

The PHSC E-MAIL

Volume 5-7, Supplement to *Photographic Canadiana*, November 2005
The Photographic Historical Society of Canada

Wed., November 16th Meeting... bring a friend

PHOTOGRAPH BY ROBERT LANSDALE



David Lewis has lectured for years on alternate photographic processes. He is seen here in younger days with a group of professional photographers after a 1985 Kodak seminar. We will see samples of his artistic work along with a demonstration of bromoil ink-ing up.

David W. Lewis of Callander, Ontario will be our speaker for November. He is recognized as one of the last surviving masters of the pigment-control processes for oil, bromoil and transfer which were favoured by pictorialist artisans in the first quarter of the 20th century. He is, without doubt, the world's leading authority on these processes which have nearly been forgotten.

David began Bromoil printing in the early 1970s having worked with Carbro previously. He is well known and respected in the U.S. and Europe, having studied with masters such as Georgia Proctor-Gregg FRPS in Leamington Spa and Trevor Jones in Cardiff, Wales.

David's award winning work is housed in major art galleries, museums and corporations worldwide and he has been honored with numerous solo exhibitions throughout North America, Europe and Asia. In the past 30 plus years David has conducted hundreds of master class workshops and is no doubt responsible for the revival of these almost-lost art forms.

His fully illustrated hardcover book "THE ART OF BROMOIL & TRANSFER" is still considered the most definitive book on the process. To learn more about David W. Lewis before this lecture visit: www.bromoil.com

Location and directions to the meeting are in the column at right.

PHOTO COURTESY OF JANET BRADLEY



Luis Nadeau of Fredericton, NB sends us an email postcard of his visit to Greece where he lectured with Henry Wilhelm at the noted Benaki Museum seminar in Athens. Proceedings will be published later in the year. Wilhelm and Nadeau are seen here visiting the Acropolis early in the day before the tourists arrived.

PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Burgundy Room, Memorial Hall in the basement of the North York Central Library, 5120 Yonge Street, 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) 6532-7780.

Programming Schedule:

November 16th, 2005

-David W. Lewis, one of the last Masters of the pigment-control process will give his lecture on: "The Art of Bromoil & Transfer."

December 21st, 2005

-The favorite program for members is the annual Show & Tell Nite so dig out those odd and interesting items that have a tale to tell. Also remember to bring along a wrapped gift to participate in the Christmas gift exchange and the spirit of the evening.

May 2006

-Stereo will be the feature of our May meeting with Mary Ann and Wolfgang Sell discussing "ViewMaster." Mary Ann is a Past President of the National Stereoscopic Association and has been a collector for many years.

Ideas for monthly programs are most welcome. Please suggest speakers, topics and even interesting locations to visit. Offer information to Felix Russo at (416) 532-7780 or e-mail to felix@photoed.ca. Be part of the support team that keeps our society alive.

FOR PROGRAM UPDATES
www.phsc.ca

our E-mail address is
phsc@phsc.ca

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

Will Mokrynski, with the assistance of Susanne Jones, gave a power-point talk on modern day pin-hole and panoramic photography. Like many photographers, Will uses



WILLIAM MOKRYNSKI

the silver processes, including infrared, in his cameras and turns to digital technology to work on scanned negatives, then prints finished files.

Will uses photography to reveal new views of the world. His modern pin-hole cameras and panoramic camera are equipped with colour, black & white, or infrared film to capture his vision. Will noted that a lack of means to frame, combined with the soft image and great depth of field of the pin-hole camera, demands more creative intervention by the photographer. One of the pin-hole cameras has its lens parallel to the film vs. perpendicular making each image strange and wavy. His cameras allow him to record images unable to be seen by the naked eye. With the capability of recording double exposures in camera (lost in the digital era), he can create images he calls "memory fragments" -- like the fleeting images remembered from a visit to the CNE.

Will noted that the pin-hole camera was not the original camera (early camera obscuras sometimes used a pin-hole instead of the meniscus lens which gave a sharper, brighter image). In photography, the pin-hole camera became popular when the 19th century pictorialism movement was in vogue. The first pin-hole photograph to win recognition (*The Onion Field* by Davidson)

was challenged by users of traditional cameras. The pin-hole cameras faded away in the 20th century in the face of realism and the pursuit of sharp images.

After discussing his artistic philosophy, Will introduced us to the panoramic camera and its history. These cameras can record a full circle of the horizon with its undulating curves not visible to the eye. The angle covered can be more or less than full circle, can be horizontal or vertical, and in all cases the photographer must pre-visualize the scene.

The concept of panoramic images predates photography, being first coined by Irish painter Robert Barker in 1787. People paid admis-



PHOTOGRAPHS BY ROBERT LANSDALE

William Mokrynski (center) is questioned about cameras while others view sample prints.

sion to view Barker's oversize images of England and Scotland.

Barker licensed his technique to others including Pierre Prevost who popularized it in Europe. In 1822 Prevost's assistant Louis Daguerre, took the panoramic concept a step further with the use of light, sound and transparent panels to create dioramas. It was his interest in capturing scenes for these shows that brought Daguerre to the research that culmi-

nated in his famous 1839 photographic process.

Another historical figure Fox Talbot made panoramic prints in the 1840s by taking a series of images while rotating his camera between shots. He printed individual negatives and glued prints together to make the panorama.

Patents for panoramic cameras began to appear in the 1840s and by the 1900s a variety of these cameras were available. Three distinct approaches were used. Popular even today, a long narrow segment can be cropped and printed from a wide angle image. Many cameras had a lens mounted on a vertical axis. A narrow slit swept across the negative material to paint the image as the lens moved in a short arc. The third approach was to rotate the entire camera to pass the recording slit across the film, progressing from

one side to the other. The best known instrument using this technique was the Cirkut camera, which has left behind a legacy of school, military and other institutional scenes. In covering the history of the panoramic cameras, Will noted the cycloramic version patented in 1887 by J R Connon of Elora, Ontario.

Will uses a modern version of a Cirkut style camera, one that uses a

CONTINUED NEXT PAGE



Susanne Jones (white sweater) explains details of prints to some interested members.

flywheel instead of a gear mechanism. It can record a smooth sweep of the scene up to 360 degrees and more. The camera is pushed to commence rotating on the tripod. Once it slows to a couple of revolutions per second, the shutter is opened and closed to record the desired degree of rotation. Thin film works best to prevent hesitation (drag) which can result in a light band.

Will let us take a closer look at his cameras and mounted prints, most of which were created on his Epson 2200 printer. He brought two pin-hole style cameras and a panoramic model with him.

The first camera is a *Zero 2000*

from Zero Image. It is a beautiful looking traditional pin-hole camera carefully constructed from teak wood. The camera has a manual shutter with a cable release, an exposure calculator dial, and a means to advance the film to allow multiple shots.

The strangest of the three, is the *Omniscope* from Abelson Scope Works. Shaped like two soup cans squashed together, this black metal gizmo with no obvious lens must be set carefully on a stabilizing cushion or tripod. The photographer opens the shutter and steps quickly out of the way to wait for the exposure to complete. The ominous look of the camera along with with the photogra-

pher's hasty retreat, prompted Will to paste labels on the instrument to assure bystanders that it is a camera, and not a bomb. The *Omniscope* takes advantage of the great depth of focus inherent with a pin-hole lens to record images with the lens positioned parallel to the film plane rather than perpendicular.

The *Lookaround* panoramic camera uses a clever fly-wheel mechanism to record panoramic scenes using a rotating camera but skipping expensive gearing. The camera can mount a variety of traditional 35mm camera lenses of short focal length. The resulting images are sharper than the pin-hole images.

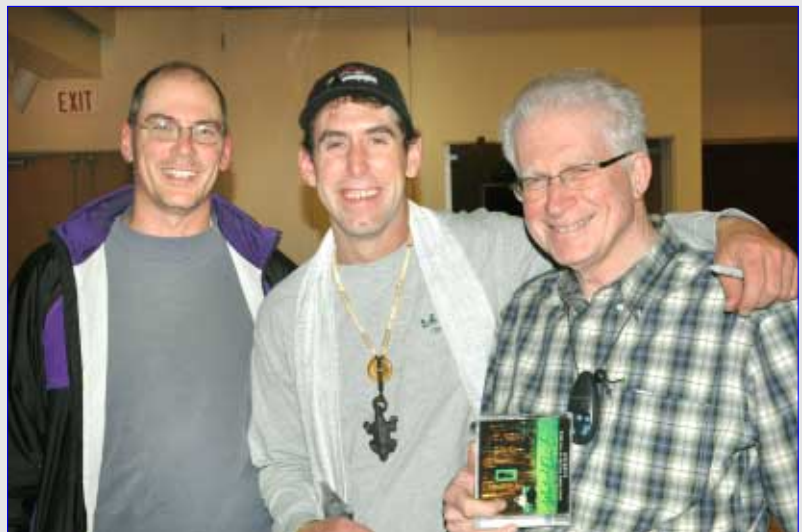


Prints receive close scrutiny after meeting.

PHOTOGRAPHS BY ROBERT LANSDALE



Stan White was honoured by the National Stereo Assoc. for his writing contributions. Bob Wilson presented award.



Past President Michael Oesch (center) after his cross country walk dropped by and was greeted by old friends Lincoln Ross and John Linsky.

Daguerreian Symposium

The Daguerreian Symposium in Rochester, N.Y. was three days of crammed activity with the George Eastman House mounting a major exhibition of Southworth & Hawes daguerreotypes. Attendees came from England, Hawaii, U.S.A and Canada.



First night reception at G.E.H. opened exhibit.



Daguerreian jewellery shown by Motzenbecker.



The Trade Fair brings out the very best daguerreotypes.



Lectures were held in the Dryden Theater of the G.E.H.



Mike Robinson lectured on Southworth & Hawes studio.



Dee Kilgo lectured on T. Easterly



Shannon Perich of Smithsonian.



Grant Romer talked "Young America."



Michelle Delaney of Smithsonian.



William Skerritt on Survey dags.

Photos by Robert Lansdale



From Canada came M. Robinson, Sylvia Dudek & S. Evans



Attendees gather for the annual group photo.



Getting a close look at hundreds of daguerreotypes.



Felix Russo (l) inspects display.



Philip Gura & History of the Book



Georgia Barnhill on Book History.



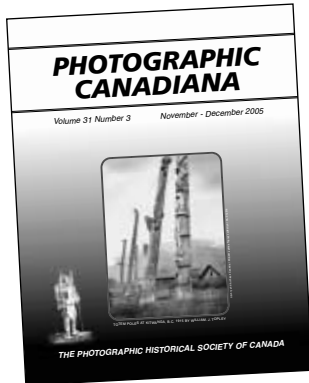
Checking items for silent auction.



Showing their auction images.

THE NEXT PHOTOGRAPHIC CANADIANA IS ON ITS WAY... a good reason to join the PHSC

Our November-December 2005 issue of *Photographic Canadiana* is at the printers and will soon be in the mail to members. This is another 20 page issue with interesting and informative articles.



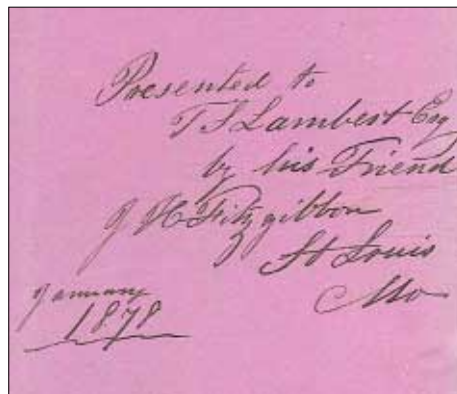
The main feature will be Thomas Ritchie's article on *William James Topley and Ottawa's Topley Family of Photographers*. Although William James Topley was the most noted and the most prolific, it is little known that his mother, Anna Delia (1825-1906), was interested in photography. Topley photographers spanned three generations.

Our photo reportage will bring you all the activities at the recent PHSC Fall Fair with 23 photos taken by our editor Robert Lansdale (see previous PHSC E-mail newsletter). Likewise our *Toronto Notes* by Robert Carter brings non-computer members up-to-date on the program presented by Matthew Isenburg.

We have completed the four part series on Carbon Printing as it was introduced into England, then North America in the 1870s. But to round out the information on one of the main characters involved in marketing the process, a three page biography of Theodore Sarony Lambert is presented to give this French Canadian from Trois Rivières - Montreal his proper recognition. Information continues to trickle through and we hope members keep a sharp eye out for more information and a portrait of this gentleman as well as his inventor cohort Claude Léon Lambert of Paris, France who disappeared from the scene.

An 1870 full page advertisement (reproduced with the article) refers to a **T.H.N.** Lambert and a **N.A.P.** Lambert selling rights to a Sarony Photo-Crayon process. They are claimed to be cousins of the famous Sarony photographers, Napoleon and Oliver. One of these gentlemen was Theodore Sarony Lambert but it is impossible to match the initials to those in the advertisement. Probably Theodore chose to adopt his mother's maiden name, Sarony, to ride the high reputation of that name. A recent finding in U.S. Naturalization papers of 1884 points to a **Norval Sarony Lambert** where the witness was **Theodore Sam Lambert** living at 307 E 86th Street, N.Y. The "Sam" may be an error as city directories give a T. Sarony Lambert, then Theodore S. Lambert living at that address. So the **N.A.P.** Lambert in the 1870 advertisement, although not fully validated, could be **Norval** and could probably be a brother to Theodore. Such is the progress of research as information assembles bit by bit.

Searching the internet has located a bound volume of the first twelve issues of *The St. Louis Practical Photographer* which



bears an inscription by editor J.H. Fitzgibbon for January 1878 as "Presented to T.S. Lambert Esq. by his Friend J.H. Fitzgibbon." Bookseller Charles Agvent of Mertztown, PA erroneously identi-

fies T. S. Lambert as being the inventor of the Lambertype. Original photographs, samples of different printing processes, are inserted as *frontispieces* in ten of the issues including a Chromotype of the *Chicago Apollo Musical Club* by photographer Gentilé. The volume, despite defects of cover detached and spine largely lacking, is offered at \$3850.00 US.

Congratulations to The Japan Classic Camera Club who are celebrating their 25 Anniversary this year. To mark the occasion they have published a 132 page book listing the history and statistics of the club. Key feature is a



portfolio of photographs (colour and B&W) created by the members using cameras and lenses that were on the market before 1960. We need to make a correction in that 24 of the photographs were made using Japanese cameras while 78 illustrations were created using foreign cameras. Only one camera – the Jiffy Kodak Six-20 of 1933, was made in Canada by the Canadian Kodak Company. The photos, accompanied by a small illustration of the camera, are arranged according to the age of the camera – the first camera illustration being from a No. 2 Kodak of 1889 made by Eastman Kodak, USA. Japanese camera/illustrations appear midway in the collection with the 1936 Canon indicating the late entry of Japan into the camera manufacturing industry.

Toronto, Then & Now

by Mike Filey with Rosalind Tosh
Photography: John McQuarrie

ALSO

Vancouver -Then & Now **Ottawa -Then & Now**
Montreal -Over Time

Published by Magic Light Publishing, Hardcover, B&W and Colour, over 200 pages
John McQuarrie Photography, 192 Bruyere Street, Ottawa, ON, K1N 5E1
Toronto ISBN 1-894673-00-X; Ottawa 0-9699761-5-1; Montreal 1-894673-09-3;
Vancouver 1-894673-08-5; Available through Indigo/Chapters (Indigo.ca), \$45.00

Reviewed by George Dunbar

Toronto, Then & Now will appeal to all photo historians, particularly if their interests are in local matters. After discovering this hardcover treasure, 9 X 11 1/2 inches, I spent hours studying the archival photos and their modern duplicates.

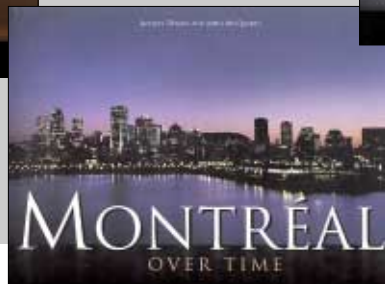
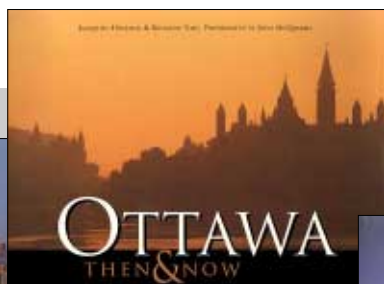
Mike Filey is well known for his collections of Toronto history and his popular newspaper column, *The Way We Were*. The archives of the City of Toronto and the Province

where, in 1914, Babe Ruth hit the first home run of his professional career. A more recent photo shows the new Maple Leaf Stadium of 1926 and a final colour aerial photo reveals the disappearance of both.

The vast changes wrought by planes, trains and automobiles are shown in detail. Some of the 33 chapter headings are: *Sunnyside, Yonge St.,*

excellent recent photographs by photographer and publisher John McQuarrie. He always attempts to match his modern view to the archive photos while his additional sequences of people and landmarks clearly reveal the flavor of each city.

Even though I've only been a visitor to the other cities, I'm 'mesmerized' by the fascinating photographs and stories of the local scenes. For example, Chuck Davis, author of the Vancouver book, has written a fine history beginning with Captain George Vancouver's first sighting of the area from his ship HMS Discovery in 1792. Mr. Davis also tells tales of popular Vancouver characters "Gassy Jack" Deighton and Joe Fortes. But I'm totally absorbed by the hundreds of old and new photographs which abound in each of these books. Comparing the identical views which have been recorded many, many years apart is a joy;



of Ontario are the source for most of the old images—a few are paintings and drawings that date from 1804. As a photographer, I was most interested in the unique photographs from the late 1800s and early twentieth century. John McQuarrie has provided outstanding modern, colour photographs (both aerial and ground level) which, in many cases, are shot from identical perspectives as the earlier views. It's a delight to compare them to old images and review the vast changes.

I've many favorite pages but one that I shall return to shows the Hanlan's Point Baseball Stadium

Neighbourhoods, Toronto Island, Police and Fire Departments. For a Torontonian, like myself, who wants a reminder of the dramatic changes in the city, this book is a prized possession.

Imagine my surprise on discovering that there are other books in the same series covering the history of Vancouver, Ottawa and Montreal. These are similar in design and quality to the Toronto book and will certainly attract local residents, visitors and all who are interested in Canadian history. All books feature

sometimes a puzzle but always rewarded with understanding. One of the most moving of the archive photos is the famous 1940 war photo, "Wait for Me Daddy." The 'Now' version will be a pleasant surprise for the reader.

The Montreal book, authored by Jacques Demers, is another outstanding effort displaying something different from the others. It's obvious that more of Montreal's historic buildings have been appreciated and preserved. For example, Windsor Station, opened in 1889, has been

CONTINUED NEXT PAGE

Québec 1850-1950

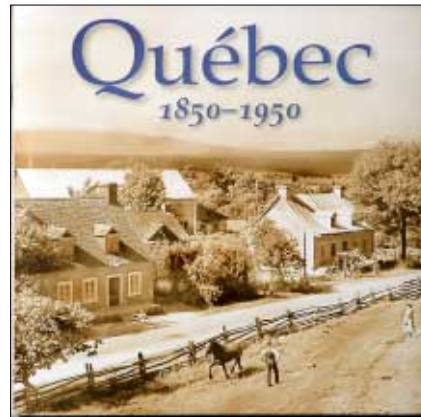
with an introduction by Lionel Koffler

Published by Firefly Books, Richmond Hill, Ontario, 2005, Hard cover, 10 1/4 by 10 1/4" ISBN 1-55407-041-4. 304 pages, 270 Black and White photographs. - \$49.95.

Reviewed by Robert Wilson

This book is an interesting collection of photographs, documenting the way of life in the Province of Quebec over nearly 100 years. After a brief, four page introduction, this book presents some 270 nicely reproduced black and white photographs. The photos mostly show

The photos span the time frame of the 1850s to the 1950s. But for the most part, they are from the twentieth century, with only about twenty percent of the images showing views before 1900 (and only one identified from the 1850s - being a nice portrait of a railway engine taken in 1859 by William Notman). While the photos are loosely organized by subject, there is no formal organization of the images - either by subject or time. For each photo, the author presents a short paragraph as a caption.



the Quebec people at work and at leisure - featuring farming, gardening, weaving, fishing, logging, at celebrations and with various forms of transportation. While there are some images from the main cities of Montreal and Quebec City, they are mostly from rural Quebec or from small Quebec towns.

The photos are drawn from numerous public archives in Canada and from private collections, and in the list of photo credits, the author has identified the photographer when known - something that many authors of books such as this do not do.

renovated so that "waiting rooms that once buzzed with travelers" are now accommodating contemporary businesses. John McQuarrie has, once again, chosen remarkable sites from which to make his comparative views, often from atop the same building from which an earlier photo was taken. The search for images for

these books is to be applauded since the resourceful archivists have done an outstanding job.



"Wait for me Daddy", 1940 - Claud Dettloff / Vancouver Public Library / 006516

The Ottawa book will certainly be a lasting tribute to our capital city. Jacquelin Holzman and Rosalind Tosh have described the beginnings of Bytown and its transformation into a colourful centre of government. The changes around Parliament Hill were always well-documented and the photographs of Rideau Hall were an eye-opener - I had no idea the estate was so large!

Each of these books is a "time capsule" exposing, in great visual detail, the transformations of cities from pioneer establishments into bustling centers of activity. I've never seen better use of historical photography!



Vancouver Public Library / 019732

Vancouver, 1890
looking N/W from the first Hotel Vancouver



Vancouver 2001
looking N/W over the corner of Granville and Georgia,



BEFORE HOLLYWOOD: From Shadow Play to the Silver Screen

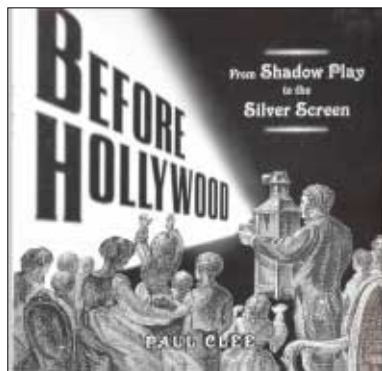
By Paul Clee

Published June 2005 by Clarion Books (a Houghton Mifflin Co. imprint)
215 Park Avenue South, New York 10003
188 pages, 9 x 9 inches (22 x 22 cm), 94 B&W illustrations, index
ISBN 0-618-44533-1, Hardcover—\$24.95 Canadian + tax,
Obtainable by ordering through Chapters

Reviewed by Robert W. Gutteridge

The story of moving pictures began hundreds of years before the Lumières' first public exhibition of their films in the Grand Café, Paris, France, December 28, 1895. Paul Clee's clear and straightforward narrative aimed mainly at the uninformed guides the reader on a fascinating journey through the world of entertainment before the movie studios became rooted in Hollywood. Using archival prints, photographs, newspaper accounts and personal observations, as well as inventors' notes, Clee explains how today's filmmakers have benefited from many early forms of entertainment.

Because of Clee's direct style, the content appeals to a broad audience, but even the well-initiated can appreciate Clee's personal comments and current historical evidence. For example, it was only recently that Christiaan Huygens of Holland was recognized as the inventor of the magic lantern having been acclaimed for several centuries by historians to the German Jesuit priest and professor of mathematics Athanasius Kircher. However, despite an extensive bibliography, Clee misses some recent research; he can be forgiven for stating on his opening page that a Lumière "film lasts a couple of minutes" (all 1895 films lasted under 60 seconds) as he makes amends later in one of his informative 'side-bars' (p. 155): "The fifty-foot length (about one minute of



film) was all filmmakers could get for several years." Yet, disappointingly, he perpetuates a major film myth, the so-called 'Chaser Theory' (p. 153), claiming that the novelty of movies soon wore off to the point where, "it got so bad that the producers of vaudeville shows in America took to putting films at the end of the program [where films were usually placed anyway; my *Italics*] to prod spectators into leaving the theater quickly so a new crop of paying customers could be

seated." In *Film Before Griffith*, edited by John L. Fell, (not listed in Clee's bibliography), Robert C. Allen thoroughly debunks this too often cited theory, through documented evidence concluding that films had the precise opposite consequence! To his credit, in Source Notes, Clee supports most extended references that he cites; moreover, he includes a handy Timeline (1420 to 1915). In addition, in the Bibliography, he supplies both Video and Websites, now available. Finally, for those whose eyesight is "getting on" (like mine), he kindly chose a comfortable font size!

As a survey linking early amusements to today's movies (summarized in the *Afterword*), *Before Hollywood* not only provides an enjoyable read for anyone but also invites the film enthusiast to seek further details about any of the diversions examined. 🍷

My Likeness Taken Daguerreian Portraits in America, 1840–1860

Joan Severa, author and costume historian, is proudly showing the dummy of her new book to be published in early 2006. *My Likeness Taken – Daguerreian Portraits in America, 1840-1860* will be a companion book to her previously published *Dressed for the Photographer*. The new book is a collection of daguerreotype portraits of men, women and children selected from the top collections in the United States, with each image (reproduced in full



PHOTO BY ROBERT LANSDALE

JOAN SEVERA - fashion historian with her soon to be published book

colour) analyzed to clarify datable clothing and fashion components. For researchers of photographic and costume history, this provides an invaluable resource. Severa's keen analysis adds immeasurably to our understanding of the importance of dress in American society. 🍷

Published by Kent State University Press, 307 Lowry Hall, P.O. Box 5190, Kent, Ohio, 44242
www.kentstateuniversitypress.com
ISBN 0-87338-837-2, 8 1/2"x11", cloth, 304 pgs, 300 daguerreotypes reproduced in full colour, notes, bibliography, index

Both books are offered at pre-publication discount prices of:
My Likeness Taken \$48.75 US
Dressed for the Photographer \$45.00 US
Add postage & handling of \$7.50 for the first book and \$1.00 for each additional book.
Discount valid to end of December.

FROM THE NET

With photographic manufacturers slugging it out for market share it sounds like a soap opera as companies take their punishment for greater losses than expected. With so many competing for the digital pie, then there surely will be a melt-down at some point with former world leaders being tossed into the trash bin.

We've already heard of Ilford giving up on silver based products. AgfaPhoto, which filed for solvency earlier this year, will now start winding up after a committee of creditors rejected a takeover offer submitted by Photo-Me International of the UK. It will be the end for Agfa Photo GmbH as of Dec. 31, 2005.

Mergers of the titans may be the answer but it hasn't quite worked for Konica Corp. and the Minolta Co. After merging in August 2003. Konica Minolta Holdings Inc said it will drastically cut its photo imaging division, including digital cameras, to cope with slower growth in domestic demand and tougher price competition. The company will cut 3,300 jobs out of its current workforce. It intends to concentrate its digital camera business on high-value-added products, such as digital single-lens reflex cameras.

As the world's third-largest producer of camera film (after Eastman Kodak and Fuji Photo Film Co.) the company said it would book \$768 million in restructuring costs as it shuts factories, writes down assets and cuts jobs. Konica Minolta President Fumio Iwai said the move would help speed up a shift of resources to more promising areas such as colour office copiers and liquid crystal display materials, and away from the deteriorating market for analogue film.

On a positive note, Konica Minolta reported healthy results due to strong sales of multi-function office copiers, triacetyl cellulose (TAC) film used in LCD panels, and medical equipment.

Japan's Olympus Corp. posted a

68 percent fall in profit, hit by losses from digital cameras, but raised its full-year outlook by a better-than-expected 17 percent as it sees recovery ahead. Olympus is the world's fourth best-selling digital camera brand, but is considered one of the weaker players in an industry suffering from slowing growth and steep price falls. Olympus lowered its digital camera sales target to 8.1 million units from 9.5 million units for the business year as it shifts its focus to profitability from sales growth. Olympus is the world's largest maker of endoscopes -- tubes equipped with tiny cameras used to inspect the intestinal system.

Well the problems continue for Big Yellow. For Eastman Kodak, it's been one miscalculation after another. In October Kodak posted a \$1.03 billion loss, its third consecutive quarter in the red and the fourth consecutive quarter in which earnings have fallen short of Wall Street targets. Among other things, the company underestimated how fast Chinese consumers would switch from film to digital cameras. Kodak had hoped that emerging markets such as China would give them time to wind down the film and photographic-paper business as Americans switched to digital cameras. Instead, buyers in the new markets skipped over film and went straight to digital. So in July, Kodak raised its layoff target from the 15,000 announced in January, 2004, to as many as 25,000 jobs.

The speed of the collapse of its traditional business lines has pushed Kodak into a cash bind. Severance and other restructuring bills will gobble up \$300 million in the second half of this year and \$650 million more next year, when the \$750 million of debt comes due -- for a total of \$1.7 billion. At the beginning of July, Kodak had just \$553 million in cash on hand. Plans are afoot to raise \$600 million by selling real estate and patent rights. In April Kodak's debt was downgraded to junk status, while S&P downgraded it further.

Well with all that negative news the boys at Kodak came up with something positive by announcing new high-resolution image sensors that allow commercial, studio, and other professional photographers to capture digital images with the most life-like detail possible. The KODAK KAF-39000 Image Sensor, featuring 39 million pixels, and the KODAK KAF-31600 Image Sensor, with 31.6 million pixels, offer professional camera and camera back manufacturers resolution and image detail that was once unimaginable for digital cameras. These new CCD image sensors have already been selected for use by Phase One A/S for their upcoming P45 and P30 digital camera backs.

And after much speculation Eastman Kodak started shipping the first digital camera with Wi-Fi wireless technology to e-mail photos directly to friends and family without a computer. Users of the new EasyShare-One can send photos directly through a Wi-Fi transmitter at home or work, or pay a monthly charge to connect the camera with any T-Mobile USA's hot spots at stores, airports, hotels and other establishments.

In other news Leitz has announced a new addition to its range of products for the digital market, the D-Lux 2. Styled and built in true Leica tradition, the new camera features an 8.4 megapixel CCD image sensor.

Four major camera makers have published service advisories admitting their digital cameras are dying. In each case, the flaw appears to involve Sony CCD sensors using epoxy packaging that eventually lets in moisture. Sony's own cameras are among those affected, and the company also has dozens of affected camcorder models. Sony is believed to be picking up the tab for the repairs for the other camera makers as well, regardless of warranty status. Given the large numbers of cameras that are potentially involved, this can't be good news for Sony, who apparently already is expecting losses, and who has also recently announced major layoffs. ■

Coming Events

SOUTHWORTH & HAWES EXHIBITS TO JANUARY 2006



The magnificent exhibition of some 150 daguerreotypes by nineteenth-century Boston photo artists, Albert Southworth and Josiah Hawes will be on view at the George Eastman House, 900 East Ave. in Rochester until January 8, 2006. Closed Mondays, this exhibit is the finest gathering of S&H images ever assembled – plan to visit it.

STEPHEN BULGER GALLERY

1026 Queen St. West, Toronto
announces a new exhibition
Robert Frank In Canada

It is impossible to consider 20th century western art without lingering upon the work of Robert Frank. His photographs, films, and mixed-media works have garnered critical praise while reaching a broad populous of art lovers and collectors.

In 1955 he crossed the United States by car on a photographic exploration of the nation. The result was a body of work of over 20,000 images strong, and a book published in 1958 titled simply *The Americans*.

Since 1970, Frank has split his time between New York and Mabou, a small community on Cape Breton Island. This shift to a quieter lifestyle precipitated a period of introspective and extremely personal work. The big cities and diverse cultural landscape are gone, traded for seclusion amidst a rocky and rugged landscape.

The core of the new exhibition is a series of collages created in Mabou during the 1970s. Frank had begun experimenting with a *Lure Camera*, an early type of disposable camera that created 3" x 4" colour prints. Combined with text and documents, the collages are often filmic, suggestive of the passage of time and a continual narrative.

The exhibition continues until December 22, 2005

TORONTO CAMERA CLUB LECTURE SERIES

Already in progress is the Toronto Camera Club's Fall lecture series. November speakers are: Cylla von Tiedemann, Dan Couto, Greg Stott and Norm Riekenbrauck. The Winter programs begin Feb 23rd 2006. For information check www.torontocameraclub.com or Tel: (416) 480-0720

THE BOOKSTORE CAFE & ANTIQUES AT CAMDEN EAST

If you are out touring, then the Bookstore Cafe in Camden East is a great place for a fall visit. Hundreds of daguerreotypes, thousands of images along with a dreamful of vintage cameras, plus new stock of stereoviews and real photo postcards. Just west of Kingston, 5 minutes north of HWY 401 (exit 593).

Sue Wooten reminds us that the **Toronto International Camera Show will be held Sunday, November 27, 2005** at the Thornhill Community Centre, 7755 Bayview Ave., at John St., Thornhill. The opening times are 10 AM to 3 PM with an entry fee of \$5.00. Table information at: suewootten@hotmail.com

PHOTOHISTORY XIII IS CALLING FOR PAPERS

The 13th Triennial Symposium of the History of Photography will take place Friday to Sunday, Oct. 20-22, 2006 in Rochester, N.Y. Mark your calendar and prepare to register early. The Symposium covers the broad history of photography so it attracts hundreds of historians, collectors and enthusiasts from around the world for the weekend of lectures, exhibits and a major sale of antique photographica. For the present the committee of the Photographic Historical Society is calling for papers. If you have a presentation (45–50 minutes) you would like to have considered for the Symposium program, then send a description and one-page abstract by December 31st to Professor Andrew Davidhazy, at andpph@rit.edu or mail to S. Bloemendaal, 82 Quentin Rd., Rochester, N.Y. 14609.



Buying or Consignment

Vintage cameras wanted by experienced Ebay seller. Professionally presented with pictures and description, ensuring real market value. Reserve or non-reserve auction styles. Low commission & listing fees. Contact Douglas at (905) 994-0515 or douglas@dugwerks.com

Wanted

Bicycle & Motorcycle photography, medals, ephemera, stereoptics, catalogues and all related items. Contact Lorne Shields, at P.O. Box 87588, 300 John St. Post Office, Thornhill, ON., L3T 7R3. Telephone at (905) 886-6911, or e-mail at lorne-shields@rogers.com



Wanted

Brass portrait lens for whole plate camera (6.5"x8.5"), equipped with rack & pinion and Waterhouse stops. Christine at cle22@cornell.edu

Selling on eBay

James Marr in Hamilton gets results by internationally selling vintage or contemporary photographica. A professional eBay seller (jay3jay3), he accepts equipment on consignment and avoids pitfalls. Contact: 905 529-0582, email: jmarr2@cogeco.ca.

Wanted

Large manual iris diaphragm opening to 6", closing to 1/4" or 1/8th" (about 16 blades). Contact Edward at emakuch@earthlink.net

Wanted

A small light box for illuminating lantern slides for copy photography. Largest slide 3 1/4 by 4 inches. Contact Lindsay Lambert, 41 Bellwood Ave., Ottawa, K1S 1S6.