

The PHSC E-MAIL

Volume 5-11, Supplement to Photographic Canadiana, March 2006
The Photographic Historical Society of Canada

Wednesday, March 15th Meeting...

Tom Bochsler began his career in 1950. Tom is self-taught in photography and applied many of his youthful work experiences to his visual interpretation. Through his early years of photographing social and press events, he began specializing in commercial and industrial photography in Hamilton. He developed a style of lighting and other innovative techniques, which identifies him as a leader in the industry.

In 1956, he formed his own company, which has now evolved into Bochsler Photomaging, in Burlington, and has become one of the most complete digital photographic studios and imaging facilities in Canada which is heavily into digital shooting, assembling and outputting. Check out his web site at www.bpimaging.com to see samples of the company's creations.

Tom is a Master of Photographic Arts (CANADA), a Craftsman Photographer (USA) and has been honoured as a Life Member of the Professional Photographers of Canada, and a Fellow and Life Member of the Professional Photographers of Ontario. He has received numerous national, international and provincial awards for his photography in commercial, industrial, architectural and press categories.

As part of ongoing interest and sharing, our speaker has lectured in Canada, USA, China, France and England. To mark this 50th year in photography Tom has been invited to mount an exhibition of his works at the Hamilton Art Gallery while a book of memories is in the works.



TOM BOCHSLER
WITH ONE OF HIS OLDER CAMERAS

PHOTO BY BOB CHAMBERS - BPI GRAPHICS

Pinhole Photography Day – April 30, 2006

Worldwide Pinhole Photography Day (WPPD), celebrating the fun and experience of lensless photography, will occur on April 30, 2006. All photographers are 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 a period drilled in the side of a shoe box, tomato can or tea box. For details check <http://www.pinholeday.org>

KEEP THOSE RENEWALS COMING!

Check the back of the cover sheet that came with this issue of Photographic Canadiana – it's the white sheet that has your name and address printed on it. Use this form to pay your PHSC membership dues for the year 2006. PHSC membership is a real bargain.

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:

March 15th, 2006

-Tom Bochsler describes his 50 years as a commercial and industrial photographer in Burlington / Hamilton.

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 28th, 2006, Sunday

-The PHSC Spring Fair will open at 10:00 AM at the Soccer Centre in Woodbridge, Ont., L4L 9E4, on Martin Grove Rd. and #7 Highway.

Ideas for monthly programs are most welcome. Contact Felix Russo at (416) 532-7780 or e-mail to felix@photoed.ca.

FOR PROGRAM UPDATES
www.phsc.ca

our E-mail address is
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Robert A. Carter – Webmaster

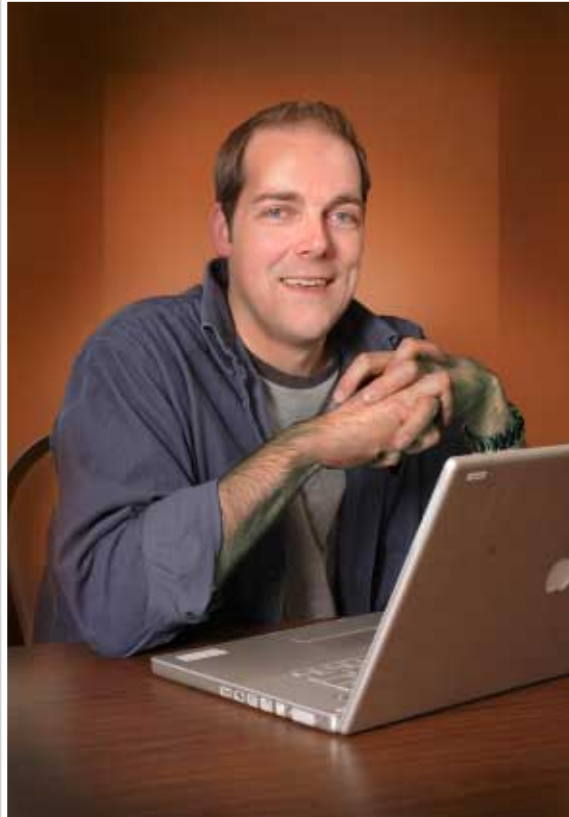
Toronto Notes

Reported by Robert Carter

For February our talented young speaker, Carson Jones, covered an amazing amount of ground in a short time. He cautioned the audience in using Photoshop to learn the basics and correct use, and not to rely on quick fixes and shortcuts. With that in mind, Carson began a fascinating evening in the digital darkroom:

Bit Depth: 8 bit images have been in common use for over fifteen years. The colour and luminosity of each pixel are defined by one of 256 values for each of the three primary colours, red, green and blue. This gives a total of 24 bits per pixel. Jpeg images, created by most digital cameras, are 8 bit images. In the last 3 or 4 years, 16 bit images have become more common. Each pixel can have one of 65,536 values for each of red, green and blue (total 48 bits). 16 bit images are saved in TIFF, PSD or similar formats. The added thousands of shades are of real benefit when editing an image. In the course of editing, image data is redistributed making the common "hills and valleys" in the histogram. The valleys represent a lack of data for some luminosity values. This may result in the posterization of smooth gradations in an image. RAW image data from a camera is in 16 bit format. Carson stressed, one should save and work in 16 bit, converting only the final result to 8 bit if necessary for use on the web or with some editing and printing programs.

Information: Traditional film can be measured with a densitometer and its characteristics described by a "Hurter and Driffield" curve. In digital photography the histogram takes on the job of describing the distribution of light values in an image from the darkest black to the whitest white. An eye-dropper tool is used to sample the RGB values at any point in the image. These two tools give the modern photographer valuable insights when editing an image. The



CARSON JONES

histogram in Photoshop can show the red, blue, and green channels combined or separate. The eye-dropper tool can drop target spots on an image so one can see the numerical effect of image adjustments as they are made.

Save the original: A photographer must protect his/her negatives. Similarly, in digital photography the RAW file or Jpeg directly from the camera must be preserved along with a new version after any extensive adjustments are made. This makes it possible to replace a file if lost or damaged during editing.

Cause and Effect: Photoshop gives the photographer far more con-

trol over an image than traditional processes. Tools such as levels or curves can quickly correct broad image defects. Even individual colours or bands of colour can be selected and replaced. However, great care is necessary since this approach can affect other parts of a picture that include some of the changed colour in a blend. Each adjustment destroys some of the information contained in the original file. The more you fix an image, the more you lose information in the image.

Montage: Combining images has been a common practice for many years. Carson showed a few examples noting that in an hour, he could do a better job with digital than he could in days with traditional processes. Colour correction, sharpening, and shadowing can quickly be adjusted, hiding the fact that an image was modified. Carson has worked with files ranging in size from around 100 megabytes to almost 5 gigabytes (which takes considerable computing power).

Plug-ins: Photoshop is an open architecture to the extent that anyone can create small programs to add features to its menus and perform functions in a way not offered directly. Carson's preference is to spend his money on good books rather than plug-ins. He demonstrated the alternatives by using a plug-in to convert an image to gray scale, then doing a similar conversion using native Photoshop layers and filters.

Dodging and Burning: Remember the yellow filters used with orthochromatic films to enhance the sky contrast? You can achieve the same techniques in Photoshop. Carson illustrated a smooth way to accomplish this with a black and white landscape scene. He tackled the problem by creating a copy of the image, then adjusting one copy for good shadows and the second for a good sky. The use of a mask and a linear gradation tool merged the

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Our meetings now take place in the Gold Room of Memorial Hall which is conveniently located in the basement of the North York Library on Yonge Street. Here the Powerpoint lecture by Carson Jones begins.

good sky with the good shadows. A radial gradation made it easy to improve the contrast in local areas by selectively combining the two images.

Optimizing for Print: Setting the black and white values to a few points inside the maximum values of 0 and 100 percent avoids blocking up shadows or blowing out highlights in the printed image. This may make the image look slightly worse on the monitor, but it will appear better in print. Carson demonstrated how to do this using the information palette and eye-dropper tool as a densitometer. The threshold layer helps find the darkest shadow and brightest highlight, then an information anchor point can be dropped to monitor these values once the threshold is removed and a levels layer opened so the output slider can be adjusted appropriately.

Sharpening: An important part of the digital imaging work flow is image sharpening. This increases the contrast along edges to make a crisp and snappier image. Carson showed how to use the high pass filter and multiple images blending the layers with the soft/hard light or overlay option. Once blended, a mask and the radial gradation tool select areas such as eyes to be sharpened. The sharpening gradually blends back to the unsharpened areas without the usual sudden changes in the image. Smart sharpening in the CS2 version



Our speaker articulates his presentation with emphasis and hand gestures.

of Photoshop lets one target highlights or shadows which minimizes the risk of adding shadow noise.

Archiving: This issue is so important to the digital photographer. The "digital negative" must retain the maximum amount of information with the widest possible colour gamut in anticipation of future improvements in printing and viewing technology. The durability of the chosen image format is another consideration. File formats fall out of favour ending up unreadable with newer software. The archival file must be saved in a format and colour space most likely to be readable in the future. This is especially important at this time with the arrival of a number of camera specific RAW file formats. Some camera makers have already

dropped earlier RAW formats making it likely fewer programs will read the format in the future. The venerable TIFF is a possible option having survived and evolved for many years. Adobe are promoting their DNG format while there is a movement afoot to establish an open source option not controlled by any one company (openraw.org). An open source provides specifications to all interested companies so they can write programs to read and edit the format.

Carson plans to have an expanded support section on his Joneshouse web site in March which will include recommended books plus detailed tutorials on using the techniques he described. Check out: <http://www.joneshouse.ca/>

PHOTOGRAPHIC CANADIANA Vol. 31-5 IS IN THE MAIL

Members of the PHSC will soon be receiving our next twenty-page *Photographic Canadiana* to complete the five issues for Volume 31.

Three feature articles give a broad coverage of Canadian photographic history. Robert Gutteridge tells the secret of how the Beury Film

Company in Toronto was able to move banned ciné footage of the Willard-Johnson fight into the United States.

And just what is a KINORA? – and what does it have to do with paper flip-books? Well, that is fully explained in our second feature article.

The colour photographs seen here and on the following page are Autochromes from 1920 by Olive Edis of England during an assignment for the Canadian Pacific Railway to secure promotional photographs. These are probably the earliest coloured landscapes of Western Canada. The glass plate transparencies were found in the old studio which Olive operated in Sheringham, Norfolk, England.

Since our journal is published only in Black and White we are taking the opportunity to repeat the colour images here so that members can visualize the beauty of the Autochrome process first offered in 1907.

Images were originally scheduled to be used in the book *Face to Face – Sheringham, Norfolk* which offers the biographies of Olive Edis and her successor Cyril Nunn, along with many samples of their work. When the colour section in the book was eliminated just prior to production, it was decided that *Photographic Canadiana* should have the story and the images.

So join the PHSC and read the full story along with *Toronto Notes* by Robert Carter and *Browsing through our Exchanges* by George Dunbar.



Bonnington Falls on the Kootenay River in British Columbia. The 8.5" x 6.5" Autochromes were found in Olive's old studio in Sheringham, England. Olive pioneered their use.



A view at Lake Louise. The Autochrome has retained strong colouring by backlighting



The magnificent Mount Bident and Mount Quadra, near Lake Louise in the Banff National Park. The stain in the sky may have reduced the image to a reject.



Olive dares to go close to the edge of a precipice with this mountainous backdrop. It was probably taken in the vicinity of Lake Louise and was surely a thrilling photograph to keep as a souvenir or to impress friends back home. At a time when young women were not expected to be so venturesome, the image is in contrast to the more sedate colour portrait (upper right), taken in her studio garden.

All photographs are courtesy of Cyril Nunn who is also featured in the book, and as owner and copyright holder gave permission for the our Society to reproduce the photographs.



Olive Edis set up her first studio in 1905. Venturous to the core she indulged in the first commercially successful colour transparency – the Autochrome, toured Western Canada and visited Europe to record the work of the First Aid Nursing Yeomanry at the end of WWI. Recognizing that much of the old world was being lost in her home town of Sheringham, she undertook to photograph many of the fishermen whose way of life was soon to be swept away.



Research identified this image as the Banff Springs Hotel pool, since entirely altered as a new spa occupies the site.



Below Bonnington Falls is a power plant, first built in the 1890s. The CPR track and sheds are seen in the foreground.



This Autochrome needs identification. Olive spent time exploring the coast of B.C. Note the harbour wall in the right hand corner.



MICHAEL REICHMANN
Luminous-Landscape

AN ANALYTICAL VIEW OF PHOTOGRAPHY ...from 30,000 feet

by Michael Reichmann of Toronto

<http://www.luminous-landscape.com/essays/pma-30000.shtml>

Trade shows are always a good opportunity to gauge the state of health of any industry. Walking the aisles at the 82nd Annual Photo Marketing Association (PMA) conference in Orlando last week and talking with both exhibitors as well as attendees provided insights into what people are thinking and doing. Here are some highly subjective observations on the current state of the photographic industry – no gospel here, just opinion.

Megapixels

The great Megapixel Race appears to be over. From the roughly 3 Megapixel Nikon D1 and Canon D30 of late 1999 and early 2000, to today's mainstream 6-8 Megapixel and top of the line 12-16 Megapixel models, we now seem to have reached a point of equilibrium. More Megapixels aren't what most photographers need. We need better Megapixels, and the manufacturers seem to have realized this.

The 6-8M range provides amateurs with enough to make A3 (11X17") prints, while 12-16M let's pros and advanced amateurs produce double page spreads and 13X19" or larger display prints. These were the outer limits of 35mm film, and so anything bigger is rightly the realm of medium format, just as it always has been.

To the industry's credit we are even seeing digicams with somewhat lower Megapixel counts than last year. Even camera makers now realize that 6 million clean Megapixels are better than 8 million noisy ones. Given that most digicams have slow lenses, people were shooting at high ISO settings, and were dissatisfied with image quality, even on wallet-sized prints. Mother Nature applies the laws of physics to how many photons can be captured by an individual photo site, and even the best image processing firmware can't create something out of nothing when the pixels get too small.

The implications of this are that while we may see small incremental increases in Megapixel count over the next few years, we will now see camera makers focus their attentions instead on further reducing prices and enhancing their camera's other capabilities.

Alliances and Shakeout

Departures and consolidations continue among camera makers, with more of them likely to come. Last year and early this year saw the demise of Contax and Konica Minolta; there may be others in the months ahead. Mamiya is looking particularly frail at the moment.

To forestall this there are new alliances forming. Sony has allied itself with KM's technology, while Olympus has teamed with Panasonic to keep the 4/3rd format moving forward. Panasonic has also created an alliance with Leica, and Pentax has joined forces with Samsung. We saw Hasselblad get absorbed by Imacon, and also farm out some of its design and manufacturing to Fuji.

The name of the game is survival. The camera business has become the consumer electronics business. Companies like Sony, Panasonic and Samsung – giants of this field, see that cameras are now no different than other electronic devices. Their prime components are microprocessors, and so, if

this is the business that you're in, why just two-step your components when you can market end-products directly?

The only company that is master of its own fate when it comes to cameras is Canon. They design and manufacture their own sensors – so does Sony, and so does Panasonic. Others are now finding they need to form alliances. Nikon is big enough and strong enough to remain in the game even though they must source their sensors from elsewhere. Then again, even Canon has sourced sensors from companies like Panasonic and Sony when it made sense to.

Panasonic is now making Leica lenses in the 4/3rd format in Japan, without the Panasonic brand, but marketed by Panasonic. Leica sells and will continue to sell Panasonic made digital cameras under the Leica brand. Even Apple laptop LCD monitors are made by Samsung, and desktop screens by LG.Philips. Contax lenses used to be made by Kyocera. Samsung puts Schneider lenses on its digicams and Sony puts Zeiss lenses on theirs. Panasonic makes the aspheric elements that go into Nikon and Canon lenses, and Sony supplies sensors to almost every camera maker for one model or another.

Am I making my point? All of the brand zealots that hang out on the

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forums need to take a pill. Globalization isn't just something on the 6PM news, it's all around us and in the products that we buy.

Shows and No-Shows

I'm always curious when I attend trade show to see who's there, how big their booth is, and what their "story" is about. Conspicuous by their absence were quite a few companies. Mamiya was a no-show, along with Leaf. Hasselblad / Imacon did not have a stand on the floor of the show, only a private meeting room.

It may not be appropriate to draw too much meaning from this. Quite a few other companies were also absent, including all of the large format and specialty camera makers, and a number of accessory makers. Sometimes not attending a show is more a statement of ones security of market position that any sign of weakness. But this equation falls apart the larger companys become, and then their absence feels like a negative rather than a neutral statement.

Samsung surprised us by having a booth as big as the traditional photo industry big boys. This company has clearly decided to play hardball and claim its seat at the table. The Pro 815 and the GX-1S (a rebadged Pentax) show that it is going after more than one market segment. Keep your eye on Samsung.

Nikon seems to have hit its stride. The D200, even with its initial banding problems, has turned out a winner, and is causing grief for other camera makers. Canon stuck a false note with the just-introduced 30D. Following as it has on the heels of Nikon's D200 it seems, like its name, to simply be a marketing rehash rather than a fresh competitive offering. The Canon design paradigm feels like its getting long in the tooth.

And so with the Megapixel wars now over, camera makers are going to reap the whirlwind that they spent the past five years sowing.

From 1999 to 2006 camera buyers came to expect new models every year or so. These would have more and bet-

ter Megapixels along with lower prices and improved image quality. But the semi-conductor industry has now moved off the sharp slope of the curve onto the softer, more gradual shoulder. They won't be able to offer us that much more, that much better, and that much less expensive each year, as they led us to expect.

For many this may be a relief, since a lot of photographers have overextended themselves financially trying to always have the latest and greatest. New and improved models every 3-6 years were welcomed during the film days. But new digital models that make one feel outgunned every 12-18 months is a financial burden that many have come to resent.

So camera makers need to take a deep breath, as do photographers.

Printer Wars

Epson has done more to advance the science and technology of photographic printing over the past 10 years that anyone else – they are to be commended for this. But, its been a one horse race. With its K3 Pigment inks and current generation of photographic printers, Epson owns the fine art and professional printer marketplace.

But that's about to change. Both Canon and HP have decided to challenge that hegemony with their own wide format pigment ink printers. Of particular interest is Canon's imagePROGRAF iPF5000. This is a wide carriage 12 ink printer, introduced at PMA, that will retail for less than \$2,000. Individual ink cartridges are large, heads are self cleaning and user replaceable, and paper paths include roll, front, rear and paper tray. In addition to the usual Cyan, Magenta, Yellow, Light Cyan, Light Magenta, Matte Black, Photo Black, Light Black, and Light Light Black cartridges, Canon has added Red, Blue and Green. No cartridge changing is required when switching from matte to glossy papers.

Such 11 and 12 ink printers are not new. They have been used in the high end fine art printing trade for the past few years, and image quality is stunning. The iPF5000 though is the first

printer to bring this level of technology together with pigment inks and a price within reach of most fine art photographers. Like I said, Epson finally has a real challenger to face.

HP has tired of being a non-contender in the pigment ink fine-art marketplace, and has introduced the Photosmart Pro B9180 – its first pigment ink model. This will compete directly with the Canon Pro 9500, another new entry in the 13" desktop market. Both are targeted at the same market segment as the Epson R2400.

Four Thirds

People seem to get much pleasure when I'm wrong, and I am frequently wrong. As long as my batting average remains above 500 I'll keep doing what I do.

Back when the Olympus E-1 first came out I opined that the 4/3 format was an evolutionary dead end. I appear to have been wrong. It looks as if it will survive after all, especially now that Panasonic has climbed aboard. In addition we've reached the point where 8 MP is sufficient for most amateur needs, and Olympus *et al* have been able to get decent image quality from their small sensors with this high pixel density.

The problem that Olympus had initially, in my opinion, is that they aimed the E1 at the pro market. A few pros adapted it early on, but as the competition produced cameras with larger and higher quality sensors Olympus had problems with their marketing approach. Since they've moved over to the consumer side they've done much better.

Most times pros need files which are larger than 4/3rd cameras can provide, even at 8 MP. The big stock agencies demand minimum 11 MP files, and some like Getty have stated a 16 MP minimum for the past couple of years, though now will accept very high quality images with somewhat lesser pixel counts. Ad agencies need to be able to handle double page spreads and still allow for cropping. Most find that anything less than about 11-12 MP starts to hurt when this is done.

This says nothing negative about 4/3rd cameras other than the fact that

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they aren't suitable for some pro applications because they will always suffer from a smaller sensor. Any technology that improves image quality on a 2X sensor will be even better on a 1.3X or 1.5X or 1.6X, (let alone full frame). In the hands of amateurs, and even some pros like wedding and event photographers, they do a fine job though.

My concern though continues to be that the weight and size savings that were promised have failed to materialize. One look at the new Panasonic L1 makes that clear. And Olympus' lenses, though very high quality, are also high priced, which is problematic for the amateur market that they are now going after. The new Leica 4/3rd lenses aren't going to be inexpensive either.

So in the end 4/3rds isn't going away, and neither will 1.5x and 1.6X APS C sized sensors, nor will full frame. There's room for all. So, yes I was wrong.

Medium Format Digital

Tough times are ahead for some – both equipment makers as well as photographers.

Few pros are shooting film any more. Sales of MF cameras therefore are in decline, and have been for several years. Bronica is gone, Contax is gone, and if industry rumours are to be believed, Mamiya isn't in the best of shape. The ZD seems to be in some sort of limbo, with only a few cameras shipped in the Japanese market beginning in December '05, but nowhere else, even months later. Could the ZD be like the ill-fated full-frame 6 MP Contax 1N Digital, which finally shipped after 2 years of promises, but then quietly disappeared?

Who's left then? Only Hasselblad – that's it – no one else. So what do Phase One and Leaf put their backs on? Imacon effectively runs Hasselblad and tries to sell an Imacon back with every H1 and H2 that they can. Sure there are still lots of Mamiyas, V Hasselblads and Contaxes out there, but when it comes to new sales – it's a virtual black hole.

Interestingly Phase One claims

that back sales are better than ever, and having visited their factory recently, and having waited months in a back-order line for my P45, I see nothing to contradict this.

But what does the future hold? That's a fascinating question, and one which we'll see unfold in some surprising ways over the next six months. In the meantime it's a tough market, and because of its small size and demanding technology not one that is likely to see the kind of price reductions that have been evident in DSLRs.

Medium format digital will survive, but the number of players will continue to reduce, and it's likely to very much become a case of the last man standing.

A number of readers have asked about Pentax. I had been underwhelmed by the (yet another) preproduction prototype shown under glass at PMA. At 18 MP it's hard to see a role for it in the broader pro marketplace, as it will have to compete with the 16 MP Canon 1Ds MKII, and whatever else is likely to be announced at Photokina this coming September. Because of the read-out limitations on the Kodak chip being used, shooting speed will be substantially lower than the Canon, as will autofocus speed, while bulk will be greater.

Medium format digital has now essentially moved into the 30-40 MP region. That's its *raison d'être*. The only people that I see this camera satisfying (in its initial incarnation) are current Pentax 645 and 67 lens owners.

I've also been taken to task by Europeans for not reporting on Rollei, with its 6008 system. This was not an oversight, just a recognition (and a sad one) that Rollei's days seem numbered. The Sinar e-Motion back and a special order Phase One P20 are available for the 6008, but they're a niche player at best, and essentially nonexistent from a marketing perspective outside of a few countries in Europe.

Imaging Software

At the risk of annoying a number of people, I'll make the following prognostication: The days of Photoshop's dom-

inance of digital imaging for photographers are coming to an end. The reason is *Lightroom* and *Aperture*.

Notwithstanding its name, Photoshop never was designed for photographers. For most of its 20 years it's been a tool for graphic artists and pre-press professionals. Photographers took to it when scanning film got hot in the mid to late '90s, and then at an increasing pace when digital cameras came on the scene in earnest about 5-6 years ago. But it's a bit of a Swiss Army knife, with lots of tools, not all of which are the most appropriate ones for photographers.

Sure, Camera Raw and Bridge have their place, and are designed for our needs, but they are built on top of an edifice that needs to be rethought.

That rethink has been taking place over the past couple of years in two places, Adobe's own back yard, and at Apple. When *Lightroom* ships this Fall, and when *Aperture* fixes its most pressing database limitation at around the same time, these two programs will come to dominate the marketplace for photographers. Of course we'll continue to use Photoshop for some tasks, but increasingly these two programs will be found to address the real workflow and productivity needs of both pros and amateurs alike.

Photographers who don't use Macs don't really understand why this will be the case. They cannot yet use either *Lightroom* or *Aperture*. But when *Lightroom* Beta becomes available for Windows this summer, the compelling logic of this argument will become clear. Wait and see.

Next Stop Photokina

This is a Photokina year to be held in September in Cologne, Germany. It is THE World Fair of photography so every company in the industry has to be there. – MR

Michael Reichmann of Toronto has a very interesting web site which is devoted 100% to photography. He runs workshops, print sales, book sales and a very interesting Luminous Landscape Video Journal by subscription. Michael was part of our May 2005 meeting via a video interview. Check his web at www.luminous-landscape.com/

PHOTOHISTORY XIII

The date for PhotoHistory XIII Symposium in Rochester is set for October 20–22, 2006 at the George Eastman House while the Trade Show will be at the DoubleTree Inn.

This, the 13th triennial symposium which began in 1970, brings together people from around the world to learn, meet fellow historians and collectors, and to buy & sell.

It's wise to register and secure hotel accomodation early. The first 200 paid registrants will receive the 1983 book, *Alfred Stieglitz*, (courtesy of Eastman Kodak). The books will be distributed at registration - one per household.

Registration is \$90 US (students and GEH staff – \$45), the Saturday night buffet banquet is \$30, Sunday Trade Show tables are \$80 before Sept. 20 and \$95 after. The DoubleTree Hotel rooms are \$94 per night. This is the former Holiday Inn Holidrome at 1111 Jefferson Rd. in Henrietta. The hotel has been extensively remodeled and upgraded.

An official mailer and program will be out in April. Check their web site for updates: www.tphs.org

VANCOUVER CAMERA SHOW & SWAP MEET Sunday April 9th 2006

Sponsored by the Western Canada Photo Historical Association, Vancouver's original CAMERA SHOW will be held Sunday, April 9th at the Cameron Recreation Centre, 9523 Cameron Street, at Lougheed Mall, Burnaby, British Columbia. Regular admission 10:00 AM to 4:00 PM is \$4.00 while early birds get in at 9:00 AM for \$15.00. Free digital seminars are part of the attraction. To book a table or for information contact: Siggi or Brigitte: TEL or FAX 604 941-0300 or check the web www.whistlerinns.com/camerashow

GORDON PARKS DIES

Gordon Parks, who photographed the struggles and triumphs of black America for Life magazine then became Hollywood's first major black director with "The Learning Tree" and "Shaft," has died at age 93.

HELP NEEDED

President Ed Warner is appealing for a member to fill the position of Membership Secretary which is presently empty. The need is urgent. It involves keeping an up-to-date list of all the paid-up members and those in arrears. A minimum of computer literacy is required. The listings are already entered into a program which can be learned from a knowledgeable operator. Please help us out and contact Ed soonest.

Robert Carter, our Web Master needs someone to assume part of his duties. Carter serving now as First Vice President will rise to the rank of President and will find it impossible to handle both jobs. Mr. Carter is asking only to take on part of the service work. Our volunteer work force is shrinking and getting older. Come and help!

The New York City Antique & Historic Image Faire Sunday, September 17, 2006

The largest show of its type in the New York City area brings together dealers from all over the USA, filling tables with every type of antique and historical photographic image possible. The show runs from 10:00AM to 3:00PM with \$6.00 admission. It will be staged at the Holiday Inn, 440 W 57th St. (between 9th and 10th Avenues). Contact Fred Falk: 973-209-6067, or fred@nji.com. Check the web site at www.showsandexpos.com

EATON LOTHROP JR. ON THE MEND

Noted collector and writer Eaton Lothrop Jr. reports he is on the mend after undergoing quintuple bypass surgery last February. Blood tests and electrocardiograms confirmed that he had experienced a mild heart attack due to 90% blockage of three major and two minor cardiac arteries. In his greetings he says: "I'm really feeling great. There is significantly less pain than I had with my 1973 cancer operation." He does not plan to offer photos of his cumulative 18-inch scar.

PHOTO HISTORY INDEX

Alan Griffiths is working towards the ultimate goal of establishing a central reference point where photo researchers can access the best listings and reference information for photographic history. He has been assembling directories and indexes at www.luminous-lint.com which will assist researchers to find as much data in one location rather than searching the whole internet for piece meal information. The purpose of the Luminous-Lint website is to create the world's leading collaborative knowledge-base for the history of photography.

As Alan explains: "The current site deals with 4,046 photographers of which I'm collecting preliminary details on 2,032. But I really am looking for input from the community of photo-historians and I need their eyes and insights. to bring together information on the history, themes and techniques of photography.

"One of my tasks is to encourage collaboration and figure out where experts and the best data is located. I would like to know of anyone who could be considered as an expert on a particular photographer or sector of photographic history. Please check out the web site as it presently exists – I've added a test version of the 'Knowledge Enlarger' which highlights the people who I know are interested in a specific photographer or theme. It will be interesting to see who share common interests."

Polaroid Image Transfer Workshop

Member Günter Ott and the Beach Photo Club in Toronto, are staging a hands-on Polaroid Image Transfer workshop on Saturday, March 25, 2006 at the Centre For Addiction & Mental Health, Room #1166A (Queen & Ossington). Lots of parking. 12:30 till 4:00 PM, doors open at 11:30 AM. Cost is \$60 which includes all supplies. Bring one or two 35mm slides to create your own Image transfer prints. Space is limited so register early – contact Hyla Fox at hyla@hylafox.com

Coming Events

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 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.

1st ANNUAL APUG Conference in Toronto May 4-7, 2006

The Analog Photography Users Group will hold a conference for amateur and professional photographers to promote the use of film in the medium of photography – so film is not dead! Seventeen half-day workshops will be offered as well as demonstrations, lectures and photo tours. Venue will be the Elevator Gallery, 42 Industrial Ave., Toronto. Enrollment information: www.apug.org/conference

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 spring@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

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

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

The Royal Canadian Military Institute in Toronto is displaying medals and photographs of Captain Donald Grant, M.C., Canadian Army Film and Photo Unit from WW2. They need by late March 2006 the loan of a wartime Speed Graphic and Rolleiflex. Contact Gregory Loughton, Curator, RCMI Museum. 416-597-0286 or greg@rcmi.org

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



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

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

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.

Now on View

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

Wanted

Ed James of Elkhorn, Manitoba wants to purchase Russian F.E.D. and Zorki 35mm type cameras, NO Zenits! A retired teacher and collector, he lectures students on the evolution of photography. "I want the students to use classic range finder and TLR cameras as part of the program." Also needed ca. 1970 TLR Seagull 4 cameras, 6x6 on 120 roll film, f3.5/75mm lens, X-synch shutter. Contact: Ed James, P.O. Box 69, Elkhorn, Manitoba, R0M 0N0, Telephone: (204) 845-2630.

Wanted

Sell your cameras, lenses, old photographs, manuals, etc. on eBay. Registered eBay Trading Assistant will help you. Specializing in large collection, estate and studio liquidations. References available. Sold over 500 cameras on eBay and will get you top value for your treasures. Call Tom Dywanski for free evaluation 416-888-5828 or check www.planet4sale.ca

For Sale

Marcon Studio, Palmerston, Ont., is offered for sale by owner who wants to slow down after 34 years in business. Home/studio location in rural setting to sell as turnkey operation. For details: Mark Robinson, Box 520, Palmerston, ON, N0G 2P0, or TEL: 519-343-2201.