

The PHSC E-MAIL

Volume 5-6, Supplement to Photographic Canadiana, October 2005
The Photographic Historical Society of Canada

Wed., October 19th Meeting... bring a friend

PHOTOGRAPH BY ROBERT LANSDALE



WILLIAM MOKRYNSKI

Our speaker for the October 19th meeting will be William Mokrynski of Toronto, an explorer by any description as he delves into creative photographic art. His work blends traditional and primitive photography with the latest in digital imaging. Mokrynski utilizes a variety of camera types including custom-built pinhole and cirkut cameras for bodies of work that explore concepts of memory, time and our place in the landscape. Mokrynski will give an overview of his work along with a demonstration of his custom cameras and discuss a history of the camera types he uses.

As Mr. Mokrynski explains: "Photography for me is a means of capturing an environment, of archiving an experience and storing a visual memory that is forever etched in film. Each photograph is a personal interpretation of an

environment created by allowing the photographic medium to present something unique. Through this medium, I try to capture as much of a scene as possible, and to find photographic technology that can be used to reveal a view of the world beyond what we can see with our own eyes. I began by using the widest-angle lenses possible and experimenting with different films. More and more, I found myself using infrared film. The characteristics of this film transform non-infrared reflective objects such as a clear sky or a body of water to black and reflective objects such as vegetation or skin to a glowing white, thus exaggerating the elements in a scene and creating contrast."

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

ROCHESTER HOSTS DAGUERREIAN SOCIETY SYMPOSIUM

Thursday, October 27 to Sunday, October 30, 2005

With this year's Annual Daguerreian Symposium being held in nearby Rochester, N.Y., it would be a shame not to take in this double barreled event. Not only will the George Eastman House host the symposium but on display will be a major exhibition of some 150 daguerreotypes by nineteenth-century Boston photo artists, Albert Southworth and Josiah Hawes. Acknowledged as the leading masters of the daguerreotype, this exhibit will be the finest gathering of S&H images **ever** assembled – don't miss it. Starts Thursday evening. A day of lectures (Saturday) is augmented by a great Trade Show (Friday afternoon), auctions and a banquet (Saturday evening) at the Clarion Riverside Hotel – thus it's a top-notch event. Check the society's web site for more details at: <http://www.daguerre.org/gallindex.php>

PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Burgundy Room, Memorial Hall in the basement of the North York Central Library, 5120 Yonge Street, North York, Ontario. The meeting officially begins at 8:00 p.m. but is preceded by a *Buy & Sell* and social gathering from 7:00 p.m. onwards. For information contact the PHSC or Felix Russo, 33 Indian Rd. Cres., Toronto, ON, M6P 2E9, Phone (416) 6532-7780.

Programming Schedule:

October 19th, 2005

-William Mokrynski, a photo artist, will enlighten us on his favourite subjects "Pinholes & Panoramas."

November 16th, 2005

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

December 21st, 2005

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

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

FOR PROGRAM UPDATES
www.phsc.ca

our E-mail address is
phsc@phsc.ca

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

Matthew Isenburg, a veritable icon in the photo history world, co-founded the respected Daguerreian Society with John Wood. Selections from his collection have been displayed at numerous American museums and galleries, including the recent *Young America* exhibit at George Eastman House. A guest lecturer at many well known institutions, Isenburg was nominated and accepted in 2005 as a member of the prestigious invitation-only American Antiquarian Society. His collection includes rare images, Daguerreian and Wet-plate cameras, thousands of books on photography and a like number of manuscripts. Above all he collects stories and experiences which form the basis of his talk for the evening. He was joined by his lovely wife Elizabeth who shares his enthusiasm for photography.

Clay case, Matt can respond, "Yes. But do you have the mould?"



MATTHEW & ELIZABETH ISENBURG

In the following story Matt introduced the audience to the world of collectors of union cases -- those moulded thermoplastic holders of daguerreotypes and ambrotypes. He compared the case collectors to stamp collectors sizing up each other re: their rarest holdings in a round of one-upmanship. This set the punch-line for this story. Specially engraved cases were made to celebrate events. One of the rarest cases is that made in recognition of US senator Henry Clay (1777-1852). One day, Matt was approached by a coin collector who had come across a case mould. That purchase turned out to be the actual mound used to make one of the two versions of the Henry Clay case (differing only in the addition of an outline -- how rare can you get). Matt then followed-up a lead for a Clay case with the daughter of an 80 year old collector. Sure enough they were ready to sell. Bought sight unseen, Matt had to await delivery to see if the case matched the mould that he owned. Thrillingly it did. So now, if a case collector should ask Matt if he has a

Forbes Magazine wrote up Matt a few years ago in an article called "America in Amber." The morning the magazine hit the newsstands, Matt received a call from a lady claiming to own some of those valuable pictures. He was concerned that it was a trick until an elderly lady and her husband showed up with a small box of daguerreotypes. The images were of a wealthy New Englander, Moses Warren and his trip to the California gold rush in 1850. It was the old story of descendants clearing out a house and throwing out the junk in the attic. The cleaning lady was told she could keep or toss any unwanted goods. The pictures were claimed to be of little or no value by a vintage clothing store and she eventually sold them to an acquaintance who then let them languish for more years until the Forbes article was published. The images, a rare record of the California gold rush, are so sharp that in one outdoors scene you can not only read the sign over a restaurant window, you can even read the names of the sign painters in a lower corner.

Matt received a call from an engineer friend over in New Haven one Friday. The engineer's neighbour was loading his station wagon to head off to the Brimfield Flea Market - a huge outdoor facility in Massachusetts. One item was a camera marked *Southworth pat. 1855, Simon Wing pat. 1860*. The owner planned to ask \$300 for it. Matt immediately drove to New Haven, arriving as the dealer was squeezing the last box into the back of his old Plymouth station wagon. The dealer wouldn't unpack down to the camera and assured Matt that it probably wouldn't sell so he could pick it up after the week-end. Seeing the name through the side window Matt was willing to pay the \$300 on the spot. As Matt cajoled, he slowly extricated packages from the vehicle in front of the owner. Finally, he was within reach of his prize but a hard-wedged chair refused to budge. Matt was ready to buy the chair and break it to reach his goal. At last he pulled out the Southworth camera, paid his money and quickly got into his car least the dealer might have second thoughts. As he started to drive away he spotted the dealer in his rear view mirror running after him and waving a second item in the air and shouting: "Hey mister, you forgot the enlarger." That "free enlarger" turned out to be a very rare full plate daguerreotype camera with its lens!

An eBay Incident. The last story was a tale of success on eBay as told by Matt and wife Elizabeth. For years Matt has yearned for a 19th century photographer's outdoor sign with no success. On this occasion Elizabeth was searching for CDV cards, patiently reading every link returned by a Google search. On the 67th page of returns was innocuously listed an outdoor sign for sale which, in the fine print, happened to mention CDVs. She showed the item to Matt and he successfully bid for it. The sign was for Weitfle's Photograph Gallery in Dover, NJ, decorated with a grouping of CDVs. Interestingly, Matt was contacted a month later by a grandson of Weitfle who wanted to purchase the sign. ■

The Fall Fair

A nice day brought out 514 paid admissions plus 104 table holders to our Fall Fair. Displays were well stocked with special gems hidden amongst the common. Thanks to the faithful volunteers running the show. Give yourself a well earned pat on the back. – Mark Singer, Chairman



Ed and Jean Warner sell tickets at the front entrance.



The first to enter the show are greeted by members.



Searching through tempting photographic equipment.



John Kantymir shows well displayed antique cameras.



Looking for bargains and special items of interest.



A Russian CMEHA-2 with case made by Gomz.



Complete kit for Photavit of 1930s by Volta, Germany.



A neat Plaskop 45 x 107 stereo camera by Krugener.



A choice of cameras & lenses



Claudio Venturino & Goerz Ango



Jack Lough & Dauta Bactogewicz



Bill Belier & early box cameras



Derek Dalton with cards & daps



Jack Arno & Gunter Ott visiting



Clint Hryhorijiw with new prize.



Djuka Njegovan and display



Robert Gutteridge's cine show



Sid Lipkowitz & Zeiss microscope.

Photos by Robert Lansdale and Titi Kodar

STAN WHITE MAKES THE COVER

Adding to his long list of published articles, our Stan White has recently made the cover of the prestigious Stereo World magazine, Vol 30 No. 6 with an accompanying three pages of photos and instructive guidance to his techniques for creative colour stereo views. We reprint the article through the kindness of the author and the magazine.

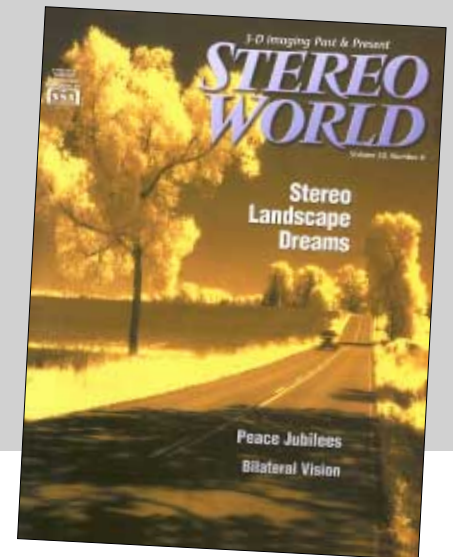
IR DREAMS

An approach to Stereo Card Landscapes.

by Stan White

The conventional stereo camera is hardly the appropriate tool for landscapes. As we all know, orthostereography gives flat results in the middle, and far distance. The usual way around this when using a stereo camera is to put something of interest in the foreground, but this doesn't change the fact that anything further away than 25 to 30 feet is generally quite flat.

to shoot infrared landscapes but earlier IR films were grainy with uncontrollable image flare. Stereo, to work well, is a medium of clear, sharp and relatively grainless images. Only over the last few years have there been IR films marketed that are somewhat slower, less grainy and with anti-halation backings. My choice has been Macophot IR820c,



infrared filters are ridiculously expensive these days and the stereo photographer needs two of them. Ilford SFX gelatin filters are an economical alternative now replaced by Lee polyester filters.

The appearance of the cliché'd black and white infrared photograph is largely dark, usually black, skies or water, and very close to white, foliage, usually deciduous. The foliage usually forms one homogeneous mass, and even under harsh lighting, it is difficult if not impossible to separate one leaf, one tree, from another. If they could not be separated tonally then perhaps they might be separated by the depth that stereo gives? I think you'll agree from the images herewith, that depth separation works.

I started with a stereo base of 5-1/2 inches, which was as close as the cameras would go but soon found that a stereo base of 20 inches gives the right amount of depth. This is for stereo card images in which a little extra parallax is not the problem it might be if you are blowing the images up onto a screen to be viewed by projection. Though the cameras have normal focal length lenses, there is no problem in avoiding a too-close foreground. Simply tipping the camera up, or shooting from even the slightest rise will usually move the closest point to 20 or 30 feet away.

As a lifelong photographer, I had not realized until recently, the limita-

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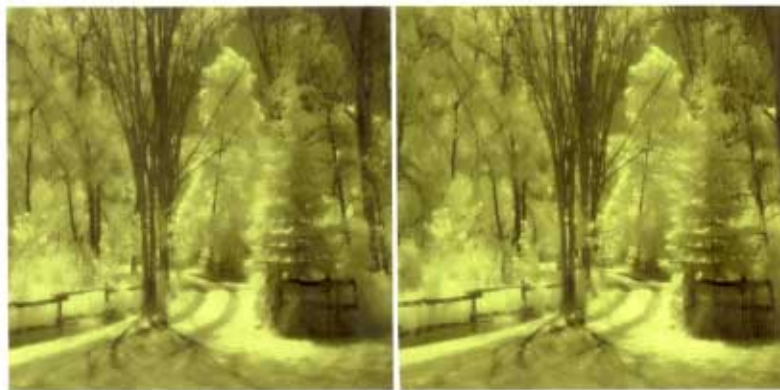
Location is east off Main Street in my (former) home town of St. George – Medalist II's were used on a 20 inch bar. Macophot IR820c through Ilford SFX filters (now replaced by Lee polyester filters. 1 sec at f16. Scanned into an Epson 4870 flatbed scanner where it was Tritoned in Photoshop.

For opening up the far distance extreme hyper-stereo works well and we have all seen the fascinating miniaturized scenes in which an extreme stereo base has been used. But to use this technique requires there be no foreground or middle-distance – otherwise there will be too much parallax and the usual viewing and window problems will prevail.

What brought me to all these considerations was the desire to make some dramatic scenics around where I live. Much of southern Ontario is soft, rolling country, pleasant but not very dramatically photogenic. I had in mind, for some time,

which I have found to be excellent for stereo imaging.

I use two 6x9 cm Kodak Medalist II (circa 1940's) rollfilm cameras on a bar and triggered by a dual-cable release. The choice of cameras was determined by the medium-format, which is ideal for scanning into Photoshop from an Epson 4870 flatbed scanner. Also, for the Medalist lenses which are Helier type five-element designed by Altman and extremely sharp. These cameras can be picked up inexpensively since they take only 620 rollfilm. It is a simple matter to rewind 120 film on to 620 spools. Glass



Drive off Old Harrisburg Road. Duotoned in Photoshop.

tions that the chemistry and physics of conventional photography had placed on us. To be let free amongst the infinitely variable pixels is a dream. These images, which began as black and white negatives, can be further removed from the cliché of IR by tinting, toning, colouring in Photoshop. I use duotones, tritones and quadtones. Matching two cameras to produce identical images in size, density and contrast was always a hassle. Controls in Photoshop make this a problem of the past. Nor does negative format result in loss of image area; I regularly stretch the 2x3 image to 3x3. Not a good practice for the portraitist, but in a landscape, nobody cares if a tree is 10 feet taller than it was in reality. In fact, I find vertical stretching tends to give the landscapes more elegance.

There are two programs in addition to Photoshop, that I find indispensable: Noise Ninja, which samples the image and automatically removes noise, and Focus Magic, which also samples the image and automatically sharpens. Both do a better job than Photoshop's counterpart. You can override their settings, but so far, I have had no need to. I was pleasantly surprised that this relatively small amount of increase in stereo base should have had so profound an effect on the contours of the land. Modest slopes are accentuated to dramatic effect. The trick to shooting in infrared is to place the tones dark against light, light against dark, as you would in chiaroscuro lighting. With experience, it is possi-

ble to predict the tones that the infrared sensitive film will produce though there are always surprises, for example: a wheat field reflects IR but only until it's cut then the stubble no longer reflects; usually, conifers don't reflect IR but sometimes they do. You never quite know, and that's the fun of it.

Stan White is Coordinator of the PHSC Canadian Stereoscopic Collection.

Stereo World is a publication of the National Stereoscopic Association Inc. P.O. Box 86708, Portland, OR, 97286.



North of Old Harrisburg Road. Duotoned in Photoshop.



Driveway north of Cambridge. Duotoned in Photoshop.



Road at the edge of a field in southern Ontario. Tinted in Photoshop.

Coming Events

PHOTO EXHIBITION & SALE IN QUEBEC

Arthur Plumptre of the *Galerie d'Art Imag-isle Art Gallery* on the Ile d'Orléans, Quebec extends his season and is open to visitors. Housed in a quaint coach shed beside an 18th century stone farmhouse, the gallery itself is worth seeing, just east of Quebec City. B&W (traditionally processed) photographs entitled "Beyond the Subject" are by Plumptre plus other contemporary artists. Address is 3463, chemin Royal, Sainte-Famille, Ile d'Orléans. Telephone (418) 829-3850.

PHOTOGRAPHICA TRADE SHOW IN NOVI, MICHIGAN

Sunday, October 23, 2005 will bring together camera collectors and sellers at the Annual Photographica Trade Show in Novi, Michigan as sponsored by the Michigan Photographic Historical Society. This is their 34th year and will see 50 tables containing vintage cameras, photographs, postcards, ephemera and educational exhibits. Admission is \$5.00. The Novi Community Center is at 45175 W. Ten Mile Road, Novi, Michigan which is 1/2 mile west off Novi Road. Check their web site at www.miphs.org

37th PHOTOGRAPHIC FLEA MARKET IN MONTREAL

Sunday, November 6, 2005 sees the doors open at 10 AM for the 37th Photographic Flea Market at the Holiday Inn, 6700 Trans-Canada Hwy, Pointe-Claire, Quebec. (Hwy 40, exit 52 Boul. St-Jean). Everything photographic new/used/collectibles. Admission \$6.00. Contact Sol Hadeef for information at (514) 938-1860 or sol@therangefinder.com

TORONTO CAMERA CLUB LECTURE SERIES

Already in progress is the Toronto Camera Club's Fall lecture series of 6 programs. Next program is October 13th with Andrew Stawicki. Other Oct/Noc speakers are: Cylla von Tiedemann, Dan Couto, Greg Stott and Norm Riekenbrauck. The Winter programs begin Feb 23rd 2006. For information check www.torontocameraclub.com or Tel: (416) 480-0720

GUIDE to PHOTOGRAPHY

PhotoEd Magazine – Special Edition, Fall 2005

Reviewed by George Dunbar

Member Felix Russo, editor of PhotoEd magazine and our PHSC Program Chairman, is to be congratulated for his special edition, **GUIDE to PHOTOGRAPHY** that will be a cornerstone in many photography classrooms. I found that many of the tips & techniques are useful to experienced photographers such as myself. This publication of 86 pages is chock-full of ideas and suggestions for expanding our horizons.

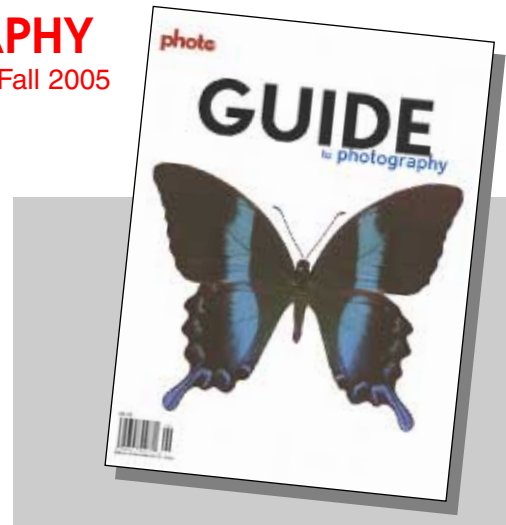
The first two chapters will be of particular interest to PHSC members. *A Short History of Photography* and *Early Photography in Canada*, both articles by PHSC member Robert G. Wilson, are concise and well-illustrated.

Other chapters (each delightful) are: Tools & Techniques, Digital Basics, Creative Ideas, Explorations and References & Resources. The 35 articles, covering so many aspects of photography (equipment, dark-room, stereo, PhotoShop, etc.) make this a must-have resource book for everyone.

Principally, the PhotoEd *GUIDE to Photography* is designed as a starting point to help educators and students navigate the current photographic landscape. The historical, technical, compositional and conceptual perspectives in this *GUIDE* form the basis of a well-rounded photographic education. The section on early photography in Canada is a great resource for implementing

THE BOOKSTORE CAFE & ANTIQUES AT CAMDEN EAST

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



Canadian content in the schools.

The magazine format was chosen to make it possible to offer the *GUIDE* to educators and students at an affordable price. Rather than using a class-set of textbooks, students can now have their individual copy to take home – less time at the photocopier and no need to keep track of inventory. The reduced expense to schools is a major advantage.

The underlying approach of the *GUIDE* is that combining the study of traditional photography with contemporary digital techniques offers many educational rewards. The projects in this *GUIDE* may be adapted for use with either digital or film technologies. There are many projects and creative ideas in the *GUIDE* to challenge both beginners or advanced photographers.

(Orders at \$12.95 @ can be placed at www.photoed.ca. On orders of 20 or more the price is reduced to \$10.00 per copy.)

ANSEL ADAMS AUTUMN MOON RELIVED

Some 300 amateur photographers, astronomers and other spectators arrived at Yosemite National Park, in California last month to watch conditions align to repeat the scene in the famous Adams image "Autumn Moon." As the moon rose in the evening sky, the crowd gathered at Glacier Point to relive the iconic scene captured by Ansel Adams more than 50 years ago.

Advertisements

Members are invited to submit one free advertisement to the classified section of each issue, limit 50 words, used at the editor's discretion.

For Sale

Sigma lens f2.8 full 28-70mm, Canon F 1.8 50mm, two batteries for Canon, flash – Sigma EF 500-DG Super Spiro Tamo. Call (416) 743-9179.

Information Wanted

Les Jones found a reference to a VITALOTYPE on the back of a daguerreotype by James & Co. of Boston. Guessing that it is pictures on glass but wonders if anyone can quote reference data to the process. Contact lesjones@ca.inter.net.



For Sale

Rochester Optical Co. 6.5 x 8.5 view-camera. Mahogany base and body, maroon leather bellows and brass fittings. Tripod included. Very good condition. Lens: E. Suter Basel, Aplanat B No. 5 with waterhouse stops and original lens cap. Asking \$300 or best offer (shipping & insurance extra). Contact Gerald at gbuist@kingston.net

Wanted

R.B. Graflex Series B - 2 1/4 x 3 1/4, Kodak Anastigmat F4.5 lens ca 1923-1951 or R.B. Graflex Series B - 4 x 5 inch, Kodak Anastigmat F4.5 lens ca 1923-1942 or R.B. Auto Graflex, 4 x 5 inch, F4.5 Tessar or Anastigmat, Interchangeable 3 3/4 x 3 3/4 lens board. Prefer model latter part of 1906-1941. Contact Bob: 613-547-6207 or fleming@kingston.net

For Sale

Craig Beattie has several CRT projectors for sale (GTA area) that would be perfect for home theatre set-ups. For more information check <http://ca.geocities.com/avone1@rogers.com> or contact him at avone1@hotmail.com

For Sale

160 glass mounted projection slides (not negatives) ca 1900, covering Cartoons, Nursery Rhymes, Blacks, Zoo, Toronto, Scenic, Boats, Little Girls, Animals in colour. A C.N.E. example of a man dressed as a chicken dancing with a real chicken. Clean and fine. Asking \$325 for the lot. Can be viewed. LORNE SHIELDS, Thornhill 905-886-6911 or vintage-antique2@rogers.com

For Sale

Starmatic, black with a brown leather case, made in Canada by Kodak - \$25. Kodak Retina 1a 35mm with case - normal wear, Retina-Xenar f.2.8/50mm Kodak Synchro-Compur - \$75. Rollei B35 35mm with case and flash attachment, normal wear - \$200. Contact JOHN ONEILL at oneillj@post.queensu.ca

Buying or Consignment

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



Wanted

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



Wanted

Brass portrait lens required for whole plate camera (6.5" x 8.5"), must be equipped with rack & pinion and Waterhouse stops. Contact Christine at cle22@cornell.edu

Selling on eBay

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

Wanted

Large manual iris diaphragm opening up to 6 inches, closing to 1/4 or 1/8th inch (should have about 16 leaves/blades). Contact Edward at emakuch@earthlink.net or tel: (416) 531-4090.

Information Wanted

Stuart Inglis at (416) 536-5197 is looking for photographs to accompany his history of Lake Weslemkoon in the Bancroft area. Any suggestions are welcome.

Information Wanted

Marilyn Assheton-Smith is seeking assistance on book titles covering Alberta photographers. She is researching John Brown of Wetaskiwin, Alberta (before the more famous Ernest Brown). Contact: asshetonm@shaw.ca.

Wanted

Ed James of Elkhorn, Manitoba still hopes to purchase Russian F.E.D. and Zorki 35mm type cameras, NO Zenits! He teaches media students to use classic range finder and TLR cameras. Contact: Ed James, P.O. Box 69, Elkhorn, Manitoba, R0M 0N0, Tel: (204) 845-2630.

Wanted

Nichole Anderson of the Heritage Services, Hudson's Bay Co. is looking for photographers (or their archives) who may have photographed past Winter Olympic games ('36, '60, '64 and '68). She needs athletes wearing Hudson Bay apparel. (416) 861-4199.

Wanted

Paul Rollinson is searching for photographic images and post cards by J.W. Bald (c1905) of Midland, Ontario to compile the history of this turn-of-the-century photographer. Emphasis is on biographical information, citations and images. Telephone (705) 538-2281 or email hoostrahdohp@hotmail.com

Wanted

Take advantage of this want ad column – it costs you nothing at all.