

2020

Our first Zoom Meeting
of Darkroom Revisited

The Darkroom Journal



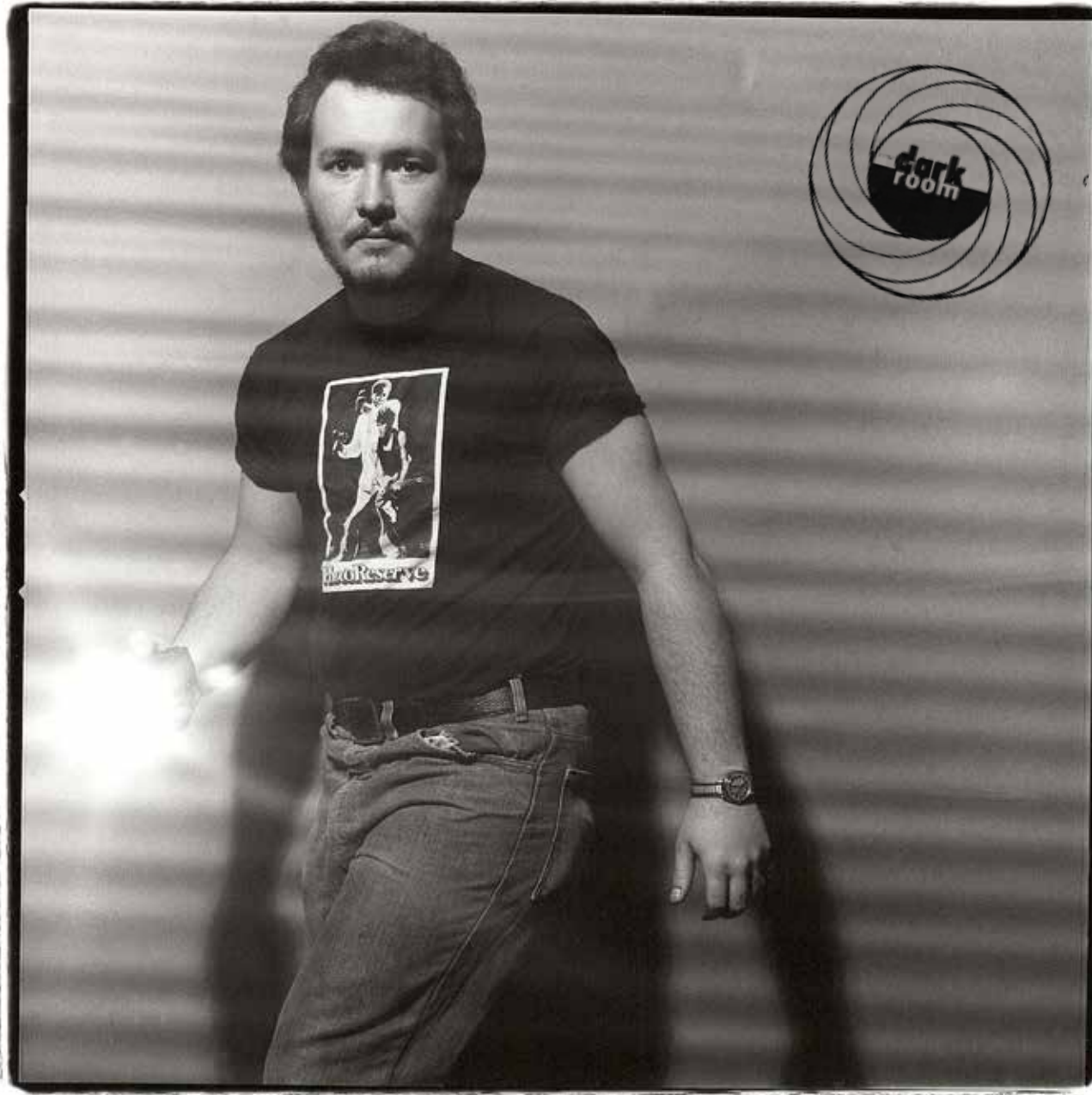
Marty Bernstein, Michael Weinstein, Bill Sosin, Ernie Simon, James Harvey, JoAnn Carney, Joe Barabe, Wendy Marx, Suzanne Seed & Bruce Berman

The Darkroom Journal

2020

Our first Zoom Meeting
of Darkroom Revisited

Join our Facebook page: The Darkroom Revisited • Submissions for the Journal are requested



Mark Talbot modeling the (then) fabulously new PhotoReserve T-Shirt!
photo / Mark Talbot & Bill Sosin, 1977

Send your news and olds, pictures and stories.

The Journal exists to present some the noteworthy experiences, and images in-the-making, within the uniquely creative and interactive atmosphere of The Darkroom Workshop.

Contact: John S. Butsch / Data, or Bill Sosin / Images and Text

DarkroomJournal.com

Welcome

Our Post-Thanksgiving ZoomFest showcased the inspired passion we all have for visual expression. Much of our work is personal as we explore compelling emotions, creative focus, and the times we live in. The results are historical; we should reflect on how to save them to nurture future artists. Thank you all for your contributions.

Bill asked me to transcribe the Birth of The Darkroom story I told during our online session. The transcription just didn't 'read' right. Oral is so different from written expression. What is included here is a written version of those momentous events that planted the seed that grew into The Darkroom in 1971. —John S. Butsch

QUOTES FROM OUR THANKSGIVING ZOOMFEST 2020 ATTENDEES AND VIEWERS

Frank McMahon December 5, 2020

I took my Year of Confinement presentation from the Zoom, converted the Open Office ODP file to a PDF file, and posted the PDF file on my Web site. This can be seen here: <http://frankmcmahon.com/yearofconfinement/yearofconfinement.pdf>. The narration is not there but the idea was that 2020 was the Year of Confinement so all the pictures were taken in and around my house. my house.



Frank McMahon

Frank McMahon December 1, 2020

During the zoom JoAnn mentioned my postcards and John showed the Old Cowboy picture. Here is the link to the two Old Cowboy pictures, which is part of a Web site I built of all the postcards in 1996. <http://frankmcmahon.com/ppcards/b011.htm>. In 2007 I went on a trip to China with a group of photographers, including Marc Hauser. More than once Marc brought up the Old Cowboy picture, which I had given him a print of. In the Zoom I said I did the postcards for 25 years. I did them for 21 years.

Suzanne Seed December 1, 2020

BEST COWBOY PIC EVER.

Joseph Barabe December 1, 2020

Really like the postcards! Nice website too.

Wendy Marx December 1, 2020

What a great idea to have some friends together from The Darkroom After Thanksgiving Event! It was nice to have people from all over get the Zoom. John and Bill, you both made it happen. Thanks and see you next year, if not before.

Frank McMahon November 30, 2020

That was a great Zoom. I thought it had more substance than get-togethers like this often have.

Suzanne Seed November 30, 2020

Please keep me posted! It was a lovely visit/event/zoomthing. All Best to All, Suzanne.

Diane Graham-Henry November 29, 2020

Sorry, life just got in the way. Hope you all are well. Look forward to the next gathering. Have a warm and cozy holiday season.

Barb Perry November 29, 2020

hiya! was trying to see if i could do this, but a landlord's life is not their own sometimes i guess—outdoor painting deadline with the freezing temps tonight! Have fun—if I can sneak in at the end I will.

Carolyn Potts November 29, 2020

I have a schedule conflict. I hope to log in at the beginning to say Hi! but won't be able to share any photos or stay long enough to attend the whole event and see everyone's images.

JoAnn Carney November 30, 2020

Carolyn you are aging well. You looked gorgeous yesterday. And not just in the still photograph but when you were on at home.



JoAnn Carney

JoAnn Carney November 30, 2020

John,
First, yesterday was GREAT in so many ways. Thank you. to you and Bill.

For me, it proved a point about orderly Zoom meetings that I have been espousing for a while. I hate the muting and unmuting that the moderator usually does and I have been told a few times that it is too chaotic if every mic is open. Harumph! Maybe the group just has to consist of intelligent people who can see when someone else is talking. People who know how to “SEE”.

Mentioning “seeing”, I have to admit that i had some difficulty recognizing a few people. Caroline Potts looks fabulous. I wanted to tell her that. Joe Barabe hasn't changed at all. He looks exactly the way he does in the wedding picture I made of him and Jane. I checked this morning before. I said that just to make sure. And Ernie looks different, maybe a little more handsome, but he is still Ernie with his quirky sense of humor, thank God. I tried to picture the young James but I was disappointed in myself that I couldn't. I'm sorry that Richard Nicol and Bill Radtke weren't there, just to check up on what they are doing now. And wouldn't it have been great to see Lin. Is there an email for each person on the Zoom invite list?

I was also a bit angry at myself for not making a presentation. Why can't I be a little bit of an extrovert when it comes to my work? As an actor I never liked taking curtain calls either. Billy is always angry with me about that attitude, I tell him he makes up for it. Wasn't Bill's book presentation terrific! I have to find out how we can buy a copy or two.

The biggest surprise for me was the mention of the camera obscura that you made. I never knew about it. It must have been before my time. If I had known about this endeavor I would have called you up months ago and asked you to help me with my project. Time lost, but never mind, I am asking now. My dear Billy bought me a canned ham trailer a few years ago with the intention that I would made a giant pinhole camera. Also, I wanted to invite people into it to see the mechanics of a camera, i.e. a camera obscura. If we weren't in Covid isolation I would beg you to come down here or pull it up there. I would write here what we have done so far but I will go out to the farm where it is parked and make some pictures and call you if you are willing to talk about it.
On to the next step.
JoAnn



Carolyn Potts December 1, 2020

Thanks, JoAnn Carney I see that you're aging well, too. I credit good genes, meditation, yoga, a healthy diet but most importantly... the face tuning setting on Zoom video ;-)

Carolyn Potts

John S. Butsch November 30, 2020 ▶

I trust I speak for all in saying yesterday's DARKROOM ZOOM EVENT was a delight. Not only was it a trip down memory lane, but it also showed the richness and vitality of 'compadres' still engaged and fascinated by the complexities of modern life. My James story hit an emotional chord. No wonder, it shows a few can transform many. It is featured here in written form with additional enrichments. Marty Bernstein and I are editing the 2.5-hour session trying to distill its essence. With the **2020 Journal** now released, we will shift our focus to finishing the task and release it to your awaiting ears and eyes.



John S. Butsch

Paul Witt November 29, 2020

What a nice reunion to have. Family event will impact possible participation. The list of familiar names makes me nostalgic about those really good old days.

Carol Turchan November 28, 2020

Sorry, can't make it this time. hope we can get together again next year.

Judy Kiehm November 28, 2020

John, this is Judy Kiehm, for Richard Younker. I just have received word from the attorney of Richard's estate that the Art Institute is refusing his work and it is now mine. Ideas???

Wendy Marx December 1, 2020

Thanks for remembering Larry Potash's name with WGN. So nice to see everyone at this Zoom. It was wonderful.

Earl McGhee November 25, 2020

Once again I am humbled that you would remember and invite me but shopping/cooking Thanksgiving for the household has my eyes literally crossed with that pressure.

Bill Radke November 25, 2020

Sorry, I'm technologically challenged; no laptop, no smartphone.

**Bruce Berman
November 29, 2020**

That was an impressive group of people and so many are doing good work to this day. You are, obviously, an inspirational teacher. Congratulations on that.

I felt a little bit of an interloper but it was an honor to be there.

I particularly appreciated your experience teaching at the High School and your success with James. It is a story that tells me a lot, a type of story I wish we all would share it with each. #Truth. It's good to know you, my friend.

Michael Weinstein November 30, 2020

The Darkroom was full of talented and very generous people. Similar to James Harvey's inspiring story, I too would have never had enjoyed the career that I have had, had it not been for people like Joe Rowley,

Jean-Claude, JoAnn, Marc Hauser, Bill Sosin, Richard Younker, Vito, and a host of others. It was confirmed again last night, by many of you that I did not know, what special people The Darkroom attracted. Thank you John Butsch and Bill Sosin for burning the Darkroom candle so brightly.

Jean-Claude LeJeune December 3, 2020

John, do you remember Barbara who worked at The Darkroom, lived in the apt above the Darkroom and eventually moved to France to become Paul Strand's assistant in Orgeval in the suburbs of Paris? Has anyone heard from her since? Thanks.

Tony D'Orio December 1, 2020

Hope this finds you well. I watched the recording of The Darkroom reunion meeting. It made me smile. If you have another one, would you mind allowing me to join in. I was never an official member of the Darkroom but I did feeling like part of the community. Let me know your thoughts. Thanks.

Joseph Barabe November 30, 2020

Truly wonderful! Thanks for making this all possible... many insights, and rekindling of relationships!

An image from Joe Barabe's upcoming book: **AROUND SUOMI**, a book about the area he grew up in, Northern Michigan. ▶

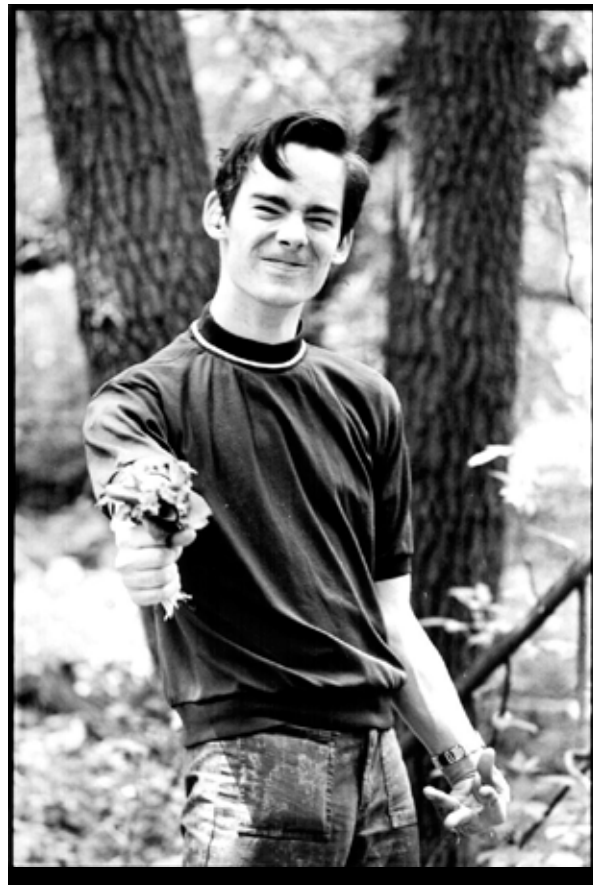


And from Joe's other book project: **ECCE HOMO** ▶ Photomicrographic close-up images of the head of Jesus figures on rosaries.



Image from Frank McMahon's Galena presentation.

All above screen grabs from our 2020 Zoom meeting.



About James and The Birth of The Darkroom

THE DARKROOM grew from an odd journey connected by problems, people, potential & persistence. James' image here is a vivid, sweet reminder of seeds planted that led, improbably, to its founding.

I graduated at U of I in 1967—jobless, just married, with fairly unemployable MS degrees in Medieval Philosophy and Political Theory. Chicago school district was hiring people with grad degrees provisionally, with 2 years to get certified. I hired on and walked into Herzl Elementary totally unprepared to a class of Special Ed pre-teens who, I'm sure, had never met a 25-year-old long-haired 6'2" white dude riding a BMW motorcycle to work. Emboldened by mutual curiosity, we all hit it off and I settled into a long learning curve, starting courses at Northeastern Illinois U. For reasons that still

elude me I added photography classes at IIT's Institute of Design. Don Baldis was a U of I instructor for my required Special Ed class at 6:30 p.m., so I'd rush from my 5:30 south-side IIT class up the expressway to NIU north-side hauling all my photo gear, tripod and 4x5 Calumet camera strapped to my BMW. Don was also advising Proviso Twp HS District on recent federal special ed requirements (ESEA) for schools.

Proviso-East was awash in racial tensions, with black student enrollment rising and white-flight, but all hell broke loose in Fall '67 when a black homecoming queen was denied her throne, and again in '68 after Dr. Martin Luther King Jr's death, with riot police and National Guard at school. Amidst the chaos, Don became dept. chair, went on a hiring spree, and I was one of the 10 lucky souls caught in his magnetic net. We became a team of 'Turks and Turkettes'—all of us fresh out of college, bred on Robert Kennedy's call to serve, infused with anti-Vietnam war sentiment, and itching to serve.

I was baffled—why did he want me?— but he had noticed my camera equipment in class. The norm then for Special Ed students was a dehumanizing policy of restriction. Whether blind, deaf, physically disabled or mentally impaired, kids were collectively 'restrained' in one room, Room 105—no mixing with others for lunch or PE; they were just too 'weird'. Don wanted to liberate kids from the so-called 'retard room,' and make it history, so my assignment was to develop a graphic arts program within the existing vocational Printing Workshop, including screen-printing and darkroom.

We cut a deal.

Don agreed to fund 3 years of summer treks to the Rochester Institute of Technology in New York for my professional training. Planning and building Proviso East's first Graphic Arts Center with a darkroom

in the school basement took a year, and my graduate degrees kicked in. I realized the Special Education system was not unlike The Inquisition, and political science helped me manipulate the school board and principal to get it done.

Don moved on after 2 years, confident his mission was accomplished. Joe Rowley became Department Chair and I ran the Center. Joe soon became fascinated with the Center, and he proposed a switch. I agreed, saying I needed more sunlight anyway. Joe (allergic to the sun) responded, "Great, I need less."

By our third year, other kids wanted 'in' the darkroom program in the basement. It was a unique opportunity and our team immediately announced an after-school program. Flooded with requests to sign up, I'd say "Great—fill out these forms and have your parents' sign, along with the name and signature of your Special Ed sponsor/mentor."

I still get emotional whenever I repeat this story.

Students asked, "Sponsor? Can you get me a sponsor?" My reply was (without the vulgarity but certainly with the sentiment): "No—find your own darn sponsor. Go out and talk to these kids, introduce yourself, and YOU ask them." And—they did. And they did. And they did. As a result, these so-called 'normal' teens partnered with our Special Ed kids and, in the process, helped convert hesitant teachers to open their minds and their classes and embrace mentorship. And our kids started to be included.

James was one of our kids and a photographic mentor.

Every spring-break we took our kids to Peasley Farm to camp out for 3 days. My mother joined us on our first outing. I was taking pictures of her looking out from the half-door of a horse stall. James came up behind me as I was shooting and when I turned around he stretched out his arm, and said, "Thesse arrrrre foor youuuur mom."

Cerebral palsy affected James' speech and mobility. His heart and soul were in excellent shape.



Regards,
John S. Butsch



Wilma A Butsch, Peasly Farm March 1, 1972

James symbolizes the mission and success of the Proviso program. My team never imagined what these kids—impaired or not—would teach us about inclusion, mentoring, and the human spirit. While we were the instigators, they were the perpetrators—opening minds and hearts while a wave of welcomed change came to the halls of Proviso Township. It was there the seed was planted for what would become in 1972,

THE DARKROOM
a photographic and graphic arts workshop



Award-winning Golden Gloves Boxing images by John Butsch featured in Chicago Magazine, 1974.
"I saw the magazine at the Darkroom just after I started there. It was a bit reassuring that one of the staff was recognized for his success as a local photographer." (Bill Sosin)



December 1, 2019



Ernie Simon and Martha Phillips



Joe Barabe and Carol Turchan



Richard and Norah Nicol



Wendy Marx and John Butsch



Diane Graham-Henry and Joe Barabe



Joy and Frank Vodvarka

SUN WAH Sunday after Thanksgiving Dinner, 2019

Images on this page courtesy of
Lin Eagle's Darkroom archive.

A view of The Darkroom Gallery.

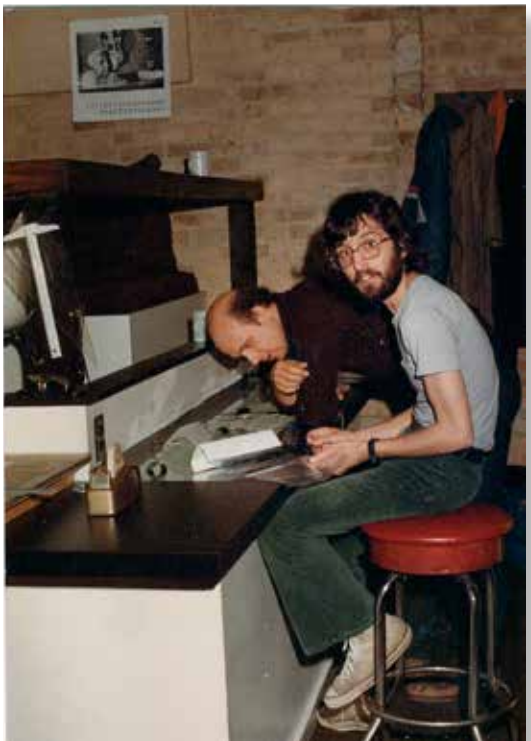


In the Studio upstairs during an event. JoAnn Carney, top left with Charlcye Hawk. Marc Hauser, center left. It could be Barb Perry, Pat Brice talking to Joe Rowley with Bob and Judy Natkin at the bottom right of frame.

Dates unknown.



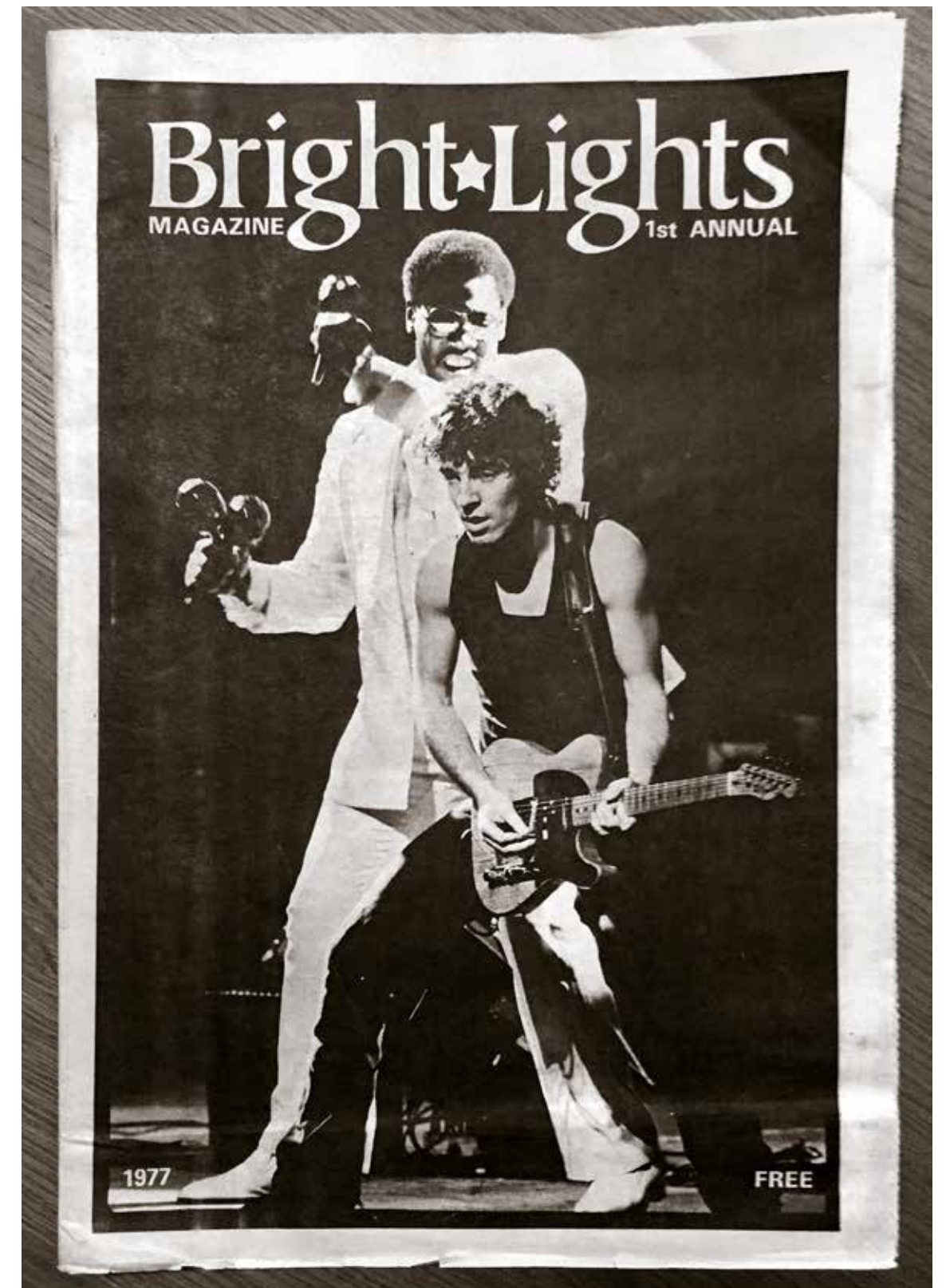
Studio event with Marty Hock, top left. Joe Rowley, with Bob Natkin and Judy Natkin talking to Dan Miller. John Lagenza, lower left.



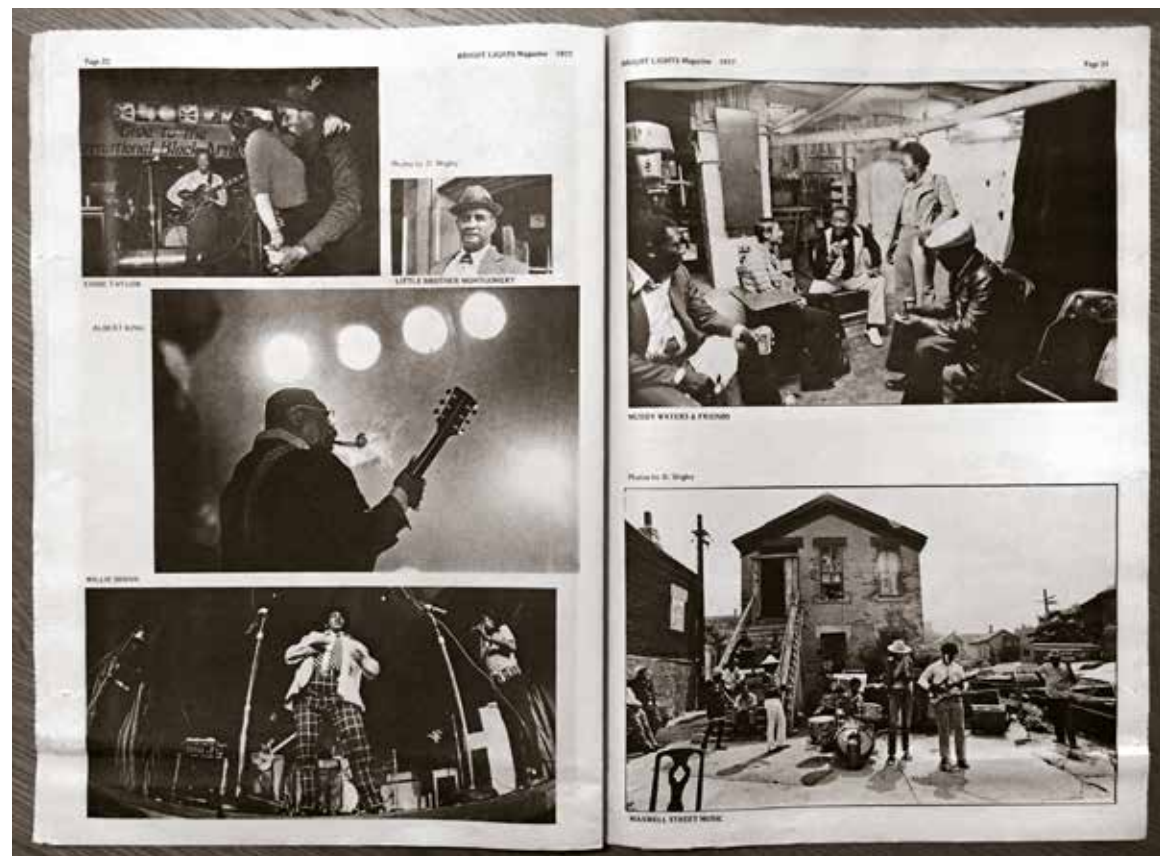
Ken Indermark with Richard Nicol at the light box.



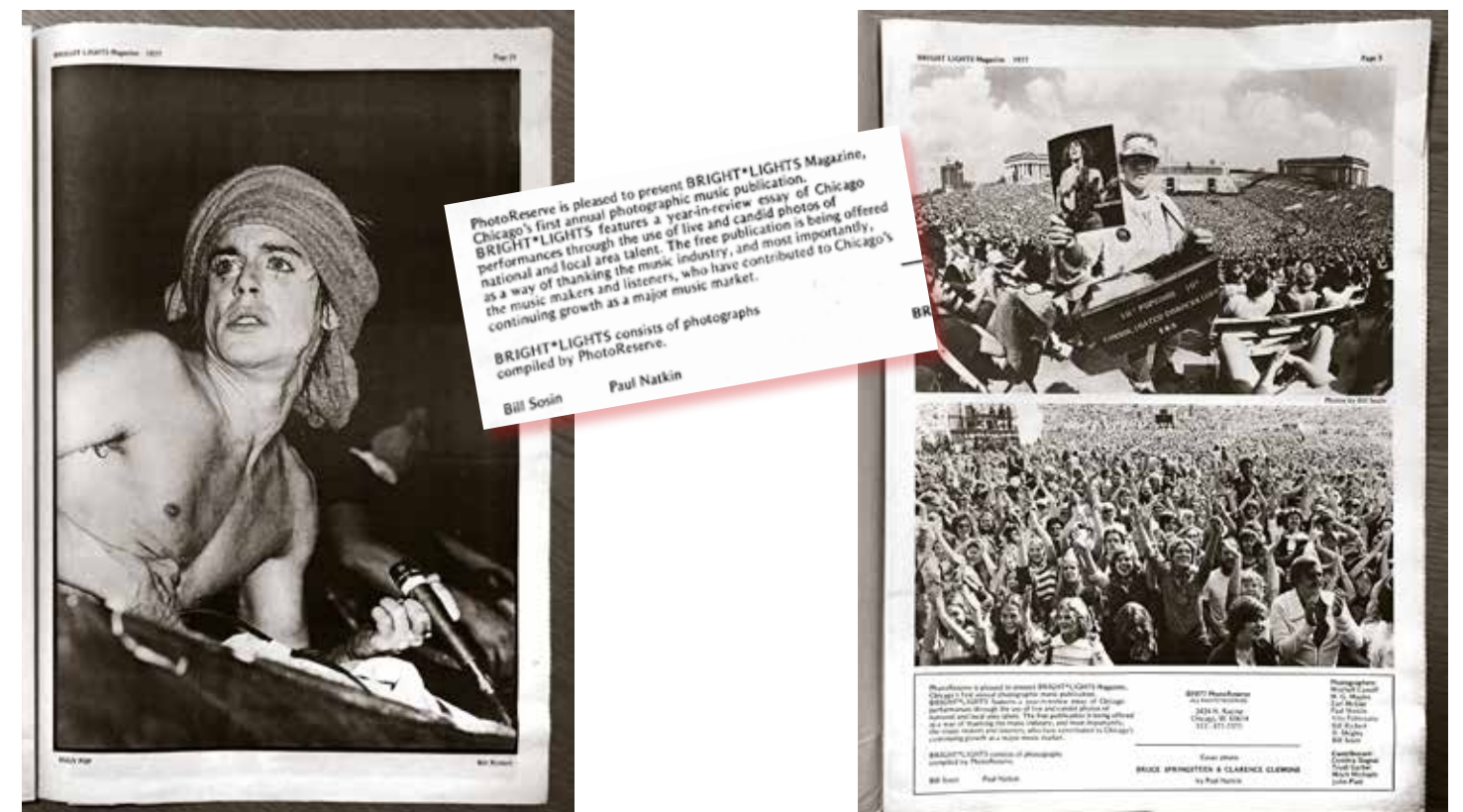
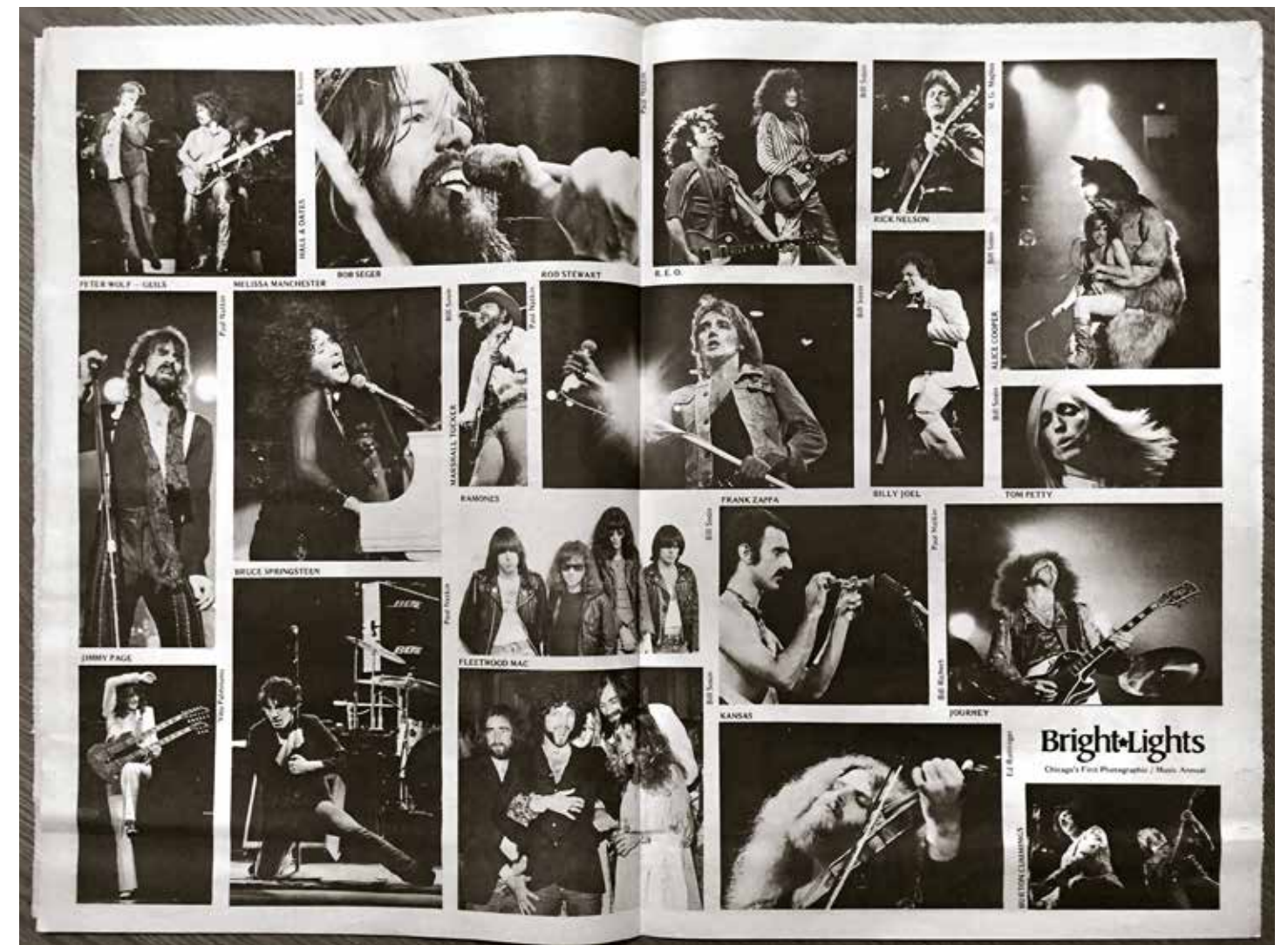
The original shooting staff assembled at PhotoReserve.
This proof sheet and shooting by Richard Younker, 1977.



This is the cover of PhotoReserve's first edition of **Bright★Lights** Magazine, cover shot by Paul Natkin. We printed 50M of these 32 page newsprint publications. We offered them free and distributed them around Chicago to any music store, club, record store or place we could find that was in support of music or photography. The pages were filled with mostly live performance shots of every form of music that was presented here.



Blues, Rock, Jazz, Pop, Punk, Country... you name it, we shot it.
 Photographers featured in this issue were: Mitchel Canoff, M.G. Maples, Earl McGee,
 Paul Natkin, Vito Palmisano, Bill Richert, D. Shigley, Bill Sosin and Kirk West.





a photographic and graphic arts workshop
a place to work and learn
2424 north racine chicago, illinois 60614
312-248-8861

FOR IMMEDIATE RELEASE

FOR IMMEDIATE RELEASE

THE DARKROOM GALLERY announces

MEMBER'S INVITATIONAL

OCTOBER 9, 1975 - NOVEMBER 9, 1975

THOMAS ENGLAND
BEN EARLE
DAISY CHAN
JUDITH LLOYD

FRANK McMAHON
DAN MILLER
JoANN CARNEY
SUSAN SEED
DAN ROSENBERG

CAROL TURCHAN
MARC HAUSER
LINDA EAGLE
BILL SOSIN

RECEPTION TO MEET THE ARTISTS

OCTOBER 8, 1975 - 6PM - 8PM

Mon-Fri 4 p.m. - 10 p.m.

Sat-Sun 1 p.m. - 10 p.m.

For further information contact:

John Butsch
Joe Rowley

THE DARKROOM - 248-8861
(2424 N. RACINE)

Thomas England: Free lance photographer shooting for national publications, previously worked as staff photographer for Pioneer Press.

Ben Earle: Free spirited drifter - uses photography as means to awareness - I-Thou exploration.

Daisy Chan: Born in Shanghai China 1949 - presently a free-lance photographer and custom printer - active women's coop - ARC.

Judith Lloyd: Worked commercially as a stylist but personally focuses attention on the nude in photography and developing instructional programs.

Frank McMahon: Backed up by a degree in Anthropology, Frank is presently a free-lance photographer working for national publications.

Dan Miller: Sent to us from the Arkansas Gazette in Little Rock where he was a staff photographer for ten years, Dan presently works free-lance for Chicago based publications.

JoAnn Carney: Born to a Russian-Jewish family at the age of four, she is presently on assignment with Margaret Mead in Disney World.

Suzanne Seed: Authoress and photographer, Suzanne is presently working on her second and third books, having published "Saturdays Child" in 1973.

Dan Rosenberg: Better known as 'Master Dan', he has been pursuing photography seriously since he was ten - he is now twelve.

Carol Turchan: A greedy photographer, Carol presently has two shows of her work in Chicago, not only here at the DARKROOM but also as part of the womens show sponsored by the Illinois Arts Council. Carol is also a member of the women's coop Artemisia.

Marc Hauser: Regarded as a threat to Chicago photographers who wish he would have followed his fathers advice, "better you should be a plumber."

Linda Eagle: A truly perceptive woman, she acknowledges the beneficial influence of John Butsch and Joseph Rowley on her photographic development.

Bill Sosin: In our humble opinion Chicago's leading Rock-'n-Roll" photographer.

All prints are for sale and priced as marked. Members of the DARKROOM receive a 20% discount on all purchases. All monies collected go directly to the artist: The DARKROOM receives no commission for work sold.

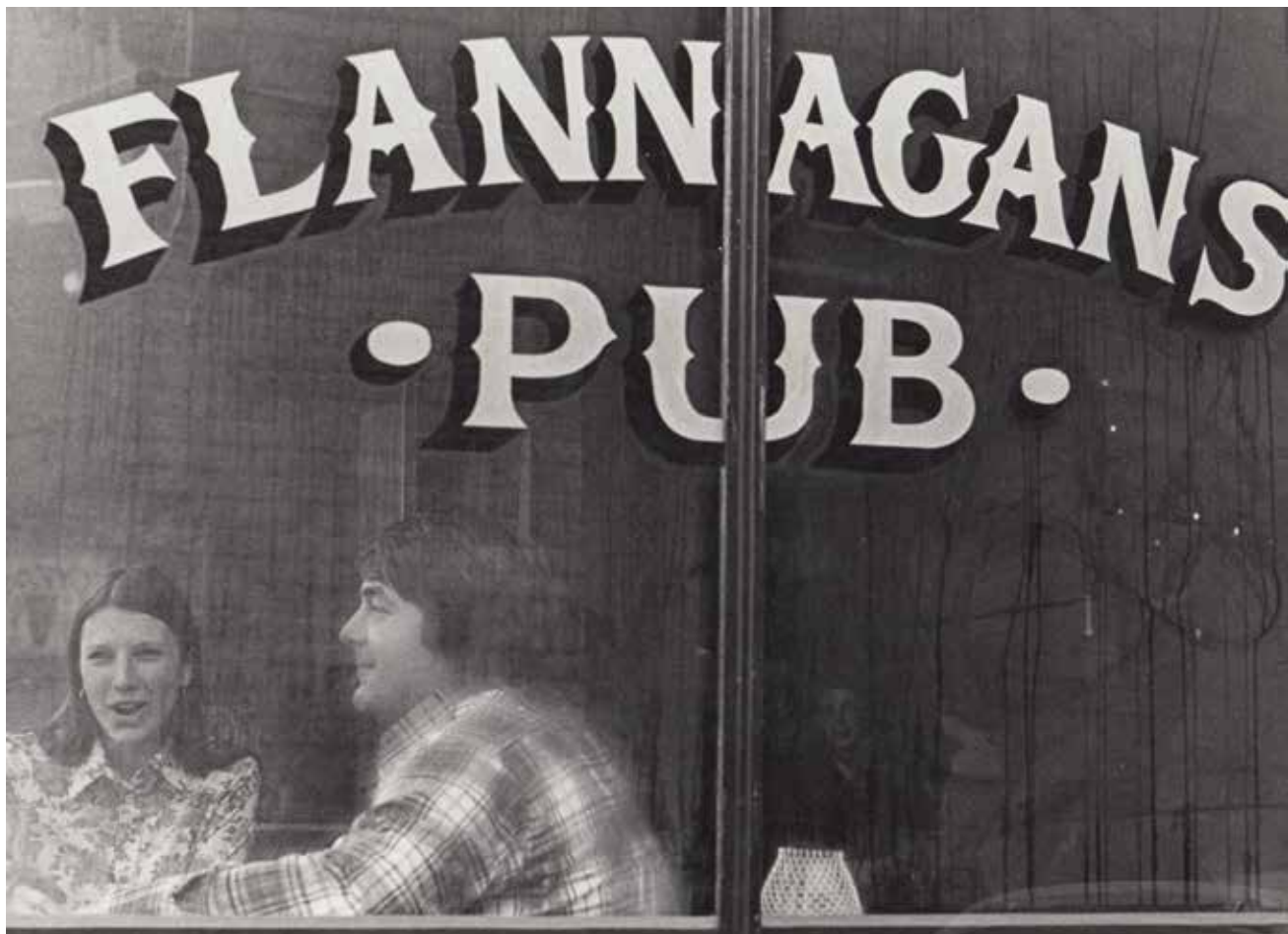
ABOUT THE GALLERY

The DARKROOM GALLERY officially opened in April of 1974 with the purpose of exposing our membership and the general public to work of exceptional quality in the photographic arts. Toward this end we are constantly looking for strong work and encourage all artists to submit their work for review. If you wish us to look at your portfolio or know of some individuals whose work you feel we should consider, please contact either John Butsch or Joseph Rowley of the DARKROOM.

Member's Invitational, a sample invitation for The Darkroom Gallery.



1971 Kingston to Montego Bay Railway, Jamaica / photo Marty Bernstein



1973 Flannagans Pub / Broadway & Oakdale, Chicago / photo Marty Bernstein



Photo / Lin Eagle



Dick Gregory August, 1968 during Democratic Convention

Images from the
P. Michael O'Sullivan
exhibit at the
Darkroom Gallery



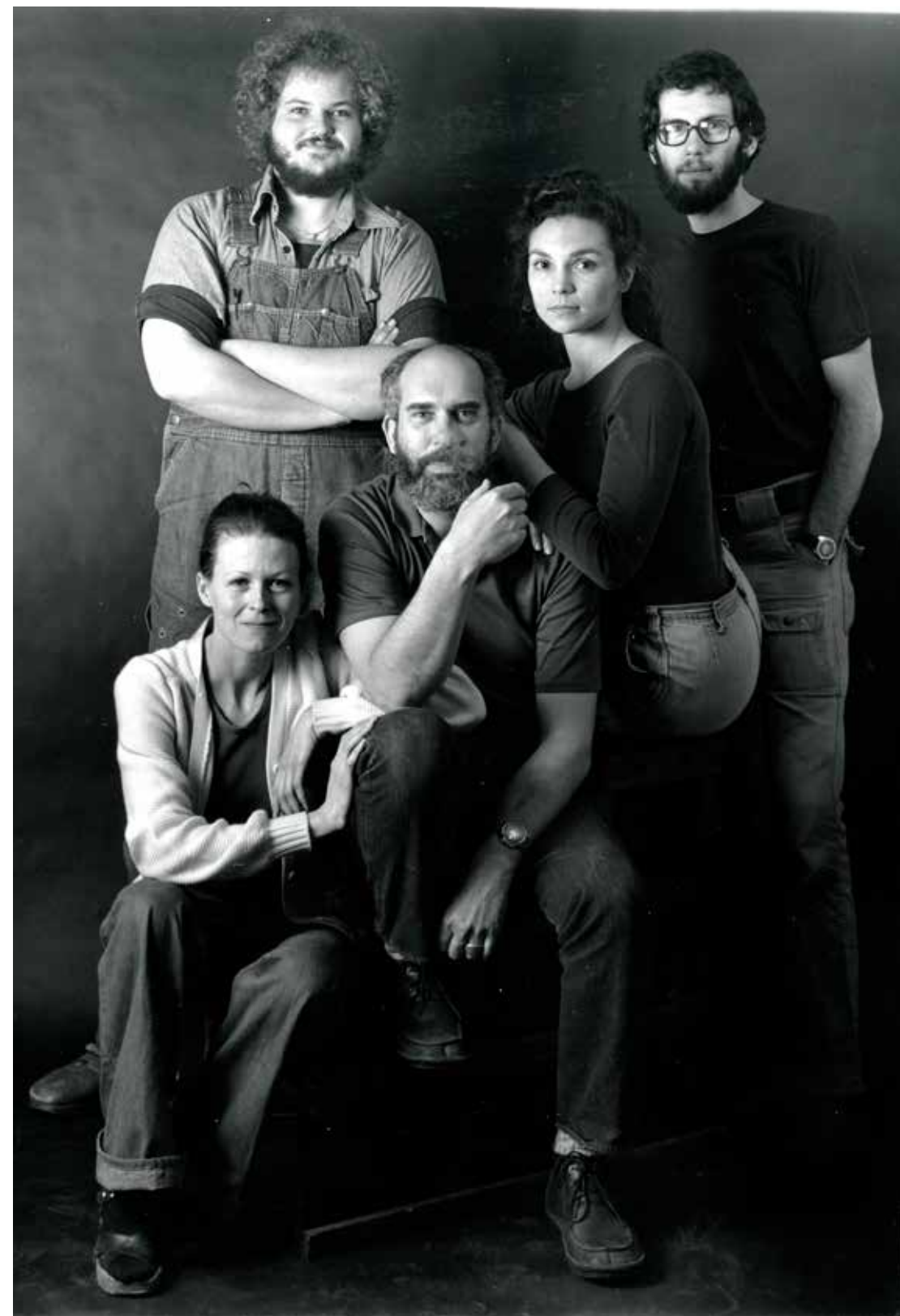
Martin Luther King, Jr., 1967



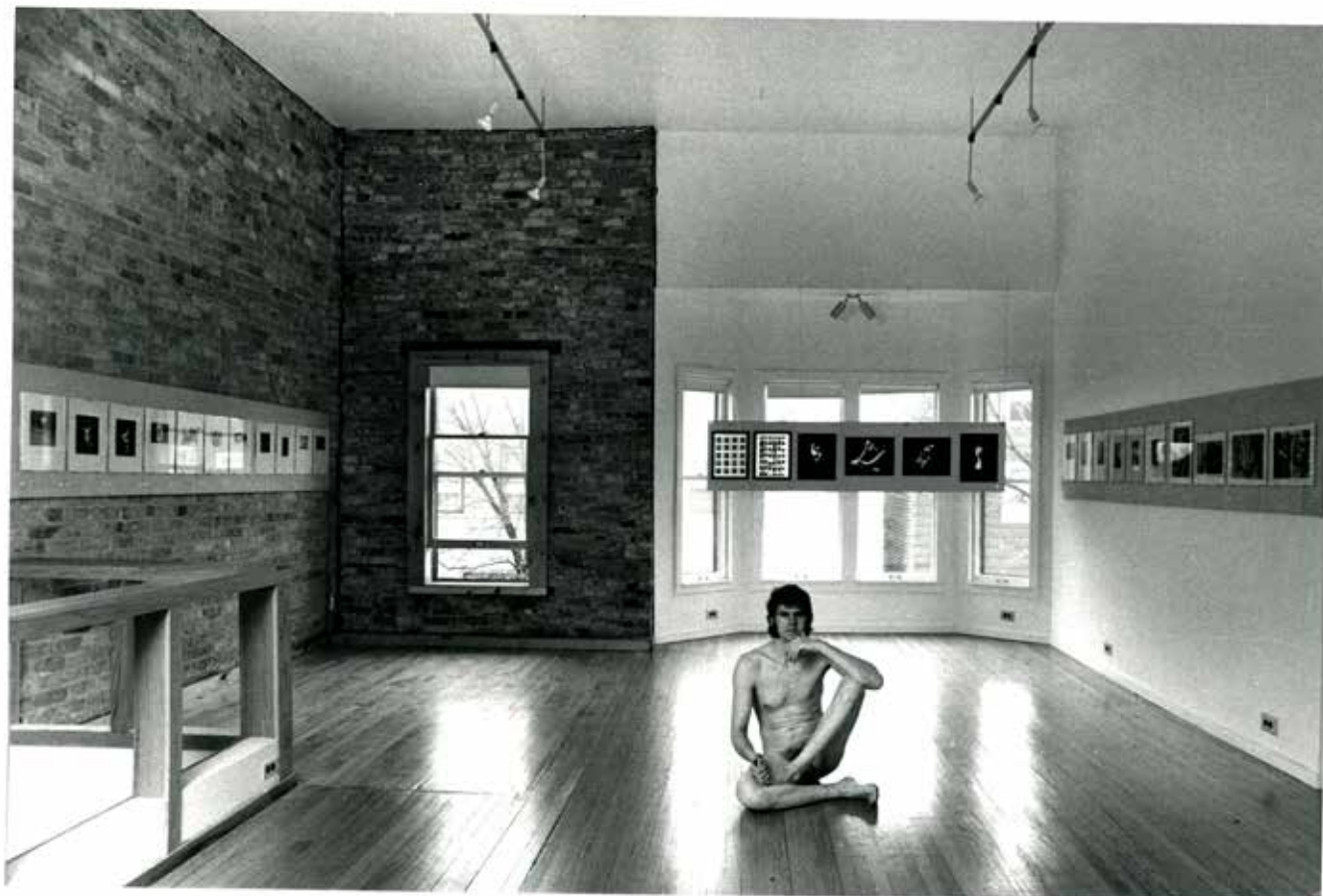
The Kentucky Derby, 1972 / photo Ernie Simon



Joe and John— June 1, 1974
Photo by tripod/timer



Clockwise from top: Gable, Alan Bass, JoAnn Carney, Jack Turner, and Lin Eagle.
Date and photographer unknown.



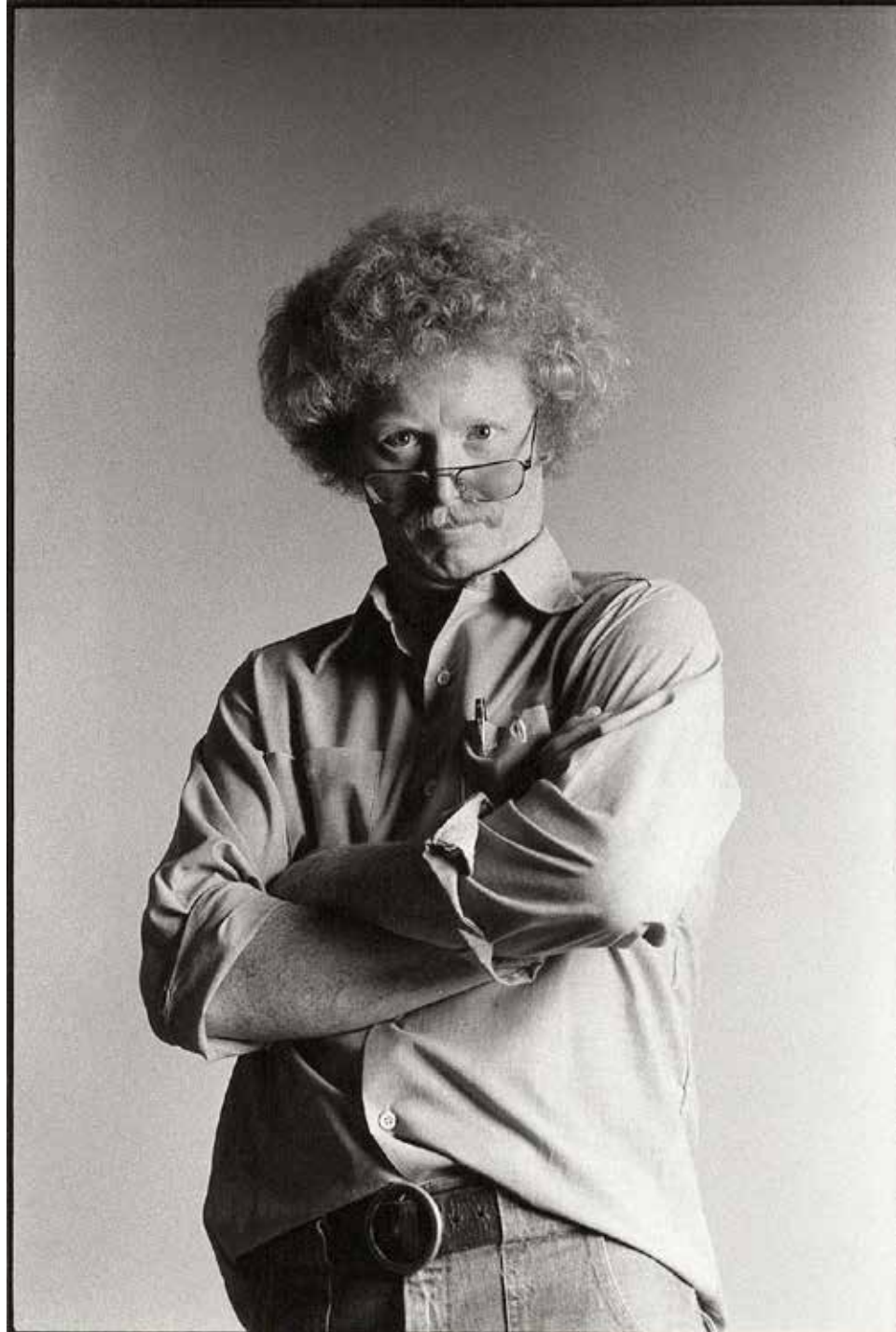
John Butsch in The Darkroom Studio/Gallery by Daisy Chan.
The Naked and The Nude Show, 1974.



Marc Hauser
75

From Marc Hauser's highly admired Circus series.

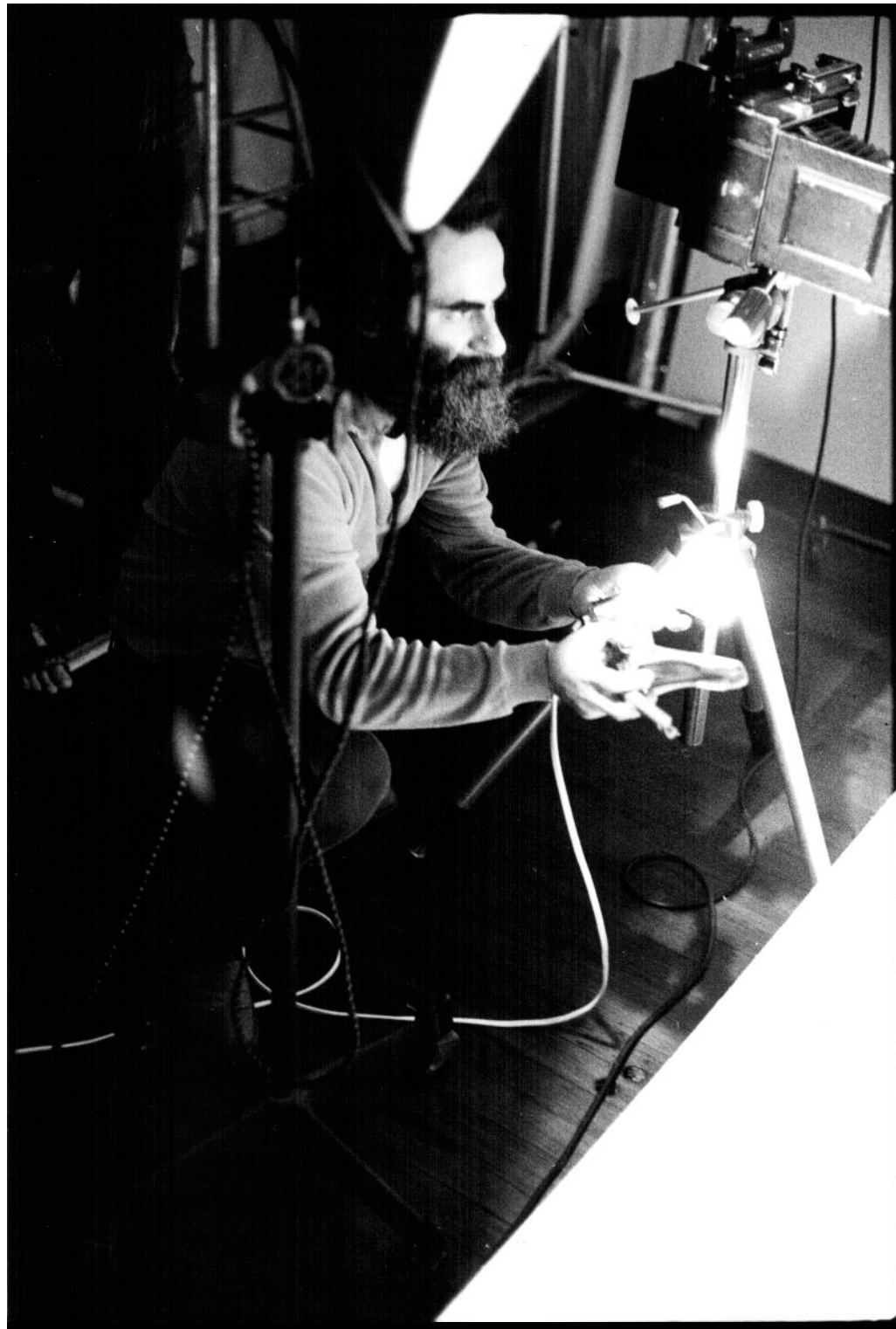
Our Leaders



Joe Rowley, 1977 photo / Bill Sosin

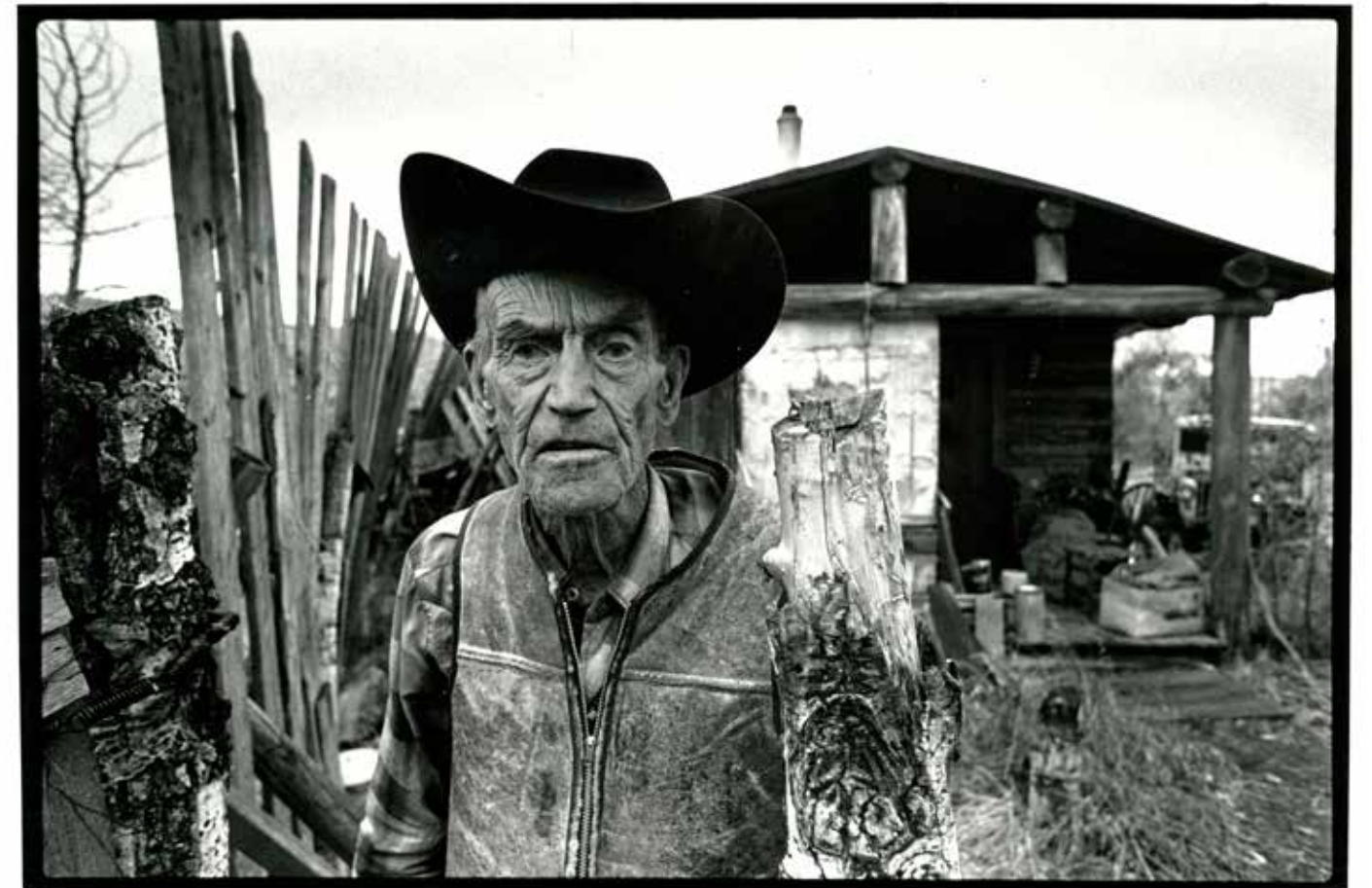


Josephine Orba and John Butsch with Cadillac, September 1974
Photo / Lin Eagle



Robert Schiller

Photo / John Butsch, August 24, 1973



OLD COWBOY, Photo / Frank McMahon



Golden Gloves Championship in Knoxville.
From a 1977 road trip with John Butsch. Photo / Bill Sosin.



Jean-Claude LeJeune (far right) conducting his popular outdoor photo class.
Photographer unknown.



You are cordially invited
to attend the opening night reception
of a photographic exhibit produced
by **PhotoReserve** for
BRIGHT ☆ LIGHTS Magazine.
The exhibit features many of the
finest musical groups and
individuals who have performed
recently in the Chicago area.

The PhotoReserve exhibit opening
will take place from 7:00 P.M.
to 11:00 P.M. Saturday, July 15, at

The Darkroom Gallery
2424 North Racine Avenue
Chicago, Illinois 60614

The exhibit runs from July 15 to August 14,
1:00 P.M. to 11:00 P.M. daily.

A PhotoReserve invitation for a Darkroom Gallery group show, 1978.
Photo of David Bowie by Paul Natkin

You are cordially invited
to attend the opening
night reception for
the photographers at
The Darkroom Gallery
2424 N. Racine Ave., Chicago

Friday, November 18, 1977 7 P.M.

Portraits of Our Contemporaries: A Group Show Compiled by Richard Nicol

PHOTOGRAPHS BY:

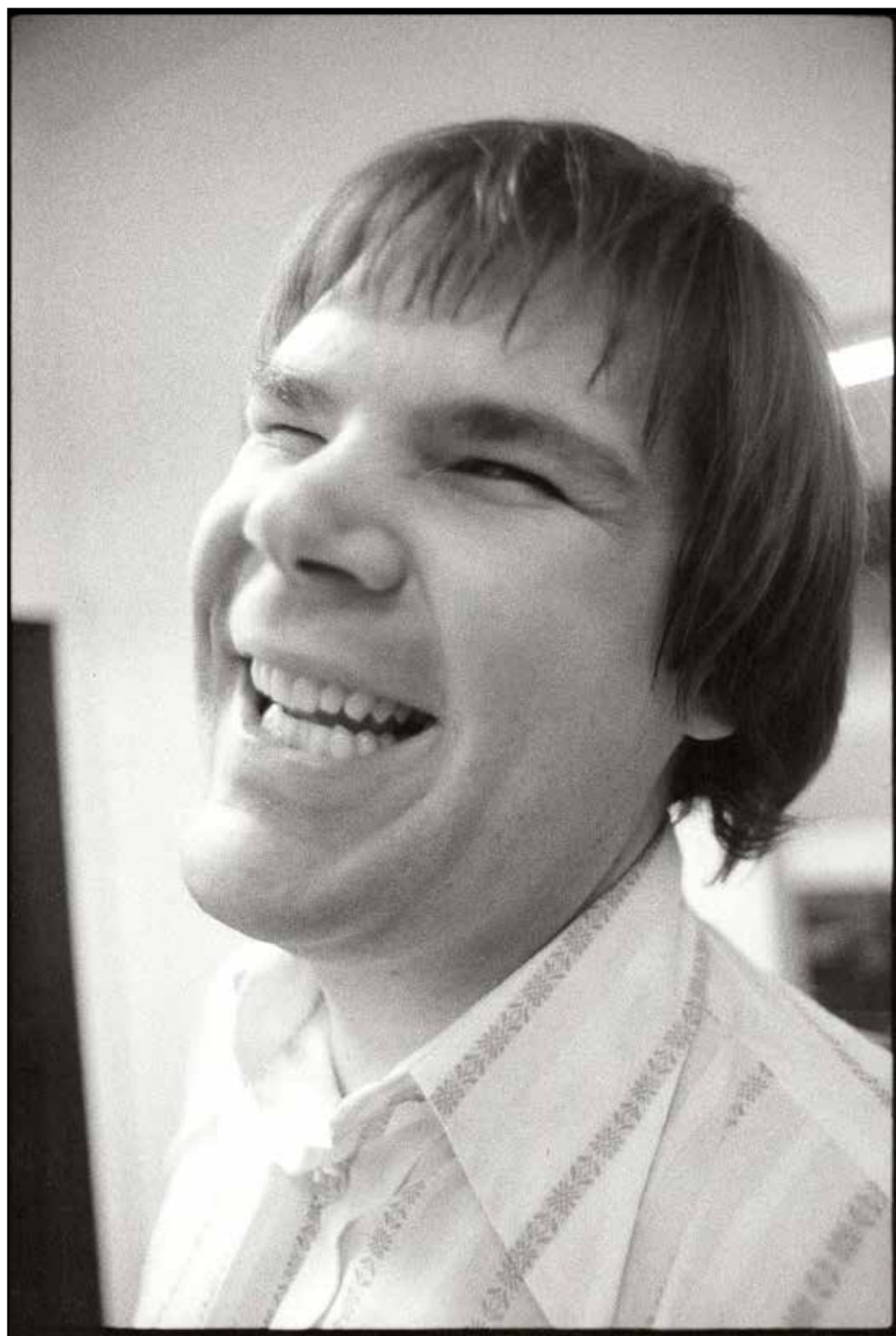
Rita Dibert
Patricia Dolan
Linda Eagle
Elizabeth Faruzyna
David Greene
Gloria Hamilton
Carol Harmel
Marc Hauser
Ken Indermark
Lou Krueger
Lialia Kuchma
Jean-Claude Lejeune
Richard Nicol
John O'Reilly
Martha Phillips
Carolyn Potts
William Radtke
Laurel Ross
Carol Turchan



Photo by John O'Reil

November 18 Through December 15

An invitation to a Darkroom Gallery group show compiled by Richard Nicol, 1977.



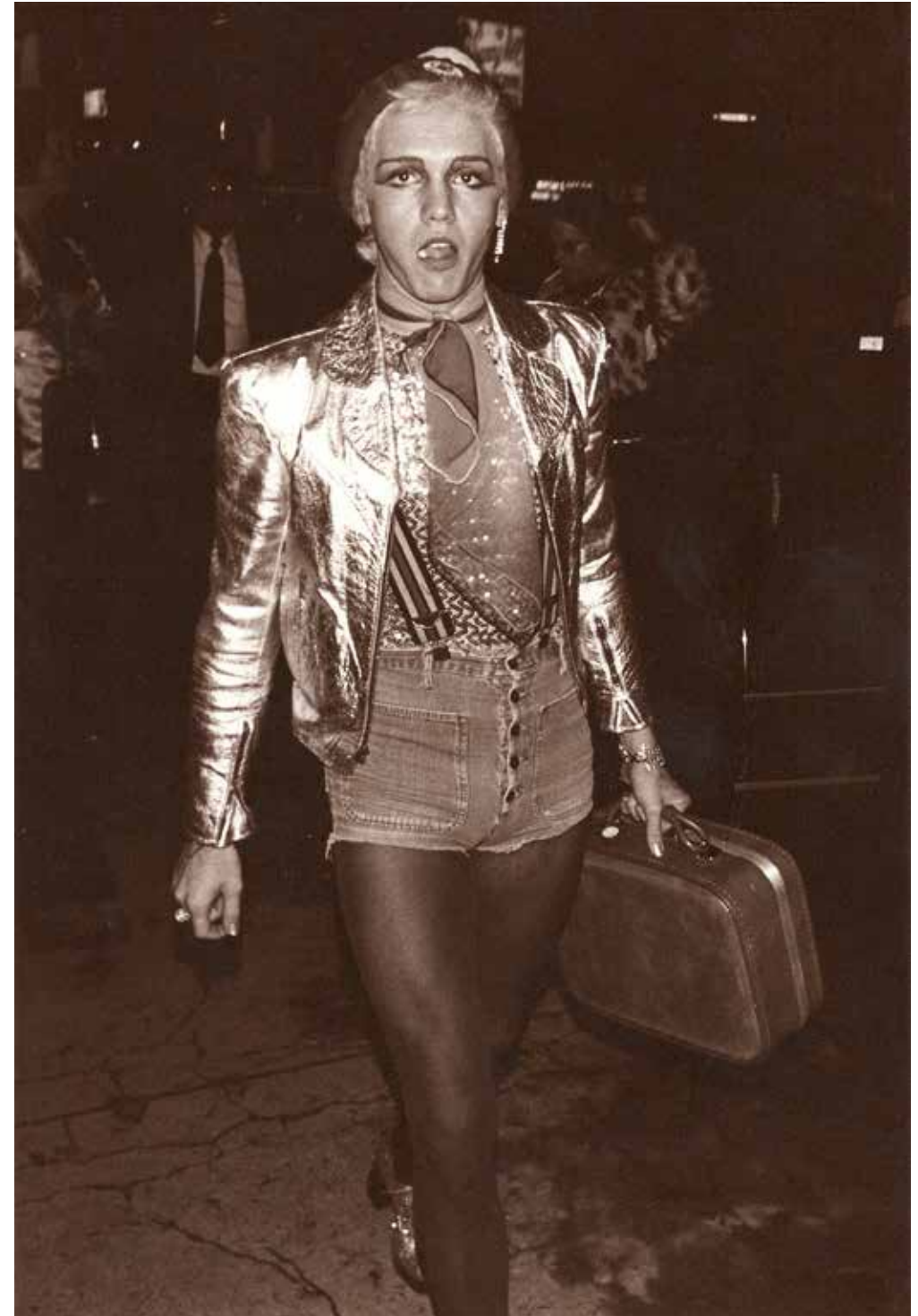
Marty Hock, photo / Bill Sosin



Dutch with his dog, photo / Bill Sosin



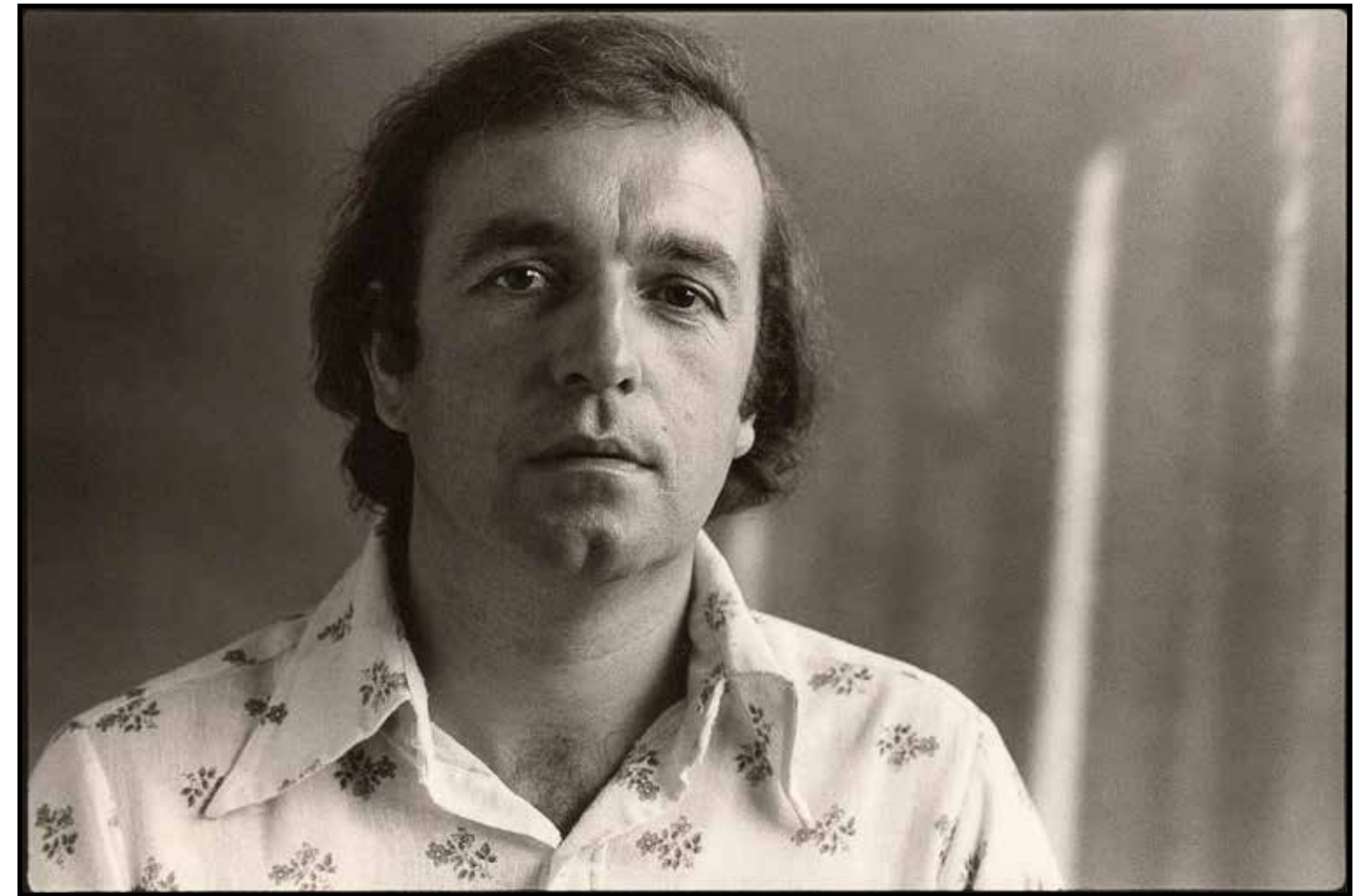
A scene from La Mere Viper, a mid 70's punk disco in Chicago. photo / Charlie Moseley
Bill Emmerick, pictured here, was a photo stylist working with Marc Hauser.



Drummer from a local group called Sparkle, photo / Bill Sosin



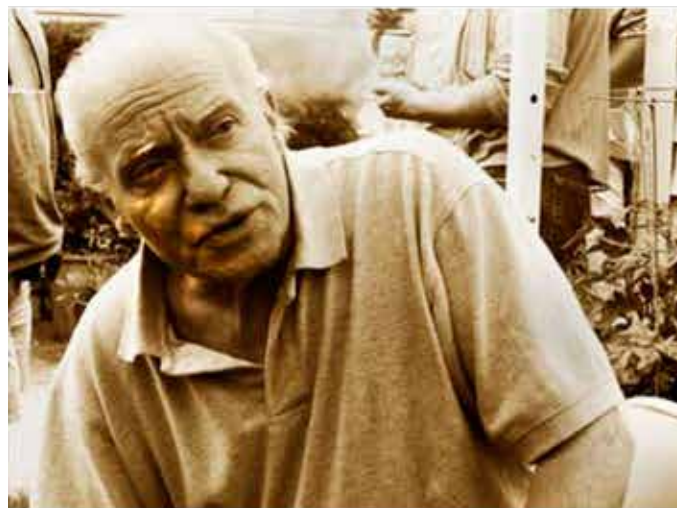
Mark Talbot, photo / Bill Sosin, 1977



Jean-Claude LeJeune, photo / Lin Eagle



June 14, 2010
Reunion



Photos this page are by Marc Hauser while at the June 14, 2010 Darkroom meeting hosted by Bill Sosin. We recently found some video clips from this event by Vito Palmisano (available upon request).



Abandoned Car with Flowering Pear Tree, Nauvoo, IL, Infra-red photo / Richard Nicol

CAROL TURCHAN

I received my MFA from the School of the Art Institute of Chicago in 1973, and around that time joined the women's gallery, Artemisia.

I also began working in conservation at the Newberry Library, on their Edward E. Ayer Collection of North & South American Indian research materials.

I was able to do most of my photography work at home, but lacked some of the necessary equipment I needed. Fortunately The Darkroom, literally around the corner from where I lived at the time, fulfilled that need. I spent less time there because of my other work, and therefore was less involved in the community, but I participated with my photo collage work in one small display on the premises, and attended a few of the group events.

Some people I knew from The Darkroom have remained friends, and I'm glad that we have "revisited" The Darkroom to honor the friendships, community and the service The Darkroom provided for so many artists and photographers. It was a unique place and experience.



Carol Turchan's *Darkroom Thoughts* above missed the prior Journal; we are pleased to include them here. Thank you, Carol.

Please send us your Darkroom reflections. They can be a short paragraph, a sentence, a poem, anything that you feel best expresses your fond memories. How has The Darkroom colored your life? Image contributions are eagerly sought as well, as we prepare for the next edition of The Darkroom Journal. We welcome past as well as present work and projects in progress.

Our heartfelt thanks to those who helped pull the 2020 *Darkroom Journal* together and to all our contributors reflected on these pages as well as Story & Copy Editor: Jeanne Aguirre and Proofreader: Michael Rowder

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