

The PHSC E-MAIL

Volume 6-4, Supplement to *Photographic Canadiana*, July 2006

The Photographic Historical Society of Canada

Programming re-starts September 20th

Our monthly programming will take a break for the summer but we will commence the Fall series of speakers on Wednesday, September 20th. Wolfgang and Mary Ann Sell, the world's foremost researchers and collectors of View-Master products are scheduled to fly in for the evening's presentation. Mark your calendar for that great event!

Ten interesting programs have been provided by Program Director Felix Russo since last September: Matt Isenburg on Daguerreotypes; William Mokrynski on Pinhole and Panorama photography; David W Lewis covered the Art of Bromoil and Transfer printing; our annual Show and Tell Nite; Maayan Kasimov and Rob Norton on modern Ambrotypes; Carson Jones on modern digital prints; Tom Bochsler recalled 50 years of Commercial photography; Stan White gave a retrospective of his Stereo photography and lastly MaryAnn Camilleri unveiled her new book *Carte Blanche*.

There's more to come and you can be sure photo history will be covered from all aspects. Why not join the PHSC today and be guaranteed all the benefits the Society can offer.

The Art of Industry opens July 8th

Tom Bochsler who spoke to us in April will be exhibiting a collection of 50 years of classic industrial and event photography at the Art Gallery of Hamilton. The show, *The Art of Industry*, runs from July 8th to August 27th. The Art Gallery is located at 123 King Street West in Hamilton and opens each day at 12 noon (closed Monday).

Russ Cooper Exhibit opens July 6th at 2PM

The Peel Heritage Complex in Brampton (Hwy. 10 & Wellington) has mounted a major exhibition for this summer of press and police photography by the late Russell Cooper (1926 – 2000), drawn from the Collection of the Region of Peel Archives. Cooper started his career at a local Brampton newspaper in the late 1940s and went on to serve as a two-way reporter for the Toronto Telegram for 15 years. A number of Cooper's press photographs won national awards. During his tenure he was also the official photographer for the Ontario Provincial Police in Peel County.

Russell's wife, Rowena Cooper will be speaking about his career and the exhibition at the Gallery on July 6 at 2 p.m. PHSC members and friends are welcome – refreshments will be served.

**Not a member of the Photographic Historical Society of Canada?
then now is the time to consider joining
Canada's most active photo historical society.**

LATEST NEWS.....

Past President Bill Kantymir is feeling better after undergoing surgery – his foot long incision has almost healed. He was diagnosed with pancreatic cancer – fortunately they caught it early. Best thing about it he has shed 40 pounds with a significant improvement to his diabetes. Bill wishes to thank all those who phoned and visited him. He says, "I'll see you all at the September meeting."

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:

-There will be a two month lay-over during the summer while programming is finalized for the Fall series.

September 20th, 2006

Our first program is Wednesday, September 20th with Wolfgang and Mary Ann Sell, the world's foremost researchers and collectors of View-Master products and collectables.

Ideas for monthly programs

are most welcome. Please suggest speakers, topics and even interesting locations to visit. Contact Felix Russo at (416) 532-7780 or e-mail to felix@photoed.ca. Support the 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

Full reports of present and past programs are available at www.phsc.ca/Past_Programs.html including a selection of images to illustrate the presentations.

PHOTOGRAPHS BY ROBERT LANSDALE



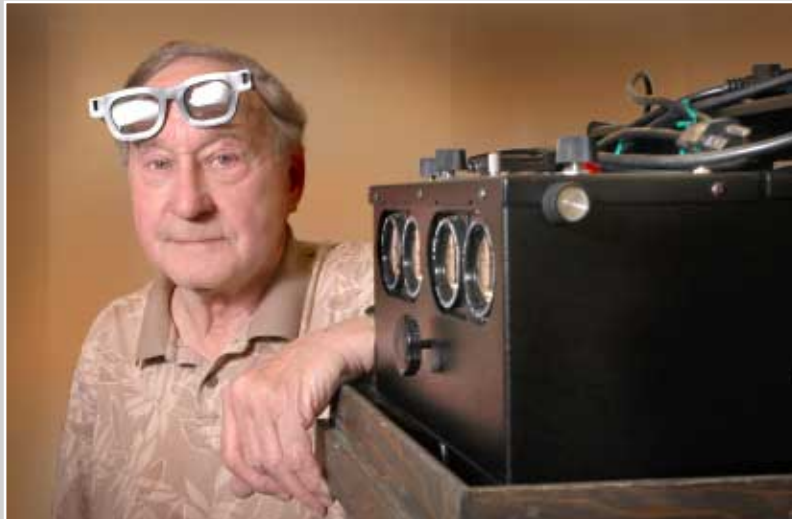
Our May speaker, Stan White, is well known throughout North America for his work in stereo imagery. He has presented stereo shows in England, France and Switzerland. His background includes a career in commercial photography then teaching at Sheridan College, Oakville campus. He is past editor of the stereo journal of the PSA and past chairman of its Stereo Division. He's published many articles in *Stereo World* as well as *Photographic Canadiana*.

Stan's presentation was a 170 slide retrospective of his 1980's work, including some images never shown before (experimental and tabletop set-ups). The show was preceded by a brief commentary on the history of stereo images - a art form that pre-dates photogra-

phy. The special projectors and polarized viewing glasses were provided by Stan

Wheatstone and Brewster investigated stereo images in the early 1830s using hand drawn stereo pairs and viewers that he designed. The modern photographic stereo art arrived along with the Daguerreotype. A decade later, in 1849, Brewster designed a more practical viewer. Popular use had to wait another decade for the wet-plate process and the traditional albumen print stereo cards seen in today's image and paper shows.

Benjamin Dancer, noted



STAN WHITE AND HIS 3D PROJECTOR

for inventing a technique to make microscopic photographs, was one of the first to realize the stereo effect didn't require a wide base. His stereo camera had roughly a three inch separation between lenses. Stereo cards and viewers were the television of the time in the last half of Queen Victoria's

reign. Stereo images came closest to creating reality with their three dimensional view of the world. Standards varied with 5x7 inch being the choice in America, half-plate in England, and 11x15cm on the continent. Each size captured a stereo pair.

Stereo mirrored the changes within traditional photography. Autochromes added colour in the early 1900s. In 1896 Jules Richard designed cameras that made smaller 45 x 107 mm transparent stereo images on glass plates (later adding a larger 6 x 16 cm version). This was followed four years later by his Taxiphote magazine viewer. It held a number of stereo transparencies that could be easily viewed in sequence. By 1940 the commercial production of stereo cards disappeared. Over the years interest in the stereo process has waxed and waned. Polaroid material was invented in the 1930s

making stereo projection practical - just in time for the introduction of Kodachrome slide film in 1937.

35mm film and miniature cameras introduced another wave of stereo. A regular miniature camera could take a stereo pair using a slide bar for still life, or a prism/mirror device like the Leitz Stereoly for moving subjects. In 1943 Seton



Rochwhite approached the David White company, a maker of surveying instruments for a job. He brought along a stereo viewer that he had designed and drawings for a 35mm stereo camera he was making, to show the company his potential. David White not only hired Rochwhite, he agreed to manufacture his stereo camera and in 1947 the camera was released. The Realist camera was a big success for the small company with over 40,000 sold over the life of the camera

Other camera makers like Kodak were quick to follow and took over the market from the relatively expensive Realist camera line.

In the 1950s, many well known movie stars and celebrities were stereo enthusiasts, including Art Linklater and Harold Lloyd. They were members of the Hollywood Stereo Club, which still functions to this day. Celebrity interest - and the ready availability of young starlets as willing models - brought a renewed period of popularity for the stereo image. The Realist used 35mm film cleverly squeezing 29 stereo pairs on to a standard 36 exposure roll of 35mm film.

Stan first worked in stereo while he was living in England. He became interested once again in the 1980s. Stan entered his slides in US competitions where he had to compete with spectacular scenery not easily found in southern Ontario. He opted to use tabletop stereo and humour to stand out, finding inspiration in paintings, using props like mannequins, and adopting the works of others such as the Canada Geese hanging in the Eaton Centre atrium.

The slides were projected by two custom-made projectors mounted in a single housing (valued today at as much as \$5,000). Many of the images are taken at f/22 to preserve a deep depth of field - a shallow depth of field leads to fuzzy images and a loss of the stereo effect.

For the past few years, Stan

has tackled near infra-red (IR) stereo images. With film cameras and Macophot (with an anti-halation layer) or Kodak high speed IR film (without an anti-halation layer), Stan must work at a slow 25th of a second using a wide aperture of f/3.5 to record an image. To work at a more suitable f/8 takes a 16 second exposure time. Many of the near IR film images have a characteristic fuzziness due to the lack of an anti-halation layer.

Today, he is experimenting with near infra-red (IR) stereo using a pair of modified Canon Rebel digital cameras mounted on a stereo-bar. Digital imagers are very sensitive to IR, as a result, digital cameras have an IR blocking filter inserted in the light path. Stan's cameras were recently modified to replace the internal IR blocking filter with Schott 715 IR filter allowing him to record near infra-red images. While near IR is just beyond the visible range of light, it gives a good tonal range for working in Photoshop.

With the modified Rebel cameras, Stan can record hand held IR images at an aperture of f/8 and speeds of 1/1000th or 1/2000th of a second allowing him to record fast moving subjects with the deep depth of field so important to good stereo.

Today stereo remains a niche interest. Bob Wilson coordinates a very small southern Ontario stereo club that meets in members' homes to make and share stereo images and experiment with new techniques. Digital is affecting the creation of stereo images. All existing stereo cameras use film, a rapidly disappearing resource. On the plus side, new technology is rapidly expanding today's options for creating and viewing stereo images.

On our PHSC web is a selection of slides, unfortunately not in stereo. I recorded the slides by placing one lens of my polarizing glasses in front of my camera lens.

[READ THE WHOLE STORY AT WWW.PHSC.CA](http://WWW.PHSC.CA)

OBITUARY



ARNOLD NEWMAN
1918–2006

Another noteworthy photographer passed from the scene as Arnold Newman died of a heart attack in New York at the age of 88.

Mr. Newman rose to prominence with his portrait studies that featured environmental locations. Challenged with assignments that took him to a variety of locations, he had the artistic eye to select areas that added to the character of his subject and which, through judicious cropping, often gave his final study a dynamic appeal.

Harsh economic times of the Depression brought the Newman family to Florida where his father operated resort hotels. After high-school Arnold studied painting at the University of Miami but dropped out for lack of money. He turned to photography and got early training working in a chain portrait studio in Philadelphia. On his own in 1941 he began to experiment with environmental portraits in his sittings of artists.

Relocating to New York he won assignments to take portraits for magazines such as Harper's Bazaar, then followed by Life, Look and Holiday. His assignments sent him to Europe, Africa and Asia. Mr. Newman had an envious long run of covers on Life magazine. Most noteworthy was his portrait of Igor Stravinsky tucked down in a lower left corner while counter balanced by the expanse of black piano lid against a stark white wall. A grim Alfred Krupp was obtained by reducing a fill light after a more pleasingly lit proof had been approved.

FROM THE NET

Cosina, an independent camera maker in Japan, is catering to the niche market of high-end film cameras by introducing a new pair of Voigtlander cameras, BESSA-R2M and R3M. The models have mechanical shutter, manual metering, focusing and film advance, list-priced at US\$1,200 with normal lens. While some makers are retreating from the film camera business, Cosina is catering to the hobbyist who prefers a sophisticated film camera. Voigtlander had long retired from camera production and in 1999 sold Cosina the rights to use its venerable brands on Cosina's cameras. The camera maker is also working on new cameras for Zeiss Ikon, being developed jointly with Carl Zeiss in Germany. Expect to see a Zeiss Ikon camera for the domestic market around July.

Kodak Canada is moving its operations to a new Toronto facility. The new site is close to the airport near the intersection of Islington Avenue and Highway 401. This new location will serve business unit sales, service, support and worldwide customer contact centre activities. Kodak has been in Canada since 1899.

Expect a major exhibition of Italian photography this Fall with 140 prints covering the 60 years since end of World War II. ***Italy, 1946 – 2006: From the Reconstruction to the New Millennium*** will be on view at the J.D. Carrier Art Gallery, Columbus Centre in Toronto from November 11 to 24. The exhibit then moves to The Rotunda Metro Hall – 55 John Street for November 25 to December 1.

Epson Canada Ltd has introduced the PowerLite S4 – a multi-purpose, feature-rich 3LCD projector designed for on-the-go presenters, classroom instructors and home users. Epson PowerLite S4 fits into the sub-\$900 category, projecting presentations and virtually all other forms of video content with rich colours and sharp detail in up to 1,800 ANSI lumens of brightness

and SVGA (800 x 600) native resolution. Easily transportable it weighs in at 5.7-pounds.

Hold onto your old film cameras for a while yet as US scientists have developed a technology that can block recording of digital images. Researchers at the Georgia Institute of Technology have built a prototype device that can block digital-camera function. The device has been developed ostensibly to aid development of anti-piracy products for the film industry. However, according to the developers, commercial versions of the technology could be used by camera-shy industries, or in areas sensitive to publicity, to prevent video or still digital images being taken. The device uses visible light and cameras to find charge-coupled devices (CCDs), the images sensors used in digital cameras. Once detected, it then flashes a thin beam of light directly at the CCD to overwhelm the camera and render the recorded image unusable. Mobile phones with image sensors are most susceptible. Despite being a sophisticated system, it may never actually work against single-lens-reflex cameras (SLRs), as they use a folding-mirror viewing system that masks the CCD except when a photograph is actually being taken. Nor would the device work on conventional film cameras because they do not have an image sensor.

A former air hangar in Irvine, California is to become a giant pin hole camera as six photographers combine their efforts to expose a sheath of light-sensitive fabric to an image projected through a tiny hole in the hangar's metal door. The fabric is the length of one-third of a football field and about three stories tall. Once home to roaring fighter jets, this decommissioned Marine Corps hangar is now the world's largest camera poised to take the world's largest picture. The photographers are using a nearly 31-by-111-foot piece of white fabric covered in 20 gallons of light-sensitive emulsion to produce a negative-print. After exposing the fabric for up to 10 days,

they will develop it in a huge tub made of swimming pool siding, using 200 gallons of black-and-white developer solution and 600 gallons of fixer. The photographers joke that they are making the world's largest disposable camera as when they are done, the hangar will be torn down.

Inkjet printers and inkjet multi-function printers (MFPs) last year accounted for about 73.5% of unit sales while laser printers (mono and color) and laser MFPs accounted for 26.5% of unit sales. However, inkjets are losing share to MFPs of all kinds, and to laser devices. The price of laser units has fallen dramatically, putting color laser printers within reach of many consumers. It is expected demand for laser printers and laser MFPs will help stem the decline in average per unit price.

It appears that "upgraders" are driving the digital camera market attracted by newer digicams with improved features like (near) instant response and larger LCD monitors. The SLR market is particularly hot. 34% of U.S. digital camera owners are repeat buyers, being an increase of 10% over the previous year. In addition, 20% of digital camera owners surveyed were planning to purchase another digital camera within the next year.

Entries to the 31st Nikon Photo Contest International will be accepted September 01, 2006 to November 30, 2006. The contest is open to all photographers, professional or amateur, from any part of the world. The theme this year is "At the heart of the image". A total of 53 winners will receive Nikon imaging products. Winners of the Grand Prize, Emerging Talent Award and runners up will be given an opportunity to submit works in addition to their winning works for exhibition on the Nikon Contest Web site. Full details regarding entry via the Internet can be found on the online entry form, on the Nikon Contest International 2006-2007 Web site: <http://nikonimaging.com/global/activity/npci/npci2006-2007/overview.htm>

This report compiled from files supplied by Fastlens, Rolf Fricke and The Photographic Historical Society.

The schedule of speakers for PhotoHistory XIII is now available at www.tphs.org – the website of The Photo Historical Society. Download a registration form and apply immediately.

On October 20-22, 2006 in Rochester, NY., join historians, collectors, photo experts and dealers from around the world. Tour the George Eastman House, the stately 1905 mansion, and International Museum of Photography. Held (only) every 3 years since 1970, this symposium brings within easy access the top leaders in the field of photographic history – it should not be missed.

Schedule of Events

Friday, October 20, 2006

(Optional guided tour of George Eastman House at 10:30 AM or 2 PM: \$5 each. Sign up on registration form)

Registration 5 PM —10 PM

Evening Reception 7 PM —10 PM

All at DoubleTree Inn, 1111 Jefferson Road, Henrietta

Saturday, October 21, 2006

Symposium 8AM—6 PM

George Eastman House, 900 East Ave. (Free bus provided to GEH in morning and back to hotel after event)

Optional Banquet at hotel (\$30) 7 PM

Banquet Speaker 8:15 PM

Sunday, October 22, 2006

Photographica Trade Show and Sale 10AM -4PM
DoubleTree Inn, 1111 Jefferson Road, Henrietta.

Symposium Registration is \$90. Saturday banquet ticket is \$30 extra. The first 200 registrants will receive a copy of the 1983 coffee-table book (list: \$75) on Alfred Stieglitz, courtesy of Eastman Kodak Company. Recipients must be in attendance – limit one per family.

For registration information, registration forms and related Symposium information please check the TPHS website at www.tphs.org. Or send your request to PhotoHistory XIII, P.O. Box 10153, Rochester, NY 14610-0153 or e-mail to Photohistory13@frontiernet.net

For accommodation contact **soonest** the DoubleTree Inn, 1111 Jefferson Road, Henrietta, at (585) 475-1510 for the special TPHS rate of \$94 per night.

Presented by The Photographic Historical Society (founded 1966) – to be held at the George Eastman House, International Museum of Photography & Film Rochester, New York – October 20 to 22, 2006



Scheduled Speakers and Topics

Wm. B. Becker, Detroit, MI. Director of American Museum of Photography, *Grand Illusion: The Story of Spirit Photography*.

Terry Bennett, London, UK. Author & researcher of early East-Asian photography: *Photography in Japan 1853-1912*

Gordon Brown, Chili, NY. Originator of the name "T-Max," Kodak Digital Ambassador: *Photography BC & AD - Before Computers and After Digital*.

Andrew Davidhazy, Honeoye, NY. Professor, Rochester Institute of Technology; high-speed photography pioneer: *The Vanishing 16 mm High-Speed Motion Picture Camera: From Fastax to Photec*.

Carole Glauber, Portland, OR. Researcher: *By the Time I Got to Woodstock: Eva Watson-Schütze, Photography and the Avant-Garde*. Schütze (1868-1935) was a pictorialist who co-founded the Photo-Secession movement with Alfred Stieglitz.

Daile Kaplan, New York, NY. VP and Director of Photographs, Swann Galleries: *Picture Currency – New Trends in Collecting Photographs*

Terry King, Richmond, Surrey, UK. Chairman of the Historical Group of the Royal Photographic Society: *Early Photographic Processes Reconstructed*. Retro-invention using knowledge/materials of the time.

Dr. George Layne, Flouertown, PA. Writer, collector, founder of Kodak Historical Society: *The Kodak Girl: More Than an Advertising Icon* (Banquet talk)

Ralph London, Portland, OR & Rick Soloway, Tucson, AZ. Researchers and collectors. *Walter Dorwin Teague: Master American Camera Designer*. Teague (1883-1960) started the profession of industrial designer, creating cameras for Kodak and Polaroid.

Eaton Lothrop, Miller Place, NY. Author, researcher, collector: *Photos While you Wait - 20th Century Wet-Process Street Photography*.

James McKeown, Grantsburg, WI. Author, with wife Joan, of McKeown's Guide to Antique and Classic Cameras: *Collecting Cameras – The State of the Market Prices and trends*.

Michael Pritchard FRPS, London, UK. Director of Photographic Auctions, Christie's: *Ingenious, Novel and Strange – British Photographic Patents 1839-1900*. Patents growth, changes and trends

Grant Romer, Rochester, NY. Director, Advanced Residency Program in Photographic Conservation, GEH: *More Light - A New Understanding of the Wolcott Camera and the Life and Achievements of Alexander S. Wolcott and John Johnston*.

Philip Storey, Gloucester, MA. Researcher. *Somewhere in the USA: Images of the Early 20th-Century Street Photographers* Covers tintype photos, history, venues, motifs, paper frames.

Regine Thiriez, Paris, France. Researcher. *The Formative Years of Shanghai Photography, 1824-1875* "The Opium Wars were crucial to the development of photography in China..."

FOR LATEST INFO GO TO WWW.TPHS.ORG

A SECOND LOOK



You may recall in our previous issue of the PHSC E-Mail (Vol 6-3) our photo description of the above small booth at the PHSC Spring Fair. In the display we explored further developments of the panorama camera that set a World's Guinness Record by producing a colour negative that was 100 feet (30m) long. Photographer Shinichi Yamamoto of Japan subsequently created a special enlarger to produce a world record colour print that was 145 meters long. The full story is in our Sept/Oct 2005 issue of *Photographic Canadiana* Vol 31-2.

Isamu Mabuchi of the Japan Hand Made Camera Club has kept us abreast of further developments by sending a part copy of that record photograph in order that we could witness for ourselves the fine resolution retained in the print during the tricky enlargement process. He also



Editor Lansdale with sample prints/contacts



sent three sample contact strips from the 70mm negative which show the same group of students in three of the poses during the 13 rotations to finish the 100 feet of film. Each contact strip shows the same students in different costumes and posed to depict various school activities and clubs. Each strip covers 180 degrees of a sweep. We displayed these prints at our PHSC Spring Fair along with the story (see first picture).

Mr. Mabuchi includes additional details pointing out that the lens used on the camera was a 360mm Mamiya lens; the slit used in the camera was 2mm wide; the camera rotation took 20 seconds to complete each circle; the camera rotated 13 times for a total exposure of four and a half minutes. The 600 students were lined up in a circle with a radius of 19 meters. It would have been interesting to witness the frantic choreographed routines as students scrambled into their next costume and pose – all within 20 seconds before the all-seeing camera eye swept past for the next exposure. It would have been a wave of motion circling the group time after time.

We are now informed that the world record photograph along with the panorama camera – devised by Mr. Yamamoto for the project, have

been donated to the Japan Camera Museum along with pertinent Guinness certificates that validate the



record. The items will be given public display for future visitors to the archive. Unfortunately the enlarger and processor used in the creation of the record print were already dismantled.

The accompanying photos record the ceremony handing over the historic photograph and the Yamamoto Panorama camera to the Japan Camera Museum.

Photo 1. A viewing of the 145 meter long colour print which set a record for the world's longest single-sheet panorama print.

Photo 2. Officials at the handing over ceremony of the Yamamoto Panorama camera: H. Sato (Chairman Japan Hand Made Camera Club), H. Yano (Director Japan Camera Industry Institute), Sinichi Yamamoto (Creator of the camera system), K. Shima (Japan Camera Museum) and Isamu Mabuchi (former Chairman Japan Hand Made Camera Club).

Photo 3. Sinichi Yamamoto presents a copy of the Guinness World Record certificate to Mr. H. Yano, the Director of the Japan Camera Museum.

Our thanks to Isamu Mabuchi for supplying the photographs and the information for this interesting story.

A DIFFERENT WAY OF TAKING A PANORAMA PHOTOGRAPH – created by Kensuke Hijikata

Another interesting camera created in 1980 by Kensuke Hijikata, founder of the Japan Hand Made Camera Club is a 360 degree panorama camera using a slit-disk mirror system. Mr. Hijikata is a professional photographer who like other members create their own cameras to overcome a professional problem or to achieve an artistic end result.

The camera (at right) is built with an oblong mirror set above the taking lens at 45 degrees to capture the surrounding horizontal scene. The taking lens and mirror revolve together for a full 360 degrees. Beneath the lens there is a round disk that turns. It has a radius slit but on the opposite side to the mirror. A sheet of film is placed beneath the rotating disk to receive the exposure.

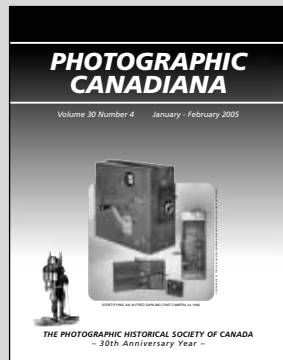
Two systems were produced, one for 4x5 film and the other for 6x6 roll film. The image is considered to be a reverse of that made by a fish-eye lens.



PHOTOS COURTESY OF KENSUKE HIJIKATA

WHY NOT BE PART OF THE PHSC?

Our Society offers a full spectrum of activities and benefits. For as little as \$24.00 (National), \$32.00 (Toronto GTA) or \$32.00 U.S. (International) you can receive all of the benefits. Our official journal, *Photographic Canadiana*, brings you fascinating photo history stories on antique equipment and personalities in a high quality 20 page magazine.



Our activities include Spring and Fall photographica fairs, an Annual Auction, meetings with top-of-the-field guest speakers, live demonstrations. We offer financial grants towards research and publication of Canadian

photographic history. We have a web site at www.phsc.ca and this PHSC Email newsletter.

DOWNLOAD AN APPLICATION FROM THE PHSC WEB SITE AND JOIN TODAY.

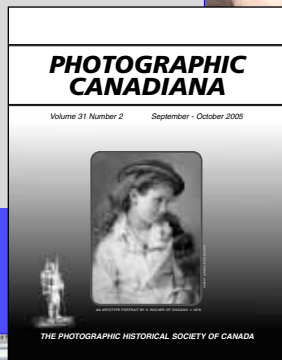
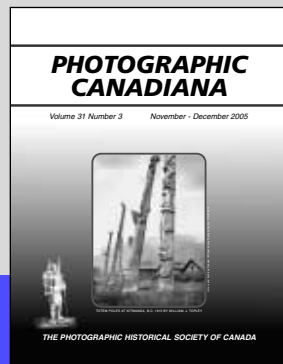


A Treasure From My Collection...
By Bill Miller

A Short Survey of Some Earlier Medium Format Cameras

As a longtime member of PHSC and a collector of cameras, I have been asked to write a short survey of some earlier medium format cameras. This is a very broad topic, but I will try to cover some of the most interesting and influential models. The survey will be divided into two parts: the first part will cover the Leica M series, and the second part will cover other notable models. The Leica M series is a very popular choice among photographers, and for good reason. It is a simple, reliable, and well-built camera that has stood the test of time. The M3, in particular, is a very popular model, and it is one that I have owned for many years. It is a camera that is easy to use, and it produces excellent results. The second part of the survey will cover other notable models, including the Leica M2, the Leica M4, and the Leica M5. These are all excellent cameras, and they are all worth considering if you are looking for a medium format camera. I hope this short survey has been helpful, and I look forward to hearing from you if you have any questions or comments.

We'll send you a free copy of our P.C. journal if you mail your name and address to phsc@phsc.ca



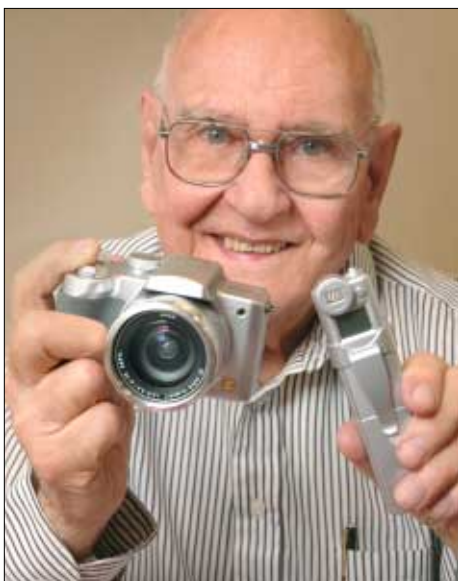
Photographica fairs, live demonstrations, guest speakers, an auction are just some of the activities that make joining a great bargain.

**WE ARE THE ACTION GROUP...
IN CANADIAN PHOTOGRAPHIC HISTORY**



VISIT OUR PHSC WEB SITE FOR NEWS, PROGRAMS, EVENTS AND EDUCATION.
www.phsc.ca

BILL BELIER GOES DIGITAL



Bill Belier has made the move to digital with the acquisition of a new Panasonic Lumix DMC FZ5. It comes with a Leitz Elmarit 6–72 optical zoom lens (equiv: 35mm to 432 mm) which produces 12 times magnification. The body shape and handling remind Bill of Leica.

Bill bought his first camera during a trip to New York with his parents in 1936. He had saved up pennies by selling his CCM semi-racer bicycle. He plunked down the \$12 for an Argus Model A which had been heavily advertised as the best buy in a 35mm camera. Having been initiated to photography on family box cameras, Bill yearned to emulate photographs printed in the photo magazines. He planned to take night snow scenes of the Parliament Buildings in Ottawa. Ironically, Bill many years later in his professional life became President of Argus Cameras of Canada Ltd.

But this is not the first digital camera Bill has owned. He holds another digital miniature that is somewhat of a mystery. He picked it up as a novelty at a garage sale. Gerry Loban who now owns it says there is no name on the camera to identify it, nor on the box that came with it. He has tried to download pictures to his computer with the USB cord but without the software hasn't had any results.

Can anyone provide answers ?

FADED IMAGES

In past issues of Photographic Canadiana we have described methods of copying faded cartes de visite using ultra violet light to reveal hidden image details then copying to film.

In our modern world we can resort to digitally copying the image and then altering the file in PhotoShop. An example here shows an RGB file that has been adjusted in the LEVELS menu. The individual Red, Green and Blue files are adjusted, principally with the black slider to regain contrast and density. The midtone and highlight sliders can open mid-tones again and eliminate much of the yellow/red over tint of the base.



PHOTO COURTESY CINDY MOTZENBECKER

Cindy Motzenbecker supplied the above scan and points to a studio camera hidden (a hat repository) behind the second gentleman also the frame of CDV samples on the wall. The sleeping dogs on the rug and the stove add extra interest.

HIS LATEST CINEMATIC ACQUISITION

Robert Gutteridge happily shows his latest acquisition to be added to his cinematic collection. It is a Bolsey 8 which was billed as "the world's smallest movie camera," a claim justified when introduced in 1956 being about the size of a pack of cigarettes. The US version claimed to be the only 8mm with a variable shutter speed. It took specially pre-split single-8mm, 25-ft magazine. And it takes still pictures too!



Harry Joy received accolades in the Toronto Star recently with a near full page display of 11 nostalgia photographs from the 1950s and 1960s. Assisted by Wayne Gilbert he's been resurrecting old memories from his archives to produce framed art prints. The photos have received good reactions at shows and exhibitions.

Harry's work includes limited edition silver-gelatin fibre prints made by the late print master Henry Yee, as well as limited edition archival digital Ultrachrome prints. These are displayed at the System 4 Galley, Toronto, and at the Roger's Centre (Skydome).



HARRY JOY



PORTRAIT BY ROBERT LANSDALE

Coming Events

TOM BOCHSLER – INDUSTRIAL IMAGES

JULY 8 TO AUG. 27, 2006

Recent PHSC speaker Tom Bochsler will hold an exhibition of his photographs at the Art Gallery of Hamilton, Fischer Gallery, from July 8 to August 27. Marking Tom's 50 years in professional photography the exhibition consists of highlights recording Hamilton industry since the early 1960s.

A BUFFALO CAMERA SHOW AUGUST 20 2006

Hearthstone Manor, 333 Dick Rd., Depew, N.Y., 14043. Over 30 tables – 8' @ \$50.00 or 4' tables @ \$30.00. Open 10:00AM til 3:30PM, \$5.00 admission. Contact 905-994-0515 or dduglas@dugwerks.com. See his web at www.dugwerks.com

Until January 2, 2007. The Museum of Civilization, 100 Laurier St., in Gatineau welcomes you to see *PETRA: Lost City of Stone*. It tells the story of a once-thriving metropolis located in the forbidding desert canyons of southern Jordan. The exhibition includes more than 170 artifacts, some of which were unearthed only recently and are being shown in North America for the first time. Forgotten by the outside world for hundreds of years it was "rediscovered" in 1812. Preview historic and educational attractions at www.civilization.ca

PHOTO LIFE'S 2006 PHOTO CONTEST

Deadline is September 30th, 2006

Photo Life magazine invites all photographers, amateurs and professionals alike, to participate in the 2006 Image International photo contest. Categories are: **The Earth; The People and Their Lives**. For its 10th edition, prizes total up to more than \$50,000, with a Grand Prize being a seven-day, coastal sailing adventure for two along B.C.'s famed Great Bear Rainforest, and much more. The official rules and regulations can be downloaded via *Photo Life's* web site, and for this year participants can register and submit their images on-line. Visit www.photolife.com

For Sale

A wide selection of daguerreotypes and family photo albums for sale. Contact Les Jones 416-691-1555 or thebookstorecafe@ca.inter.net.

Buying or Consignment



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

Now on View

Visit the web site of Steven Evans at www.se-photo.com to view his many photographs from daguerreotypes to paper images. New offerings have been added in April.

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

Equipment wanted by Willy Nassau for the Wilfred Laurier University AV collection – a large single lens reflex camera for plates (Graflex, Mentor, Zeiss Miroflex), a good Leica (before 1938), a Contaflex, a Contax I (if it can be found), early Kodak Folding or Box cameras before 1906 – possibly a Jubilee Kodak Box or Beau Brownie. Contact: 519-886-0754



Wanted

Steven Hartwell is looking for a dual 8mm viewer/editor/splicer. Contact at stevehartwell@homemovies.ca

Wanted

16mm C-mount lenses – all kinds in good shape. Specifically need 10mm or wider – Bolex RX models. Making a film with the Bolex and need accessories. Contact Justin at 416-803-1101 or www.justinlovell.com.

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

Wanted

Ed James of Elkhorn, MN wants Russian F.E.D. and Zorki 35mm type cameras, NO Zenits! He teaches students to use classic range finder and TLR cameras." 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

Nick Graver in Rochester is appealing for stereoscopes for students and Fellows at GEH. They need the old fashioned wooden hand-held scopes to view 3 1/2 by 7 inch stereo cards. Incomplete examples and parts may help salvage other units. Contact Nick at ngraver@rochester.rr.com

Wanted

The editor of the *Graflex Historic Quarterly*, Ken Metcalfe, is preparing an article about Graflex aerial and military cameras as part of their 10th Anniversary issues. Any assistance would be appreciated. Contact him at METCALF537@aol.com

Photo Workshops

The Niagara School of Imaging is offering training by eleven top professional photographers from August 20 to 24, 2006 at Brock University in Niagara Falls. Get details at www.niagaraschool.com