

# PRESS RELEASE

## The Untold Story of One of the Greatest Printers in Photography

**August 17th, 2010**

*Waukesha, Wisconsin, USA, and Paris, France* — You've probably seen his work.

But for many years, he remained in the shadows, a mysterious figure few people in photography knew much about. One heard rumors, murmurs...“Henri Cartier-Bresson has a darkroom guy in Paris who makes all his prints...” “Josef Koudelka is finally selling prints—they're being made by the same custom printer in Paris who a lot of the Magnum guys use.”

Today, Mike Johnston's **The Online Photographer** (TOP), a photography news and discussion website for photographers, has published a significant original article. It's a profile of **Voja Mitrovic** (“Voja” is pronounced “Voya”), the darkroom master who printed for Cartier-Bresson, Koudelka, Sebastiao Salgado, Werner Bischof, René Burri, Marc Riboud, Robert Doisneau, Edouard Boubat, Man Ray, Helmut Newton, Raymond Depardon, Bruno Barbey, Jean Gaumy, Frederic Brenner, Max Vadukul, and Peter Lindbergh to name a few.

The two-part post was written by the renowned photojournalist **Peter Turnley**. Peter and his twin brother David have been featured on CBS's “60 Minutes,” and Peter has 42 *NEWSWEEK* covers on his long list of publication credits. Peter is a dear and longtime friend of Voja Mitrovic, who has been his own printer for many years. Peter traveled to Paris specifically to interview Voja for this article.

A number of photographs are included, several never before seen.

Here is the permalink to Part I (Part II is linked at the bottom of Part I):

[http://theonlinephotographer.typepad.com/the\\_online\\_photographer/2010/08/voya-mitrovic-part-i.html](http://theonlinephotographer.typepad.com/the_online_photographer/2010/08/voya-mitrovic-part-i.html)

We hope you will have an an opportunity to share this with your audience.

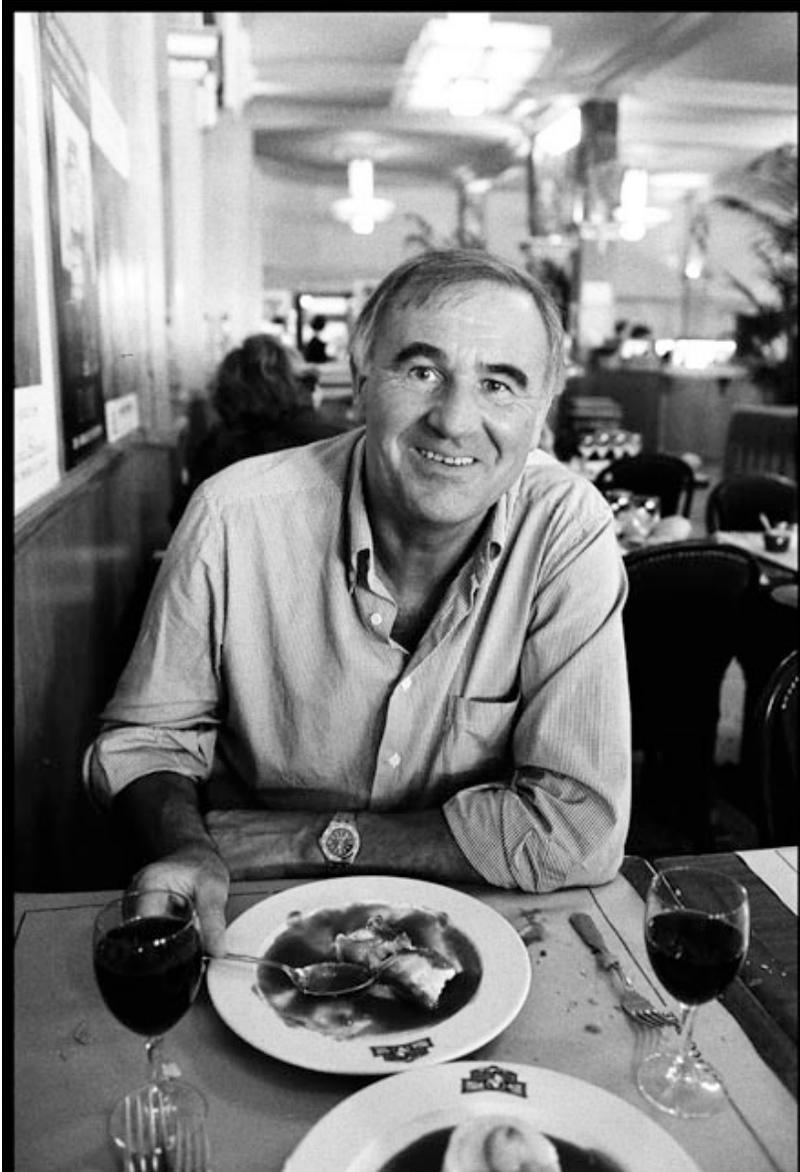
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### Excerpt:

Both Voja and Picto would have a tremendous impact on my own destiny. In June of 1979, after arriving back in Paris, I went to see Pierre Gassmann at Picto and asked for a job as a printer. Pierre, with his tough-love gruff voice, asked me what I knew how to do—and I exaggerated and told him that I was a great printer and knew how to do everything with black-and-white prints. He said to me, "We will see. You will have a three day tryout, and if you aren't as good as you say, you won't get the job." On my first day of my tryout, I was given 100 negatives and told to make 8x10-inch prints of each by the end of the day. At 4 p.m., a tall, handsome man with a foreign accent, one of the printers in the lab—Voja—came to my enlarger and asked how it was going. I told him that I had only printed 20 negatives. He said to me, "You will never get this job—give me the negatives." I watched him take the hundred negatives to his enlarger, and in one hour, he printed the remaining 80 negatives, putting each sheet of printing paper in a closed drawer after exposing each negative. At 4:50 pm, he took out 80 sheets of exposed photographic paper and went to the open developing tank. I watched him chain develop all the prints, and one by one put all 80 prints, perfectly printed, into the fixer. At 5:10 p.m. that day, Pierre Gassmann walked into the lab and said, "let's see how you have done." He put his foot on the foot pedal to light up the fixer tank with bright red light, and went through my 100 prints laying in the fixer-and a few seconds later, looked up and said to me, "you are as good as you said; you are hired!" After Gassmann walked out of the dark room, I took Voja aside, and said, "thank you. I will find a way one day to thank you for this!" He looked at me and said, "I was an immigrant also. I know what it means to need work—we need to help each other!"

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Voja Mitrovic at the Coupole, Montparnasse, Paris, 1993

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