

The PHSC E-MAIL

Volume 7-6, Supplement to *Photographic Canadiana*, November 2007
The Photographic Historical Society of Canada

CHANGE OF VENUE

we are at a different location for this meeting

Wednesday, November 21st Meeting...

As portrait, wedding and commercial photographers switched to colour photography in the early 1950s, Silvano Venuto and John Sacilotto offered colour processing services in Toronto's west end (Eglinton Ave W). With their engineering skills they adapted or built their own processing machinery to keep ahead of competition and offer a more competitive product.

Over 52 years, Silvano Color Labs has adapted to the influx of electronic automation. The big switch to digital photography has wrought a revolution with photo laboratories being affected just as hard as the photographer himself.

Join us ON SITE to see first hand how this leader in the industry is shaping the future of the professional lab. Arrive by 7:30 PM – the tours commence at 8:00 PM. Following will be a Q&A session with refreshments. You'll learn of the changes during the past ten years and of the even bigger revolution over this past year. It is all part of the history of photography.

LOCATION: 355 WESTON ROAD, TORONTO, M6N 4Y7

It is several doors south of Rogers Rd. on the east side of Weston Rd.

Plenty of parking space. Public transport to the immediate area.

Check out the Silvano Color Lab web site for information.



SILVANO VENUTO Jr.
our host for the evening

DON'T MISS OUR CONTINUING PROGRAMS

The PHSC has run an interesting series of programs during the fall series. We meet always on the 3rd Wednesday of the month, normally in the North York Central Library, Gold Room – basement, 5120 Yonge Street. We start to gather at 7:00 PM with the program commencing at 8:00 PM.

For September, our speaker Gordon Brown came from Rochester. He has a 33-year career at Eastman Kodak Co. and is the author of three books on photography. He was a featured speaker at last year's PhotoHistory Symposium. His power point presentation was based on

BEFORE COMPUTERS & AFTER COMPUTERS — "BC to AC."

Our October speaker, Elizabeth Brayer was also from Rochester. She presented the inside story on George Eastman since she authored the recently published biography of Mr. Eastman.



JOIN THE PHSC TODAY

to learn the history
of photography

It costs only \$32.00/year to join the Photographic Historical Society of Canada. Attend 10 meetings, receive 4 issues of *Photographic Canadiana*.

PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Gold Room, of Memorial Hall in the basement of the North York Central Library, 5120 Yonge St., North York, Ontario. The meeting officially begins at 8:00 p.m. but is preceded by a *Buy & Sell* and social gathering from 7:00 p.m. onwards. For information contact the PHSC or Felix Russo, 33 Indian Rd. Cres., Toronto, ON, M6P 2E9, Phone (416) 532-7780.

Programming Schedule:

October 17th, 2007

-A tour of the Silvano Color Labs on Weston Road will bring everyone up-to-date on the latest changes in colour labs as they swing to servicing digital photography. **BE THERE FOR 7:30 PM.**

December 19th, 2007

-Our Annual Christmas Party so bring along a wrapped gift to exchange with other members. For the program it is the popular Show & Tell Night.

Ideas for monthly programs are most welcome. Please suggest speakers, topics and even interesting locations to visit. Contact Program Chair Felix Russo at (416) 532-7780 or e-mail felix@photoed.ca.

FOR PROGRAM UPDATES

www.phsc.ca

our new E-mail address is
info@phsc.ca

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

THE OCTOBER PROGRAM

October speaker, Elizabeth Brayer, touched briefly on George Eastman's contributions to photography then moved to lesser known facets of this energetic entrepreneur and businessman. The following sections highlight some facets of Rochester's famous industrialist.

Photography: Eastman opened his State Street factory in Rochester in 1880 to manufacture photographic dry plates which were the newest photographic technology of the day. A year later, wealthy whip manufacturer Henry Strong became Eastman's partner, investing \$5,000 in the new company. Innovations came thick and fast: paper-backed film in a roll plus a camera back replacing the plate holder (1884); the original Kodak camera and film/processing system (1888); world's first transparent photographic film - 50 feet of it was used by Edison to make a motion picture - Fred Ott's Sneeze (1889); and the inexpensive Brownie cameras for children and beginners (1900). Over the next three decades, Eastman Kodak expanded world-wide as it became the largest manufacturer in the photographic industry. By 1932, the year Eastman died, his Kodak Park was a small city.

Community: Eastman was a consistent community supporter, making his first donation in 1886 of \$50 to Rochester's Mechanic's Institute (school). Earning close to a million dollars by recapitalizing Kodak in 1897-8, Eastman shared it with community, employees and family.

Industry: Eastman made many notable changes in industry. In 1890, he approached Massachusetts Institute of Technology, asking for a young engineer to build and operate the new Kodak Park. Four years later, a second request to MIT asked for a woman chemist. The candidate, Harriet Gallup, became the first of many women hired to fill demanding jobs at Kodak.

George Eastman House: A memorable part of the Eastman legacy is his famous house on East Avenue. Bequeathed to the University of Rochester, today it is the home of the International Museum of Photography. During the years of rented homes, Eastman designed and planned for his own house. He bought the Culver property on East Avenue - the last farm inside city limits. George Eastman House and gardens were built from 1902-5 under his watchful eye and the guidance of well known architects. He had mature elm trees brought in from Buffalo by barge on the Erie canal. The final design incorporated elements Eastman admired in other famous houses.



ELIZABETH BRAYER

PHOTOGRAPH BY CLINT HRYHORUJIV

The Brayer story of his decision to cut his new house in two is well known. There was a conservatory in the middle of the house. Eastman was never satisfied with the room's 30 x 30 foot dimensions, so he moved the rear half back 9 ft. 4 inches feet, enlarging it to 30 x 40 feet. It took five weeks.

Music and the Arts: Mrs Brayer told of Eastman's love of music and the arts. Futile efforts to learn the flute at least made him a good listener. Exposure to musical evenings in England may have led to his founding a music school in Rochester. He treated his school to 18 organs, 100 pianos - and 200 waste baskets. He saw movies as a means to fund traditional theatre and incorporated the ideas into a new theatre that opened in 1922. Eastman's trips to Europe initiated him to buying paintings and today 55 of the paintings hang in the Memorial Art Gallery, University of Rochester.

Education: Eastman believed education was essential for the progress of mankind. An early support of education was his funding a new complex and campus at the Massachusetts Institute of Technology. His generosity and involvement was kept anonymous until 1920. Other institutions benefitted as well - for example, he was his generation's largest contributor to African American education. In 1902 he made the first of what totaled over \$51 million in contributions to the University of Rochester (UR) and made the institution a major beneficiary of his will.

Medicine: Mrs. Brayer offered that Eastman's interest in dentistry and medicine stemmed from his mother's health issues - she once had eight teeth removed at home without any anesthetic and later had successful cancer surgery. He was instrumental in establishing the Rochester Dental Dispensary in 1915. It is now the Eastman Department of Dentistry at UR. Along with the dispensary, Eastman established the dental hygienist as a profession for woman (with appropriate teaching and training). All Kodak Park employees - and their children - had their teeth cleaned courtesy of Kodak - and so did all the other children in Rochester. Similar facilities were established in many major European cities under Eastman's guidance.

Final Years: Eastman developed a painful spinal condition being destined to a wheel chair and reliance on others. Eastman put his affairs in order, wrote a brief note - then shot himself. His note explained, "To my friends. My work is done, why wait?"

The Daguerreian Symposium in Kansas City

by Robert Lansdale

Members of the Daguerreian Society and guests gathered in Kansas City from November 1 to 4 for their nineteenth annual symposium. Five Canadians were in attendance while Krishan Kumar Swami of Rajasthan, India came the furthest. While many other societies are experiencing

poor attendance, the Daguerreian Society achieved greater success with one of the biggest turnouts ever – maybe it is the exposure into mid-western America. A reception was held Thursday evening in the Nelson–Atkins Museum to welcome everyone to a magnificent gallery opening and book unveiling “The

Origins of American Photography.” Speaker presentations lasted throughout Friday. Saturday saw a full day Trade Show bringing together top dealers from across America with their delicious selection of hundreds of images. John Craig was presented with the Society’s first Honourary Fellowship Award.



Lunch was held in the sumptuous piazza of the museum.



Matthew Isenburg presents first Fellowship to John Craig.



Noted auction house proprietors Page and Bryan Ginns.



The tables runneth over with daguerreotype images



Bruce Erickson, Evelyn Tate, Jackie Mahi and Greg French.



Co-host Keith Davis, Curator of Photography of the museum reviews special exhibit and book.



Large audience in the auditorium of the Nelson–Atkins Museum listen to presentations.



Mayor J.P Spilbauer of Daguerre's home town



Grant Romer of GEH is the dessert of speakers.

PHOTOGRAPHS BY ROBERT LANSDALE



Canadians: Lisa Snider, N.B., Carole and Howard Tanenbaum, M. Robinson and R. Lansdale



Attendees gather before the Nelson-Atkins Museum for their daguerreian group photo.



Kim Iocovozzi, Bill Becker, Larry West, Charles Schwarz are shown stereos by Claudia Kunin



The all-day Trade Show brings dealers from across the States with choice collections.



From Rajasthan, India to Kansas City, Krishan Kumar Swami is greeted by Diane Filippi.



Room-hopping is a favourite treat to get first look at dealers' latest collection of images.

The Origins of American Photography

1839 – 1885

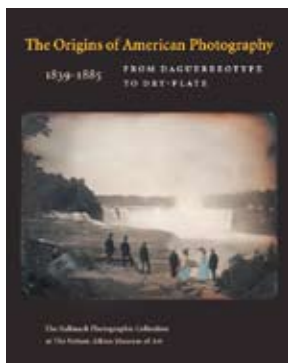
From Daguerreotype to Dry-Plate

To accompany an exhibition *Developing Greatness: The Origins of American Photography, 1839-1885* of the Hallmark Photographic Collection at the Nelson-Atkins Museum of Art, Kansas City, MO.

by Keith F. Davis

with contributions by Jane L. Aspinwall

Distributed by Yale University Press for Nelson-Atkins Museum
ISBN: 9780300122862, 360 p., 9 1/2" by 12", 606 illustrations
in Tritone printing and full colour, cloth cover, index,
Priced at \$65.00 US, Amazon.com at \$40.95 with free shipping.



Beautifully reproduced, this book is sure to become a standard reference work on 19th-century American photography.

The Origins of American Photography chronicles the emergence of a new visual paradigm, from the introduction of the daguerreotype in 1839 through the Civil War and the exploration of the West to the rise of popular photography in the 1880s. Beautifully designed and produced, with 606 repro-

ductions in tritone and four-colour, this important volume features works by all the leading practitioners of the time and by others who remain unknown. Many of these images are published for the first time; all are from the acclaimed Hallmark Photographic Collection at the Nelson-Atkins Museum of Art.

In a detailed and authoritative text, Keith F. Davis examines photography's social history and aesthetic development in an era of rapid national growth. He demonstrates how key themes and genres—including the business of daguerreian portraiture, the markets for Civil War images, and the art of Western landscape photography—reflected the concerns and values of 19th-century society. Photographers of this era expressed a new national consciousness while, at the same time, helped to shape it. They also explored the visual language of a radically new medium, laying the foundation for all of photography's subsequent history.

With illustrations on practically every page, many having several images, the book becomes a definitive study of the mid-19th-century period in American photographic history. A catalogue provides notes and information on each image and photographer (where known).



A History of the Woodburytype

by Barret Oliver

Published by Karl Mautz Publishing, Nevada City, California,
ISBN: 1-887694-28-5, Hard cover, 7 1/4" by 10 1/4", 193 p.,
Available via www.cmautz.com –\$50.US, collector's edition with
tipped-in Woodburytype by the author –\$200.US.
89 illustrations in B&W and colour.

Reviewed by John Marriage

as published in Photographic World No. 122, 2007/4

Walter Bentley Woodbury was a pivotal figure in the development of photomechanical printing. His Woodbury process was the first practical method for printing photographs for book illustrations. Until his process was commercialized, publishers had to either engrave the image by hand from a photograph, or to include real photographic prints in the book. Not only that, the Woodburytype offered superb quality, especially of smoothly graduated mid-tones, and complete freedom from grain or screens. Woodburytypes, using carbon inks, also keep far better than albumen prints.

Woodbury also had a fascinating life; he was one of Australia's early professional photographers, founding a studio, Woodbury and Page, which continued successfully in Batavia (Jakarta) long after he had left it.

This book is primarily about the Woodbury process itself. The author works as a photographer and printer using early processes including Woodburytype, and is therefore in an excellent position to understand the issues around Woodburytype printing.

The book is arranged in sections: the text gives a brief biography of Woodbury; a summary of early attempts to develop volume printing of photographs; characteristic appearance of the Woodburytype in contrast to other processes; and applications and costs of the Woodburytype.

The Plates section (60 pages) gathers together the illustrations of sample Woodburytypes – obviously a means to quality-control image reproduction.

The text continues outlining how the process works, including later modifications such as the Stanotype process which for the first time allowed amateurs to produce Woodburytypes at home without the need for a large hydraulic press. The final chapter closes the history of the process and the life of its inventor; it is followed by an assessment of what might have happened if Woodbury had approached his business a little differently.

Personalities at the Fair...

photography by George Dunbar and Hans Kotiesen

George Dunbar volunteered to take on the task of photographing our Fall Fair with the assistance of Hans Kotiesen. Their styles and viewpoints have produced a fresh outlook for this report of the personalities who participated on the dealer side of the tables as well as those who attended as registered guests.

Here we show the variety of equipment offered by the dealers who provided a good selection from which to make choices.

Chairman Mark Singer reports that the set up of tables on Saturday evening went smoothly with the aid of four Labour Ready crew. The finishing touches were completed by 9:30 PM.

Ziggy Parras and Clint Hryhorijiw greeted tables holders as they arrived in the morning, issuing credentials and table locations. In the end 106 tables were occupied. Exhibit tables were mounted by Robert Gutteridge while four other free tables were occupied by educational displays.

We are encouraging photography students to attend so were pleased when 24 scholars showed up providing ID cards. We hope they will join our society. Ed Warner, Julian Morasutti and Win Morris did an excellent job issuing tickets at the front door.

On takedown we were suddenly informed a game was scheduled for 6:00 PM so there was panic to get the field cleared! The two soccer teams gladly pitched in and had everything away by 6.10 PM.



Fair Chairman Mark Singer on deck throughout the show



Raymond Pereira shows a ring of lens hoods.



Rollie, Hasselblad and Nikon shown by Arto Yuzbasiyan.



Joeb Daley is almost dwarfed by this glass slide projector.



Nikola Njegovan with a fine selection of bellows cameras.



Violet Waterer of Barrie with daughters Gayle and Evelyn doff a Kodak cut glass chapeau.



John Wootten offered a great choice of monorail and folding-bed 4x5 cameras.



Nick Chometa adjusts large plate camera equipped with brass lens and waterhouse stops.



Marianne and Frank Scholler with cases and cameras.



Suzanne Shawyer scoops up lens accessories.



Robert Carter took photos for the PHSC web site.



Gunter Ott with enlarger and darkroom equipment.



Steve Horan had box of 3x3 glass lecture slides.

FROM THE NET

Eastman Kodak Co. is much in the news as it shrinks its physical size throughout the world. We reported with photos (Vol. 7-4, Sept.-Nov. 2007) the demise of the Canadian Kodak site at Mount Dennis, northwest Toronto. Since then we hear that Kodak Park at Rochester has shrunk from 1,600 acres to a mere 700 acres. The company used explosives to implode three cavernous buildings this summer and has sold big tracts of land to developers, most recently a 330-acre plot including a 2.1 million-square-foot warehouse. Michael Pritchard describes the English scene: "I cycled past Kodak's Harrow, England, works recently and like Rochester they are demolishing many of the buildings on the site - which was Kodak's first manufacturing plant outside of Rochester. Very sad." And from France word is that the main building of the Kodak-Industrie at Chalon-sur-Saône is scheduled to be exploded with dynamite on Sunday, December 9th.

At the same time Eastman Kodak Co. plans to sell its entire stake in China's Lucky Film Company after only four years. In a two-step transaction, Lucky Film's parent China Lucky Film Corp. will transfer a 7 percent stake in the listed company to Kodak, raising Kodak's total stake in Lucky Film to 20 percent. Kodak then will sell all that stake to a Guangzhou-based venture capital company for \$37 million.

It is interesting that Eastman Kodak reported it had swung to a profit in the third quarter as a result of double-digit revenue growth for its digital products. For the recent quarter, the Rochester company said it earned \$37 million, or 13 cents a share, up from a net loss of \$37 million, or 13 cents a share in the year-ago quarter.

The good news continues as Kodak assures photographers they are not getting out of film production. Eastman Kodak Co. will actually enhance its B&W professional film

portfolio with the introduction of an improved KODAK PROFESSIONAL T-MAX 400 Film. The new film, utilizing Kodak's patented T-GRAIN emulsions, delivers finer grain and higher sharpness. T-MAX 400, trumpets Kodak, is the world's finest grained and the world's sharpest 400-speed black-and-white film, offering photographers a level of clarity normally only available from a 100-speed film. T-GRAIN emulsions, first introduced 25 years ago, remain the gold standard in the photographic industry.

And in the digital world Eastman Kodak Co. announced a new CCD image sensor. The Kodak KAI-01050 image sensor reduces pixel size by almost 50%, doubles the maximum frame rate available from the image sensor, and provides a significant increase in image quality. With these advancements, customers working in applied markets will have access to new levels of performance, improving the capabilities and performance of their imaging systems. Expect a year or two before it reaches the camera customer.

Camera manufacturers had a field day outdoing each other in the pixel race - 5, 6, 10, 12 megapixels - and more. We also heard of the best anti-shake systems and of face recognition. Looking for other avenues of promotion we can expect varied niche technologies to be offered.

Nikon has concluded it leads wireless digital camera technology. Since the introduction of its first wireless cameras in 2005 to the current Coolpix S51c digital camera, Nikon has been the worldwide leader in regards to Wi-Fi integration and sharing of memories. With each new digital camera generation, Nikon continues to streamline the photo-sharing process through wireless technology, without the confines of wires and cables or even computers! The speed and dependability of wireless networks grow, image quality and ease-of-use in digital cameras continue to build. Nikon is the only digital camera manufacturer to fully

embrace wireless photography. It is predicted other top vendors will seek to catch up and embrace wireless photography as well, spurring industry-wide adoption.

There is an open call to all photographers, 34 years of age and under, in Canada, the United Kingdom and the United States to enter the emerging photographers competition - **Flash Forward**. The aim is to increase the visibility of young artists. This year judges from Canada include Dean Baldwin (Toronto) and Sara Knelman (Hamilton). Requirements and details on how to submit are at <www.magentafoundation.org>

Christie's is still in the camera auction field. Michael Pritchard advises that Christie's will be holding a one-off single-owner camera auction on **Thursday, 17 January 2008**. The auction will take place in the refurbished rooms at South Kensington and comprise upwards of 600 lots ranging from Leica through to subminiature and spy cameras by way of Nikon, 35mm, Rollei, tropical cameras, photographic novelties and original posters depicting cameras and photographic subjects. A catalogue will be sent to subscribers around December 13th. The auction catalogue will also be available on www.christies.com and live internet bidding via Christie's Live will also be available.

Two private-equity funds advised by ReichmannHauer Capital Partners Inc. are buying Black's Photo Corp. from Fujifilm Canada for an undisclosed amount. Established in the 1930s by Edward Black, Black's currently has a network of 116 stores across Canada.

HOYA Corp. and PENTAX Corp., a consolidated subsidiary of HOYA finally announced they have entered into agreement with respect to a merger effective March 31, 2008.

Ed Heng of CNET Asia says regarding toners, HP scientists have concocted a way to "grow their own." The Palo Alta giant is keeping the technology to itself. Hopefully in the near future, printers will self-generate their own supply of toners

Tuesday, November 27th, sees the **7th Annual Double Exposure Arts Auction** to raise more than \$100,000.00 in support of **Houselink Community Homes'** educational programs that provide those in danger of being homeless with the skills they need to break the cycle of poverty. **Houselink** is a success story that is important to Toronto and it needs your help in achieving the goal. Held at the Eglinton Grand Theater, 400 Eglinton Ave., West in Toronto, the auction offers a selection of historic and contemporary photographs. The event starting, at 7:00 PM, is co-chaired by Carole Tanenbaum and Stephen Bulger.

LAST SHOW BEFORE XMAS

**THE
TORONTO INTERNATIONAL
CAMERA SHOW**

will be taking place

THIS SUNDAY

November 18th, 2007

from 10:00 AM to 3:00 PM at the Thornhill Community Centre. 7755 Bayview Ave. at John St., Thornhill, ON. Sue Wootten reminds us its the last show before Christmas while their next one will be on March 30th 2008.

**BUY – SELL – TRADE
ADMISSION \$7.00**

November 17 to December 22, 2007, Stephen Bulger Gallery, 1026 Queen St. W., Toronto present **The Polaroids**, the first exhibition of André Kertész's Polaroid SX-70s in Canada. This is the third exhibition of work by André Kertész since being asked to represent the estate in 2003; it will include a selection of Polaroid SX-70s never previously available for sale. An opening reception and book signing with Robert Gurbo will take place Saturday, November 17th from 2 to 5pm. Saturday is also the last day to see **Vernacular Moments** by Galen Kuellmer – proceeds go to the Young Artists Trust Fund.

A CURIOUS FIND IN B.C.



Robert G. Wilson found the above photograph this past summer while vacationing in British Columbia. It would seem to fit into the early 20th century. The 15 1/2" by 19 1/2" image is a "crayon" portrait where the original photograph was copied, enlarged and then over painted by airbrush and powdered chalk to produce a near painterly effect. Most interesting is the fact that the paper print has been glued to a sheet of lead. Holes along the edge indicate that it was nailed to a frame or stretcher. The lead sheet may have been chosen as a better mounting surface which would not shrink nor break. Nor would it stain the print over many years whereas wood shingles or card stock would eventually stain. It does remind me of the two large panorama prints that were found in the attic of the Ontario Legislature at



The back shows the lead sheet base.



Edge of crayon print shows nail holes.

Queen's Park. They, too, were mounted to a sheet metal base.

BIOGRAPHIES OF B. C. POSTCARD PHOTOGRAPHERS

To mark its 25th Anniversary the Vancouver Postcard Club has updated its 60 page book on photographers whose work is featured on B. C. postcards. Compiled by Margaret Waddington it is available for \$23.00 (includes shipping). Articles originally written for their newsletter were supplemented with

information culled from birth, marriage and death certificates, newspaper obituaries, census and directory data and local histories. Each profile contains sources, an example of photographer's work and, where obtainable, a portrait of the photographer. Send to Waddington, 3855 West 36th Ave., Vancouver, B.C., V5K 2A3 or mwad@shaw.ca V. P. Club dues are \$15.00/year.