

The PHSC E-MAIL

Volume 12-9, Supplement to Photographic Canadiana, December 2012
The Photographic Historical Society of Canada

Wednesday, December 19th, 2012, 7:30 PM

HO-HO-HO the Annual Xmas Meeting Bring a Collectible for SHOW & TELL NITE

Dig out that mystery box or photographic thingamabob and try to stump the gathered members as to what it is. It can be unusual, strange or rare. It makes for a very entertaining evening.



We will also be staging a SILENT AUCTION SALE

So get ready to bid for some bargains

We will auction off donations to the Society that have accumulated over the year. If you wish to donate anything to the Society please contact President Clint at 416 919-9617 OR fair@phsc.ca.



AND DON'T FORGET THE CHRISTMAS PARTY

We will hold our Annual Christmas Party with the exchange of gifts. Remember to bring a wrapped photographic gift (worth about \$15) to put under the Christmas tree, otherwise you won't qualify to participate in the gift swapping. Appropriate refreshments served.

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.

"THE IMAGE SHOW" APRIL 28, 2013

ROYAL CANADIAN LEGION #101, 3850 LAKESHORE BLVD. WEST, TORONTO

Opens 10:00 AM to 3:00 PM - PUBLIC WELCOME - ADMISSION \$7.00

FOR MORE INFORMATION CONTACT: ASHLEY COOK, 416-274-4257

DAGS to AMBROS, CDVs to POSTCARDS, BOOKS to ALBUMS, STEREO CARDS

NOT A MEMBER OF THE PHSC? THEN JOIN CANADA'S BEST PHOTO HISTORY SOCIETY. A GREAT BARGAIN FOR 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:

December 19th, 2012

-It's our Annual Xmas gift exchange and Show N' Tell night.

January 16th, 2013

-Prof. Lindsay Lambert and his glorious stereopticon.

Offer your suggestions and fresh ideas for programs at (705) 799-0201 or e-mail to srickard@persona.ca.

DON'T MISS ANY OF THE 10 EDUCATIONAL PROGRAMS FOR THIS YEAR.

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

**FOR PROGRAM UPDATES
www.phsc.ca
our E-mail address is
info@phsc.ca**

Robert A. Carter - Webmaster

Toronto Notes

Reported by Robert Carter

— OUR NEXT MEETING WILL TAKE PLACE ON DECEMBER 19, 2012

THE NOVEMBER MEETING

The Turofsky Brothers: Lou and Nat Turofsky, Toronto Sports Photographers

Presented by James Trautman,
November 21, 2012

Jim was born and grew up in Elizabeth, New Jersey not far from the Newark Airport. He last spoke to us back on January 20, 2010. At that time he talked about the golden age of the Pan American Clippers based on his book on the famous flying boats (now in its second printing and widely distributed).

The Turofsky brothers emigrated from Chicago to east end Toronto when the oldest boy, Lou, was about twelve years old. Years later in Toronto, Lou went to work for Alexandra Photo Company on King Street. A few years later, he bought out the owner, renamed it Alexandra Studios, and hired his brother Nat. Cigar smoking Lou married and raised a family while his younger brother Nat was a life long bachelor. Many of their photographs are available today in the Toronto Archives under "Alexandra Studios" and "Roy Mitchell Collection." DVDs and prints can be ordered. A few images are available for viewing online at the archives and elsewhere on the web.

The 100th anniversary of the Grey Cup to be held in Toronto this month was a lucky coincidence. The Turofsky's took many Grey Cup pictures over the years including some at the infamous 1950 "Mud Bowl" which was held at Varsity Stadium in Toronto.

The Alexandra Studio in Toronto was founded in 1870 and taken over by the Turofskys in the 1920s. The large, slow, and heavy Graflex 4x5 cameras were used by many press photographers includ-



Photo by Robert Lansdale

James Trautman

ing the Turofskys. After the Maple Leaf Gardens opened in 1931, it became a second home for the pair.

Jim says he likes to haunt used book stores. On one of these browsing adventures, he came across a copy of *Sports Seen - Fifty Years of Camera Work*. This book, published by Ryerson Press in 1960, a year after Lou's death, shows a wealth of early Toronto sports history mainly through the photographs of the Turofsky brothers.

Jim was disappointed this past summer (2012) when the Toronto Star sports editor rejected his Turofsky story as "not relevant" in spite of the work the brothers did on the CFL, the Grey Cup, and Varsity stadium. To add insult to injury, the Star made no mention of the Turofskys in its lead up articles to the 100th anniversary of the Grey Cup played this month in Toronto. Worse, the paper flooded a stadium to commemorate the "Mud Bowl" seemingly unaware that pictures of the real 1950 "Mud Bowl" exist - taken by Lou and Nat Turofsky! Both the City of Toronto Archives and the Hockey Hall of Fame archives have photographs taken at that 1950 game here in Toronto.

Jim noted that right from the start digital gives the user an instant feedback but the images likely will never see a printer. Traditional paper photographs, on the other hand, are a snapshot of a society's history - what was important, and who was there - just like Lou and Nat did with their photographs. For example, in the dirty thirties, the American president, Roosevelt, had government photographers take over 200,000 pictures to record the dust bowl of the mid west and its devastating effect on the average American.

Sports photography began around the mid 1800s at the time of the American civil war. Most pictures were studio shots or posed scenes. An example is the 1898 photograph of the USS Maine's championship baseball team. This photograph was taken when the ship stopped in at Key West, Florida. It is an important photograph for many reasons. One of the players was black in an era before black athletes were excluded from all major sports as a result of pressures from parties in the American South. It was the last picture ever taken of these athletes. The team was among the many lives lost a few weeks later when the ship exploded at its next stop, the harbour of Havana, Cuba.

The Turofskys were the earliest photographers to favour sports action scenes over studio portraits. Lou had an uncanny ability to get his unwieldy Graflex aimed at where the ball/puck would arrive in time to get a key photograph. Perhaps it was being homesick for Chicago, but whatever prompted them, the boys ended up at Comiskey park for the 1919 world series. Even better, Lou managed to charm his way into the Chicago team's dugout! That was the series that some White Sox players were thought to have "fixed" the games

Toronto Notes continued...



Photo by Robert Lansdale

Jim shows a Turofsky image of the Toronto Maple Leafs Baseball Team

in favour of the Cincinnati Reds and large gambling winnings. A book "Eight Men Out" was later published on the series and its participants.

In addition to the sports shots, Lou and Nat took many street pictures. The boys became a fixture at the CNE, One of them would photograph the fair visitor while the other printed the picture in time for it to be taken home as a memento. The pair became the official Maple Leaf photographers. One story in circulation about the incident leading to this coup has Lou politely asking a gentleman at the gardens to remove his hat as it was blocking the game. The gentleman turned out to be Conn Smythe. Mr Smythe, impressed by the courtesy, signed the two up.

Being official Leaf photographers likely led to the famous Beehive photographs of players in the NHL. Jim mentioned that he too has many of the Beehive photos in his personal collection. He

likes to collect the lesser known players, pictures that go for \$5 or \$10 today compared to stars like Gordie Howe, Johnnie Bower, and Syl Apps whose photos sell for as much as \$150 in spite of being far more numerous. St Lawrence Starch, makers of Beehive corn syrup offered the photos from 1934 to 1967. People would send in part of a cornstarch package and a request for a player's photograph. The more popular the player, the more requests. Up to 1959, most of the pictures were taken at the Maple Leaf Gardens by the Turofskys (this policy follows that of baseball where most team players were photographed at Yankee Stadium, conveniently near the Brooklyn based printing company).

Recently after attending a sports collectible show here in Toronto, Jim received an email from a woman wishing to sell her father's collection of Turofsky photographs from the 1940s. She sent

him an image of an 1948-50 album. On his inspection, he saw that on the inside front cover was a picture of two Leafs with the Stanley cup between them, and on the inside back cover was a list of 100 players. At the bottom of that cover, it was stated all pictures were taken by the "Famous Turofsky Brothers" along with their King Street address. Any picture could be had by sending the player's name, and 50 cents to the Turofskys. From this cover page, Jim concluded the brothers had retained rights to their photographs.

Jim wrapped up his talk with ten representative jpeg copies of Turofsky photographs held by the City of Toronto Archives. Jim mentioned that Turofsky photographs are held by many organizations such as the City Archives and the Hockey Hall of Fame. Many of their photographs are also online at various web sites.

Don't miss our January Meeting!



Professor Lindsay Lambert
and his
Glorious Steriopticon

January 16th, 2013
Details Page 1

PHSC Thesis Prize Awarded

By John Morden, PHSC Awards Chairman

On November 15, the PHSC presented its first Thesis Award to the top thesis produced in the Master of Arts in Photographic Preservation and Collections Management (PPCM) Program at Ryerson University for 2012. The prize is a new annual initiative by the Society to encourage and recognize research and writing excellence in the area of photographic history.

The Society must give a large part of the credit for the award to Thomas Richie. It was Richie's suggestion to use his own award from the society to encourage exceptional student work. With this exemplary idea in hand, we did not have to look far for an appropriate educational institution with which to partner; the PHSC has been aware of its rewarding relationship with the instructors and graduates of the



PHSC's John Morden with winner sol Legault (r.)

Photo by Ashley Cook

PPCM program at Ryerson for years. Not only have Ryersonians provided thought-provoking presentations for our General meetings, many have contributed excellent articles to the Journal. Professor Marta Braun of the Program was responsible for our warm welcome as an awards contributor, and her hard work made this award a reality.

The faculty of the PPCM

program nominated four theses for this year's award: Melodie Hueber, Kathleen Kinakin, Michelle MacLeod and sol Legault. While all theses demonstrated a high level of accomplishment, Sol Legault's thesis on *Making the Invisible Visible: Exhibiting Erotic Stanhopes*, was selected by the committee as the recipient for the first PPCM Thesis Award. The award, a combination of a cash prize and an offer to publish in our Journal, was presented by John Morden to Mr. Legault at the Ryerson School of Image Arts Student Awards. Our readers can look forward to seeing his research in the coming year in *Photographic Canadiana*.

Thanks again to Thomas Richie, Marta Braun, and the students of the PPCM program for their excellent work. The Society looks forward to next year's theses.

CURIOS FROM LES JONES

by Robert Lansdale

Les Jones sends this picture of a British soldier which is a beautiful Chromotype image with full tones still preserved by its carbon process. It has a blind stamp across the bottom reading: Patented Permanent Chromotype Photograph. It fits into the 1874-1880 period. But it is dismounted from its main card (unglued) so we are unable to identify the maker of the photo.

Checking into my collection I found I have two images with the same impressed blind stamp by



John Hawke of 8 George Street, Plymouth (England). Both are glued onto the main card-mount to stop the picture from curling. Not often a photographer would follow this system of double mounting.

In the accompanying carte de visite we see the background overpowering the four small children. Artful as it is, the photographer probably could not turn his camera for a horizontal format.



John Barron is noted in Sarnia as early as 1868 remaining in business to 1896 with various partners. Les draws our attention to the name: *Heliographic Atelier* which must have been in the photographer's earlier days.

A Second Look... William Notman

Nora Hague, Senior Cataloguer of the Notman Photographic Archives at the McCord Museum of Canadian History sends the following comments on last month's email newsletter article on the Notmans:

"I thoroughly enjoyed reading Mark Singer's article on William Notman, and the portrait of William Notman was an attractive and unusual one. However, I do have a few comments on certain statements in the article:

"Notman took primarily pictures of the Montreal elite.

"A survey of the images in Picture Book 1, numbers .1 to .300 and 1 to 756 (numbers I-0.1 to I-0.300, I-1.1 to I-756.1 on our web site) show clients from a whole range of financial means, judging by their clothes and by their names. Obviously the Redpath, Drummond and Allan families would be up there with the wealthier clients, but without doing the research, who can tell what the financial status was of Mr. Bailey and son (I-365.1), or John Converse (I-542.1) or Mr. Morris (I-169.1). Notman's prices for cartes were not so high that moderately well-off people couldn't afford a photograph, and he did have specials and sales.

"For equipment he used 8 x 10 format as well as the new stereo cameras.

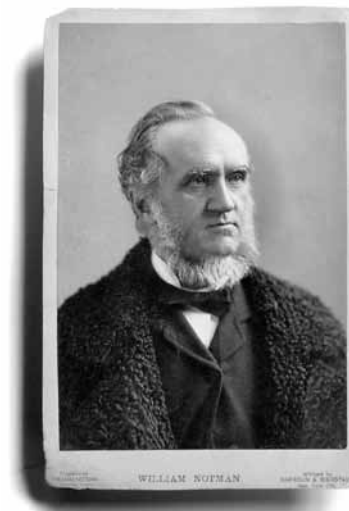
"True, as far as it goes, but the Maple Box also contains contact prints that would indicate a nega-

tive size of 16 x 20 or 18 x 22. In the first Picture Book there are notations of sizes such as 18 x 22 and 14 x 17, inscribed on the numbered blanks between the pasted-in prints, indicating the size of the negative involved. The reason the print is not pasted in is because it's too big for a carte-de-visite book. Notman was producing a full range of sizes right from the start.

"In 1884 William Notman's son, William Notman, Jr., started out on an epic journey, lasting over 15 years, for the purpose of documenting the country on the behalf of the Canadian Pacific Railway.

"To differentiate William Notman from his talented son, we normally call him William McFarlane Notman or William the son, rather than Notman Jr. as he was never known as Junior by the family. Unfortunately, many historical references have taken to calling him William McFarlane, and dropping the significant family name of Notman. I've tried to correct as many sources as I come across, but with the widespread knowledge base that is the Internet, it's hard to get them all.

"The magnificent western landscapes and views were not all taken in one 15-year trip, especially those taken after 1891 as William McFarlane Notman was also managing the Montreal studio after the death of his father. We know he travelled west in 1884, 1887, 1889, 1897, 1903 (with the



Delegates of the Chamber of Commerce of the Empire), 1904, and 1909. He died in 1913 of cancer of the liver, at the relatively young age of 56.

"Thank you for a most informative and well-written article, and I hope you all enjoyed 'Notman's Canada.' Just as a matter of interest, the CBC aired a two-part episode of "Ideas" with Paul Kennedy, that was excellent. Sections of Notman's letters were read with a slight Scottish burr that was just enough to evoke the times and the atmosphere of a newly-arrived colonist seeking to remedy affairs with his father-in-law Richard Woodwark back in England. The two episodes are available as podcasts.

"I always read the PHSC e-letter cover-to-cover; keep up the good work."

Nora Hague

A Second Look... Whatisit Camera

Our December newsletter article on the PHSC "Big One" fall Photographica Fair had an image of David Lawson holding a "whatisit" camera. We asked readers to guess what it is, and got this reply from Dianne Horvath:

"That is without a doubt a 'Nord' camera... just like the one I used over 20yrs ago, to do school photography with! It



held 100' roll of film, in the detachable magazine on the back, and had a counter underneath. Weighed a ton! And the tripod we used it on weighed a ton too! Very difficult camera to focus, but what a work horse it was.

Augh! Bringing back all kinds of good and bad memories. Thanks for the trip down memory lane."

A Complete Set of Wooden Boxes for the First Seven Kodak String-Set Cameras

by Charlie Kamerman Photos by the author

When I started collecting in 1979, I decided to acquire only Kodak items in their original boxes. My travels revealed lots of Kodaks, but only a few were in original boxes. I decided requiring boxes would be a way to limit the number of Kodak cameras I could purchase. In the beginning it probably did although in reality, it did not work very well at all.

Now 32 years later, there are not many things that I get that deserve an announcement or an article. In fact, not many things come along, period. While there are wonderful things to find, it is just so much harder to find the items that I still need.

I like things that go together or comprise a set. It might be a particular line of cameras, such as all the Bantams, Ponies, Signets, Vest Pockets, Teague-designed cameras or even Brownies. It could be an individual camera, such as an Ektra or Retina IIIc, plus all of its accessories, also in boxes. Some sets



Photo by Rick Solway

Charlie Kamerman

are easier to acquire than others. Some are very difficult if not impossible. Some have been collected by others. Some have never been collected before.

I believe I have achieved a first with my recently completed set of wooden boxes for the first seven Kodak string-set cameras: Original, No. 1, No. 2, No. 3, No. 3 Jr., No. 4 and No. 4 Jr. (see photo below). My set became complete when a No. 3 Jr. wooden box was purchased for me at the Puget Sound Show in Kent, Washington in April 2011. I never thought I would find the No. 3 Jr.

box as the camera is a fairly scarce model. While many collectors have been able to assemble all seven of these cameras, no one else to my knowledge has a full set of these boxes. This could be because no one cares, or because it is so hard to do! As confirmation of the difficulty, one longtime collector wrote to me, "It is close to a

miracle that you even come across those wooden boxes." Another agreed, "Flat out amazing. I don't know that I have ever seen this before!" Regardless, I am very happy that I have done it! Only after I had a No. 3 Jr. box could I try to acquire the No. 3 Jr. camera. I soon found it to complete the set of seven cameras as well. I waited to pursue the camera because my collecting rule has always been never buy a camera without a box. The few exceptions are that I have already purchased the box, there never was a box or the camera is part of a larger purchase and I have no choice.

(cont'd. next page)



Entire set of seven Kodak string-set camera boxes. The seven boxes are marked with three different company names (See photos next page): The Eastman Dry Plate and Film Co. (1884-89), The Eastman Co. (1889-92) and Eastman Kodak Co. (1892 and later). The Original box and the No. 1 box have the same label but serial numbers that are in the ranges of the different cameras. The lid design is slightly different as well. There is a newly discovered earlier box type for the Original that I do not currently own. I am still searching for one. It has only one patent date on the label instead of the usual two (see photos next page). I only have one camera, the No. 4, with a serial number that matches the serial number written on the box. I believe that the serial number difference is because cameras sent to the company for reloading or other reasons, were probably returned to the customer in different boxes. I do have a couple of duplicate string-set boxes including an Original box without a label.

Wooden Kodak Boxes....continued

Newly discovered Original Kodak box with only one patent date on the label.



Original Kodak box and No. 1 Kodak Box



No. 2 Kodak box, No. 3 Kodak box and No. 3 Jr. Kodak box



No. 4 Kodak box and No. 4 Jr. Kodak box



(cont'd.)...

A complete set of all string-sets would include eight other cameras, known as the A B C Kodaks or the Ordinaries and the Daylights. Each A, B and C Ordinary and Daylight was available with a roll holder (six), and each C Ordinary and Daylight was also available with an attachment for glass

plates (two more making eight).

The A B C Kodaks were not sold in wooden boxes but rather in cardboard boxes, probably to save money. As a result it is much harder to find their original, fragile boxes. I do have two of the boxes, one for the A Ordinary and one for the B Daylight, each with the camera. It is highly unlikely that I

will ever complete a boxed set of A B C Kodaks.

This is a link to my website and more pictures of this collection:

http://www.kodakcollector.com/index.php?option=com_content&task=view&id=48&Itemid=70

Thanks to George Layne and Ralph London for their help.

FROM THE NET

by Robert Lansdale

With the Christmas season just around the corner, getting the perfect gift for the budding photographer in your life may seem mind-boggling given the myriad of choices available. We have scoured far and wide to bring you a selection of nifty gear and accessories that can give enthusiasts starting out in photography, a head start and hopefully enhance their shooting skills.



The Lensbaby Spark lets photographers shoot images with added special effects without the use of software filters. Featuring a general-purpose 50mm lens perspective, the Spark comes with a fixed F5.6 aperture and lets you bend the focal plane (by bending the lens barrel) of your shot to blur out other elements of your scene, letting you achieve selective focus on a particular part of the image.



Dapper up your favorite male shutterbug by coordinating and accessorizing his outfits with these silver cufflinks. Made for sitting pretty on French cuffs, some come in the form of a vintage SLR while others look like your typical mode dial.

The Leash, a neck strap, can



be adjusted to twice its length and be configured into a neck strap and a sling strap. The company has provided an Anchor accessory on the Leash which lets users use it as a safety strap or a makeshift video stabilizer. The Cuff is a minimalistic wrist strap worn as a bracelet on the shutterbug's wrist when not in use.

George Eastman House has some unique holiday gifts that don't require a trip to the mall. They are available online or in their gift shop. They suggest giving GEH memberships which come in a variety of levels and can be enjoyed in every season.

The Eastman House Shop is full of goodies for the film buff in your life. Check out the F-Stop Watch, Camera Pencil Sharpener, or the limited edition Camera Tie.



Add photo dazzle to your holiday decorating with these retro twin lens camera ornaments. Available in the Museum Store.

In 2013 GEH will feature workshops such as Physautotypes, Gelatin Bromide Emulsion Making, and Ambrotypes for Beginners. The perfect gift for your photo enthusiast. GEH, International Museum of Photography and Film www.eastmanhouse.org

Photographer Nick Cool has come up with a really cool idea of creating your own soft focus filter with nothing but your kitchen sink.



Your sink's stainless steel small-hole strainer will play the main role here. You'll also need a spare filter to house the item on your desired lens.

First, enlarge the sink strainer by drilling 4mm and 7mm holes using a power drill with a 6 to 10mm drill bit. Once you're done, cut it to fit your filter frame. Next paint the sink strainer black and you're ready to shoot at maximum aperture. Judging from the creator's test shots, it seems this filter has the ability to render bokeh that mimics the brush strokes of a watercolor painting, giving the image a dream-like feel.



Assembled with thanks to CNET ASIA.

CURIO FROM THE PAST

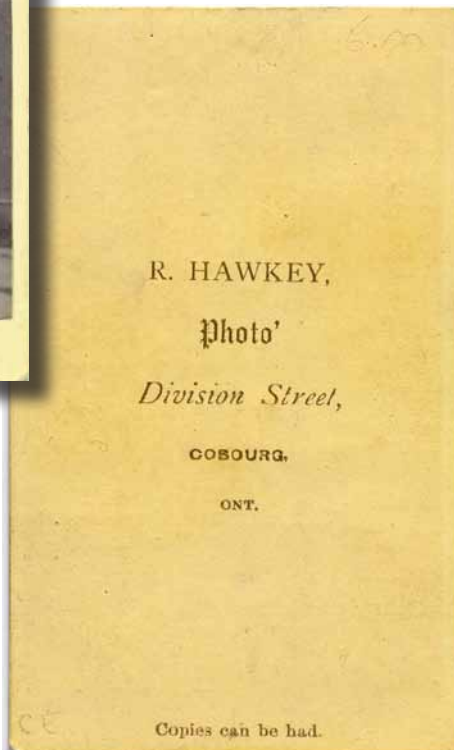


like this gentleman with a bowler hat represents a leatherworker or cobbler as it seems leatherworkers like to make decorative holsters for their tools of the trade. See detail photo and <http://tool-makingart.com/2009/12/27/leatherworkers-tool-holster/>.

Sifting through the 1851-53 Colbourg Directory for a citizen of the name "Hawkey," she turned

up evidence that there was a saddler names Anthony Hawkey of King Street. But the closest we get is a Robert Hawkey in 1846 which places the picture too early for the carte de visite era. Other names that turned up where James S. Hawkey, Mrs. Elizabeth Hawkey, Sarah R. Hawkey and Robert Hawkie.

Any ideas? rgwils@sympatico.ca



Robert Wilson sends us this little brain teaser as there is no listing for R. Hawkey of Cobourg in the Ontario Photographers List of 1851-1900. Bob asks the question: "What profession does the gentleman represent in this occupational portrait."

Louise Freyburger (Assistant-Editor) came to our assistance by checking the internet for some clues. It looks



REPORT FROM NEWFOUNDLAND

Edith Cuerrier who authored the story *George Eastman in Newfoundland and Labrador* in PC Volume 37-3 sends an update to her efforts to gain even wider attention for the topic.

She writes: "My 'Eastman in NL' presentation went very well. Around 65 people attended which was pretty good for a mid afternoon session which many people could not attend since they were at work and could not get away. I have offered to present for the local historical society since their lectures are in the evenings which

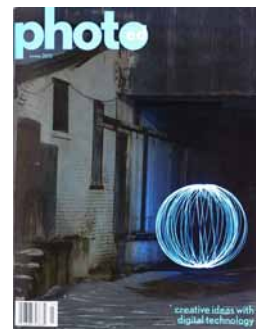
would allow more of my friends and acquaintances to see it. We'll see if they take me up on it."

DAGUERREIAN SYMPOSIUM

Pictures of the The Daguerreian Society's annual symposium in Baltimore can now be viewed on Shutterfly (which replaced the former Kodak Gallery). You can view each image or choose the slide show option. As well you can choose to buy or download an image by simply hovering over the image until a drop down menu appears. <http://daguerreian-symp2012baltimore.shutterfly.com/5>

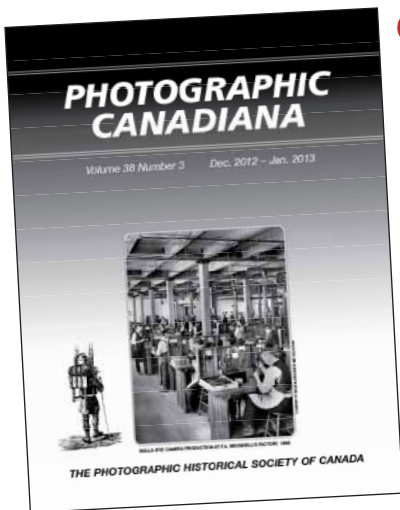
PHOTOed for Winter 2012

The newest issue of PHOTOed magazine is now available for the Winter of 2012. Stories involve how photographers are integrating technologies into their practice and review some of the recent trends. High Dynamic Range, Levitation, Tilt Shift, and Painting With Light are but some of the topic. For information visit www.photoed.ca.



PHOTOGRAPHIC CANADIANA

We have some super stories in our Christmas issue of *Photographic Canadiana* Vol. 38-3 which is being mailed to members this week. Who was Frank A. Brownell? Well he was born in Canada and went on to manufacture the cameras for George Eastman from 1885 to 1902. And who is Frank B. Mehlenbacher? Well, he is the grandson of the above Brownell and has established himself as a great collector of cameras. We've got an exclusive interview with him. Read all about it in *Photographic Canadiana*.



We've got the two feature stories as described above plus a picture report from the Daguerreian Symposium held in Baltimore, MD. We welcome back John Kantymir with his column "A Treasure From My Collection" describing the Ross Portable Divided camera. George Dunbar gives his "Browsing though our Exchanges." and to finish off this special issue we have a report of a meeting of the Photo Historical Society in Rochester, NY.

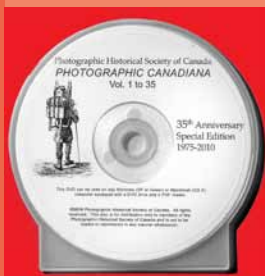
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See www.phsc.ca/camera/?page_id=110.

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www.phsc.ca



Coming Events

RYERSON IMAGE CENTRE, 33 Gould St, Toronto, M5B 2K3 The exhibition "**Robert Burley: The Disappearance of Darkness**," presented by the **Ryerson Image Centre (RIC)** and curated by Dr. Gaëlle Morel, will be on display at the RIC from January 22 to April 13, 2013. The book *Disappearance of Darkness: Photography at the End of the Analog Era* is co-published by the Ryerson Image Centre and Princeton Architectural Press.

THE ROYAL ONTARIO MUSEUM Until February 24, 2013. Sigmund Samuel Gallery of Canada.

For the bicentennial of the War of 1812, the ROM has **Afterimage: Tod Ainslie's Vision of the War of 1812**. These evocative photographs, documenting many of the War's historically significant sites, taken by Tod Ainslie using three pinhole cameras.

CITY OF TORONTO ARCHIVES 255 Spadina Rd., 9AM to 4.30 PM

With historical images of the Ward, this exhibition looks at how photography shaped ideas about Central and Eastern European immigrants in early 20th-century Toronto.

The Toronto Camera Club celebrates its 125th anniversary. Need vintage prints, particularly winning images in club competitions. If you know of any in Canadian museums/archives, contact: info@hylafox.com.

Call for Nominations for PHSC Executive Officers for 2013 – 2015

At the Annual meeting of the PHSC to be held April 17, 2013 a new slate of officers will take up its mandate. Nominations for positions on the executive must be signed by two members in good standing, must be signed by the person being nominated and must be received by the PHSC office by February 16, 2013

The positions to be filled are: President, 1st Vice President, 2nd Vice President, Treasurer, Recording Secretary, Membership Secretary, Program Director and Curator. All other positions are appointed by the executive. ☛

Want Ads

For Sale

Large selection of cabinet cards, CDVs, lantern slides, stereoviews, dags & ambrotypes, tin-types, real photo postcards, viewmaster reels, stanhopes, sports memorabilia etc. Email your interests to Jones: lesjones@ca.inter.net

For Sale

Super-six 20 - it is in great shape as I can tell based on photos on the Internet. It needs to be enjoyed by someone who can display it. Located in Sacramento, California. Contact Nathan Leach at address leachfamily83@yahoo.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.

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

For Sale

Stock reduction. Stereo views (5,000) sold in bundles of 50 by topic. Old postcards (20,000), Derek@DaltonsCollectables.com

For Sale

KEYSTONE: "Tour of the World" 400 Stereoview set on CD as PDF and Power Point, \$24.00 Post Paid worldwide. Contact loban@rogers.com or call 905-477-3382

Wanted

British photography catalogues and literature pre-1930 including pre-1910 BJP Almanacs. Marcel Safier, msafier@ozemail.com.au,

For Sale

Paul Till has stereo photography equipment: 35mm and Viewmaster cameras and projectors. Contact Paul at: paultill@sympatico.ca

TORONTO INTERNATIONAL CAMERA SHOW

Sunday, January 27th, 2013
10:00 AM to 3:00 PM

Toronto Don Valley Hotel
(Eglinton and Don Valley Pkw.)
Admission \$7.00

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SATURDAY

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