The PHSC E-MAIL

Volume 8-2, Supplement to Photographic Canadiana, June 2008

The Photographic Historical Society of Canada

Wednesday, June 18th Meeting…

Prepare yourself for an outstanding program as Paul Pasquarello of Buffallo presents "I'm in Love with Anna Morefix" a forty-five minute, 3-D projection show on a double-width screen. With 3-D polarized glasses you'll want to step right into the scenes.

A native of Buffalo, New York, Paul Pasquarello studied photography at the State University of New York and later taught photography at the secondary and college levels.

For many years, Paul was a staff photographer with the Buffalo Courier Express. Presently, he supervises Photographic Operations for the New York Power Authority.

His photographs have been seen in numerous national and international publications, including Time, Newsweek, Playboy, and Paris Match. Many of the pictures in the popular *Buffalo Architecture: A Guide* (MIT Press) were taken by Paul, who has given special attention in his career to depicting buildings and cityscapes.

Other areas of personal interest are panoramic and stereoscopic imagery. Examples of Paul's work have appeared in exhibitions at Artpark, SUNY Buffalo, SUNY Albany, the Burchfield-Penny Art Center and the Albright-Knox Art Gallery, as well as the Louvre in Paris and other institutions abroad.

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

THE LATEST NEWS...

It's welcome back to Stan G. Metcalfe of Ottawa who is Charter Member No. 46 having joined in 1975. Keep those membership renewal coming.

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:

June 18th, 2008

-Paul Pasquarello will provide an outstanding stereo extravaganza for our final program before the summer layover. Experience wide-screen stereo views in 3-D where you'll want to step into the scene. Paul lives in Buffalo, N.Y. and is a much travelled speaker.

After taking time off for the summer, our monthly programs will begin again in September.

JOIN THE PHSC NOW
DON'T MISS A THING

Please suggest fresh ideas for our monthly meetings such as speakers, topics and even interesting locations to visit. Contact Program Chairman Felix Russo at (416) 532-7780 or e-mail felix@photoed.ca.

FOR PROGRAM UPDATES
www.phsc.ca

our E-mail address is
info@phsc.ca

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

THE APRIL 2008 PROGRAM

Our speaker Gerry Loban chose as his topic the early history of the Leica camera from 1913 to 1935, focussing on how it came to be, influence on camera design, and influence on photography.

The camera was the invention of mechanic Oskar Barnack who brought the idea with him when he joined the Ernst Leitz Optical Institute, world famous for its high quality microscopes.

Barnack was said to be in fragile health, and found the large cameras of the day with their heavy tripods and glass plates a challenge to carry around on outings. Barnack's idea in the early 1900s was to create a small negative which could be enlarged to make a big print - a strange concept in those days of contact printing 8 x10 or 11 x 14 glass pates. In an early experiment, he made a camera that could make twenty discrete exposures on a glass plate. The plates he used weren't up to the task and the enlarged prints were unacceptable in quality.

Barnack was also interested in movie apparatus which may have been the source of his idea to use 35mm film. He chose to double the size of the movie frame, establishing the standard 24 x 36 mm negative size. He made a test camera - the Ur-Lecia as it became known later on. It had many of the Leica features - a film wind concentric to the shutter button, accessory shoe, collapsible lens, frame counter, and a cloth focal plane shutter of a single speed, fixed slit design. And a cap to cover the lens while the shutter was being rewound.

To use the Ur-Leica, a strip of 35mm film was cut in the darkroom and carefully wound on a feed spool. A take-up spool was then attached to the loose end and the film and spools carefully inserted in the camera via the removable bottom plate. Both Barnack and Ernst Leitz II used the Ur-Leica from 1914 on, (Leitz even took it with him to New York City). The camera was equipped with a lens designed by Max Berek, the optical designer for Leitz.

Refinements to the Leica continued after the great war. When the post war recession left

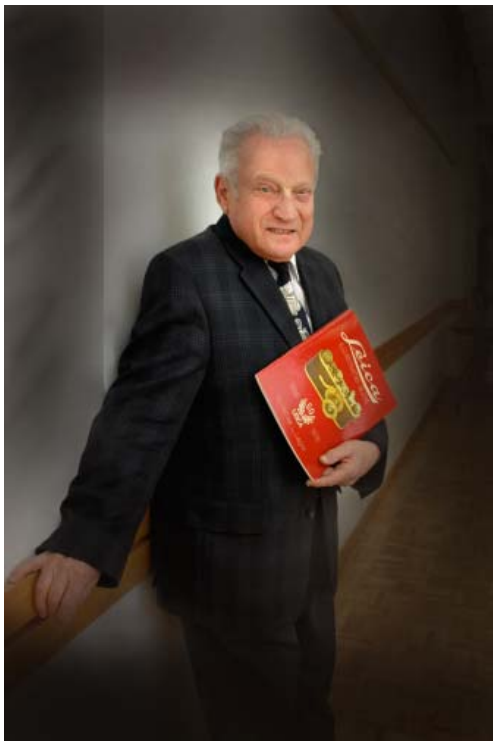


PHOTO BY ROBERT LANSDALE

GERALD LOBAN

the company with excess capacity, a short run of cameras, called the "Null Series" was produced and handed out to selected photographers for trial use. The Null series models still had the non capping fix-slit shutter, so a cap was attached to the lens, a five element "Anastigmat." Feedback from the photographers was unfavourable, but regardless, Ernst Leitz decided to manufacture Barnack's camera.

The little camera, newly christened the "Leica" was launched in 1925. The model A was a hit. It had a fixed lens with the signature "hockey stick" infinity lock, an optical finder, a new self capping focal plane shutter designed by Barnack (the design was used for decades) and a 5 element Anastigmat, shortly after renamed the Elmax. A year later an improved 4 element lens called the Elmar became the standard Leica lens.

The model A has shutter speeds from 1/25 (initially 1/20) to 1/500. In response to demands for slower speeds, Leitz brought out the less costly model B with a leaf shutter mounted on the lens instead of a focal plane shutter. The dial set Compur shutter was later replaced with a rim set Compur shutter, but the model was unpopular in both configurations.

Another Barnack innovation was a clever brass cassette that allowed the photographer to preload a number of rolls of film in the darkroom. The cassettes where light tight enabling film changing in the field.

The first two lenses offered were the 35mm Elmar wide angle and the 135mm Elmar long focus lens.

Additional lenses and accessories came along quickly through the 1930s. Fast lenses like the 5cm Summar f/2 and 73mm Hektor f/1.9, and even a variable soft focus lens, the 9cm, f/2 Thambar. Stereo and close-up attachments joined with filters, viewers, rangefinders, tripods, etc creating a system camera. The next big innovation was the decision to add a built in rangefinder without increasing the size of the camera.

After 10 years in the market, the Leica evolved to a camera offering shutter speeds from 1 sec to 1/1000, an f/2 normal lens, and many interchangeable lenses. Its specifications and capabilities set the standard for the duration of 35mm film era in photography.

No other product had such an influence on the camera industry. The Leica established the 35mm film as a standard. It changed the very way photographers took pictures, and became the basic model for over 75 years.

Check out the PHSC web site for the complete illustrated review.

THE MAY 2008 PROGRAM

Our May speaker Dr. Irwin Reichstein is an associate professor at Carleton University's School of Computer Science in Ottawa. Irwin's presentation had two aspects: the history and technique behind the multi-image Multigraph photos of yesteryear and, secondly, how to use library resources and personal networks to research a topic.

This tale starts with the purchase of an unusual photographic postcard which shows five young men, all dressed alike with bowler hat, gathered around a card table. All five appear to be the same person. This bizarre form of portrait goes by many names, the *Multigraph* being the choice of the speaker.

MULTIGRAPH PORTRAIT BY ROBERT LANSDALE

DR. IRWIN REICHSTEIN IN A FAUX MULTIGRAPH

The back of the image has postcard markings including words "Funland Multigraph, 316 St. Lawrence Blvd., Montreal." Dr. Reichstein browsed the Montreal city directories at the National Archives (now online at the website of the *Bibliothèque National de Quebec*) allowing him to trace the history of 316 St. Lawrence Boulevard. The *Funland* penny arcade occupied the location from 1911 to 1915 (during which time the owner also sold dry goods).

Most *Multigraph*-style images come from amusement areas along the U.S. eastern seaboard, especially Atlantic City with its famous Boardwalk amusement area.

An article in the October 1894 issue of *Scientific American* describes the technique used to make a Multigraph portrait, complete with woodcut illustrations showing a full length pose and the reflections, a ray diagram of the five images, and a suitable gallery layout. As the angle between the two mirrors is changed the number of reflections changes. A wider angle of about 170 to 95 degrees shows two reflections for three images. Beginning around 87.5 degrees, more images appear and from 85 to 65 degrees gives five images with 72 degrees, the angle quoted in the *Scientific American* article, giving the best separation for a five image set.

But was this the first instance of the published instructions? The history proved harder to sort out than the technique or the provenance of the first image. Dr Reichstein completed the research over several years and gave a detailed report of his merry chase.

Two issues caused difficulties: firstly, in the late 19c, there were a great many journals in the States and Europe devoted to popular science and to photography, with rampant plagiarism making it hard to determine where a story originated; and secondly, the speed with which information was passed from one journal to another (with or without credit given). Stories crossed the Atlantic in just a few weeks. By carefully tracing the stories back and forth, Dr Reichstein was able to record the flow of information.

Parallel mirrors were first mentioned in a c1890s issue of the French journal *La Nature*. The first mention of the Multigraph appeared in October 1893 in a journal called *Popular Science News and Boston Journal of Chemistry.* A paragraph described the process and credited Mr. Shaw, a photographer in Atlantic City. Reichstein sourced the GEH database and the New York Public Library's Atlantic City directories. From these and a census record, he learned that a James B. Shaw born in England c1850 had a gallery at Boardwalk and New York Avenue in Atlantic City, also called *Shaw's Spectrotype Photographic Gallery*.

Bernard Plazonnet, editor for *Club Niepce Lumiere* in France sent an undated article which proved the Multigraph process was also reported in Europe, possible predating the American news. More research finally sorted out the publication time-line.

It turns out the *Scientific American* article was published a year after the first mention of the Multigraph. In turn the *Scientific American* article was copied by a photography journal in England without credits or drawings. The text showed up again a couple weeks later in *The St Louis and Canadian Photographer* with a credit to its source. A French journal followed with an expanded article and new drawings, this time quoting the correct angle. Reflecting its long-standing heated fight with the St. Louis journal, the *Philadelphia Photographer* responded with an article dismissing the Multigraph and suggesting readers use the multiple-exposures-on-a-plate products of its advertisers instead.

In conclusion, Dr Reichstein noted that the Multigraph never achieved the degree of public acceptance necessary to provide it with a unique name. *–RC*

Read Dr. Reichstein's article "A Multigraph from Montreal" in *Photographic Canadiana* V33-1, May/June 2007.

FROM THE 'NET

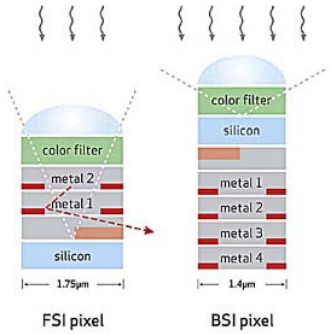
Rolf Fricke reports that a Swiss journal for the photographic trade has calculated the number of digital imaging devices sold during the year 2007. It is as follows:

126 million digital cameras,
21 million camcorders,
629 million camera phones,

Where did they all go?

Leonard Goh on CNET Asia knows how to pick up interesting news items. He reports:

A California-based company OmniVision Technologies, Inc. has designed a new CMOS sensor for digital imaging, and it states that this innovation will not only improve the image quality but will also shrink the size of image-capturing devices.



FSI pixel BSI pixel

The conventional sensor has layers of metal on top of the silicon substrate (which absorbs the light). These layers may not only deflect the light on the sensor, they could also block it. The company has coined the term "front side illumination (FSI)" image sensors for these CMOS chips.

What the engineers at OmniVision did was to reverse the order of the layers in the new sensor, meaning that light will hit the silicon first, which is now on the surface of the chip and supported by the metal infrastructure below. This new technology is known as backside illumination (BSI), and was joint-developed with the firm's long-time partner, Taiwan Semiconductor Manufacturing Corp.

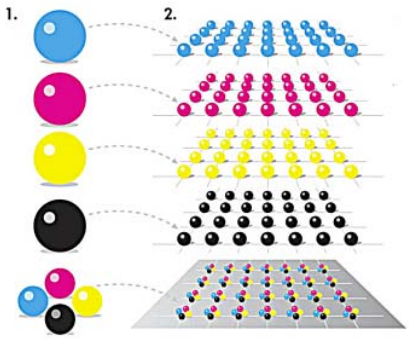
According to OmniVision, the advantage of using BSI is getting better performance out of the sensor. It commented that the sensitivity per unit area will be improved, and since light strikes the silicon directly, it will be able to deliver better low-light shots. Also, the angle which light can reach the sensor is increased and this enables the use of lenses that are shorter in height. This, in turn, can slim down the next generation of digital cameras and camera-phones even more.

We know that images taken at high ISO sensitivity with a point-and-shoot in dim environments often result in noisy pictures, and the small sensor size is to blame. dSLR sensors, on the other hand, utilize a larger light-sensitive chip, and this produces better low-light shots. But Michael Chan, a senior regional manager of OmniVision, said that a compact shooter using a BSI sensor can perform better than a dSLR. Also, he mentioned that the overall cost of producing one BSI sensor is significantly lower than to manufacturing a typical larger sensor. So end users can expect greater performance from compact digicams in the future at the same, if not lower, price.

At the HP PrintWatch Live! event in Singapore, the Palo Alto company introduced its new ink and toner solutions which promise better output. Also seen at the event was its new ColorLok paper, just launched in Asia Pacific. This new media offers brighter colour and reduced drying time.

For inkjets, the ink cartridge works hardest when making a print. Most of the time, it is one of the single most important component in a printer. When printing a photo, the ink nozzles squeeze out microscopic drops of ink and sets these on the paper. So the quality of a photo from an inkbox is dependent on how fine the droplets are spread out.

HP is introducing Dual Drop Volume in some of its new cartridges. This technology puts four times more nozzles on the printhead. Previous ink cartridges like the HP 22 tri-colour have only 316 nozzles, but the new HP60 is touting 1,248 nozzles. And as there are now more ink droplets on the paper, the image will have better colour transition, resulting in a more professional-looking photo. Charles Dupuy, senior scientist of HP's R&D Inkjet Design department, said the smoothness (in terms of colour) of a photo printed on a three-ink printer with Dual Drop Volume is "comparable, or similar-looking to a photo from a six-ink printer." But he was quick to address that the colour gamut produced from a six-ink printer will



be higher than that of a three-ink.

Stephanie Wicks, cartridge R&D engineer of the LaserJet Supplies R&D Engineering department, showcased the latest evolution of the ColorSphere toner solution. The ColorSphere toner particles are spherical and identical in size, thus they flow and pack together more efficiently. This gives an illusion of it being "more fluid than water," as she unveiled a transparent tube with ColorSphere in it.

On print, there is a 30 percent improvement in gloss level, which produces deeper and richer-looking colours. The colour gamut has also been bumped up by 10 percent from the first generation of ColorSphere, and this gives a more realistic-looking colour tone.

Assembled with thanks from reports by Rolf Fricke and CNET Asia.

A Biographical Index of Daguerreotypists in Canada 1839 – 1871

by Graham W. Garrett

Published by Archive CD Books Canada Inc., Manotick, Ontario, ISBN: 978-1-897405-18-5, CD ROM and cover, $55 plus taxes, Some 455 pages, 18 Canadian illustrations in B&W and Colour, Available from Steven Evans Photography or the publisher.

IT'S FINALLY HERE!

After years of anticipation Graham Garrett's *Biographical Index of Daguerreotypists in Canada 1839 – 1871* has finally arrived. Originally intended as a book, the project has found its niche as a CD ROM which can be viewed by any computer using Adobe Reader and fitted with a CD ROM drive. Being fully searchable using the SEARCH and FIND functions of the PDF interpreter application, it is in the ultimate format for researchers.

Everyone interested in tracing the origins of early daguerreotypes, and particularly the Canadian daguerreotypists who took them, is going to want to keep this index at hand. It is expected to be the basic key to all research on this subject from now on. Since many of the camera artists came from both America and Europe it is a vital resource for continuing research on individuals who may have disappeared from local histories.

This is where research of Canadian daguerreotypists will take a giant step forward; it will be the foundation stone of many projects to come. As one reviewer exclaimed: "My lord - what a piece! Your work is really incredible - the minutiae of it all is really humbling. You've spent literally countless hours on this and it shows. This is indeed the place where one must commence. 'Get Garrett on dags' is going to be some sort of byword I think."

Joan M. Schwartz (Queen's U./National Archives of Canada) in the Foreword says: "anyone researching the daguerreotype era in Canada will find Graham Garrett's biographical index thorough, systematic, detailed – definitive. It will furnish researchers, not only of photography but of many historical hues, a welcome shortcut through the dense thicket of primary sources."

Compiled and written by Canada's guru on early photography, Graham W. Garrett, this index provides the most complete and exhaustive listing of people and companies in Canada involved in the making of daguerreotypes using the process invented by Louis Daguerre in 1839. This index identifies about 780 individuals and companies whose activities related in some way to the daguerreian process and includes all information that could be found about the location

of their activities, their lives, their relationships as well as giving references to recorded evidence of their activity.

To assist researchers the author provides finding aids (55 pages) to locate listed individuals through their geographical location or by a selection of useful "keywords." Research background is provided by a bibliography of over 150 contemporary editorials giving the date of publication and identifying the newspaper carrying it. There are ten appendices (A through J, 53 pages) listing nearly all the referenced publications, institutions, exhibitions etc.

Included is a gallery of 18 daguerreotypes which are of historical significance because they are all demonstrably the product of Canadian activity in the art. All too often daguerreotypes are unidentifiable as to maker or subject. It is most commendable to those who supported this project with their images, that the gallery has made the CD even more attractive.

The CD is available through PHSC member Steven Evans at http://www.se-photo.com/Site/News.html or by phone at 416-485-2173. It is also purchasable from the publisher whose web site has a tempting list of genealogical/history resources. Check them at: www.archivecdbooks.ca/acdbcanada.html

–RL

TOURING THE PHSC SPRING FAIR

BY MARK SINGER

The countdown to opening time had reached 30 seconds when suddenly BLAM! the lights went out. Entry was halted for security of table exhibits. Time dragged on and chairs were offered to ticketted patrons. A car accident had blown hydro circuits in the whole area. A poll of table holders agreed finally to let the patient buyers onto the semi-dark field (some covered their tables). With much relief, power returned at 11:22 AM. Some 74 table holders occupied 115 tables. Robert Gutteridge and Francois Lemai mounted educational exhibits while Nikon Canada distributed info and showed latest equipment. Thanks to volunteer workers: Clint Hryhorijiw, Ed Warner, Tony Fernandes, Win Morris, Egon Kellner, Mike Kellner, Victor Wong, Bill Belier, John Morden, Tiit Kodar, Bob Lansdale and Bob Carter.

Photography by Robert Lansdale






Photos show the playing field as it darkened just at opening time and held up everything. Halls were full of waiting patrons who were offered chairs to ease the pain of waiting. By a poll of table holders it was agreed to let patrons in to search table in the semi-darness. Then at 11:22 the lights came on again and all was happiness. It's a memory to be remembered. Francois Lemai came from Montreal to exhibit projectors. Mark Singer and bus driver Will Junger discussed trips to Kipling Subway. Bob Gutteridge had his display of cameras with Art Deco theme.




CONTINUED NEXT PAGES

A quick survey of photographica at the PHSC Spring Fair






a tempting review of what may have been missed



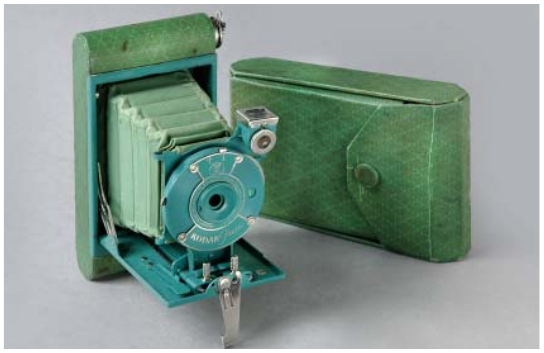






115 tables – wall to wall goodies... see next page

Contax 1C, 1933, Carl Zeiss f2.8 50mm



Green Kodak Petite with case c1930s

Printex all metal press camera 1946

Watson Speed Press by Burke & James

Murer & Dubroni wooden stero box, Italy

Kamerette c1930 made in Japan

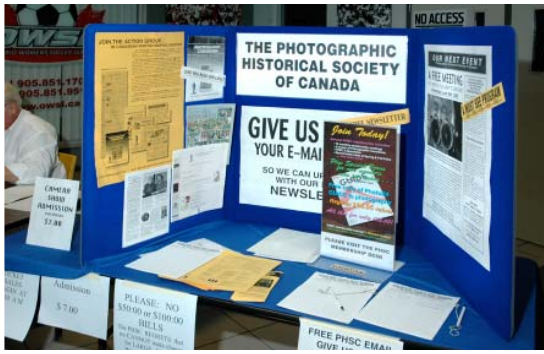
A busy table with buyers inspecting goods

Gaumont Spido camera & Phaostron meter

Rare 5 gallon Kodak jug by Lisa Morren

Judy Rauliuk, a sharp shirt & Lincoln Ross

Puck Stereo camera - Thornton-Pickard



The PHSC information booth/literature

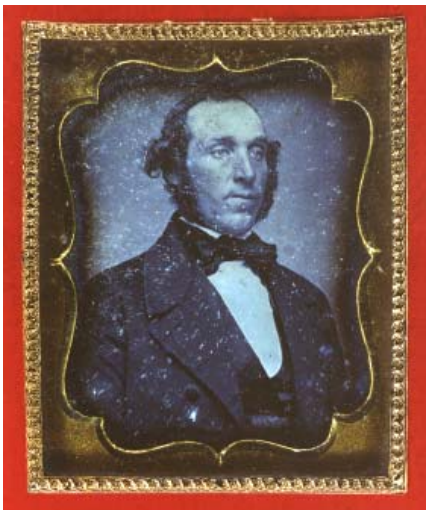
THE RESULT IS IN THE CHASE… *by Robert Lansdale*

Heading back on the bus from the PHSC Fair, Steven Evans shows a daguerreotype he acquired while another happy shopper shows off her 35mm Konica camera and lens.

Steven indicates the image is identified by writing inside the case as taken by Daniel J. Smith of Halifax. With information from the Graham Garrett index of Canadian Daguerreotypists he hopes to advance his Smith research in several ways.

By chance I have a scan of a Daniel J. Smith image received from Bill Gillespie of Fort Collins, Colorado several years ago. It is one of those projects that's been dormant on my desk when progress wasn't forthcoming. Jim Burant in his lengthy article "Pre-Confederation Photography in Halifax, Nova Scotia" reproduced two daguerreotype views of St. Paul's Church of 1853 and one ambrotype showing the corner of Duke and Granville Streets in 1854 – all by D.J. Smith

PHOTO BY ROBERT LANSDALE



IMAGES COURTESY OF BILL GILLESPIE

Bill Gillespie bought this daguerreotype in the Maritimes in 2000. The dealer bought it from descendants who said it was the first owner of a seafood processing plant in Louisbourg.

Any new information and additional Smith images (scans) would be appreciated by Steven Evans <steven.evans@sympatico.ca> or the PHSC editor Robert Lansdale at <bob.lansdale@1staccess.ca> to add to the continuing research.

Px3 Photography Competition Winners: *for review go to http://px3.fr/en/index.html*

PHOTOGRAPH BY BALAZS GARDI

Photographer of the Year Balazs Gardi took Afghan man holding young boy wounded by US airstrike in Eastern Afhanistan, October 2007.

The "Prix de la Photographie, Paris" (Px3) promotes the appreciation of photography, to discover emerging talent, and introduce photographers from around the world to the artistic community of Paris. Winning photographs from this competition are displayed in Paris and published in the high-quality, full-colour Px3 Annual Book.

Both professional and non-professional photographers compete for the top award, the Px3 Photographer of the Year and 3,000 Euros.

Balazs Gardi of Budapest, Hungary won the top award with his sensitive print of "The Valley."

Ryan Schude won the Best New Talent Award for an advertising photograph named "the Saturn."

Coming Events

June 14 to August 2, 2008. Stephen Bulger Gallery, 1026 Queen St. West, Toronto. The work of Robert Giard: ***Portraits, Nudes & Landscapes*** will be on view until August 2nd. Giard's career made its most indelible mark in the area of portraiture. Synthesizing his life-long interest in literature and his involvement in gay issues, Giard set about documenting in straightforward, yet sometimes witty and playful portraits, a broad representation of literary figures. Also in the project room is ***The Synaxarion*** by Josh Morden who is a recent graduate of Ryerson University. The Toronto Friends of Visual Arts awarded Morden with the *Project Support Award 2008.* He has also been nominated for the *Bank of Montreal First Art Award 2008*.

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 the web site at http://www.NiagaraSchool.com

Cameras/darkroom Wanted

Matthew Varey, Etobicoke School of the Arts is seeking donations of unwanted 35mm cameras, dark room equipment, medium format cameras, and studio equipment to maintain their wet photography program. They need 50 cameras with lenses. Contact 416 394 6910 or m.varey@sympatico.ca

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

AVAILABLE: At our May meeting Bob Wilson brought to everyone's attention the issuing by Canada Post of commemorative stamps and first day covers honouring Ottawa photographer Yousuf Karsh. Bob holds a Pane of 16 stamps - portraits of Karsh himself, while below we show the souvenir sheet bearing the three stamps to be issued, along with a First Day Cover. A variety of products are available including post cards, an uncut press sheet - 650mm by 482mm and booklets of each of the stamps.

Karsh reached the pinnacle of his fame when he photographed Winston Churchill during WW II taking the ever present cigar from his mouth and being greeted by a glowering scowl.

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

Wanted: M. Lindsay Lambert of Ottawa requires a No. 3 Folding Pocket Kodak, 3 1/4 by 4 1/4 inches, to complete a donation to a museum. When he acquired a collection of negatives by a lady photographer in British Columbia he passed up the chance to acquire her camera. It MUST have the Ball Bearing shutter with cross-over arm to the air-shutter (pictured at left) and MUST be marked MADE IN CANADA. Patent 1912 - no Autographics. Contact M. Lindsay Lambert, 41 Bellwood Ave., Ottawa, ON, K1S 1S6, Telephone: 613-730-7797.