

The PHSC E-MAIL

Volume 5-8, Supplement to Photographic Canadiana, December 2005
The Photographic Historical Society of Canada

WITH THE HOLIDAY SEASON UPON US,
WE EXTEND TO YOU AND YOUR FAMILY
BEST WISHES FROM THE PHSC
EXECUTIVE & OFFICERS

Wed., December 21st Meeting...

There is a story behind the acquisition of every piece of photographica – some more so than others. Our December meeting will bring out many of those precious items as members stand to *SHOW & TELL* about their favourite pieces. Bring along something and stump the experts as to why it is so important, rare or unique.



Location and directions to the meeting are in the column at right. Please note: our meeting room will change to the Gold Room in January 2006.

REMEMBER TO BRING A WRAPPED GIFT FOR THE CHRISTMAS GIFT EXCHANGE

Add to the festivities by bringing along a wrapped Christmas gift in order to participate in our Christmas Gift Exchange. To receive a gift you **MUST** contribute a gift for this friendly exchange. Make it a photographic item in nature and to a value of about \$15.

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:

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.

March 2006

-The Annual PHSC Auction – date and venue to be announced

May 2006

-Stereo will be the feature of our May meeting with Mary Ann and Wolfgang Sell discussing "ViewMaster." Mary Ann is a Past President of the National Stereoscopic Association and has been a collector for many years.

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

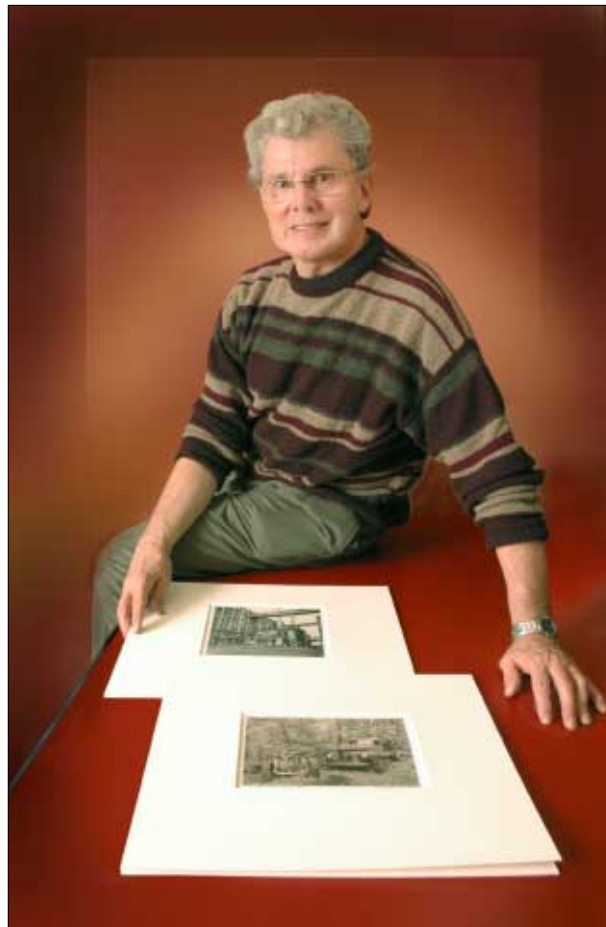
Our November guest speaker was David Lewis of Callander, Ontario, one of the few Bromoil artists still left in the world who is active and still practicing this artistic technique. We were indeed honoured to have him speak before our group and demonstrate the process.

Fascinated with bromoils since his 20s, David's first exhibition was in a Bowmanville gallery in the 1970s. Only a few masters of the process were around then and David was fortunate enough to meet and learn from Georgia Procter-Gregg in England, Trevor Jones in Wales, and Ralph Davis in New York, among others. This personal contact enabled him to inherit finished works, materials, and brushes from the older artists who wished him to preserve and archive their art. He has a copy of every known book and magazine about bromoil.

Bromoil is one of the rarest and the most permanent of the photographic printing processes. Basically the silver image is replaced by lithographic ink. Bromoil was invented in 1907 by Welbourne Piper using a suggestion by E.G. Wall, and building on the earlier Rawlins Process. Two years later the bromoil transfer process was invented by Fred Judge and popularized by Robert Demachy.

The bromoil technique works because the treated gelatin on the photographic paper varies in hardness according to the amount of silver removed during bleaching. The artist begins by making a silver bromide/chlorobromide print by contact or by enlargement. The photo paper is developed and fixed as usual, then the silver image is bleached out. During bleaching the dense shadow

areas create a hard gelatin while highlights result in soft gelatin with the greys proportional in between. The bleached print or "matrix," is fixed once more and washed. Just before applying the greasy ink, the matrix is soaked in water. The highlight areas soak up water and will reject the ink while hard shadow areas readily accept the ink. The



DAVID LEWIS

intermediate grays of the original print accept ink in proportion to the amount of silver bleached out.

A special stag-foot-shaped brush is charged with a hard ink and the ink is "hopped" on the delicate surface in a series of applications - gradually building density with each pass of the brush. Every few inkings, the matrix must be re-soaked and

excess water carefully removed. Ink can be added to darken shadows or hopped with an uncharged brush to clear highlights or lighten shadows and midtones. It takes many hours to build up a depth of ink, layer by layer, to create the desired image.

The bromoil technique allows an artistic print to be made under complete control of the artist. The choice of brush and paper texture determines the image quality, which ranges from near photographic to textured drawing like a grained engraving. Various ink colours can be used (even spot colours). During the 1920s when pictorialism was in vogue, bromoils reached their peak of popularity. In the following decade, purists and the desire for sharpness swept bromoils out of popularity and into the history of alternative print processes. The growth of miniature cameras and 35mm photography with instant results spurred the decline as well.

David prints bromoil pictorials, portraits, and figure studies, many of which have been exhibited in galleries across North America. His images are unique works of art, sold by word of mouth from galleries in Toronto and Cape Cod. He captures his images on film with a traditional camera, then scans the negatives into his computer using Photoshop to scale and adjust image density before producing an enlarged negative with pigment inks on transparent media. He uses his cold light Omega D6 as a light source for contact printing his initial bromide print.

David's interests include holding workshops, book publication, theme exhibitions, and the sale of bromoil printing supplies. Beginning in 1972 in Bowmanville, his workshops are presently held almost entirely in the United States where interest in bromoil runs high.

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Formerly the James A Sinclair & Co. Ltd. in England was the prime supplier of bromoil materials. As demand declined the Sinclair company slowly faded away after WW 2. A Sinclair ad in the 1955 BJP Almanac has only a brief paragraph on bromoil vs. four illustrated pages two decades earlier. David in finding new sources for himself has turned to being a supplier to others.



David showing prints by bromoil masters.

Bromoil brushes are special. The stag foot shape, bristle softness, and spring are all important. Working the soft gelatin surfaces with the wrong brush ruins the image. In the 1980s David began sourcing and selling bromoil brushes. His first effort ended in failure when the brush maker cut the brush bristles to the stag foot shape (rather than building it that way) resulting in sharp bristle edges that scarred the delicate gelatin surface. David eventually found a source for long hog hair in China and located a craftsman in Germany who transforms the bristles into bromoil brushes. Ink was another problem. It must be neither too runny nor too stiff for correct transfer to the matrix. David now has a suitable source for ink too.

Encouraged by participants in his workshops, David wrote a modern

treatise on the art of bromoil in late 1994. The book addresses the problem of having to work with modern materials – techniques not covered in the older traditional texts. His small book is illustrated with a wonderful selection of plates from bromoil and transfer originals. David sells his self-published book "The Art of Bromoil & Transfer" (Nov 1994) for \$35 US plus \$6 shipping. Other sources on the web offer used copies for \$65 to \$200+ in U.S. dollars.

A chance stop to photograph an old drive-in theatre sparked an 80,000 mile trip around the US and Canada to photograph these landmarks of our youth - 90% have been demolished. The resulting book - "Passion Pit" contains images from some bromoils, a couple of carbon prints and mostly silver prints. Quality printed in Italy, David noted that sales are close to the break even point.

A personal project of photographing old cars and wrecks, abandoned around the country, led to a larger commercial project to record the de-industrialization of America. In the United States the rules of the Environmental Protection Agency (EPA) make it prohibitively expensive to tear down factories and restore the polluted land. As a result, there are miles of abandoned steel mills, car plants and other factories along highways and streets. David noted the hazards of this project, not from pollution, but from squatters. He was confronted by a youthful inner-city gang in an abandoned five story auto factory. At another southern location consisting of 50 acres of abandoned buildings, his sixth sense kept him out of one building. It turned out to be an illegal crystal meth lab that shortly thereafter burnt to the ground. It took two and a half years of travel throughout the United States and parts of Canada to record the images. An exhibition of his pigment inkjet and bromoil prints opens in 2007. Negotiations are underway with the University of Michigan to publish a book of the exhibition prints and story.



David Lewis "inking up" a bromoil print during demonstration before gathered audience.



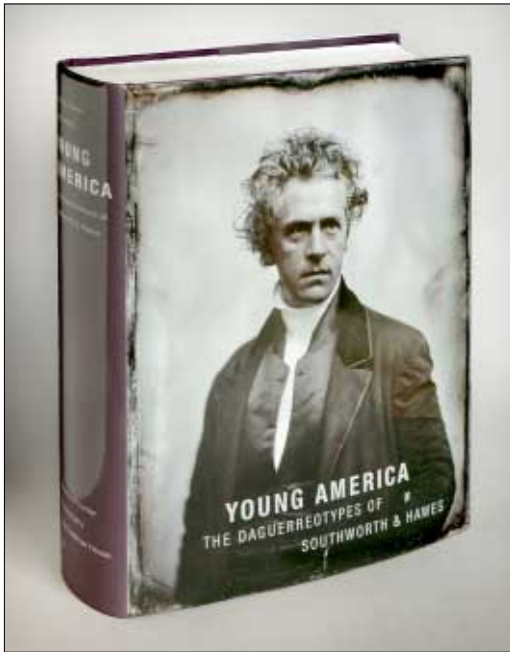
Members scrutinize sample prints of alternative processes from the Lewis collection.

See full demonstration in pictures at WWW.PHSC.CA

Young America: The Daguerreotypes of Southworth & Hawes

Edited by Grant B. Romer and Brian Wallis

Copublished by the International Center of Photography, New York, The George Eastman House, Rochester, NY and Steidl Publishers, Göttingen, Germany, 552 pages, 150 colour plates, 1997 black & white plates, published 2005, ISBN: 3-86521-066-X, 10 by 12 inches, hardcover with dust jacket, Chronology and Bibliographic References, Available Amazon.ca for CDN\$ 92.75. (search under "Southworth & Hawes")



This heavy two-inch-thick tome provides a catalogue for the all-important exhibition of original Southworth & Hawes daguerreotypes, at the George Eastman House in Rochester, NY until mid January 2006. *Young America: The Daguerreotypes of Southworth & Hawes* was edited by the curators of the exhibition, Brian Wallis of ICP and Grant Romer of Eastman House. The ten essays and appendices by respected experts raise the book to status as the definitive source for information on the two Boston photographers.

Southworth & Hawes were technical innovators and were among the first photographers to consider themselves artists. And while their archive has been physically dispersed, a multi-year project by the International Center of Photography in New York and George Eastman House of Rochester, has succeeded at putting Humpty Dumpty together again. With 150 actual-size illustrations in colour (to retain hues and tints of the original images and gold mats) and more than 2,000 black and white illustrations the book offers an incomparable opportunity to study the artistry of this celebrated firm. An astonishing 1,997 individual daguerreotypes by Southworth & Hawes have been drawn from 40 public and private collections.

The essays provide an insight to the daguerreotype in Antebellum America with a reconstructed history of the artists and their physical studio. Our Mike Robinson investigates the technical aspects of the daguerreotype process which produced a style peculiar to S&H images. PHSC's Howard A. Tanenbaum is honoured with a dedication page for sponsorship support of the project.



The pages (*at top*) show a pair of highly coloured portraits while most plates use the four-colour printing to achieve subtle hues and tints of the original "B&W" images.

The main catalogue (*above*) groups up to 20 smaller images per spread along with pertinent data.

Mike Robinson (*right*) provides a five page investigation into the technical process used by Southworth & Hawes in preparing and shooting their plates. This accounts for the peculiar "style" of Southworth & Hawes daguerreotypes.



Antique Photographic Jewelry: Tokens of Affection and Regard

by Larry J. West and Patricia A. Abbott

Published by West Companies, Inc. New York, November 2005,
Contact: www.PhotoJewelryBook.com or www.CarlMautz.com,
ISBN 1-887694-51-x, 256 pages, over 300 illustrations in colour and black & white,
Padded hard cover, 9" x 12", gilded edges, limited to 1500 copies, listed at US\$ 125.00
PHSC members are offered 20% discount (=US\$ 100) plus S&H of \$22.50.

This sumptuously illustrated coffee-table book is the culmination of over 10 years of research and writing by Larry West and Patricia Abbott with contributing experts Joyce Jonas (for jewelry), Grant Romer (for daguerreotypes), and Joan Severa (for fashion and costume).

The authors caution that "this book cannot have all the answers: it has to serve as a platform for later researchers to build upon. ...The growth of interest in the field, ...has finally made it possible to prepare a book combining connoisseurship of high-quality pieces with solid historical perspectives, gathered from authorities in the fields of photographic history, jewelry design, culture, fashion, and collecting."

Mimicking an actual gold photo-jewelry booklet of which the miniature original is 1 1/16 by 13/16th inches in size, the front and back covers form an appropriate "booklet" to house this definitive review of 19th century photo-jewelry.

Tokens traces the historic development of photography and photographic jewelry in both America and Europe. It also reviews the largest photographic galleries producing jewelry between 1840-1865, explaining how they operated and competed as businesses: assembly, marketing, distribution, and pricing – in a very competitive market.

The 256 pages include nearly 300 illustrations contributed from over three dozen private and institutional sources in the United States and overseas. Included are photo-jewelry pieces from England, France, Germany, and The Netherlands with most of the illustrations being previously unpublished.

Photo-jewelry was primarily for remembrance, a readily available, affordable way to say *I love you*, and *I want you to love me*. It was a perfect gift for everything from Valentines Day, or the birth of a baby, to a soldier leaving for the Civil War— or mourning and remembrance for the soldier who never returned.



With the accompanying essays *Tokens* becomes an excellent reference book, not only on photo-jewelry but also on the operations of the many well-known mid-nineteenth century photography galleries (who were selling photo-jewelry) including Mathew Brady, Jeremiah Gurney, Southworth & Hawes, and Whipple & Black. *Tokens* contains many photographs by these photographers taken in their galleries, in the field, or with their own families. Such vintage jewelry pieces from the Victorian era are an integral part of both American and European history.

Queen Victoria increased worldwide acceptance of the fashion by wearing and collecting a variety of photo-jewelry, creating a trend that many embraced. The moneyed class in Western countries had long enjoyed the painted portrait miniature. But photo-jewelry offered to lower and middle classes almost all the same attributes with an exact mirror image of a loved one preserved in a small piece of jewelry. They were wearable objects of charm to be worn in public or cherished in private.



FROM THE NET

Japan's Olympus Corp. plans to shift focus of its digital camera business away from compact models and sell more high-end SLR cameras to boost profitability. The Tokyo-based company also said that it would halt production of portable digital music players, unable to keep up with stronger players such as Sony Corp. and Apple Computer Inc. Olympus is the world's fourth best-selling digital camera brand after Canon Inc., Sony and Eastman Kodak, but is considered one of the weaker players in an industry suffering from slowing growth and steep price falls. The demand for SLR cameras is growing faster than demand for compact models. SLR cameras bring higher profit margins than compact cameras, which are under intense pricing pressure with more than 30 makers in the market.

Kodak shipped 1.25 million digital cameras in the quarter - 21 percent more than in last year's third quarter - and its market share rose to 21.3 percent from 19.8 percent. Kodak's new EASYSHARE-ONE zoom digital camera has become a hit after its initial shipment. The innovative product, the world's first Wi-Fi consumer digital camera, and the only camera in the world from which people can e-mail pictures, is winning praise from consumers and media around the world, and is poised to be one of the year's hottest holiday electronics gifts.

InfoTrends, a research firm in Weymouth, Mass., predicted that 26 million digital cameras would be sold this year in North America and the market could peak at nearly 28 million in 2006.

But why aren't camera companies making money? The bottom of the market has been flooded by incredibly cheap cameras going for \$150 and as low as \$50. These don't offer much in the way of quality, but since Walmart, Target, and Best Buy have usurped the specialty camera store, sales staff aren't guiding purchasers to quality cameras. Another trend is the rapid growth of the camera phone market which, for some

consumers, supplants the need for a compact digital camera. Why tote a cheap digi-camera when your cell phone has one?

At the prosumer level the Digital SLRs have dropped prices offering incredible quality and ease of use. Consumers who typically shop for superzoom cameras in the \$500-to-\$800 range, are springing for a D-SLR costing the same amount.

Nikon USA and Europe have both issued an advisory asking owners of cameras with the model EN-EL3 Lithium-Ion battery to return them for exchange. This battery was included with the Nikon D50, D70 and D100 as well as sold as an accessory. Some affected batteries can short out and overheat. Check www.nikon.ca for affected batteries.

KETI, the Korea Electronics Technology Institute, said its Nano Scale Quantum Devices Research Center had developed a nano scale image sensor chip "Single Carrier Modulation Photo Detector," or SMPD, the first of its kind in the industry. The new image sensor enables a camera to take clear pictures or mobile images in dark place with brightness of less than 0.1 lux. At half the size of a CCD image sensor used in digital cameras OR a CMOS image sensor used in camera phones, the new SMPD can feature over 100 times as high sensitivity as those sensors. Production cost and power consumption are sharply reduced.

Ren Ng, graduate student at Stanford University has developed a hand-held plenoptic camera which takes a photograph first and allows you to choose a focus point in software after the event. The prototype camera is actually a Contax 645 with a modified Megavision FB4040 back (sixteen megapixel). The back has had an array of 90,000 microlenses mounted in front of the sensor (with a gap between the array and the sensor). These microlenses create a unique image on the sensor surface which includes not only the amount of light deposited at that location, but how much light arrives along each

ray. The image is then reconstructed in software and a focus point can be chosen. The final resolution is the same as the number of microlenses. The disadvantage is a pretty low resolution image while gaining ability to focus after the event.

Jack Naylor, a bigger than life photo history collector with a mammoth collection of photography in the Boston area recently announced that he would sell his collection for 20 million dollars. The National Public Radio web site has a downloadable PDF of highlights from the Naylor collection containing quality items of interest to photo-historians. Check: <http://www.npr.org/templates/story/story.php?storyId=4994389>

Leica continues to weather the storm announcing a sales growth of 6.7% compared to last year. That is thanks mostly to its binoculars, scopes and rangefinders division. Leica is pinning a lot on the D-LUX 2 being a good seller this Christmas.

Sigma has added new telephoto lenses to its DG range with the 135 - 400mm F4.5-5.6 optic and the 170-500mm F5-6.3 APO. Multi-layered-coated lenses, designed to reduce flare and ghosting, have Special Low Dispersion glass elements that provide correction for all types of aberration throughout the zoom range.

Zeiss has three new dedicated lenses. The first is the Biogon f/2.8 21 ZM. This super-wide-angle lens is exceptional for confined spaces. Constructed from nine lenses in seven groups, it offers a magnification of 1:21 at close range. Closely following is the Distagon f/2.8 15 ZM - an ultra-wide-angle lens designed for high speed performance. Its nine lenses in seven groups are part of a floating element optical design that includes lens elements made from barium dense flint of a high refractive index. The final lens will be the Sonnar f/2 85 ZM.

Pentax has announced its first DA Fish-Eye ED IF lens. The optic has a focal length of 10-17mm and aperture of F3.5-4.5. The lens is designed exclusively for use with the Pentax *ist D series and will capture fish-eye imagery with a 180 degree angle of view. 🐟

Coming Events

SOUTHWORTH & HAWES CLOSES JANUARY 8, 2006



Still available but only until January 8 2006 at the George Eastman House in Rochester, is the exhibition of some 150 daguerreotypes by nineteenth-century Boston photo artists, Southworth and Hawes. Closed Mondays, this exhibit is the finest gathering of S&H images ever assembled – plan to visit.

CAMERAMA 2006 – JANUARY 22

The Camerama Fair for 2006 will be held at the Thornhill Community Centre, 7755 Bayview Ave. North on Sunday, January 22nd, 10:00AM to 3:00PM. Buy, sell or trade photographic equipment. Contact Gary Perry at: canphoto@sympatico.ca

25th ANNUAL POSTCARD SHOW February 19, 2006

The Toronto Postcard Club will hold its 25th Annual Postcard Show in the Humber College Gym (entrance D) at 203 Humber College Blvd., (off Hwy 27, 8 Km north of Hwy 401). For information contact Shirley at s.avery@sympatico.ca.

Sue Wooten reminds us that the **Toronto International Camera Show** will be held **Sunday, March 19, 2006** at the Thornhill Community Centre, 7755 Bayview Ave., at John St., Thornhill. The opening times are 10 AM to 3 PM with an entry fee of \$5.00. Table information at: suewootten@hotmail.com

TORONTO CAMERA CLUB LECTURE SERIES

The Toronto Camera Club's lecture series continues. The Winter programs begin Feb 23rd 2006. For information check www.torontocameraclub.com or Tel: (416) 480-0720.

NEED A CHRISTMAS PRESENT

Consider giving a friend, a young photo enthusiast or yourself the gift of a year's membership in the PHSC.

THE NEXT PHOTOGRAPHIC CANADIANA IS IN PRODUCTION FOR JANUARY 2006

What is a Kinora? – It was expected to equal the stereoscope viewer in popularity and be found in every parlor for family entertainment. That story, with pictures, is to be explored in the next issue of *Photographic Canadiana* which will commence the year 2006 for PHSC members.

Daguerreian Glimpses. – Every portrait that includes the cornea of the eye includes a reflection of the location where the photograph was taken. Joe Bauman of Sault Lake City goes back 150 years to seek out what was seen by sitters during the Daguerreian era. Do you think it could be done?

The Voigtlander Prototype 132. – Bernd K. Otto of Germany brings to light a prototype camera with outstanding technical features which could have changed the photographic world. But it never made it to market.

These and other informative articles come in five issues per year of our official PHSC journal. Make a New Year's resolution to JOIN TODAY.

Wanted

Lee Mannering is looking for a Pathé Monaco projector to be used in a video he is producing about Pathé. He is based in the UK and contacted at lee@manning95.wanadoo.co.uk or at m.m.inst.v 34 Springhill Rd., Accrington, Lancashire, BB50EX, England.

Wanted

Someone to volunteer time to teach students at the College Francais (Carlton and Church Sts. in Toronto). Jorien Berg relates that last year a teacher introduced students to photography but has since left. They have cameras, enlarger, chemicals, a darkroom and enthusiasm.

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

R. Tandon writes us asking if any member can suggest a source for 8mm splicing cement. He can be contacted at rajirene@sprint.ca.

Selling on eBay

James Marr will sell your vintage or contemporary photographica for you. A professional eBay seller, he accepts equipment on consignment and avoids the pitfalls for you. Contact: 905 529-0582, or email: jmarr2@cogeco.ca.

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



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.



For Sale

Kathy Maloney in Keswick has an old eight mm Kodak projector ca. 1946 she would like to sell to some collector. It is still working. Contact her at 1-905-476-3315 after 3PM.