

# The PHSC E-MAIL

Volume 11-1, Supplement to Photographic Canadiana, May 2011  
The Photographic Historical Society of Canada

Wednesday, May 18th, 2011...

## Amanda Rataj The Albumen Printing Process

PHOTOS BY AMANDA RATAJ



Amanda is a Toronto-based artist and writer whose practice is concerned with the transitory and ephemeral nature of people & things. Looking to antiquated photographic technology and material processes to articulate these themes, her work explores the boundaries of the photographic print.

Albumen prints from the late 1800s are frequently found at photographic fairs and image & paper shows. In its day, the process consumed more eggs than "Breakfast in America."

**Located in the basement of the North York Library  
at 5120 Yonge Street,  
Handy TTC Subway stops at the library door.  
Plenty of underground parking**

## "THE BIG ONE" PHSC SPRING FAIR SUNDAY, MAY 15th, 2011

Our SPRING FAIR will be at the usual Soccer Centre in Woodbridge, Ontario.  
Opens 10:00 AM – Lots of collectables, PUBLIC WELCOME

A few members are a bit slack in sending in their PHSC dues for the coming year. You will get a reminder when you receive the next Photographic Canadian journal. Check the address label.

### 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:

*May 18th, 2011*

*-Amanda Rataj will be speaking on the Albumen Printing process.*

*June 15th, 2011*

*-Andrew Stawicki from the PhotoSensitive Group will bring us up-to-date on the social accomplishments of these Canadian photo volunteers.*

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Robert A. Carter – Webmaster

# PHOTOGRAPHICA-FAIR

Antique, Collectible & User Cameras, Images, Lenses, Darkroom, Books, Film, Digital, Movie, Video, etc.

## Sunday, May 15, 2011

10 am to 3 pm

# THE BIG ONE!

**YES - ITS THIS SUNDAY**

**CHECK FOR BARGAINS**

**NEW PHOTO IMAGES**

**ANTIQUE CAMERAS**

## The Soccer Centre

7601 Martin Grove Rd, Toronto (Woodbridge) Ont.

½km south of Highway 7 on the east side

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tel 416-879-7168  
fair@phsc.ca

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# Toronto Notes

Reported by Robert Carter

— COME ENJOY OUR NEXT MEETING ON WEDNESDAY, APRIL 20TH, 2011

## THE APRIL MEETING

Heather Morton is a Toronto based Art Buyer. "Art Buying refers to the act of securing still imagery for commercial use. In a nutshell, she helps advertising agencies and design firms find the right photographer or illustrator for their concept and manages the process of producing that image.

"The Art Buyer fulfills two important but different functions: On one hand, it is a creative role, collaborating with the creative team to source the right creative supplier (it takes a keen interpretive eye combined with a comprehensive knowledge of current photography and illustration trends and styles). In a completely different way, an Art Buyer is also a Project Manager."

Heather titled her talk "The Digital Age: Fear and Opportunity" marking it as another perspective on the effect of the digital revolution on the photographic industry. She began with a description of the pre-digital way a commercial photographer marketed his talents: The photographer created a portfolio of his best work at considerable cost and dropped a copy off to a prospective client. With the need to have five or more portfolios in circulation, he may have as much as \$5,000 invested in this means to market his work.

Ten years ago, she called in books to see what the photographers could do. The samples she brought tonight are just a drop in the bucket compared to the volume she would get in a year. These books had to be catalogued and filed for quick reference.

Today she bases her hiring decisions almost completely by looking online and rarely "calls in a book" anymore. The modern photographer no longer needs to produce and maintain a number of expensive portfolio books.

The digital revolution has caused

such a seismic shift on who can or is becoming a photographer. On one side it made the professional's workflow faster and easier, but on

"can go to billboard" led to the democratization of photography. Twelve years ago a professional would never use a 35mm camera



The multi-talented Heather Morton is surrounded by samples of photographers promos.

the other it lowered the entry barrier for new "photographers." This led in the short term to a glut of photographers, many cheap but unqualified offering low bids rather than quality work.

She characterized the forces photographers face today as "two F words: Flickr and Facebook." Flickr represents the amateur/flickr photographer (cheap competition), while Facebook stands for the pressure to use social media as a big part of the professional's promotional plan (pressure to stay current on the various social platforms).

As an example of a flickr photographer, Heather spoke of Sharon Pruitt. She is an American military wife and a stay-at-home mom who began by using an under \$100 camera and thanks to a Getty Images deal now earns an estimated \$400 - \$500 a month as a quasi-pro photographer.

Today's \$100 cameras which

to go to billboard - even medium format was just coming in to use for this purpose. Now these inexpensive "off the rack" cameras and amateurs are the competition the professionals are up against today.

So many people are taking so many images now that some ad agencies have started using "consumer generated" content. In what became a viral video, Dominoes used a videographer at a food shoot to record the tricks used to get perfect food stills. This video ad then touted the quality of Dominoes pizzas and invited consumers to take pictures of their pizza when it was delivered and promised to use the best shots in an ad. The resulting ads skipped both professional photographers and food stylists.

Another example of "consumer generated" content was a campaign by Leo Burnett of Toronto. James Ready is a small beer brand

PHOTO BY ROBERT LANSDALE



out of Niagara Falls targeting students with its low cost brews. The campaign idea was “help keep James Ready a buck.” The premise implied the brewer was cheap and couldn’t afford pictures for its bill boards and instead would “rent” part of them out to amateur photographers. It was a very successful campaign integrating the consumer with the brand. No professional photographers or art buyers were involved, only amateur images were used.



Heather Morton's presentation in progress. Thanking the speaker are Felix Russo and Clint Hryhorijiw.

Today the professional photographer contends with a dozen different marketing tools. His web site is most important followed by his branded portfolio. The iPad is growing in importance, especially if the photographer does video too. Some photographers even insert an iPad in their branded portfolio. The device has a great display for stills as well as videos.

It is crucial that a photographer's web site intended for marketing be fast loading and easy to navigate. The art buyer has a lot of sources to review with no time to wait for background music or elaborate flash applications to load.

Heather is not only inundated with print promotions, she also receives email promos. They are used by professionals in an attempt to compete with low price amateurs. The email promos must stand out to catch the art buyer's eye. Heather showed the promo from Jonathan Saunders who uses the subject line, “I like to tell stories.” He often makes his email promos relevant to current news. For example, the day after George Carlin died, his email promo had a

Carlin photo and associated story. He did similar quick promos after the BP Oil Spill, Michael Jackson's death, etc. His approach shows he is someone who knows how to grab an art buyer's attention.

A blog is what a photographer needs to show himself beyond his images. Heather commented on Finn O'Hara's blog as an example. O'Hara posts regularly and experiments a lot. Photo District News magazine published an ar-



ticle on his motion pictures. Check out feed frenzy on his blog ([www.finnohara.com](http://www.finnohara.com)).

Getting an art buyer's attention can be tough. Heather's reaction to email promos is to spend at the most 2 minutes viewing good images - all the rest go straight to trash. And there is also a growing backlash to email promos as address lists are being sold leading to a lot of spam. Added to this it is often hard to get an appointment with an art buyer. And there is even resistance to print promos - no room to store them, tedious to catalogue, hard to search.

Heather then described a new concept. Buyers can go to a stock house, or ask photographers to submit existing images for a job, but they do not expect photographers to shoot on spec. This new concept called “Image Brief” does just that. It asks photographers to respond to a project by shooting at their own cost in hopes their submitted work will be selected.

Heather sees more change over the next decade: Social media is helpful for those comfortable interacting with like-minded people.

Video is another pressure on photographers - and art buyers who deal mostly in still photography. The division between motion and stills is steadily blurring and there is talk of photographers becoming image makers encompassing both still and motion work. After five years of digital as the only media acceptable to art directors, traditional film is seeing new interest as an alternative process. Some art directors are now open to accepting film for its special look and feel.

Another pressure comes from the microstock industry which is extremely popular. These stock houses license images for as little as \$20 per non-exclusive use. This has really hurt the higher end stock houses and the demand for commissioned work. From Heather's point of view, such per use images should only be used for minor work like adding an image to a cell phone in an ad or when a client faces a tight time constraint. She gave an anecdote regarding a large corporation that used a stock image many times for advertising without paying for exclusivity. This worked fine until one day the company discovered a funeral home was using the same image in its advertising...

Summing up the digital revolution: It has dropped the cost of using stock. It has reduced the value of commercial images. It has lowered the barrier to taking and selling images. It has blurred the boundary between still and motion work. And it has opened up new ways for the art buyers and photographers to interact.

**Bob Carter's complete review of the evening's presentation is available on the PHSC web site at [WWW.PHSC.CA](http://WWW.PHSC.CA)**

# A Guide to Identifying Some Kodak Colours

by Ralph London

On the International Directory of Camera Collectors forum (IDCC), there was a discussion about identifying the colours of Kodak cameras. The discussion included the following article.

Deciding the colour of some Kodak cameras can be more difficult than it seems it ought to be. For several sets of coloured Kodak cameras in my collection, here are the colour names from Kodak catalogs and advertising, and what features to use to identify each colour. It often helps to have access to, or to have seen, the full range of cameras – for example, all the Petites or all the Beau Brownies. Some of the names for these cameras can be confusing, and furthermore, are collector names rather than names used by Kodak. The colour names can also be confusing and may not resemble what you think as those colours. I have not expanded the guide to include other similar cameras simply because I do not currently own them. Other people are encouraged to develop information about such cameras.

Except for the Beau Brownie, these cameras are found with various coloured bellows including black. However, no bellows colours are included in this guide, and I have deliberately avoided mentioning any bellows colours. This is because of a previous experience when four of us tried to catalog the colours of bellows and other parts of cameras. When we realized the many shades,

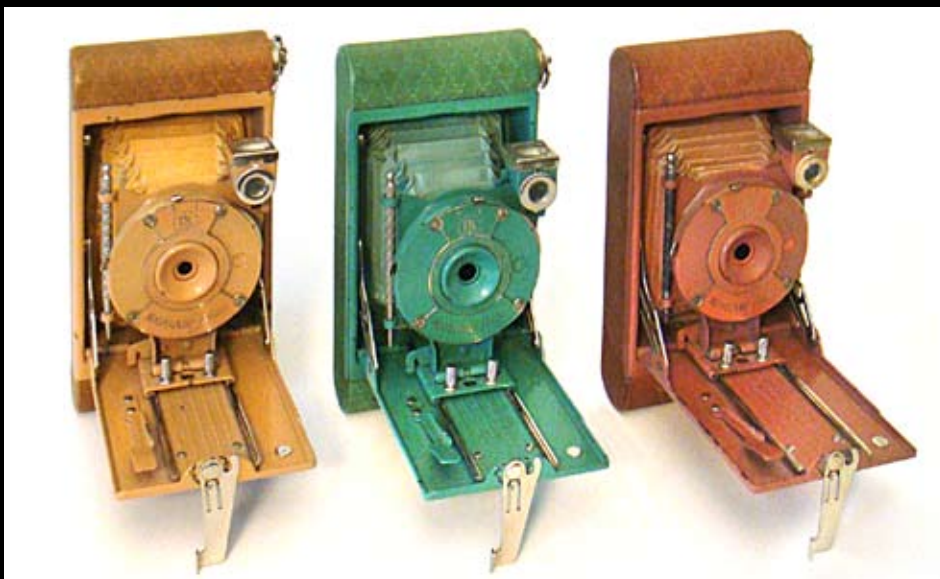
colour fades, replacements and more, plus the difficulties of describing colours, photographing them in different locations and showing the photos, we soon abandoned the effort. As far as I know, no one else has succeeded or even tried although it might be possible to provide something useful.

Note that the Petite appears under five headings in the guide: Kodak Coquette; Kodak Ensemble; Petite and Petite Step Pattern; Petite Coquette or Lightning Bolt; and Petite Diamond Door. The only difficulty arises in identifying the Petites that appear in the second and third headings. How to do so is covered in those two sections on what to use. To distinguish two designs with words, the design on the door of a Coquette or Lightning Bolt includes three curved lines while the Step Pattern design consists of all right angles. Since for Petites, the colour of the two tabs near the bottom of the back must match the colour of the metal of the front, a Petite with front and back parts from cameras of different colours can be detected. The door parts of an auto-graphic model must match too.

CONTINUED NEXT PAGE



PHOTO BY ROBERT LANSDALE - CAMERAS BY JOHN KANTY-MIR



Left to right:  
Petite cameras from  
Kodak Ensemble outfits  
in beige, green,  
(old) rose.

### BEAU BROWNIE

**Colours:** black, blue, green, tan, rose. This rose is a dark pink.

**Use:** the metal rings surrounding the lens, the winding knob and the rectangular finders. Since the winding knob is part of the camera's back and the other two rings are on the front, it is easy to spot a camera with front and back parts from cameras of different colours.

### KODAK COQUETTE

Includes a blue Petite (Coquette) camera  
as part of a cosmetic outfit

### PETITE COQUETTE or LIGHTNING BOLT

Petite camera alone

**Colours:** blue, green (there may be one to three more of the Petite colours of gray, lavender, old rose)

**Use:** the cloth covering, at least for blue and green.

### KODAK ENSEMBLE

Includes a Petite camera  
as part of a cosmetic outfit

[See image above](#)

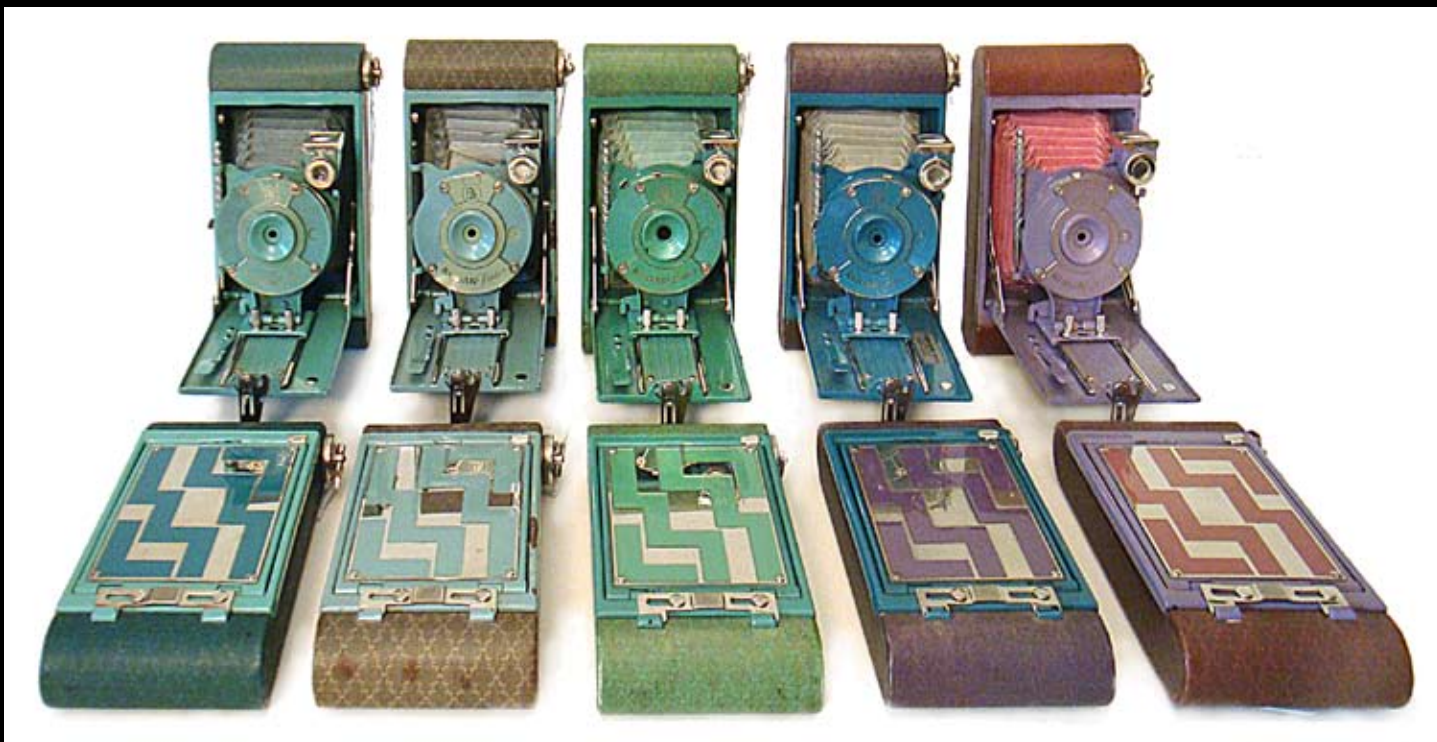
**Colours:** beige, green, (old) rose.

**Use:** the metal parts, including the lens cone and the faceplate with the Petite name, all of which are a colour similar to the cloth covering of the body. Using the cloth covering works for green, and should work for the other two. The green colour of the Kodak Ensemble seems to be the same as the green of the Petite, based on examining several assumed samples of each. The (old) rose colour of the Kodak Ensemble differs significantly from the old rose of the Petite (see picture on next page with two Petites).



Three instances of  
Petites with designs, left  
to right, blue Coquette  
or Lightning Bolt, blue  
Petite Step Pattern and  
Petite Diamond Door.





Five Petite cameras (open) and five Petite Step Pattern cameras (closed). Colours in each row are (left to right) blue, gray, green, lavender, old rose.

## PETITE AND PETITE STEP PATTERN

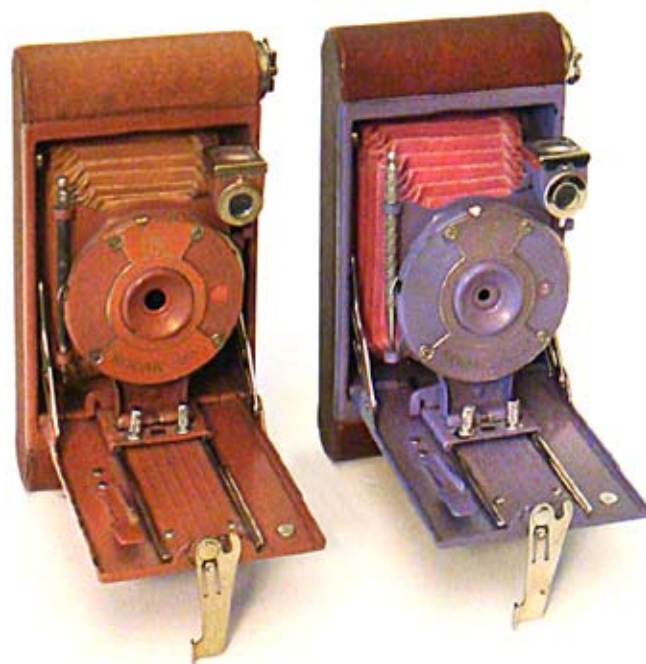
See image above

**Colours:** blue, gray, green, lavender, old rose. The 1930 Kodak catalog, page 30, shows five colour swatches for the Petite. Although they may not be useful, I think the order is (top to bottom) lavender, green, old rose, blue, gray.

**Use:** the cloth covering of the body. Except for green, some of the metal parts will mislead. This is because the colour of the metal parts is a rather different or contrasting colour from the cloth covering of the body, and it is very easy to misidentify the colour of the camera from the colour of the metal parts. The green colour of the Petite seems to be the same as the green of the Kodak Ensemble, based on examining several assumed samples of each. The old rose colour of the Petite differs significantly from the (old) rose of the Kodak Ensemble (see picture at right with two Petites). With care, the colour in the Step Pattern design may possibly provide an identification, but note that the colour of the gray cloth covering is very different from the colour in the design.



Petite swatches from 1930 catalog.



The old rose colour of the Petite (right) differs significantly from the (old) rose of the Kodak Ensemble (left). The colours of the metal parts and the bellows also differ.

CONTINUED NEXT PAGE

## PETITE COQUETTE or LIGHTNING BOLT

See under Kodak Coquette

## PETITE DIAMOND DOOR

**Colour:** brown (only one colour means colour is not part of the name identification)

**Use:** the diamond pattern on the door for identification. Incidentally, the leather-like body covering and the metal parts are dark brown.

## VANITY

Vest Pocket Kodak Series III camera in colour

**Colours:** blue, brown, gray, green, red, which are also named Bluebird for blue, Jenny Wren for brown, Sea Gull for gray, Cockatoo for green, Redbreast for red. The 1930 Kodak catalog, page 31, shows five colour swatches for the Vanity (right). Although they may not be useful, I think the order is (top to bottom) red, gray, blue, brown, green.



Vanity swatches from 1930 catalog.

**Use:** the leather covering of the body. The metal parts also work for brown, gray and red, but the blue and green metal parts seem indistinguishable.

## VANITY KODAK ENSEMBLE

Includes a Vanity Kodak Model B camera (it is not a Vanity) as part of a cosmetic outfit

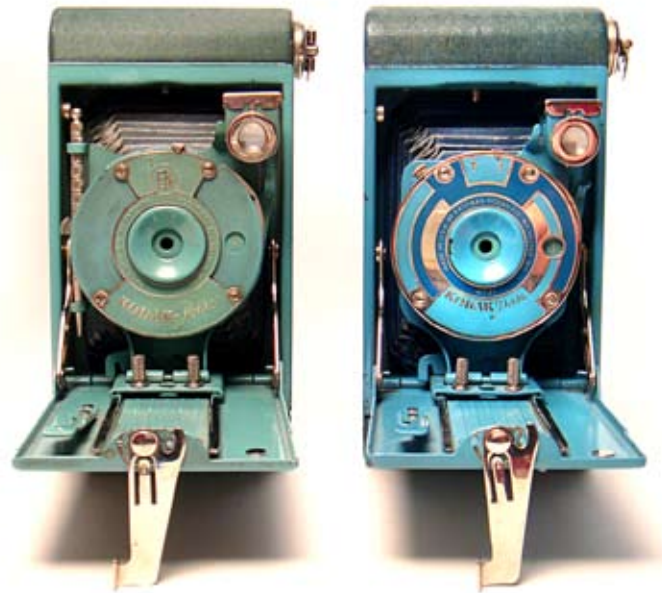
**Colours:** beige, gray, green

**Use:** the leather body covering or the metal parts. Either works.

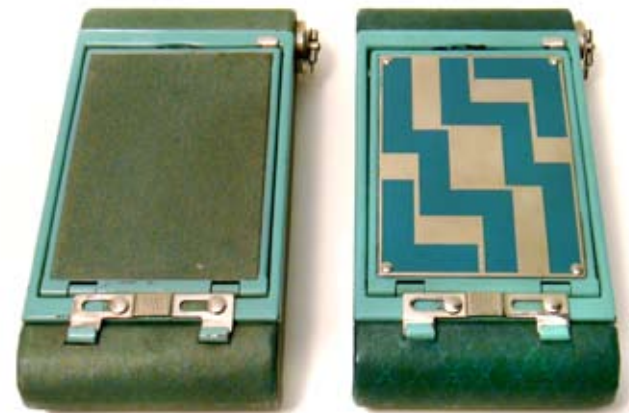
## VEST POCKET RAINBOW HAWKE-EYE

**Colours:** (steel) blue, (marsh) green, orchid, rose

**Use:** the metallic body covering or the metal parts. Either works.



Faceplates on blue Petite (left) and blue Coquette or Lightning Bolt.



Doors on blue Petite (left) and blue Petite Step Pattern.

The original guide, deliberately brief with few photos, was intended for identifying colours by people with some familiarity with these cameras. To assist others, this sidebar and four photos have been included, thanks to the suggestions and help of PHSC members, especially editor Robert Lansdale.

For all the cameras with bellows in this guide, the outside of the door has either a covering identical to the body covering or, in three instances, a metal design secured to the door with four rivets – see page four. The three instances of a design are the Coquette or Lightning Bolt, Petite Step Pattern and Petite Diamond Door. The design on the door of a Coquette or

Lightning Bolt includes three curved lines while the Petite Step Pattern has all right angles. The Petite Diamond Door has a design of eighteen diamonds on its door. The faceplate with the Petite name on the Coquette or Lightning Bolt is more elaborate than the faceplates on all of the other Petites. All of my Petites are marked, "Eastman Kodak Co., Rochester, N.Y.," except for several of the Petite Step Patterns which are marked, "Canadian Kodak Co. Limited, Toronto, Ont." Petites come in both autographic and non-autographic versions.  
–Ralph London

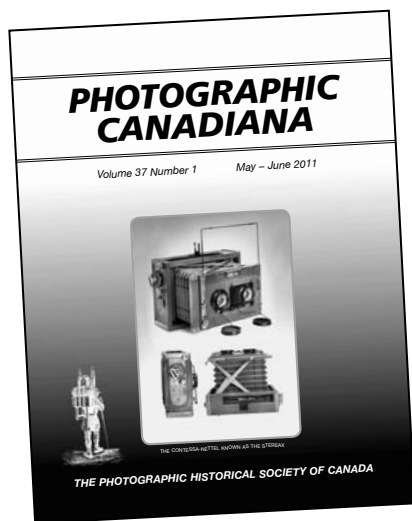
ALL PETITE PHOTOGRAPHS COURTESY OF THE AUTHOR



## RESEARCHING HODGINS



I am researching a photograph believed done by a Photo-Secessionist photographer from Canada – JP Hodgins. The image size is 9" x 7". Has anyone information on this photographer or might know of a resource where I could find some data. Contact Terence Falk at tnf55@yahoo.com



The world gets smaller every-day as is learned in the newest volume of *Photographic Canadiana* that has gone out to paid members of the PHSC. In this 20 page issue we have several interesting stories and reports to tempt your reading curiosity. A previous story back in December 2007 was rekindled when an e-mail arrived from Germany. Gabriele Kuchendorf in searching for her ancestry came across our story about a photo album from the First World War. It involved Maria and August Schwoerer, her grandparents. Subsequent correspondence has

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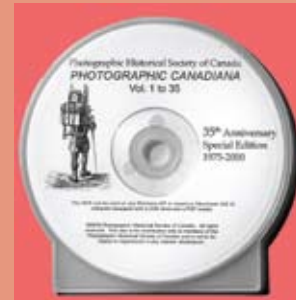
Through the 182 issues of PC, from Volume 1 #1 onwards, you can visit a veritable library of photographs and published words.

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Dues: - Canada \$35.00 Foreign: \$35.00 US FUNDS



A photo from Germany shows Maria and August Schwoerer's descendants, taken January 3, 2010 on the 65th wedding anniversary of Gerwald (son) and his wife Ruth. Next to them are their two granddaughters Cordelia and Annika and daughter Gabriele Kuchendorf on the right. The sweets in the boxes are decorated appropriately with chocolate photographs.

led to a story on the young couple as they progressed through the Depression and the Second World War. The photograph at left brings us up-to-date with a family anniversary. The appropriateness of the chocolate photographs has to be learned by reading our journal.

Other stories covered in the issue relate to the Contessa-Nettel Deckrullo Stereo Tropical camera; reports of our January and February meetings; and an elaborate biography of former editor of the PC journal, Everett Roseborough who recently passed away.

It's worth joining the PHSC.

# RYERSON UNIVERSITY LIBRARY SPECIAL COLLECTIONS

When a query was received by the PHSC as to where to donate books, or in desperation to head them to the recycling bin, Nick Graver of Rochester was quick to recommend the Library at Ryerson University in Toronto.

Nick commented about his own donation to Ryerson: "When the 64 boxes left here, the house might have issued a sigh. I used to lose (mis-place) books here, sometimes for extended periods. NOW I know where all my books are! Our 3300 items (books, pamphlets, magazines) were related to photo history, many first editions, 19th century titles, and some neat signed examples with inscriptions."

Beth Knazook, Curatorial Specialist describes the various collections showing the diversity of materials which are always open to additional donations.

**The Rare Book Collection** was acquired for the library in 1971, and was housed in the Archives for the past 10 years before moving to Special Collections in 2008. The collection contains around 500 works of Canadiana and eighteenth century English literature, including the thirteen volume periodical *The Yellow Book: An Illustrated Quarterly* (1894-1897). Ryerson Library is not actively adding materials to this collection.

**The Nicholas M. and Marilyn A. Graver Collection** was acquired in March 2005. Built up over many years, the collection consists of over 1,000 books (some rare), periodicals, catalogues, and other similar material related to the history of photography. An alphabetical listing of the titles in the Graver Collection is available in the Library catalogue.

**The Michael Mitchell Photographic Collection**, acquired in December 2005, of over 2,000 monographs, anthologies, catalogues and periodicals was assembled over the past quarter century and includes numerous unusual and rare items.

**The Fred Spira Collection** was acquired in 2007 and contains approximately 1200 books related to the history of the technology of photography. The collection includes first edition nineteenth century German texts, photographic manuals and journals.



Ryerson University's Library collection of photographic books, monographs and magazines.

**The Bergerson Collection** was acquired in 2007. The collection consists of a variety of art books, including many on photography, Surrealism, Dadaism and Canadian artists. These works were part of the private collection of Phil Bergerson, a photographer and Ryerson University Professor in the School of Image Arts.

In September 2008, the Mira Godard Study Centre in Ryerson University's School of Image Arts relocated the vast majority of their photographic and film related periodicals to Special Collections. These are mainly from the 1970s to the present.

We also have a selection of catalogues from auction houses such as Sotheby's, Christie's and Phillips.

Special Collections is interested building our collection of rare or unusual photography books, artists' books with unique construction, binding, etc, older or more locally-focused journals, and additional exhibition catalogues.

Beth continues: We would be happy to hear from your readership and offer our resources for



their own research. We are located in the Ryerson University Library, 350 Victoria Street, Toronto (web: <http://www.ryerson.ca/archives/> and we are open to the public.

Photocopiers and scanners are available, and we undertake reproduction requests.

Photo magazines are our forté right now, with a large backlog of contemporary periodicals still uncatalogued. The older the magazines your readers could offer, the better. We're probably missing very little from the 1960s-onward, with perhaps the exceptions of photography in fashion or more locally-focused publications, such as the publications of societies like your own. (Although Nick did furnish us with much of the East Coast societies in the US as well as a number of *Photographic Canadiana*. I'm sure our run is not complete however!). Exhibition catalogues are always popular with the students and we can never begin to claim any level of completeness there. Lastly, we have a really popular course on artists' books that can always use more inspirational examples. Anything with a unique construction, binding, etc. would be appreciated.



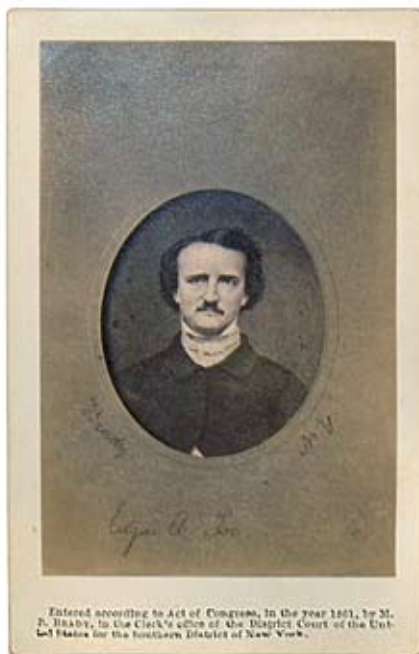
OBITUARY

HENRY KENNETH BROWN  
1931 — 2011



BROWN, Henry Kenneth 'Ken' - On 13 April, 2011, age 80. Survived by beloved wife of 50 years, Sheila, daughter Elizabeth, sisters Eunice, Gretta, Linda and families and by the Stephen clan. Warmly remembered at Archers of Caledon and by archers he taught and equipped over many years; much missed by his hunting friends. As a professional photographer, he donated many hours of service to the FCA and OAA taking iconic pictures of our sport and the people involved. A repeat visitor to our PHSC Fairs he will be missed.

LOOK WHAT THIS WENT FOR

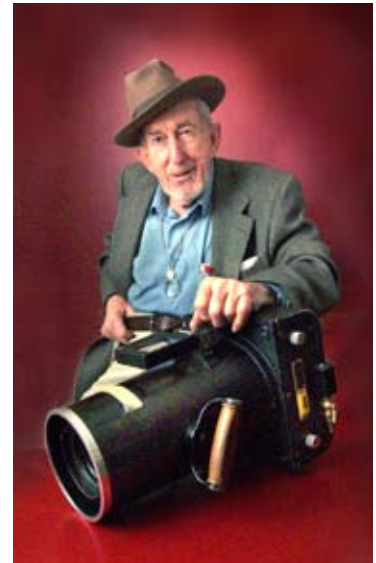


on eBay last month! US \$1,252.00 It was found in an album full of Brady CDV's of famous authors. This is Edgar Allen Poe as published by E. Anthony. Ex cond'tn.

NEW EXHIBIT BY  
GEORGE HUNTER  
MAY 13TH TO AUGUST 29TH

Known as "Canada's most travelled photographer" for his numerous trips to exotic locales around the world and at home. George Hunter is perhaps most recognized as the photographer for the 1972 National Film Board exhibition *People of Many Lands*; for his images included as part of the design of the Canadian \$5 and \$10 dollar bills and for his low altitude photography.

This exhibition entitled *Work Sights*, consists of photographs donated by Hunter to the Workers Arts & Heritage Centre, of Canadians at work in the 1940s to 70s.



GEORGE HUNTER, AGE 90

Opening Reception: May 13th, 2011, Workers Art & Heritage Centre, 51 Stuart St. Hamilton, Ontario 7 PM to 10 PM.



Information Required —>

We show, at right, a patterned table cloth atop a metal stand-table used in a c1867 tintype. We believe the image to be by a London (or thereabouts), Ontario photographer. Can anyone identify the photographer by matching the table cloth to a similar image in their possession – with the photographer's name attached. It will assist greatly for an article being researched for *Photographic Canadiana*. Reply to: [ldbrucke@sympatico.ca](mailto:ldbrucke@sympatico.ca)



## PHOTOHISTORY XV

OCTOBER 21-23, 2011

The not to be missed PhotoHistory XV, sponsored by TPHS in conjunction with George Eastman House, will be held again at Rochester in the Dryden Theater. Reception on Friday, lectures all-day Saturday, BIG Trade Show on Sunday. Photo historians from around the world will gather.

## PHOTOGRAPHICA SHOW IN MICHIGAN

OCTOBER 2, 2011

The Michigan Photographic Historical Society will hold their annual Photographica Sale from 10:00 AM to 3:00 PM at the Royal Oak Elks Hall, 2401 East Fourth St., Royal Oak, MI 48067-2740. See details at [www.miphs.org](http://www.miphs.org)

## THIS YEAR IN THE SUNNY SOUTH

## THE DAGUERREIAN SOCIETY'S 23RD SYMPOSIUM WILL BE HELD AT ST. PETERSBURG, FLORIDA

OCTOBER 27 - 30, 2011

News will be announced  
on their web site at  
[www.daguerre.org/](http://www.daguerre.org/)

## Want Ads...

### VISITING IN TOWN

PHSC Past President Maureen Patz will be in town to help promote daughter Deb's Talk and Book Signing at Theatre Books Store on Friday, May 27th from 5.30 PM to 7.30PM, 11 St. Thomas St. Toronto.

## PHSC EXECUTIVE FOR 2011-2013



At the April Annual General Meeting the new PHSC Board of Directors were welcomed into office for the years 2011 to 2013. Pictured here are (back row): Felix Russo, GTCCC Representative; John Linsky, Financial Controller; Douglas Napier, 2nd Vice President; Mark Singer, Curator and Fall Fair Chairman. Seated (front row) are: Gerald Loban, Librarian; John Morden, Secretary and Publication & Research Awards; Cliff Hryhorijiw, President; and Robert Carter, Webmaster. Missing from the photo are: John Kantymir, 1st Vice President; Judy Rauliuk, Treasurer; Wayne Gilbert, Membership Secretary; and Stan White, Canadian Stereo Collection Coordinator.



SCOTT RICKARD

An appeal was made to the gathering for someone to take on the task as Program Coordinator as Felix Russo was moving to a new position. Scott Rickard, a long-time member expressed his interest in taking on that role so we are happy to welcome Scott to the board.

### For Sale

Stereoview Cabinet: 3 piece Keystone oak cabinet containing World Tour - 600 series, stereoviews and matching lantern slides. Virtually complete sets. Contact [lesjones@ca.inter.net](mailto:lesjones@ca.inter.net) or Telephone 416 691-555

### For Sale

23" Lacie monitor: \$250, Epson 4000 printer (two inks 90% full, balance 1/4 to 1/3 full): \$500. Contact George at 905-828-2486 or [george@georgehunter.ca](mailto:george@georgehunter.ca)

### Wanted

Conservator seeks unexposed Platinum and Palladium paper, manufacturers' samples, memorabilia of the process. Needed for a research project. Contact Connie at [mcfangs@hotmail.com](mailto:mcfangs@hotmail.com)

### Wanted

Soccer and Rugby memorabilia. Vintage North American & World Soccer & Rugby photos. Also memorabilia such as programmes, medals, equipment, books, toys, jerseys, etc. Wanted by collector. Buy or exchange. Telephone 416 691-1555 or [lesjones@ca.inter.net](mailto:lesjones@ca.inter.net)

## SWANN GALLERIES

128 lots of photobooks and photographs to be auctioned May 19th by the Swann Auction Galleries. Photobooks include: William Klein's *Life is Good* and Robert Frank's *Flower is...* Check out [www.swanngalleries.com](http://www.swanngalleries.com)