

The PHSC E-MAIL

Volume 11-9, Supplement to *Photographic Canadiana*, January 2011
The Photographic Historical Society of Canada

Wednesday, JANUARY 18th, 2011...

ROY RAMSAY – editor of OUTDOOR PHOTOGRAPHY CANADA



ROY RAMSAY

Our January speaker Roy Ramsay has been a photographer for the past twenty years. In 1998, Ramsay began a journey in magazine design as a junior in his trade. Within two years he became Art Director of an international magazine and worked in that capacity for eight years.

With an extensive knowledge of photography, design and magazine publishing, Ramsay was ready to embark on his life-long dream. In 2007, he launched the first issue of *Outdoor Photography Canada* magazine which aims to instruct the reader through interesting and informative articles and imagery, covering all aspects of outdoor photography. *OPC* magazine is now entering its sixth year of publication.

On a more personal note, Ramsay takes time to continue enjoying his photography as a hobby when he's not working on the magazine. Photography is his first passion and he's excited to be able to combine it with his career as a publisher.

Meetings in the Gold Room, (basement) of the North York Central Library,
at 5120 Yonge Street.

Handy TTC Subway stop and plenty of underground parking.

TIME TO PAY YOUR ANNUAL PHSC MEMBERSHIP DUES. CONVENIENTLY USE PAYPAL ON OUR WEB SITE. MEETINGS, AUCTIONS, FAIRS, AND PUBLICATIONS – ONLY \$35.00.

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

Programming Schedule:

January 18th, 2012

-Roy Ramsay of Markham will be our guest speaker for this first program of the year. As editor of *Outdoor Photography Canada* Roy will be talking about his favorite subject – "Outdoor Photography in Canada."

February 15th, 2012

-David L. Jentz of Indiana will enlighten us on the cameras used during the conquest of Mount Everest with emphasis on the Retina camera. He spoke at *PhotoHistory XV*.

March 4th, 2012

-Sunday, March 4th, PHSC Auction at the Royal Canadian Legion Hall 344 at 1395 Lakeshore Blvd West. Your guaranteed to see bargains so come and bring lots of cash.

May 27, 2012

-Sunday is the day for THE BIG ONE! Held at the Soccer Centre, Woodbridge, ON, its the PHSC Spring Fair that's come again.

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AND RECEIVE A DVD WITH
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**FOR PROGRAM UPDATES
www.phsc.ca**

**our E-mail address is
info@phsc.ca**

THE BIG ONE IS HAPPENING MAY 27, 2012

Set your calendars now for Sunday, May 27, 2012. That's the date of the PHSC Spring Fair – THE BIG ONE. We'll have everything waiting for you – over 100 tables full of photographic collectibles and user friendly cameras. After a long winter, it's time to shop. Interested in a table? Then contact Mark Singer at 416-879-7168 or e-mail fair@phsc.ca. Meet us in Woodbridge at the Soccer Centre.

THE ANNUAL PHSC AUCTION SALE — MARCH 4, 2012

Yes, we'll be holding the Annual Auction at the War Amps Building on Lakeshore Blvd. W. on Sunday, March 4th, 2012. Come for bargains!

Toronto Notes

Reported by Mark Singer

— OUR NEXT MEETING WILL TAKE PLACE ON JANUARY 18th 2012

THE DECEMBER MEETING

The December meeting had many things that were traditional for this traditional time of year. Each year though seems fresh and new. There were the festive goodies supplied by Cathe Lewis which including home baking, a silent auction, the gift exchange and the Show and Tell.

The first presenter was John Linsky showing his Univex camera made by The Universal Camera Company in the US. It came with a detailed instruction sheet for such a simple camera with minute



JOHN LINSKY

details. It used special Universal Ultra Chrome 00 film. It cost 15 cents per roll and could be purchased by mailing to the Hermant building in Toronto, which still exists at Dundas and Yonge. The company was started in 1933 and boasted selling more cameras than any other. More than 3 million cameras were sold in one year. The 6 exposure film was made in Belgium and in 1938, 22 million rolls of film were sold. The company lasted about 20 years. They made a special camera for the World's Fair. He also showed a Nimslo 3D camera which had 4 lenses and after processing would produce 3D prints that needed no

glasses because it used a lenticular process. It was a simple camera which was bought through independent marketers. The kit including a flash and cleaning kit and was produced in 1980. The pictures were not very good and they also faded.

The next presenter was Robert Gutteridge who brought a device he has been searching for a number of years. He bought it on E-Bay and it was shipped from Spain. It was made by Lapierre who originally made metal toy lanterns but also made glass slide projectors. The son expanded the business including the Cinematographe which used a metal disc with 32 images. The disc was turned by a handle, using



BOB GUTTERIDGE

the maltese cross method familiar to most film projectors. The disc is pressed downwards by hand when projecting and used an oil lamp to illuminate. The mechanism could be removed then used as a glass lantern projector. It cost about 20 francs or \$4.00 in 1898 and was expensive for a toy especially when wages were \$9.00/week. It was sold until 1902. It is the most

expensive item he has ever bought and similar units sell from \$8000 to \$10000. He hopes to put it in the museum Francois Le Mai is setting up in Montreal. It did not sell well but the company was making 9.5 mm projectors until to 1950s.

The next item was Ed Warner's special Polaroid camera with a device for attaching it to an oscilloscope made by Tektronix. The camera had been water damaged



ED WARNER

so needed much repair. There are many adjustments on the housing and used a common Polaroid back. The film is not available any more.



BOB LANSDALE

Bob Lansdale was giving a teaser on an article that he is working on for the May/June *Photographic Canadiana*. The camera is the Hicro colour camera

PHOTOS BY ROBERT LANSDALE and ROBERT CARTER

CONTINUED ON NEXT PAGE

which was made from 1915 to 1918 and used black and white film to make colour separations. It used a mirror to separate the images that passed through a yellow filter. It was purchased from the Eaton Lothrop estate auction. He showed a book reproduction of a print. The camera was a cheap way to produce colour prints and colour slides.

Bob Carter showed a Pantoscop which was one of the first wide angle lenses produced. It was made in 1865 by ROJA (Emil



BOB CARTER

Busch). The company was founded in 1792 in Germany making eyeglasses and microscopes. It has a waterhouse stop f22 and is a 4 element meniscus lens which is very thin glass and is 185 mm. There were 7 versions of the lens and this is a #4. The company became part of Zeiss in 1931 and after WWII was part of Zeiss Jena.

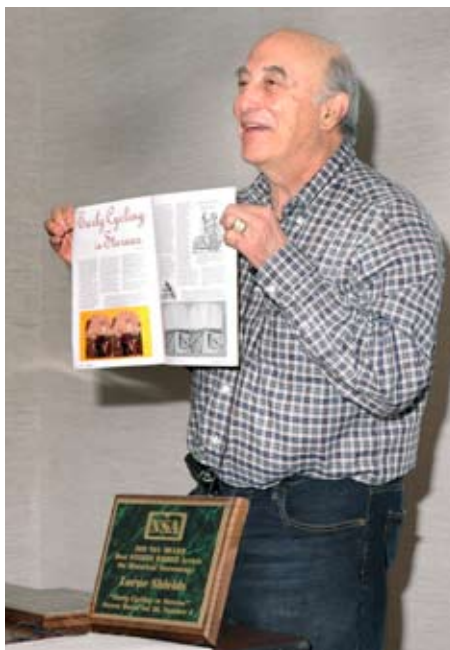
Next was Bob Wilson who showed some of 8mm movie cameras which used 16mm double sprocket film which ran through the camera twice and after developing was slit down the center to run in the projector. They were made in the 1950s and 60s. Most cameras had to be opened up to reverse the film and needed to be re-threaded but Sekonic made one where the film chamber was reversed after moving a lever so it



BOB WILSON

was easier to use. He also showed a Kodak camera as well as a Wittenauer cine twin, which used 3 D batteries to run the motor instead of a spring-wind like most other cameras of the day. It also had a special feature in that it could be used as a projector as well. The lamp was already in the housing and when placed on a special base which held a power supply, it lit the lamp and the motor ran the film. The lenses were on a turret with 3 taking-lenses and one projection lens.

Lorne Shields was next and he showed photographs of people on bicycles and the award from NSA for his article on *Early Cycling* in the *Stereo*



LORNE SHIELDS

World magazine. He has about 500 stereo bicycle pictures and showed a few of them. They were on early bicycles and interaction with people. There were many styles of bicycles shown including a wooden homemade bicycle. There was even a picture of someone taking a picture on a bicycle. Also there was a picture of someone on a tricycle with box advertising that he could produce stereo photographs for all occasions as long as they could be kept still for 2 seconds. It held a wet plate studio from about 1870. He also showed Professor Jenkins using a velocipede to travel on a rope across the Niagara gorge in 1869. The wheel was hand driven and the unit was very stable because of the low center of gravity.

The last speaker was Norman Ball who showed a photo album



NORMAN BALL

with *Africa Pictures* on the title. It was a collection of pictures from South Africa made by R. Harris. The pictures are from the late 1800s and he hopes to do more research on the album and the maker. He purchased the album many years ago and was in storage until he rediscovered it last week.



CHRISTMAS GIFT EXCHANGE

It was quite an interesting and varied meeting.

/Mark Singer

NEED HELP TO IDENTIFY THIS CAMERA



Edith Cuerrier in Newfoundland is asking our help to identify this camera for a friend. It is obviously of English make from the brass marker and the Thornton-Pickard roller shutter. It has a f.8 Busch's Rapid Symmar(?). "Its owner would love to spruce it up and perhaps take some shots with it and asked if I could find out something about it. Are there any film holders that fit it? What size film is it for? I know this may be an unusual request but I am hoping that among all the knowledgeable people in your organization, there will certainly be a few to whom this camera is familiar." Contact Edith at e_cuerrier@hotmail.com.

LAMBERT ON THE GO!

Professor M. Lindsay Lambert has been fairly busy giving lantern shows with his 100 year old Iron Duke projector. He "performed" at Upper Canada Village for three days, at the School of Photographic Arts in Ottawa, along with two "photographic antique road-shows."



He had an unusual experience at the Antique Telephone Collectors' Club where he was asked to portray Alexander Graham Bell with whiskers *et al.* "I agreed with some trepidation and gave presentations in the auditorium and circulated amongst the attendees."

The CBC contacted him about doing a magic lantern sequence for a documentary on the sinking of the Titanic. "Originally they only wanted my lantern and three slides, but after hearing my suggestions have increased my role with the lantern accordingly. **I'll be at the Canada Science & Technology Museum in Ottawa on January 7th and 8th.**"

Late News: Sad news that Nick Chometa died this Friday, January 6th. Many of you will remember Nick from our Fairs where he manned a table with Hans Kotiessen. Nick and Hans could be seen at the antique market in downtown Toronto. -CH



SCHRYER, Franciscus (Frans)

Long time supporter and member of the PHSC, Frans Schryer passed away peacefully on Tuesday, December 6, 2011 at the age of 91. He will be remembered fondly by many of the old-timers.

Devoted husband of Theodora Schryer. Loving father of Frans (Catherine), Eric (Maureen) Herman, Pim (Basma), Henry (Nancy), Dorothy (Mike), Jamie (Patricia); 10 grandchildren; 4 great-grandchildren.

CANADIAN INUIT IN 1946

George Hunter of Mississauga is to have an exhibition of his Inuit photographs at the Montreal Guild of Fine Art, 1460-B Sherbrooke St. W. in Montreal for February 16 to March 17, 2012. The images are from his trips into the Canadian Arctic in 1946. A fine article about this iconic Canadian photographer can be found at: <http://www2.macleans.ca/>



Coming Events

WINTER CAMERAMA

Camera Show

**Sunday, January 29, 2012
10.00 AM – 3.00 PM**

TORONTO DON VALLEY HOTEL

(Eglinton and Don Valley Pkwy.)
1250 Eglinton Ave. East, Toronto
entrance off Wynford Ave.

Everything photographic
For table call: 905-550-7477 or
e-mail: gvperry@gmail.com

**FREE PARKING IN HOTEL
UNDERGROUND LOT**

Admission \$7.00

STEPHEN BULGER GALLERY

1026 Queen St. West, Toronto, ON.
Tuesday to Saturday 11AM to 6 PM
Gallery will host a group exhibition
of photographic work made in 1955.
Exhibition dates: January 21 – Feb-
ruary 18, 2012. It contains works by
various makers displaying many dif-
ferent approaches to photography:

Want Ads...

For Sale

Commercial studio equipment: Lin-
hof Studiomatic tripod– extra at-
tachments (precision made), 4'x4'
Profoto soft-box on Manfrotto dolly
stand & boom, 2 Manfrotto kits for
no-seam wall mounting – 4 poles,
500W spot light on boom, 500W
spotlight, 2 Olesen New Reel studio
floods, one heavy duty collapsible
stand for flood, Linhof field tripod,
Contact: R. Lansdale, 416 621-8788
or bob.lansdale@1staccess.ca

For Sale

Stock reduction. Stereo Views
(5,000) sold in bundles of 50 by
topic. Old Postcards (20,000), Sold
by Box Lots only. Many Topics.
Postcards approx 700 per Box.
Derek Dalton, 705 792-0672. Email
Derek@DaltonsCollectables.com

A NEW SEARCH Philip Gordon of Truro, England asks us to look over some family pictures.

"The story behind it is that my father was adopted and was never willing to talk about his origins, but research since he died has indicated [his] possible Canadian father and these 8 photos were found among his possessions. He told us that we would find out his origins after his death, but left no clues! If you look at the house in the background you will see that it is more likely Canadian or US style than UK style. I then noticed the size of the photos and checked with a Canadian friend that the size fits some old photos she has.

"The shorter gentleman in the first pic-
ture bears a resemblance to my father.
Hence the mystery! A former photographer
in the UK, who worked in the late 1930s
and early 1940s told me about the UK
sizes, that match many others from the UK.
He said it was common for the prints to be
the same size as the negatives.

"Because I have no idea who the pho-
tographer was, I would guess it was just
someone with a camera rather than a
professional."

Philip Gordon at philip@philipgordon.co.uk
or phone 01872 573615, 8 Carriage Parc,
Goonhavern, Truro, Cornwall, TR4 9QW



SEARCH RESULTS

I saw in the PHSC E-mail
Newsletter for Dec. 2011 a
request for information about a
photographer identified as
Montgomery in the lower right
corner of the print.

I'm fairly certain the photo
would be by Walter Forrest
Montgomery (1879-1969), who
lived and worked mainly out of
Chase, BC. There's a fairly sim-
ilar photo dated to 1914 (unverified) on the BC Archives Web site at
[http://www.bcarchives.gov.bc.ca/cgi-bin/text2html/.visual/img_txt/
dir_138/f_08990.txt](http://www.bcarchives.gov.bc.ca/cgi-bin/text2html/.visual/img_txt/dir_138/f_08990.txt)

I was also intrigued by the R.C. Moody album from the UK. I see
the Moody album Web site (<https://sites.google.com/site/moodyalbum/>)
referenced an article I wrote for the Vancouver Sun. I have a
list of photos that Moody sent to England and I would bet that some
of those photos are also in his album. I've attached a transcript
(Microsoft Word format) of a letter in a copybook at the BC Archives
that I transcribed in which these "negative plates" are describe. You'll
see that one of the photos is "Col. Moody & Indian".

David Mattison





Nude & Semi-Nude Metal Cameras

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copyright 2011

by

Rick Soloway



Nude and Semi-Nude Metal Cameras

By Rick Soloway

The earliest cameras were invariably handcrafted wooden boxes with the use of metal reserved for the working parts of the shutter and lens mechanisms, or perhaps used as fasteners for a handle. In the later 19th Century, previously uncovered wooden cameras had acquired leather coverings. It was during this same era, however, that we also see the introduction of camera bodies made of metal, some of which provide our earliest examples of what I call “*nude metal cameras*” like this **Stirn Vest Camera** of 1886.



Just as soon as metal construction was introduced, manufacturers once again tended to cover the bodies either with leather, or a paper-like leatherette covering that was almost always black. I say “almost always” because it occurred to some camera makers to introduce the use of colored coverings as with the **Anso Buster Brown** camera in 1923. Kodak also experimented with colorful coverings as with these **Kodak 2A Brownies** (1929 – 1933) as seen in the photo.

The end of the colored camera era at Kodak coincided with the introduction of bakelite and injection molded plastic camera bodies. This manufacturing technique allowed for the incorporation of texture and simulated surfaces (like leather) in the molding process, reducing unit cost by eliminating the need to add additional coverings as seen in this **Kodak Bantam f8** (1936). Early and later plastic cameras were commonly uncovered, *but nude plastic just isn't as sexy as nude metal.*



It is the surprisingly few examples of uncovered or *nude metal cameras*, however, that always seem to have caught my attention (as a collector) with their striking good looks. They could be as handsome or beautiful as they were infrequent. Nude metal cameras overcame the imposed modesty of the earlier paradigm of drab funereal coverings by revealing a potentially shiny or brushed metal surface. To me, the bare metal construction imparts a special aesthetic quality absent the artifice and superficiality of unrelated coverings. Bare metal showcases the mechanism, the fine engineering, and accents the design of the camera. Bare metal enhances the appreciation of the device with a certain heft as one considers its uncommon beauty.



For example, the striking and rather diminutive Japanese-made **Toakoki Gelto** cameras came in either gold or silver mottled finishes on all metal bodies. The handsome **Northther** variant was produced with a smooth metal surface. These lovely WWII era 127 rollfilm cameras are still appreciated and especially sought out by collectors.

The novel and highly prized **Expo Watch camera** featured an all-metal body clad in nickel-chrome finish that predates most of the early nude cameras with its 1905 introduction. The Expo watch camera remained in production for almost 30 years detracting from its rarity but nonetheless a tribute to its design and beauty.



Not to be outdone, the French gave us the Machine-age influenced nude design for the **Gallus Derby Lux** (1945). Somehow related to the German Foth Derby line of cameras, this 127 French beauty's rather unique all-metal construction (with pop-out bellows) makes it a rather remarkable looking and noteworthy variant. The

French also gave us the equally striking Pontiac **Lynx II** camera (1948) in an all-metal body featuring a rope-like textured nude surface.





The American-made **Universal Minute** is another small all-metal nude camera apparently machined from a billet of stainless steel. Although a still-camera, the **Minute** is arranged much like a miniature cine camera and features a plain brushed metal surface with a bit of texture incorporated around the cocking lever and some painted recesses on the sides of the body.



In the late 1960s Riken produced a semi-nude series of spring wound **Ricoh** cameras with aluminum front covers: **Ricoh Auto Half SE and Auto Half E, and the Ricoh Auto Half**. The back covers, however, were gray plastic. This series had both full-frame and half-frame versions, as well as a relabeled variant made for **Anso GAF** as the **Memo II** that featured fine lines of black paint striping for accent on the front.



In the middle 1960s Canon designed and produced the lovely **Canon Dial 35** that was also relabeled and distributed in America as the **Bell & Howell Dial 35**. Another spring wind type of camera, this satin finished aluminum beauty featured a peculiar circular array of apertures to set exposures.



In 1988 Olympus produced a limited edition compact 35mm called the **Olympus O-Product** in an all-metal white aluminum body. The diminutive and forward design (along with its relative scarcity) make this nude camera highly collectible and rarely seen.

Suzuki Optical Company of Japan produced the **Camera-Lite** in 1954. A spy camera made to look like a Zippo cigarette lighter, this subminiature featured the same brushed aluminum all-metal body as the cigarette lighter had, qualifying it as a rather novel member of the nude camera family.



If a camera can be made to look like a cigarette lighter, then a cigarette lighter can be made to look like a camera like this nude metal **Excellent Cherry** faux camera from Japan.

Minox featured an amazingly prescient design with its beautiful steel body and satin finish back in the original model of 1937! Designed and produced in Latvia by Valsts Electro-Techniska Fabrika it remains highly collectible in spite of the fact that the camera is not considered to be rare.



Carrying on the innovation of Minox, Minolta produced this **Minolta 16 MG** in the late 1960s featuring a nude metal body with the same satin finish as the Minox on its case. Minolta had already introduced the nude **Minolta-16 Model I and II** in the late 1950s.



Proving that subminiature cameras had a bias for nudity, Mamiya introduced the **Mamiya-16** in 1949 followed by the **Mamiya Super-16** in the early 1950s. Both cameras have the appearance of precision devices and featured rugged all metal bodies with a sexy luster surface.

The American-made **Universal Stere-All** stereo camera of 1954 went semi-nude with its satin finished white aluminum clad body over black plastic. While I would consider this another semi-nude camera, its preponderance of metal skin includes it as another member of the nude tribe.



The French **Richard Glyphoscope** (type 4) stereo camera's all metal construction replaced the previous type's wooden body in 1908. This all metal nude camera wears only a blued gun-metal finish.

Jacques Bogopolski (aka Jacques Bolsey) designed the **Bolsey 8** in the middle 1950s. This shiny stainless steel nude body was about the size of a deck of cards and could shoot both cine or still photos on 8mm film. A bit hard to find, these stainless beauties remain highly prized by collectors.



Just as human skin is prone to wrinkle, so there are numerous examples of metal cameras with wrinkle finishes like the American-made **Polaroid Model 80 “The Highlander”** from the middle 1950s, or the German-made **Dacora Royal** from the same era.



Cine cameras like this **Bell & Howell 134** (right) had a penchant for wrinkle finishes regardless of the maker. While not exactly “nude” the anthropomorphic similarity of wrinkled skin allows me to include these and all of the other wrinkle-finished cameras as part of the semi-nude group.

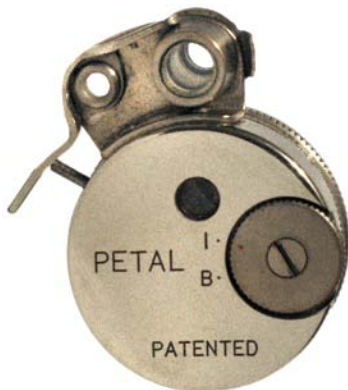


The American-made **TSL ULCA** might be considered one of the *semi-nude* group because of its lightly painted metal body. More significantly, the ULCA had a sister camera called the **TSL STM** that was available in all chrome finish qualifying as a true *nude camera* from the middle 1930s. Unfortunately, I don't know anyone with an STM variant, so this painted TSL ULCA will have to suffice.



Olympus Infinity Stylus Limited 35mm clam-shell camera was clad in a grey-silver (titanium?) metal casing. This 1990s nude camera design helped establish the design paradigm that would later become the modern digital camera.

German camera maker **Dacora** produced the **Instacora F** and **F2** in the middle 1960s with a gleaming silvery checkered motif on its metal clad front with satin finish on top and bottom. The film compartment door on the back, however, is black plastic qualifying this as an inexpensive but flashy semi-nude camera.



Sakura Seiki Company of Japan produced the **Petal** (1948) in a rich nickel chrome finish in both round and octagon shapes, sized perfectly to be the sexy nude spy camera that it was. These are getting harder to find and more expensive when you find them.



Made in Switzerland by Jaeger LeCoultre, the **Compass Camera** of 1937 could shoot 24x36mm on glass plates. The **Compass** featured optional roll film backs to handle 35mm and 828 sized film. This nude camera is nothing less than a precision device superbly machined into a true thing of technological beauty, perhaps without equal. Second only to the Compass camera would be the Swiss **Tessina** from 1960, a





remarkable 35mm camera that shot 14x21mm images onto 35mm film in a camera smaller than a deck of cards. Nude versions include both gold and stainless steel bodies. They remain wonderful devices appreciated and sought out by discerning collectors.

Starting in 1979 Franz Brickert hand-made several variants of the **Efbe** camera that used hand cut film discs. This rather novel design utilized lenses and shutters that he purchased as surplus from other manufacturers and then assembled onto his rather distinctive flat aluminum bodies.



I encountered this nude compact beauty in a private collection with a tag on it that read "Teledyne prototype". No more, and no less. A lovely piece of machine-age design.

East German camera-maker Pentacon made the semi-nude **Penti** (1959) in silver metal-clad front and back. The semi-nude golden colored metal **Penti I** (right) came later in 1965.





In 1963 Agfa produced the **Optima-Parat** half-frame 35mm camera in silvery steel. While the metal is only skin-deep, the shiny silver surface makes it another addition to the nude camera group.

The Kunik Company of Frankfurt, Germany distributed cameras made by other subcontractor companies, and labeled them with Kunik names like this semi-nude Ompex from 1960.



This un-named golden nude metal faux camera flashlight bears a striking similarity to the Kunik line of cameras like the Ompex, and the Petie.

Compagnie Francaise de Photographie produced the Photosphere in 1888 and it is considered to be one of the earliest metal cameras. The housing of the camera has been described as being made of silvered oxidized brass. After 1900 the camera was made of aluminum. The anthropomorphic design of the stereo version of the Photosphere has given it instant recognition and notoriety over the years, and is arguably the most highly prized nude metal camera above all others.



Photo from "Von Daguerre bis heute" by HD Abring

In closing...

This article is not meant to be a comprehensive list of *nude* and *semi-nude metal cameras*, nor is it a story told chronologically. The cameras that are included in this brief article are some wonderful examples that I was able to discover or locate in private collections.

Several of these nude cameras are from the author's personal collection, but even more examples were made available by generous collectors and friends who contributed their own nude beauties to this enterprise, including: Al Nelson, Ralph and Bobbi London, Bill Kimber, Gary Sivertsen, Paul Garrett, Jim Passi, and Stan Kirlin.

Jim McKeown's book was an invaluable source of production dates, countries of origin and camera-makers. The photograph of the Photosphere was found in "Von Daguerre bis Heute" by H.D. Abring.

All other photos are by the author. All rights reserved.
Rick Soloway 2011.