

The PHSC E-MAIL

Volume 7-11, Supplement to Photographic Canadiana, April 2008

The Photographic Historical Society of Canada

Wednesday, April 16th Meeting...

PORTRAIT BY ROBERT LANSDALE



GERALD LOBAN

Executive member Gerald Loban will take to the podium for our April meeting to present a visual description of "The History of the Leica" or as we say "Loban on Leica." Here is an opportunity to learn about this epic camera that changed the world of photography. From its initial pre-market testing in 1923 with 30 hand-built cameras and the formal public introduction in 1925 to the present digital version, the Leica has had a wondrous life – and always loved for its fine craftsmanship. The evening is also our Annual General Meeting during which the Executive will report on the Society's events and accomplishments for the past year. There are no elections required for this year.

Meetings are held in the Gold Room, Memorial Hall, (basement) of the North York Central Library, 5120 Yonge Street. Handy TTC Subway stop and underground parking

HOLD THE BUS FOR THE NEXT PHSC SPRING FAIR – SUNDAY, MAY 25TH

Yes! Hold the bus for the PHSC Spring Fair on Sunday, May 25th at the Soccer Centre in Woodbridge. Free transportation will be available from the Kipling Avenue subway terminal in an 18 passenger bus. So look for PHSC Fair signs. Those wishing to rent a table should register now. Sell your old camera gear at Canada's largest photographica fair. Contact Mark at 905-762-9031 or e-mail marklsinger@gmail.com. Over 100 tables – doors open at 10:00 AM – entry fee \$7.00. Buy, Sell, Barter, or Ask Questions.



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:

April 16th, 2008

-Gerald Loban will be discussing the History of the Leica. This will also be our Annual General Meeting with reports from the Executive.

May 21st, 2008

-Prof. Irwin Reichstein of Carleton University will travel from Ottawa to enlighten us on the interesting Multi-Graph process.

Sunday, May 25th, 2008

-PHSC Spring Fair opens its doors at the Soccer Centre in Woodbridge, Ont., of Martin Grove Rd., 10: AM to 3:00 PM.

June 18th, 2008

-Paul Pasquarello provides an interesting program on stereo photography. Paul lives in Buffalo, N.Y. and is a much travelled speaker.

July and August is a summer break to prepare fall programs.

Ideas for monthly programs are most welcome. Please suggest speaker, topics and even interesting locations to visit. Contact Program Chair Felix Russo at (416) 532-7780 or e-mail felix@photoed.ca.

FOR PROGRAM UPDATES

www.phsc.ca

our new E-mail address is

info@phsc.ca

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

THE FEBRUARY 2008 PROGRAM

Our speaker Vincenzo Pietropaolo was born in the village of Maierato in southern Italy; his family moved to Toronto when he was twelve years old. He learned photography while in high school and for seventeen years after completing university, he was part of the city's planning department. He left that job to follow his dream of becoming a documentary photographer.

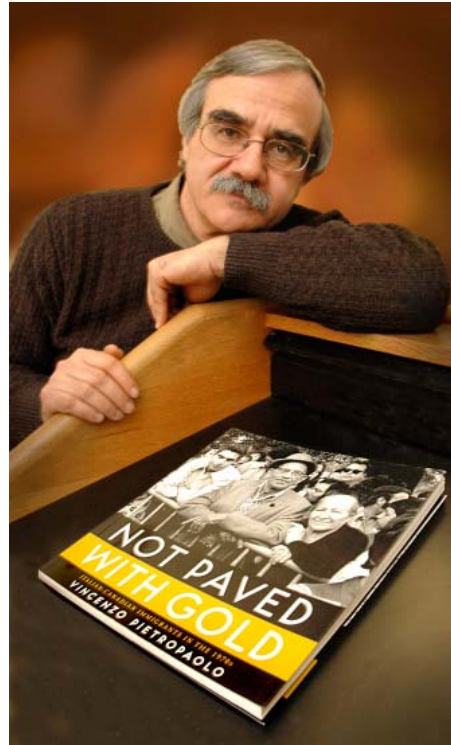
Tonight's presentation is based on his sixth book - which features his earliest photographs taken in the 1970s to document Toronto's Italian immigrant community covering its day-to-day activities at home and at work. The book *Not Paved With Gold* is an engaging collection of memories from Toronto's recent past. Ironically, the photographs he took in the needle trade factories of Spadina Avenue document a seldom recorded time in businesses that have since succumbed to cheap third world imports.

Vincenzo began his talk with a brief biography and a quote on the immigrant experience of a century earlier in New York City, recorded by Richard Gambino in his 1974 book on Italian Americans *Blood of my Blood*:

It was an old superstition, sometimes half believed by the simplest emigrants, that the streets in [America] were paved with gold. When they got here they learned three things: first, that the streets were not paved with gold; second, that the streets were not paved at all; and third that they were expected to pave them. (Terry Coleman, as quoted in *Blood of My Blood*, by Richard Gambino)

Vincenzo noted that photography is a powerful language and his photographs are about his truth. Ten people would have ten stories after viewing the same scene - no one right story, just ten different views. He gave an example from John Berger's and Jean Mohr's book *A Seventh Man* of how illegal

immigrants traveling from Portugal across Spain into France in the 1970s used photography to keep their guides honest. A portrait photo was torn in two. Half was given to the guide. After completing the trip the immigrant mailed his half home



VINCENZO PIETROPAULO

from his new city. The guide brought his copy to the family and if the two torn pieces matched, the guide was paid. They understood the power of photography.

He was directed to photograph his own family and community first. The young question their identity and this advice helped Vincenzo learn his identity. In the 1970s, people showed interest if you had a camera - today they show interest if you do not have a camera. The camera was a ticket to enter into private places, but it was also a shield - one had to shoot the photograph, then step out and become a witness.

When starting out in the 1970s, it was difficult to get his photographs accepted by publishers and art

galleries. Today, the same photos are in the National Archives and in private and corporate collections. The reluctance was in part due to his subjects being working class Italians, not artists. Vincenzo paraphrased Tom King's film title *I'm Not The Indian You Had in Mind* (Mr. King is an Aboriginal People's advocate, English professor at the University of Guelph, and creator of CBC's radio comedy series *The Dead Dog Cafe*). In the 1970s the documentary photograph's immediacy had a powerful political effect - three decades later the photos are historical rather than political.

When his publisher, Between the Lines, of Toronto, was ready to go to print with *Not Paved With Gold*, Vincent travelled to the printing plant in Manitoba. There, he monitored the printing, signing off on each plate after inspecting the print quality and contrast. After sign-off, the first printing of some 1,600 copies began. The cover shot, taken at Toronto Island during the annual CHIN picnic is very strong. It was taken with a 50 or 35 mm lens, requiring a close relationship between the subjects and the photographer. Vincenzo exercised his artistic eye in choosing the landscape perspective and positioning the exposure to include the youth to the left of the couple.

His slide presentation showed pictures from the book each with Vincenzo's delightful commentary. He mentioned that in 1839 when the earliest photographic process was sweeping the world, some people did not believe that a process created by man - the daguerreotype - should be better than pictures created by the hand of man - a creation of God. A report published in Leipzig at the time added the observation that since the Daguerreotype had been invented in France "only the French could be so blasphemous."

Check out the PHSC web site for a complete review illustrated with photographs from the book

PHOTO BY ROBERT LANSDALE

FROM THE 'NET

Eastman Kodak Ltd. is taking a different direction in its advertising. Kodak once synonymous with its iconic television commercials, no longer does much TV advertising and instead is in the midst of revamping how it markets itself.

"We're going to make some fundamental changes in the way we go to market, and the way we advance and promote our brand," says Jeff Hayzlett, Kodak's chief business development officer.

The new marketing focus is on individual products instead of the Kodak brand, Hayzlett said. For example, Kodak decided to drop its century-long Olympics sponsorship after this summer's games in China in favor of signing a multi-year agreement to sponsor the PGA Tour.

In the competition for producing pro-dSLRs, Nikon and Canon have always been leapfrogging each other. But now it seems Sony wants a piece of the pie as well. The Japanese company said we can expect its "flagship" dSLR (rumored to be the Alpha 900) by end of the year. Although already revealed at the Photo Imaging Expo, the company remains tight-lipped regarding its availability and price. But what Sony does reveal is that their "Exmor" CMOS full-frame sensor will have a resolution of 24.6 mega pixels, and the camera body is going to be equipped with Super SteadyShot. There will also be an optional vertical grip and hotshoe flash for this high-end Alpha dSLR.

The world of 3D is about to change the Canadian photo gifting sector. Traditional photos can now be converted into '3D Impressions' making for a vivid representation of special memories and loved ones. These 3D photos are then laser etched into crystal where they are preserved forever. Riyaz Datoo of crystallizeit.com explained: The process involves

extrapolating the 2D photo by adding depth to facial features to create profiles. The original photo is mapped onto the 3D extrapolation and thereafter converted into hundreds of thousands of micro-fractures. The final product is a 3D photo of your loved one suspended in the centre of optic crystal whose surfaces appear completely untouched! The ideal digital photo for the process is a minimum 100DPI or (4"x6"), which we can then scale to the size of the crystal. For more information visit: www.crystallizeit.com

The Magenta Foundation announced partnership with the Ontario Travel Marketing Partnership Corp. (OTMPC) in a year-long competition open to Canadian professional photographers. The contest, called *Show Your Ontario*, is designed to develop and recognize existing and new photo talent in Canada. A secondary thrust of the competition is to showcase Ontario photographically in new and inspiring ways. The competition starts NOW! Full details about the competition, contestant criteria, appropriate subject matter, and how to submit are at www.showyourontario.ca/

Sotheby's and the owners of The Quillan Collection have announced that they will postpone the sale of an early photogenic drawing of a leaf, photographer unknown (lot 43), which was to be offered on April 7th. Denise Bethel, Director of Sotheby's Photographs department, said, "Following the publication of the catalogue for the sale of The Quillan Collection, scholars across the field of photography have entered into a spirited and lively dialogue about the possible origins for the Leaf. Dr. Larry Schaaf's essay, which comprised our copy for the lot, has inspired and attracted much discourse. This conversation has revealed new areas of research, which will be explored in the com-

ing months. While we had hoped to present the Leaf at auction in the context of The Quillan Collection, the possibility of a definitive conclusion regarding this early photogenic drawing is even more exciting." The name Thomas Wedgwood has been inferred as a possible creator.

The important AIPAD Photography Show will be held in New York by the Assoc. of International Photography Art Dealers (AIPAD) from April 10 through 13, 2008. More than 75 of the world's leading fine art photography galleries will present a wide range of museum quality work by contemporary, modern and 19th century masters at the Park Avenue Armory at 67th Street and Park Avenue, NYC. The AIPAD Photography Show - New York is the longest running and foremost exhibition of fine art photography.

The Stephen Bulger Gallery says that Sarah Anne Johnson has been nominated for *The Grange Prize*. The Aeroplan/Art Gallery of Ontario partnership focuses on the best in Canadian and international contemporary photography. The winner, announced April 24, receives \$50,000 and an exhibition of work at the AGO in 2009.

The First Quarter 2008 email issue of the *Graflex Historic Quarterly* is now available as a free PDF file on their web site. For hard copies the fee is \$14.00.

The e-mail newsletter for the European Society for the History of Photography replaces the paper version to cut mailing costs. Go to <http://www.mindspring.com/%7Esundt-vr/si.htm>

Barbara T. Tepper, Editor of CameraShopper is now issuing that journal as an e-mail PDF file. Fee is \$15.00 to be registered.

Sheldon Chen was recently interviewed by City TV about his Karsh portrait collection. The link is http://www.citynews.ca/news/news_20966.aspx

Assembled with thanks from reports by Rolf Fricke, Fastlens and TPHS.

STAN WHITE TO SPEAK IN SIMCOE APRIL 15, 2008

Executive member Stan White will speak to the Norfolk Historical Society in Simcoe on Tuesday, April 15th at 7:00 PM. PHSC members and friends are invited to attend.

"*Seeing Double: Stereoscopic Views of Our World*" is the topic of Stan's presentation. It ties in with the museum's display "*The Sky's The Limit: 19th Century Astronomy & Photography of Dr. James Wadsworth - Simcoe's Renaissance Man.*" In 1895 Dr. Wadsworth built his own backyard observatory to contain a 12.5" telescope which he had also constructed. At the time this was the largest telescope in Canada. Another of Wadsworth's passions was photography and the display will feature several of his photos of the moon and observatory - including stereoscopic views of his own world. "*The Sky's the Limit*" will be on display from April to June and then travel across Ontario.

The meeting starts at 7:00pm, NorfolkHeritageCentre, 109 Norfolk St. S., Simcoe, ON Admission is \$10 per person. Everyone is invited to bring along their antique camera for identification and discussion purposes.

THE MARKET GALLERY A COMMON THREAD March 8 to June 15, 2008

The Market Gallery in Toronto in the South St. Lawrence Market, 95 Front St. East has mounted a display on the history of Toronto's garment industry under the title of *The Common Thread*. Free admission Wednesday to Friday, 10:00 AM to 4:00 PM with Saturday 9 to 4 and Sunday noon to 4.

JAPAN HAND MADE CAMERA CLUB

Sam Mabuchi of the Japan Hand Made Camera Club reports they will hold an exhibition from May to September at the Japan Camera Museum in Tokyo. A 40 page booklet will illuminate the 125 items on display.

ED JAMES MOUNTS 40 YEAR RETROSPECT

Member Ed James of Elkhorn, Manitoba mounted a 40 year retrospect of his photography in the C.P. Station Galleries in Virden for the full month of December 2007. Although Ed has been busy doing commercial assignments for over 40 years, he has always had a passion to capture in Black and White a different side of life which can be obscure, lonely, sad and bizarre. Selected photos for the exhibition are some of those images which have never been for sale or shown but to a very few people. Ed's statement says: "For me, every picture tells a story of a time, a place, or a person in my life."

Ed James was born in 1946 in Halifax, Nova Scotia. It was in high school that he became interested in photography while being involved producing the year books. He studied in various photographic schools and with well known photographic artists before setting out on his own in 1969. He has always had a darkroom and continues to stand by his B&W enlargements despite dwindling silvered supplies as the digital world takes over. "I love my darkroom," says Ed, "I've got a full sound system, a Lazy-boy and little fridge with snacks and drinks to keep me happy. I produce all my own pictures, every one of them by hand."



Besides taking images he also has a collection of over 1000 antique cameras that he uses for research and to give historic presentations. This interest in history also is expressed in his second big passion of taking part in historic military re-enactments and presentations. Remembering history and making it come alive has always been part of his life's journey.

AN APPEAL FOR LUNDY'S LANE HISTORICAL MUSEUM

The Bicentennial of the War of 1812 is approaching and efforts have been initiated to see that both the Lundy's Lane Battlefield and the Lundy's Lane Historical Museum are ready for the celebrations and tourists during 2012 - 2014.

The Lundy's Lane Battlefield certainly is the most important Canadian battlefield from the War of 1812 while the Museum housing

the artifact collection is important in dispensing information. It requires expansion and renovation to tell the story completely.

The Legacy Project needs funding and requests the community to solicit the Mayor of Niagara Falls, Ted Salci (Box 1023, 4310 Queen St. Niagara Falls, L2E 6X5) to include the project in the five year Capital Budget. Other forms of support and help are also welcome.

**PHOTOHISTORY XIV
SET FOR
OCT. 16-18, 2009
IN ROCHESTER**

Every three years the Photographic Historical Society in Rochester hosts a noteworthy symposium on the History of Photography. Planning for the next one has it scheduled for the weekend October 16-18, 2009. Format includes registration and evening reception on Friday; programs at the George Eastman House on Saturday and a Trade Show on Sunday. Start planning to attend!

**MICHIGAN
PHOTOGRAPHICA
SHOW & SALE FOR
October 26, 2008**

The Michigan Photo Historical Society will again hold its Annual Show & Sale at the Novi Community Center, 45175 W. Ten Mile Road, (1/2 mile west of Novi Road), Novi, Michigan. Doors open at 10:00 AM. Table holders are encouraged to participate for prizes by including educational displays as part of their table exhibit.

**f295 SYMPOSIUM
SET FOR PITTSBURGH
May 29 to June 1, 2008**

The f295 Symposium is an in-depth exploration of the many alternative ways to make photographs. It is the only event of its kind that exclusively features artists and photographers talking about their work and the ideas that shape what they are doing. The Symposium takes place in Pittsburgh, PA with a pre-kick-off workshop on Wednesday May 28th. Officially it starts 2pm to 9pm on Thursday, May 29th with portfolio review sessions mixed in with vendor tables. Lectures are held on Friday at the Center for Arts, Carnegie Mellon University. An exhibition is held on Saturday with workshops on Sunday. For information and updates send a blank e-mail to symposium-subscribe@f295.org

**World Pinhole
Photography Day
April 27th, 2008**

Worldwide Pinhole Photography Day (WPPD), celebrating the fantasy and fun of lens-less photography, will occur this coming April 27th, 2008. All photographers are invited to take a picture with a pinhole camera during the 24 hours of Sunday April 27 and upload the file



to the official web site. A photo by each artist will become part of the international Web gallery on the WPPD site. Check out past exhibitions at: <http://www.pinholeday.org/> Pinhole photos are taken without any lens but simply through a small hole, about the size of the period at the end of a sentence. Photos can be made using cameras made from simple materials such as shoe boxes, tomato cans or tea bag boxes. An increasing number are showing more interest each year; in 2007 there were 2943 participants from 68 countries.

Sunday April 27 will see events organized in all corners of the earth, with meetings, displays, workshops and collective practices focused on pinhole photography. Special attention is devoted to young generations and schools.

Already organized in Canada are: Tom Wieclawski, Pinhole Photo Workshop, Regina, Saskatchewan; Éric Bergevin et Benoit Dhennin,

Atelier de sténopé, Montreal; The Media Department, "History of Photography", Laurier Macdonald High School, 7355 blvd Viau, Montreal. Check their web sites for dates and length of events.

**THE DAGUERREIAN
SYMPOSIUM 2008
SET FOR WASHINGTON
November 6 to 9, 2008**

The Daguerreian Society's 2008 Symposium will be held in Washington DC from Thursday, November 6 to Sunday, November 9, 2008. The headquarters hotel will be the Washington Marriott. 1221 22nd Street NW; Washington, DC 20037. The host institution is the National Portrait Gallery with chief host, Curator of Photography, Anne Shumard. Symposium attendees receive a special rate of \$139/night on room bookings during the event but you must ask for the Daguerreian Society rate – book early. The Symposium kicks off Thursday with registration and an evening reception; Friday sees lectures all day at the National Portrait Gallery; Saturday is the Trade Fair with a banquet in the evening which includes an auction



of images; Sunday morning finishes with a business meeting. For information go to www.daguerre.org/symposium.php

BEHOLD THE TOO VYTYPE

by Robert Lansdale

As described in our previous E-Mail newsletter, Les Jones undertook to search the age and process used to colour an image of the White House of Washington D.C. Information seems to point to an image of 1861 using the Eburneum or Ivorytype process.



Additional information offers interesting aspects for applying images to glass. In the November 18, 1864 issue of *The British Journal of Photography*, the editor describes having received a letter from Mr. Frederick A. Wenderoth of Philadelphia who had invented and patented the "Ivorytype" process. Wenderoth was quick to offer the correct designation as being the "Too vytype" and freely gave a description of how to produce it.

"The style of coloured photographs described has been very popular in America, and my success in them has been beyond expectation. Thinking that some of your readers would like to produce such pictures, I gladly give them my six years' experience.

"When I first commenced to make these pictures I mounted them on the glass with pure wax, and continued to do so for two years. But as it was somewhat difficult to expel all the little air-bubbles, I added one fourth in volume of gum dammar varnish, which worked easier because it filled the pores of the paper more effectually; but it was too inflammable and I substituted Canada balsam

instead which, as I then thought, was just the right thing. At the end of two years I found that those pictures in which I had used balsam or varnish had turned quite cream coloured or yellow; whereas those with pure wax were just as fine and clear as on the day when made. I therefore fell back on the pure wax which I now use and which, after a trial of six years I find quite unaltered. But I do not, as previously, melt the wax in a cup because I find that if it gets too hot it is sure to turn yellowish and impair the purity of the picture. I prefer taking a piece of the cake-wax and, when the plate is hot enough, I rub it over the side which is destined to receive the picture, long enough to cover it with a thin layer. I then lay the picture face downwards on it and press with the wax-cake over the back until all the air has been worked out; and finally, while the plate is still hot, I clear the back and front of all superfluous wax.

"In place of the smaller sizes of 'Too vytype,' I now print my large specimens on white glass. Of these I send you two examples. These pictures are printed in contact with the negative on an albumen film containing chloride of silver. The one with a highly polished surface is sold plain and unvarnished, just in the condition in which it comes from the washing trough except that it is dried. The other specimen is on ground white glass and is of that kind required for painting.

"I was myself so little satisfied with the paper pictures transferred to glass (although they were very popular) that I determined to abandon them and find a method of printing them directly on the glass. How far I have succeeded you will, from the specimens I have sent, be able to judge."

Editor Emerson J. Reynolds gave high praise for the samples and went on to test the process for himself. Reporting in the November 25, 1864 issue of the BJP he commented:

"The opal glass generally sold

in this country is very irregular and lumpy on the surface, the effect of which is that the albumen cannot be distributed evenly over it; and for the same reason the plate itself cannot be pressed in close contact with the [glass] negative. This of course precludes the possibility of obtaining a regularly-printed and well defined proof. The only samples we could procure were some very old stock which had never previously been put to any practical use and which had been ground on the surface and thus rendered quite flat and free from striae."

Reynolds described coating the white glass plate with albumen, sensitizing in a nitrate of silver bath and, when thoroughly dry, contact printing with a negative. Since the image cannot be inspected while printing-out he recommended an exposure two-thirds of that given to regular paper. The image is then gold toned, fixed and washed.

Apparently the process of printing on ground opal glass was not altogether new in the U.K. as a Mr. Forrest of Liverpool gave a paper before the Lancashire Historic Society with specimens by a Mr. Helsby. Helsby's approach was to use a copy camera/box to produce a collodion transparency on newly created "patent plate opal glass." With a cover glass the image was bound with a vignette glass made of either pale blue or rose-coloured glass. The combined glasses were mounted in a case where an oval opening was cut from the back of the case. On holding it to the light one saw a vignetted portrait, shading off into a blue or rose colour.

December 2, 1864 the BJP also described the "Photodiaphanie" as introduced by Messrs. Harvey, Reynolds, and Fowler, of Leeds. A thick albumen image was floated from its paper backing and secured to glass – even on curved surfaces such as watch crystals or brooches. Printing on paper allowed inspection during printing with the film *afterwards* transferred to glass. Painting or tinting added colouring.

From France came the **PHOTOCHROMIE...**

by Robert Lansdale

I recently acquired a colour print copyrighted to the date of 1884 by G. Barrie & Son of Paris, France. The image is matted to 18cm by 22.5cm with outer frame dimensions of 34cm by 40cm.

What intrigued me most was the inscription attributing it to be a patented *Photochromie* by Léon Vidal. I've come to respect Vidal through writings and praise of him in mid-1870s issues of the *Philadelphia Photographer*. Vidal acquired two patents a decade before the printing of my image (December 23, 1872 and March 12, 1874). His United States patent (see image at right) was issued June 11, 1875.

To place this colour picture in time perspective we should consider the following: James Clerk Maxwell revealed in 1861 his "Theory of the Three Primary Colours"; the Woodburytype process around which this process evolves was patented in 1866; Louis Ducos du Hauron in "Colors in Photography" described the principles of color photography in 1869; Hermann Wilhelm Vogel increased the spectral sensitivity of photographic emulsions by adding dyes in 1873; Léon Vidal combined chromolithography with Woodburytype printing in 1873; and the Eastman Dry Plate Company was founded in 1880.

So the theory of separating an image into three OR MORE colours had been worked out during the decade prior to Vidal's invention. But good separations were almost unachievable since the wet-plate films of the day were sensitive only to the blue rays of the spectrum. Better (but not completely truthful) tones could be achieved by passing the image through a yellow filter. Vogel started the widening of spectrum sensitivity by adding certain dyes during emulsion production. The arrival of dry plates in 1880 and their subsequent improvements would have eased this colour process by the time my photograph was produced in 1884. Still it was not full colour photography!

Vidal received high praise from French correspondent Ernest Lacan in the *Philadelphia Photographer* of March 1875 for Photochromie prints shown to the French Photographic Society. "They consist of two portraits, card size, and two productions of industrial objects – a set of mantel ornaments and a steam engine: the whole from nature, and so faithful in color that they might be

taken for the works of a skilful painter. The mantel ornaments especially excited much admiration; they consist of a clock and two candelabra of bronze, gilt, matte and brilliant, with blue porcelain, decorated with paintings in enamel. The metal, in some places matt and in others burnished, is reproduced

with a fidelity that is truly marvellous. Mr. Léon Vidal asserts that prints of this kind, when taken in considerable number, could be delivered at ten cents each."

Lacan continued in the June 1875 *P.P.* with: "A few days ago Mr. Léon Vidal, Secretary of the Marseilles Photographic Society, arrived in Paris to attend the congress of scientific societies, then in session. Mr. Vidal brought with him an album filled with colored prints of all styles, obtained by his process of photochromie.... These results were so startling that wherever he showed them; to the scientific congress, to the general assembly of the Acclimation

Society, to the monthly meeting of the Photographic Society, to the minister of public instruction, the author was the object of veritable ovation, for, inspecting these brilliant and varied images, one understood that not only the problem of photographic printing in colors was solved, but that it was evidently done so in a simple and practical manner. The best proof ...is, that before a



month, photochromie will be commercially worked on a vast scale in Paris itself. One of the most important establishments in France, and I might say in all Europe, has treated with the inventor for the extensive working of his process."

The August 1875 *P.P.* reprinted from the *Paris Moniteur de la Photographie*: "Mr. Wallon, then Minister of Public Instruction, announced that Mr. Léon Vidal had been officially authorized to reproduce the works of art contained in the galleries of the Louvres. Mr. Vidal has gone immediately to work. On the other hand, Mr. Paul Dalloz has confided to some of his most competent co-workers the editing of an explanatory text, destined to form, with the colored plates, a work which, under the name of *Artistic Treasures of France*, will be in itself a veritable work of art."

Luis Nadeau's *Encyclopedia of Printing Photographic and Mechanical Processes* says Photochromy is the English name given to Léon Vidal's colour prints seen in the photographic exhibition in the Palais de l'Industrie in Paris in 1874. The prints were much like Chromolithographs, except that the base illustration (key Plate) was a photograph usually printed by the Woodburytype process. In other cases, the colours were applied in sections (selected manually) made by the carbon transfer process. Luis offered the above image of an elaborate Photochromie titled "Peace [Tabernacle] of The Altar of the Holy Ghost." It depicts the backside of an altar piece with beautifully enamelled biblical scenes. It was one of the early series selected from the Gallery of Apollo in the Louvre.

The U.S. Patent No. 178,210, dated May 30, 1876 (application filed June 11, 1875) is more informative. A series of separation negatives are produced equal in number to the colours used in the final picture. On each of the negatives the areas, NOT to be printed in the selected colour, are stopped out with an opaque material. As in carbon printing this negative is printed onto sensitized gelatin which contains colouring matter in the specified colour. Secured on a support surface the gelatin is washed in warm water to remove the unexposed soft gelatin producing a record in graded

tones for each colour. When all the colours have been so prepared they are transferred from their temporary supporting surface and mounted to a paper base or transparent material in proper order, one upon the other, until the whole picture is completed.

A black Woodburytype (key) print was made on thin glass and the colour images built up on it, one upon the other. When the whole was transferred to its final base and stripped from the glass it had a flat shiny surface to the final picture.

Eder wrote that: "a black Woodburytype was

printed last [uppermost], which gave, owing to its transparency, excellent fine effects in reproductions of the work of goldsmiths (set with jewels) on a gold bronze background. The technique ... is unexcelled for this purpose." Vidal had found a way to print even with gold layers as seen in our illustrations.

Much acrimony was directed by Walter Woodbury in England towards Vidal in France. Woodbury was scornful of Vidal's claim to be early in the field when he stated his experiments began "as far back as December 1873." Woodbury asserted Vidal was "eight years - an age in photographic invention - behind the times," since his own interest in the subject began in 1865." Woodbury claimed that he considered patenting the idea of colouring the back of a photo-relievo print in 1866 but "knowing

that such methods had already been used" he was not enthusiastic. He did pursue some experiments in late-1866/early-67 but ran into practical difficulties and abandoned the idea but then renewed interest in 1874 - coincident with Vidal's experiments. Woodbury combined with lithographer Otto Radde to print a coloured image on canvas but, due to health problems, Woodbury left for an extended winter vacation in Spain. Vidal took the lead.

Luis Nadeau has been working diligently to update his out-of-print, two-volume *Encyclopedia of Printing Photographic and Photomechanical Processes* with the promise that it will be out for June 2008. He has some 50 new illustrations along with hundreds of additional names and descriptions for the data base. To keep costs under control he will rely on a print-on-demand service with books available in Amazon, Barnes & Noble etc. His web site is accessible at www.photoconservation.com/splash.htm.



Coming Events

PHSC SPRING FAIR SET FOR SUNDAY, MAY 25TH 2008

There's something new for the PHSC Spring Fair this year. Free transportation will be provided throughout the day from the Kipling Avenue Subway Station. So look for the sign and the bus marked PHSC FAIR. Location is at the spacious-aisled foot-sensitive Soccer Centre on Martin Grove Rd. – just south of HWY #7 in Woodbridge. Doors open at 10:00AM and will run to 3:00PM. Price is still \$7.00 at the door. For table registry call Mark Singer at 905-762-9031 or marklsinger@gmail.com

THE VANCOUVER CAMERA SHOW APRIL 20, 2008

Siggi Rohde informs us the Vancouver Camera Show will again be at the Cameron Recreation Centre in Burnaby, Lougheed Mall on April 20, 2008. Admission \$5. while early bird costs \$15. Check www.whistlersinns.com/camera.

THE TORONTO BOOK FAIR SUNDAY, MAY 4TH, 2008

The 37th semi-annual Toronto Book Fair will be held again at the St. Lawrence Market, 92 Front Street East at Jarvis St. in Toronto. Time 10:00 AM to 4:30 PM, admission \$5.00. Old, rare and used books, prints, maps and ephemera. Contact: 416-483-6471 or check www.heritageantique-shows.com

OHIO INTERNATIONAL SHOW MAY 30 & 31, 2008

The Ohio Camera Collectors Society commence their two day event with an auction at 12 noon on Friday, May 30th, then a program of speakers at 8 PM. Saturday, May 31 is the Annual Show & Sale, 10 AM to 5 PM. Haimler Center, 1421 Morse Rd., Columbus, OHIO. www.historic-camera.com/club/occs

NIAGARA SCHOOL OF IMAGING

Sunday, August 17, 2008
to Thursday, August 21, 2008
campus of Brock University
Niagara Falls, Ontario

Learn the latest advanced photographic techniques from experts in all aspects of image making. The Niagara School is an intensive 5-day program of hands-on creative workshops dedicated to enhance the quality of education to photographer's worldwide. For information check out their web site at <http://www.NiagaraSchool.com>

Wanted

Philip Taylor is looking for Graflex flashguns to complete his 4x5 press cameras. He bought much of Boccioletti's collection. Contact at info@handprop.ca

Wanted

Dave is looking for tungsten lighting – sockets with light stand attachments and reflectors; stainless steel reflectors of all sizes plus light stands. Want them usable and sturdy. Contact: dsteach@sympatico.ca

Available Free

Les Jones offers free to a good home a collection of PHOTO DIGEST 1990-1996 and PHOTO LIFE 1996-2006. Contact Les at 416-691-1555 or e-mail at les-jones@ca.inter.net

For Sale

Leica Fotografie magazine (English) as almost complete bound set from 1968 to 2004 is available as individual copies, by year or as collection. Contact Les Jones at 416-691-1555 or e-mail at lesjones@ca.inter.net

Wanted

Sell your cameras, lenses, old photographs, etc. on eBay. Registered eBay Trading Assistant will help you. Specialize in collections, estate and studio liquidations. Call Tom Dywanski for free evaluation 416-888-5828

Wanted

Ed James wants Russian F.E.D. and Zorki 35mm type cameras, NO Zenits! Contact: Ed James, P.O. Box 69, Elkhorn, Manitoba, R0M 0N0, Tel: 204-845-2630.

Wanted

Bicycle & Motorcycle photography – all related items. Contact Lorne Shields, at P.O. Box 87588, 300 John St. Post Office, Thornhill, ON., L3T 7R3. Tel: 905-886-6911.

Buying or Consignment

Vintage cameras wanted by experienced Ebay seller. Professionally presented with pictures and description. Contact at 905-994-0515 or douglas@dugwerks.com

Evaluation

George Hunter needs a qualified person to evaluate his 5x7 aerial cameras: 905-828-2486

Wanted: Robert Gutteridge is in need of an E. Krauss Tessar Paris lens (brass as shown with pin on top) – preferably 50mm f/3.5, but acceptable are: 35mm, 40mm, 60mm or 75mm. It is required to complete his French Pathe Studio Movie Camera which was shown at our Show & Tell Night in its unrestored state. With new leather added it is nearing completion, except for the lens. You can contact Bob at pinkpanther@nexicom.net or Tel: (905) 430-2499

