

# TPHS Newsletter

*-founded 1966-*

Next Meeting  
**November 15**

## MEETINGS

(Unless indicated otherwise)

**7:30 PM, 3<sup>rd</sup> Thursday**  
*Visual Studies Workshop*

31 Prince Street  
(corner University Ave.)  
Rochester, New York

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

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

## JOIN US

**Annual Dues, Jan 1**

Individual, \$20  
Family, \$30

**Payable to**

TPHS  
POB 10342  
Rochester, NY 14610

## CONTACT US

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### November 15, Meeting

Edith Cuerrier will speak on "*Cataloging Cromer: The Gabriel Cromer Collection Project at the George Eastman Museum.*"

She notes, "One of the George Eastman Museum's foundational collections, the Gabriel Cromer Collection, is made up of the most important holdings of early French photography outside of France. The Cromer Collection Project, supported by a grant from the Institute of Museum and Library Services, involves cataloging and digitizing more than five thousand photographic objects of all kinds: daguerreotypes, ambrotypes, salted and albumen prints, photomechanical prints, albums, ephemera, three-dimensional objects, cameras, pamphlets and books, early motion studies, and more."

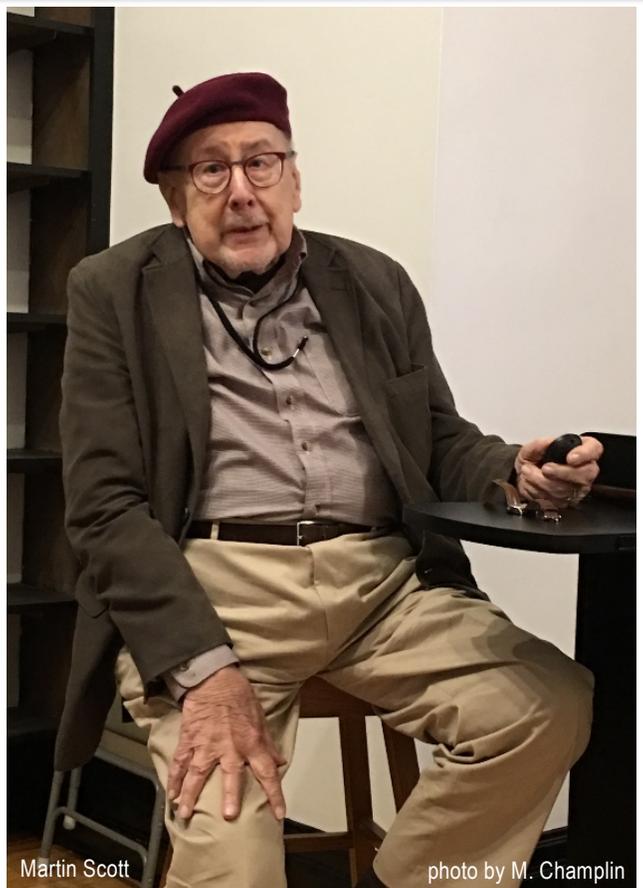
Cuerrier was hired in 2018 to be the project cataloger on a team also made up of a curator/leader and a digitization technician. She will highlight some of his collection's most intriguing photographic treasures."

### October 18, Meeting — Martin Scott

"Photography and the Graphic Arts" is the topic of Martin Scott.

From ancient times the printing press either printed ink, or it didn't. Black or white, no intermediate tones. Over a span of 150 years, photography taught the printing press to give a simulation of continuous tone that pleasingly fools the eye. And now printing enters the digital age.

Martin Scott joined Kodak in 1955 as an analytical chemist. He worked in graphic arts research, aerial photography, and after 35 years retired as Director of Scientific Imaging. He enjoys his connections with the George Eastman Museum, where he is now an Emeritus Faculty member. He is one of the original founders of TPHS.



Martin Scott

photo by M. Champlin

Open Positions

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Secretary, Note Taking

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Acknowledgments

**Hospitality**  
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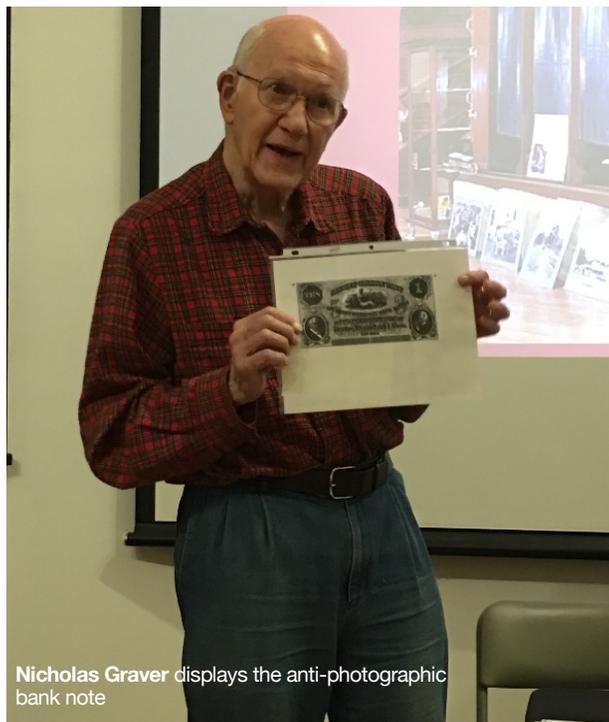
October 18, Meeting — Photos by Mike Champlin



Sharon Bloemendaal addresses future program highlights.



Bruce Tyo shares an article about the April Photo Symposium in a trade magazine during show and tell.



Nicholas Graver displays the anti-photographic bank note



The Anti-Photographic bank note is a printer's sample issued by Rawdon, Wright, Hatch, and Edson in the late 1850s. The USA did not issue paper money as we know it till the Civil War era. Gold and silver coins were the money of the land along with small change. But paper money was issued by state and local governments as well as insurance companies, canals, and many private businesses.

There was great fear that photography might generate counterfeit currency, so this sample note was issued to demonstrate that photographic processes of that era could not reproduce its multi-colored printing. The sample says nothing about a value and was worthless. It shows 'denominations' of 1, 3, 5, and 10. What we show is a B & W office copy made in the era before color copiers. It illustrates the poor rendition of the multi-hue color inks. — Nicholas Graver

**Historical Corner — Jack Bloemendaal****A Short History of The Photographic Historical Society**

The Photographic Historical Society was co-founded by Jack Bloemendaal and Willis Stockdale. They contacted several people with similar interests and scheduled the first meeting in January of 1966. As far as we know, it is the oldest such group in the world. While most were interested in cameras and photographic history, a few also collected images.

Among the charter members were many from Eastman Kodak Company (EK): **Jack Bloemendaal** (EK engineer who began collecting cameras in 1962), **Rolf Fricke** (EK, preeminent Leica collector), **Dr. Bill Fujimura** (EK engineer; translator of Japanese books; deceased), **Dr. Rudolf Kingslake** (began as head of new optics department at the University of Rochester in 1929, later EK; deceased), Eaton Lothrop (box camera collector; editor of first photohistory newsletter, the Photographic Collector's Newsletter; deceased), **Frank Mehlenbacher** (collector of cameras and ephemera; grandson of Frank Brownell, maker of cameras in the 1880s and the first 20 years for George Eastman), **Victor A. Moyes**, EK Patent Dept. curator, deceased), **Beaumont Newhall** (first curator and later director of George Eastman Museum, deceased) Hubert Sapp (EK patent researcher and engineer, deceased), **Willis Stockdale** (EK engineer; inactive), **Martin Scott** (EK researcher and director).

Others joined within five years, among them: Sharon Bloemendaal (she has held all the offices, and attended every symposium), Nick Graver (medical photographer at the University of Rochester, EK information expert, daguerreotype enthusiast, photographic numismatist), Leon Jacobson (camera and image dealer and collector) and Don Ryon (curator of EK patent department museum; deceased).

The group meets monthly on the third Thursday from Sept.–Nov. and Jan.–June. Early meetings were held in members' homes. Speakers have included Joe Mihalyi (designer of the Super Kodak Six-20 camera), Joe Boone (designer of the matchbox spy camera), Hubert Nerwin (designer of the Contax camera, from Zeiss, Germany), and Steve Sasson (inventor of the first digital camera in 1975).

The group has sponsored 16 scholarly symposia: usually triennial, from 1970 to 2014, in conjunction with the George Eastman Museum. Attendees typically came from about 7 countries and 22 states. Although participants preferred that these be held more often, the volunteer coordinators needed to forget how much work it was before agreeing to help with the next. In April of 2018, the Rochester Institute of Technology stepped in to sponsor a successful symposium.

TPHS membership is around 25 people, with many more from out of town who receive the newsletter, which former president, Eugene Kowaluk, organizes and edits. For years retiring secretary Marian Early has helped as treasurer and has sent out notices to members. See [www.tphs.org](http://www.tphs.org) or the facebook page.



In 2006, TPHS celebrated its 40th anniversary. Pictured are the charter members: from left, Jack Bloemendaal, Frank Mehlenbacher, Martin Scott and Rolf Fricke. (Photo by Sharon Bloemendaal)

**Historical Corner — Nicholas Graver****“Whatever Happened to ... Carhart Photo?”**

by Alan Morrell, Special to the Rochester *Democrat and Chronicle* USA TODAY NETWORK  
Sunday, November 4, 2018, p. 18A

In a city built on photography, Carhart's was the place where many of the photos were processed and printed.

The local company became one of the top photofinishers in the country, handling work for retailers and walk-in customers. Carhart's had photo labs in Rochester, Buffalo, Syracuse and elsewhere, along with dozens of stores nationally that sold cameras and photo equipment.

Carhart's pioneered the sale of greeting cards in the early days and at one time claimed to be the largest Hallmark dealer in the country. A second generation of Carharts took over the company at the cusp of technological innovations like color film and led the business to enormous growth.

Harry D. Carhart, a former Eastman Kodak Co. worker, founded Carhart's in 1914 on South Clinton Avenue. Kodak had just introduced its game-changing Brownie camera 14 years earlier, making photography popular for the masses.

People were snapping up cameras and photos like crazy. As a *Democrat and Chronicle* reporter once wrote, Carhart “decided there was money to be made in the business of developing film.” Within five years, Carhart's moved to a bigger shop on South Avenue and expanded to Buffalo.

Carhart was hob-nobbing with the city's movers and shakers. He attended a birthday party for George Eastman at Eastman's East Avenue mansion in 1931 and presented the Kodak founder with an enormous, specially made birthday card. Newspaper columnist Henry Clune wrote that it was “the largest birthday greeting card Mr. Eastman ever received.” It would also be the final birthday for Eastman, who committed suicide the following year.

Sons Orrin Carhart and Harry Carhart Jr. bought out their father just after World War II. Kodak had recently rolled out KODACOLOR film — called the world's first true color negative film for still photography — but, for years, kept secret the technique for processing it. In 1954, Kodak settled an antitrust suit by agreeing to sell color-processing equipment to other companies and to teach them how to develop color film. After the 1954 ruling, Carhart was among the first independent photofinishers to set up color-processing facilities.

Carhart's expanded to Syracuse in 1955 and moved its Rochester operations the following year to College Avenue. The company sold stock and went public in 1960.

Kodak was booming and, by association, so was Carhart's. Film use doubled in the five years after Kodak introduced the first cartridge-loading film in 1962, wrote Phil Ebersole in a 1984 *Democrat and Chronicle* story. The same pattern occurred when the second-generation of such film came out a decade later.

“With each change, photofinishers had to buy new processing equipment,” Ebersole wrote. “Carhart Photo could afford this investment, but its smaller competitors sometimes couldn't.”

By the mid-1960s, Carhart's had several retail stores of its own throughout the country and a huge network of film-processing dealers. One of the closest relationships came to be with Fay's Drug Co. Carhart's was doing about half its business through such retailers, including supermarkets and other drugstore chains. Carhart's expanded its College Avenue facility in 1964 and added a photo lab in Indianapolis two years later.

Tougher times were ahead in the 1970s as Carhart diversified into other markets, including the 1974 purchase of a flower farm in California. Carhart's moved local operations to Pittsford and ended its professional, commercial, and industrial photofinishing here. Company officials announced a restructuring in 1978 and sold the photo-finishing plant in Indianapolis and other assets.

Carhart's was back in the black. Corporate headquarters were moved again in 1980, this time to Southtown Plaza in Henrietta. The company had some 500 employees, 15 camera stores and three processing plants.

Soon enough came increased competition from so-called “mini labs” that could develop and print pictures more quickly. Videotape and other electronic-imaging technologies also were making major inroads, and changes, in the industry.

The Carhart brothers turned over the reins of the company in 1984 to Max Jenkins, who had joined the firm three years earlier. Ebersole wrote that the photofinishing industry “finds it hard to get a focus on its future,” and quoted business analysts who called it a low-profit, low-growth industry.

Carhart's opened a new store in Midtown Plaza offering one-hour service, began selling video cameras and added new portrait studios. Digital cameras were emerging, but Jenkins didn't see that as a problem for Carhart's.

Jenkins was relying on Kodak research, Ebersole wrote, “that indicates customers in the future will still want actual copies of their pictures and won't be content to have images stored on their videotape or computer disks.” We all know how that went.

Later in 1984, Carhart's announced plans that the company would be sold to American Photo Group, an Atlanta-based firm that was buying up regional photographic film processors throughout the United States. The sale went through in 1985. By the following year, the Carhart name was phased out.

The business is just a memory now. For all the dedicated customers, there will always be the pictures.

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**Historical Corner — Nicholas Graver**

**William S. Fujimura: "15 years with The Photographic Historical Society", Jan. 23, 1981, 15th Anniversary Newsletter:**

Charter members: John F. Bloemendaal, Willis L. Stockdale, Martin L. Scott, Frank B. Mehlenbacher, Victor A. Moyes, Rolf D. Fricke, Hubert B. Sap, A. C. Robertson, William S. Fujimura, Beaumont Newhall, Robert A. Fox, Rudolf Kingslake, Bruce L. Kelly, Eaton S. Lothrop Jr., Lawrence L. Forward.

Late in 1965, Jack Bloemendaal and Willis Stockdale discovered that they were not the only ones in the area that had taken up a strange and "useless" hobby of collecting cameras. For instance, there was this fellow from Kodak's International Marketing Division who seemed perfectly normal except for the fact that he had an insatiable desire to collect anything that bore the name "Leica" or "Leitz" on it. Then, there was this Mechanical Engineer who claimed to be a camera designer and enjoyed disassembling cameras & shutters to see how they worked. Needless to say, when he was through, the items disassembled ended up as basket cases! Still others sought outmoded Kodak cameras that took 100 round pictures.

Some of these collectors even had respectable titles in their vocation such as: Vice President, First Federal Savings & Loan; Director, Optical Design & Engineering Department, K.A.D.; etc. The few legitimate collectors during those days were Museum Directors and Curators, such as Beaumont Newhall, Director of the George Eastman House, and Victor Moyes, Curator of Kodak's Patent Museum.

On January 14th, 1966, seven of these collectors gathered at the home of Willis Stockdale and formed the "Antique Photographic Society of Rochester". At the June 17, 1966 meeting, Stockdale and Bloemendaal were elected co-chairmen and became the first officers of this organization. Those who became members as of the July 15, 1966 meeting were considered Charter members. Names of the 15 Charter members are included for your information. In April 1968, the name was changed to the Photographic Historical Society.

The purpose of the Society, as set down in the Constitution, reads: ". . . . to promote and encourage public interest in and research relating to the history of photography; to collect, restore and preserve photographic apparatus, photographs, documents and literature of the past for the benefit of the public; to provide a public forum for the exchange of ideas, knowledge and information concerning the history of photography; and to encourage the written and oral dissemination of information relating to photography to the public . . . ."

The group has remained small enough so many of the monthly meetings could and have been held in the members homes. Of the many members who volunteered to host meetings, the Bloemendaals head the list with over 20 meetings. The other standard meeting location we have been privileged to use is the George Eastman House. Over 40 meetings have been held there during the past 15 years.

**Historical Corner — Bruce Tyo****Preservation Verses Restoration**

For many years it was acceptable practice for collectors of antique furniture to restore the pieces in their possession by having professionals strip off the old finish and replace it, change the brasses, and repair or replace the damaged parts of a piece. But now antique dealers are devaluing those pieces and are seeking out furniture that has not been restored for sale. This standard has slowly found its way into camera collecting as well for a camera that has been restored has lost a good portion for its value in the marketplace today.

Over the years I have been collecting old cameras from the nineteenth century I have noticed, particularly for pieces that have come from other collections, that restoration was as much an acceptable practice in this arena as for antique furniture in past years. Apparently it was done to improve the appearance of a piece before it was put on display with the belief that it did little to change the value of the camera. Kodak even published a technical data sheet entitled, "How to Restore an Antique Camera" (October 1999, A-511KC) that outlines stripping the finish from wooden and brass parts and resealing them. It recommended replacing damaged bellows, torn or missing straps, and lost leatherette covering. Leather parts could be cleaned with detergent or if extremely soiled cleaning fluids or commercial leather cleaners and then have boot dye and polish applied to them to restore and seal the surfaces.

Today none of these practices are acceptable either to collectors or for museums. Cameras that are missing parts or have significant damage have a fraction of the value of a complete high grade piece and are really only good for parts. I have made attempts to educate antique dealers about these standards and they usually fall on deaf ears for after all we are just uninformed collectors who must be willing to pay the quoted price to add a significant piece to our collections regardless of its condition. It has gotten so bad that I, on average, only add one or two pieces a year now to my display cabinets. With many collectors turning to the Internet to find cameras the problem seems to be growing. More than once over the last thirty years I have refused to purchase cameras that have been restored, sometimes clumsily, by other collectors or unscrupulous dealers. It is not uncommon to see people offer cameras that have missing or broken parts, dry rotted exteriors, broken shutters, or missing nameplates. They are then advertised for sale at prices sometimes as much as three or four times their actual value. One of the most terrible examples I have come across was a No. 5 Folding Kodak Camera that had its leatherette surfaces dyed using India ink straight from the bottle. The ink came off on my hands while I was examining the camera's exterior and when I pointed it out to the dealer he said it didn't really affect the value anyway.

Collectors should be searching out cameras to preserve and apply strict conservation techniques that are designed to stabilize a camera rather than destroying its value by trying to restore it. These include, but are not just limited to, storing it in stabilized humidity and temperature conditions, neutralizing mold or mildew, and cleaning and sealing metal and wood parts. At the very least we need to do this to preserve the pieces in our collections for the sake of those who we will pass them off to in the years to come since we are the custodians of these remarkable tools of our trade only for a little while during the time we have them to admire in our possession.