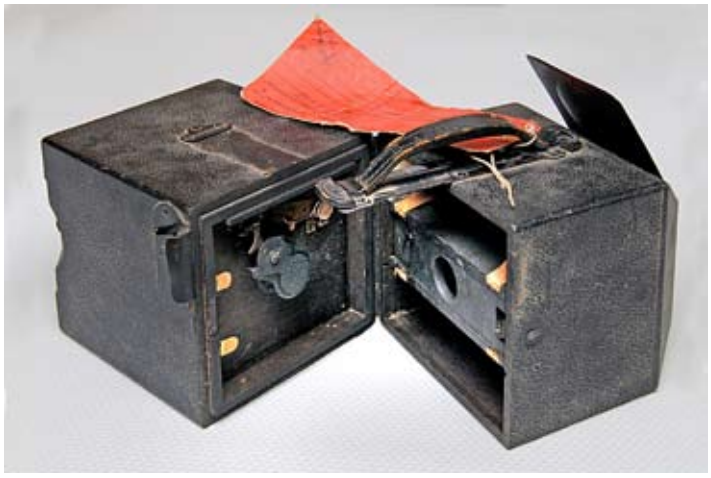
The real surprises came when I discovered the fine design and workmanship of this product. The camera was hinged to open in three sections and it was a delight to examine the interior. However, the greatest pleasure was the discovery of a nearly-hidden, small drawer containing extra replacement light-bulbs... with some original bulbs intact. I was delighted! ❧

Finger print cameras found in an antique store window

The camera as a unit with lens covering open

Mounting of the illuminating light bulbs

PHOTOGRAPHS BY THE AUTHOR



Hinged section showing shutter

Tiny drawer holding extra light bulbs

SHOW 'N TELL –**A Chair with a different mystery!**

Clint Hryhorijiw of Etobicoke, Ontario:

I'm always on the lookout for interesting photographs, especially CDVs and cabinet cards by early Canadian photographers. Most common, of course, are portraits of people, for example head shots or head-and-shoulders photographs. Slightly more unusual are images of people taken in a studio environment, and that's where you start to see some really interesting things. Often photographers would use distinctive props in order to make the sitter's situation seem more realistic. For example, sometimes the sitter would be posed beside a small statue or a plant or they would be holding a magazine (often photography-related) and sometimes even a stereo viewer.

Whenever time allows, I take a few extra seconds to look at the furniture in the photographer's studio. The older the CDV is, and where there is furniture present, the photographer has the subject sitting on a small stool or some ramshackle chair. Over time, as the studio progressed, sometimes the photographer, much to the chagrin of his wife, would swipe the chair from the living room at home. In many cases this chair appeared very rich and opulent and the fact that it was so comfortable became a problem: the sitter would slouch, especially if the chair was too low. Over time, as with the many facets of the industry of early photography, the design, manufacturing and supplying of furniture for the photo studio became big business. If you were to look through the average handful of photographs found at a local antique fair, you would note the huge variety of chairs, lounges and stools. I thought it would be a neat idea to get my hands on one of these pieces of furniture – specifically designed for an early photo studio.

Acquisition

It came to my attention one day recently that good friend and fellow collector Les Jones, who was in down-sizing mode, had such a chair he was considering parting with, and it came with some provenance! This is the story: the chair came down through the family of photographer John J. James of Owen Sound. A quick check of my references indicated that James started his photography work in Owen Sound in about 1905, and although he died in 1956, his daughters continued the work of the studio well into the 80s. After a bit of haggling and a wonderful dinner, the chair was mine!

FROM THE AUTHOR'S COLLECTION

Child portrait with the traditional chair and peaking mother.

The Chair Itself

The first thing that struck me was that this piece of furniture is as well built as it is ornate and modular. I'm particularly glad that Bob Lansdale came up with the idea of doing this Show 'N Tell in print: I could see myself having a helluva time bringing this chair to a live Show 'N Tell! The chair was built for work: it is made of good, solid hardwood with quarter-sawed oak panels. It is clearly NOT a piece of living room or dining room furniture as evidence by the removable back, which can be adjusted to a variety of heights. Also, one or both armrests can be removed, as well as the centre and two top corner carved add-ons. The whole rig is on wheels, allowing it to be conveniently and easily rolled in and out of a studio set. Also, the hard, flat sitting platform is huge, at 65cm (25.5 inches) wide by 40cm (19.5 inches) deep, it is almost double what would be considered adequate for the average Edwardian derriere. Also, this plank is not contoured in any way; on the contrary, its flat surface would have been considerably safer for standing toddlers, as evidenced in two of the sample photos. The rather ornate details throughout the back panel, front legs and knee panel originally made me think the chair could conceivably be a one-off custom job, but further discoveries of several geographically spread out photographers using this same chair would indicate that it, even in limited quantities, would have to have been produced in an assembly-line-type milling facility.

Modularity

What makes this chair interesting is the fact that many of its parts are adjustable, or can be removed completely. Thus, one piece of equipment in the photographer's studio can be adapted to be used in a number of ways, certainly a concern for the photographer interested in their bottom line, and what photographer isn't? The thing starts out as a simple bench. Plunk two toddlers on it side by side and you've got your shot. Or seat your bride at the front edge and spread her skirt all around on the floor. Install one of the armrests and she now has somewhere to rest her folded hands. Install the other armrest and her groom has somewhere to perch. Slide on the back and the people standing behind her have somewhere to rest their hands. Dismiss everyone and have granny sit in the chair, prim and proper, with all the ornate Victorian details added to the backrest. Get the picture?

CONTINUED NEXT PAGE

Important chairs in the history of photography

I think we can safely assume that in the early days of photography, if a photographer needed a chair, he would simply bring one from home. A great early example of this is the chair used by Boston daguerreotypist Albert Sands Southworth. It appears in numerous of his photographs, and was handed down through the Southworth family, ending up in Dag mega-collector Matthew Isenberg's accumulation, and now residing in Ottawa. Here in Canada, we have the example of the Notman chair. First used in the early 1860s, it is seen in numerous CDV through the decades of the studio's operation, and now calls the McCord Museum in Montreal home. It has a distinctive oval fabric-covered panel mounted in the middle of the backrest. As you look through images in chronological order where this chair as a prop, you can see how the fabric at the top of the oval becomes more and more worn as time goes on. All of a sudden, even though the chair is still used in photos, the central panel disappears for a while! And then, just as suddenly, it re-appears, completely recovered.

Research

To my mind, the next logical thing to do after acquiring the chair would be to find photographic examples of it being used for the purpose for which it was intended. It took a while, but I finally found a photograph with a sitter in this chair, and then another! Unfortunately, neither was marked with the maker's name or location. The first was found in London, Ontario, in a batch of photos from the US; the second anonymous one was found in Toronto. Finally I got lucky! I found one image by a photographer in Pennsylvania, and another by a shooter in New York State. These discoveries lead me to believe that there was no way that just one chair was making the rounds of all these studios, and that it had been commercially produced and was made available to any photographer who could afford it. Amusingly enough, I have yet to find a photo by John J. James of Owen Sound with this chair. Perhaps a visit to the Grey Roots Museum & Archives in Owen Sound, the repository for most of James' negatives, would be fruitful. As well, a search through catalogues from the early 1900s, from suppliers of equipment to professional photographers, would be equally useful.

Ain't life strange…

Back in the fall, I participated in Maureen and Ron Tucker's brilliant camera show in London. (Camera shows, remember those?) My friend Meesh Manwaring showed up and found a very interesting photograph at the fair. It caught her eye because it was one of those classic 'hidden mother' photos, with the toddler standing on a chair and Mom, just visible, holding him from between the slats. Hilarious! And then I realized the kid in the picture was standing on an amazing chair, MY chair! I had to ask Meesh where she'd found the image, and of course, it had come out of junque box of old photos, on MY table! Can you beat that for luck? ❧

Robert Carter of Etobicoke, Ontario with a Leica story...

In the early 1930s, Leitz offered a brown, hard leather case to house the camera, lenses, filters, viewfinders, hoods, etc. that a well heeled European or American could buy to protect his Leica equipment.

The cases originally sold for about 3 or 4 pounds ($15-$20) at a time when that was more than a week's pay for the average worker. In 1936, the minicam revolution was in full swing as photography moved to 35mm cameras. A lengthy article in the October 1936 issue of Fortune magazine reviewed the trend.

The Leitz case came in different sizes for customers with various numbers of lenses and accessories. They seem to have been sold in the 1930s from when Leitz sold interchangeable lenses for the Leica to the beginning of the second world war. I picked up one of the mid-size cases, code named ETGUS, back in June of 1980 from Eric Olsen at his closed and long lamented Queen Street Camera Exchange in Toronto. Eric had been a sales representative for Walter Carveth (Canadian Leica wholesaler) before opening his own store.

PHOTOGRAPHS BY THE AUTHOR

For a collector, the fun was filling the case with a period appropriate Leitz camera, and its lenses and accessories. Camera cases were rarely collected and rather hard to identify. ETGUS and its cousins show up occasionally on Ebay or its competitors for a few hundred dollars - empty. ❧

What to do with parts of an OLD CAMERA By: Ed Warner

About 10 years (or more) ago, I bought a box, about 2 cubic feet worth, of parts for old wooden cameras from Bill Bellier, (a long-time PHSC member, now deceased). Perhaps you remember him. He said this lot of stuff was all parts for several cameras he had intended to restore. I spread the contents out on a large table, and after a while it made sense. There were all the parts for a Kodak 5 X 7 Deluxe model camera, a Gundlach "Criterion View" camera, and a small un-named English camera, (1/2 plate size), and MOST OF the parts for another camera, but not enough to complete it. This last one is the subject of this story. My wife, Jean, suggested, "Why not make it into some kind of model?" Thus I decided to make it into "ED'S CAMERA SHOP", a camera building factory. See the front view of it, below.

PHOTOGRAPHS BY THE AUTHOR

The lens I obtained from my stock of camera stuff, and I made the piece of wood that holds the front board straight up. The bellows was OK, and I changed the ground glass in the back to ordinary glass, so that one could see inside. The two toy trucks and all the figures were bought at a store that sells things for model railroaders. The tiny chain, (look close at the top of the stairs) is from a "Tie-Clip". So, inside here are men at work, look at what is going on in the basement. You wouldn't want to work there. The factory is in the process of building large and medium sized cameras, and parts are being unloaded from the blue truck with a fork-lift. There are three

little light-bulbs, (also obtained from a model railroad shop), which light it up at night. You can see the upper one clearly, (it is a "Street-Lamp"), the second one is in the upper-left corner of the basement, and the third cannot be seen in this view. All you need is a little bit of imagination, and you can turn something that might have been useless into a bit of fun. ED. ❧

SHOW 'N TELL –**The Chromotype print...**

Robert Lansdale of Etobicoke, Ontario:

I collect Chromotype images from the 1864-1880 era (most prevalent 1874-1880) because they are so beautiful in tone and DO NOT FADE like so many prints of that day. I have to thank Cindy Motzenbecker of Michigan for forwarding this cdv from her files.

Scarce as they are, I am building up a number of images from Canadian photographers. This portrait is by James Inglis of Montreal before he moved to Rochester to go into the novice Dry Plate industry. Although Inglis was quite prominent in the media claiming the benefits of the Chromotype process, this is only the second Chromo image I have seen by him.

I am happy to show you the true colour and tone of the Chromotype process here. Black & White just does not do it justice.

The Chromotype starts with a clear sheet coated with a layer of gelatin. Carbon black or India ink in dissolved in the gelatin with a little RED Lake to make it Sepia. A black "tissue" as it is called to start with.

There is no silver involved with this process. The sheet is dipped into a solution of 5% potassium bichromate and hung up in the dark to dry. As it dries the gelatin becomes sensitive to light.

When dry the sensitive tissue is placed under a negative and exposed to sunlight for a considerable time. The tissue is then put in tepid water. Where the light has burned through to the tissue the gelatin hardens; where little light goes through, the gelatin is still soft and will wash away according to the density of light received. Thus a positive image is produced - a portrait.

It must be explained that the outer mat with name and data was exposed to the tissue first then the portrait image was printed onto the inner portion. A special printing machine was devised with masks to make the two print in register - but often mismatches appear. This portrait is particularly good for its register.

This style of script and layout of the mat is typical of the pattern when a license was bought direct from the inventor Claude Leon Lambert with the tissue and image reaching right out to the edge of the card. Later, they found a way to mount the tissue on light card which could be trimmed and mounted to the standard mounts. Portraits were finished as cartes de visite and cabinets in size and the process was used prominently when making even larger portrait or presentation prints.

PHOTOGRAPHS BY THE AUTHOR

A carte de visite by James Inglis of Montreal

It should be explained that most Chromotypes look a bit dark or over-exposed, full of tone with the skin well printed down. I believe that, with this process, you could not achieve a deep black in the shadow area. Therefore, you printed the shadows deeper resulting in the skin tones and highlights being darker too.

Photographic Canadiana ran a whole series of articles on the history of the Chromotype from Vol 30-3 to Vol 31-3, December 2004 to December 2005. ❧

SHOW 'N TELL – **A 30cm Voightlander Heliar lens**

Steve Shohet of San Fransisco, California

What I have to show is a nice little hybrid between a Hasselbald 1000F and a 30cm f4.5 uncoated Voightlander Heliar lens. It serves well as a very unusual naturalist camera on 6x6 film.

I first saw it last fall on Graham Law's table at the Haywood show in the East Bay near San Francisco. It was substantially obscured on the table, but easily found after seeing the glinty metal work (which I think was done by Voigtlander from the chrome finish). I'm almost sure it was a joint Voigt - Hassy project as it was intact as found. The whole rig probably weighs about six pounds; however, it has a balance-point tripod fitting which also guides you where to hold it.

I did not buy it at the time from Graham, as he wanted to see my collection and also to look for a Kardon Leica-copy. I remembered the lens and asked him to bring it along a couple of months later when he visited 5 or 6 months ago. He was the one who told me about the serial numbers matching to the same month and year, but I haven't checked that out yet (1952-57).... so the lens may very well be a prototype that was not put into production.

Believe it or not, when I saw it, I was so taken with it that I traded away a very nice piece of English half-plate / wood-and-brass camera with a post war Kardon Leica-copy for it. ❧

Photographs by Kelly Bunting

Shohet with prize lens and trophy wall

A 30cm Voightlander Heliar lens on a 1000F Hasselblad body.
In foreground is a standard f2 Kodak Ektar 50mm lens.

SHOW ‘N TELL **–A Maritime photograph of the Royal Tour in 1939**

Their Majesties in Doaktown, New Brunswick

– Photograph by R.H. Smith - June 13, 1939

Jeff Ward of Halifax, Nova Scotia sends this memory...

This picture has been part of my own personal lore my whole life. The photographer Richard Henry Smith was my great uncle, married to my grandmother’s sister. They lived in Amherst, Nova Scotia where he had a studio. He and his brother Ronald, who worked the darkroom, also had a studio in Sackville across the border in New Brunswick where they did portraits for graduates of Mount Allison University. That was their bread and butter, but Dick also had a pretty good gig with the Province of New Brunswick as a go-to photographer for the tourism department.

As I understood the story while growing up, this picture showed King George VI scratching at a mosquito bite. This may be true. If you know your New Brunswick geography, you will know that Doaktown, then as now, is in a remote part of the province where black flies and mosquitoes are plentiful. But look at how formally he is dressed. As I learned more about this picture, I realized he must have been very warm and he was also under a great deal of stress. So rather than scratching a bite, I think he was simply adjusting his collar trying to let in a little air! (Her Majesty, in contrast, seems positively cool, even with fur for goodness sake.)

So how did King George VI and Queen Elizabeth come to be in the middle of New Brunswick one hot and dusty day in 1939?

The picture was taken just two months before the start of World War II. The Crown had decided that a visit to Canada was in order to raise morale. Their visit was a triumph. It was the first time that a reigning British monarch and consort had ever visited Canada and it remains an important and revered part of the history of most every city they visited.

By the time the King and Queen had reached Doaktown, they had travelled more than 13,000 kilometres, mostly by train across Canada and into parts of the U.S.[1] They made scores of stops, received innumerable bouquets, shook countless hands, suffered through numerous speeches and, phew, became very tired. And this leg of the trip, close to the end, was possibly the worst.

Travelling overnight from Quebec on their special train, the *Royal Hudson*, their itinerary brought them to Newcastle on the morning of June 13. Since no CN trains serve Fredericton, their specially built Royal Maroon Lincoln limousine was unloaded to drive them to the provincial capital and their formal welcome to the province.[2]

It was a hot and dusty drive in the open car (although the train was air-conditioned, the car was not). After 75 kilometres of potholed and mostly unpaved back road,[3] they reached Doaktown by noon and stopped for lunch at Gilk's restaurant. Mrs. Gilk had been warned in advance of their arrival and she put on quite a nice meal for the entourage.

But there was no private rest room available for the King (there was one for the Queen and her ladies in waiting, but they presumably weren't for sharing it). It is reputed that he had to relieve himself behind a barn.[4] And they were only half way to their destination in Fredericton on one of the worst roads in the province.

Wrote R.A. Tweedie, a noted public servant who worked for several provincial governments over a long career, the King was furious by the time he reached Fredericton. But thankfully for Dick Smith, he doesn't show it in this picture, which was syndicated by the tourism department. Nor did he when he got to the capital city. Stoic and professional, he and the Queen were all smiles as they faced public one more time. ❧

END NOTES

1 Timeline for the 1939 Royal Train (http://www.themetrains.com/royal-train-timeline.htm)

2 This particular vehicle, a Lincoln Model K Convertible, was one of four luxury cars built especially for the tour.

3 Tweedie, R. (1986). On with the dance : A New Brunswick memoir 1935-1960. Fredericton: New Ireland Press.

4 Tom MacDonnell (1989). Daylight Upon Magic: The Royal Tour of Canada, 1939. Toronto: MacMillan, p. 244.

SHOW 'N TELL - W. D. WALLY WEST, Vancouver, BC

In 1939, I photographed the Royal visit of King George and Queen Elizabeth. Associated Screen News hired me to photograph the official banquet at the Empress Hotel. I had always used flash powder to cover such banquets but this was different and the officials wouldn't allow me to use powder. So Screen News sent a whole case of big #4 flash bulbs which I had never used before.

I had to design and make my own flash gun that would hold four bulbs at one time in order to get a big boost of light. Along with the bulbs came a sheet of cellophane with which I was ordered to cover the bulbs, just in case they exploded when fired, as was often the case.

My partner, Art and I, set up the camera for the official head table shot and got the flash all ready with all the elastic bands holding the cellophane. Off to my right in an alcove was a radio announcer giving a live-commentary broadcast. He was describing the Royal couple and all the details of the surroundings. You could hear a pin drop in the banquet hall as no one talked and all eyes were glued to the head table.

So I took the photograph and CA–BOOM – all the bulbs flashed... and, would you believe it, every darn one blew up! It was like a cannon shot in that silence.

I had the protective cellophane in place but no-one seems to have checked that. The Queen, who was sitting beside the Lieutenant-Governor, was heard to say, "Well, that starts things off with a bang!"

Of course the announcer on hearing the bang immediately broadcast details of the explosion to the world. President Roosevelt who was being kept informed of the tour (following the successful American tour), phoned all concerned from the States when it was reported that "the King had been injured." The Eastern newspapers ran off with a wild story: "Photographer dares to approach within five feet of the King - flashed his bulb and ruined the crab cocktail!"

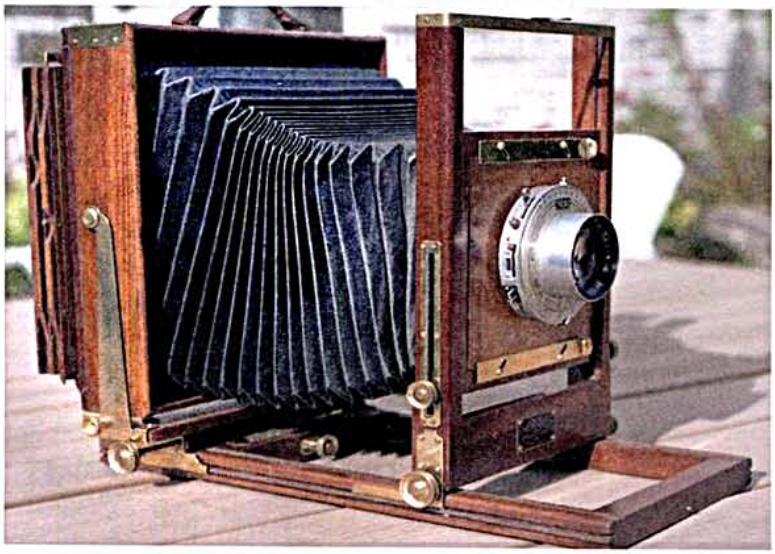
It just escalated out of all proportion and everybody was talking about it. I was allowed to process my film but then it was whisked away for a security check, then distributed to the pool of news media. After that I was put over to using a movie camera and not allowed to use a hand camera.

But I was later assigned to Government House where the Queen was reviewing her Regiment. The Queen personally came to me and asked if I would please take a group photograph of her with the Regiment. In utter embarrassment I had to explain that I couldn't achieve her wish because they wouldn't allow me to have a still camera any more." ❧

(From Marg Lansdale's book: A Funny Thing Happened On The Way To The Darkroom)

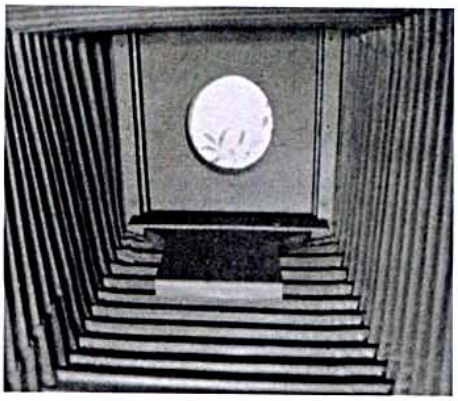
The BUILDING of a MODERN OLD WOODEN CAMERA

A good few years ago, a good friend of mine, asked me if I could build him an "OLD-LOOKING" camera, made out of wood and fairly large, but containing an up-to-date DIGITAL camera and using a "TABLET" as a monitor. What he wanted to do with it, was to go to Flea Markets, and set up a table, with old "Western-Style" clothing, (I.E. Cowboy suits, 1870's era), and take peoples pictures wearing them, and sell them their pictures. Thus, a camera was chosen, a 8 X 10, see below.



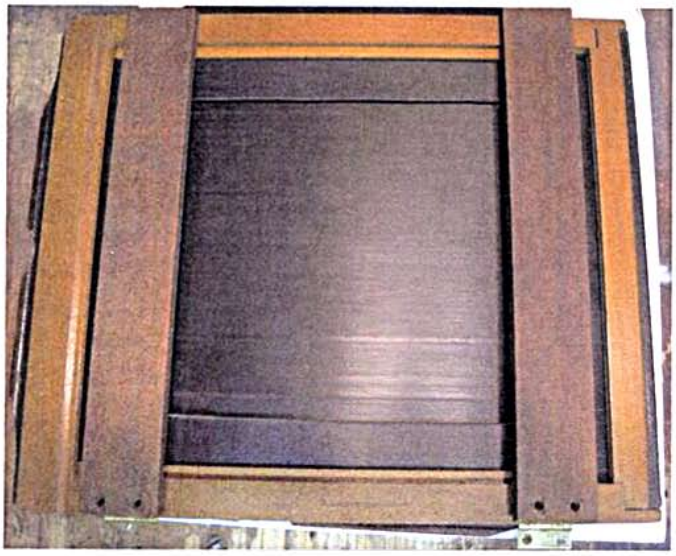
PHOTOGRAPHS BY THE AUTHOR

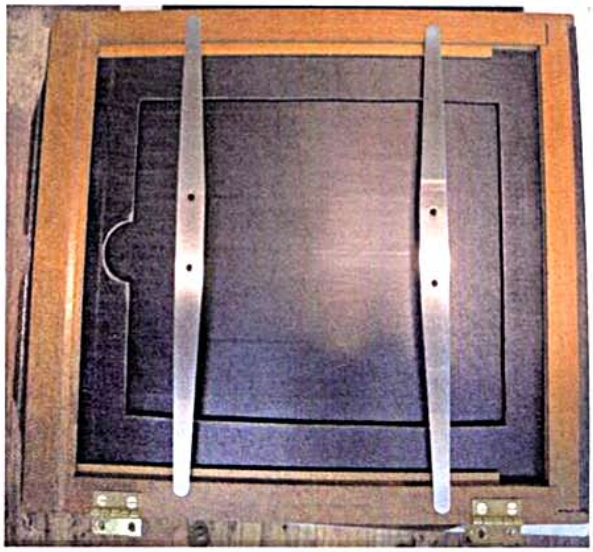
The first thing to be done was to remove the lens, and inside the body, install a bracket to hold a small Panasonic digital camera. See the bracket, just below the lens hole. Next, the "BACK" of the camera, (Right-hand picture above) needed to be removed and completely rebuilt, in order to hold the "Tablet". The camera was triggered via the owner's "cell phone" and the image appeared on the Tablet, which was connected to a printer. placed out of sight, under the table.



The FRONT of the camera now looked like the picture at right, still looking enough like an old camera, to satisfy most people. The lens of the digital camera, (hidden inside) would now look out through the hole in the black ring.

The BACK of the camera, being redesigned to hold the Tablet, (which was being used as a "Monitor"), had thin wooden straps to support the Tablet, and then metal clips to hold it in place. See pictures below.





The new owner was entirely satisfied with the project, and as payment for my work, I received a valuable antique NIKON lens, in trade.

HAPPINESS all around. Ed Warner. ❧

SHOW ‘N TELL –**A tease Ambrotype on eBay but I finally went for it.**

Cindy Motzenbecker of Royal Oak, Michigan

This charismatic image was on eBay, offered by a French dealer. It certainly is visually appealing and it sure “talked to me”. I didn’t buy it at first. You know, sometimes when you “get the fever” for an item... that sometimes there are regrets. But when I recalled that jaunty face off-and-on all night, that was my indication that I “needed” it.

This sitter was obviously “comfortable in his skin”, plus comfy with the photographer. It almost seemed as though it could have been one of those “test the chemical” images that are occasionally seen. This practice that has been done in daguerreotypes and wet plate processes since the beginning. If you’re going to use resources, you must test them so you don’t waste your time and money.

But maybe the subject was just flirting with the camera? He might be a renowned actor known to someone with knowledge of that era in France. Plus, just because it came out of France, doesn’t mean it’s French either. In understanding something historic, like engineering, no assumptions should be made. But I think I can safely say that it’s not American.

PHOTOGRAPHS FROM THE AUTHOR’S COLLECTION

Ambrotype image showing dust imbedded in the collodion

The hand cut, slightly off center, frame, with three ink drawn lines, measures 5 3/8 x 7 inches (or 14mm x 18mm). No photographer credit anywhere. The Ambrotype image has oodles of dust imbedded in the collodion. I did try to remove as much “crud” electronically as I could from the scan. It arrived with a week of eBay purchases... even in these uncertain pandemic times. ❧

Les Jones of Toronto. Ontario

It's not often one comes across a gold-plated camera. Especially one costing less than 4-figures. So, when I saw one for sale recently and with an ounce of gold approaching $1800 U.S., I couldn't resist even though I'd never heard the name and wasn't even sure it was working. And even though I'd just sold my entire 800 camera collection!

Let me introduce the limited edition, *Regula Citalux 300*. It's a German 35mm rangefinder from King K.G. in Bad Liebenzell in the Black Forest and now defunct for decades. Originally with a *Steinheil Cassar* 45mm F2.8 lens and a *Prontor-SVS* shutter with speeds from 1 second to 1/300th plus B. Focusing is from 1 meter to infinity and the ISO range is from 6-200.

PHOTOGRAPHS BY THE AUTHOR

Gold plated Regula Citalux 300

Top plate of the camera with manufacturing data. To the right is the front name plate.

It did not seem to work when I first tested it but it is one of those cameras that needs film for the shutter-release to work. Luckily, like most collectors, I have hoarded camera accessories and old film and found a roll of Kodak 35mm. The camera works perfectly and the resolution is as good as claimed.

That's the boring stuff. What makes the camera desirable is its appearance. It's extremely attractive, similar to the standard *Cita* (*Gipsy* in the USA) but with a gold-plated body, partially covered in gorgeous red leather; it stands out in any collection. The *Cita* was itself an improved version of the common *Regula* camera which first appeared in 1950.

It was expensive when introduced in 1956: A full kit, comprising silk and velvet lined luxury, red leather box, together with a gold-plated chain, cost 300DM, the equivalent, in today's money, of around $900.

Leica offered the first gold-plated camera, later followed by *Nikon, Olympus, Rollei, Minolta* etc, all in small quantities, but they were just for the rich. The *Citalux* is scarce as it wasn't around for long and not many made it to North America. But occasionally an example appears now for around $300 (average condition) to $700 (mint & complete). It is more affordable and just as striking as the big brand names.

Some cameras are bought for practicality. Others for value, prestige or quality. I'm intrigued by appearance, hence my love of the underwater *Mako Shark, Polaroid Big Shot*, the octagonal *Petal* and the wonderfully sleek *Purma Speed* cameras. The *Citalux* certainly impresses on looks but, as its advertising says: "Precision! Elegance! Performance!"

Almost it is to nice to use but definitely one to show and tell! ❧

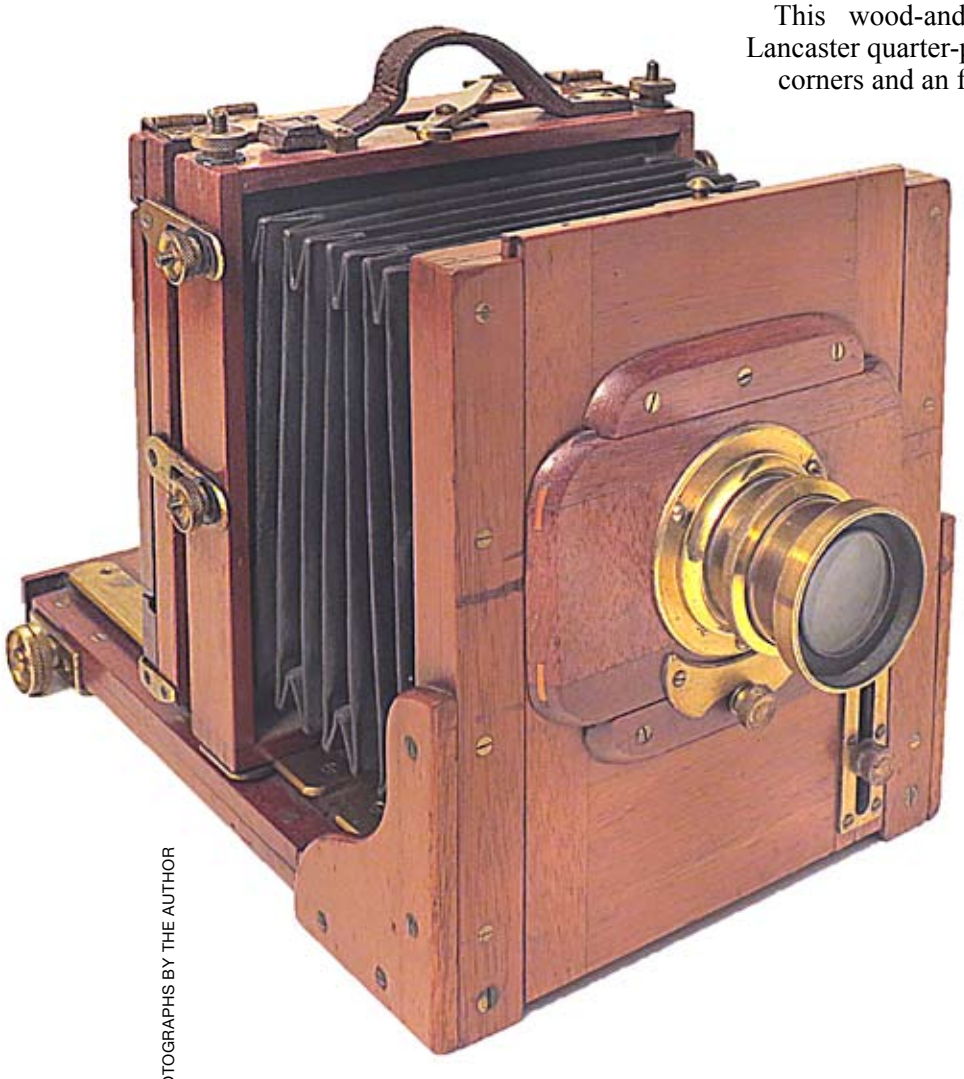
Ralph London in Portland, Oregon

This wood-and-brass tailboard camera, a gorgeous Lancaster quarter-plate, has a wine-red bellows with square corners and an f8 iris diaphragm brass lens.

There are eight small thumbscrews for various adjustments and one large one for focusing. Two small wings support the lensboard. It has a rising front while the plateholder and ground-glass back reverses for easy landscape or portrait photos.

With two rows of stitches, the elegant leather carrying handle has two different ends. One is fixed by a metal plate and two screws; the other end slides within a metal channel but cannot slide through the channel.

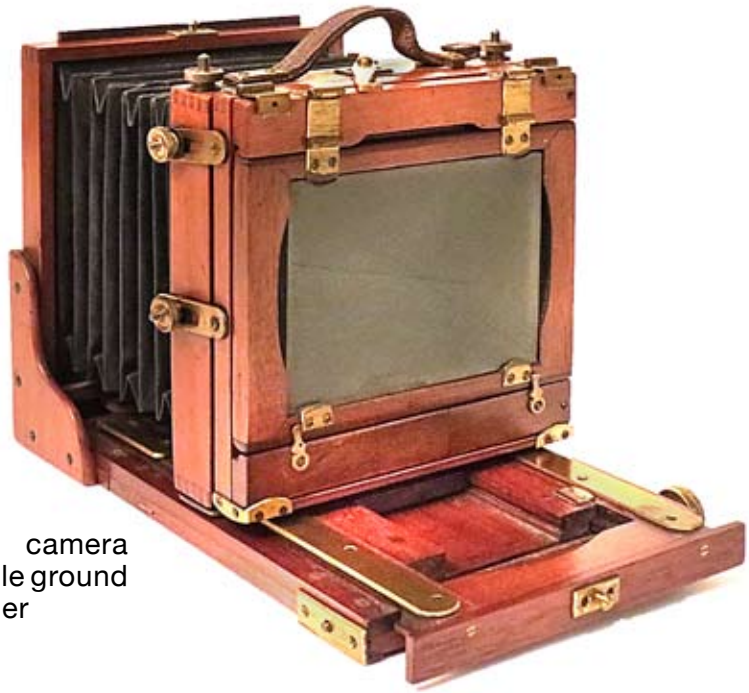
There are no markings or maker identification on the camera although it is certainly a Lancaster. My identification is the *Lancaster International Patent* camera, sold from c.1885 to 1905. I bought it at the London Photographica Show when I visited in May 2007. ❧



Beautiful mahogany tailboard camera with braced front shutter board. A rising front panel that holds a f8 brass lens.

PHOTOGRAPHS BY THE AUTHOR

f8 Brass barrel lens with iris diaphragm



Back view of the camera showing the reversible ground glass and plate holder

David J. Kenny of Toronto, Ontario

In 1934 Kodak introduced its $53 *Retina* 35mm camera to compete with the $200 *Leica* along with new, daylight-loading 35mm cartridges. Two years later the *International Radio Corporation* in Ann Arbor, Michigan launched a rudimentary plastic bodied camera that looked more like a *Leica* than a *Retina*, and sold for $12.50! Named the *Argus model A*, it reportedly sold 30,000 units the first week, became the most widely used amateur camera (over 200,000 by 1941), and solidified acceptance of the 135 film cassette.

PHOTOGRAPHS BY THE AUTHOR

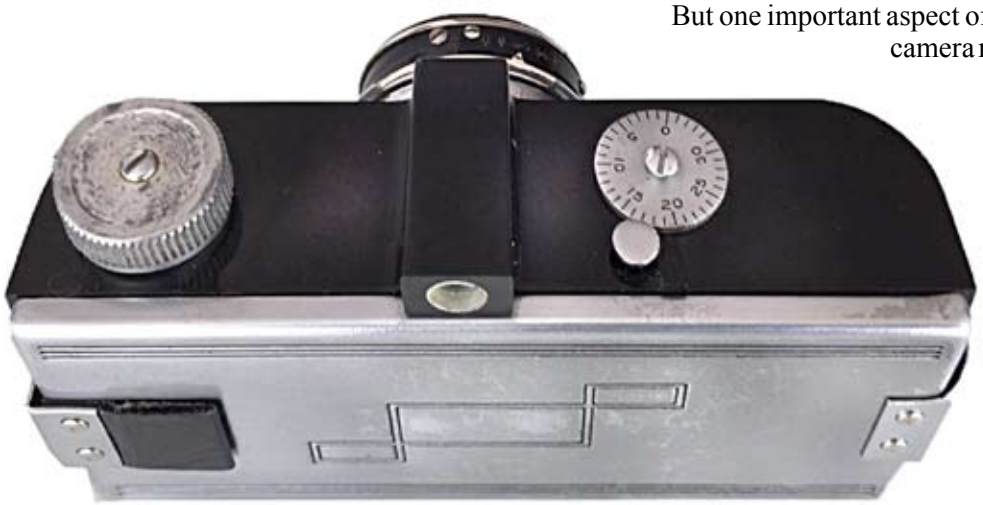
Front view of Argus Model A with Art Deco bakelite body.

I just purchased an *Argus Model A*, serial # 118455 manufactured in mid-1938. The lens is retractable with only two focus positions, 6-18 feet and 18 feet to infinity. Aperture choices are f11 to f4.5 and shutter speeds are 1/200 to 1/25, B and T.

The lens and shutter module is screwed onto the Bakelite body. The shutter, manufactured in Rochester, is an *Ilex Precise*, the *Timex* of shutters with stamped metal components accurate to within one f stop. The 50mm lens assembly consists of three lenses stamped with the optical term anastigmat, that professes the lenses were corrected for spherical aberration, chroma, and astigmatism.

There is a rudimentary film advance counter with sprocket release and manual advance. Everything you need to make 35mm images and absolutely nothing more.

But one important aspect of the Model A is barely mentioned in camera reviews. This Depression era camera moulded from the first synthetic plastic, *Bakelite*, is a model of Art Deco design veering away from the previous "brick block" of previous models. The curved front with three shiny strips on a matte surface tooled to look like leather, and the three rectangle motif on the satin metal back make it a small piece of Art Deco sculpture. The complete story of the Argus Model A can be downloaded at: http://theargusa.com/Book.htm ❧



Back and top view of the camera showing the simplistic design.

Lorne Shields of Thornhill, Ontario

A superb example of how a photograph can instantaneously capture life, social history, technical details and one's imagination.

This carnival attraction was taken in Paris by (Georges Marie) Piquée at an undetermined date with a printout date that is likely 1889. The albumen photo is 17cm x 12cm (6.75 by 4.75 in.). The vehicles illustrating velocipedes and early High Wheel (Penny Farthing) bicycles capture what are likely appropriate settings from the circa 1874 to the early 1880s era. One can easily conclude that some or all of the artistic panels painted during those years were still in use for many years and suitable for the use in carnivals.

CONTINUED NEXT PAGE

The scene depicts a Carnival attraction featuring animals riding Velocipedes and contemporary High Wheel bicycles

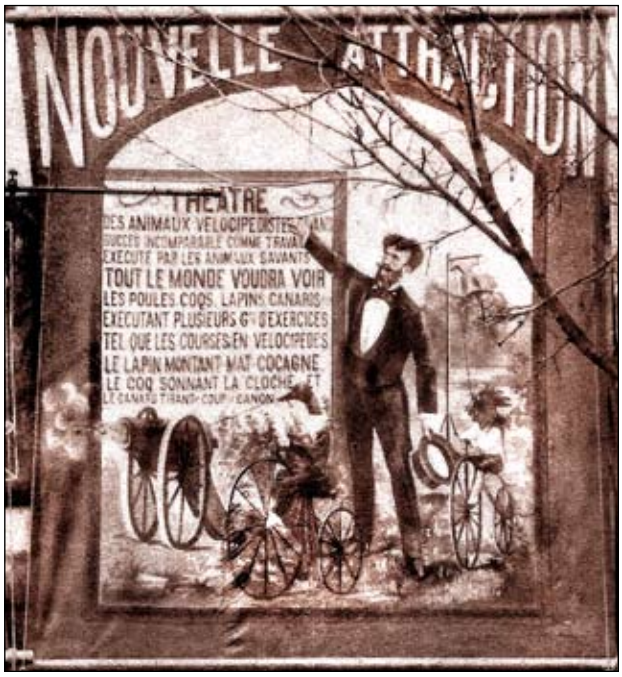
By 1889 the Velocipede was completely obsolete and the High Wheel bicycle was rapidly being replaced by the safety bicycle. This image illustrates some of cycling's developmental history along with the intrigue of Anthropomorphism. The cycles illustrated on the canvas panels are Velocipedes (circa 1869) and the then contemporary High Wheel bicycles. The proprietor is proudly holding two animals. To his right and above is a mirror capturing his foot, legs, a partial torso and an animal resting on his arm. There is a chicken sitting to the right of the lady. In front of the stand is an animal (perhaps a monkey) seated on a bicycle. The far left panel has three animals in a High Wheel bicycle race. Above the entrance is what seems to be an allegorical attired lady. To the right of the entrance is a rabbit dressed in a tuxedo holding a top hat on a circa 1869 Velocipede. At the far right is a race between two velocipedists with a cannon going off to the left. The majority of the facade has animals portrayed in a human form.

The text on the far right canvas panel reads in Showman speak:

NEW ATTRACTION

- THEATRE OF CLEVER ANIMAL VELOCIPEDISTS
- INCOMPARABLE SUCCESS OF TASKS
- CARRIED OUT BY INTELLIGENT ANIMALS
- EVERYONE WANTS TO SEE
- THE HENS, COCKERELS, RABBITS, DUCKS
- CARRYING OUT SEVERAL MAJOR EXERCISES
- SUCH AS VELOCIPEDE RACES
- THE RABBIT KNOCKING DOWN HANGING OBJECTS

Analyzing the image one wonders how the carnie operators brought the booth together with little effort as possible. The timber wall at the bottom are probably packing crates or the top flatbeds of upturned wagons. To these scaffolding, as seen at the top, would be attached ,French flags at the upper and top corners. Each rolled-up painted advertisement was raised by rope and pulleys, unfurling like sails, to the tops of the scaffolding. Arrangement of the entrance would finish the job. A black bar across the rabbit is not a blemish on the print but rather a gas illuminator for night-time lighting. With magnifier, tiny gas jets can be seen along the bar. In case of a storm or high wind the "sails" could quickly be lowered. ❧



In later years the firm became Piquée Brothers of Paris, France and this was a cover tissue or envelope for their photographs.

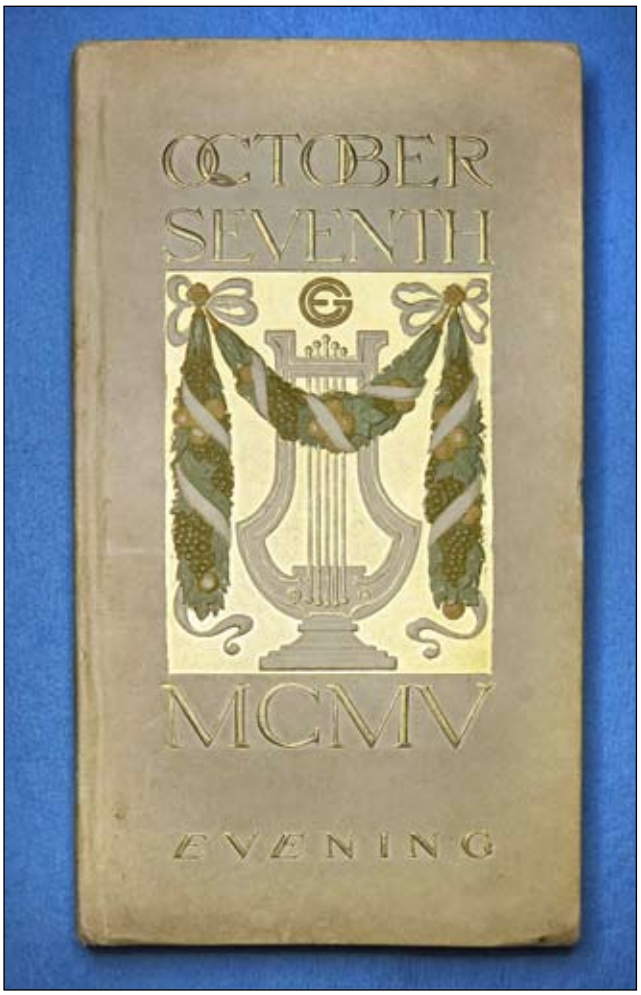
Doug Beaton of Nepean, Ontario

I have been collecting strictly Kodak cameras and darkroom items since 1967 and joined the PHSC society soon after I met Jack Addison and Marge in the early 1970s. My collection now numbers about 4,500 Kodak cameras (200 purchased from the Addison collection), including Kodak ephemera and darkroom artifacts and so I had to think hard to come up with just one item that was unique and special.

And it wasn't a camera that I finally selected! For a lifetime Kodak collector, having a personalized item from George Eastman is special enough for me.

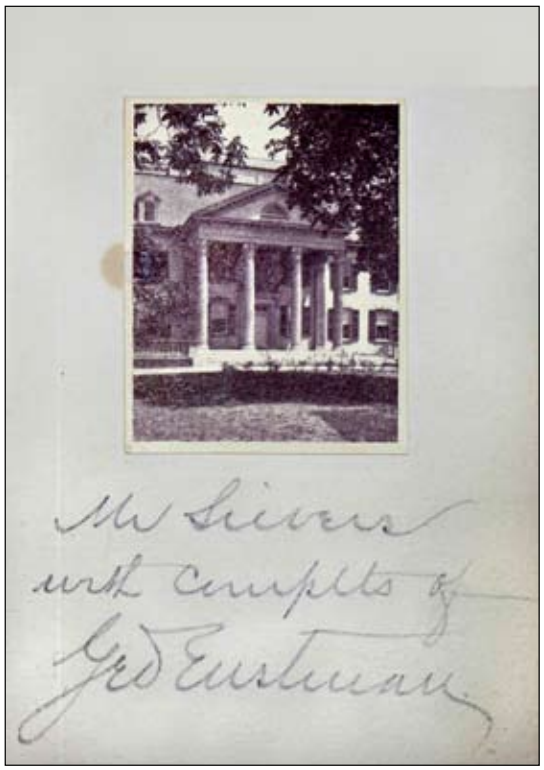
Here is the description of the Eastman booklet:

Of the 4,500 Kodak items in my collection, this personally dedicated and signed booklet by George Eastman is very special for me. It was an invitation to a dinner given by Mr. George Eastman, Oct. 7, 1905 at his mansion in Rochester. During the 9-course dinner (which started with Beluga caviar) there were 8 songs performed by a quartette accompanied on the house organ. After dinner, everyone went to the garden for a special illumination plus fireworks and the evening ended with a few acts of vaudeville. ❧

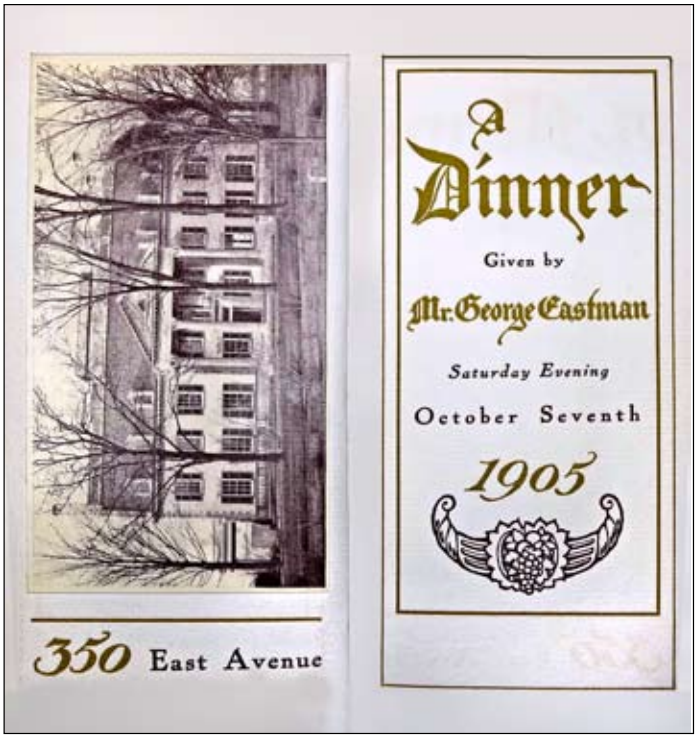


PHOTOGRAPHS BY THE AUTHOR

A commemorative booklet and menu



Interior of booklet with George Eastman's signature



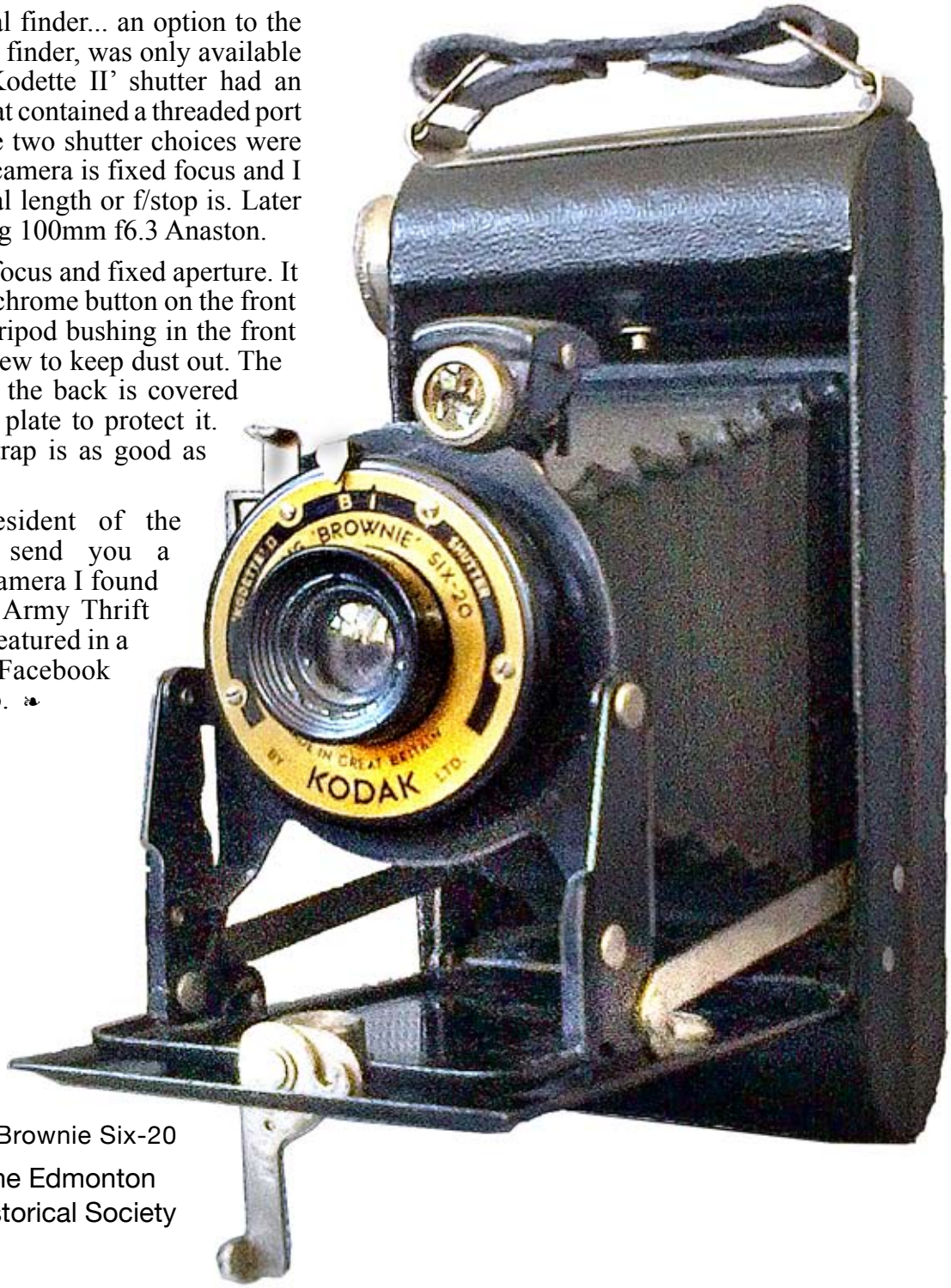
Ken McGregor of Edmonton, Alberta

This *Kodak Folding 'Brownie' Six-20* camera with the *Kodette II* shutter was made in Great Britain from 1937 until 1940 for making 2¼×3¼ inch exposures on No. 620 roll film.

The 'Brilliant' optical finder... an option to the normal folding exterior finder, was only available from 1938 on. The 'Kodette II' shutter had an exterior frame added that contained a threaded port for a cable release. The two shutter choices were Bulb and Instant. My camera is fixed focus and I can't find what the focal length or f/stop is. Later models have a focussing 100mm f6.3 Anaston.

The camera is fixed focus and fixed aperture. It collapses with a single chrome button on the front of the bed. There is a tripod bushing in the front bed, plugged with a screw to keep dust out. The frame port window on the back is covered with a swinging metal plate to protect it. The leather carrying-strap is as good as new.

Brian Hudson, President of the EPHS, suggested I send you a submission. This is a camera I found at our local Salvation Army Thrift store for $9. It will be featured in a story on our Society's Facebook page in a month or two. ❧



PHOTOGRAPHS BY THE AUTHOR

A Kodak Folding Brownie Six-20

Submitted by the Edmonton Photographic Historical Society

Harold Staats of Toronto, Ontario

Harold Staats with a 360 degree panorama print

I bought this panoramic camera over 30 years ago at one of the photographic fairs. I haven't seen one since then. I decided to do some research on this camera. According to the label on the back of the camera it says:

Al-Vista Panoramic Camera
Manufactured by:
The Multiscope and Film Company
Patented: September 8, 1896
In Burlington, Wisconsin USA
Other Patents pending

The *Al-Vista* is older than the look-a-like *Kodak Panoram* which came out in 1900.

I believe it is the *Al-Vista Model B* 1896 – 1900. There's no door to cover the swinging lens. The later models have a door to cover the lens. Instead of a shutter, the cameras have a spring that turns the lens 180 degrees. The shutter speed is controlled by attaching one of the various sized external fans. The film plane is curved.

The view finder is missing on my camera. It takes Kodak no. 104 roll film. I believe it takes 5-6 images on 1 roll of film. The size of the print is 12 inches by 4.5 inches. I opened up the front of the camera and found an exposed roll of film in the camera. I'm not sure if this could be processed after all this time.

Unfortunately I don't have a print made by the *Al-vista* camera but I have a sample print of a panoramic photograph produced by a different camera. ❧

PHOTOGRAPHS BY THE AUTHOR

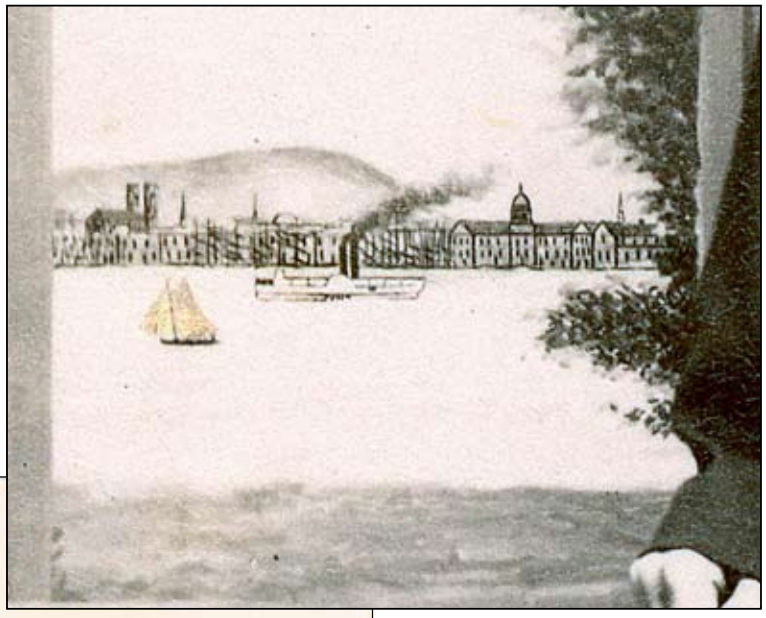
(Top) Al–Vista camera showing front with swing lens on leather bellows. (Below) with the front panel lowered to show the curved film plane at back of the camera

Irwin Reichstein of Ottawa , Ontario

George Martin was a "photographist" in Montreal until 1865 when he went into the photographic supply trade. He favoured simple backdrops in his cdvs. Painted backdrops of tourist attractions such as Niagara Falls or scenics and artistic creations were often used, but this cityscape is quite rare.

The image can be dated safely to before 1863 when Martin started using the term "photographer." From 1854 to 1857 he was listed as a "daguerreotypist"; from 1857 to 1863 he was noted in different years as a "photographist" or a "Photographic Artist"; then in 1863 to 1866 he identified himself as a "photographer".

But in this image he used an artist's painted backdrop with a view of the skyline of old Montreal. It shows the harbour front from Notre-Dame Church on the left to the Bonsecours Market Dome on the right and the spire of the "Sailor's church" on the far right. Mount Royal itself rises in the background.



Carte de visite by Martin of Montreal with painted image of Montreal showing in the fake widow

PHOTOGRAPHS BY THE AUTHOR

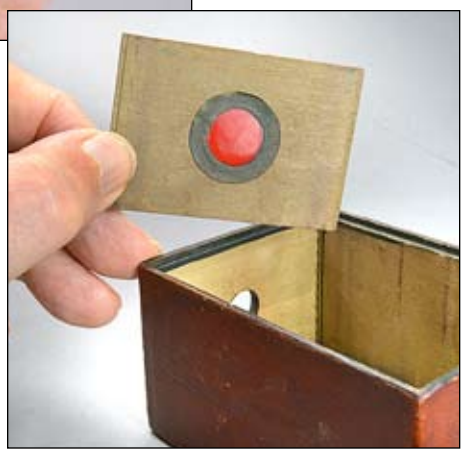
Quite a few years ago at an Ottawa antique show, I came across this locket containing two Daguerreotype portraits. The locket itself was charming but what struck me was that the two portraits were of the same woman. On inspection the portraits were taken from either side of the woman's face. As the locket was not of great value as jewellery, the price was low and so I bought it. The reason for this odd pairing or double portrait will probably always remain a mystery. Was it used for an artist to paint a portrait or to present to some special loved one? ❧

Robert Lansdale of Etobicoke, Ontario

The original Pocket Kodak of 1895 was small enough to be slipped into one's pocket or cradled in a hand. The interior aluminium body is released by a slip-pin at bottom of camera. It contains the lens and film holder.

The Tisdell sector shutter is on separate wooden board which slides behind front panel. The rear panel, carrying the red window, can be removed and replaced with a single glass plate. Inner body has roller guides and flip-up loading facility. Edge of spool is serrated to facilitate tightening the spool when loading.

PHOTOGRAPHS BY THE AUTHOR



This cute red-leather covered (faded) Pocket Kodak of 1895 measures 2 1/4 by 2 7/8 by 3 7/8 inches and produces pictures 1 1/2 by 2 inches at a weight of 5 ounces. With a cartridge roll #102, specially produced for the camera, it gives 12 exposures.

The Tisdell sector shutter has a single lever for cocking and firing the shutter, later changed to a rotary shutter. The reflecting viewfinder shows a circular image, changed to a rectangle in 1896. Cameras underwent considerable change over time. The red became black. This shutter mounted on a separate wooden board slips into grooves just behind the front panel and can be easily removed for adjustment.

A false back can slide out and a single glass-plate negative inserted in its place with black card behind it. Only problem is you have to load it in the dark and take but one exposure.

Some 50,000 were sold at $5.00 each in 1895. It is one of the first cameras that used front-roll design, daylight film spools and the red window to see the number on the back of the film. The Boston Bull's-eye was the real first one, and Kodak bought the company to secure all three innovations used in the Pocket Kodak.

The aluminium transport mechanism has roller guides at the edges, film holders that raise out of the body to assist loading and a serrated edge on the spool to tighten film. ❧