

# The PHSC E-MAIL

Volume 11-3, Supplement to Photographic Canadiana, July 2011

The Photographic Historical Society of Canada

SUNDAY, July 17th, 2011...

LARRY BOCCIOLETTI MEMORIAL

## PHOTO BOOT SALE

Rekindling an old tradition we will be staging an outdoor photographic BOOT SALE on the NORTH SIDE area of the Soccer Centre in Woodbridge on SUNDAY, July 17, 2011. Free admission, free parking: rain or shine.

**For dealers:** bring your own table, or a ground cover, park your car in the designated area to the north of the building and operate out of the trunk. Set-up time starts at 7:00AM, You can bring anything you want - "junque" or antique. Bring your own tables, umbrella, drinks and food - the cafeteria (inside the Soccer Centre) WILL NOT be available. Charges will be \$35.00 per car (\$25.00 for PHSC members). Contact: FAIR@PHSC.ca or Telephone: 416-919-9617.

**Open to public:** 8:00 AM to 1:00 PM (approx). CASH ONLY! This event is in memory of Larry Boccioletti, founding member and former President who initiated several photo boot sales years ago. It will give you the opportunity to make extra cash while disposing of photographica you may have found hard to get rid of. Bring magazines, books, darkroom items, flash, photographs, cameras.



**EVERYONE COME FIND A SPECIAL BARGAIN.**

The Soccer Centre, Woodbridge, Ont., 7601 Martin Grove Rd.,  
1/2 km south of Highway #7 on the east side.

**WE'RE ON A PUSH  
FOR A BIG 300.**

**See page 4**

### 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 Program Chairman Scott Rickard at [srickard@persona.ca](mailto:srickard@persona.ca)

### Programming Schedule:

SUNDAY, July 17th, 2011

-PHOTO BOOT SALE at the Soccer Centre in Woodbridge, Ontario, (North-West Toronto), 7601 MARTIN GROVE RD., COME VISIT AND FIND A TREASURE.

**We will be taking time off for August to prepare a new schedule of programs beginning in September.**

**DON'T MISS ANY OF THE  
10 EDUCATIONAL PRO-  
GRAMS PER YEAR.**

**JOIN THE PHSC TODAY  
AND RECEIVE A DVD WITH  
35 YEARS OF PHOTOGRAPHIC  
CANADIANA IN PDF FORMAT**

**FOR PROGRAM UPDATES  
[www.phsc.ca](http://www.phsc.ca)**

**our E-mail address is  
[info@phsc.ca](mailto:info@phsc.ca)**

Robert A. Carter – Webmaster

# Toronto Notes

Reported by Robert Carter

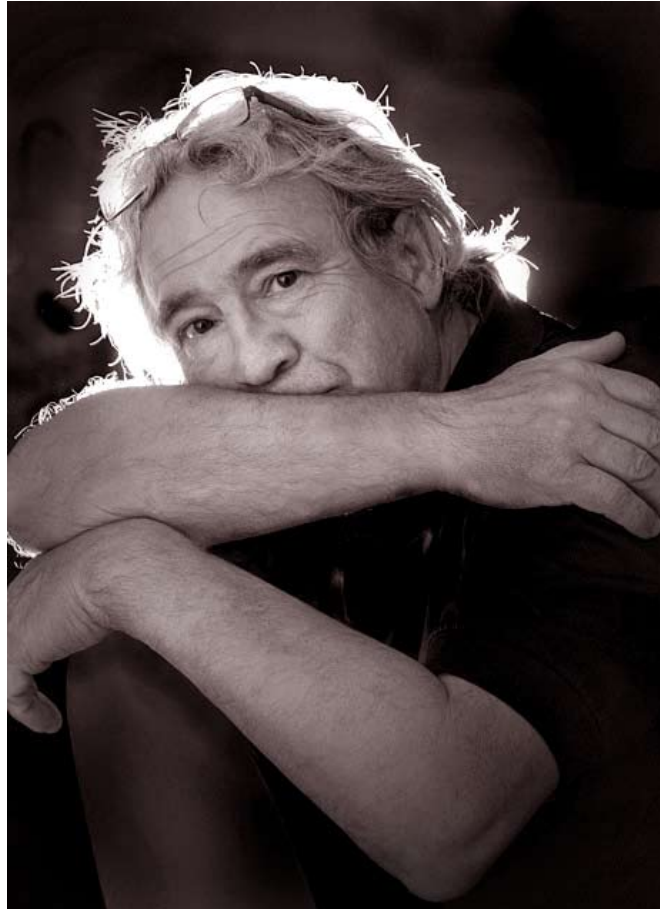
— OUR NEXT MEETING WILL TAKE PLACE IN SEPTEMBER 2011

## THE JUNE MEETING

Andrew Stawicki, our June speaker, was introduced by fellow photographer and friend Wayne Gilbert. Andrew began his photographic career in his native Poland. In 1982 he brought his family to Canada, where he joined the staff of the Toronto Star. His photographs have appeared in various "A Day In The Life Of..." books on Canada, Japan, USA, Spain and the old Soviet Union. He has won many awards for his photographic work including a gold medal in the Society of Newspaper Design Awards and in the CAPIC Awards. He was the National Newspaper Award (Features category) winner in 1993 and 1999. His 10-year photographic study of the Mennonites was published in his book, "People Apart" in 1995.

PhotoSensitive, the brainchild of Andrew and former Toronto Star graphics editor Peter Robertson, was founded in 1990 as a non-profit collective of photographers determined to explore how photography can contribute to social justice. The idea was to bring together the photographic talents of a number of Toronto-based (now Canada-wide) professional photographers to achieve social goals through the power of the camera.

The founders anticipated each photographer would bring his or her own vision to a project and the sum of these visions would provide a compelling social comment. The first decision the nascent group faced was choosing a topic and sourcing a



ANDREW STAWICKI

sponsor. Their ideas were debated in a process to winnow down to a single theme. As the theme images came in, they were edited to select and organize the final shots. This first project tackled hunger in Toronto, helping to promote the Toronto Food Bank which was headed by Gerard Kennedy at the time. It was an ideal project to demonstrate how the lives of others could be improved through photography.

Andrew opened his presentation with a video. It described what PhotoSensitive does and who its volunteer photographers are. And

showed highlights from its projects and accomplishments. Almost all the group's images are black and white photographs. For each project PhotoSensitive pulls together volunteers to tackle just how they can illustrate a need. While charities usually hire photographers at considerable expense, with PhotoSensitive, the time and images are donated and all returns go to the sponsored group or cause. Once the photographers have taken their images Andrew does the rest - approaching the candidate organization, printing and editing the prints, etc.

PhotoSensitive now has projects scheduled into 2015. Its work is defined by the following characteristics:

1. Social Issues. The projects focus on realities familiar to North Americans including poverty, hunger, illness, racism, ignorance, and injustice. And they concentrate on the antidotes too - hope found in the face of adversity; laughter and love making the difficulties of life tolerable; and the simple pleasures that lighten dark lives.
2. Black and White Images. Still photographs in black and white have a unique way of touching people. They force the viewer to concentrate on the meaning of the photograph with no distractions.
3. Volunteers. The photographers contribute to the projects as volunteers - giving their time to photography that falls outside of their professional work.

In the beginning, it was difficult

for the team, but today the challenge is easier - 2,000 photographers have joined. Each project is set for one year duration. The volunteers can spend an hour, a week, or more. It is up to them. Not everyone is involved in every project as travel can be a cost factor, and there is a limit to the number of images that can be used and displayed.

Andrew's lens of choice is a medium wide-angle (35mm focal length) He emphasized the importance of knowing how to use it effectively. Taking a portrait with the traditional medium telephoto isolates the subject from the scene whereas a medium wide-angle captures both. Andrew told his audience "you are taking a portrait, not a landscape - get in close to the person but include enough background to place the person in context."

Shooting photographs of people, you have to talk to the subject; get his feelings. For example, when Tony Hauser photographed a ballet star, instead getting only a moment's frozen pose, he got many relaxed shots that brought out the star's inner person. Similarly, in capturing a banking CEO's portrait for the annual report, Andrew chose to ignore the suggested frozen formal shot and instead take his subject sitting behind his desk leaning close to his family's photograph. This decision captured his subject's importance and his human side as a family man.

The PhotoSensitive team often works differently than the sponsors expect. For example, at Toronto Sick Kids, hospital staff offered to set aside a day for pictures. They were surprised when Andrew said "no." Instead, he wanted to have twenty-four hour access to all the hospital for three months. Once accepted by the staff, this approach allowed the team to capture images the hospital "never dreamed about" and PhotoSensitive ended up with a very successful story - a story that opened the door to every hospital in the city for photo essays.

A constant effort is so important - the best pictures often occur at the beginning or the end of a project. Andrew spent long hours and odd hours with a family of twelve capturing their story. When one family member was scheduled for surgery, Andrew went with the couple and photographed everything including a very tender kiss the husband gave his wife moments before she entered the operating room. Sadly and unexpectedly she didn't survive the procedure and Andrew's picture was of her last kiss.

The PhotoSensitive approach can be taken by a group of any size. Andrew offered to advise PHSC if it takes on a project. He suggested we must be open; call for a single print from each member; then do a project for the society.

He personally likes to do something for the benefit of someone else, but our membership is spread all over the place without a neighbourhood focus.

Wayne Gilbert summarized Andrew's talk by giving the keys to a winning photograph: "the relevance of the image; making the image memorable; and establishing a relationship with the subject to get that relevance." Andrew donated a copy of his latest book to the PHSC along with some DVDs to show at future meetings.

Nb: I prepared this report from Andrew's presentation plus some words and photos (used with permission) from his excellent PhotoSensitive web site. -R.C.

**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)**

**See page 12 for more details.**



A section of the audience as Mr. Stawicki makes his presentation to illustrate the purpose and achievements of PhotoSensitive.



Andy Stawicki is presented with a PHSC Honourary Membership by Wayne Gilbert, Membership Chairman.

PHOTOS BY ROBERT LANSDALE



## WE ARE AIMING FOR THE BIG 300

If you would care to participate in a meaningful competition then consider joining the PHSC NOW in order to bring our membership up to the magic figure of 300.

Over the years our base of dedicated PHSC members has gradually dwindled as old age has taken its toll. It is something all photo history societies are facing who started back in the 1970s. Collecting old cameras and photographica was "King" in the way of collecting. The present day youth find it more interesting to devote their interests to computers and electronic gadgetry. The digital age has swept away the film age but we are heartened to see more people becoming interested in the "alternative processes" because it is considered "new and different." So there is hope that interests will swing around and the ancient art of photography, processes, cameras and people will rise again.

Our promotions to court new membership HAVE been successful in thwarting the downward spiral of our membership. But to be truly successful we need to start growing again – adding new strength. We want initially to reach a goal of 300 members so appeal to each person reading this message to become one of our honoured 300 and put our goal over the top.

It actually costs close to \$50 per member to publish the four issues per year of *Photographic Canadiana* but we only charge \$35 per year –supplemented by our event profits. We have published some wonderful articles in the past couple years to make it well worth the reading. By joining now you get a free DVD containing past PHSC publications. What a bargain! Don't miss out.

Download an application from our PHSC web site. See the menu under MEMBERSHIP. Use PAYPAL on our web page for easy register.

AN EPIC ACHIEVEMENT...

## IT'S YOURS WHEN YOU JOIN THE PHSC 35 YEARS OF PHOTOGRAPHIC CANADIANA PRESERVED ON ONE DVD DISC

There's more to this DVD as it contains all published E-Mail Newsletters, Supplementary News Sheets, Directories and Indexes in Acrobat PDF format. All text is searchable for easy research while thousands of pages and photographs are ready for reading.

## JOIN TODAY FOR ONLY \$35 AND RECEIVE IT FREE

By joining now you also receive four issues/year of the latest *Photographic Canadiana* plus all PHSC membership benefits... it's a real bonanza!

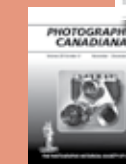
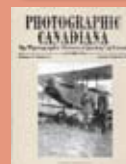
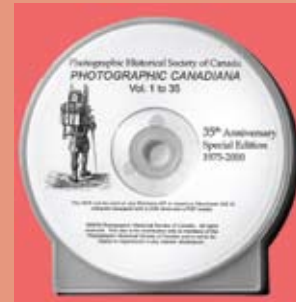
Through the 182 issues of PC, from Volume 1 #1 onwards, you can visit a veritable library of photographs and published words.

Say YES – download an application at:  
[www.phsc.ca/member\\_form.PDF](http://www.phsc.ca/member_form.PDF)

### Mail to:

Membership Secretary, PHSC,  
Box 11703, 4335 Bloor St. West,  
Toronto, Ontario, M9C 2A5, Canada

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



## GRAFLEX QUARTERLY VOL 16 #2

Editor Ken Metcalf informs us that his newest issue of the *Graflex Historic Quarterly*, Volume 16, Issue 2, is available FREE on the internet. Contact for download PDF copy: Ken Metcalf: METCALF537@aol.com

Because the Quarterly relies on reader contributions, articles are always welcome. This is particularly evident in this issue. Listed features for this issue are: *The Graflex Multiple Back* by Thomas Evans and Ronn Tuttle. *Speed Graphic Cameras and Barrel Lenses* by Daniel W. Fromm. *The No. 0 Graphic 1909 – 1923* by Ken Metcalf. *How I Acquired the No. 0 Graphic Enlarging Camera* by Jim Chasse.



# EARLY PHOTO HISTORY IN LONDON

BY ROBERT LANSDALE

Genealogy-researcher Peter Vickers of London, Ontario phoned to bring to my attention some 43 Chromotypes that are deposited with the London Public Library Image Gallery and are viewable on the web site at <http://www.london-publiclibrary.ca/>. Do a Search for the Chromotypes that are in the "London Room." I found seven additional images in their files which were not digitized for the internet (thus a total of 50 images). Anne Gow and Jill Waterbury gave much assistance in the search.

With this many Chromotypes waiting to be researched, I HAD to see them for myself. I have spent much time following the history of this print process that had its heyday from 1874 up to 1880 and beyond. You can follow the whole story in past issues of *Photographic Canadiana*, Volumes 30-3, 30-4, 31-1, 31-2 and 31-3. Quite lengthy and elaborate. Check them out on the PHSC DVD which contains all past PHSC publications.

Inventor Claude Leon Lambert of Paris, France and his interpreter/promoter Thèadore Sarony Lambert arrived in the United States (1876) to promote and sell individual rights to the process. *Anthony's Bulletin* quoted a letter of August 9, 1876 wherein a meeting was held in St. Thomas, Ontario at which 13 Ontario photographers witnessed a demonstration of the process. Brothers W.A. Cooper of St. Thomas and Frank Cooper of London were on hand and would appear to have purchased patent rights in order to be privileged to



Anne Gow and Jill Waterbury, Library Assistants at the London Public Library display many of the prints that are marked as Patented Permanent Chromotype photographs.

witness the demo. An Aug 7, 1905 report in the London Free Press says W.A. Cooper went "to London, England and studied the carbon process before assisting Lambert to introduce the same in America in 1876." But all pictures in the London Library collection are labelled as being created by John Cooper of London – an older brother to the previous pair. Across the bottom of the pictures is the wording: *J & F Cooper sole Licensees for London & Co.* It would seem that John mastered the process. Chromotypes by *Lindop and Cooper* validate W.A. Cooper also as a user of the process.

To my dismay the London prints all appear to be faded B&W copies with the name plate hardly visible on many.

The original Chromotypes (of which we can't say how good they were when copied – but should NEVER have shown any signs of fading) appear to have had the main portrait copied from a variety of older sources as if someone had scrambled around to find the best existing portrait of a personality. Some date back to early carte de visite days. Peter Vickers suggests that the Chromotypes

may have been individually commissioned to create a memorial portrait when that personality died. But checking written data on the back of several images indicates that in 1891 the person was "still alive." The description for Judge William Elliot reads: "He is now (1891) about 74 years old." So the memorial idea doesn't seem to fit.

So why were there so many Chromotype images? And how could the Library have acquired them as a full collection? My searches tend to turn up such images only one-in-a-thousand. A possible theory for their existence is: a church or school might have

A letter from St. Thomas, Ontario, dated August 9, 1876, was printed in *Anthony's Bulletin* quoting the following:

Dear sirs: We the undersigned having read your articles on the Lambert Processes and wishing to see the manipulations necessary to produce the beautiful results we had admired, invited Mr. Lambert to meet us at St. Thomas, at the gallery of Messrs. Lindop & Cooper, Agents for Ontario. We are quite satisfied that the processes will do all that Mr. Lambert claims for them, and that their simplicity is as great as the beauty of the results.

We present you our thanks for making known through your reliable BULLETIN a process which is certainly destined to supersede the old silver printing, and sincerely believe that the Lambert processes will be the processes of the future, for all photographers who think their work worthy of being permanent.

We remain yours truly,

WM. E. LINDOP, St., Thomas, Ontario.	
W. A. COOPER, " "	" "
ROBERT MILNE, Hamilton,	" "
G. F. MAITLAND, Stratford,	" "
R. S. BROOKE, Dundas	" "
W. LANGDALE, Wingham,	" "
FRANK PALTRIDGE, Galt,	" "
E. POOLE, Chatham [sic]	" "
AUGUST BARRETT, Whitty [sic]	" "
J. J. ABBOTT, Kingston	" "
A. C. WASHBURN, Kincardine,	" "
THOS. H. TYNDALL, Mt. Forrest,	" "
FRANK COOPER, London	" "



held an old-time reunion and made special efforts to honour returning celebrities. The Coopers, in biographies, are noted as patrons of certain churches. The re-union committee may have asked John Cooper to create the special portraits. At some time later they were needed again for display and so were copied to preserve their integrity. EACH of the copies has a pin hole in the top middle suggesting they were pinned up for viewing. (Photographers are known to pin up prints to make copy negatives.) Several original images show they had been bent, cracking the emulsion. Retouching has been done on the final copy print to hide this fault. As the copy print faded the retouching becomes noticeable.

So we have no definitive reason as to why the originals were created nor why the copies were later produced. The question is: "Where are the ORIGINAL CHROMOTYPES NOW?" Are they locked away in

some church archive? They will not have faded if made with the Carbon/Chromotype process – but it is known photographers passed silver prints off as Chromotypes – they looked the same when new.



Rev. Dr. Sandys



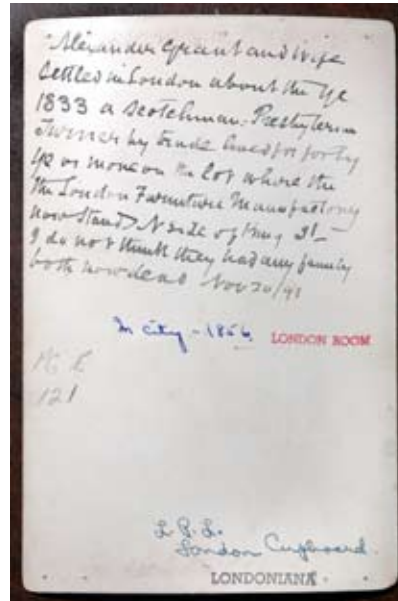
Christopher Coombs



Frank Pope



Alexander Grant and wife



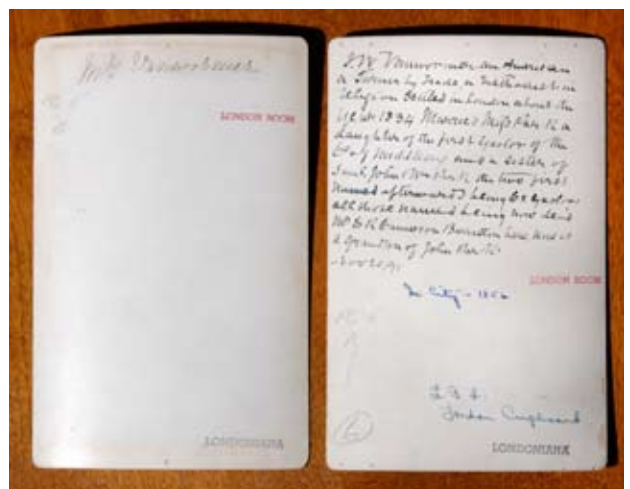
Text on back of Grant portrait



Walter Nixon and wife



In the collection are two images from the same negative of Mr. Vanwormer credited to John Cooper and Frank Co-



per indicating lending of negatives. Script gives history after arriving from America about 1834 – a Turner by trade.

# FROM THE 'NET

## Ricoh buys Pentax to build interchangeable lens camera business

Hoya Corporation has sold the Pentax camera division to Ricoh. The Pentax Imaging Systems Division will be spun-out as a new company and its shares transferred to Ricoh on October 1st. The deal will also include the Pentax camera manufacturing subsidiary in Vietnam. A public announcement from Hoya explains that Ricoh is looking to build a consumer cameras business and wanted Pentax's interchangeable lens camera technology, lens technology and sales channels. Its plans for the business specifically include the interchangeable lens camera market. Terms of the deal were not disclosed but Japanese business paper Nikkei Business Daily reports a price of about 10 billion yen (\$124.2 million).



At the same time we hear: HOYA has launched five interchangeable lenses designed for exclusive use with the new PENTAX Q digital interchangeable lens system camera — currently the world's smallest, lightest model in its class. All are designed to be super compact and lightweight by optimizing their image circle to the size of the CMOS image sensor used in the new Q mount camera body.

Shawn Low of CNET Asia reports that the Mirrorless ILC market is heating up. "Earlier this month, Sony unveiled its Alpha NEX-C3 mirrorless camera, along with a 30mm macro lens and travel flash. Last week, we flew over to Chiang Mai in Thailand for Panasonic's Lumix G Micro Systems Seminar 2011 which

showcased its G3 and GF3 Micro Four Thirds cameras as well as the Leica 25mm F1.4 lens.

"Soon after, Pentax announced its new retro-styled mini ILC, the Pentax Q, which incorporated a 1/2.3-inch backside-illuminated CMOS sensor and five new lenses. At the same time, the rumor mill also predicted that Olympus will be launching three new Micro Four Thirds cameras and four new lenses. It seems that the interchangeable lens cameras segment is heating up with major players flexing their mirrorless camera muscles launching new camera models, lenses and optional accessories. Now that the ILC market is gaining momentum in the industry, will we be seeing other big Japanese companies like Nikon, Canon and Fujifilm finally join the mirrorless ILC fray?"

As far back as the year 2005 it was expected that cameraphones would soon be equipped with Varioptic's liquid lens technology. Liquid lenses use two liquids — a refractive liquid (an oil), and a conductive, non-refractive liquid — together in a tiny sandwich, with the conductive liquid touching tiny electrodes. A current is applied to the electrodes to pull the liquid to them, and surface tension between the liquids changes the shape of the refractive material, and thus the optical characteristics of the lens package.



The liquid lenses are faster to focus than current-tech voice-coil focusing lenses, and they take a fraction of the power, too. To make a liquid lens zoomable, you need a stack of three liquid lens components; — that's still in development.

Varioptic, doesn't have the manufacturing capacity to turn out hundreds of millions of components required for the consumer cameraphone. In 2010, Hamid Farzaneh, spun off a new liquid lens company, Optilux, to focus on the consumer market.

## Leica's New DG Summilux 25mm F1.4 Asph lens

Panasonic's latest Leica DG Summilux 25mm F1.4 Asph lens has been unveiled. Leica uses the term "Summilux" as a designation for all its F1.4 lenses. This 25mm prime lens features bright F1.4 optics and employs Panasonic's Surface Nano Coating Technology which reduces lens flare and improves overall contrast. Compared with the Panasonic 14mm F2.5 (55.5mm diameter x 20.5mm length) and 14-42mm kit lens (60.6mm diameter x 63.6mm length), the 25mm F1.4 (63mm diameter x 54.5mm length) definitely feels heftier and has a better built quality — especially when you consider it is rumored to come with a US\$599 price tag. Its 25mm focal length (equivalent to 50mm) gives users a normal perspective which makes it a handy general purpose lens that can suit a variety of shooting situations. Normal to slight telephoto lenses are recommended for portraits as they make subjects look more flattering.

Leica has just announced its latest digital rangefinder camera, the M9-P, for those photographers who prefer the understated look. The original M9 camera wasn't exactly garish, but the M9-P offers a few different external characteristics, such as a missing red dot and the front Leica insignia. The internals of the M9 and the M9-P are identical, though. Lending an extra air of authority to the M9-P, you get a scratch-resistant, sapphire crystal cover on the LCD and a vulcanite leather finish. What price for such luxury? Just a cool US\$8,000.

Assembled from reports by Fastlens and CNET Asia.



# Yes It's PhotoHistory Year!

## October 21-23, 2011

The Photographic Historical Society (TPHS) has announced a program of original papers for this year's PhotoHistory XV, the world's only continuous symposium on the history of photography. The not-to-be-missed symposium will be held in Rochester, N.Y. at George Eastman House, International Museum of Photography and Film on October 21-23, 2011.

Now held biennially, PhotoHistory will include activities spreading over three days including a registration reception on Friday, October 21, as participants sign in at Rochester's DoubleTree Hotel. The papers will be delivered from 8:00 a.m. to 5:00 p.m. on Saturday, October 22 at George Eastman House followed by a banquet and keynote presentation at the hotel that evening. The final day, Sunday, October 23 will conclude the symposium with a photographic trade show at the hotel attended by dealers and collectors from a broad geographical area.

### SYMPOSIUM SPEAKERS AND THEIR SUBJECTS

**Jay Allen** (Indianapolis, Indiana) — "The Century Studio Camera"

**Todd Gustavson** (Rochester, New York) — "500 Cameras"

**Colin Harding** (Bradford, England) — "What a Giveaway! Kodak Ltd. Premium Camera Schemes of the 1920-30s"

**David Jentz** (Granger, Indiana) — "Cameras That Were High on Everest"

**Gert Koshofer** (Bergisch Gladbach, Germany) Banquet Keynote speaker — "150 Years of Color Photography"

**Kaoru Kuraishi** (Ibaraki, Japan) — "Pinhole Photography"

**George Layne** (Flourtown, Pennsylvania) — "George Eastman's Catalogs"

**Nancy Martin** (Rochester, New York) — "Start Cameras Working and Keep Them Working: Kodak's Picture Contest on the Eve of the Great Depression"

**Margot Note** (New York, New York) — "Speed, Perfection, Cheapness: The Ambrotype's Epoch in Photographic History"

**Sabine Ocker** (Gloucester, Massachusetts) — "Your Picture in Gold: The Rare and Beautiful Portrait Orotone"

**Mark Osterman** (Rochester, New York) — "Evolution of the Photographic Negative"

**Jeremy Rowe** (Mesa, Arizona) — "Stereoscopic Documentation of Territorial Arizona"

**Martin Scott** (Rochester, New York) — "Rudolf Kingslake - A Life in Optics"

**Robert Shanebrook** (Irondequoit, New York) — "Making Kodak Film"

**Simon Spaans** (Delft, Netherlands) — "The History of the Photographic Exposure Meter, 1880-1970"

**Erin Waters** (Lancaster, Pennsylvania) — "Interior Life: Victorian Photo Displays."

**SPECIAL NOTE TO STUDENTS: The committee has announced that students with proper identification are invited to attend PhotoHistory XV at no cost, covering Seminars and the Trade Show. REGISTER TODAY!**

Says Martin Scott, president of The Photographic Historical Society and general chairman of PhotoHistory XV: "Many PhotoHistory participants encouraged us to go from a triennial to a biennial interval and we have taken their advice. We look forward to an informative program of original papers, a cordial banquet and a dynamic trade show to share with new and old attendees from here and abroad."

### CONTACT AND REGISTRATION INFORMATION

**Contact by e-mail:** PhotoHistorysymp@frontier.com.

**Registration forms:** available at The Photographic Historical Society's website: [www.tphs.org](http://www.tphs.org).

**Phone:** Marian Early, (585) 232-3380.

**Send registration forms with cheques** (\$US) by mail to PhotoHistory XV, P.O.Box 10342, Rochester, NY 14610 USA

**A general fee** of \$95 includes the Friday reception; symposium, box lunch, & trade show admission.

**Admission to the Banquet** (extra) at cost of \$32.

**Free Admission for students:** Students will be admitted free with school ID to the papers sessions and trade show, but they must register in advance.

**Symposium Banquet:** The Banquet will be held at 7:00 p.m. on Saturday, October 22, at the DoubleTree Hotel. Gert Koshofer will continue his presentation on the *International History of 150 years of Color Photography* with a presentation tailored for an after dinner keynote presentation.

**Hotel Reservations:** DoubleTree Hotel Rochester, 1111 Jefferson Road, Rochester (Henrietta) NY 14623 USA, (585) 475-1510 or (800) 465-4329. Google "doubletree rochester ny", enter PHS in the group/convention code window for the special rate of \$119 per night. **REGISTER EARLY BEFORE ROOMS ARE GONE!**

**Photographica Trade Show and Sale:** On Sunday, Oct. 23 from 9:00 AM to 4:00 PM, a selection of photographic equipment, images, books and ephemera will be presented at the DoubleTree Hotel, Rochester. Admission to the show is included in the registration, however the general public will be admitted for \$5 during the morning hours and at no charge after 2:00 pm. Dealers may contact Tim Fuss by phone (585) 208-7238 or e-mail at [tim@pixel-wave.com](mailto:tim@pixel-wave.com).



The Photographic Historical Society, Rochester, NY, is the first organized society devoted to photographic history and the preservation of photo antiques including photographs, cameras and photographic equipment. Founded in 1966, it has a membership of 120 individuals. For more information see the

Society's web site at <http://www.tphs.org>.

CONTINUED NEXT PAGE





**THE PHOTOGRAPHIC HISTORICAL SOCIETY**  
presents  
**PhotoHistory XV October 21-23, 2011**  
at George Eastman House, International Museum of Photography and Film  
Rochester, New York

**Advance Registration Form**

Symposium or Trade Show Dealer Attendees			
Indicate name as it should appear on badge.			
First Name		Last Name	
1)			
2)			
3)			

**Mailing Address:**

Street Address or P.O. Box \_\_\_\_\_

City \_\_\_\_\_ State (or Province) \_\_\_\_\_

Zip (Postal) Code \_\_\_\_\_ Country \_\_\_\_\_

Telephone (\_\_\_\_\_) \_\_\_\_\_ e-mail address \_\_\_\_\_

OPTIONS	COST PER PERSON	NUMBER ATTENDING	AMOUNT
<b>Symposium Registration*</b> (Includes reception, symposium, lunch and trade show general admission)	\$95.00		\$
<b>Student Registration</b> (with school ID) (Includes reception, symposium, lunch and trade show general admission)	<b>FREE</b>	School Name: _____	
<b>Banquet:</b> Sit down buffet at Double tree Hotel	\$32.00		\$
<b>Trade Show Tables</b> (see terms on page 2)			
1. Early Saver Rate (payment received by 9/25/11)	\$80.00		\$
2. Regular Rate (payment received after 9/25/11)	\$95.00		\$
<b>Trade Show Early Admission</b>			
1. With Advance Registration	\$35.00		\$
2. Payment at Door	\$40.00		\$
<b>TOTAL</b>			\$

Payment options: (U.S. funds only, please!) A completed registration form is required.

- By check payable to: **The Photographic Historical Society, Inc.**  
mail to: The Photographic Historical Society  
**PhotoHistory XV**  
P.O. Box 10342  
Rochester, N Y 14610
- By PayPal to: [tphs@rochester.rr.com](mailto:tphs@rochester.rr.com)

\*Groups of 10 or more may qualify for a discount.  
Please contact Marian Early at 585-232-3380 or e-mail [PhotoHistorysymp@frontier.com](mailto:PhotoHistorysymp@frontier.com) for information.





# IN THE WORLD NEWS!

Member Lorne Shields of Toronto is spreading the word about early bicycle photography, which is his specialty, by having two stories published in leading publications. Previously he has given lectures on early bicycle photography to the PHSC in Toronto, the PhotoHistory Symposium in Rochester and to the Michigan Photo Historical Society.

*THE WHEELMEN* magazine No. 78 for May 2011 has presented an elaborate 15 page article based on the title: *ACCIDENTS – by Accident or by Design*. One would wonder that there exists enough illustrations to cover such a specific category. But Lorne's collection covers the topic thoroughly.

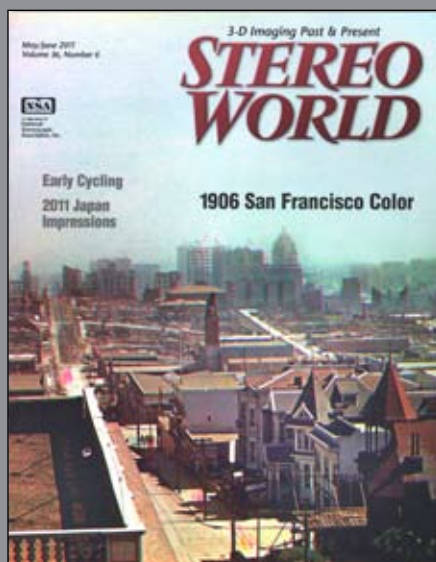
The cover has been given special treatment with the image colorized in Photoshop by the Editor. A risqué scene in it's day illustrating young women riding with their feet up on the handlebars.

*THE WHEELMEN* is the official organization/publication for people interested in all aspects of early cycling history. Visit <http://www.thewheelmen.org/>

The second publication: *STEREO WORLD* is May/June 2011 – Vol. 36, No. 6. It contains an 11 page article named: *EARLY CYCLING IN STEREOS*

*Stereo World* is the official magazine for The National Stereoscopic Association.

We will publish an interesting article by Lorne titled "BETTER LUCKY THAN SMART" in our September-October issue of *Photographic Canadiana*.



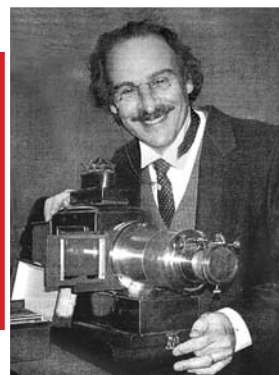


# PROFESSOR LINDSAY LAMBERT

## and his paper memorabilia

M. Lindsay Lambert in Ottawa, although noted for his magic lantern shows, has a passion for collecting paper memorabilia. It is the odd bits of photo history that he identifies within the piec-

es that makes it so interesting. He periodically sends down an envelope with copies of his finds. We display a small selection of recent acquisitions.

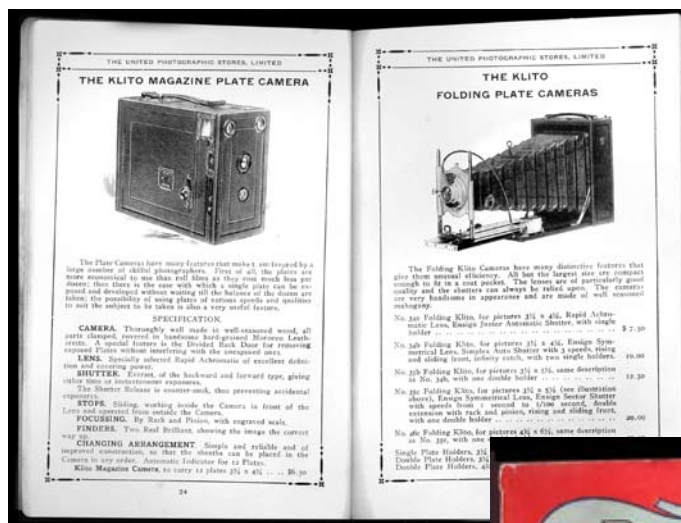


M. Lindsay Lambert



Hugh P. MacMillan, formerly with Archives Ontario, published a book of his successes in tracking down archival acquisitions. *Adventures of a Paper Sleuth*, published by Penumbra Press, recounts the highlights of his 25 years searching for relics and historically valuable papers from Ontario's past.

In his searches Hugh acquired approximately 3,000 glass slides (negatives) by the Bartle Brothers (c.1895-1905). Some 41 images are searchable on the Archives web site. The above hand-bill for Bartle Brothers shows a different aspect of the photographer's business – that of itinerant. It was found in Victoria, B.C. being passed down by a descendant of the family. MacMillan was quite delighted to add a copy of the bill to the archives collection.



Dating this Ensign catalogue as distributed by the United Photographic Stores Ltd. seems to place it about 1907 according to the illustrations. The UPS stores were located in Montreal, Quebec, Ottawa, Toronto and Vancouver. At the time they were the largest photo supply chain in Canada.

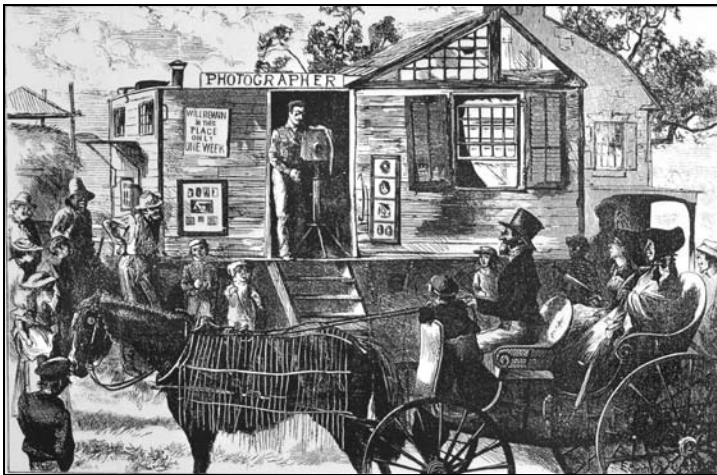
The merger of several stores and businesses was initiated after the death of David H. Hogg of Montreal (December 22, 1899) when he had a serious accident while en route to Europe on business. The David H. Hogg Photo Supply Ltd had been one of the most active at that time.



This carte de visite by Stephen B. Bell places him in Morrisburg, Ontario, 1865–1907. Interestingly his carte notifies readers that he issues Marriage Licenses which a number of photographers also did. The *Lightning Process*, as claimed used, was introduced to America in April 1878 dramatically reducing exposure times for negatives down to 1 or 2 seconds (great for children).



CONTINUED NEXT PAGE



This illustration is reproduced in *L'Opinion Publique* (December 11, 1873) showing a travelling photographer and his portable studio set to record a special customer who wished to be recorded as a family in their prized carriage. Used in other publications: *Harper's Weekly*.



Summertime brings forth the post cards to send home. This busy scene is the dated Sept. 10, 1907. Note the photographer's camera at lower right.

Bathers gather at the Island at Toronto to have their picture snapped by a Kodak.



A card printed in Great Britain has three coy young ladies refusing to have their picture taken by the avid photographer.

## THE ANDREW STAWICKI PORTRAIT (see page 2)

Creating a portrait of each speaker can be quite a challenge as the room where we meet offers few creative features. Coming up with something different becomes a problem every time. I travel with one hand-held strobe supplemented with a 10 foot sync cord. I usually bounce the strobe off a nearby wall to achieve soft portrait lighting. A movie screen at the front of the room has become my most used bounce wall.

Andy's opulent tufts of hair called for something different so I chose to back-light his head with the strobe run out on the synch cord. Bob Carter sat on the floor, about 3 feet behind our subject who straddled one of the padded chairs six feet out from a wall. I had my back to that wall, facing into the room. My idea was to illuminate Andy's head and have the excess light bounce off the wall into his face. His hair becomes over-exposed; his face is properly exposed.

We ran off a few shots for a happy face with various hand arrangements. Then I asked to vary his arm position so he crossed them dramatically and tucked his chin down tightly. I grabbed the shot but he realized his mouth was hidden and he quickly pulled himself upright for several more full-face shots.

Out of the series the tucked chin was the "different shot" so I worked it up a bit and sent it off to Bob Carter with the question "with or without the watch?" Andy's sparkling watch was a bit too pronounced. Bob did a quick PhotoShop to eliminate the watch and sent it back. Yes! it was better.

I kept working the colour shot then remembered Andy advocates the use of B&W for PhotoSensitive projects. To match the Report I felt it would be appropriate to follow his edict. Yes! It was even better as the B&W image got to the core of his personality – vibrant and exuberant in describing the achievements of PhotoSensitive projects, and revealing the sensitivity he holds towards his subject's feelings.

The upper half of the picture has been lightened but left dark enough to retain facial tones *à la* Karsh. The right ear and left eye areas have been burned slightly to effect roundness. A 3% to 10% black airbrush toned down the background and flesh areas nearing the edge of the picture. The lower elbow has been considerably sprayed down and the back of the chair on which Andy rests his arm was isolated and sprayed with the black.

Always fiddling and never finished, I changed the B&W image to a colour file then added a touch of RED to produce a sepia effect for this newsletter.

R.L.





# THE 'NET CONTINUED

**Professional camera manufacturer Hasselblad**, a storied company based in Sweden that's wrestling with the transition to digital photography, has been acquired by Ventizz Capital Partners.

Specifically, the medium-format camera maker is now part of the Switzerland- and Germany-based private equity firm's Ventizz Capital Fund IV, the companies said today. The firm will provide new capital for a growth strategy, Ventizz said.

"We are proud to have such an iconic brand in our portfolio and are convinced that with solid financial support and a suitable growth strategy, Ventizz can further strengthen Hasselblad's position as the first-class producer of medium-format digital camera systems. Furthermore, we plan to develop Hasselblad cameras to appeal to a wider circle of ambitious photographers," said Helmut Vorndran, managing partner and CEO of Ventizz Capital Partners.

Since 2003, Hasselblad had been owned by Hong Kong-based Shiro Group, which still retains rights to distribute Hasselblad products in the Asia-Pacific region. Shiro Chief Executive Vasco Fung will serve another five-year term on Hasselblad's supervisory board.

Ventizz plans "no major structural or key management changes" at Hasselblad. "After eight years of ownership by the...Shiro Group, Hasselblad is now moving back to its European roots", Hasselblad Chairman and CEO Larry Hansen said in a statement.

Hasselblad's cameras cost tens of thousands of dollars and are used for professional purposes such as ads for fashion, cars, and jewelry. Back when film ruled the roost, medium-format cameras used larger film to enable higher-quality photos than was possible with conventional 35mm film. In the digital era, though, the relative

costs of the cameras have soared. Selling a larger format of film is somewhat more expensive than selling mainstream film, but selling a digital camera that uses a much larger image sensor chip is vastly more expensive. At the same time, SLR leaders Canon and Nikon have been aggressively courting studio photographers. Meanwhile, medium-format digital camera specialist Phase One has been exerting pressure by taking control of Japanese medium-format camera maker Mamiya. Phase one offers 80-megapixel digital image sensors for its top-end products. Hasselblad offers mere 50-megapixels resolution, but a new \$45,000 model, the HD4-200MS, can combine six shots into a single 200-megapixel image.

**Ultra-fast memory solutions unveiled by Lexar:** The new card reader supersedes the older UDMA dual-slot reader, and ups the ante by offering compatibility with the new UHS-I (Ultra High Speed) SD cards, as well as the ability to read SDXC and CompactFlash UDMA cards. It offers speeds of 500MB per second through USB 3.0, though it is also backwards-compatible with USB 2.0 at 60MB per second. It will be available for US\$57.37.

Updating the company's range of back-up USB drives, Lexar also released the new Echo MX and ZX drives ranging from 8GB to 128GB. These drives are designed to stay attached to a computer at all times, and use an E Ink capacity meter to show how much space is left. Prices start at US\$21.87.

For germaphobes, the latest array of thumb drives feature antibacterial protection on the sliding cap. The price for such cleanliness starts at US\$9.34 for a 4GB drive.

For photographers who purchase any of the company's Professional and Platinum II range of memory cards, there's a lifetime warranty with a difference: if you

can't recover your images using the included Image Rescue software, you can send the memory card back to Lexar in the US, who will then retrieve the images, burn them to DVD and send them back along with a replacement card.

**Lytro start-up may revolutionize the camera industry:** Lytro says its light-field camera, due to ship later this year, will let people change the focus of their photos after the fact.

A start-up called Lytro hopes to revolutionize photography by selling a camera later this year that lets people focus their images after the fact.

The technique used is called light-field photography, and it's been an active area of research for years in the optics realm. With it, lens and image sensor technology doesn't focus on a particular subject, but instead gathers light information from different directions; processing after the fact means different aspects of the scene can be recreated.

Lytro has been working on the technology for years. Chief Executive Ren Ng, three years ago when his start-up was called Refocus Imaging, began his research at Stanford well before that. But yesterday the company announced it plans to actually sell its first camera this year. Ng said that the camera will be pocketable and "competitively priced," but was cagey on further details.

The promise of light-field photography is that people can fix or modify their photos afterward, for example focusing attention on a foreground subject by letting the background go blurry. Photographers have done this for years by setting a camera and lens for a particular depth of field and focusing, but Lytro argues its technology removes the technical challenges.

Assembled from reports by CNET Asia.

## Coming Events...

### **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.

**SPECIAL NOTE TO STUDENTS:** The committee has announced that students with proper ID cards are invited to attend PhotoHistory XV at no cost, covering Seminars and the Trade Show.

### **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)

### **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/)**

### **Our Next Fair is THE PHSC PHOTOGRAPHICA FALL FAIR OCTOBER 2, 2011**

## Want Ads...

### **Selling Out**

I am selling all my collections in order to focus on *The Soccer Hall of Fame & Museum* and zero in on soccer memorabilia. Therefore I offer the following: Lantern slides (1500+); Postcards (about 4000 for \$1400); Viewmaster reels (about 1500 for \$440); Glass negatives (c1900, New England) mainly 6x8 - Buildings, Bridges etc; Cabinet Cards; CDVs; Daguerreotypes; Tintypes. Also a special offer of a STEREOVIEW CABINET, 3 piece KEYSTONE oak cabinet containing World Tour - #600 series. 572 stereoviews and 596 matching lantern slides each with info on card. Viewer & Booklet. \$2400. Contact: [lesjones@ca.inter.net](mailto:lesjones@ca.inter.net) or Telephone 416 691-1555

### **Wanted**

SOCCER & RUGBY. Vintage North American & world SOCCER & RUGBY photos (and memorabilia - programmes, medals, equipment, books, toys, jerseys, etc.) wanted by collector. Buy or exchange. Tel: 416 691-1555 or [lesjones@ca.inter.net](mailto:lesjones@ca.inter.net)

### **Wanted**

Cash paid for collections, liquidations and estates containing cameras, lenses, photographs, documents, books, negatives etc. Call Tom for evaluation 416-888-5828.

### **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](mailto:douglas@dugwerks.com)

### **Wanted**

Bicycle & Motorcycle photography - all related items. Contact Lorne Shields, P.O. Box 87588, 300 John St. P.O., Thornhill, ON., L3T 7R3, [lorne-shields@rogers.com](mailto:lorne-shields@rogers.com).



### **Wanted**

Well-heeled private collector will pay CASH for your photographic collections and estates. Nothing too big or too small. Contact John Kantymir at 905-371-0111 or [Niagaracc@gmail.com](mailto:Niagaracc@gmail.com).

### **Free**

I have been given FIVE Sawyers slide trays that can be free to anyone who wants them. Contact Ed Warner at [edwarner@bell.net](mailto:edwarner@bell.net) or 905 436-9387.

### **Information Required**

We show, a patterned table cloth used in a c.1867 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. Needed for an article in *Photographic Canadiana*. Reply to: [ldbrucke@sympatico.ca](mailto:ldbrucke@sympatico.ca)

