

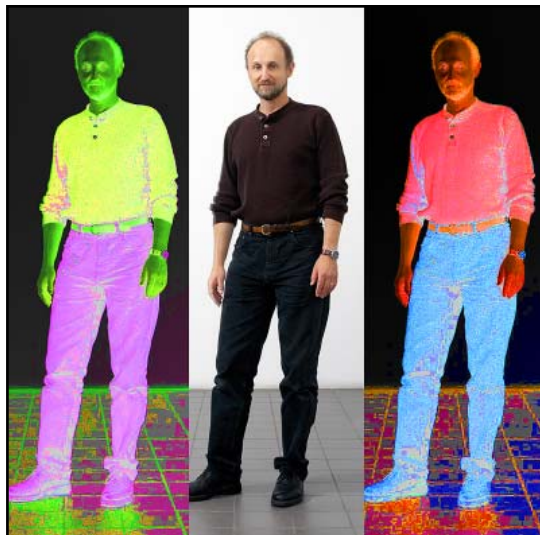
The PHSC E-MAIL

Volume 7-8, Supplement to Photographic Canadiana, January 2008
The Photographic Historical Society of Canada

Wednesday, January 16th Meeting...

Our January speaker, Rafael Goldchain, is well qualified to speak on the topic of: "Recent Shifts in Photographic Education." He is the Program Coordinator of the Applied Photography Program at Sheridan Institute of Technology and Advanced Learning in Oakville, Ontario.

Born in Santiago, Chile, Goldchain received an MFA from York University and a BAA from Ryerson Polytechnic Institute. As an artist, photographer and educator his photographs have been shown in Canada, Chile, the U.S., Cuba, Germany, Italy, the Czech Republic, and Mexico. To better understand his artworks and the person himself, visit the website www.rafaelgoldchain.com for an exhibition *Familial Ground* - digitally altered self-portrait photo.



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

MARK YOUR CALENDAR FOR THE NEXT PHSC SPRING FAIR

Chairman Mark Singer announces that the upcoming PHSC Spring Fair will be held Sunday, May 25th at the Soccer Centre in Woodbridge. Those wishing to rent a table should start registering now. Applications are in the mail. Why not pull out your old photographica and put money in your pocket by selling at the biggest photographica fair in Canada. Contact Mark at 905-762-9031 or via e-mail at marksinger@gmail.com. Over 100 table to choose from. Doors open at 10:00 AM. Entry fee \$7.00. Buy, Sell, Barter, or Seek Information.

**PAY YOUR MEMBERSHIP DUES NOW FOR 2008. NOT A MEMBER?
THEN ITS THE BEST TIME TO JOIN THE PHSC.**

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:

January 16th, 2008

-Rafael Goldchain of Sheridan Institute of Technology, Applied Photography Program will discuss "Recent Shifts in Photographic Education (at Sheridan)."

February 20th, 2008

-Documentary photographer Vincenzo Pietropaolo has explored Canada's immigrant subcultures for thirty years. He will discuss memories and reflections from his book "Not Paved with Gold."

March 19th, 2008

-To be announced.

April 16th, 2008

-George Gilbert of Riverdale, New York visits to tell us of the mysterious Leica Freedom Train. A popular speaker he reveals stories about "Jews in Photography" which is but one of his many books.

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

❖ *George Hunter goes to Paris* ❖

George Hunter of Mississauga, Ontario gives his impression of PARIS – PHOTO 2007 the world exhibition of fine-art photography presented by over 85 fine-art photography galleries from 36 countries and 15 photography book publishers. The venue took place at the Carrousel du Louvre, Paris, France.



PHOTO BY ARNE FLAATEN OF OSLO, NORWAY

Accompanied by photographer/friends, Bob Anderson of Toronto on the initial day and by Arne Flaaten of Øslo, Norway on the second, it was great having someone with whom to compare notes and observations.

We arrived at Charles de Gaulle International Airport just after a city-wide transportation strike had started. We were lucky in catching a cab but at gridlock pace on the jammed roadways, it took over two hours to reach our hotel. But we were lucky in that our hotel in the Saint Germain des Pres area was but a half hour walk to the Louvre.

When Arne and I visited the Henri Cartier-Bresson Foundation gallery on the Saturday morning, we came close to never making it back into town – there were absolutely no taxis. We heard about a subway line which had one train on a limited schedule run so hiked to that station. Being at the end of the underground line, we had no trouble boarding when the train finally arrived. But by the time we

reached the Louvre area, the car was so tightly packed we had a hard time squeezing our way out. It was worse than Tokyo at five o'clock.

The exhibition was overwhelming – just too much of a good thing. Bob had all he could take on the single day. Although I was glad to have attended, I will not look forward to returning another year.

Stephen Bulger (Toronto gallery owner) had attended in previous years and told me one quarter of the show would be made up of late 1800s to mid-20th century images with the balance being contemporary. He was right on the mark as there didn't seem to be anything in between.

Earlier material was wonderful. I saw Edward Steichen's famous nude shot. Asking the price, I was told it was 950,000 Euro. Not bad for a photographic print. And the Euro is worth one and a half times our Canadian dollar. That print testifies that well-produced prints of great photographic images are examples of "Fine Art."

With very few exceptions, all the early material was black and white. Many were selenium, platinum, or gold toned. The balance of prints were mostly silver/gelatin with a few of other early genres. There weren't many of the early prints that I wouldn't like to have for my walls.

Sizes of the early prints ranged from 5"x 7" through 11"x 14" with only a very few at 16"x 20" and I didn't see any other larger sizes.

The contemporary work was at least 95% colour with tags noted as: *C print*, *Colour Print*, *Autochrome*, *Inkjet*, *Pigment Ink Print*, *Colourgenic*, etc. I don't recall seeing the French word, *Giclee* on any of the notations. I was disappointed with the colour print images. There were very few I would like to have hanging on any of my walls. Thinking back, the early b&w prints were ten times as interesting.

I didn't see a single Ansel Adams, Yousuf Karsh or Notman print. Nor did I see a single print in the entire show by a Canadian photographer –

other than Edward Burtynsky whose New York gallery had three of his latest quarry images that I would estimate to be about 50"x 60" and tightly framed. A gallery rep told me the selling price was 18,000 Euro and that "They were selling very well." I believe each of his prints on display was in an edition of five.

Most of the contemporary prints were in large sizes with only a very few in the 8"x 10" to 16"x 20" range. Some prints were gigantic. There was a Queen Elizabeth print by Annie Liebovitz at about 50"x 72" with 1.5" white frame. No price was shown but I overheard mention of 65,000 Euro and it being No. 1 of an edition of three. Many prints were even larger, with many mounted face to Plexiglas and no frame. Other large colour prints were described as being mounted on aluminum and a few as being on museum board.

I was back for a few hours on Saturday afternoon to see a Milan gallery where I had made a connection the previous day. Ed Burtynsky's New York gallery was close by and when I checked he was there. We had a nice chat. He told me he was very pleased with sales of his new quarry prints and his book. He named a few famous musicians and Hollywood types who are his best patrons, with some having as many as thirty prints in their collections. He told me his camera of choice now, after two years of testing, is a Hasselblad with 40Mb digital back - and a gyro for his aerial shots.

Regarding my hoped-for interviews with galleries - this was not the place for that. At the high cost of being there, their only interest was in selling prints to collectors and investors. I imagine, however, that print collectors were far out-numbered by visiting photographers. My single accomplished contact was by fluke. The Milan gallery had chairs set in front of a video display. I must have looked bushed as when I sat down for a minute's rest, I was offered coffee and chocolate and I

got talking with the gallery's No. 2 person-in-charge. Oslo-friend Arne sent me a jpeg which we show with this article. Incidentally, I feel that the scene of the flying diver in the jpeg is little more than a snapshot, but it is apparently made by a noted Italian photographer. I was told three of an edition of five had been sold at this exhibition and the price was 14,000 Euro. I can't get over the high prices being quoted, AND apparently bring paid. I don't recall seeing a valuation under 5,000 Euro.

On the Saturday morning, Arne and I had luck in catching a cab and racing (cabs drive fast in Paris) to the south side of town to visit the Henri Cartier-Bresson Foundation gallery to view an exhibition of Helen Levitt's work. There were three floors at the gallery, the lower one showing Levitt's 1930/1940s b&w prints. We really liked the images as they were in the Cartier-Bresson style with subjects surrounded by enough background to give an idea

of the Paris locale. The second floor held her 1970s work which was all colour prints and close-in cropping giving no idea of location. We felt that the work fell flat and was an anti-climax to her excellent earlier images. The top floor was a lounge with only a few small Henri Cartier-Bresson prints.

With the best-selling images at this show seemingly being b&w silver/gelatin prints, Bob Anderson is urging me to consider giving up on inkjet prints for my early heritage images. I certainly won't be re-installing a wet lab but will be considering his idea of finding a lab that will produce silver/gelatin prints under my direct supervision. I hope we can find some half decent paper to print them on. I will see how that goes.

Glad I made the trip to Paris and am so thankful I had the two friends with me. The weather was perfect, as were the meals we enjoyed.

ANTIQUE PHOTOGRAPHICA SALE, Saturday, March 1st 2008 at 3:00pm EST

Page and Bryan Ginns announced their 15th annual Absentee Bid Sale, featuring 300 lots of antique and collectable Stereoscopes, Stereo Views, Magic Lanterns, Lantern Slides, Optical Toys, Daguerreotypes, Ambrotypes, Tintypes and related material. The catalogue will be illustrated on-line from early February at: www.stereographica.com and will feature Real Time Live Bidding. Bids will be accepted by mail, fax and telephone. Sale closes at 3:00 pm on Saturday, March 1st 2008.

The sale features several stereoscopic Daguerreotypes including a rare stereoscopic post mortem image by Newlands of Calcutta. Ambrotypes include a tinted whole plate of a lady and a portrait of the Prince of Wales. A good selection of Union Cases is also offered as is a wide range of mono and stereo Autochromes. There is a large selection of stereo views categorized by subject including two rare boxed sets, "American Indians" and "B & O Railroad Centenary."

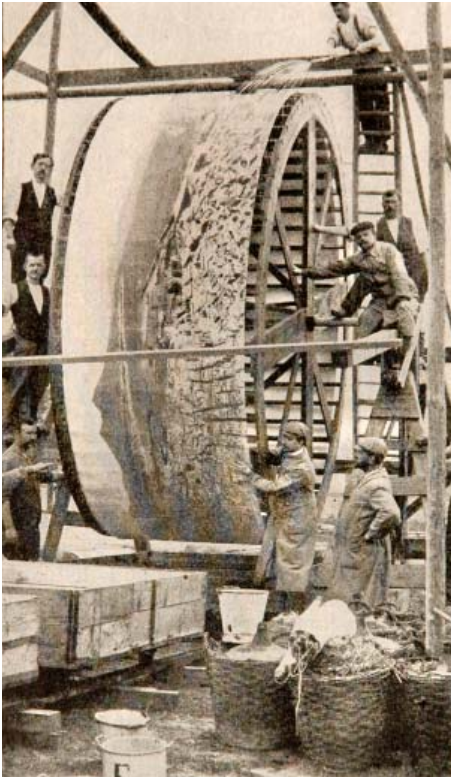
Fine and rare stereoscopes are well represented and include a Knight's Cosmorama, a Swan's Stereoscopic Treasury, French Planox and other table top viewers. A variety of Brewster style and Holmes-Bates viewers complete this section. The optical toy and pre-cinema items feature a Filoscope, a Kaleidoscope and a rare Coronation Lithopane mug. In addition there are several magic lanterns and a good selection of static and mechanical magic lantern slides.

Every lot will be illustrated on-line at: www.stereographica.com

Bryan & Page Ginns, Stereographica , 2109 County Route 21, Valatie, NY 12184

Developing the World's Largest Print in 1907...

Paul Hasluck's 1907 *Book of Photography* describes the processing of the world's largest enlargement (at that time) showing the Bay of Naples as produced by the Rotary Photographic Co.



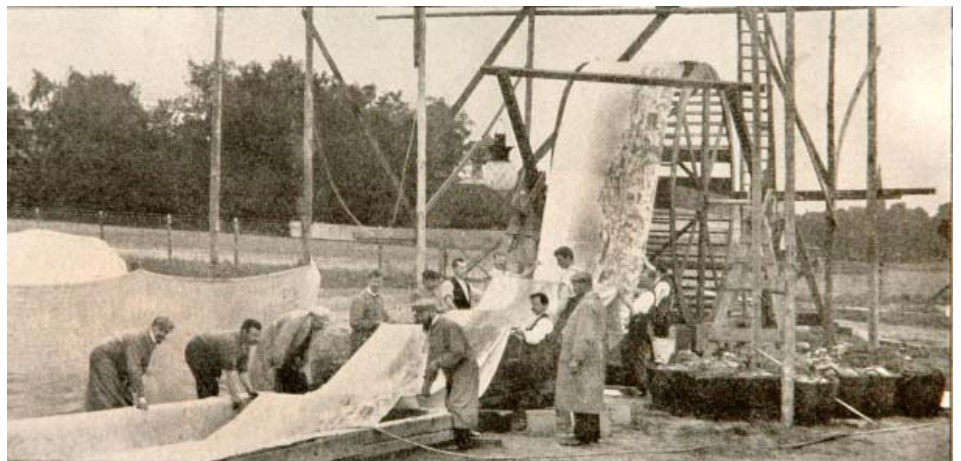
Six whole-plate negatives were exposed from the same vantage point, rotating the camera on the optical centre of the lens, and allowing a slight overlap to ensure accurate register. These negatives were enlarged on a continuous band of bromide paper, 36 ft. by 5 ft.

Nothing is mentioned as to how they enlarged the negatives or registered the images on the single sheet of paper. For processing, a wheel measuring about 12 ft. in diameter and dishes holding about 450 gallons of solution were utilized. These were arranged to run on rails 70 ft. in length. Processing was completed at night as a darkroom of sufficient size was out of the question.

The sensitive paper, with an opaque outer covering, was carefully attached to the wheel, the

developing vat run into position, then the covering removed as the paper was allowed to enter the developer. Local development was employed on parts which appeared too light or too dark. Finally the huge enlargement was sprayed with a weak solution of acetic acid before the wheel was rotated in another vat of acetic acid. This was followed by

a water rinse and then treated with a fixing bath. Finally the print was drawn off the wheel and washed in frequent changes of water for eight hours – 66,000 gallons of water being used in the process. After drying for eight hours it was mounted to canvas and retouched to fill in lapping areas and other defects. –RL



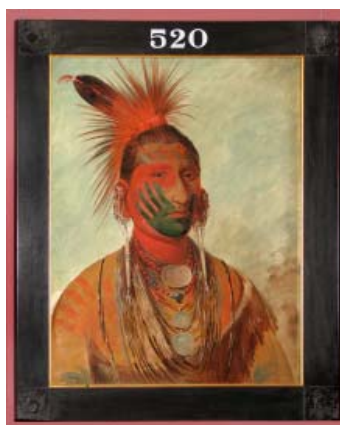
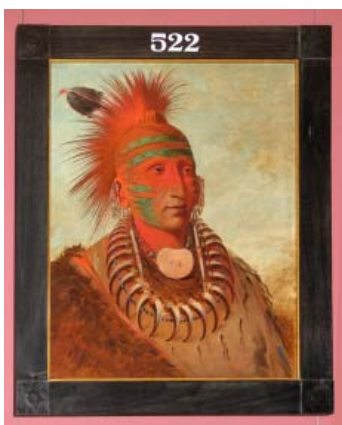
OUR NEXT ISSUE OF PHOTOGRAPHIC CANADIANA IS IN PRODUCTION

Be sure to read the next issue of *Photographic Canadiana* which will be the February-March-April issue for 2008. Its worth the effort to make sure your PHSC membership dues are paid up in order to continue the subscription to this leading publication in Canadian photographic history. And if you are not a member then check out the PHSC web site for an application and send in the \$32.00 registration fee right away.

Tiit Kodar has supplied a well-researched and most fascinating article titled: *Native Canadians and Early Photographic Illustration*. It describes the efforts of Canadian Arthur Rankin to promote a tour of England in 1843 of nine Ojibwa

Indians he had brought over from the reserve on the St. Clair River, Canada West. The troupe combined with George Catlin who was touring with his Indian Gallery of paintings endeavouring to promote the Indian

Catlin's attempts to make money and gain commissions proved fruitless and after returning to America tried unsuccessfully to sell the collection to the American government. The collection



way of life as honourable and to hopefully save the Natives from extinction.

Exhibited in London at the Egyptian Hall at Picadilly, the paintings bearing identification numbers were displayed *au salon*, being 4 to 6 rows high to maximize space and impression.

eventually ended up forgotten in a boiler room.

On a recent visit to Washington D.C. I happened to visit the Renwick Gallery, a few steps north-west of the White House. The building has luckily been saved from the wrecking crews and is a beautiful example of 1870's architecture. Climbing to the upper ballroom, to my awesome surprise I came across a restaging of Catlin's Indian Gallery. It warped me back in time to the London and Paris exhibitions when photography was in its infancy. I was able to "live" Tiit Kodar's story. Read it fully in the *PC* journal. -RL

Toronto Notes

Reported by Robert Carter

THE NOVEMBER PROGRAM

For our November meeting we ventured forth to inspect the facilities of Silvano Color Labs on Weston Road in north-west Toronto. Silvano Venuto Jr. gave us a great tour and told us how his family company has responded to the challenges of the digital age. At recent meetings we have learned of the revolution in photography caused by the arrival of the digital age. The processing and servicing industry has been equally affected with many labs closing or struggling to adapt.

Silvano's has been a noted name in wedding photography for some fifty years, providing high quality processing to portrait and wedding photographers. Our host, Silvano Venuto's father and John Sacilotto, founded the business in the mid-1950s. Silvano senior initially worked for the railway then was a painter then finally switched to a trade he first learned and practiced in his native Italy - Photography.

A short stint as a wedding photographer convinced Silvano he was better suited to process prints than to cater to the whims of anxious brides and their families. So in 1954, with partner John, he started a processing business in the basement of his home. The business prospered, thanks to a photographer who urged Silvano to open a store front to attract more customers. Their first store was rented quarters on Eglington Avenue W. then they moved to Weston Road. Needing ever more space, they bought a building then designed and contracted construction of the present three story facility. The company-owned building has been a boon to the business - no rent or moving issues, and the right to rearrange and change floors quickly as their business expanded.



DURST LAMBDA PRINTER HANDLES WIDE PAPER



GUIDES STEPHANIE, LYDIA, SILVANO & CRAIG

It must be noted that from the start the mechanical and electronic talents of Silvano, John and staff have enabled them to construct much of their own equipment or to quickly adapt new technology to keep the firm ahead of the industry. In their own shops they modernized processing and printing equipment which took commercial firms years to achieve similar results. Thus they kept overhead costs to a minimum. The same theme still runs throughout the company to-day.

So the digital era arrived and as brides began shooting their own weddings, the professional market servicing portrait and wedding photographers took a nosedive.



AUTOMATION WITH IN-LINE PRINTER STATIONS



CHEMISTRY IS REFURBISHED TO REMOVE SILVER



A PROCESSING MACHINE BEING RE-BUILT

The staff of 123 employees had to be wittled down with adaptability being the key word to stay alive. Employees are now trained to do a variety of jobs so they can quickly fill in and complete orders. Even in maintenance of machinery and machine shop construction a number of staff are now trained and knowledgeable to handle diverse assignments. The acquisition of a high-tech Durst Lambda printer included the training of staff members to self-service the unit rather than be inflicted with a high monthly service contract.

So adaptability is the name of the game. Silvano's still do optical processing - the old "dip and dunk" darkroom workflow, for B&W in

PHOTOS BY ROBERT LANSDALE

35mm and medium format and a C41 processor for similar format colour negative material. Prints from film are even printed optically rather than digitally, giving better results. Silvano noted that film has been losing market share slower than expected.

Silvano's recently installed an E6 colour slide processor, just as other labs in the country are discontinuing the service. Their processor cost less than a tenth of the \$60,000 price tag of two decades ago. Silvano even offers to process for other labs who find that client requests do not warrant investing in such equipment.

Today the business is ninety percent digital and it makes more sense to adapt the work layout to digital imaging without compromising the optical workflow.

The center of operations is keyed to digital correction workstations. Each order received via the internet or delivered over the counter generates a bar coded pick sheet. The operator at the digital workstation reads in the bar code and all the images for the order that need correction appear on his screen. Silvano noted that their workflow results in good and consistent skin tones in each set of prints. The first file in the series is carefully corrected and then used as a guide for each of the remaining images. This requires skilled operators who have a colour critical eye. The result is much better prints at a bit higher cost (the discount stores don't bother with any such corrections).

Silvano's continues to research new products to find best available solutions for their customers. For example, an Epson 9600 printer can make B&W images that look good, but under closer scrutiny, they are not true B&W. Ilford paper was tried and made very stable B&W inkjet prints but they marked

easily with moisture. Processing the Ilford digital RC paper in the Durst Lambda printer gives gorgeous, stable prints. In spite of this, Silvano's staff are now investigating a fibre-based alternative paper. The older digital printers are no longer used since the lasers in the Lambda printer produce prints with better colour and a wider dynamic range.



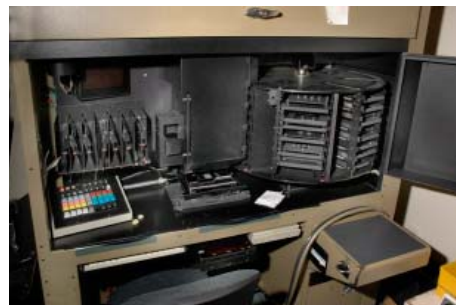
TRANSPARENCIES MADE BY LAMBDA PRINTER



Silvano displayed a unique canvas printing material recently used for a job commissioned by HP. The product is coated in Switzerland and sold in the USA. Silvano's is the only Canadian company doing canvas prints. Silvano ventured into the business of making photo books using a recently purchased French machine. The "Foto Fun Books" are printed on photographic paper as continuous tone photographs and bound on-site. Prices start at \$9.95



SALVAGED OLD PROCESSORS BECOME NEW



PRINT STATION FOR MASK MOUNTED NEGATIVES



FOTO FUN BOOKS ARE PRINTED AND LAMINATED



SILVANO VENUTO JR. THANKED BY FELIX RUSSO

- less than that charged for cheaper quality four colour press versions sold by discounters. Their web site offers a variety of templates for the purchaser's choice when placing an order.

Visit the PHSC web site to read the complete report of this tour and insight into a modern photo lab.

First up for *Show & Tell* was myself, Bob Carter with a Tami microscope manufactured by Moritz Hensoldt in Wetzlar, Germany. The Tami series began in 1920 acquiring its name TAMI as an abbreviation for TAschen Mlcroskop - German for pocket microscope. Two telescopic tubes allow the tube length to be changed to give a magnification of 35x to 225x. The front element of the objective is removed to reach the lower magnifications.

John Morden bought a beat-up old view camera for five dollars at one of our auctions. He cleaned it up, freed the various mechanical adjustments, painted it, and made a storage box for it. The camera turned out to be the first model made by the Brand Camera Co., founded in 1945/6 in Los Angeles, California. Called the *Pressview 17*, it was briefly made just after World War II, using war technology to cast parts in aluminum from surplus bombers. Its valued now at \$200.

In a second offering on eBay for a French Pathe Studio Movie Camera, Bob Gutteridge got this wooden and brass cine machine for \$800. He's been looking for one for years. Now he needs the film magazine and a lens to restore it to its original beauty. They normally sell for \$4000.

Mark Singer found a black box with a handle sitting by the curb near his house, waiting for garbage pick-up. He brought it home and found it to be an old Kodak 8mm movie projector circa 1932. The Kodascope Eight Model 40 was signed as made in U.S.A. by Eastman Kodak Co. Rochester, N.Y. but case markings indicate it was sold by the Canadian Kodak Company.

Shelton Chen related stories of his quest to acquire portrait prints and ephemera by Yousuf Karsh. He warns that there are many fakes (copies) offered on eBay. Shelton bought a portrait of Humphrey Bogart via eBay from California while he was in Japan. The seller



Robert Carter



John Morden



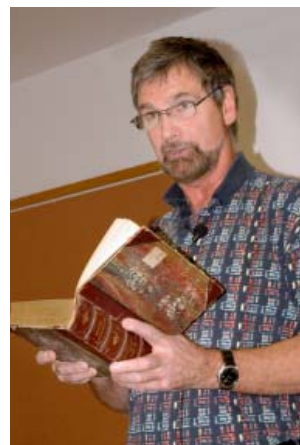
Robert Gutteridge



Mark Singer



Shelton Chen



Les Jones



Judy Rauliuk



Felix Russo



Ed Warner

said he should try to acquire the "other" Casa Blanca portrait to complete the set, being that of Ingrid Bergman. By the time he arrived home, there was a package waiting for him from a picker in Brooklyn. Included in the package was the Ingrid Bergman portrait!

Les Jones presented a book - one of a three-volume edition of

Portraits of British North Americans. He quoted from the first volume (1865) to show the colourful language of the day (topic was D'Arcy Magee). Les noted that many old books have tipped in vintage photographs. This particular three-volume set has 84 tipped-in Notman prints. Small, but nevertheless Notmans.

PHOTOS BY ROBERT LANSDALE

Judy Rauliuk showed snapshot souvenirs. Judy's show and tell was the opposite of Shelton's - instead of portraits of famous people, she had family groupings collected on her travels with Les as mementos of the countries they have visited. These photos are of unknown people by forgotten photographers. A family group in Guayaquil, Ecuador, posed on an outdoor stairway in their Sunday best while in the background laundry is set out to dry on shrubs. Situated on the coast of Ecuador, the houses were all built on stilts. The second picture showed a wedding party from 1910s or 20s standing in front of a store in France, the people dressed in the wonderful style of the French.

Felix Russo had on hand a preview issue of *PhotoEd Magazine*. Our program director is also editor of this popular educational magazine. His show and tell was a peek at the new 3D issue replacing the issue printed four years ago and long sold out. Articles by PHSC members Bob Wilson (Stereo History) and Stan White (3D 101) have been repeated in the new issue, with a digital update added to Stan's article. Cover photo is by Christopher Schneberger (our

proposed September 2008 speaker). Other articles are by Stan White (infra-red 3D), John Long, Simon Bell, Steve Hughes (on phantograms - anaglyphic stereo images intended for viewing at an angle using the traditional red/blue lens glasses to make the image appear to rise off the page), and Felix's own articles on stereo techniques.

an understatement as parts of the camera were burnt to a crisp and the bellows just disappeared in the fire. Ed made a new bellows from scratch (see his article in *Photographic Canadiana V32-2*) along with some of the wood and metal parts. Ed has three lens for the camera - a 10 inch wide-angle, 12 inch normal, and 16.5



Everyone was in a festive mood for our last 2007 program. Members participating in the Christmas Gift Exchange received a wrapped gift from under Mark Singer's decorated tree.

PHOTO BY ROBERT LANSDALE

Ed Warner brought his camera that "rose from the ashes" which was featured in our previous E-Mail newsletter under "Reclaiming a Classic." The restoration project began with a call to Ed from Michael Oesch, offering a free camera that needed some restoration. What

inch medium telephoto. He has a 4x5 back ready to modify to fit the camera which currently uses 8x10 cut film in holders. Ed can either digitally scan the 8x10 negative or make contact prints direct from the negative.

HISTORY SERIES ON TVO

TV Guide list a series of shows for Thursdays on TVO. *The Genius of Photography* 10:00 PM - *Fixing the Shadows*, first of 6 parts.

CAMERA SHOWS IN GERMANY

Check www.camera-trade-shows.de for camera shows for amateurs, professionals and collectors.

Wanted

Robert Gutteridge needs an E. Krauss Tessar Paris lens (brass) preferably 50mm f/3.5, or 35mm, 40mm, 60mm or 75mm. Required to complete his French Pathe Studio Movie Camera as seen on the previous



page in our Show & Tell report. You can contact Bob at pinkpanther@nexicom.net or telephone (905) 430-2499

Wanted

Working 8mm projector with sound. Phone Les Jones at 416-691-1555.

CAMERAMA 2008

SUNDAY, JANUARY 27, 2008

Gary Perry will stage his 14th camera show at the Thornhill Community Centre on Sunday, January 27th, 2008.

Address is 7755 Bayview Ave., at John St. Doors open at 10:00 AM until 3:00 PM.

Admission is \$7.00.

TO ALL MEMBERS OF THE PHSC

This is to remind you that Edward Warner is your representative to the Greater Toronto Council of Camera Clubs (GTCCC). Their Annual photo competition is coming up soon. Closing date for entries is January 22, 2008, so your entries **MUST** be in by then. If you wish to enter a photo(s), you must secure a copy of the rules which include: a *Club Entry Form* and an *Individual Entry Form*. To get your copy then e-mail me at bjwarner@sympatico.ca and I will send them to you. **DO NOT DELAY - TIME IS SHORT**

Ed Warner (Past Pres.)