

snap



shots

Volume 18 Number 7

March 2013

**Gus Kayafas, President of Palm Press, Inc., is featured speaker
March 3rd, Americal Center, Wakefield, MA**



Gus Kayafas lecturing at Fuller Museum

After arriving at MIT as a “want-to-be-physicist,” Gus Kayafas had a chance encounter with Dr. Harold Edgerton and subsequent collaborations with Edgerton and Minor White which “ignited and nurtured a passion for teaching, making photographs, and solving problems.”

Kayafas is the founder and president of Palm Press, Inc., created to publish teaching slides from original photographs, conceived when he was the founding photography head at Massachusetts College of Art (MassArt), the oldest art college in the country.

Palm Press printed for photographers Kayafas admired and eventually, on the advice of his friend, Lee Friedlander, printed for other photographers as a business. Over the years, Palm Press has published over 50 portfolios, made dye transfers for *National Geographic* and for artists like Bill Christenberry, William Eggleston, and Dr. Edgerton, produced C prints, Cibachromes, platinum prints, photogravures, even silk screens and daguerreotypes. Most of the focus, however, is producing fiber-based gelatin-silver prints including 8' x 32' aluminum mounted prints by Herb Ritts of choreographer Bill T. Jones, produced for the MFA. Palm Press also made 48" x 72" prints from 35mm Tri-X for Dennis Hopper, and worked with Edgerton, Siskind, Aarons, Callahan, Levitt, Solomons, Nixon, Morell, Friedlander, Meiselas, and thousands of galleries, museums, and other organizations including the Met, MOMA, and the United Nations.

Digital capability came incrementally. Work for *National Geographic* involved making copy negatives

from prints whose original negatives had been intentionally discarded because of fire concerns. Richard Benson shared a process he had developed, “tritone” contact registered negatives and surprinters to make more believable copy prints. It worked but was ridiculously time absorbing, not unlike dye transfer. They ultimately did similar work with the *New York Times* (which threw away 1.5 million negatives after WWII), and they finally purchased a sophisticated Scitex scanner.

After MIT, following teaching appointments with Edgerton and White, Kayafas attended graduate school at Rhode Island School of Design (with Harry Callahan and Aaron Siskind) where he earned an MFA in Photography in 1973 and started the photography program at MassArt, later serving as its Director of Continuing Education.



Community Pool, Jules Aarons, c. 1954, courtesy Jules Aarons Photographic Archives

Besides being President of Palm Press, Kayafas's activities include serving as President of the Visual Projects Center, Inc. (1987-1991), Founder and Director of Zone V Gallery (1971-1973), and member of the Board of Directors of the DeCordova Museum (since 1990).

At the March 3rd presentation, Kayafas will discuss the evolution and work of Palm Press, share sample portfolios and other materials, and answer questions.

Membership Corner

Membership Directory Update



**Joe Walters,
Membership Chair**

The *Membership Directory* will be updated in April, 2013. Please send address or contact corrections this month to make sure they are in the Anniversary *Membership Directory*. A downloadable PDF update form is available at phsne.org/update, or see the Membership chair contact information in the box below.

You can verify the information we have on file by checking your copy of the 2011 *Membership Directory*. You can also check online for updates since 2011 at phsne.org/archive/MembersOnly; to access the website page, use the password printed in the inside margin at the bottom of this page.

Membership Survey Analysis Available

The analysis of the 2012 Membership Survey is now available by clicking on the link phsne.org/url/2012SurveyAnalysis. The summary of responses, released earlier, is still available at phsne.org/url/2012SurveyResponses.

PHSNE thanks the 110 respondents who participated in the 2012 online survey. We sent the survey

PHSNE Membership

New members are invited to join for half the rates for the first year. PHSNE membership is \$15 for students, \$35 for individuals and institutions, \$40 for a family, and \$45 for foreign membership. Join or renew online at phsne.org/paypal or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. Members should check the expiration date on the *snap shots* mailing label before sending in dues.

Send payments, changes of address, and other contact information, to Joe Walters Jr., PHSNE Membership Chair, P.O. Box 650189, West Newton, MA 02465. (Call: 617-826-9294; email: membership@phsne.org; or use the Web form at phsne.org/contacts).

snap shots, edited by Beverly Regelman, is published by the Photographic Historical Society of New England, Inc., P.O. Box 650189, West Newton, MA 02465-0189. Articles and exhibition/book reviews are always welcome. Send to snapshots@phsne.org. Authors retain copyright to their original articles; however upon written application to the *snap shots* editor, PHSNE may grant non-profit societies with similar aims and interests a one-time right to reproduce a *snap shots* article as long as the author and source are credited and a complimentary copy of the publication is sent to the PHSNE mailbox.

to 317 e-mail addresses we had on file and had a response rate of 35%, demonstrating that we have an involved membership that cares about the organization.

New First Time Membership Dues

The Board of Directors has approved a discount of half off of the regular dues for first time PHSNE members for all categories of membership except Life which remains unchanged. This is a great opportunity to tell someone who is interested in the history of photography about the benefits of PHSNE—or give them a gift of their first year of membership. For more information, to apply, or to make a gift of membership, go to phsne.org/membership.

~Joe Walters, Membership Chair

Members Invited to Contribute to Collector's Showcase

To celebrate PHSNE's 40th anniversary, the *Journal* Committee would like to add a *Collector's Showcase* to the 2013 issue. Would you be willing to submit photographs of select equipment, images, or ephemera in your collection? Our vision is one to four images per member, with just titles or a maximum 350 word description or comment per image.



Photos by Lew Regelman

Feel free to submit more than four images; depending on the response we may find it necessary to carry some over to a second publication. Specifications for the submission of images and text will be found at phsne.org/url/JournalSubmission.

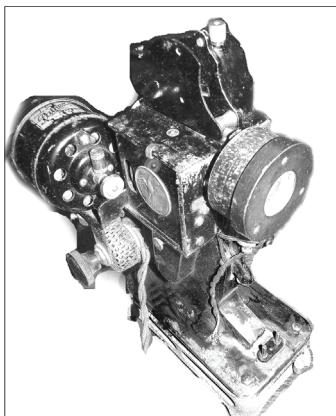
We understand you may have concerns about the privacy of your collection; items can be listed as "from an anonymous collector" if desired.

To participate in this showcase, please contact Ron Polito at ron.polito@umb.edu as soon as convenient, so we might discuss focusing your selection of items based on responses from others. We would not need the actual photographs or text until April 15th.

(Please note there is still space for one or two additional articles in the 2013 Journal. If there is something you would like to write about, contact Amanda Smith, Journal editor, at mandars3@gmail.com.)

~PHSNE Journal Committee

Extensive Projector Makeover Enhances Collection



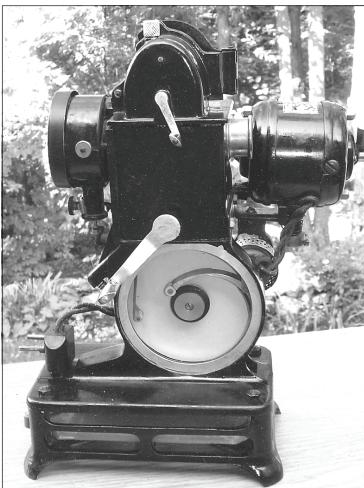
BEFORE

It was old, dirty, bulky, and nobody seemed interested. The projector was about to be placed in the “reject” pile at the PHSNE auction in September. With its brass toned seal and glass enclosed film rewind area, this old machine seemed so odd that I decided I wanted to own this bit of history.

Getting rid of all the old equipment took a while, but the effort was worth it. I get more comments on this old projector than most cameras I have in my collection.

With a little research, I found that the projector was made in France by the Pathé Exchange Inc. The USA name for their equipment was PATHEX. This projector, ca. 1922, used a 9.5 mm film format which has single sprocket holes in the center of the film above and below each frame.

(Visit wichm.home.xs4all.nl/filmsize.html#9,5 for more information about this film size.) This format never caught on in America. Several years later,



AFTER

Eastman's 16mm film captured the home movie market and was used on other manufacturers' equipment.

Pathé wanted to compete and manufactured the first home movie projector to accompany the Pathex Baby 9.5mm camera. They also produced a catalogue of (silent) films, the first films being only 30feet long. Eventually



they added two larger reels to the projector and were able to show films as long as 300 feet.

The first projectors were hand cranked. The lamp was small and there was a small generator attached to the lamp to provide enough power for the bulb. As films got longer, they provided a kit adding an electric motor and longer reel arms to accommodate the longer film lengths.

As this issue goes to print, the next auction is right around the corner. I'll be on the lookout for another hidden treasure. ~Story and photos by Lew Regelman

Historic New Acquisition at Eastman House

The object pictured is the Eastman Kodak Company Tactical Camera. Designed in 1989, it was donated to the George Eastman House International Museum of Photography and Film (GEH) by Exelis Inc. of Rochester, NY. This piece is most notable for being the earliest extant digital single-lens reflex camera. Eastman Kodak produced its first megapixel imaging sensor in the mid 1980s.



James McGarvey, a company engineer, designed and built the imaging firmware and storage system for the M1 sensor, which was installed in a Canon F1 film camera, making it the world's first digital single-lens reflex camera. Known as the Electro-Optic (E-O) Camera, it was built for the U.S. government in 1988 for covert use. The Tactical Camera evolved from the E-O project the next year and was a more robust system used to demonstrate the company's digital technology to potential industrial customers.

Commenting on the acquisition, GEH Technology Curator Todd Gustavson said, “The Tactical Camera may well be the most important object acquired during my 24 years at Eastman House. There is nothing like it in the collection. Not only is it the oldest digital camera in the collection, but more importantly, it is one of only two ever made, and it is from these models that all digital cameras were derived.” See blog.eastmanhouse.org/2012/12/19/historic-new-acquisition-at-eastman-house for more information.

~posted by Lisa Kribs-LaPierre, Manager of Online Engagement, GEH, Dec 19 2012

From Daguerreotype to Digital: Anthropology and Photography At Harvard's Peabody Museum

Anthropology and photography have a long history together, dating back nearly to their origins in the mid-nineteenth century. Photography was embraced by anthropologists and others seeking new ways to portray human physiognomy, culture, and experience. Each technical innovation allowed anthropologists to expand their examination of human existence around the world, from early daguerreotypes to today's digital photographs and video.



From Daguerreotype to Digital: Anthropology and Photography is on display at Harvard's Peabody Museum through April 7, 2013. The exhibition highlights some of the greatest inventions in photographic history while exploring the implications for anthropology. Each photograph or set of photographs in the exhibition tells a number of stories—about the people or actions depicted within, about who took it and how it came to be taken, and about the photograph as an object and the technology used to produce it.

For museum hours, directions, and other information, visit peabody.harvard.edu/node/803.

~Photo and press release at Peabody.harvard.edu/node/803

PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June, at 1:30 p.m. at the Americal Center, 467 Main St., Wakefield, MA, preceded by a mini trade fair at 12:30 and an open meeting of the PHSNE Board at 11:00 a.m.

Upcoming meetings:

April 7—Mark Chester, *The Making of Twosomes in Historical Context*

April 13, 14—*Photographica*

April 21—Abelardo Morell, *My Life in Pictures—So Far*

Driving directions to Americal Center:

I-95 to exit 39, North Ave. toward Reading/Wakefield (right turn on North from the south; left turn from the north). Drive approximately 1.5 miles, then turn left at Main St. Destination is on the left: 467 Main St., Wakefield, MA 01880.

Free parking available next door at the school, behind the building, and on Main St.

Public transportation:

The Wakefield station of the Haverhill rail line is within 1/2 mile of the Center, and MBTA buses #136 and #137 stop in front of the building. Details are available at mbta.com. Use weekend schedule.

PHSNE Online

PHSNE's Web site is online at phsne.org. George Champine is the Webmaster.

Join the PHSNE Forum online discussion moderated by Joe Walters; sign up and log in at phsne.org/forum. For an archive of back issues of *snap shots* and meeting presentations, visit phsne.org/archive. Scheduling changes will be posted on this website.

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Sunday, March 3, 2013, Americal Center, 1:30 P.M.
Next Meeting: Gus Kayafas, Palm Press
Photographic Historical Society of New England