

The PHSC E-MAIL

Volume 5-10, Supplement to *Photographic Canadiana*, February 2006
The Photographic Historical Society of Canada

Wednesday, February 15th Meeting...

Speaker for our February meeting will be Carson Jones of Joneshouse – digital imaging specialists in Toronto. He will speak on the production of modern digital prints.

"Digital technology has changed every aspect of professional photography, from capture to archiving. With the speed of change and the increasingly competitive marketplace, it can be hard for professional photographers to keep up." -- from the Joneshouse website.

Services offered by the company include; image retouching and manipulation; colour correction; photo quality printing; Giclee printing; scanning with Imacon Flexlight 949 scanners or Epson Expression 10000 XL to produce RGB, CMYK and Grayscale modes using the ICC colour management workflow.

Join us and listen to Carson Jones on the impact digital imaging has had on the printed image.

Location and directions to the meeting are in the column at right.
Please note: our meeting room will change to the Gold Room.

Worldwide Pinhole Photography Day Set For Celebration April 30, 2006

Worldwide Pinhole Photography Day (WPPD), a global event celebrating the fantasy, art, fun and experience of lensless photography, will occur on April 30, 2006. All photographers around the world will be invited to take a picture with a pinhole camera during the 24 hours of Sunday April 30 and upload it to <http://www.pinholeday.org>. A photo by each artist will become part of the international Web gallery on the WPPD site.

Pinhole photos are taken without any lens but simply through a small hole, about the size of the period at the end of a sentence. Photos can be made using cameras made from ordinary stuff such as shoe boxes, peeled tomato cans or tea boxes.

Check the web site for more details <http://www.pinholeday.org>

IT'S RENEWAL TIME AGAIN!

On the back of the white address-cover sheet that accompanied the recent *Photographic Canadiana* is a form to pay this year's PHSC dues. At \$24.00 (National) or \$32.00 (Toronto regional) it is a real bargain. Dues have been stable for many years but benefits have increased impressively. So pay up right away. For any NON-MEMBER, you can find an application on the PHSC web site www.phsc.ca. We would love to have you join to-day.

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:

February 15th, 2006

-Carson Jones speaks on the production of modern digital prints.

March 15th, 2006

-Markus R. Boost describes early Canadian photographer James Esson

April 2nd 2006, Sunday

-The PHSC Annual Auction will take place at the Canadian Legion Branch 344, 1395 Lakeshore Blvd. West. Bidding commences NOON sharp.

April 19th, 2006

-The PHSC Annual General Meeting will offer reports from the executive. Speaker Laura Jones will discuss her specialty of "Women in Photography."

May 17th, 2006

-Stereo will be the feature of our May meeting with Mary Ann and Wolfgang Sell discussing "View-Master." Mary Ann is a past president of the National Stereoscopic Association and they have been collectors for many years.

May 26th, 2006, Sunday

-The PHSC Spring Fair will open at 10:00 AM at the Soccer Centre in Woodbridge, Ont., Martin Grove Rd. and #7 Highway.

FOR PROGRAM UPDATES
www.phsc.ca

our E-mail address is
phsc@phsc.ca

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

Our January meeting provided an informal discussion on the history of the Ambrotype and how photographers are still using the process to make modern-day images. Maayan Kasimov and Rob Norton, students of Mike Robinson's "early photographic processes" at Ryerson University gave a lively talk with sample images as large as 8 x 10 inches.

The Ambrotype consists of an under-exposed grayish-white glass plate negative, backed by a dark material to create a positive image. Like a Daguerreotype, the grayish silver provides the highlights while the dark backing creates the shadows. Fredrick Scott Archer revolutionized photography by introducing in the 1850s the wet-plate process to displace the slow Daguerreotype process and the paper Calotype which suffered from poor quality.

Collodion, which Archer used in his industry-changing wet-plate process was created by a medical student (Maynard) who discovered that dissolving cellulose nitrate (gun-cotton) in a mixture of ether and alcohol, he could make a clear covering for wounds which was transparent and "skin-like." Archer added potassium iodide to the collodion before coating the mixture onto a glass plate. Subjecting the coated plate to light sensitive silver nitrate made it sensitive for exposure in a camera. But the plate had to be exposed and developed before the coating dried - hence the name "wet-plate."

Maayan explained that she and Rob use basically the same 1850s chemistry except they omit the explosive ether and rely on a higher concentration of alcohol to dissolve the collodion. Since too much alcohol affects sensitivity, occasionally the silver bath has to be "aired" in the sun.

They use two variations to the traditional technique: dark glass instead of clear glass, solving the need to add a dark backing for the image. Also, the



Maayan Kasimov and Rob Norton

plates are exposed using an enlarger, projecting a slightly under-exposed colour slide to the damp emulsion. A slide is used rather than a negative because the Ambrotype is a positive to positive process.

Success begins with an absolutely clean glass surface. The glass edges are sanded for safety and then the plate is secured in a modified carpenter's wooden clamp. The cleaning begins with a paste of talc and alcohol followed by an alcohol rinse. A finishing touch is added with a careful buffing by a soft flannel cloth. Too much polishing makes the surface so slippery the collodion will not stick.

There is a skill to evenly coating a plate with collodion and then with silver nitrate. Rob showed how the plate is held by one corner, the collodion poured on its centre and the plate gently rocked to lay down a single smooth layer with the excess drained back into a container from the opposite corner. The plate has to sit level for 15 to 20 seconds to ensure the collodion adheres properly to the glass.

The silver nitrate solution is applied next to sensitize the plate. Again it is necessary to create an even coating. This can be done by tipping a tray to flow the silver nitrate evenly across the plate, or better, the plate can be dipped in the silver nitrate using a tall narrow tray with dipping rod. The vertical method gives a more consistent light sensitivity. The wet-plate emulsion is orthochromatic, like printing paper, allowing the silver nitrate to be applied under safe light conditions rather than in total darkness. Rubber gloves and eye protection are a must when using silver nitrate.

Process. While still wet an image is captured and immediately developed. Like the coating steps, development is done hand held! A bead of developer is poured along one edge and the plate is once more rocked to completely and evenly develop the image. This gives better control than using a tray. A plain water wash is used to stop the development before shadow detail begins to show. The use of nitric acid in the developer causes the silver in the image to turn a greyish white.

Once developed, the plate is given a thorough water wash for four minutes, carefully washing both sides of the plate. The new image is then immersed in a traditional hypo bath to eliminate all remaining silver halides and render the plate insensitive to light. The contrast of the light coloured silver against the dark glass brings out the positive image. The emergence of the positive

CONTINUED NEXT PAGE



Robert Gutteridge brought new acquisitions that were late for the December Show & Tell Night. He operates an 1899 Kinematograph by George Carette & Co. of Germany which loops film horizontally through gate. At right is a French 1905 Cinematographe by Lapierre of Paris with vertical loop.



Les Jones, Bob Wilson and Lincoln Ross check samples of modern ambrotypes offered for inspection by the visiting speakers.

image never fails to thrill the novice photographers. Once fixed and washed, the plate must be allowed to dry thoroughly. The image becomes lighter when dry.

The emulsion is very fragile and can be removed with the careless wipe of a finger. We often see old glass-plate negatives or Ambrotypes with frayed edges caused by bits of emulsion flaking off at the slightest touch. To protect the finished plate, varnish is applied over the emulsion - not with a brush, but with a solution of lavender and gum sandarac.



Members and guests look over framed 8 x 10 ambrotypes by speakers Kasimov and Norton.



Tech support was provided by Mark Singer and Robert Carter on projector and laptop.

Varnish solution and plate are gently warmed over an open flame and then the varnish is carefully poured on the plate and once again distributed by rocking the plate while holding it over the open flame. The solvent evaporates leaving the varnish fixed to the surface without damage. The addition of the pleasant smelling varnish darkens the image and gives it a warmer tone. Let the plate thoroughly dry.

PHOTOGRAPHERS FOR PEACE

Lorraine Monk, O.C. of Toronto informs us that she has a new project to which she will dedicate her life for the next two years to ensure that it becomes successful. As a passionate believer in the power of photography to change the world - to make our planet both safer and happier, there couldn't be anyone else in Canada with determination to see it through.

Marshall McLuhan described our planet as a "global village." **Photographers for Peace** has been established to photograph this *Global Village*. The exhibition will be presented in the world's first *Global Village Family Album*.

Al Razutis, foremost authority in the medium of 3-D Holography, has begun work on a technological tour-de-force to celebrate the people who inspire us all : *History's Heroes!*

Noted Canadian architect Eb Zeidler is designing what is expected to be the most dazzling *Photography Pavilion* in the world to house the two exhibitions in a star-lit glass dome. The exhibition will premiere in Toronto; twelve identical copies will travel the planet. A documentary film and a catalogue are in the planning stages.

Vast Collection of Photo Memorabilia For Sale

Jack Naylor, 86, is ready to sell 30,000 items related to the history of photography that he's collected over the past decade. He hopes to sell his vast collection intact, perhaps to a museum, for \$20 million.

"Because of my age I just have to part with it," Naylor says. "My wife and children have no interest in it."

Selling it at one time will be faster than selling it piecemeal at auction. Last week, Naylor's representatives shipped out hundreds of catalogs - each bound to a stainless-steel frame and encased in a wooden box.

In 1994, Naylor sold his first collection to the Japanese government, creating The Naylor Museum of Photographic History in Yokohama.

FROM THE NET

Certainly this past January and continuing into February has been most exciting with news crashing upon us of changes within the photographic world. We've all been watching the decay of the film camera industry and, with 92 percent of all cameras sold now being digital, silver based film and paper have been relegated to the realm of historic alternative processes.

In the rapid transition from traditional film photography to digital technology, imaging companies need to play rough to stay in the game, or just get off the field. Konica Minolta, long a leading company in photo imaging business, announced its withdrawal from camera and photo business. Konica revealed that its photo business had suffered an operating loss of \$75 million on \$2.3 billion in sales for the fiscal year ending March 31, 2005. In today's era of digital cameras, where image sensor technologies such as CCD is indispensable, it became difficult for them to provide competitive products even with their top optical, mechanical and electronics technologies.

Konica reached an agreement with Sony Corporation, who has image sensor technologies such as CCD and CMOS, to jointly develop digital SLR cameras. In order to continue encouraging customers to use Maxxum/Dynax lenses, and to maximize possibilities of the optical, mechanical and electronics technologies, they will transfer assets concerning camera business to Sony. This partnership will develop high-end, single-lens reflex cameras. Sony hasn't been in the SLR business, so they'll leverage the brand name to try to penetrate the SLR market. Konica's SLR cameras have a good reputation, so Sony is now better positioned to take on Canon, the SLR market leader.

In conjunction with the above, Japan-based Noritsu Koki will take over Konica's film development operations, including service and maintenance. Konica was never able to make the transition from film to digital

photofinishing where Eastman Kodak and Fujifilm already dominate the retail digital-photofinishing markets.

Another bombshell to hit the news is that Nikon Corporation will stop making most of its film cameras in order to concentrate on digital models. As film cameras sales keep shrinking, the Japanese company intends to focus on business categories that continue to demonstrate the strongest growth. Nikon will discontinue seven film-camera models, leaving in production only the current top-line F6 and a low-end manual-focus FM10. It will also stop making most of its manual-focus lenses. As a result camera stores in Japan have reported a rush of customers buying Nikon cameras and lenses. Up to 10 times the orders for Nikon products have been received, than in previous months with window cases of Nikon products almost empty.

Production of film-based cameras by Japanese firms fell to 4.88 million units for January to November last year, down from 29.95 million units in the corresponding period in 2000, according to the Camera and Imaging Products Association. Meanwhile, production of digital cameras surged to 58 million units during the same 11-month period in 2005, from 9.6 million units in 2000.

"It's only natural that Nikon has shifted toward digital cameras," said Ryosuke Katsura, senior analyst at Mizuho Securities Co. He predicts that Canon Inc., Nikon's main rival, will eventually follow the same path. In the digital age, only firms with both mechanical and optical technologies, as well as semiconductor technologies, can maintain competitive advantages on the market, he pointed out. According to Katsura, costs of semiconductor devices account only around 5 percent of the total production costs for a single-lens film-based camera. But the percentage is about 30 percent to 40 percent for a digital SLR camera. This has given electronics companies such as Sony and Canon a key advantage in producing digital cam-

eras, and prompted camera makers Pentax Corp. and Olympus Corp. to form alliances with Samsung of South Korea and Matsushita Electric Industrial Co., respectively, to survive. Now it is virtually just Canon, which can produce almost all key components from scratch, that is generating a comfortable profit.

A seemingly orchestrated news leak back in December 2005 suggested that Zeiss is making new moves to protect their market by offering a Zeiss "ZF" line of lenses for Nikon film and digital SLR cameras. It is officially revealed now that the first two F-mount manual-focus lenses are a Planar 50mm f/1.4 and Planar 85mm f/1.4, with more to come later this year. In fact, notes the January 2006 issue of Zeiss' Camera Lens News newsletter, a "handful" of additional ZF lenses are promised to be unveiled and on display at Photokina 2006 this fall.

What's the reason for the creation of Zeiss ZF? The newsletter says: "Since our former partner, Kyocera, has discontinued their Contax activities, we wanted to find new ways to offer Carl Zeiss lenses to demanding SLR 35 mm photographers, especially those who use digital equipment."

ZF lenses provide Nikon F-mount cameras with the high performance available so far only in the Contax system. In addition, ZF lenses incorporate new technical advances from the ZEISS Ultra Prime®, Master Prime® and DigiPrime® lenses for motion picture cameras.

Zeiss has also announced Zeiss ZS, lenses that are identical to the new ZF models except for the mount, which is the older M-42 screw type in the ZS series. The company envisions this as a way for Canon users to take advantage of the new lenses, since there are M-42 adapters available for any SLR bayonet mounts. The lenses themselves are to be manufactured by Cosina in Japan. For the first time, Carl Zeiss will set up its own distribution organization instead of delegating the selling of its lenses to camera manufacturers.

CONTINUED NEXT PAGE

THE NET continued

Samsung has announced the launch of a digital SLR that goes up directly against the Nikon D50 and Canon 350D cameras. Launching in February, the GX-1S has been developed in conjunction with Pentax and features interchangeable lenses, a 6 megapixel CCD, 11 point auto focus and ISO settings up to 3200. Utilizing the new advanced Schneider Kreuznach D-Xenon lens system and Pentax's lens KAF bayonet mount technology - all Pentax DSLR lens will be mountable on the GX-1S. The camera features a 2.5 inch TFT colour LCD screen and Pentaprism technology ensure a clear and bright view. European reports indicate that the GX-1S is basically a Pentax *istDL. PENTAX announced the marketing of their PENTAX *istDL2 will be for Asia and Canada only.

Sony Japan announced a newly developed CMOS sensor which has a 45 degree rotated pixel structure (the same layout as Fujifilm's SuperCCD). The development background to this sensor was the need to pack more pixels into a smaller and smaller package. Sony makes the same claims about the increase in horizontal and vertical resolution (they state 1.4x better) as well as improved sensitivity per pixel (presumably because each output pixel is a combination of more than one input pixel). This sensor also uses a different CFA (Colour Filter Array) layout which has six green photosites for each red and blue, hence increasing effective luminance sensitivity but decreasing chroma (colour) sensitivity and resolution. The new ClearVid (Clear + Vivid) CMOS sensor will initially be used in the new DCR-DVD505 camcorder; will it make it way to Sony's digital still camera range.

Fuji Photo Film Co. will cut 5,000 jobs in Japan and abroad due to declining sales and weakening demand in the colour film business as the company downgraded its revenue and profit forecasts for the fiscal year ending in March. The company reported profits of \$231 million

for the quarter through December, a 30.4 percent rise posted for the same period last year. Weaker demand in Fuji Photo's imaging business, plus increased competition in the digital camera market, led the company to revise its profit forecast downward to \$171 million.

Fuji still believes in silver halide photography. They state they intend to continue their silver halide photography business and to further cultivate the culture of photography, and in so doing, continue to support their customers and retailers and all those who enjoy photography.

Closer to home, Fuji Photo Film Canada Inc. and Fuji Graphic Systems Canada Inc. are joining their operations into one company that will serve the photo imaging, graphic arts, computer media, and motion picture markets in Canada. The name of the new company will be Fuji Photo Film Canada Inc. with headquarters located at 600 Suffolk Court, Mississauga.

Olympus Imaging America Inc. announced a series of initiatives designed to reinforce its position in the Canadian market. Olympus is partnering with Axidata for the exclusive distribution of Olympus Pro Audio professional voice recorders across Canada. In Quebec, Jean Bonneville and Pierre Perron are joining Olympus as independent sales representatives. In their new roles, Jean and Pierre will be responsible for introducing Olympus' comprehensive range of digital cameras to the Quebec market.

"We're focused on extending our Canadian business structure and these new relationships will reinforce our traction," said Louis Chatel, Sales & Marketing Director for Olympus Canada, and Montreal native. The additions of such experienced bilingual salespeople will strongly reinforce our position in the region."

Eastman Kodak Company reports that revenue rose 12% in the fourth quarter, led by a 45% increase

in the sale of digital products and services. The performance includes strong demand for the market-leading offerings from the company's consumer digital portfolio and the successful completion of the company's acquisition program to support its Graphic Communications business. For all of 2005, digital sales represented 54% of total revenue, marking the first time in the company's history that digital revenue exceeded traditional.

But still reeling from the cataclysmic decline in the demand for film, Kodak is now targeting a total of 22,500 to 25,000 layoffs –worldwide. At the end of 2005 the reduction was estimated to be 14,000, but now there are between 8,500 and 11,000 additional employees scheduled to be "downsized."

CEID Corporation (Canadian Electronics Importers & Distributors) announced four flashes that are compatible with both analog and digital SLR cameras. "In the same way that the Vivitar 283 has become a classic, we expect the same of this new line – based on their reliability, efficiency and cost effectiveness," commented Sam Zakalik, President of CEID Corporation. "The time is ripe for their introduction as digital SLRs are becoming more affordable to the average amateur photographer. All our models are compatible with SLRs from major manufacturers such as Canon (E-TTL & E-TTLII), Nikon, Olympus, Pentax and Konica Minolta."

Adobe has posted the final (non-beta) Camera RAW 3.3 plug-in which now has full official support for the Nikon D200. This new release adds support for 17 new camera models (including the Canon EOS 5D, Nikon D200, Olympus E-500 and Sony DSC-R1) as well as adding a range of new features and enhanced Bayer demosaic algorithms.

This report is made up of files supplied by a number of contributing columnists and email newsletters that arrive at our doorstep: Rolf Fricke, Fastlens, The Photographic Historical Society, etc.

Coming Events

Sunday, February 19th, 2006. The Toronto Postcard Club will celebrate its 25th Annual Postcard Show at Humber College Gym (entrance D) at 203 Humber College Blvd., (off Hwy 27). For information contact Shirley at s.avery@sympatico.ca.

Sunday, February 23rd, 2006. The Toronto Camera Club's winter lecture series continues. For information check www.torontocamera-club.com or Tel: (416) 480-0720.

Sunday, March 5th, 2006. The Toronto Vintage Paper Show & Sale will be held in The Barbara Frum Atrium of the CBC Broadcasting Centre at Street level, 250 Front St. West, 11:00 AM to 4:00 PM. Contact: www.antiqueshowscanada.com

Sunday, March 19th, 2006. The Toronto International Camera Show runs at the Thornhill Community Centre, 7755 Bayview Ave., at John St., Thornhill. The opening times are 10:00 AM to 3:00 PM with an entry fee of \$5.00. For table information contact Sue Wootten at: suewootten@hotmail.com

Sunday, April 2nd, 2006. The Annual PHSC Auction will be held again at the Canadian Legion Branch 344, Queen's Own Rifles, 1395 Lakeshore Blvd. West (just east of the Boulevard Club). Admission is \$3.00. Vendors listings commences at 9:00 AM, viewing 10:00 AM to 12:00 NOON. The bidding commences at noon sharp. There are many bargains so bring lots of cash.

Sunday, May 28th, 2006. The PHSC Spring Fair is set to run again at the Soccer Centre in Woodbridge, Ontario which is located on Martingrove Road just south of #7 Highway. To pre-register for a table call Chairman Mark Singer at 905-762-9031 or email him at string@outer-net.com

May 26th to 28th, 2006. The Ohio Camera Collectors Society stages its 44th Annual Auction, Show & Sale. David Silver lectures Friday evening on "The Advance of Photography." Saturday is Show, Sale & Auction, continuing on Sunday. New location: Radisson Hotel Columbus-Worthington, 7007 N. High Street,

Worthington, OH 43085. For more information check the the web site at www.historiccamera.com/club/occs or email: occs@earthlink.net

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

Information Wanted

Anyone knowing of articles or web sites that document the destruction of negative collections by natural disaster or willful acts such as war and glass recycling, please contact David Mattison to aid him in preparing an article for our PC journal. Contact: dmattison@shaw.ca

Researcher Writers Wanted

Luis Nadeau is writing a number of entries for an Encyclopedia of the 19th Century which can be seen at www.routledge-ny.com/enc/ncphoto/ The editor needs someone to write a 1000 word entry on Canadian William Augustus Leggo of Leggotype fame – one of the earliest halftone processes.

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. Tele-phone at (905) 886-6911, or e-mail at lorne-shields@rogers.com



Wanted

Super 8 Gillotine Splicer/tape, Super 8 cameras (pro models preferred), 8mm film cans/reels, (Beaulieu) c-mount wide lens. Buy/trade all things of 8mm format also reflex viewing 16mm camera. Justin at (416) 803-1101 or one_lovell@yahoo.ca

For Sale

Leica M2 camera body and two lenses: 50mm f2 Collapsible Summicron and 35mm f3.5 Summaron. Contact Ed Warner at (905) 436-9387

For Sale

Milt Barsky offers a pristine 4x5 Toyo mono-rail view camera with a f6.3 Commercial Komura 210 mm lens in a Copal shutter. All swings and tilts, a bellows sun shade, reversible hooded back with Fresnel screen, removable bellows. Used for a dozen sheets but prefers to use roll film. Asking \$695.00 for package. Contact at milt.barsky@sympatico.ca or Tel: (905) 836-5678.

Wanted

M. Jelsma of Toronto is looking for photo equipment: 4x5 camera, easel, enlarger, wall timer, safe lights, studio lighting and umbrellas, backdrops and background mounting equipment. Contact: (416) 824-3735.

Information Wanted

Dermot Power is writing a book on street names of Waterford City, Ireland. He seeks photos – emigrants and ships that sailed from Waterford to Canada. Most emigration was to Canada. Contact him at: dermot.power@ntlworld.ie

Stolen – Please Report if Found

Leica M4-2 Nr. 1527203, special edition of 100 gold-plated cameras with engraving "O. Barnack 1879-1979" to commemorate 100th birthday of Oskar Barnack. Lens: gold-plated Summicron 1:2/50 mm Nr. 2195928. It was presented to Walter Kluck for having saved the leica M from extinction. Also stolen is a Minolta CLE Gold Special Limited Nr. 2000113. Report to PHSC or editor.

Information Wanted

John Hiller is working on a shelf audit of exposure meters of the Photography History Collection, Smithsonian Institution. The Simplex Exposure Calculator is proving to be a problem. He knows it is a pupilometer, US patented Feb. 4, 1905 by the Knowlton Co. of Woonsocket, RI. Can anyone offer more data? Contact: JW1Hiller@aol.com

Now on View

Steven Evans informs us that new photographic items are now on view at his web site: www.se-photo.com