

The PHSC E-MAIL

Volume 9-9, Supplement to Photographic Canadiana, December 2009
The Photographic Historical Society of Canada

Wednesday, December 16th, 2009...



It is our Christmas program featuring SHOW & TELL NITE when members share examples from their collections offering the memories of how and when they got them. Our members are an eclectic bunch so you never know what to expect

at this annual event except it will be unusual and interesting. Bring something yourself!

A Silent Auction will be on hand for members and visitors to participate in throughout the early part of the program. Look to the tables.

It is also our annual Christmas Party with the GIFT EXCHANGE so to participate you must bring a wrapped gift to the value of less than \$15.

The public is welcome - please join us.

We expect to be back in our usual location.

Meetings held in the Gold Room, (basement) of the North York Central Library, 5120 Yonge Street. Handy TTC Subway stop at the library door. Also there is plenty of underground parking

THE GTCCC 2010 INTERCLUB PHOTO COMPETITION

Please note that persons who wish to enter pictures into the GTCCC 2010 Interclub Competition **MUST** have entries handed in to PHSC Rep, Ed Warner by the **20th of January**. Ed will take them to the GTCCC meeting on the 28th to be entered for judging. You can receive official entry forms at our December meeting or by requesting a PDF file from Ed Warner at edwarner@bell.net.

- At this time there is no commercial sponsorship for Interclub 2010. If you have any suggestions, contact Antony George or George Webster.

- Note that slides have been eliminated from the competition this year. If a member wished to enter an image which is on a slide, they should scan it and then enter it either as a projected digital image or as a print.

- We will be asking for print entries to be accompanied by the equivalent digital image wherever possible. This will give us the best quality image of the prints for inclusion on the Interclub CD and on the website. Camelford will include instructions for this procedure in his instructions to club Reps.

- The entered digital image accompanying the PRINT, should be a "JPEG." This is to achieve uniformity. As with the size of digital images submitted as "entries," the MAXIMUM size of the longest side should be 1024 pixels.

Begin now to prepare your images, and get them into the hands of PHSC Rep Ed Warner. The DEADLINE is January 20, 2010. The forms, to be used, will be available at our regular December meeting.

—Ed Warner, edwarner@bell.net

NOTE TO PHSC MEMBERS

The alliance between Black's Photography and the Greater Toronto Council of Camera Clubs, GTCCC, has been dissolved. This is through mutual agreement, but has an important ramification. That being: The offering of Camera Club Member Discounts at Black's stores NO LONGER EXIST.

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:

December 16th, 2009

-This is our Christmas Party which also features popular Show & Tell Nite. YOU MUST BRING A WRAPPED PRESENT TO PARTICIPATE IN THE GIFT EXCHANGE. There will also be a Silent Auction.

January 20th, 2010

-Jim Trautman will give us a visual presentation on his excellent aerial photography.

February 17th, 2009

-Lorne Shields with a 3D presentation on bicycle photographic history.

Send program suggestions to Felix Russo at (416) 532-7780 or e-mail to felix@photoed.ca. We are always interested in hearing new suggestions.

**FOR PROGRAM UPDATES
www.phsc.ca**

**our E-mail address is
info@phsc.ca**

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

— COME ENJOY OUR NEXT MEETING ON WEDNESDAY, DECEMBER 16TH, 2009

Larry Frank is a well known and popular photographer, traveller, writer, presenter, Photoshop instructor, and digital retouch artist. He pioneered the *Nikon School of Photography*, *Silver to Silicon*, and the *School of Travel Photography* and *Travel Techniques seminars in Canada*. You can visit his web site at larryfrankphoto.com.

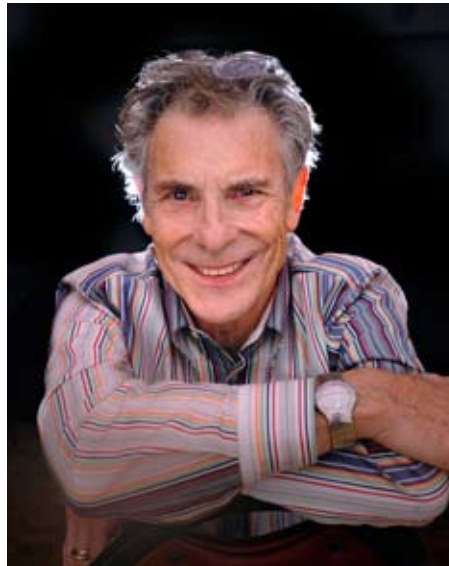
Larry reminded us of the complexities of the old film-based slide shows with the multiple projectors, slide trays, and audio tapes. The manual synchronization was a potential nightmare. Today, his shows need only one digital projector and a computer to accomplish even more elaborate multi-image effects including video snippets, with no need for manual sync during the presentation.

He opened with the slide show *Rhythm Jazz Dance* which can be seen on his web site under *Slide Shows*. It was created entirely on an Apple Mac, including the music - a fast action piece composed by Larry. He feels that the greatest tool for a photographer after the digital camera is the Mac computer as it allows the photographer incredible freedom to embellish his images and bring them to life.

He quoted columnist Jennifer Wells in the *Toronto Star*, "I have a theory that digital cameras kill thinking. There's so much clicking going on that I suspect we don't see what we're seeing until we play back the photos on the camera. It's madness." At first Larry took exception to this view, then suggested it might be right. He describes pictures viewed in the camera and those left as raw files being in digital limbo - "every digital image needs some loving care in Photoshop" to bring out the photographer's impression.

During his talk, he defined unaltered images as low bandwidth - like snap shots taken to the dollar store for mass printing. Working on the images to bring them closer to the photographer's vision adds bandwidth, providing more information for the viewer and moving the raw file/raw image out of digital limbo.

He noted in the days of film, "we photographers were handicapped.



PHOTOS BY ROBERT LANSDALE

LARRY FRANK



Larry demonstrates the advantages of cropping and vignetting by Photoshop software.



President Clint Hryhorijiw and program Director Felix Russo thank guest speaker Larry Frank.

Only on rare occasions could we show in the print what we felt when we snapped the button." With digital photography and the Mac, photographers are emancipated. They can get more information across to the viewer, and are now in league with some of the world's greatest artists.

He demonstrated this idea using some famous paintings, beginning with Vincent Van Gogh's *Bulb Fields*

of 1883. He showed how the artist chose the hue and intensity of colours and added or removed picture elements (buildings, people, trees) to create what he felt - not necessarily what he saw. He followed this very literal painting with Van Gogh's famous *Starry Night* c1889 with its strange shapes and unusual sky.

Examples of digital images followed, clearly showing the artist's power is now in the hands of the digital photographer - intensifying selected bits of colour, removing vignetting and selective sharpening, adding and removing colour, converting to Black and White, etc.

Larry gave detailed instruction on how to vignette in Photoshop and the effect on the image. He posted the image of the Japanese girl after he finished tuning it. One viewer suggested the girl's bright shoulders detracted from the theme. Larry used a vignette to darken the shoulders and bring the viewer's eye into the image.

Selective saturation. In the picture of the woman walking in the rain, Larry saturated the red columns and their reflections. He also made the original dull beige umbrella a matching red. *Cereal Bus* is a tongue in cheek picture impossible to make with film. In the spirit of the ubiquitous USB, Larry shot a bus named "Universal Bus Company" and added motion blur to give it a sense of motion. Separately photographed boxes of cereal were carefully sized, aligned and inserted to show through the windows.

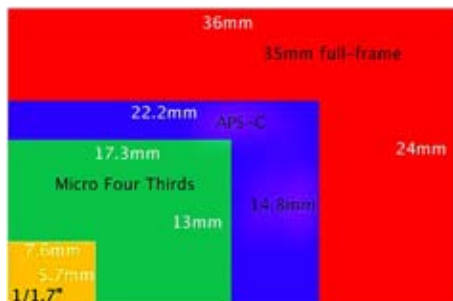
Selective colour shows how an image can be converted to black & white then an area can be selected and restored to colour and saturated if desired for more emphasis. As shot, a family scene is soft and a bit unsaturated. In Photoshop, Larry was able to sharpen and add colour saturation to give the scene sparkle. Vignetting pulls the eye to the group. The darkening of the edges to focus the eye is an old trick used by the oil on canvas painters of years ago.

A complete slide lecture is at www.phsc.ca/Larry-Frank.html

FROM THE 'NET

Leonard Goh of CNET Asia takes the podium to speculate the following:

In digital cameras, one of the most important components is the image sensor. Traditionally, it has been said that a larger sensor equates to better image quality as there is more surface area for light to fall on to capture the image.



So what constitutes a large sensor? To get a better perspective, check the image, above, to see a scaled representation of the commonly used sensor sizes found in digicams. We refer to large sensors as Four Thirds and bigger, so shooters such as the Canon PowerShot S90 and G11 are not included as the sensors used in them are no bigger than the nail on your pinkie finger.

Typically, large sensors are used only in dSLRs but lately they've been finding their way into more compact shooters such as those utilizing the Micro Four Thirds standard. However, currently such snappers are geared more toward enthusiasts who may view these cameras as a bridge between conventional point-and-shoots and dSLRs.

Given how digital imaging technology is still evolving, we believe that large-sensor compacts will become a staple for the imaging industry in the future. Here's why.

These days, digicams are getting more affordable and photography is becoming an easily accessible hobby. Naturally, users with point-and-shoots will want to upgrade to a more advanced camera, such as a dSLR, that produces

better picture quality. However, dSLRs tend to be bulky and heavy. Which is why a compact camera with a larger sensor and operates like a dSLR is an ideal compromise.

The Micro Four Thirds system announced last year is probably one of the best representations of a large-sensor compact shooter. The 12-megapixel Olympus E-P1 and Panasonic Lumix DMC-GF1, though targeted at mainstream users, have attracted the attention of professional photographers.



OLYMPUS E-P1

On Leica's end, the German company recently announced the world's first full-frame digital rangefinder, the M9, and the X1, a compact camera with an APS-C-sized sensor. However, this duo is priced beyond the reach of the average consumers. For something more affordable, shutterbugs can look to the Sigma DP2, a point-and-shoot with fixed focal length lens and an APS-C-sized sensor. Although its thunder may have been stolen by the X1, the DP2 still has a small group of followers who rave about the camera's excellent picture quality.

Professional photographers these days use high-end dSLRs for work and these equipment tend to be bulky and heavy. But there are compact professional cameras. Acclaimed photographer Henri Cartier Bresson (1908-2004) chose Leica rangefinders for his work because they are light and the small footprint doesn't draw attention to him.

Interestingly, major players such as Canon and Nikon have yet to catch up to the large-sensor compacts fray. We contacted some brands to see whether consumers can expect similar offerings from them soon, and here are their response.

Andrew Koh, director and general manager of Canon Consumer Imaging and Information Division of Canon Singapore, said that having a larger sensor is one way to yield better picture quality, but a more cost-effective method is to improve the image processing algorithm and processors. He also mentioned that the company views the Micro Four Thirds system as a niche market and the firm will continue to focus on its dSLR business instead. The company was tight lipped when asked whether it would develop a system similar to Micro Four Thirds. We think there is a chance that Canon may produce a compact interchangeable lens system simply because the M9 has showed that it is possible. Lens-mount wise, if Canon does



CANON COMPACT (composite)

churn out such a camera, it would require adapters to attach current EOS optics on it.

On Nikon's end, the Japanese imaging giant was not able to comment on whether the company is making a camera like the Leica X1. The company did mention several years ago that it was planning to create such a shooter. However, nothing has materialized since. Looking back at Nikon's history, its S-series rangefinder cameras which were well received in the 1960s will be ideal for implementing a large sensor due to their compact footprint. It will also be a boost for the company to revive

this lineup, just as Olympus did with its Pen-family shooters.

There are speculations online pointing to Fujifilm entering the Micro Four Thirds consortium, and the company will use its award-winning EXR sensor in the rumored M-S10 camera. We won't be surprised if Fujifilm join Olympus and Panasonic in the Micro Four Thirds family because word on the Web has it that Fujifilm is holding back its production of Nikon F-mount dSLRs and that the partnership between these two companies have ended. So in order for Fujifilm to reach out to the more savvy users, the Micro Four Thirds system is an ideal platform where lenses and accessories are already available. We contacted the Japanese firm regarding this rumor, but like Nikon, the firm has no comments.



SAMSUNG NX (2010)

For Samsung, the Korean chaebol has the NX-series which is currently still under development. It is an interchangeable lens system, too, like Micro Four Thirds, though it will use the bigger APS-C-sized image sensor. This is where Sony comes in. In September, UK-based magazine *Amateur Photographer* spoke to Sony's executives regarding the impact of Micro Four Thirds-like systems on the firm. The Japanese electronics giant expressed interest in developing such cameras but it won't join the Micro Four Thirds camp. It further added that if it does produce interchangeable lens system shooters, it will be better than the NX lineup.

So what is the conclusion? Digital point-and-shoots have

been around for a while and it's about time it evolve to fill the gap between compacts and dSLR. The Micro Four Thirds system has started the trend, and we think it's only a matter of time within the next couple of years that other brands will follow suit. Don't expect point-and-shoots to be phased out because it will still cater to the majority of consumers, but we believe advanced compacts with large sensors will see the biggest growth in the industry.

And in other news: This was recently found in one of the pyramids in Egypt... turned out to be digital.



Panasonic Corp. said Thursday it will take majority control of Sanyo Electric Co. in a \$4.6-billion deal, forging one of the biggest electronics makers in the world with an edge in green technologies. Panasonic said it will buy 50.2 per cent of Sanyo for ¥403.78-billion (\$4.6-billion U.S.) after closing its five-week tender offer that began on Nov. 5. The world's biggest plasma TV maker will pay ¥131 per Sanyo share. With the purchase, Panasonic can draw upon Sanyo's expertise in solar panels and rechargeable batteries, bolstering its resources in the race to develop environmental technologies. For Sanyo, the takeover offers the struggling company a much-needed lifeline. Founded by a brother-in-law of Panasonic founder Konosuke Matsushita, Sanyo is a popular brand but in recent years has been seen as a relative loser in Japan's competitive electronics sector.

It's been in the news for some time but a group of dedicated and determined dreamers have announced they're producing film

for the original point-and-click Polaroid camera. Last year Polaroid announced it would cease production entirely.

But now through the *Impossible Project*, a group of Polaroid geeks based in Enschede, Netherlands, is set to revive large-scale production of the SX-70/600 film system, with worldwide sales beginning early next year. The first film would be black and white, with colour to follow later in the year.

The timing of the announcement, in Hong Kong was deliberate. The last batch of *Polaroid* film expired around the world on Oct. 9. Summit Global Group, the new licensee of the Polaroid brand, announced the deal with the Impossible Project.

What just a few years ago was obsolete and unsophisticated is now heralded as "vintage," "iconic," and, above all, analog and un-Photoshopable.

The Impossible Project is also behind *Polanoid*, an online site that showcases photographers' work with the old cameras.

Marlene Kelnreiter says she got involved in the project through a friend who is a Polaroid photographer for the 17,000-member Polanoid.

The two drivers behind the project are Austrian photographer Florian Kaps, who bought a half-million Polaroid film packages after the company filed for bankruptcy protection in 2008, and Andre Bosman, former head of film production at the Polaroid factory in Enschede.

But the revival of the iconic system isn't a simple matter. Chemical processes and the chemicals themselves must be reinvented in a factory that, though littered with Polaroid detritus of yore, lacks the necessary materials to restart production. Environmental rules enacted over the years have banned many of the old chemicals, said Kelnreiter, so the scientists in Enschede have had to develop new ones.

Assembled with thanks from reports by Fastlens and CNET Asia.

Touring the Daguerreian Symposium...

Photography by Robert Lansdale

FOR A COMPLETE PHOTO ROUNDUP
OF THE DAGUERREIAN SYMPOSIUM
VISIT OUR PHSC WEB SITE AND
CONNECT TO THE KODAK GALLERY
AT <http://tinyurl.com/yzqsw3w>

Those attending the 21st
Daguerreian Society Symposium in
Philadelphia were thoroughly reward-
ed with knowledgeable speakers,
special exhibitions and a bountiful
TradeFair that offered a room full of
shiny daguerreian images plus other
tempting photographica. The photos
tell the story better than words.



First day seminars begin in the ballroom of the Crown Plaza Hotel in Philadelphia, November 12, 2009.



Attendees were drawn from Europe, Canada, America, Australia, Hawaii and Alaska.



Alex Novak led panel on con-
servation of daguerreotypes.



J.J. Chen gave personal expe-
riences in conserving problems



Grant Romer, retired now from
GEH, conserved over 30 years.



Adrienne Lundgren gave strat-
egies at Library of Congress.



Jeff Richman of Green-Wood
cemetery has listings on-line.



Matthew Isenburg showed
known faces of Daguerre.



Sarah Weatherwax explained
Philadelphia daguerreotypes.



Cliff Krainik described life of
John Plumbe of Philadelphia.



Elena Bulat looks after 3000
daguerreotypes at Harvard.



Jean-Pierre Spilbauer updated
work on Daguerre's Diorama.



Nick Graver, Rochester, checks laptop dager-
otype collection of Mike Robinson, Toronto.



Canadians: Howard and Carol Tanenbaum, Felix and
Yolanda Russo, Bob Wilson and Bob Lansdale.



From afar: Jackie Mahi Erickson, Hawaii, Boyce
Bush, Alaska and Bruce Erickson of Hawaii.

THE DAGUERREIAN SYMPOSIUM IN PHILADELPHIA



The ballroom during the annual banquet with Canadian table in the foreground.



John Craig, Grant Romer, Jean-Pierre Spilbauer holding his Fellowship Award certificates, and Len Walle



Greg French who headed up the Auction committee to raise extra publishing funds for the Society.



Extra treat to view the earliest Cornelius daguerreotypes at Historical Society of Pennsylvania.



John Van Horne welcome visitors to Library Company of Philadelphia for special exhibition and reception.



Neil McDonald, Bob Wilson and Felix Russo of Toronto at reception at Library Co of Philadelphia.



During live auction after banquet Barbara Bauer makes her bid.



Cartes de visite offered by Katie Landrigan at Trade Fair.



Full tables of cased images out on table display for sale.



Jeremy Rowe bought modern daguerreotype by M. Robinson.



Rob McElroy of Buffalo shows modern daguerreotypes.



The Trade Fair in full swing as symposium attendees get first chance to search the images.



Mary Benson helps Howard Tanenbaum and wife Carol look for daguerreotype images from the mid-1800s.



Ellen Kaye uses digital picture frame to show many images in place of elaborate books.



Barbara Bauer, Wes Cowan, Cindy Motzenbecker, Katie Landrigan and Elizabeth Isenburg at Library.



New executive for 2010: Mike Robinson and Sally Anyan, Cindy Motzenbecker, Jeremy Rowe, Karen Kunz.



All the way from Melbourne, Australia Warwick Reeder records memories to take home.

A Story from the Daguerreian Symposium... by Bill Becker

At the Daguerreian Benefit Auction Bill Becker of Michigan took the chance of a life time when he thought he recognized the person in an unidentified daguerrotype portrait. As he describes the event: "Yes, I confess, I wasn't 100% sure who he was and wanted to confirm my identification by searching online before bidding on the image. I headed for the hotel lobby where internet services were available. But there were kids on all the computers playing games while their dad was idly browsing a car site. It thwarted my efforts and also a business traveler who was anxiously waiting in line ahead of me.

"So I had to hope my tentative ID was correct and just take my chances in the auction. Right after making the successful purchase I headed back to the computers and did a quick search. The first comparison photo I found was a *Mauill & Polyblank* albumen print from 1856 of what looked to be my portrait sitter.

"A bit later, I conducted a more serious search of the online collections at the *National Portrait Gallery* in London, UK and a variety of other museums and confirmed the identity of my sitter as Robert Stephenson (1803–1859) and determined that there is only one other known daguerreotype of him. That would be the quarter-plate at the Portrait Gallery which is reproduced in their book, *Camera*

Portraits. It is unrelated to my Meade Brothers portrait. And, there do not seem to be any derivative portraits (engravings or paintings) from the Meade image.



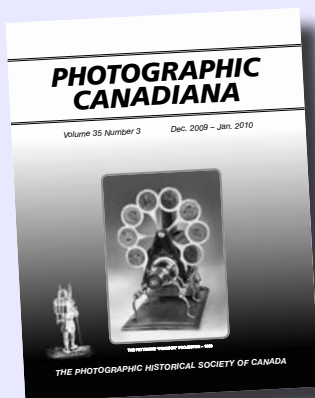
PHOTOGRAPH BY ROBERT LANSDALE

"This whole-plate daguerreotype by the Meade Brothers is definitely of Robert Stephenson, the engineer whose designs and inventions touched off the railroad revolution. He designed and built the famous locomotive "Rocket" (1829) that led to the first successful passenger railway. He developed thousands of miles of railroads in Britain, Norway, Egypt

and other countries. Stephenson was Engineer-in-Chief of the new Grand Trunk Railway in Canada (1853-1859). He was also famous as a builder of railroad bridges, his greatest achievement in that arena being the Victoria Bridge over the St. Lawrence in Montreal. As I've determined he traveled to Canada in August and September of 1853 to consult on the Victoria Bridge project, which is the time period when this daguerreotype would have been taken. RS arrived in New York on the RMS Asia, July 29, 1853, and departed for England, 21 September 1853 following a week of sightseeing in New York City.

"Stephenson was the first Engineer-in-Chief of the Grand Trunk Railway and he traveled to Montreal in order to consult on engineering matters including the design and construction of the Victoria Bridge over the St. Lawrence. The bridge, which opened shortly after Stephenson's death, was considered at the time to be 'the greatest of all railway structures.'

"According to Graham W. Garrett's *Biographical Index of Daguerreotypists in Canada 1839-1871* the Meade Brothers operated a number of branch galleries in Canada. So while I think it unlikely, it can't be ruled out that the daguerreotype might have been produced in Canada."



IF you like reading this PHSC E-Mail newsletter then you'll thoroughly enjoy our hard copy *Photographic Canadiana*. Four issues of twenty B&W pages of in-depth research for only \$35.00 per year. For more information check out www.phsc.ca/member_form.PDF

Our members have received this latest issue which has a story on *The Soho Reflex SLR* of the early 1900s along with a five page feature on *Tecumseh's Warrior – Early photography and the making of a North American legend*.

Over the past year we've revealed the mystery of the Gordon Camera; early cinematography in Canada; investigated a Fireman daguerreian portrait from Kingston; discovered the first daylight processing tank; revealed an early photo album from British Columbia; found Octagons on Kodak cameras; a Love Story from World War One; photo processes of early colour, carbon printing and Chromotypes, plus special reports.

An Enigma That Waits to be Resolved

by Robert Lansdale

As part of the special exhibit by the Chester County Historical Society at the recent Daguerreian Symposium in Philadelphia, a set of cards was offered each bearing a reproduction of a selected daguerreotype that was on exhibit. The image we wish to draw attention to shows Passmore Williamson



Four card set includes portraits of Passmore Williamson, Frederick A. Douglass, Ferdinand J. Dreer and the Denis Family.

Below is a close detail of the face and shadow of the Williamson portrait.



Ron Maurer and Pamela Powell hosted the special Chester County Historical Society exhibition.

who was imprisoned under writ of habeas corpus for assisting the slave Jane Johnson and her children to escape. Williamson was photographed at some point in 1855 during his four-month stay at Moyamensing Prison, Philadelphia. Williamson was Secretary of the Acting Committee of the Pennsylvania Society for Promoting the Abolition of Slavery. Judge Kane, hoped to make an example of Williamson to other abolitionists in the high profile trial; instead he revealed his own bias, bringing his career to ruin.

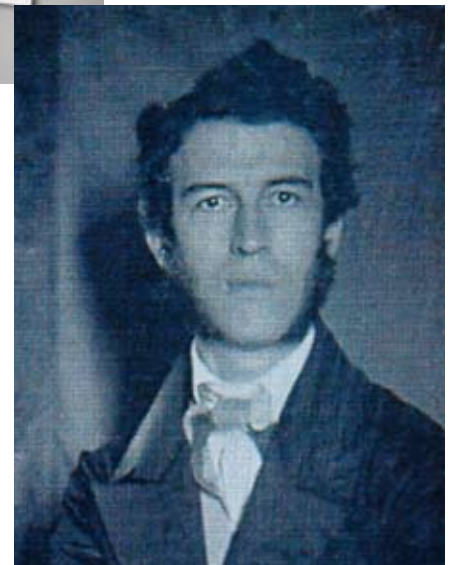
I was drawn to the image for the flat lighting of the face and the large shadow to the left of the Williamson's head. It would seem that the subject was positioned so

that light from a small window at eye level illuminated the head. OR WAS IT?

I showed the card to several knowledgeable notables at the Symposium and raised the question as to whether a mirror or several mirrors might have been used to direct the light onto

the face. They concurred with the possibility. Keith Davis added the information that he had toured an old prison where he noticed that the only light entering (for security reasons) was through an opening in the roof. Making use of mirrors in such a situation would have been the only recourse. So our image remains an enigma.

Possibly further research could be done following the system suggested by Joe Bauman of photographing the eyes of the image at extreme magnification to see if it shows the lighting system used as reflected on the surface of the eyes. [see *Photographic Canadiana*, Vol 31-4, Jan./Feb. 2006]. If the prison still exists then it might be worth a visit

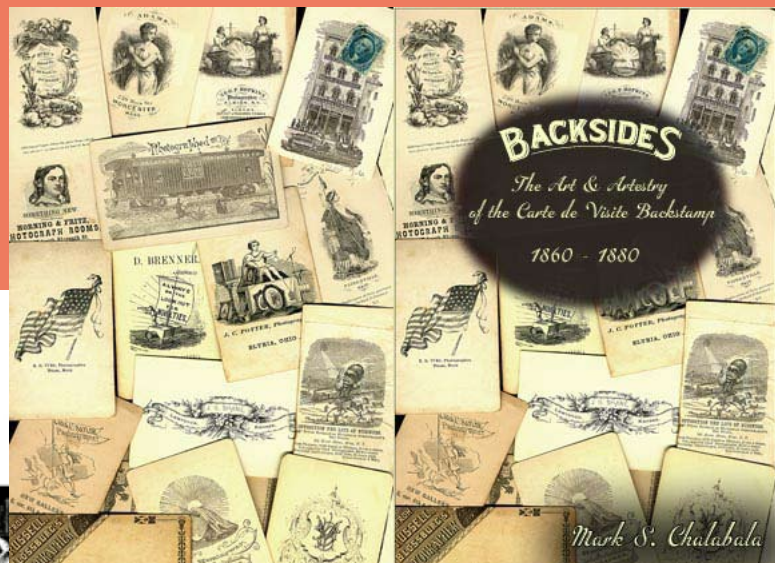


to source out the actual site of the photograph and visualize the equipment necessary to accomplish the portrait.

The original daguerreotype is attributed to John Steck of Philadelphia who is recorded as a daguerreotypist from 1849 to the 1860s.

The Chester County Historical Society is at 225 N. High Street, West Chester, PA 19380-2691 or www.chestercohistorical.org. Pamela Powell is exhibition curator.

Checking out the Backstamps...



IMAGES BY MARK CHALABALA

Mark "Chewie" Chalabala of Brookfield, Illinois sends along a communication worthy of investigating. He draws attention to his web site at <http://www.tubahouse.com/backsid.htm> which offers a good source for research.

"Over the last 3 years or so I have sought out to assemble a compilation of every known artistic backstamp here in the states. Following in Darrah's footsteps I've worked hard to both assemble the backstamp artistry as well as to build a cataloging system to group the designs by prominent feature. While there's been lots of input and conjecture on the categories chosen, the amassing of images is just about complete. While I concede that it's impossible to positively KNOW you have every

backstamp out there, the "finds" in recent months have mostly been derivations on existing themes.

"The backstamp count now hovers close to 2,000 and my site, 'Backsides.htm' is now woefully out of date. Regardless, I'm now being more direct in my solicitations. As I begin to flush out the text on carte backstamps, there are several areas where you, my fellow collectors could help:

"A number of photographers seemed to understand the marketing potential of the backstamp and made frequent changes to their imprints. Among these were Bogardus, Walzl and Cadwallader. In the proposed book, each would be given their own page. Hopefully I'll have these pages laid out and I can post them

to my 'bucket' for your review. I'd be interested in receiving 300dpi scans of backmarks that don't appear on these pages.

"In searching through some frankly amazing collections, the backstamps which draw the most attention from me are what I call 'high art' backstamps. Generally speaking these backstamps have the highest quality 'line-art' and usually show patriotic or allegorical themes. These backs aren't all that common but most clearly illustrate (pun intended) the highly illustrative art of the CDV backstamp.

"I leave it up to the contributors to determine if they want their names used in the book, but I hope all will search through their collections for the odd/unusual backstamp.

"My category of foreign backstamps will encompass about 4-6 pages and hopes to compare similar themes between the US backstamp and those of other countries."

-MC

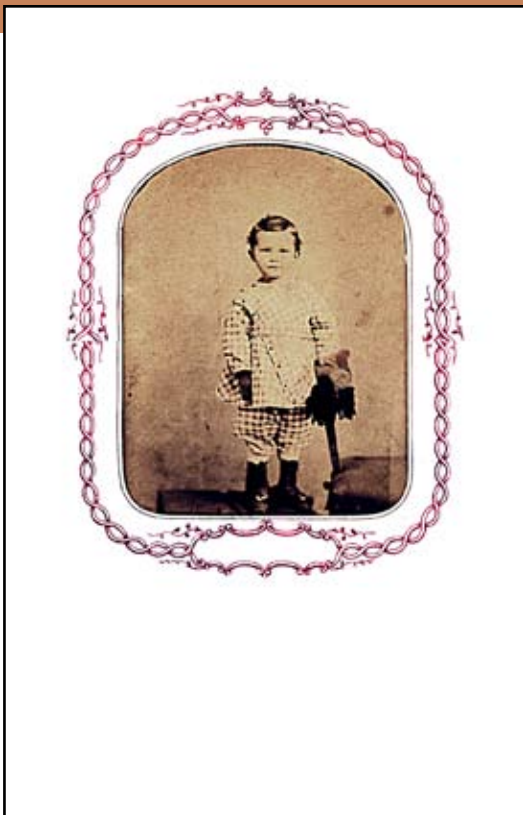
An Image Worth Discovering... by Mark Chalabala

Here is a carte de visite, a typical child study – or so I thought, which didn't gain much attention until it was slipped from its protective album page.

I picked up the album at the Allegan Michigan show. It contained mostly Canada West images so it might have a Canadian connection.

The much faded image is a CDV and I show it first as a page from the album as I first found it. It wasn't until I got things taken apart that I saw what the little nipper was standing on – it is a large wet plate camera.

I believe Matt Isenburg recognized it as a Roberts or Robertson camera, but I'm not all that interested in the hardware aspect. The backstamp was just typeset – no design. The image is poorly processed but it is interesting. I hope this all helps.



The photographer of the image was W. Blashill of Erin C.W. (Ontario). He was in business only 1864-1865 according to *The Ontario Photographers List (1851-1900)* by Glen C. Phillips.

[Editor's note: It took much Photoshop manipulation to recapture some of the faded imagery of the original scan, as well as separate the subject from the background. I hope I haven't altered it too much.]



IMAGES COURTESY OF MARK CHALABALA

A Mystery to Solve...

by Robert Lansdale

John Marriage, editor of *Photographica World*, journal of the Photographic Collectors Club of Great Britain, sent us the accompanying photograph which was a mystery to him. The 16x20 framed print at least had a photographer's stamp identified as H.F. Nielson of Niagara Falls, USA.

Internet searching found quite a few bridges spanning the Niagara River gorge. The distinctive arch soon identified it as the *Upper Steel Arch Bridge*, the *Honeymoon Bridge*, or the *Falls View Bridge* – built in 1897-8 and destroyed by ice in 1938.

Close inspection revealed an odd structure-combination of a suspension bridge with the usual cables, plus an underpinning steel arch nearing completion. Other construction pictures seem rare.

We located a book *Niagara's Gorge Bridges* by Paul E. Lewis, recently published by Looking Back Press in St. Catharines, Ont. Still to be searched at Brock University is an *Album of photographs taken during construction of the USA, (or Honeymoon) Bridge, Sept. 9, 1897 - July 16, 1898.*

Engineers used the cabling and



decking of the old bridge to support steel girders during construction of the new arch. The Suspension Bridge was then removed to Lewiston-Queenston.

Editor Marriage still would like to receive details of photographer H.F. Nielson. john@tapestry.org.uk

f295 ANNOUNCEMENT

Many are aware of the excellent workshops run by F295 in Pittsburgh, PA. with their aim to preserve the 19th century processes. A Three Day Daguerreotype workshop is already full while the Handmade Large Format Photography is half full and each of the other courses having at least one person signed up.

They are bringing attention to another workshop by instructors Tom & Cindy Persinger which will run July 25-30, 2010.

Image Yellowstone River, 2009 by Tom Persinger



This multi-faceted 5-day workshop examines both visual and textual depictions of the American West from the 18th through 21st centuries. The workshop also provides the opportunity to experiment making prints using several different 19th Century processes while exploring your own personal ideas and narratives of the West.

It's their goal for participants to leave with a working knowledge of three processes and have the tools they need to get started on their own. They'll discuss formulas (with hand-outs to take home), discuss & coat paper, talk about what makes a proper negative (density requirements and how to achieve them) for each process (film OR digital), and experiment making prints.

Registration information is available on the Photographers Formulary web site at www.photoformulary.com/DesktopDefault.aspx?tabindex=2&tabid=14 or email your questions to tp@f295.org

GEORGE HUNTER PHOTO EXHIBIT AT WOODBRIDGE

Co-exhibited with carver Abraham Anghik Ruben at the Kipling Gallery in Woodbridge, venerable photographer George Hunter showed many of his 1946 Arctic images which are digitally-produced fine art prints from his original black and white negatives.

Co-exhibitor Abraham Ruben is a noted carver of Eskimo and Indian themes; his over-powering sculptures formed a fine setting for the same-theme images by Hunter. Ruben's carvings are in the collections of many noted Canadian galleries. The exhibit is to travel across Canada.



PHOTOGRAPH BY ROBERT LANSDALE

George Hunter, now in his eighties, recalls memories of his trips to the Canadian North to photograph Eskimo life.

HELP ON TINTYPE PROCESS

Douglas Donovan of Chester, VA, writes to say:

"Less than a year ago, I purchased a 'Model A' tintype street camera. I would like to use it but cannot seem to figure out what size plates it takes. My best guess is that they are 2" x 3". However it is difficult to look inside and measure. I understand that there were many of these in use during the early part of the 20th century. I have come across a mono-bath formula, plate making instructions and all the hardware on the camera including: developing tank, cable release, etc. My question is: Does anybody in your club still use these cameras today? If you could supply me with some more information regarding the camera, or street cameras in general, I would be appreciative." D. Donovan, 14509 Sir Peyton Drive, Chester, VA., 23836.

2010 EVENTS SCHEDULE

Sunday, February 21, 2010 The Toronto Postcard Show, Thornhill Community Centre, 7755 Bayview Ave., 9:30 AM to 4:30 PM

Sunday, March 21, 2010 The Improved PHSC Auction at the Canadian Legion Branch 344, 1395 Lakeshore Blvd. West, Bidding starts 12 noon.

Sunday, April 11, 2010 The 46th Montreal Camera Show, Holiday Inn Pointe-Claire, 6700 Trans Canada Hwy., Pointe-Claire, Quebec, 10 AM to 3 PM.

Sunday, April 18, 2010 The Toronto International Camera Show, Thornhill Community Centre, 7755 Bayview Ave., 10 AM to 3 PM.

July 14-19, 2010 National Stereo Assoc. Convention in Huron/Sandusky, Ohio. World's largest 3D Trade Fair July 17 and 18. Contact: <http://2010.nsaed.org>

Coming Events & Want Ads

ART GALLERY OF ONTARIO

Three fantastic exhibitions are at the Art Gallery of Ontario and should not be missed. *Alexander Calder: The Paris Years 1926-1933* is a superb exhibition. Together with *Edward Steichen: In High Fashion, The Condé Nast Years, 1923-1937* and *Beautiful Fictions: Photography at the AGO - Featuring the Vivian & David Campbell Collection*. Still there until January 3, 2010 - never been a better time to visit!

16th ANNUAL CAMERAMA 2010

Sunday, JANUARY 24TH, 2010

at the Thornhill Community Centre, 7755 Bayview Ave. at John Street, Thornhill. Doors open 10:00 AM until 3:00 PM. Regular admission \$7.00 - \$2.00 off with coupon. Contact Gary Perry at 905-550-7477 or gyperry@gmail.com. Cameras, lenses, darkroom, video, digital, images, collectibles.

For Sale

Sheldon Chen has published a book of Karsh images. *All Things Karsh* is a high quality, limited edition book in a presentation box plus a modern Karsh portrait from the original negative. Priced at \$400.00 list. shelchen9210@aol.com



For Sale

Boris Spremo has limited edition poster 30x24" of *Toronto Sequicentennial 1834-1984* which bears one of his photos. Offered at \$50 each with personal autograph - Commercial shops are selling a framed version at \$180. Contact Boris at boris-spremo@rogers.com



Wanted by Editor

Images by Toronto photographer Eli J. Palmer are needed by editor Lansdale for upcoming article. Daguerreotypes, cartes de visite or cabinet prints. Send scans to: bob.lansdale@1staccess.com



Seeking Photo Paper and Film

Sarah Wooldridge appeals for donations of B&W darkroom materials - photo papers, chemicals, roll film and 35mm sleeves. SKETCH, a community arts initiative needs help for students unable to continue projects year round. Contact via photography. sketch@gmail.com.

For Sale

Early Photography in Kingston (biographies of 60 photographers) by Jennifer McKendry. Available at \$15 plus \$3 for shipping. For copies contact: J. McKendry, 1 Baiden St., Kingston, ON, K7M 2J7

Wanted

Cash paid for collections, liquidations and estates containing cameras, lenses, photographs, documents, books, negatives etc. Courteous service and references. Please call Tom for no obligation evaluation 416-888-5828.

For Sale

Quantity of 'Victorian' family photo albums, some scenic glass lantern slides and two Beau Brownies. Tel: 416 691-1555 lesjones@ca.inter.net

Wanted

Ed James is looking for 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.

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

John Young (ex-Young's Camera) needs ground glass, 6.5x8.5" and

5x7" and tripod for a Thornton Pickard view camera: 416 244-1292 johnpyoung@rogers.com

For Sale

CD ROM of *Biographical Index of Daguerreotypists in Canada 1839-1871* by Graham Garrett is available for research. It's the perfect source for listings of the earliest photo process in Canada.



Available thru *Archived Books* at www.archivedbooks.ca/acdbcanada.html OR www.se-photo.com.

Wanted

Bicycle & Motorcycle photography - all related items. Contact Lorne Shields, P.O. Box 87588, 300 John St. P.O., Thornhill, ON., L3T 7R3, lorneshields@rogers.com.



For Sale



Durst Colour enlargers and many lenses from the Toronto Image Works. Laborator 1840 (vertical & horizontal) with assorted carriers; Laborator 184, mixing heads and carriers. Reasonable offers considered. Contact Francine at 416 703-1999 or www.torontoimageworks.com

Wanted

The Canadian First World War Internment Recognition Fund (www.internmentcanada.ca) wishes to acquire images of internees and camps established across Canada 1914-1920. Contact Dr. L.Y. Luciuk at luciuk@uccia.ca