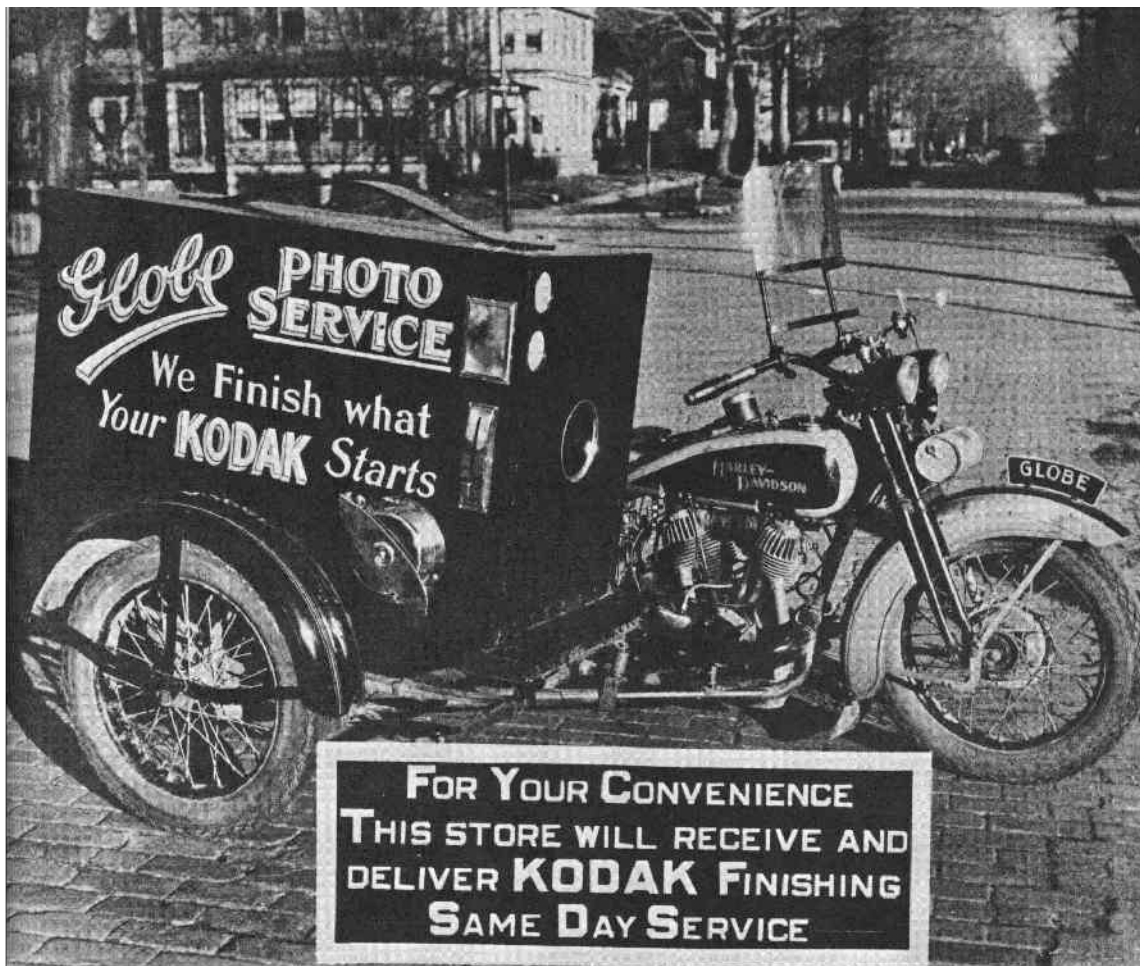


photographic CANADIANA

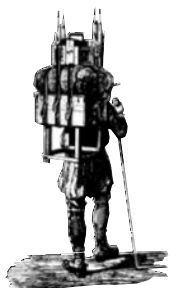
Journal of the Photographic Historical Society of Canada

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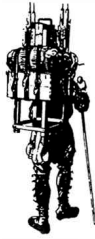
Perhaps the Biggest Kodak ever on a Harley-Davidson!



SPECIAL SUPPLEMENT

Exclusive for members of the Photographic Historical Society of Canada

NORTHLIGHT - The Journal of the
Photographic Historical Society of America
Vol. 6 Nos. 3-4 Double Issue



**PHOTOGRAPHIC
HISTORICAL
SOCIETY OF
CANADA**

4335 Bloor Street West, #11703, Toronto, Ontario, Canada M9C 2A5

NOTE TO ALL PHSC MEMBERS

The NORTHLIGHT was the Journal of the Photographic Historical Society of America, once published quarterly. The Photographic Historical Society of America became a formal organization in November of 1973, and the first issue of their journal came out in the spring of 1974 with John S. Craig as editor. Eaton S. Lothrop Jr, Matthew R. Isenberg and Nathan R. Skipper Jr. functioned as the advisory board. Several other societies were involved in the publication: The Ohio Camera Collectors Society, Midwest Photographic Historical Society, Chesapeake Antiquarian Photographic Society and the Western Camera Collectors Association.

In their first issue, John Craig stated that NORTHLIGHT was destined to become the magazine of photographic collectors and historians everywhere. As the journal of the Photographic Historical Society of America, it was to report in each issue on the activities of affiliated and participating societies in the PHSA and was to provide a calendar of events for these societies around the country.

Following in this PDF is the NORTHLIGHT Double Issue Vol. 6 No. 3-4, Fall-Winter 1979-80. At this time, John Dobran was Executive Editor. This appears to be the last issue that was produced.

The PHSC makes two appearances in the NORTHLIGHT issue. The calendar of events in this issue features a PHSC posting for the 6th annual Camera Fair on June 14-15, 1980 at the Park Plaza Hotel in Toronto. As well, the Photosphere section reports the appointment of the new PHSC directors for the upcoming year (some of those names are still associated with the society).

In an effort to make this material available to collectors, historians and those interested in the history of photography, this content was digitized by the Photographic Historical Society of Canada (PHSC) and Milan Zahorcak in 2019 and 2020 for distribution to PHSC members. If you have any questions or would like higher resolution scans of any of the images, please contact the PHSC at info@phsc.ca.

NORTHLIGHT

The Journal of the Photographic Historical Society of America

Double Issue
Vol. 6 Nos. 3-4
Fall-Winter 1979-80
\$5.00

The Search for an Enigma: A.F. Styles of Vermont

PLUS ...

The Imperial Camera Company

DISCOVERY: interesting
recent finds in photographica

Eastman House Goals

The N.Y. Galleries of
Mathew Brady

Hartford Exhibit

Historic Cameras at Eastman's
125th Birthday celebration

Book Reviews

News of Regional Society
Activities

VISITORS

— AT —

BURLINGTON

Will find a COMPLETE ASSORTMENT of

STYLES'

VERMONT SCENERY ON

EXHIBITION

AND FOR SALE AT THE

Vermont Gallery of Art,

(FIRST FLOOR.)

150 Church Street,

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NORTHLIGHT

The Journal of the Photographic Historical Society of America
Box 71, Waltham Branch, Boston, MA 02254

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NORTHLIGHT is published quarterly by the Photographic Historical Society of America, a Delaware non-profit corporation. Membership in PHSA, which includes a subscription to NORTHLIGHT, is open to all those interested in our photographic history and heritage: individuals, historical societies, museums, libraries and other institutions. 1979 annual dues are \$15 with a discount available to members of affiliated regional photographic historical societies and collectors' clubs. Opinions expressed in NORTHLIGHT are those of the authors and do not necessarily reflect those of PHSA or its officers. The contents of NORTHLIGHT are copyrighted and may not be reproduced without the express written consent of NORTHLIGHT.

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COVER: Advertisement for the Vermont Gallery of Art, published in the Burlington City Directory, July 1867 -July 1868 (The Bailey Library, Special Collections Dept., University of Vermont, Burlington).

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APRIL 26

PHOTOGRAPHIC HISTORICAL SOCIETY OF
NEW ENGLAND TRADE FAIR WITH EXHIBITS
CO-SPONSORED BY PHSA at Howard Johnson's,
57 Park Plaza Convention Center, 200 Stuart
Street, Boston, MA. Write Box 63, West Newton,
MA 02165 or call (617) 332-3649

MAY 4

ALBANY TRI-STATE PHOTOGRAPHIC SHOW at
Thruway House Best Western, 1375 Washington
Ave., Albany, NY. Write Bob Barlow, Contax
Camera, 225 Broadway, NYC, NY 10007

MAY 16-18

WESTERN PHOTOGRAPHIC COLLECTORS
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Write Box 4294, Whittier, CA 90607

MAY 31 - JUNE 1

OHIO CAMERA COLLECTORS SOCIETY TRADE
FAIR at Southern Hotel, Columbus, OH. Write Box
282, Columbus, OH 43216

JUNE 8

PHOTOGRAPHIC HISTORICAL SOCIETY OF
NEW YORK TRADE FAIR at Statler Hilton Hotel,
NYC, NY. Write Box 1839, Radio City Station, NY,
NY 10019

JUNE 14-15

PHOTOGRAPHIC HISTORICAL SOCIETY OF
CANADA TRADE FAIR at Park Plaza Hotel in
Toronto. Write Box 115, Postal Station S, Toronto,
Ontario, Canada M5M 4L6

Eastman House Board clarifies Museum status and goals

*Wesley T. Hanson Jr., Chairman of the Board of Trustees,
International Museum of Photography at George Eastman House*

In view of the current interest, concern and speculation concerning the International Museum of Photography at George Eastman House, I want to clarify the Museum's near and long term goals as the Board of Trustees assesses them.

- I. The Board is strongly determined to take necessary steps to assure that the International Museum of Photography and its priceless collection of photographs, motion pictures, and apparatus remain in Rochester.
- II. Eastman Kodak Company has clearly demonstrated its support of the Museum. Kodak's past and current contributions to IMP/GEH have been and continue to be among the largest by any corporation to any cultural institution. We are grateful for Kodak's support and we look forward to a long future of working with the company. At the same time, we are very much aware of the need to broaden and diversify our base of financial support.
- III. The Board is determined to raise sufficient funds on an annual giving pattern to assure that programs and operations can be maintained in a continuous and orderly fashion. The Board intends to begin the first such effort this year.
- IV. The Board recognizes that capital funds will be needed to properly house the Museum's collections. A major fund drive will be undertaken. The recent Gannett Foundation grant of \$137,500 is seen as a strong start and further indication of the depth of community support for IMP/GEH.
- V. The Board recognizes the importance of the Museum collections to a worldwide constituency of photographers, scholars, photographic scientists and historians, social scientists, educators, and the general public. It intends to improve the Museum's facilities, the visibility of its holdings, and the access of its archive to scholars. The Board also intends to increase attendance and membership, and to help the staff to serve the Museum's different constituent publics. A balanced program to achieve these things and their financing must include increase in attendance and an energetic effort to make the Museum's programs and needs better known locally and nationally.
- VI. In order to accomplish these goals and secure the future, we have undertaken a major planning effort, the sequence of which is as follows:
 1. The Board has charged a special planning committee, chaired by W. Allen Wallis, Chancellor of

the University of Rochester, to develop a long range master plan. Members of the committee include the following Trustees: Dr. Wesley T. Hanson, Board Chairman, Robert A. Taub, Director of Corporate Affairs Planning, Ford Motor Co., Andrew Wolfe, Publisher, and Robert A. Sherman, Senior Vice President of Finance and Administration, Eastman Kodak Company.

2. The Academy for Educational Development, a New York City based, non-profit international planning organization with a wide range of experience and expertise, was engaged by the Wallis Committee to carry out a comprehensive consultation program with the Museum. The academy has sought the input of a wide variety of Museum associates. Their study is expected to be submitted to the Wallis Committee by the end of March.
3. Thereafter, the Wallis Committee will analyze this study for review by the Board of Trustees, Museum staff and Visiting Committee, an international advisory body of experts in many fields related to the Museum.
4. Advice will be sought from the Visiting Committee when it convenes for its annual session April 24.
5. The Wallis Committee will present its report on the future direction of the Museum at the Trustees Annual Meeting, scheduled for April 25.
6. As soon as future directions have been charted, a search for a new director will begin.

The factors at work regarding the Museum's future are unusually complex. However, as the scope of the planning effort indicates, the Trustees are committed to doing a thorough job of protecting the priceless collection in our custody. We are equally committed to making certain the collection is managed in a way that brings maximum benefit to its varied constituencies and the general public. Millions of people throughout the world derive great pleasure and great knowledge through the universal language of photography, and its infinite vocabulary of ideas and images.

We, the Trustees, are determined that the resources committed to our care will be used in the most intelligent, sensitive and realistic manner possible.

We look forward to working with the staff, Visiting Committee members and friends of the Museum, the Rochester community and photographic world in planning a secure, progressive future for this institution.

The Search for an Enigma

John Waldsmith

The beautiful serenity of a Vermont summer morning is something nearing the indescribable. We stood on a sloping hill of a peaceful graveyard, the silence being broken by the clicking sounds of our cameras and the shuffle of our feet through the unmowed grass. This was a moment for celebration because a long search had brought us to the gravesite of Adin French Styles. Below our feet lay the remains of a photographer who had gained success in a short time and had left generations of us a considerable body of work but who has remained an enigmatic personality.

As Stuart Butterfield and I walked away from the gravesite, the summer sun had begun to warm the humid morning air. Though we had come to the end of the life travels of A.F. Styles, photographer, the search for the person was only beginning.

I had first become interested in A.F. Styles a few years ago after I had purchased a few of his stereographs at a local antique show. The name sounded familiar and I soon realized he had a connection with the famous American landscape photographer, William Henry Jackson. The Styles studio, the Vermont Gallery of Art, had been described in considerable detail in Jackson's autobiography, *Time Exposure*. Jackson had come to Burlington, Vermont, in the early Spring of 1865 to work for Styles. His description and sketches of the Styles studio (Figures 1 and 2) are valuable to historians of photography

in America. Here is Jackson's description:

The studio occupied commodious ground-floor quarters at 150 Church Street. In front was a spacious reception room where patrons awaited their turn seated upon stiff-backed plush chairs and curly sofas, or beguiling the time at a heavily carved square grand piano with music of their own fashioning. On all four walls hung photographs, oil paintings, and lithographed landscapes. An ornate chandelier in the dead center of the ceiling shed an ample light.

At the rear of the main salon a sort of Moorish arch opened on to a smaller hall. Here were many more pictures, an immense cylindrical "base burner", so placed as to furnish heat for both rooms, and several mirrors. Beyond this 'primping room', up half a dozen carpeted steps, was the studio itself. That part of the building was a single-story extension roofed entirely with glass; artificial lighting for portraiture was unknown, and a photographer without skylights would have been helpless. The furnishings consisted of a few elaborately fashioned chairs, several screens and back-drops, headclamps, cameras and sundry photographic props. Walled off on one side were the finishing room and the dark room.

Fig. 1 W. H. Jackson sketch of Styles' Vermont Gallery of Art front office where frames and cases were selected.



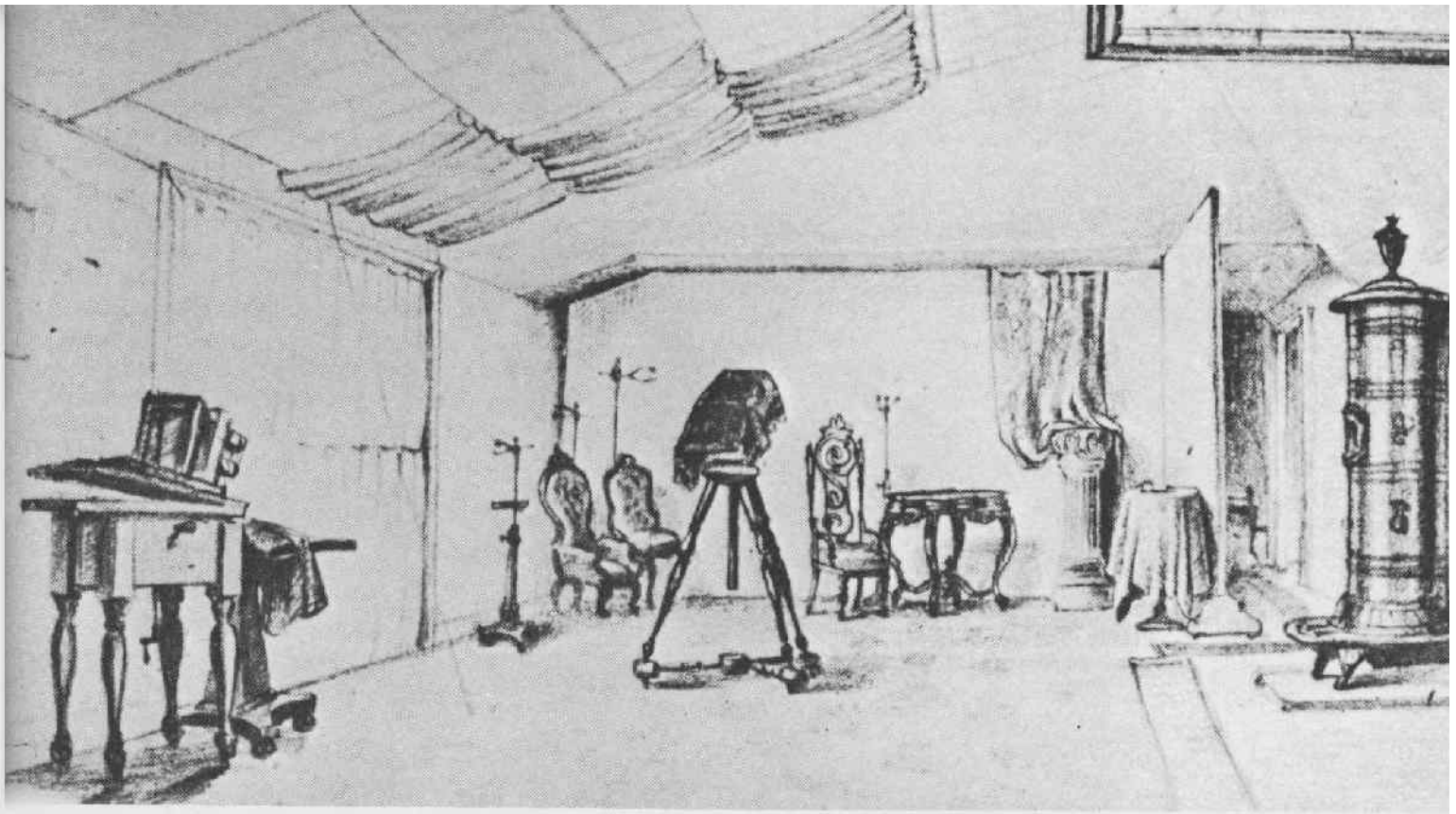


Fig. 2 Sketch of the operating room: note the skylight and the carte-de-visite camera at left. (Both sketches courtesy of National Park Service, United States Department of the Interior).

Jackson was hired not to be a photographic operator but rather a colorist, a person skilled in tinting photographic prints for demanding customers who wanted a life-like image. Styles paid a salary to Jackson of \$25.00 a week, at that time a generous amount for a young artist.

To do more research into the photographic career of A.F. Styles, it was necessary to travel to Vermont. The first stop was the Bailey Library, Special Collections Department at the University of Vermont in Burlington. They own the Lorraine Dexter Collection of stereographs and other photographic items. Mrs. Dexter had specialized in Vermont stereographs and it was found that the collection contained several hundred Styles stereographs. Unfortunately, they are mixed in with all of the other views and therefore I had to make a drawer-by-drawer search. I spent two entire days at the Bailey Library; the staff permitted me to examine Mrs. Dexter's notes and the unpublished manuscript of a book on the history of stereo views.

The third day of my Vermont trip, I travelled to Montpelier, the State Capitol. I had an appointment to visit the library of the Vermont Historical Society located in the Pavilion Building, a restored hotel which houses numerous state offices. Mrs. Laura Abbott, the Librarian, had located prior to my arrival a Styles catalogue which I determined was published in late 1867 or early 1868. She also directed me to their large genealogical collection where I found a history of the Styles family. But I could find no listing for an A.F. Styles. She suggested I go upstairs to the Vermont Department of Vital Records where is housed



Fig. 3 A carte-de-visite of an unidentified father and his two daughters taken at the Vermont Gallery of Art. Note the table is the same as in Jackson's sketch.

every birth certificate, death certificate and marriage license dating back to the 1700s. I checked the Styles file—nothing. I was becoming quite perplexed by the entire affair. A very kind lady who was researching her family must have heard my sigh of anguish and asked if she could assist me. I had made a common mistake in assuming Styles was his name at birth. She suggested I check the Stiles file. A few seconds later I was holding Adin French Stiles birth certificate.

A.F. Styles was born Adin French Stiles on August 30, 1832, in the little hamlet of Jericho, Vermont. His father, Ephraim Stiles, had served in the War of 1812 for which he received a land warrant. After his first wife died leaving two small children to take care of, Ephraim married Jerusha French of Jericho in 1828. Adin was the second of four sons born in this union.

Little is known of Adin's early life or why he became a photographer. The first mention of A.F. Styles is in the *Report on the Geology of Vermont*, a two-volume survey of the State written by Edward Hitchcock and Albert D. Hager. According to the Preface to the work, the survey was begun in 1857 but was not printed until 1861. From a dated quote from the Preface we may also assume that Styles was active as early as October, 1860 in Burlington. Three of his "photographic sketches" were used in making lithograph plates (Figure 4).

Existing records indicate that Styles was in partnership with G. B. Davis and brother Adoniram J. Stiles in 1861, operating a photographic gallery in Montpelier, Vermont, as Stiles, Davis and Stiles.

The spelling of Styles' name has remained something of a mystery. Though he was born A.F. Stiles, he changed

Fig. 4 Lithograph made from photograph by A.F. Styles, c. 1860, used to illustrate *Report on the Geology of Vermont*. The original has not been located.



Middlesex Narrows,
[On the Winooski River]
Washington Co. Middlesex, Vt.

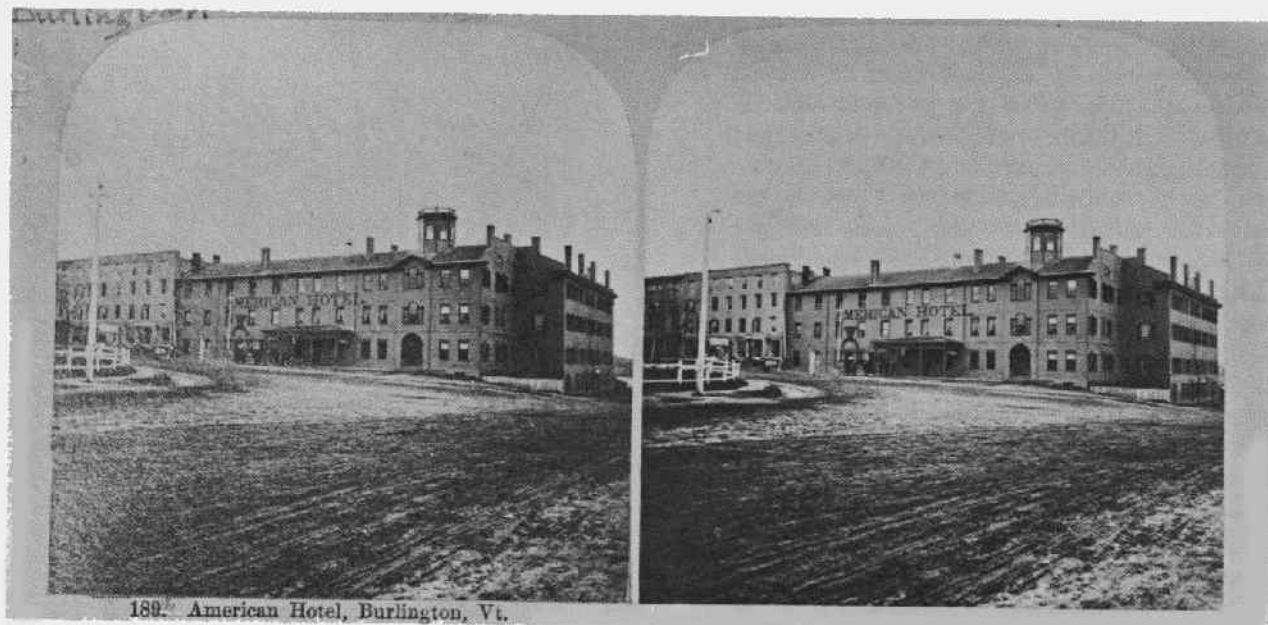


Fig. 5 The American Hotel, Burlington, Vermont. Stereograph No. 182. This is where W. H. Jackson boarded in 1865. (Vermont Historical Society).

the spelling to Styles sometime prior to 1860. All photographs located to date are labelled as being by "A.F. Styles." The mystery remained even in his death. The Permit for Burial that Stuart Butterfield and I found filed in Jericho, Vermont in 1910 has his name spelled both ways!

Well established in Montpelier and Burlington in late 1863 or early 1864, Styles opened an additional studio at St. Albans. He hired E.M. Carey to be the operator of the St. Albans studio and apparently operated the Burlington studio with the assistance of his brother Adoniram Judson Stiles.

William Henry Jackson arrived in Burlington in the early spring of 1865. He boarded at the American Hotel which is pictured in Styles' stereograph No. 182 (Figure 5). The new atmosphere agreed with the young photographer's "artist" and the thriving gallery kept

Jackson busy.

Styles thought enough of Jackson's skills to include him in an advertisement published April 26, 1865 in the St. Albans *Daily Messenger*:

An examination of the work produced at this

GALLERY

will convince any one that none better is made in the county, while it is the only place where large pictures can be obtained, and where special attention is given to making copies from old pictures. These finished in India Ink or Oil by Mr. W.H. Jackson (who colors exclusively for Styles' Gallery) are the most artistic, as well as the

MOST DURABLE

Pictures that can be made.



Fig. 6 Enlarged detail of Styles stereograph No. 228 believed to show W.H. Jackson (profile center) and Caddie Eastman (left).

William H. Jackson's love life was a little complicated and far more influential on his future career. While still living in Rutland, where he had received considerable experience from photographer Frank Mowrey, Jackson had met, and was engaged to be married to, Caroline Eastman. "Caddie", as he called her, was the "pretty" and "vivacious" belle of the town. Nearly every available weekend, Jackson journeyed to Rutland to visit Caddie for "picnics, suppers and informal dances." Styles' stereograph No. 228 "*Under the Pines (Pic nick)*" is believed to show Jackson (in the center, profile) facing Caddie Eastman at left (Figure 6). The others in the view may even include A.F. Styles or his wife, or his brother, Adoniram. Unfortunately, not enough pictorial or written evidence exists to substantiate who the parties are in the photograph.

The young lovers eventually had a quarrel which ended their engagement on April 13, 1866. The next day, the broken-hearted Jackson informed Styles that he could not continue to work in Burlington and struck off for New York. The rest of the W.H. Jackson story is a fascinating adventure epic which took him to the American West and into the annals of photographic history. No doubt we would never have heard of William Henry Jackson if it were not for Caddie Eastman. I was curious about Caroline Eastman. What became of Caddie? She got over

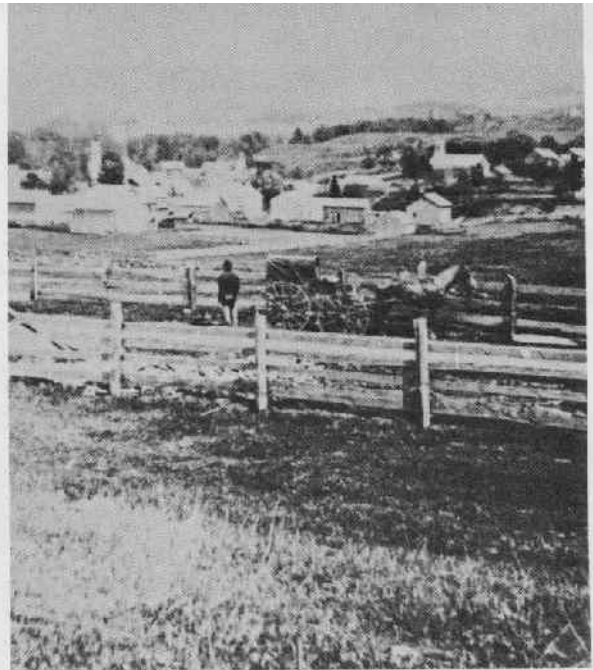
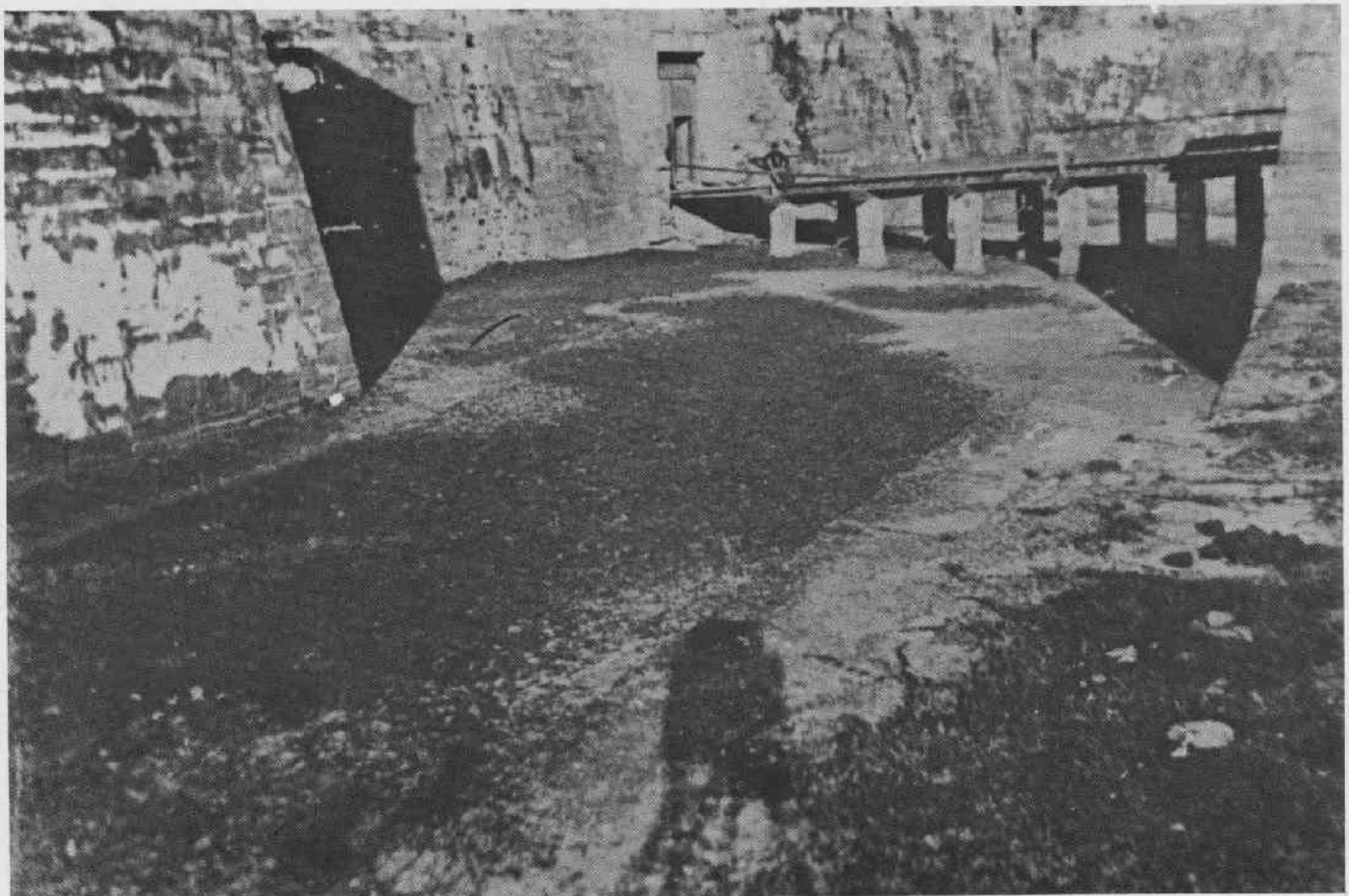


Fig. 7 Enlarged detail of stereograph No. 106 showing Styles' travelling photographic wagon.

the impetuous Mr. Jackson very quickly, a few months later marrying John A. Sheldon of Rutland on December 20, 1866. Caddie apparently lived happily ever after, not lamenting the loss of the young photographic artist.

Fig. 8 The only pictorial evidence of Styles' custom stereo camera described in text.



Styles soon discovered that there was a considerable demand for his stereographs of the Green Mountains and he began making regular trips to all areas of the State to add views to his growing catalogue of subjects. In late 1866 he decided to devote all of his time to making stereoscopic landscapes, leaving the operation of his studio to his brother Adoniram and assistants E.M. Carey and Charles Parker. In December, 1866, Styles sold the Vermont Gallery of Art to Carey and Parker. He wisely retained rights to the sale of all landscape views.

Adin was revelling in his decision to become a full-time landscape artist. No longer saddled with the responsibilities of three busy studios, he travelled freely about Vermont and Upper New York State photographing with his stereoscopic and large format cameras. His travelling photographic wagon appears in view No. 106 (Figure 7). Styles' travelling apparatus included his especially modified tannin wet-plate stereo camera.

The only photo of A.F. Styles' unusual custom stereo camera I could find is this shadow of itself in an enlargement of half of Styles' stereograph #611 "The Old Spanish Fort, St. Augustine, Fla. (The Drawbridge)" (Figure 8).

Here, for example, is a quote from *Anthony's Photographic Bulletin* Vol. 17, No. 20, October 23, 1886, p. 619:

Twenty years ago, Mr. A.F. Styles, at that time a photographer in Vermont, went to Florida for his health, taking with him some collodion plates ever used practically in this country. He took orders for pictures, sent the negatives home to Vermont for development, and the pictures were forwarded to his customers from his gallery in Burlington. He secured a monopoly of the photographic business in Florida, and for three winters did a large business. It was during the popularity of the stereoscope, and the larger

part of the hundreds of negatives that he made were of that kind. The state of his health was such that he could not live at the north, and finding that the climate of Florida agreed with him, and also becoming enamored with the State and foreseeing its ultimate advancement, he sold his property in Vermont, and bought a tract of land five miles south of Jacksonville, on the opposite side of the river, and began an orange grove. He has now a splendid grove of 1,700 trees, in full bearing. When he began the grove he gave up photography entirely, and his outfit that he had used in Florida was relegated to a lumber closet for storage with a miscellaneous lot of other things, where it remained absolutely unmolested and almost forgotten for nearly seventeen years.

Last winter he was visited by an amateur from the North, and after talking about photography awhile, he was prompted to resurrect his old and dust-covered apparatus. He had a thoroughly well-made changing box, with brass mountings, which was made to hold two dozen plates. It was placed over the camera, and by certain brass slides the plate was dropped into position; and after exposure, by turning the camera upside down, the plate went back into the box. Mr. Styles gave the box a shake and said he thought there were some old plates in it. He was about to open the box to find out, when the amateur suggested his putting the old outfit in order and seeing if any pictures could be made on the ancient plates. During August, Mr. Styles experimented with the plates and has succeeded in making some quite passable pictures, some of which are before us. They are really curiosities when it is considered that they were taken on plates prepared seventeen years ago.

Fig. 9 The ornate Styles label printed on the reverse of stereographs published from about 1865 to 1869.



Mr. Styles had forgotten the old formula for the developer for the plates, and had to go entirely by guesswork in that respect.

One of the pictures is of Mr. Styles' house, showing the moss-covered oaks; and the other is a picture of a very handsome white flowering shrub that he has in front of his house.

We are indebted to Mr. Marcus H. Rogers for sending us these extremely interesting prints, which were printed and toned by Mr. Styles, who had not attempted any such work for twenty years. The picture of the flowering shrub is excellent, and compares well with pictures made on the dry plates manufactured today.

Styles returned to Burlington with batches of negatives which Carey and Parker soon had printed and mounted. It was about this time that the familiar Styles' ornately printed stereo mounts first appeared (Figure 10). It was Styles' way of informing his customers that they were viewing stereographs that were special and above the average to be found at other galleries.

Also, in the late summer of 1867, an up-dated catalogue was distributed to the press and they were favorably impressed. A copy of the catalogue exists in the collections of the Vermont Historical Society.

By late 1867, Styles was having unspecified health problems. For this reason, he made his first of many winter trips to Florida. Taking along his stereo camera, he photographed the site of the newly developed tourist areas around Jacksonville and St. Augustine as well as a group of views at Enterprise (later renamed Benson Springs).

During the summer months of 1869 or 1870, Styles travelled with his photographic wagon into the Adirondack Regions of New York making a fine series of stereographs. In this group are excellent views of Upper and Lower Saranac Lakes plus views of John Brown's House at North Elba.

Also during one of his trips to or from Florida, Styles made a group of views in Virginia along the James River and a small series of about six views of Natural Bridge.

Apparently by 1870, Styles had completely turned his stereograph business over to Carey and Parker and spent more time in Florida. The views were being distributed widely in the eastern United States primarily by J. Ward & Son, publisher, Boston. The later views often appear simply identified as being "American Scenery" without any credit being given to Styles. There also exist some later Florida stereographs with a Middlebury, Vermont address indicating A.F. Styles had turned some of the distribution over to his brother Adoniram who was active in Middlebury from 1868 to 1879.

A mystery surrounds a series of stereographs of Rome, Italy sold by Styles called "Roman Antiquities" which must date from before 1867. There is no record that Styles visited Italy and these views have not been discovered under an Italian photographers' label. They were made with a single lens camera which is very unlike any other Styles stereographic work, all apparently made with a regular wet-plate stereo camera.

Adin Styles' life after 1870 remains quite sketchy. A close examination of the Florida views indicates that Styles was still making views as late as 1875 or into early 1876. His brother Adoniram built new photographic rooms in Middlebury in 1877 but two years later was stricken by pneumonia and died. His body was taken to Jericho for burial in the family plot.

By 1885, Styles was listed in the Florida business directories as being a permanent resident and in the citrus business. The local orange industry faltered after several devastating freezes and by 1896 the citrus industry in northeast Florida around Jacksonville was quickly disappearing.

Adin French Styles died of chronic nephritis on Dec. 13, 1910 in South Jacksonville, Florida. His body was brought back to Jericho, Vt. and buried in the family plot near Jericho Center on Dec. 23.

In his short career he had produced over 800 different stereo negatives. Styles is distinctive because he is the only known regional photographer who photographed nearly all areas of his state. It was the custom of regional photographers to work within a close radius of their home studios. All of Styles' stereographs taken together make a remarkable record of an entire state in a period from 1864 to 1869.

But the search for A.F. Styles continues. There still remain too many mysteries about this unusual personality which make me want to know more. In his 1867 catalogue he listed titles for large prints measuring 16" x 20", 20" x 26" and 22" x 36". I can only conclude these had to be solar enlargements. Though many mammoth prints exist by other photographers, I have never been able to locate any of these large prints. I have a list of titles and continue to ask fellow collectors if they own any of these prints. I also know that Styles made ambrotypes and tintypes but to this day have not located any examples. There exist some very important gaps in Styles' personal life and another trip to Vermont should finally tie the story together. The search continues.

John Waldsmith has been very active in the stereographic field for many years as a collector and historian. He is a former officer of PHSA, a Contributing Editor of NORTHLIGHT, the Curator-Librarian of the Holmes Stereo Research Library at Canton Art Institute, and the Managing Editor of STEREO WORLD, published by the National Stereoscopic Association. Mr. Waldsmith has condensed this article from his biography of Adin F. Styles, "Mementoes of Home, the Photographic Legacy of A.F. Styles", which is still being researched.

NORTHLIGHT Back Issues

Vol. 1 No. 1,2,3 Vol. 2 No. 1,2,3,4 \$1.50 each
Vol. 3 No. 1,2,3,4 Vol. 4 No. Spring, 3,4 \$2.00 each
Vol. 5 No. 1,2,3 \$2.00 each Vol. 5 No. 4 \$2.50 each
Vol. 5 Set of four issues \$10.00 postpaid
Vol. 6 No. 1,2 \$2.75 each
(Vol. 6 No. 1 includes 5-Year Index)

Add 50¢ each issue for postage and handling. If ordering more than four issues, send order first; you will be billed for issues plus postage.

Send check or money order to PHSA Secretary, Box 4294, Whittier, CA 90607.

The Magic Christmas Reflex Camera of 1883

The Magic Camera in my collection was discovered by a friend in Massachusetts antique shop.

On the back of the 12" high camera, stenciled in gold are the words "Magic Camera, Christmas 1883." The seller, who might also have been the maker, was Photographic Novelty Company, 19 Summer Street, Boston. The stenciled words, "Christmas 1883" suggest that it was offered specifically as a Christmas item.

We do know that it was sold as an outfit consisting of the Magic Camera, 1 dozen dry plates (the chemicals making the developer and fixer), a graduate glass for measuring, and two sheets of orange colored paper to make a safe light.

Let's look at the camera. It is a black metal truncated cone crowned with a square box-like top which houses the lens, peephole, and a reflex mirror. There are two pivoted metal covers on one face of the square top; the smaller cover is the shutter which is moved by hand over the simple fixed focus lens. The larger cover closes a peephole. In the six inch square base of the Magic Camera are two interlocked drawer-like slides. The top drawer is the light-tight cover, or dark slide. The bottom drawer is the plate holder. The camera used $3\frac{1}{4} \times 4\frac{1}{4}$ " or 4×5 " glass plates, whichever the operator selected.

Now, let's read from the instruction folder—"Have the object to be photographed in the sun. Place your camera on the ground or any convenient place. Arrange the mirror and open the metal covers over the lens and peephole. When the mirror is in proper position, the object is reflected through the lens onto the mirror. By looking through the peephole, the picture may be correctly located. Now close the metal covers over the lens and peephole. Draw the slide in the plate holder, then move back the metal cover (shutter) to open the lens to light and count to eight slowly. Then close the cover over the lens." The instructions go on to describe how to mix the solutions and develop the glass plate negatives.

The Magic Christmas Reflex Camera is interesting in a number of ways; and it may be of historical interest. It was fully portable and not intended for use on a tripod. This comes close to placing it in a class with Schmid's Patent Detective Camera, also of 1883, which is recognized to be the first American camera designed to be "hand held." It is a reflex camera, and may be the first reflex camera designed to be used without a tripod. In any case, the Magic Christmas Camera is a very early, virtually unknown, dry plate camera which sold for \$5.00 while the only other American portable camera, the Schmid, was being offered at more than 10 times this price.

—Jack Naylor

This article appeared originally in PHSNE's PHOTO-NOSTALGIA and is reprinted here with permission.





Photo by Seth Goltzer

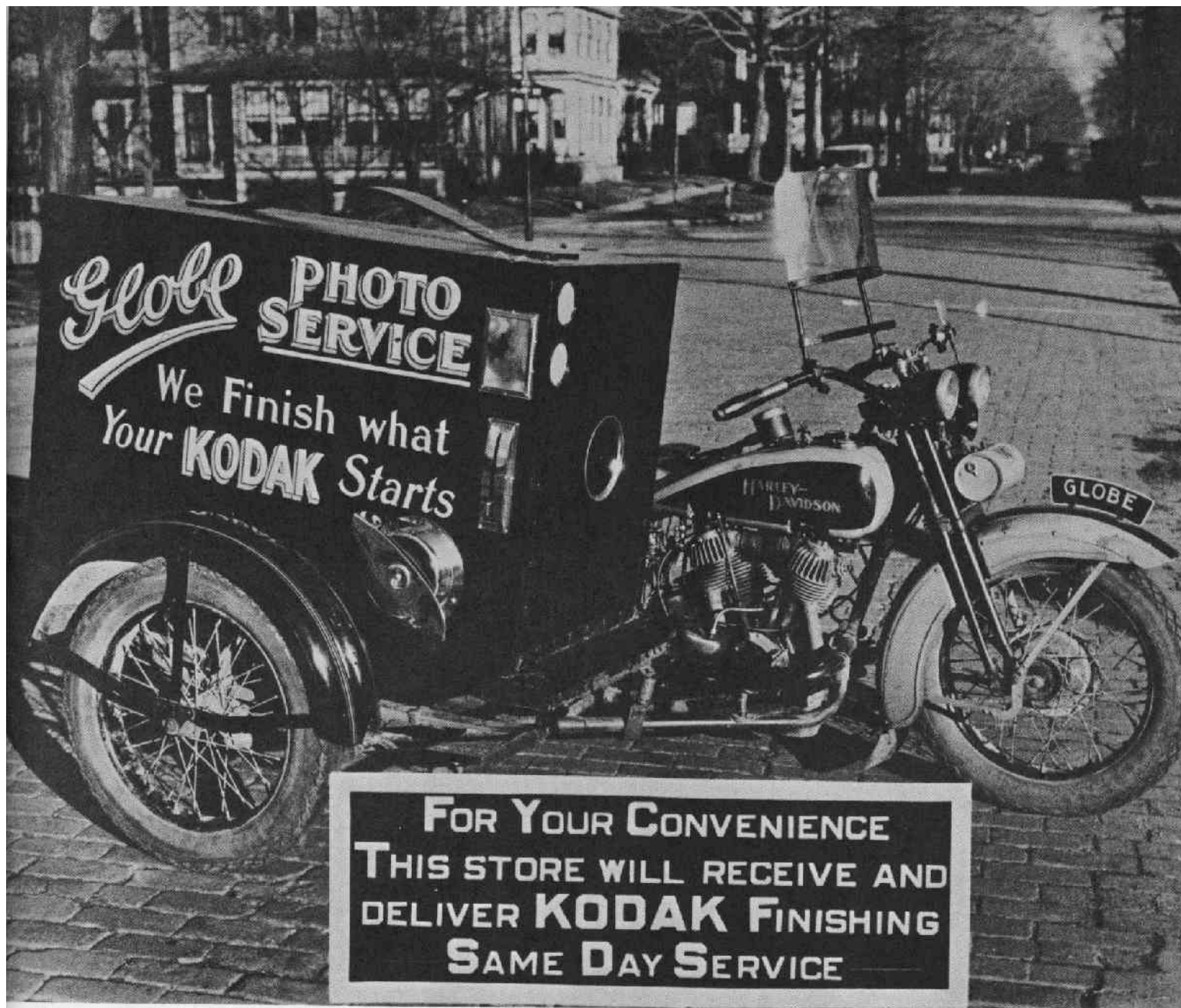
Earliest known daguerreotype of Newport

This half plate daguerreotype of exceptional quality shows The Old Stone Mill in Touro Park, and other landmarks, in Newport, Rhode Island. The Mill is one of the two most controversial structure/artifacts in colonial America, the other being Dighton Rock (see *NORTHLIGHT*, Vol. 5 No. 3, p. 7).

A number of articles and books have featured The Mill, once known as the Newport Tower, and considered to be of Norse origin but now believed to date from 1665, erected in that year as a granary by British Governor Benedict Arnold (ancestor of the Revolutionary War general).

The daguerreotype was taken in the 1850's prior to 1854 since it was known to be covered with vines in that year and subsequent years to the 1880's. A similar scene, a sixth plate, in the collections of the Newport Historical Society, shows trees in the park somewhat taller than in the half plate, so is demonstrably later although it, too, is pre-1854.

A visit to Newport showed the view above to be from the southeast toward the northwest, from the direction of Bellevue Avenue at a fifty to sixty foot elevation. This area is relatively flat and apparently has not changed in the last century. However, there existed in the 1850's a large hotel, The Atlantic House, across the street from The Mill. An 1860's woodcut shows a tall cupola on top of the three to four story Atlantic House. This was probably the vantage point used by the daguerreotypist. The question: Who was he?



A search of local histories and business directories turned up four possibilities: Joshua Appleby Williams, Benjamin S. Powelson, J.H. Tilley and John D. Fowler. An advertisement by Mr. Williams in an 1856 directory stated that he was established in Newport in 1849; the sixth plate mentioned before has been attributed to him and the half plate might well be his, also. It should be noted, though, that John D. Fowler had the nearest studio to Atlantic House, on Bellevue Avenue.

Few outdoor daguerreotypes have as great a sense of history as this one. (From a private collection).

—John Dobran

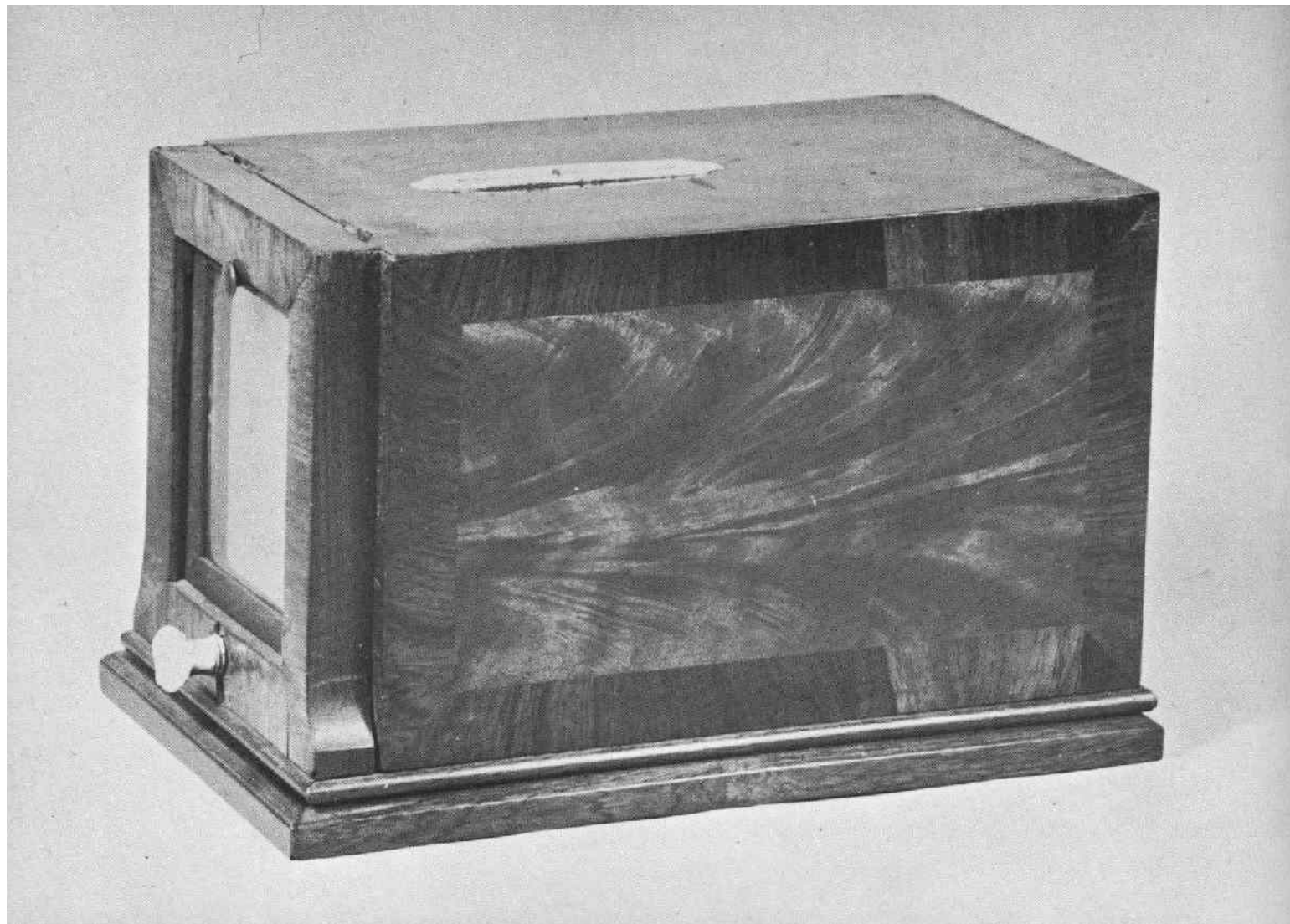
Biggest Kodak?

This photograph, of what must be the largest Kodak ever made, was found recently among a collection of negatives and prints originating "somewhere" in New York state.

The workmanship and attention to detail are remarkable: the handle and metal sections particularly well done. All this—and a Harley-Davidson, too!

It might be great for modifying to make mammoth contact prints—or maybe just a super way to attend the Trade Fairs.

—John Craig





A unique daguerreotype camera

Every once in a while a piece of photographic equipment turns up that transcends its function and becomes something else, an object that can be appreciated even when one is unaware of its function.

This camera is surely such an object. Its beauty of design and workmanship is unparalleled among American daguerreotype cameras. It exudes a sense of fine cabinetry, of superior craftsmanship; it is really a piece of sculpture. That it should also be the only such camera so far found is a mystery. Surely no one would ever dispose of such beauty.

Made of mahogany and mahogany veneers, this sixth plate camera was purchased from the 101-year-old son of the original owner, a daguerreotypist in Ohio, by collector Matt Isenberg; the lens was missing. Research is under way on N.Y. optician J. Roach about whom little is known.

—John Dobran

Unusual Mascher stereo daguerreotypes

Most collectors know the Mascher stereo daguerreotype case, patented by J.F. Mascher of Philadelphia on March 8, 1853. What is not generally known, however, is that these Maschers come in several different sizes.

The size most usually found is the quarter plate, each daguerreotype being one-sixth plate in size. The two Maschers shown above are in uncommon sizes: the one at the left, showing a bridal couple, is a half plate case; the one at the right is a ninth plate, each half being one-sixteenth plate. They are from the collection of Matt Isenberg.

—John Dobran

The Imperial Camera Company of La Crosse, Wisconsin

Edwin L. Hill

In the late nineteenth century, the Mississippi River town of La Crosse, Wisconsin enjoyed most of its growth and prosperity as a result of lumbering and railroading. With the pine forests nearly exhausted, the city's small businesses and manufacturing firms began to look at the products of a more industrial age. La Crosse's population in 1900 was approaching thirty thousand.

Eastman Kodak's introduction of rollfilm cameras for the popular market in the late 1800s, along with the host of other competitive amateur cameras, resulted in a burgeoning enthusiasm for amateur photography. New, small companies began producing cameras in cities far from the traditional sites of photographic invention.

In La Crosse, there had been no apparent invention of optical or photographic items before this period. Professional photography followed a more or less routine course after the first appearance of daguerreian "artists" in the town in the early 1850s. It was not until 1893 that a small, one-dollar box camera, called the "Comet," was produced in the nearby town of Onalaska. No examples of this camera have been found here, nor has any advertising been located.

In any case, the inventor of that simple camera, Eugene Gleason, recorded in a brief biographical account¹ that he moved his manufacturing operation to La Crosse in about 1896. With his partner, Frank Aiken, Gleason incorporated the Aiken-Gleason Company on June 23, 1896.² The firm, operating out of the McMillan Building at 4th and Main Streets, produced a line of pocket cameras and photographic supplies, such as THE 1896 COMET (Fig. 1), a tiny cardboard camera taking four photographs—on film—approximately 1" x 1-1/8". (See 1896 Instruction Sheet opposite page.) The partners began with capital stock of \$50,000; Gleason served as president.

The plant was moved in 1897 to another downtown location at 127 South 5th Street. By this time, other company officers were identified as Frank Aiken, vice-president, Edgar F. Gleason (Eugene's father), treasurer, and Fred C. Aiken as secretary.

Of coincidental interest is the fact that Henry Willsie, inventor of the "Photake" camera, had occupied that same address in 1895. (See "The Willsie Photake," by Gordon J. Waligorski, in *Northlight*, Vol. 5, No. 1, spring 1978, pp. 4-7.)

Edwin L. Hill is curator at the Murphy Library Area Research Center of the University of Wisconsin.

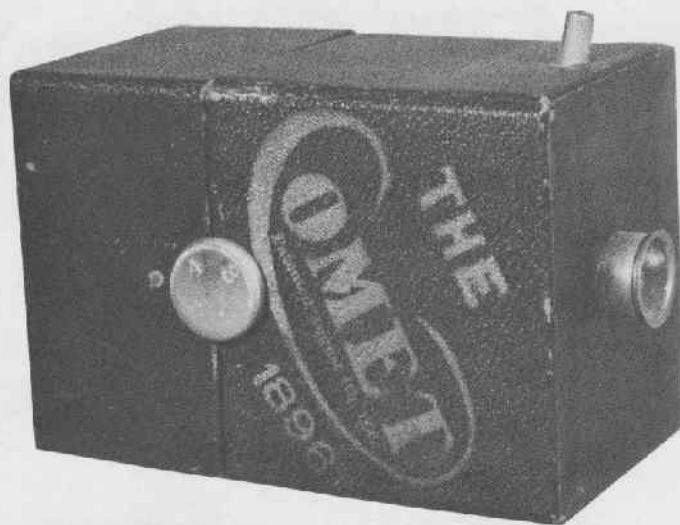


Fig. 1 The 1896 COMET shown actual size. (Dobran collection.)

The Aiken-Gleason Company remained at that site until 1899. The firm employed fifty men, ten women, and three children under sixteen.³ In 1900, Aiken-Gleason moved again to a site somewhat away from the downtown district, at 8th and La Crosse Streets.

By July of 1900, Gleason was considering still another move.⁴ The old Pierce Sash and Door Company building on the city's north side was available and would provide more space and better facilities. Some evidence suggests that the Aiken-Gleason Company was financially insecure at this time. Gleason wanted northside citizens to buy the Pierce property for about \$3500, then deed the building to Aiken-Gleason after five years of successful operation.⁵ He further speculated that the company might eventually employ two hundred persons, presumably northsiders.⁶

The move to the north side was never accomplished. Citizens in that portion of town asked Aiken-Gleason to bond itself, which the company evidently could not or would not do. In September of 1900, the old Pierce building was sold to a stock company of local citizens for the manufacture of lard cans and other wares. Aiken-Gleason dropped its plans to move.⁷

On January 22, 1901, the articles of incorporation were amended to change the firm's name to the Imperial Camera and Manufacturing Company.⁸ It seems likely that additional private capital was invested in the firm at this time. Clark W. Thompson, a local alderman and business executive, became president of the reorganized company. That same year, the firm moved to its operations a distance of one block to 534 North 7th Street. The structure there was a wood frame building of approximately 100 by 24 feet, two stories, with several tin or iron-

"The Comet" Instruction Sheet

Before opening the case which encloses the film, or attempting to use "The Comet," read carefully the directions, which must be strictly followed to insure the best results.

"The Comet," as it is sent you, is loaded, therefore it is important to read carefully the following instructions before attempting to employ it in making pictures.

Instructions for Taking Pictures.

Taking a picture with the camera is called making an exposure or impression upon the sensitized film. Preparing the exposure upon the film, so that it will not be injured by light, is called developing, and the result a negative.

Never press the button except when making an exposure, and never open the camera except in a dark room or closet, where all rays of white light, either daylight, moonlight or lamplight are absolutely excluded. Any rays of white light striking the sensitized film before it is developed, will tend to the injury of the film and spoil any impression thereon.

In making an exposure observe strictly the following rules: If the view to be taken is a landscape, be sure that the sun is not in the background of the view, and point "The Comet" at the center of the landscape. The best views are obtained on a bright day, when the sun is at the back of or directly above the operator.

If a view is to be taken of a comparatively small object, place the object against dark foliage, or the like, and point "The Comet" at the center of the object.

If the view to be taken is a large object, as a house or tree, stand away from the object a distance equal to the height thereof, and point "The Comet" in the horizontal plane.

In taking a portrait place the person against a background, preferably dark, so that the sun will shine directly upon the person, place "The Comet" upon some solid foundation, so that it may be held perfectly still, hold "The Comet" about two feet from the face and point in a horizontal plane so that you can just see the eyes when looking over the top of "The Comet." When everything is ready, press the button on top of "The Comet," then release immediately, being careful not to hold the button down, as the exposure must be made as quickly as possible.

After each exposure turn the knob on the right side of "The Comet" until the next higher figure is to the little mark; this will remove the film just exposed, and bring a fresh one into position for the next picture.

We Wish to Impress Upon You Again the Following

Rules

Never open the case except in a dark room, and under no circumstances let any rays of white light, whether sunlight, moonlight, electric light, gas light, lamp light or candle light, strike the film.

Never press the button unless making an exposure.

How To Make a Ruby Lamp.

It is necessary that you have a ruby lamp in the dark room to be successful in developing the films. The following is a very easy way to make one. Take a small wooden box, a starchbox will do, and bore several holes in one end. (This is for ventilation). Remove the lid from side of box and place a small lamp or candle inside. Now cover the opening that was made by removing the lid with several thicknesses of dard red tissue paper, and you have a ruby lamp that will answer every purpose.

Developing the Film.

When the strip of film has been filled with exposures, it must be developed and photographic prints made therefrom. These films are developed in the same manner as those provided for all other cameras.

Developer.

Put two (2) ounces of clean cold water in a bottle and mark it No. 1. Pulverize the contents of red paper and blue paper and put in bottle marked No. 1, and shake until dissolved.

Fixing Bath

Put two ounces of clear cold, preferable ice water, in a bottle and mark it No. 2. Pulverize the contents of green paper put it in bottle marked No. 2, and shake until dissolved. When you are ready to develop a film, pour contents of bottle No. 2 in another deep saucer or small dish and mark it tray No. 2. Take the trays, also a third basin and pitcher filled with clean, cold, preferably ice water, and "The Comet" into a closet or dark room, and place them on the table or shelf where they will be ready at hand. Close the dark room door and look around for any streaks of light. Stop up any openings through which you see light penetrating. Light your ruby lamp and place on the shelf or table about eighteen inches from where you are going to operate. You are then ready for the developing operation.

Open "The Comet," remove the carriage from the case, straighten the little brads on the carriage that fasten the ends of the film. Then remove the film and soak in basin containing the clear cold water until limp; then place it in the tray marked No. 1, containing the developer, with the dull or sensitive side up.

Be careful and handle the film only at the edges. Rock the tray backward and forward and watch the film closely, and if your exposure is correct, you will notice that in about ten or twenty seconds it will begin to darken in spots, representing the high lights of the pictures, such as the sky or white objects; and in about two minutes the shadows or darker parts of the picture will commence to appear. It will take from three to seven minutes to complete the developing, and during this time the film may be lifted out of the bath from time to time and placed between the eye and the lamp to watch the development.

The development may be continued until the picture is plainly seen. When upon examining the reverse or glossy side of the film, the picture appears as though it had "come through" you may be certain that the development is finished.

Do not leave the film in the developer any longer, else it will become over-developed and be dim and befogged. When the film has been sufficiently developed, rinse it thoroughly in the basin or glass with clean, cold water, but keep your fingers off the film. The strip is then ready for the fixing operation, the object of which is to make the shadows transparent, clear up the appearance of milkiness, and fix the negative permanently upon the strip.

Fixing.

Place the strip into the tray marked No. 2. and rock the tray backward and forward until the film is entirely free from the milky appearance and is transparent. The operation will require about ten minutes, and when completed the negative is fixed, and will no longer be injured by white light. It may now be taken from the dark room, and should be immediately washed in several changes of clean, cold water, or in running water, about twenty minutes, to remove thoroughly all traces of the hypo. If the least trace of hypo is left on the film it will destroy the film in a short time and render it worthless. Put a pin through one end of the film and pin it to the wall, being careful that the film does not touch the wall, and allow to hand in this position until perfectly dry.

Printing from the Film.

When the film is perfectly dry, prints may be made therefrom. It is best to get a printing frame from a photographer for this purpose, but if you cannot do this the following may be used:

Place the film upon a clean piece of glass 2 by 7 inches, with rough side of film up. Place a strip of blue print paper on the film, face down. (The face of the paper is an olive green color). Put another piece of clean glass 2 by 5 inches over this, so that one end of the film and paper will project about 1/8 of an inch over one end of upper glass, and fasten them together with rubber bands. Expose to direct sunlight with film toward the sun. In a few minutes the light passing through the negative will impress the image upon the paper. The printing should be continued until the paper commences to bronze. This you can tell by occasionally raising upper glass and looking at the paper. (This should not be done in strong light. To do this, place the thumb on the projecting end of film and paper, thus holding the film and paper in contact, being careful that paper does not move on the film. After the paper commences to bronze, a condition that will be readily observed after a few trials, remove the blue paper from the film and place in a dish of clear water. You will notice that the parts which have turned blue and form the impression will remain permanently upon the paper and the rest will be washed off. The result will be a clear and distinct blue and white picture. The blue print strip should be allowed to remain in the water at least fifteen minutes, and should then be rinsed again in clean water and dried between strips of blotting paper. As many pictures as desired may be printed from the same film.

To Re-Load "The Comet."

"This operation must be performed in a dark room by the light of a ruby lamp."

Remove the carriage from the case, unroll package containing the film, fasten one end of the film, with rough side out, to the little brads on edge of carriage, draw the film snugly around the carriage and fasten the other end to the same little brads; turn the brads down to hold the film, and should the end of the film project over the carriage trim it off with scissors. Place the carriage in the case so that the knob containing the numbers will be on right side of case. Turn the knob so that the figure 1 will be pointing directly to the little mark on side of case. Replace the cover on case and "The Comet" is re-loaded.

Respectfully,

THE AIKEN-GLEASON CO.
LaCrosse, Wis., U.S.A.

clad outbuildings. The main building was heated with wood stoves, and a later occupant reported that it was without running water or toilet facilities (Fig. 2). Eugene Gleason became a superintendent, and his father, Edgar, became a machinist.⁹

In 1902, Eugene Gleason, whose role and influence had certainly declined, bailed out of the camera company. He sold his interest in Imperial that year and immediately organized the La Crosse Stamping and Tool Company. This latter company advertised its production of stereopticons, among other metal products, in subsequent years. Gleason took several Imperial employees with him when he formed the new tool company.

It appears now that most of the La Crosse camera firm's production occurred under the Imperial name. The older Aiken-Gleason line was not widely advertised and examples of those cameras seem to be relatively scarce. The accompanying illustration (Fig. 3) shows an advertisement from *Munsey's Magazine* (about 1897) portraying a woman with a simple box camera, the two-dollar "Crescent" from Aiken-Gleason. This was probably a variation of Gleason's first camera, the "Comet."

Imperial camera, on the other hand, included a competitive and useful range of amateur and professional models as well as reading glasses, stereoscopes, and printing frames.¹⁰ In 1902, the firm offered seven folding plate cameras, ranging in size from 4 by 5 to 8 by 10 inches, and priced from \$11 for a basic model to \$150 for the Imperial No. 31, which had a triple focus front, a rear extension, a Goerz double anastigmat lens, and an automatic shutter.¹¹

The Imperial view camera of that year cost from \$18 to \$68, and was available in sizes from 5 by 7 to 11 by 14 inches. There were also four plate box cameras, including a magazine model, priced from \$4 to \$10.¹²

Catch Baby's Cuteness

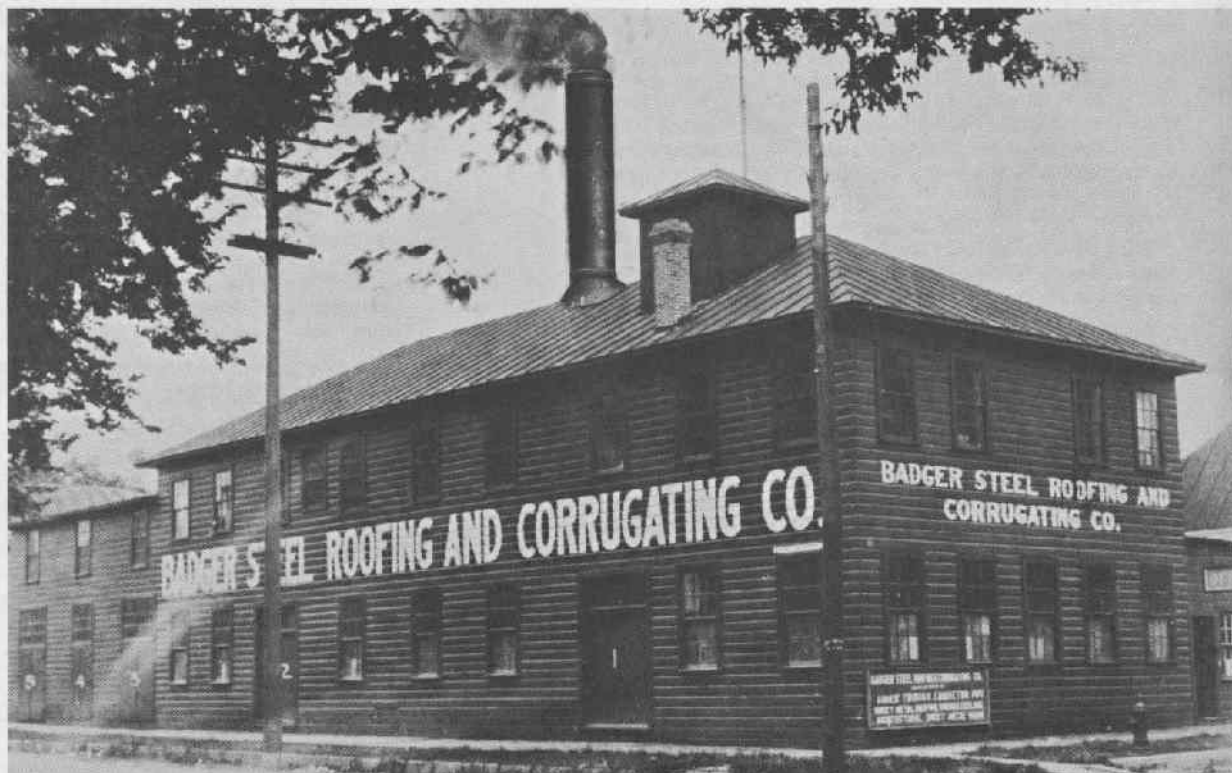
PICTURES of baby
 awake, baby asleep,
 baby bathing, baby
 eating, baby romping, baby mad and baby
 glad. The Crescent \$2 Camera enables
 you to have a "baby album" of pictures,
 all taken by ma-ma. A child
 can operate it. Snapshots or
 time-exposures. The pictures
 are clear and perfect and 3 x 3
 inches in size. Send \$2 and
 we will send the "Crescent."
 When you see it if you don't
 want it, send it back. We'll
 refund your money—with no
 questions—first mail.

Our booklet—"The Picture Maker"—is
 free for the asking. It tells about Amateur
 Photography.
 THE AIKEN-GLEASON CO.,
 127 So. Fifth Street,
 LACROSSE, WIS.
 All kinds of Cameras—
 Pl. and Title.

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Fig. 3 This advertisement, from *Munsey's Magazine* in about 1897, features the two-dollar "Crescent" camera from the Aiken-Gleason Company. The camera appears to be a simple rear loading box unit. (Photo courtesy Area Research Center UW-La Crosse.)

Fig. 2 This photograph, taken about two years after the Imperial Camera and Manufacturing Company went out of business in 1903, shows the building at 534 North 7th Street in La Crosse. The facility has no running water or toilets, but did boast an elevator. The Badger Company shown here vacated the building a few years after the photograph was taken, and the building itself was razed in about 1914. Note that the smokestack has been added by a retoucher. Photo courtesy Area Research Center UW-La Crosse.



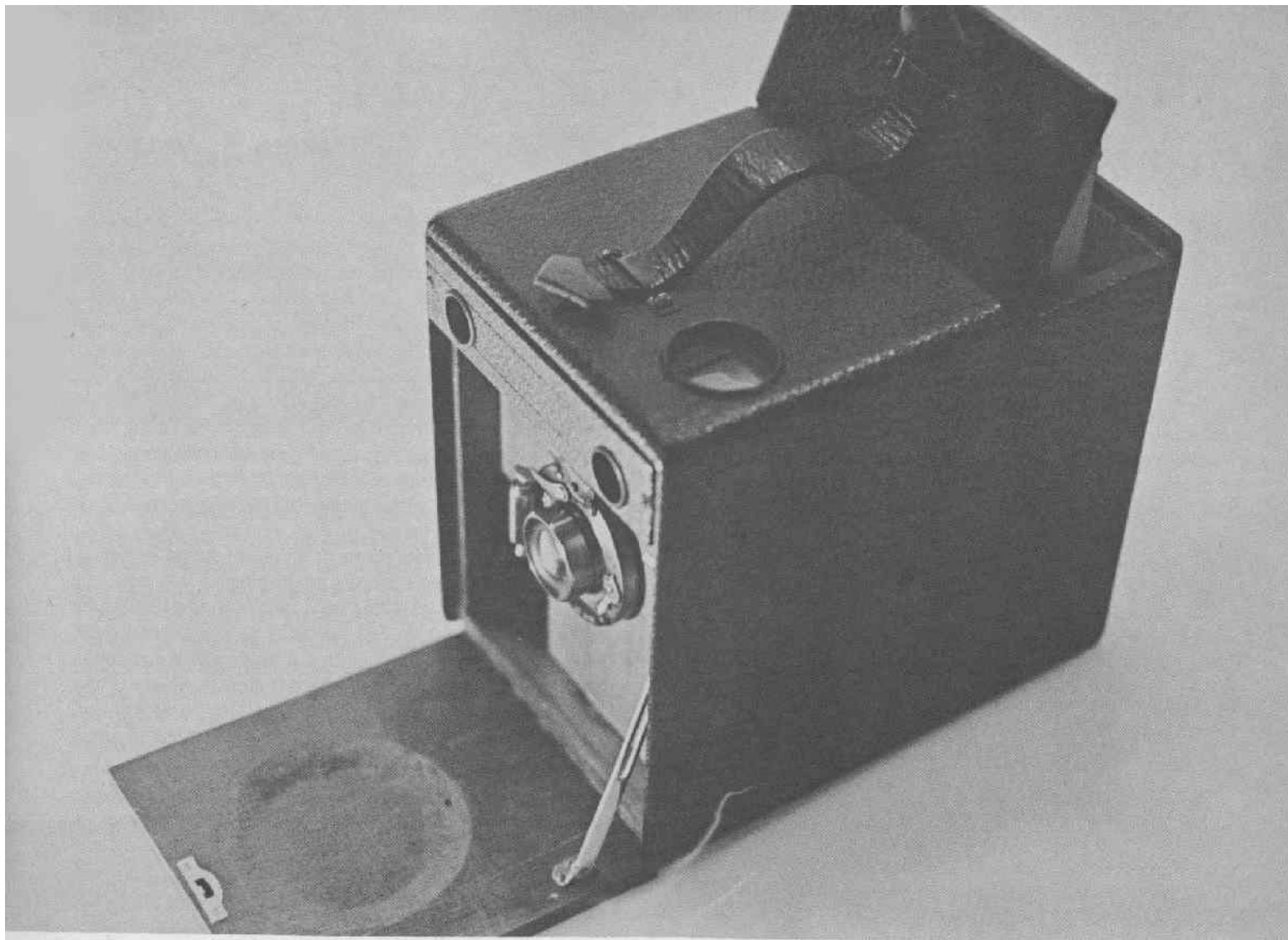


Fig. 4 This is the 4" x 5" Imperial Junior, model E, one of four box cameras manufactured by the Imperial firm in 1902. (Photo courtesy the author.)

Figure 4 shows an Imperial Junior, Model E. This was a drop-front unit similar to cameras produced by Seneca and other firms at the same time.

By early 1903, and in spite of substantial production and sales, the Imperial Camera Company was in a severely troubled financial condition. Some evidence suggests that the firm's assets were taken over by Gysbert Van Steenwyk, acting as receiver for the local Batavian Bank, in late 1902. In any event, Imperial effectively went out of business in the spring of 1903 when the Century Camera Company purchased the entire stock and moved it to Rochester, New York.¹¹ The Century firm itself was purchased by Eastman Kodak later in the same year.

The demise of the Imperial Camera and Manufacturing Company concluded the brief period of camera production in La Crosse. All of the city's photographic invention and manufacture took place within a single decade: Gleason's first "Comet" camera emerged in 1893, Willsie patented his "Photake" camera in 1895, Aiken-Gleason production began in 1896, and Imperial went out of business in 1903. The shaking-down consolidation period of photographic paraphernalia manufacture was well under way in the United States by this time, and the Imperial Company succumbed to this evolution. While it

lasted, however, the firm produced a substantial number of practical as well as collectible cameras so that their place in the history of photography is secure.

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10. Imperial Company Catalog, 1902. Photocopy courtesy George Eastman Library and David N. Sterling.
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12. *Ibid.*
13. Sterling, *op. cit.*

Ambitious Hartford exhibit outstanding success

Matthew R. Isenberg

HARTFORD, CT. "Birth of Photography" was one of the most ambitious exhibits in recent collecting history. It was an outstanding display and well deserves both words and pictures to record its success. Billed as "An Exhibition of Cameras and Images from the early 1800's to the present," it more than fulfilled its intention.

This photo happening took place October 4th thru 6th, 1979 in the East Room of the Sheraton-Hartford Hotel in conjunction with the 1979 Annual *Photographic Society of America* national convention. Rare items were common and unique items were so numerous, one almost got a tainted perspective of how easy it seemed to tell the whole story of photography in images and equipment.

This marvelous show was sponsored by the Photographic Historical Society of New England; the committee consisted up of PHSNE members Alma Frost, Harold Lewis, Jack Naylor and Henry Weisenburger with exhibits on loan from the above mentioned as well as Ben Corning,

Matt Isenberg is well-known for his fine collection of daguerreian equipment as well as for his Southworth and Hawes collection.

Fred Cantor, Wheaton Holden, Paul Wing, Alan Kattelle, John Craig, the Art Department of Northeastern University, and the Framingham Historical Society.

Now that due credit has been given to those many helping hands, I must put the show in true perspective. A good 80% of all items shown were from the personal collection of Jack Naylor, that indefatigable collector extraordinaire from Wellesley, Mass. This *tour de force* of the Naylor collection was a thrill to behold. Certainly a strong candidate for America's greatest general collection Jack Naylor lent unselfishly many of his finest pieces to the exhibit which presented the history of photography with very little of anything omitted.

Starting with a marvelous daguerreian studio including full-size mannequins dressed in clothing of that era, one got the feeling of travelling back in time to the 1840's and 50's with as much an eye for detail as one might expect from the Smithsonian. Looking at that exhibit one could not help but feel transported back in time to a simpler age and—oh, that daguerreian equipment! The focal point of that exhibit was a wonderfully large, framed daguerreotype on a table between two comely models (Fig. 1).

Fig. 1 Camera at left is an 8"x10" Roberts daguerreotype camera; at right is an exact replica of the 1839 whole plate Giroux daguerreotype camera.



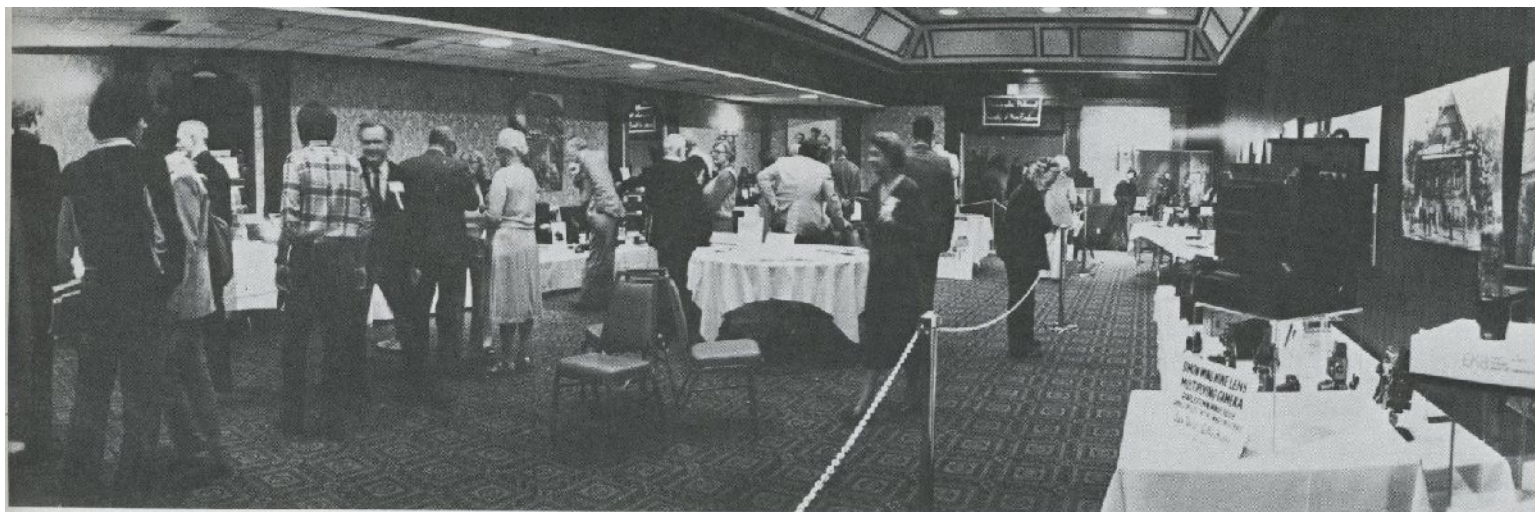


Fig. 2 Panoramic view of exhibition. All photographs by Harold B. Lewis.

In Figure 2 one can see that at times the room filled up with people many of whom came back four and five times to review the displays and better understand the museum of photo history set up especially for them.

To the left of this fine exhibit stood a Tent Camera Obscura believed to be the only one of its kind in the United States. Even this venerable instrument had a mannequin seated within its dark chamber clearly showing how this item was used. Many conventioners received a mini-course in photo history by being guided through the different exhibits in order for them to better understand our photo heritage. If 80% of all equipment belonged to Mr. Naylor, 90% of the visuals were his: he had a blueprint company make giant blowups of early photos which did so much to lend the flavor of the past to the displays.

In Figure 3 one can see the marvelous effect these photo murals lend to the room and it's easy to see that Naylor and his colleagues show as much enthusiasm for the photographs as they do for the equipment. The rare combination has enabled them to put on a staggering show that would do honor to any large museum with whose name this type of educational exhibit would be linked.

Margaret Bourke-White's personal Tropical Solo Reflex Camera next to her book describing her feelings about this very camera lent a personal touch to the press camera display that would be hard to beat anywhere.

In Figure 4 one gets a glimpse at one of the cleverest display tricks. By varying the elevation of the displays Naylor feels that monotony of many similar objects is lessened and he is so right. Not only does he use tables of different heights but by the use of plastic cubes he elevates items to different heights on the same table. The display then becomes so much more eye-appealing one cannot help but wonder why more people don't use this effect when they display at the various shows.

Figure 5 shows the 35mm display with a reflection of Queen Victoria through the mirror. The only sad reflection of this marvelous display is that it couldn't be kept on semi-permanent display for various clubs throughout the country to see and appreciate. Congratulations to the PHSNE team for an exciting educational event.

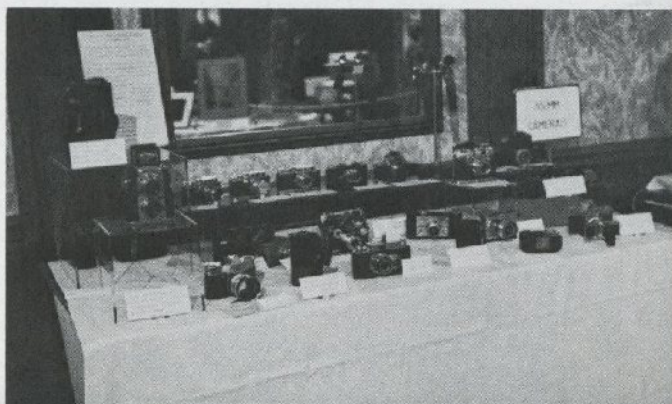


Fig. 3 Table at left features European and American stereoviewers.



Fig. 4. Display of press cameras.

Fig. 5 35mm exhibit: from the Tourist Multiple to the modern reflex.





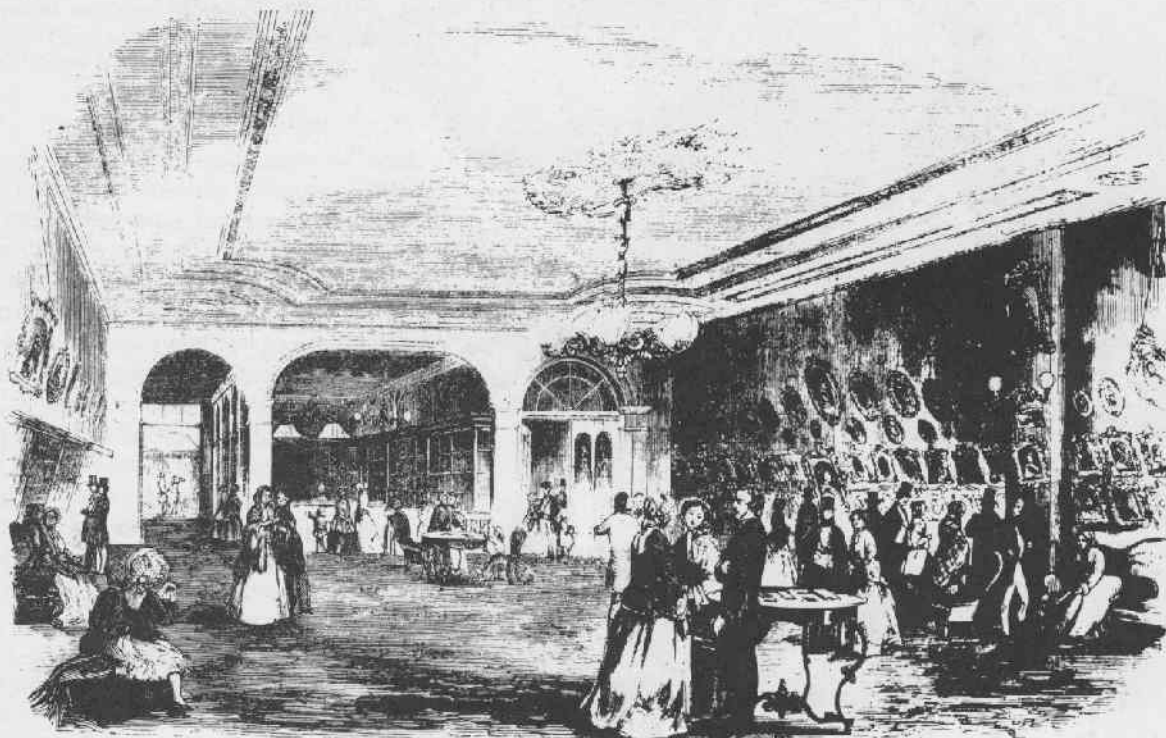


Fig. 1 Present-day photograph of 359 Broadway showing painted Brady sign still there after 127 years. Front sign and giant camera (see Fig. 3) are, alas, gone.

Fig. 2 This somewhat fanciful engraving shows an artist's conception of the reception area of Brady's Gallery at 359 Broadway (the building is only twenty feet wide!) Note camera on tripod and operator in distance at left.

The New York Galleries of Mathew Brady

Bill Kaland

When Mathew Brady established his first photographic gallery at the corner of Broadway and Fulton Street in 1844 he must have felt that this location was at the cross roads of the world. Traffic streamed up and down Broadway at an alarming rate and the horse drawn carriages were said to be a serious threat to women and children. As a result a foot bridge was built across Broadway at Fulton Street. All the activity was good for business however, and Brady's business prospered.

Celebrities of all kinds paid a visit to the Brady studio to have their pictures taken. Photography was only a few years old in 1844 and people looked upon it as a miracle.

Very little is left standing today however; St. Paul's Church still casts its shadow on the corner of Fulton Street, but Brady's Daguerrean Miniature Gallery, Barnum's Museum and the foot bridge have all been replaced. The American Telegraph and Telephone Company building now stands where Mathew Brady's first Gallery, 205 and 207 Broadway, once stood.

Bill Kaland is a long-time Lincoln collector interested also in Brady and Civil War lore. This article appeared originally, in slightly different form, in PHSNY's PHOTOGRAPHICA and is reprinted here with permission.

Brady's Fulton Street gallery grew and prospered. Over a period of almost 10 years it could not take care of all those who came for sittings. It was essential that Brady expand. Since Broadway had been good to him he looked further North on Broadway for another building. He found one that suited him at 359 Broadway between Leonard and Franklin Streets. That building still stands—all 5 stories of it. The present day photograph (page 5) illustrates what is so remarkable. Not only does the same building stand but the same sign that Brady had painted at the top of the brick wall—"Brady's Gallery"—still stands. It has been standing for at least 125 years, and was pointed out to me by Richard Sloane, the sharp-eyed editor of the *Lincoln Log*. I have never seen reference to this in any of the dozen or so books about Mathew Brady, nor have I ever heard it mentioned by any one of the many photographic enthusiasts. It is hard to believe that it has never been noticed, and equally hard to understand how that could be possible.



Fig. 3 Woodcut published November, 1853 shows annual fireman's parade passing Brady's second gallery at 359 Broadway. Gallery opened March 14, 1853.

There are thousands of faded signs on brick walls all over New York City, especially downtown. Perhaps that is a reason; one sees so many faded messages that we just do not see anything in particular. When the "Brady Gallery" sign is pointed out it suddenly takes on the clarity of a neon sign. What once was a kind of obscure graffiti suddenly becomes legible. I confess, too, at being thrilled to be standing on the corner of Leonard Street across from 359 Broadway looking up at the sign—"Brady's Gallery."

Brady's second gallery was a success shortly after it was opened in 1853. No less a person than Walt Whitman gave Brady and his gallery what we today would call a "rave review." In his column in the *Evening Mirror* of Feb. 7, 1854, Whitman wrote: "It is worth your while when next in New York, to visit Brady's daguerreotype gallery. He has taken infinite pains to render his collection of public portraits complete and satisfactory; and his elegant establishment is one of the most delightful resorts in the city. He has made a study of his art."

(Editor's Note: Here is what *Humphrey's Journal* said of the Gallery at 359 Broadway shortly after it opened in March, 1853:

"Mr. B's Rooms are situated at 359 Broadway, in the most central part of the city. At the door hangs a fine display of specimens, which are well arranged in rich rosewood and glit show cases. The Reception Rooms are up two flight of stairs, and entered through folding doors, glazed with the choicest figured cut glass, and artistically arranged. This room is about twenty-six by forty feet, and is the largest Reception Room in this city. The floors are carpeted with superior velvet tapestry, highly colored and of a large and appropriate pattern. The walls are covered with satin and gold paper. The ceiling frescoed, and in the center is suspended a six-light gilt and enameled chandelier, with prismatic drops that throw their enlivening colors in abundant profusion . . . The harmony is not in the least disturbed by the superb rosewood furniture—tetes-a-tetes, reception and easy-chairs, and marbletop tables, all of which are multiplied by mirrors from ceiling to floor. Suspended on the walls, we find the Daguerreotypes of Presidents, Generals, Kings, Queens, Noblemen—and *more nobler men*—men and women of all nations and professions.

"Adjoining the Reception Room is the business office of the establishment. This department is about twenty by twenty-five feet, and is fitted up with a variety of showcases, where can be seen samples of all the various styles of Frames, Cases, Locketts, &c, used in the Art.

"Still further on past the office, is the Ladies' Parlor, which has all of the conveniences to make the Patrons comfortable and delighted . . . On the same floor we pass to the Operating Rooms. There are two—one having a sky and side-light of a northern, and the other of a southern exposure."

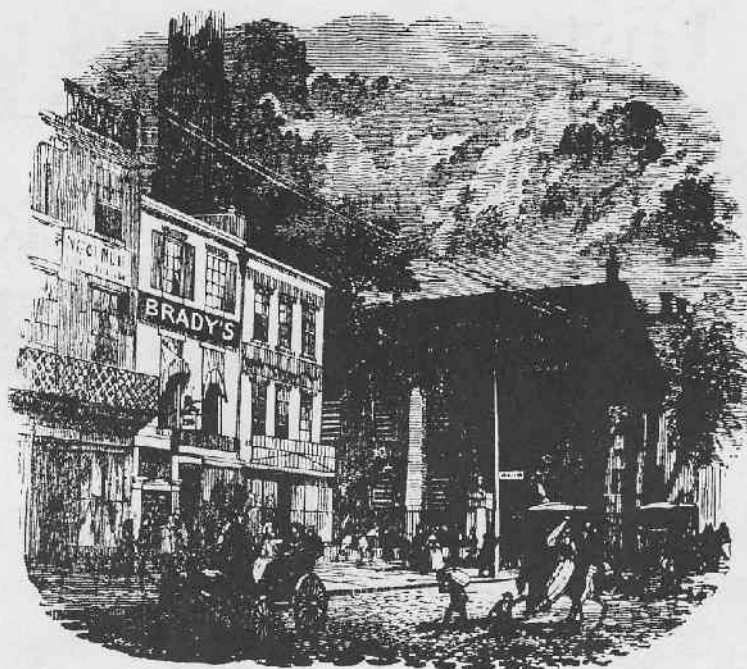


Fig. 4 Broadway's first gallery at Broadway and Fulton Street, New York City.

As the woodcut of the interior of the building at 359 Broadway clearly shows there was some attempt at creating an air of elegance even though the gallery was above Thompson's saloon. The great and near great didn't seem to mind gathering there to have their pictures taken, because five or six years after it opened, M.B. Brady established his third New York Gallery at 785 Broadway, diagonally across from Grace Church on Tenth Street. It is said to have been the most sumptuous of all of Brady's galleries. It was ideally situated in that it was only a few blocks from the hustle of 14th Street and was only a stone's throw from the Cooper Union where lectures and speeches were constantly being given. It will be remembered that Abraham Lincoln gave one of his most famous speeches there when running for the presidency in 1860. This was shortly after the establishment of Brady's studio at Tenth Street where Lincoln came and met Mathew Brady for the first time. This meeting resulted in the first of Lincoln's famous photographs taken by Brady and referred to even today as the "Cooper Union" photograph.

By the year 1860 Mathew Brady was well on his way to fame and fortune. He was the proprietor of four photographic galleries: one in Washington, D.C. and three in New York City. Additional fame accrued to Brady with the thousands of Civil War photographs with which his name is still associated. He had no inkling at that time that the next twelve years or so would find him bankrupt; his wife dead; his health broken; followed by his own lingering and painful death in a charity ward of the Presbyterian Hospital on January 16, 1896. Yes, all that was to come, but until it did, Mathew Brady left his mark with that seemingly indestructible sign on a brick wall—"Brady's Gallery."

Historic cameras record George Eastman's 125th birthday celebration

Robert A. Navias

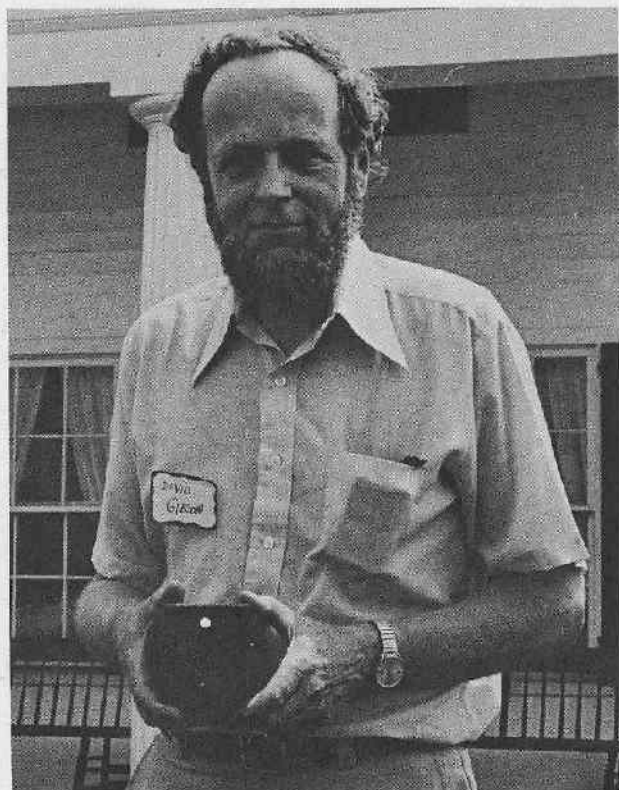
George Eastman's 125th birthday was celebrated last July 12, 1979 with dedication ceremonies and a birthday cake. The event was recorded with early Kodak cameras, a Number 1, a Number 2, and a Panoram. The ceremony marked the opening of the house where Eastman was born on July 12, 1854. This house, built in Waterville, New York, around 1847, now stands in Genesee Country Village, 20 miles southwest of Rochester, New York. The cake, baked in the wood stove in the Eastman home kitchen, was made from a mid-Nineteenth Century recipe.

The opening ceremony included remarks by Walter A. Fallon, Chairman of the Board of Eastman Kodak Company, Dr. Wesley Hanson, Chairman of the Board of Trustees of the International Museum of Photography, and Mrs. John L. Wehle, President of Genesee Country

Museum. Jason Strong Wehle, age 3, great-great-great grandson of Col. Henry Strong, first president of Eastman Kodak Company, blew out the candles on the birthday cake. Robert Doherty, Director of the International Museum of Photography, Stuart Bolger, Director of the Genesee Country Museum, and John H. Wehle, Founder of the Genesee Country Museum, also participated in the ceremony.

Genesee Country Village is a restored settlement of more than fifty buildings, from a simple log cabin to an elegant post-Civil War octagonal residence. All have been meticulously restored and furnished. Typical village crafts and skills of the period are demonstrated, from blacksmithing and tinsmithing, to printing, pottery, and brewing, to cooking, spinning and weaving.

Fig. 2 David Gibson, Eastman Kodak Company, with a Kodak Number 1.



Robert Navias is treasurer and a member of the board of The Photographic Historical Society, Rochester, N.Y.

Fig. 2 Kodak Number 1 photograph of Walter Fallon holding the birthday cake while Jason Wehle blows out the candles. (Photograph courtesy Genesee Country Museum)





Fig. 3 Panoram photographs of the dedication ceremony on the porch of George Eastman's birthplace. Walter Fallon is at the microphone. Also shown are, left to right: Stuart Bolger, Robert Doherty, Mrs. John L. Wehle, Jason Wehle, and John L. Wehle. (Photographs courtesy Genesee Country Museum)

Fig. 4 Martin Scott, Eastman Kodak Company, sets up the Panoram.

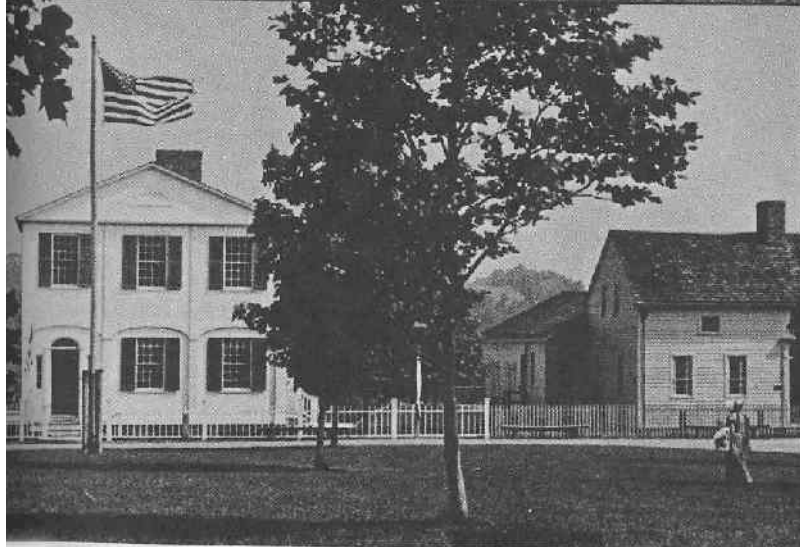


Fig. 5 The green, Genesee Country Village, a scene reminiscent of the photographs of Wallace Nutting.



Fig. 6 Living room of the restored Eastman home. Note cased images of George Eastman's parents on the table.

Books in Review

John Dobran



IMOGEN CUNNINGHAM: A PORTRAIT by Judy Dater, N.Y. Graphic Society, Boston, 1979, 188 pp, \$19.95

Once, in an interview shortly before her death, Imogen Cunningham remarked: "...the other day a man came to interview me about Dorothea Lange. That's the way to do it, wait until I'm dead and get the real truth from someone who knew me." Considering that she worked for seventy-five years as a photographer, that she also kept up a daily correspondence with a host of friends for fifty years, getting "...the real truth..." is at least formidable, if not impossible. Judy Dater's book is, simply, a marvelous experience for anyone interested in American photography from the turn of the century onward. She interviewed forty Cunningham friends, relatives and associates plus photographers, writers, artists and historians who knew her. She had full access to the resources and files of The Imogen Cunningham Trust, including personal papers and correspondence as well as all her files of negatives, proofs and prints. Of the sixty Cunningham prints selected, half have never been reproduced before so we are given an opportunity to see both famous and unknown works side by side, beautifully printed in duotone. But the distinctive value of this book lies in the reminiscences: of her three children—Gryfyyd, Rondal and Padraic Partridge; of her former husband—Roi Partridge; of photographers Brett Weston and Ansel Adams; of photohistorians Beaumont Newhall and Anita Mozley; of photographic dealers, Helen Johnston and Lee Witkin; and friends, friends, friends. Their recollections and comments are illuminating and fascinating, sometimes contradictory, always thoughtful and, in total, form a compelling portrait of one of the most endearing talents of twentieth century photography. Judy Dater has also included sixty other photographs of Imogen and of the interviewers that complement the text; an extraordinary book, beautifully designed by Katy Homans, another excellent production of The New York Graphic Society.



ATGET'S GARDENS by William Howard Adams, Doubleday, N.Y., 1979, 120 pp, \$19.95

Although Atget, thanks to the efforts of dedicated friends such as Berenice Abbott, is now acknowledged as a giant of twentieth century photography, only a small portion of his life's work has ever been reproduced. Accordingly, any book on his work is a welcome addition to photohistory knowledge and appreciation. We know little of his early life; born in 1857 he became a not-very-successful actor in the 1880's. He turned to photography in 1897, deciding to supply photographs of Paris scenes to painters; Man Ray, Derain and de Segonzac were among those who used his prints as source material. He had no studio as such: his apartment in Montparnasse had a simple sign over the door—"Documents pour Artistes." His studio was the city of Paris. His compelling photographs of unpopulated streets, empty buildings and parks, staring storefronts seem to echo Proust's observation that "True art... is produced in silence."

Atget's Gardens was originally presented as an exhibition at The Royal Institute of British Architects in London and at The International Center of Photography in New York. Mr. Adams, an authority on architectural art and author of a work on French Gardens, has written an illuminating text combining material on Atget with the history of the gardens he photographed: Versailles, St.-Cloud, Sceaux, Arcueil and the public gardens of Paris—The Tuileries, Palais Royal and Luxembourg.

The reproductions of the photographs are curiously disappointing. And we think we know why. There is a tremendous difference in a vintage Atget print on his purplish, gold-chloride, printing-out-paper versus a print from the same negative on a modern paper. It is noted that "No cosmetic attempt has been made to duplicate Atget's original prints but rather to present them simply in the spirit with which he sought to assure their honest reproduction for future generations by preserving the negatives in the archives." For some photographers it may be true that they make negatives, not prints. For Atget, we think not. His POP prints have an almost tactile quality not even suggested by these reproductions. We believe that where a vintage print was available in the exhibit, it should have been reproduced here as such. We hope that this book will lead its audience to seek out Atget's work and to view his prints in available collections.



CANADIAN PHOTOGRAPHY
1839-1920 by Ralph Greenhill
and Andrew Birrell, Coach
House Press, Toronto, 1979,
183 pp, \$30.

This is an expanded, revised version of an earlier book *Early Photography in Canada* by Greenhill. Under the usual categories of daguerreotype, wet plate and dry plate eras, they detail the major Canadian photographers as they deftly weave in the sequence of the contributions of photographic innovators in other areas of the world. They start with Halsey and Sadd, U.S. daguerreotypists, who visited Montreal in September and Quebec in October, 1840, advertising extensively but apparently more enthusiastic than effective since their pictures reportedly faded on exposure to light. By 1850 daguerreotypists were established in the principal cities, including Thomas Doane and Eli Palmer who were represented in the Paris Exhibition in 1855. In writing of William Notman, perhaps the most internationally known early Canadian photographer, the point is made that he, like Mathew Brady, employed skilled operators at his various studios and cannot be credited with taking a specific Notman stamped photograph. There are other Canadian/U.S. parallels, including Arthur Scott Goss who, like Riis and Hine, documented "how the other half" lived in an urban environment sixty to seventy years ago. This is a good addition to photohistory literature. The 104 illustrations are well-reproduced on a fine, opaque stock; unobtrusive but detailed footnotes are on the same page as the relevant text, helping the reader to understand without diminishing readability.



**GEORGIA O'KEEFE: A POR-
TRAIT** by Alfred Stieglitz, In-
tro. by Georgia O'Keeffe, Met-
ropolitan Museum of Art and
Viking Press, 1978, 13pp text +
51 plates, \$35.

As Georgia O'Keeffe says of Stieglitz in her introduction: "His idea of a portrait was not just one picture." The fifty-one marvelous photographs in this volume were taken from 1917 to 1930 and, although each can stand on its own as a superior photograph, collectively they represent one of the most penetrating portrayals of an individual by another in the entire history of art. Originally a much-praised exhibition at The Metropolitan Museum of Art, the experience of viewing the "Portrait" can now be shared by those who did not see it there. We should be grateful to Weston Naef who suggested the exhibit to O'Keeffe, to The Metropolitan and its staff for following through, and to O'Keeffe for her cooperation and thoughtful text: this is an important contribution to photographic art history. The photographs are intensely personal, the prints are a Stieglitz key set reproduced superbly in subtle shadings of grey, black, brown, grey-black, grey-brown and brown-black in an exceptional gravure rendition of the original platinum and palladium prints; a significant and beautiful book.



**HENRI CARTIER-BRESSON:
PHOTOGRAPHER**, N. Y.,
Graphic Society, Boston, 1979,
6pp text + 155 plates, \$49.95

Cartier-Bresson is one of the originals. With the publication of *The Decisive Moment* his photographs and the book's title became a part of the language of photography and of photographic art. This new book is the only major visual document on Cartier-Bresson's life work and represents the photographer's own selection of his images over a fifty-year period, 1929-1979. The foreword by Yves Bonnefoy is better than most attempts to explain the work of this split-second artist but the real worth here is the group of photographs. Reproduced in fine duotone, one photograph to one sheet of paper, these 155 photographs are a testament to the marvelously quick eye of an artist always in control. The level of achievement is difficult to believe even while we turn the pages. The complex rhythms, patterns and juxtapositions, the emotions, the encounters, the human relationships and interactions—all presented with grace and economy of means. There will certainly be more written about Cartier-Bresson but it's difficult to believe there will be a better presentation of his work than this: a significant contribution to the list of important photographic books of recent years.



WEDDING by Barbara Norfleet,
Simon & Schuster, N.Y., 1979,
156 pp, \$9.95 softbound

Probably most of us would assume that the ubiquitous posed photograph of the wedding couple has been with us since 1839. Not so. Surprisingly, there are few daguerreotypes, ambrotypes, tintypes, cartes de visites of this classic pose. Apparently, wedding pictures only start to turn up with increasing frequency about 1870 and, of course, eventually became an entire specialty of the professional photographer. Barbara Norfleet has assembled a fascinating, funny, thoughtful document of visual Americana. By searching through countless albums, institutional and private collections and many negative files of regional studios, she has produced a photographic book at once charming, nostalgic and historically valuable. In moving through time it's easy to see the change from the stiffness of the nineteenth century to the ease and openness of the middle and later twentieth century, due mainly to a change in equipment from the large format studio camera to the 2 1/4 and 35mm reflexes. It becomes apparent, too, that the photographer has become more than a recorder; he is now a part of the ritual, as indispensable as the couple and the minister. This is a rewarding book, fun to look at and to ponder over.



THE GLASS-HOUSE YEARS
Victorian Portrait Photography
1839-1870 by Elizabeth Heyert,
Allanheld & Schram/prior,
Montclair and London, 1979,
158 pp, \$20.

The interactions of the photographic process and the entrepreneur photographer with his Victorian subjects is examined here in an analysis of this age of English portraiture. After a brief chapter on the early innovators and their processes, Heyert looks at the Victorian psyche *vis a vis* the camera. She notes the difficulties of straightforward portrayal. For example, when Herbert Fry attempted a *National Gallery of Photographic Portraits* in the mid 1850's, Lord Lyndhurst requested that his be withdrawn: "All my friends and acquaintances think that your photographic portrait is such an abominable caricature that I must request you to cancel it and substitute a more believable specimen in its place." Others, like novelist Elizabeth Gaskell, replied to Fry's request "as if she had been asked to perform an act of indecency." Are you listening, Hugh Hefner?

There were some distinct differences in the development of the new art in England versus the United States. In daguerreotypy, for instance, Richard Beard was the only professional listed in London until 1848 and even in 1855 only eleven of seventy photographers were daguerreotypists; this contrasts with a reported seventy-seven daguerrean rooms in 1850 in New York City. Another difference seems to have been the use of a daguerreotype portrait as the starting point for a heavily painted-over portrait, rare here but apparently fairly common in England. Chapters on "The Photographer and Society" and "The Victorian Amateur" discuss the better-known photographers and their clients; Heyert's comments on the photographs are those of a practicing portrait photographer sensitive to the desires of the sitter as well as the revelatory eye of the artist. There is a fine section on calotypist William Collie with several examples of his highly superior and beautiful work unknown to this reviewer. This is a different and worthwhile look at an area of photohistory that deserves closer examination.



SHIPWRECK, text by John
Fowles and photography by the
Gibsons of Scilly, Chatto,
Bodley Head & Jonathan
Cape, London, Rev. ed. 1979,
48 pp, \$8.95

Proportionate to their size, the Isles of Scilly, off the coast of Britain's Cornwall, have witnessed the destruction of more ships than anywhere else in the world. Gibsons have lived there since the 17th century; in 1866 John Gibson became a professional photographer and today Frank Gibson, the fourth-generation of Gibson photographers, carries on the tradition. For 113 years the results of the sea's violence in the area has been documented photographically by the same family, surely some sort of record. The astonishing visual selection here is sometimes horrifying, more often strangely poetic. Although the Gibsons photographed many other aspects of life in the Scillies, it is undoubtedly the shipwrecks by which they will be remembered. In a short text, John Fowles, author of *The Collector* and *The French Lieutenant's Woman*, who lives in the area, discusses not only famous shipwrecks but the Cornish "industry" of shipwrecking with the illuminating insights of the novelist. This is a very interesting book about a most unusual subject.



MOMENTS OF VISION by
Harold E. Edgerton and James
R. Kilian, Jr., MIT Press,
Cambridge, 1979, 177 pp, \$20.

Jacques Cousteau had the perfect name for Harold Edgerton: "Papa Flash." He is, indeed, the father of electronic flash photography although he was not the first to attempt stopping motion via a very bright, short burst of light. Talbot, in fact, patented a method of instantaneous flash photography in 1851 and Wheatstone demonstrated stop motion five years earlier although, unfortunately, not with the use of photography to record his efforts. And there were others over the years who used the same method—a bare electric spark—to capture high-speed action. Edgerton, however, was the first to utilize portable electronic devices to accomplish exposures of 1/10,000 second and shorter. Most of the nearly two hundred photographs in this book were taken with exposures shorter than 1/50,000 second. All the classics are here: the milk drop, the speeding bullet, the golf swing. Also included are examples of the work of professional photographers in using such equipment to solve studio and on-location problems—Gjon Mili, Ben Rose, Phil Leonian. Details on Edgerton's contributions to underwater photography, sonar, war reconnaissance, and scientific shadow photography help round out the portrait of a passionate investigator and tireless teacher; a must book for any photohistory library.



DARKROOM 2, edited by Jain
Kelly, Lustrum Press, N.Y.,
1978, 160 pp. \$17.50 softbound

This is the second in a series of "How-I-do-it" books on darkroom procedures by groups of well-known photographers; Darkroom 2 features Judy Dater, Frank Gohlke, Emmett Gowin, Charles Harbutt, Lisette Model, Hans Namuth, Doug Prince, Aaron Siskind, Neal Slavin and Cole Weston. Because the techniques and tools of the photographer are so intimately intertwined with the end result, a book such as this is of importance not only to other photographers but also to curators, historians, collectors, archivists and conservators. To cite just one major example: Cole Weston describes in detail the printing of several of his father's most famous photographs, including the nude featured on the cover of the book. He tells how Edward used test strips, how he left instructions with each negative for proper printing to get his previsualized result—even to the extent of using different wattage bulbs to match a particular negative density. We also found particularly interesting Emmett Gowin's discussion of his contour pack method of printing, Neal Slavin's description of the techniques involved in his Polaroid window grid photographs, and Aaron Siskind's detailing the philosophic base in his own work that makes him feel that Edward Weston's previsualization is "...just horrible." To each his own, naturally.

Quarterly notes on regional society activities

Winnetka, IL—The Chicago Photographic Collectors Society has announced its board for 1980. They are: Efrén (Tony) Rubalcava-President; Bob Plotkin-Vice-President; Elaine Rubalcava-Corresponding Secretary; Jim Mayer-Treasurer; Kirk Kekatos-Recording Secretary; Irving Leiden, Bob Rotoloni, Dave Heinz, Jim Collins, Tom Jesso, Anne Kekatos, Jerry Sehnke, Kobi Kobayshi, Ed Hess, Jack Levin-Members at Large. Bob Plotkin is the 1980 program chairperson, and welcomes suggestions for presentations.

CPCS bestowed their "Bob Plotkin Distinguished Service Award" to the following members who volunteered their time to benefit the Society: Jane Feinberg, Dave and Bernice Heinz, Ed and Hazel Hess, Kirk and Anne Kekatos, and Stan and Jeanne Wanberg.

Bob Plotkin's photography group for the handicapped are in need of donations. In special need are working cameras with synchronization (any format) and darkroom equipment. Your unwanted, unused cameras can help Bob help others. Contact him through CPCS, P.O. Box 375, Winnetka, Ill., 60093.

Cirkut cameras and wide field photography was the theme for the CPCS October meeting. Highlighting the "Show and Tell" was a Cirkut picture brought by Jerry Sehnke. Dated April, 1943, it featured the army troop at Camp Lee, Virginia, with Jerry in uniform. Other items were a vistascope and an Anamorphic lens for 8mm and 16mm movies courtesy of Barney Copeland, a Kodak Panoram No. 1 which used 120 film brought by Kobi Kobayshi, and a Panoram of a mule train with 60 or so mules from Stan Wanberg.

At the CPCS November meeting Jerry Sehnke's presentation on the Fed camera and the Russian Camera Industry was supported by a fascinating related "Show and Tell" with such items as Dave Heinz's Minox with a USSR logo, Kirk Kekatos' Russian Kiev copy of a Contax and a Kardon, Leica copies such as Al Levin's Zorky 4 and Stan Wanberg's Leotax. Tom Jesso displayed a disassembled Fed 3 mounted on a board, while Barney Copeland provided a Russian copy of an 85mm Zeiss Sonar lens complete with filters and leather case. Bob Wolters showed examples of Russian fake Leicas, some Feds and Zorkys and a Russian Leningrad, which was similar to a Leica but with a spring motor.

Florissant, MO—Speaking of 10th anniversaries, the Midwest Photographic Historical Society is due for one in 1981. In recognition of this, Jerry Smith, MPHS president, has proposed a commemorative booklet which would include selections from past issues of CLIX n PIX, with information such as tips on cleaning images, dating cameras, and cleaning leather. Nice idea!

The little known Professional Camera Manufacturing Company of St. Louis, was saved from obscurity in a CLIX n PIX article by Roger Lundbohm (Sept.). In operation from 1938-40, they were known to have produced two cameras. Their expensive model was the "Professional Color Camera", a one-shot color type in 4 x 5 and 5 x 7 formats which listed for \$225 and \$325 without lenses. In the considerably lower price range of \$40, they offered a 5 x 7 portrait style wood camera called the "Professional Model." Limited advertising and distribution left total sales at about 50 cameras per year. Kodachrome film squelched interest in the color camera and the view cameras for portrait studios produced by Kodak and Ansco proved tough competition hence the company's short life.

CLIX n PIX also notes that Kodak has undergone a change of name in various parts of the world. Examples include: India Photographic Company, Ltd., in India; Foto Interamericana in Venezuela, Colombia, Chile and Peru; Kenya Photographic Supply Company, Ltd., in Kenya; Komal in Malaysia. A rose by any other name will still be selling Kodak brand products.

CAMERA NOTES was a photographic quarterly published between 1897-1902 and edited by Alfred Stieglitz. A comprehensive index has now been compiled for this publication and is available for \$10.00 plus \$1.25 postage from Kate Davis, 606½ 9th SW, Albuquerque, New Mexico, 87102.

Wayne MI—The PHOTOGRAM mentioned a museum of possible interest to the photo collector. The Western Heritage Museum's Western Photo Collection contains material pertaining to the Old West from the late 1800's to 1940. Though specializing in prints and photographers of the Nebraska region, the collection also includes works by other western photographers such as Wm. H. Jackson. Their address: Old Union Station, 801 So. 10th Street, Omaha, Nebraska, 68108.

Charles Dutchess in the PHOTOGRAM, passed on a code he learned from a Kodak representative which will aid in dating certain Kodak cameras. It works as follows:

C A M E R O S I T Y
1 2 3 4 5 6 7 8 9 0

Better Kodaks made in the late 1930's through the 1940's have a serial number on the lens mount consisting of two letters followed by some numbers (e.g., EC 1234). Assign the letters their numerical equivalent, indicated above, precede this by "19," and you will have the year the lens, shutter assembly, and (presumably) the entire camera was produced (in this case, 1941). CLIX n PIX, the MPHS publication, says the code concept works for English Kodaks as well, but the code word is "CUMBERLAND."

Buzzards Bay, MA—In Memoriam: The Photographic Historical Society of New England mourns the death of long-time member Edward Romney, Sr., of Nashua, New Hampshire. A photographer by profession, Ed was an active member of the Society and held a seat on the board in 1978. He is survived by his son, Edward Romney, Jr., of Spartanburg, South Carolina.

PHOTO-NOSTALGIA's article on "Photographica On Postage Stamps" (June) detailed an unusual area of photo-collecting. Stamps commemorating photography have been produced by many countries. France honored the 100th anniversary of photography with a Daguerre/Niepee stamp (1939), and recognized the Lumiere brothers' achievements with a stamp in 1955. Austria issued a stamp in 1973 honoring Joseph Petzval which featured the petzval lens. Belgium's 1947 stamp honored J.A.F. Plateau, inventor of the stroboscope, while a 1937 stamp they produced honored L. Gevaert and E. Empain for pioneering work in photographic film and paper. Germany, Russia, and Rumania are among others who issued photo-commemorative stamps. The U.S.A. appears to be the most prolific, with stamps to Thomas Edison (1947), George Eastman (1954), D.W. Griffith (1975), and Photography U.S.A. (1978).

Jack Naylor brought an interesting achievement to light in PHOTO-NOSTALGIA (Sept) with an article on Harold Bardsley, a fellow PHSNE member, who adapted a Voightlander Metal Daguerreotype Camera replica to take Polaroids. With no easy task at hand, Harold modified a 4x5 Polaroid film holder to fit the Voightlander, attached a Packard focal plane shutter in front of the Petzval lens, and after ironing out various problems through trial and error produced unique Polaroid portraits with the Voightlander.

Fred Spira shared his visit to the Austrian Photo History Museum (Photogeschichtliche Sammlung Frank) in Bad Ischl, Austria, in a PHOTO-NOSTALGIA article (Oct.). The museum is largely concerned with the history of photography in Austria, though major contributions to photography outside the country are included. Located in a marble castle on the grounds once owned by an emperor, the museum exhibits include a typical 1870's Austrian studio, a display of the products from R. Lechner manufacturers, and an Eastman Kodak display, among others. Fred says to put a visit to this museum on your "must see" list if you plan to be in Europe.

PHSNE's January meeting featured a trip through the Islands from Arthur Lewis. Herb Grube showed a series of glass slides of a train wreck showing the departure, passengers in their compartments, the wreck, rescue efforts, a family awaiting news, confirmation by the conductor, and a epitaph reading "Be Ye Also Ready". Herb made duplicates of this series and explained the procedure. Some of the "Show and Tell" items were a daguerreian banknote issued by A.E. Tubbs brought by Jack Billington, a half plate daguerreotype of Daniel Webster from Ben Corning, a Bantam Kodak 1895 with photo from Alma Frost and La Cent Vues 35mm from Jack Naylor.

PHOTO-NOSTALGIA reports that a rare Bloch's Detective Photo-Cravate was stolen from a London auction house Friday, November 2, 1979. It has a black metal body measuring 7" x 3" x 1/4" (Cravate missing), holds six dry plate exposures, and has the serial number 56 on the inside hinge. If you have any information on this contact Vintage Cameras Ltd., 256 Kirksdale, London SE 264NL, England.

The March meeting of PHSNE will feature William F. Robinson author of *A Certain Light. The First Hundred Years of New England Photography* to be released this coming June. Mr. Williams will be discussing the subject of his book, the photographic heritage of New England.

Whittier, CA—Joe Deal, curator at the California Museum of Photography has announced in THE PHOTOGRAPhist two collections which have been put on extended loan to the museum. One collection consists of twenty-two photographs by Edward Weston made for a project commissioned by the Mexican government which resulted in the book *Idols Behind Altars*. The photographs were made in 1926 and depict Mexican folk art and murals as well as his portrait of Diego Rivera. The other collection is *The Yosemite Book* published by the California Geological Survey in 1868, containing twenty-eight 15 1/2 x 20 1/2 cm albumen prints by Carleton Watkins.

THE PHOTOGRAPhist also featured an article by Mike Kessler on The Acme Camera and Changing Box (circa 1886) designed and built by S.C. Nash of Harrisburg, Pa.. Made of polished wood and carrying a magazine load of 12 glass dry plates, it came in three sizes—quarter plate, 4 x 5 and 5 x 7—and ranged in price from \$38 to \$75. The plates, along with a permanently attached ground glass, were fixed to a rotating "wheel" allowing for changing. There was a built-in focusing cloth and a complete set of swings and tilts available. Four movable shields allow parts of the plate to be masked off so that either the whole, two halves or four quarters could be used. A large index on the side of the camera allowed the operator to mark each exposure and the part of each plate to be used.

Rochester, NY—"November 16, 1979-The Board of Directors of the International Museum of Photography announced that it has accepted with regret the resignation of Robert J. Doherty as its director." Mr. Doherty has served as the museum's director since 1972. During his seven-year tenure the museum's holdings have multiplied more than five times (current estimated value exceeds \$110 million) with the Siple Collection and the Steichen Collection the most recent acquisitions of significance. His resignation is effective January 1, 1980, after which he will remain as an advisor for one year. Dr. John B. Kuiper will serve as acting director until a permanent director is appointed.

The Photographic Historical Society's Board members for 1980 are: Keith Stephen-President; Bob Fordyce-Vice President; Vince Brown-Recording Secretary; Grant Haist-Corresponding Secretary; Bob Navias-Treasurer;

Joe Bailey-Newsletter Editor; Paul Bond-Mailing Meeting Notices; Dick Casey-Program Chairperson; Rudolf Kingslake-Librarian.

The November meeting of PHS featured the WIMPRO story, the life and hard times of a small camera manufacturer. J.A. Henne and Claude Wright told the story of how two men developed an unworkable expensive blueprint into an inexpensive good picture taker. The January meeting featured Grant Romer, daguerreotypist and photo-historian at the Eastman House, who spoke on "Hand Colored Photographs of the Nineteenth Century."

Ontario, Canada—The Photographic Historical Society of Canada has announced its Board of Directors for the coming year. They are: John Addison—President; John Linsky—Vice-president; Douglas Dann—Secretary; Robert Carter—Treasurer; Marjorie Addison—Membership Secretary; Harold McNutt—Curator; John Addison—Editor; Ron Anger—Librarian.

New York, NY—Matt Isenberg reports in PHOTOGRAPHICA that a record price of \$2100.00 was paid at auction for a photographic medal. Sold at Johnson and Jenson's quarterly auction of Historic Medals, the solid silver 1½" diameter medal was awarded to Southworth & Hawes by the Massachusetts Charitable Mechanic Association in 1847 for the best Daguerreotype Exhibit of that year. The medal was struck by the U.S. Mint, with the face designed by Christian Gobrecht, one of the U.S. Mint's chief engravers. The original die remains in the U.S. Mint in Philadelphia, and can be seen on request.

Milestones in Japanese Photographic History was the lecture given by William S. Fujimura at N.Y.'s Nikon House reports PHOTOGRAPHICA. Only one known daguerreotype exists (of Lord Nariakira Shimazu) though literature as well as lithographs of daguerreotypes taken by E.A. Brown, photographer to Commodore Matthew Perry, provide evidence that other daguerreotypes of Japanese origin existed. In 1871 Tokichi Asanuma converted his pharmacy into a photographic supplies firm which flourished to W.W. II. Konishi Rokuzaemon began a supplies firm at about the same time, which prospers still as the second leading manufacturer of photographic products in Japan today. In 1889 Munekichi Ihara began the first mass production of cameras with a wooden view camera. At this time cabinet makers and craftsmen were first to start making cameras while lenses and shutters were imported. By the turn of the century the first stereo cameras were made in Japan (1895), followed by box cameras (the "Cherry") in 1903. The "Pearl" was made in 1909 with interchangeable back for roll or plates. 1916 saw the first export of Japanese made cameras with the "Lily", by Konishiroku, which resembled a Speed Graphic. Between 1917-19 the forerunners of the present day Nikon, Olympus, Asahi Pentax and Minolta firms were operating. The first Japanese-made vest pocket camera, the "Pearlette" was made in 1925 by

Konishiroku, and was manufactured up and through World War II. A decline in interest in Japanese cameras followed W.W.II as comparable German made cameras proved a better buy. In the late 1930's as German cameras were harder to come by, Japanese firms manufactured copies of the better known German equipment. In 1948 the Nikon I was made, but production never got beyond 738 cameras as General McArthur prohibited their export to the U.S. When the Nikon M was produced the following year an undetermined number of the Nikon I models were converted to model M's production of which reached 1643.

In Memoriam: Laura Gilpin (1891-1979), photographer known for her documentary photographs of the Navajo Indians over a forty year period, died in Santa Fe, NM, November 30, PHOTOGRAPHICA reports. Interested in photography at age 12, Ms. Gilpin studied with Clarence White in New York, then traveled to New Mexico and the Southwest where she photographed the Navajos. She was described by Ansel Adams as "one of the important photographers of our time." Of the five books published of her work *The Enduring Navajo* was her most popular.

Columbus, OH—The National Stereoscopic Society is producing a book on the California stereo publishing firm of Lawrence & Houseworth. Peter Palmquist is in charge of the project. Basic information on the firm's development, the rise of the Thomas Houseworth Co., and participation of such renowned western photographers as Watkins, Muybridge and Hart, is completed, but additional material (i.e., images ephemera) is being sought. If you have any pertinent information to share with Peter write him c/o NSA, P.O. Box 14801, Columbus, Ohio, 43214.

The NSA Oliver Wendell Holmes Stereoscopic Research Library has a nice gift for those who donate \$20 or more. With permission from The Saturday Evening Post, NSA has reprinted their 1922 Norman Rockwell cover titled "The Sphinx", depicting a boy sitting on a pillow viewing stereo cards, his dog by his side. The print run is limited to 500. Donations should be directed to NSA (address above).

NOTE: We would like the newsletters and/or meeting notices from each PHSA affiliated society for use in PHOTOSPHERE and for PHSA files.



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