



# WELCOME TO TORONTO BLACK AND WHITE

November 2008

Welcome to Toronto Black and White's service guide. Since 1985 we have served the professional and amateur markets with the finest traditional processes available. While film processing and silver gelatin prints are still our core services, we have entered the digital age by offering high resolution scanning with our IMACON scanner and PIEZOGRAPHY. The finest B&W inkjet output available. Our conservation quality custom framing is the perfect way to display and protect your images.

## LOCATION

Toronto Black and White is located at 99 River Street, south of Dundas St, north of Shuter on the east side of the street. River Street is one block west of the Don Valley Parkway and runs between Gerrard St and Queen St. We are a one minute walk south of Dundas St E. Bicycles can be parked inside the front doors. There is also front door parking and a drop box located beside the front door for your convenience.

## HOURS OF OPERATION

Tuesday, Wednesday, Thursday, Friday  
Open 10am - 6pm

Saturday  
Open 10am - 4pm

## CLOSED SUNDAY AND MONDAY

## CLOSED TUESDAYS JANUARY THRU MARCH

Closed Saturdays on long weekends

## WEB SITE

<http://www.torontoblackandwhite.com>

e-mail [info@torontoblackandwhite.com](mailto:info@torontoblackandwhite.com)

## PHONE

416-861-0258

Toll free 1-800-571-7353



## FILM PROCESSING - See chart

Film is processed in a dip and dunk machine processor using Kodak Xtol developer @68F. Each film type has its own processing time. The processing time can be controlled in intervals of one second and the developer is tested daily with control strips. This ensures consistent results, fine grain, and excellent shadow and highlight control. Depending on film type, push/pull development is available in a -2 to +5 stop range.

In by	Ready at
1030AM	430PM

ROLL FILM	
135/120	
Process only, uncut	\$9.25
Process and sleeved	10.25
Process and contact	20.00
Sheet Film	
4x5	3.50
8x10	9.00

## 4x5 COPYNEGS AND INTERNEGS - 24 Hours

Copynegs are used to copy prints where the original film does not exist and Internegs are to create B&W negatives from colour transparencies.

1st	\$35.00
additional	15.00

## CONSERVATION FRAMING - 1 Week

Conservation framing provides the absolute best framing solution for your valuable photographic or Piezographic artwork. Toronto Black & White uses only museum quality preservation boards that exceed all Library of Congress standards for archival framing materials. Conservation quality glass, designed to protect the art from harmful UV rays, is standard. Finest care and the highest quality materials are combined to enhance the beauty of your framed art and significantly extend the life. All hardware is provided so that you can hang your art as soon as it is unwrapped.

While we recommend simplicity as the best framing choice to show your art, a large selection of frame styles are available, as well as countless matting textures and colours.

Samples of frames and mats are available at the lab and we would be happy to lend our expertise in helping you with your framing decisions.

Price quotes are available by phone, however ordering in person is always the best choice.



## CONTACT SHEETS - 1 Run - see chart

Contact sheets are created by laying the film, which has been cut to fit, on photographic paper and then exposing it with light. This produces a same size positive image of your film on an 8.5"x11" paper. This is the most economical way to proof your film prior to choosing the images to be enlarged. The film will be contacted on semi-mat paper unless you request glossy paper. Medium format film will be cut appropriately to fit, 6x6 will be cut in 4 frames, 6x45 will be cut into 4 or 5 frames and 6x7 will be cut into 3 frames and the paper size will be chosen to suit. The film will be returned in a 3 holed Printfile archival negative preserver. Please note, the contact will be exposed to give the best overall average results. If your requirements are different please advise staff at time of ordering.

	135/120 roll films
Develop film and contact	\$20.00
Contact only	12.00
Additional contacts same roll	9.00

## GANG PROOFS aka ENLARGED CONTACTS- 2 Runs

Gang Proofs are the same as contact sheets but are placed into an enlarger and exposed to a larger sheet of paper. This provides a larger positive image of your film. Gang Proofs allow easier viewing of each frame, which is very useful for images with small details ie groups of people.

	135/120 roll films
11"x14"	\$18.00
additional same film	10.00
16"x20"	40.00
additional same film	17.00
20"x24"	55.00
additional same film	25.00

PRO PROOFS - 72 Hours

True black and white proofs. Variable contrast B&W paper, B&W chemistry, and pro technicians. A combination that adds up to the finest B&W proof prints anywhere. Roll films only. Rough rebate available only on 35mm. Free contact sheet of each completely exposed 35mm roll.

	4x6	5x7	8x10
Time of processing	\$0.99ea	1.75ea	6.00ea
additional	0.55ea	0.90ea	3.00ea
Selected negs*	4.50ea	6.50ea	12.00ea
additional	0.99ea	1.75ea	6.00ea

\*minimum order \$10.00

Prices effective November 1st 2008, subject to change without notice.



Links to information for pre-serving your photographs.

Canadian Conservation Institute  
<http://www.cci-icc.gc.ca>

U.S. Library of Congress  
<http://www.loc.gov>

Did you know that using cardboard as a backboard in a frame will greatly reduce its lifespan?

## CUSTOM PRINTS - Ready at 5pm the next day.

A custom print is a handmade print that has specific enlarging and printing concerns that demands extra care and handling to make it an outstanding reproduction. The print will be cropped, exposed, dodged, and burned to the customer's specifications.

### RESIN COATED PRINTS (RC)

Custom printed on resin coated paper. Traditionally, RC paper is intended for short term use as they are sensitive to environmental pollutants. Modern treatments can be applied to RC paper to prolong its life. This still does not provide RC prints with the longevity expected with archival fibre based prints. Toronto Black and White treats its custom RC prints with Agfa's silver stabilizer Sistan. Prints available in glossy or semi-mat(pearl).

	5x7	8x10	9x12	11x14	16x20	20x24	24x36
1st	\$17.00	20.00	25.00	35.00	65.00	90.00	150.00
add'l	9.00	10.00	15.00	20.00	45.00	55.00	110.00

## POSTCARDS

Postcards custom printed from original negatives lend a special, personal touch to communications with friends, relatives and business contacts. Print one at a time or in any quantities you like.

1st Postcard	\$17.00
Additional	9.00
50	150.00
100	200.00
Each additional after 100	0.99

## ARCHIVAL FIBRE BASED PRINTS - 72 Hours

An archival fibre based print is a custom print using fibre based paper for the best tonal and archival quality. Properly processed fibre based prints have a proven history of lasting 100 years in real life conditions. All prints are selenium toned 1:30.

	8x10	11x14	16x20	20x24
1st	\$55.00	75.00	110.00	150.00
additional	35.00	50.00	75.00	100.00

Quantity prices available upon request.



**The 16bit debate.** Will you ever see a difference between a well prepared 8bit image and 16bit image? In some cases no. Native 16bit files do however give you much greater latitude in adjusting levels and curves while you work on the image to achieve the best tones and details. Image editing software uses a math formula to recalculate and then average your adjustments in levels and curves. This causes a problem. Put simply, 8bit files will be averaged to the closest whole number whereas 16bit files will use fractions. For example prior to an adjustment in an 8 bit image, we have 20 pixels at level 89 and 30 pixels at level 90 in the histogram. After an adjustment that redefines the levels, all 50 pixels are averaged together and placed in level 90, leaving level 89 devoid of information. What you will see in a high quality output is posterization and loss of fine details. This is fine for the web but not critical work. Your histogram will show dramatic changes in the levels otherwise known as the "pot-holes and fingers of death". Since 16bit images use fractions, level 89 in the example will still have information and the chance of posterization is greatly reduced. Using software to change an 8bit image to 16bit will not suffice. The image must be scanned or captured in native 16bit.

Remember that your cache level for the histogram has to be set to one. Higher numbers represent an averaged examination of your pixels.

For more info on Piezography  
<http://www.piezography.com>

Piezography is a U.S. registered trademark of Cone Editions Press, Ltd.

## PIEZOGRAPHY

One of our newest fine art services. Piezography prints are archival Carbon-Black pigment ink prints that are printed digitally onto a variety of 100% cotton rag papers. Carbon-Black pigment inks and Cone-Tech proprietary rip software changes the dither pattern of the inkjet head to increase resolution. Resulting Piezography prints have the longest dynamic range of any digital or traditional process. Further, Piezography prints are capable of producing an image quality that competes directly with fine platinum printing. Due to the fact that this is a digital process it gives you maximum control over the final image. Longevity of Piezography prints is said to meet or exceed the life of fibre based prints. The Piezography system can print directly from 16bit B&W files. Converting images from 8bit to 16bits via software will not improve the final image.

When properly executed Piezography prints can be viewed at less than "book distance" and produce exquisite results. Achieving the best results with digital imaging is no different than analog imaging. The same detail and thought used for analog is still required for creating superior digital images. The convenience of digital imaging does not replace the effort required to achieve the best image possible. Toronto Black and White puts all of its effort in creating the best possible image from your original.

The setup fee for these prints include scanning of your film, reasonable dust busting, adjustments, and one test. The image is a 8 or 16 bit grayscale file, size as, at a minimum of 300ppi.

FULL SERVICE - from negative or digital file.

Size up to	setup	1st print	additional prints
8.5x11	\$40.00	55.00	35.00
11x14	50.00	75.00	50.00
17x22	60.00	110.00	75.00
20x30	75.00	150.00	100.00
23x33	85.00	200.00	130.00

SELF SET UP - from grayscale 8 or 16bit tiff or 8bit PSD file. Should be sized to final print size at a minimum of 300ppi. Lower resolutions are accepted but quality issues may arise. Expectations should be lowered when outputting from files that have been poorly or unnecessarily interpolated. Files not properly set up are subject to a minimum \$35 fee. A test proof is highly recommended.

Test proof, if required, \$0.20 per square inch, minimum \$10.00 charge per file.  
 Final prints from Self Set Up files are charged at the respective 1st print price of Full Service prints.

### FILM SCANNING Hi-Res

High quality B&W film scanning via the Imacon 848 scanner. Scans are provided as TIFFs. Excessive dusting and/or retouching of physical damage to film is the customer's responsibility. We can provide this service for \$60/hr. All standard formats up to 4x5 are supported.

Gray Scale	<10mb	10-29mb	29-49mb	50+mb
16bit	25.00	35.00	45.00	1.10 per mb

Write scans to CD \$10 (up to 700mb) or DVD \$20. (up to 4.7 GB)



## THE "SMALL PRINT" PAGE

All prices in this price list are before any applicable taxes and are subject to change without notice.

### **SHIPPING**

Toronto Black and White can ship almost anywhere in the world. Shipping and handling charges and any risks associated with shipping are entirely the responsibility of the customer. All COD orders must be paid for prior to leaving our location.

### **COD ORDERS**

Any COD order over \$500.00 requires a deposit of 50% of the estimated total bill at the time of ordering.

### **UNCLAIMED, UNPAID ORDERS.**

It is understood by the customer that any unpaid order that remains unclaimed for 90 days from date of the order being placed will be destroyed or sold to recoup costs and the customer forfeits any rights to the order or its contents. This includes any originals that are part of the order. In the event that the customer cannot pay for the order within the allotted time period it is the customer's responsibility to make suitable arrangements to ensure the order is not disposed of.

### **LIMIT OF LIABILITY**

Any film, negative, transparency, print, digital file, digital storage device, or artwork submitted to Toronto Black and White Photographic Laboratories Inc. constitutes an agreement with the lab that we will not be held responsible for loss or damage of said article. Toronto Black and White will replace any lost or damaged film with the same amount of similar type of unexposed film. Toronto Black and White will not be held responsible for permanence of resin coated prints. For archival quality, fibre based, selenium toned prints are recommended.