



Alan Ward, Architecture and Landscape Photographer
PHSNE Meeting Sunday, March 3, 2019, 1:30 P.M.

Woman's Club Workshop, 72 Columbus St., Newton Highlands MA



At the March 3rd PHSNE meeting, Alan Ward will describe his distinctive approach to photographing the built environment and how images shape the understanding of significant designs over time. The aim is to develop a more critical eye in viewing photographs by understanding how a photographer amplifies certain characteristics and diminishes other aspects to capture the spirit of a design. How evocative photographs play a key role in elevating some works of design into iconic status will be also be explored.

Alan Ward, Fellow of the American Society of Landscape Architects (FASLA), is a planner, designer, and photographer. His design work includes the rehabilitation of the landscape at the Lincoln Memorial and Reflecting Pool in Washington, D.C. and landscapes at new US Embassies in The Hague, Helsinki and Beirut. Ward's planning and design work for developers and land owners includes the densification and repositioning of large suburban sites into pedestrian oriented, mixed use centers connected to transit. He is currently working on the expansion of Reston Town Center with a link to a new transit station and on the landscape design for the Marriott World Headquarters in Bethesda, MD.



Naumbkeag Birch Walk

Ward has photographed designed landscapes for over 30 years and is the author and photographer of

the award winning book *American Designed Landscapes: A Photographic Interpretation*. His latest book, *American Residential Architecture: Photographs of the Evolution of Indiana Houses*, co-authored with Craig Kuhner, was published in 2018. He has written articles on landscape design, its history and photography, in professional journals such as *Landscape Architecture*, *Land Forum*, and *View Camera*. His photographs have appeared in over 200 periodicals and books including *The Miller Garden: Icon of Modernism* and *Visible Invisible: Landscape Works of Reed Hilderbrand*.

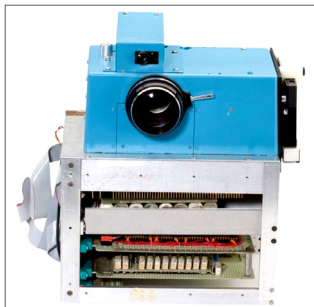


Rockefeller Garden Moon Gate

His work has been shown in numerous exhibitions on both historic and contemporary landscape design, including the award winning exhibition *Built Landscapes: Gardens of the Northeast*. His large format black and white photographs are in numerous private and corporate collections. The exhibition *Luminous Landscapes: Photographs by Alan Ward* was at the National Building Museum in Washington, DC in 2016.

Trained as an architect at the University of Cincinnati and a landscape architect at Harvard University, Ward has taught in both fields, at Ball State and Harvard. He was a Visiting Artist in Landscape Architecture at the American Academy of Rome in 2002 and 2006.

A Very Sad Story



1st digital camera, Wikimedia.com

The explanation for the drastic collapse of the behemoth that once was the Eastman Kodak Company is short and simple: company executives did not envision the potential of innovations and new technology and avoided taking

on anything that would compete with their “bread and butter” product, Kodak film. The company rejected xerography, was slow to adopt instant photography, and failed to leverage their patent of the digital camera to their advantage.

The Haloid Company, which became Xerox, tried to interest Kodak in acquiring its patents, but Kodak banked instead on its photography-based copiers which were far less user-friendly and produced copies that did not last long.

Kodak bought Edward Land’s first product, a polarizing filter, and manufactured negatives for Polaroid’s film packs, but Kodak didn’t see much future

for instant photography. When it became obvious that there was a considerable demand for it, Kodak entered the market late and ended up losing a \$925 million dollar lawsuit that determined they had violated a Polaroid patent.

Probably the most egregious error was not to use the patent granted to Steve Sasson in 1977 for a digital camera. Instead, Kodak sold the patent rights and let other companies take advantage of the technology that would eventually replace most film-based photography. Sony was one of the first manufacturers to benefit from this decision, rushing to market a camera that would take 50 pictures on a digital disk.

Besides their initial desire to “protect” the film business, Kodak also came to the erroneous conclusion that people wanted prints. They tried to cash in on the digital craze by setting up Photo Gallery, and soon learned that, in fact, people did *not* want prints. Most photos are stored, carried, and shared on phones these days with only a small fraction being printed—for photo albums, pasting on refrigerators, and hanging on walls.

For a very interesting video on the errors, trials, and tribulations of Eastman Kodak Company, visit <https://tinyurl.com/yavk3dwk>.

Conversation Corner:

PHSNE Seeking Auction Items

We hope you’ve saved the date for *Photographica 88* on Saturday, April 6th. As always, a PHSNE auction follows the show. The Auction Committee is looking for a few more high quality cameras to offer for sale. If you are downsizing and have high-end cameras or photographic equipment to sell, please email auction@phsne.com.

Footage Needed for Documentary

High Point Films, an independent production company, is producing a documentary on South Boston. They are looking for images and footage related to Southie, especially between the 1920s and 1980s. Of special interest would be materials related to the school busing controversy or the Mary Ellen McCormack Housing Project where the Bulger family lived. They are also looking for footage that provides a sense of the South Boston community in that time frame—such as local shops, cars, etc. Contact Gemma Major at Gmajor@finepointfilms.com.

The Conversation Corner continues on p. 4

PHSNE Membership

New members are invited to join for half the rates for the first year. Regular PHSNE membership (U.S. and Canada) is \$20 for students, \$40 for individuals and institutions, and \$45 for a family; foreign membership is \$50. Join at phsne.org/join/, renew at phsne.org/renew/ 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, 47 Calvary St., Waltham MA 02453. (Call: 617-826-9294; email: membership-chair@phsne.org; or use the Web form at phsne.org/application).

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Rochester Optical Company: ROC View Camera

The nameplate identifies this beautiful wood camera as one manufactured by the Rochester Optical Company. Neither the model name nor number is



shown, but research by the PHSNE member who acquired this camera indicates it's a Carlton, the "last and finest of Rochester Optical

Company's (ROC) view cameras, named for the company founder" (*McKeown's Price Guide to Antique & Classic Cameras, 10th Edition*).

A double swing tilting back for parallel image correction is one of the features of the camera. According to McKeown, it "can be moved forward to avoid bed interference with wide angle lenses." The camera can accommodate two backs: 4x5 or 5x7.

The Carlton was manufactured between 1893 and 1903. The patent date imprinted on this camera is July 23, 1901; the lens is a Wollensak, manufactured in Rochester, NY.

ROC's history starts with the Wm. H. Walker and Co., founded in 1880 (or 1881) by William H. Walker before Kodak was a household name. It manufactured cameras and, beginning in 1882, also produced dry plates. In 1883, the camera making portion of the business was sold to W. F. Carlton who called the new company the Rochester Optical Company.

Carlton moved the factory to a nearby location in 1890, and his brother, H.B. Carlton, established a rival company in the building his brother vacated. The new company, the Rochester Camera Manufacturing Company, produced Poco cameras that were similar to the successful Premo line manufactured by the ROC.



ROC's history involves many changes of name and ownership. In 1899 five camera companies merged to form the new Rochester Optical and Camera Company (Rochester Optical, Rochester Camera and Supply, Ray Camera, Monroe Camera, Western Camera Manufacturing of Chicago). They were in competition with George Eastman who eventually purchased the distressed ROC in 1903 for \$330,000.

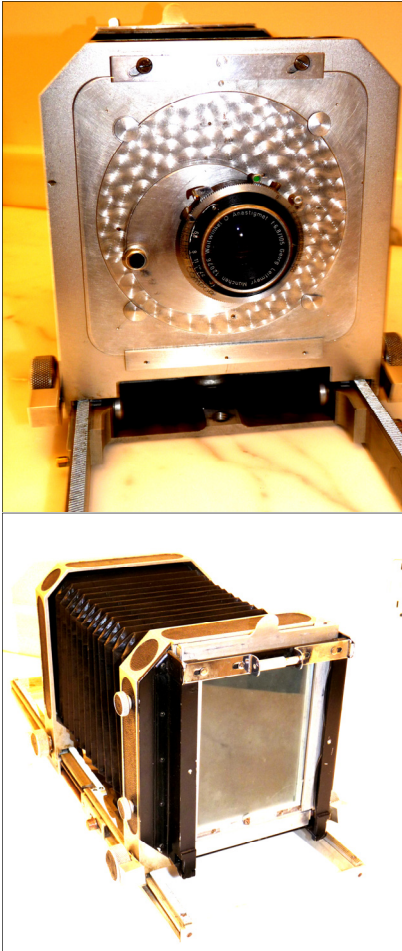
Prior to the Carlton model, ROC produced The Standard, an "inexpensive quality camera providing reversible back with our spring-acting ground glass frame and all the important movements. It is made in the general style of the Empire State camera, though with back focus and without rack and pinion movements. Well made with seasoned mahogany, finely finished in shellac, with polished and lacquered brass fittings" (<https://tinyurl.com/y9hrpzs5>).

Production years for the Standard were 1885 to 1895. The Empire State Camera followed (1894 - 1914), a mahogany view camera for film plates.

Additional information, along with a detailed timeline of the name and ownership changes, can be found at <http://www.piercevaubel.com/cam/roc.htm>.



Conversation Corner: *(Continued from p. 2)* Can You Identify This Camera?



PHSNE member Steve Shohet writes that he has a camera he has never been able to identify. He says it is “perhaps German or English. It’s a finely crafted, all metal studio/field type camera with long bellows extension and an elliptical lens board insert that allows major lens movement. The camera has engine-turned metal detailing, ample and easily locked movements, and a very ‘tidy’ compact folded shape.”

Steve would be delighted if someone recognizes the camera and can provide information about it.

Please send replies to snapshots@phsne.org.

PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June, at 1:30 p.m. preceded by an open meeting of the PHSNE Board at 11:00 a.m.

Upcoming meetings:

Saturday, April 6 *Photographica* 88 and PHSNE auction

May 5—Jason Lane, dry plates

Driving directions to Woman’s Club Workshop, 72 Columbus St., Newton Highlands MA:

From I-95/Rt-128 exit 20 take Rt-9 East toward Brookline/Boston. Turn left at Woodward St, right onto Lincoln St, and left onto Columbus St. WCW will be to your right. The WCW is about 1.4 miles inside 128.

Coming west on Rt-9 from Boston, turn right on Walnut St then left on to Lincoln St, then right onto Columbus St. The WCW (#72) will be to your right.

Limited time parking rules do not apply on Sundays. Park on Columbus or Lincoln. There is a public parking lot on the other side of Lincoln opposite the Church.

Public transportation:

See <https://mbta.com/>

Connect to PHSNE Online and by email:

PHSNE’s Web site is online at <http://phsne.org>. See <https://www.facebook.com/PHSNE/> for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit <http://phsne.org/member-services/archives/> for PHSNE history and *snapshots* issues. Scheduling changes due to weather conditions or other factors will be posted on this website.

Stay connected to PHSNE via our emails: a *snap shots* e-copy, and *Photographa* show announcements. Sign up at <http://phsne.org/emails>

Websites of Interest

<https://lhasa.org/2018/09/rare-earth-glass-leica-lenses-a-quick-and-quirky-overview/> - “Yes, they were (and still are!) literally radioactive, but they incorporated elements made of thorium and lanthanum glass because of their unique optical properties”

<https://blog.eogn.com/2018/11/07/720000-newly-digitized-historic-photos-show-where-new-yorkers-lived-in-the-1940s/> - “The expansive collection draws from 50 NYC agencies. The archives are so vast that it’s taking a while to digitize everything, but they did just release 720,000 images online. . . All in all, they show “every house and building in the five boroughs” from the decade, according to their press rep.”

kodaksefke.nl/index.html - Videos of many rare and antique Kodak cameras from the mid 1880's up to the 1910's