

The PHSC E-MAIL

Volume 10-9, Supplement to Photographic Canadiana, March 2011

The Photographic Historical Society of Canada

Wednesday, March 16th, 2011...

Maggie Habieda - Nowakowski: on Wedding Photography:

A graduate of Ontario College of Art & Design Maggie Habieda-Nowakowski of Fotografia Boutique Inc. is an international award-winning artist-photographer. Her photographs are treated like masterpiece paintings - gently edited and refined to emphasize the true beauty of the individual. Maggie's passion is capturing romantic, breath-taking images that tell a person's story; images that reflect the individual's personality and style.



MAGGIE HABIEDA

There is a history to Wedding Photography - from a single studio portrait, to elaborate albums in black & white, to full colour albums, and on to today's digital media. Maggie will guide us through the styles of yesterday to modern bridal images. Bring your wedding album so all attendees can see examples of the changes in this art form over the years.

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

PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Gold Room, of Memorial Hall in the basement of the North York Central Library, 5120 Yonge St., North York, Ontario. The meeting officially begins at 8:00 p.m. but is preceded by a Buy & Sell and social gathering from 7:00 p.m. onwards. For information contact the PHSC or Felix Russo, 33 Indian Rd. Cres., Toronto, ON, M6P 2E9, Phone (416) 532-7780.

Programming Schedule:

March 16th, 2011

-There is a history to Wedding Photography and speaker Maggie Habieda-Nowakowski will sojourn through the years to modern digital imagery.

April 20th, 2011

-Heather Morton will speak on "Artist's Portfolios: Marketing in the Digital Age."

May 18th, 2011

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

June 15th, 2011

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

**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**

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

Robert A. Carter - Webmaster

Toronto Notes

Reported by Robert Carter

— COME ENJOY OUR NEXT MEETING ON WEDNESDAY, MARCH 16TH, 2011

THE FEBRUARY MEETING

Dr. Norman Ball was our special February speaker presenting the history of Niagara Falls.

Father Hennepin was the first European to discover Niagara. He is considered to be either the "patron saint of Niagara Falls tourism - or its first great liar"!

December 16, 1678 Hennepin noted in his journal his first view of the Falls. He is impressed by its height and volume (the big deal for Niagara is the volume of water, not the height it drops). Hennepin writes about his travels and in 1683 a French widow in Paris publishes it. The book includes the first description of Niagara Falls for Europeans and it becomes a best seller.

The first illustrations showing the great Falls were widely inaccurate. In one, the split of the Falls is wrong and the artist added mountains in the background as the source. The artist had no idea that Lake Superior even existed. Hennepin's book is a big draw, but the Falls are hard to get to and hardly seen. A second illustration used to decorate an early 1700s map, hanging in the Riverbrink Museum, Queenston, attempts to show beavers. The artist obviously never saw the Falls or a beaver. His beavers look vaguely like lions, one carries logs over its shoulder, others drag stones to a dam using their tail as a platform. The artist seems to feel that stones are necessary to make a dam.

As an early tourist destination, the Falls was hard to get to. The bottom of the Falls "stunk to high heaven" in those days. Reaching the lower river is a twenty minute walk today, but in the early 1800s it was an arduous "six or seven hour slog". Even then visitors complained about the heavy growth of trees blocking the view of the Falls. But once the transportation improved, then what? Niagara Falls became a place that needed attractions for something to do.

An early promotion was for a "Pirate" ship that planned to steam over the Falls with a cargo of exotic animals (pirate ships never operated on the Great Lakes). It was a beat up old vessel sold by a New Yorker explicitly for this event. People bought tickets to ride the

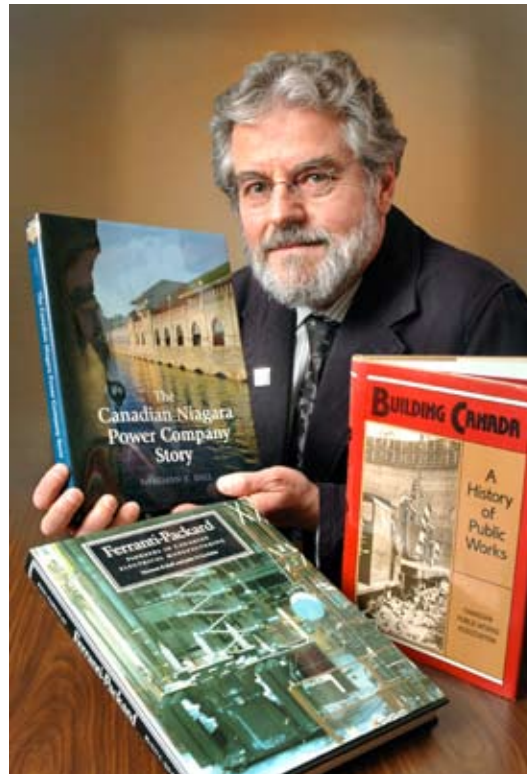
version was planned by a developer who blew up the original tower. The new bigger tower was never built - the developer ran out of funds.

Visitors couldn't just view nature all day. Attractions like the long destroyed pagoda on Cedar Island began appearing on both sides of the river. One promotion was crossing the river on a ferry boat - photographs showed the "ferry" was the size of a row boat.

A new suspension bridge was built amongst rustic surroundings, split rail fences and a rough road. This rather rickety bridge eventually blew down. A new bridge was built included an elaborate viewing tower. At the brink of Niagara an enclosed staircase was built to bring tourists down to the lower river where they could walk under the falls. A bigger tower was proposed and built, but the elaborate Victorian design was impractical for the area. The tower iced up and dangerous pieces fell right through the roof of the adjacent museum - the tower was moved to Louisiana. Even the best hotel in Niagara was surrounded by very rugged grounds.

The year 1859 opened another chapter on "what you do with the Falls". At the time it was debated which was more exciting - river or Falls. Dr Ball introduced the era with a photograph featuring a tight rope walker crossing the vastness of the Falls area. "It is the immensity that is so impressive", he said. Niagara has been estimated (incorrectly) to have a height of anywhere from 600 to 7,920 feet while its actual height is under 200 feet.

In 1859 the most famous high wire artist, Blondin of France made his first walk across the river, a walk that attracted little interest. People were skeptical and thought his act was a hoax. After proving them wrong - walking not only across, but returning the same way, his act became a big paying attraction. He walked with a large balance pole. It was critical to shift the pole from side to side to maintain balance (tilting the



NORMAN BALL

ship from Buffalo to a landing spot near the brink of the Falls. It was impossible to get an accurate list of the animals on board - the promoters promised to send the survivors to zoos. The attraction of 20,000 to the event resulted in a traffic jam and by early afternoon there were no drinks left for the patrons - the pubs made a fortune. Unfortunately the ill-fated ship ran aground. It finally broke loose, was turned around by the current and went over the Falls backwards.

Niagara became a place to go for attractions not just to see the falls. Terrapin tower, built in 1829, was the first tourist attraction. A ladder was added to let visitors get close to the rushing water. In 1872 an improved

PHOTOGRAPHS BY ROBERT LANSDALE

pole to balance was the way to certain death). Encores became more difficult as the stakes were raised. In the face of competition, Blondin added to his risk. On one trip he carried his manager on his back across the wire. This took amazing strength - and nerve. The cables these daredevils walked were steadied with numerous smaller guy wires.

A major competitor to Blondin was the "Great Farini". A book about this daredevil is the best of the bunch on this era of Falls history (under \$10 on Ebay). "Farini" was raised in Eastern Ontario and training to become a doctor when he ran off to join the circus and become a tight rope walker. Not only an accomplished daredevil, he was an amazing business entrepreneur and promoter as well as a major factor in improving safety standards for circuses and road shows.

Farini's arrival on the scene brought out the real battle of the daredevils. For example, Blondin walked half way across the cable, lowered himself by rope to the Maid of the Mist, took a glass of wine, and climbed back up the rope to continue his walk across the river. Farini, advertising as an Irish Washerwoman, walked to the centre of the cable with a washing machine on his back and proceeded to wash some handkerchiefs.

A man was photographed riding a Velocipede across the Falls - Lorne Shields (in the audience) noted that short of the cable breaking, it was impossible for the rider or that machine to fall. One woman joined the act. Maria Spelterini was shown in a July 1876 photograph sashaying across a cable wearing peach baskets on her feet with the Falls acting as a backdrop. There was even a photographer who walked the high wire - T. Dixon was an inventor as well as a photographer and high wire artist. The age of high wire daredevils ended when the land along the river banks became parkland and permission was no longer granted to put up the cables.

A photograph Dr Ball picked up

on a visit to Paris shows a well-to-do French tourist. The gentleman annotated this souvenir photograph "Chutes du Niagara, Cote Canadien. Mon dernier voyage Fevrier 1881" (Niagara Falls, Canadian side. My first trip February 1881). The gentleman is sitting on a rustic bench with the Falls showing in the background.



Speaker Norman Ball is presented with PHSC Honourary Certificate by Clint Hryhorijiw and Felix Russo.

After the daredevils came a new pastime - walking out on the massive ice formations below the Falls each winter. These "ice bridges" were formed by chunks of icy debris flowing over the Falls and freezing together at its base. These very unstable mountains of ice were high enough to attract climbers. Taverns were added right on the ice catering to the masses of tourists arriving for this holiday event. The attraction persisted until 1912 when a sudden collapse killed three people. Had the collapse occurred later in the day there could have been many more deaths. River ice was deadly for one bridge. In the winter of 1938 the Falls View Bridge collapsed and sunk into the river after ice piled up over 30 to 40 feet. Wind was blowing from the wrong direction and kept the ice from flowing downstream to clear the river. Ice kept piling up until finally it pushed the bridge off its foundations.

In 1916 a new attraction opened. The Niagara Whirlpool Aero Car was designed, built and funded by the Spanish. Dr Ball met the grandson of the engineer/inventor - Leonardo Torres y Quevedo. A photograph of the

promotor and the engineer prompted him to ask why such photos always show the engineer in back. The Aero ran on cables spanning the Niagara whirlpool at a bend in the river that allowed both terminals to be on Canadian soil while appearing to have one in the USA. This encouraged scoundrels to dupe people wanting to sneak across the border into paying extra for the right to hop off the car on the other side. This feat of Spanish engineering is still in operation.

The other driving force at the Falls is industry. In the early years people talked of Niagara's power potential. The water flow was too strong to turn a wheel. Instead, some water was channelled from above the Falls to mills and turbines and then discharged down river, often with an inefficiently shallow head. The rapid progress of industry quickly began destroying the beauty of the Falls area.

Photographs taken in the 1870s helped create a movement for government-owned parkland along the river. Factories were considered too ugly and the area had become lawless with increased violence against tourists. Visitors were allowed into attractions and forced to pay so they could leave. They either paid up or received a beating. Sadly the judiciary and police of the day were in cahoots with the thugs. People who complained saw their day in court remanded again and again forcing repeated costly trips back to argue their case. An 1873 Royal Commission investigation into the situation never published a report.

We'll stop Dr. Ball's interesting presentation here but suggest you can read all of Bob Carter's review PLUS many illustrations from the lecture by going to the PHSC web site at WWW.PHSC.CA

PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

MEMBERS' ANNUAL AUCTION SUNDAY, APRIL 3rd, 2011

Canadian Legion Branch 344, 1395 Lakeshore Blvd. West, Toronto
Located east of Boulevard Club – Free parking east of the Legion Hall

REGISTRATION STARTS 9:30 AM – VIEWING 11:00 AM
BIDDING STARTS 12 NOON – limited to 250 lots



Members are requested to bring in high quality items to be auctioned to the gathering. No junk please! Arriving material will be critiqued at the door for acceptability.

FORMAT SAME AS PREVIOUS AUCTIONS
A 5% BUYER'S PREMIUM WILL APPLY

CASH or known CHEQUE will be accepted as payment for auction items. Sorry – no provision for credit card payments.

Registration of lots 9:30am - Bidding starts 12 noon

FREE ADMISSION – PUBLIC WELCOME



PHOTOGRAPH BY FELIX RUSSO

For update information check: www.phsc.ca/auction.html

WELCOME NEW MEMBERS

Wayne Gilbert reports that since his last report both the Toronto and international membership has continued to grow.

Check the bios for someone who may have similar interests as your own:

Four new members have joined since the January report:

#1382 Dan Sherman - a wildlife biologist from Portland, Oregon, is especially interested in Early Canadian photographers, photographic history, historic processes, early photographic advertising, Daguerreotypes, Ambrotypes and anything stereographic. Dan may be reached at dsherman@oikosmedia.com

#1383 Deepali Dewan - a curator at the Royal Ontario Museum in Toronto who is interested in photographic history, photographic literature, cartes de visite, Cabinet cards, Daguerreotypes, Ambrotypes, and stereo images. He may be reached at deepalid@rom.on.ca

#1384 Stephen Shaughnessy - is from Oakville, Ontario and is specifically interested in photographic history, Leica cameras, post-1939 cameras, Canadian images and images in general. Stephen may be reached by email at theshaughnessys@cogeco.ca

#1385 Stephen Shohet, M.D. - a professor of medicine from San Francisco is interested in photographic history, historical processes, early photographic books, magazines and advertising. He has a broad interest in antique cameras and restoration processes with a primary interest in wood & brass cameras, tri-colour cameras and panoramics. He may be reached by email at sbshohet@gmail.com

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!

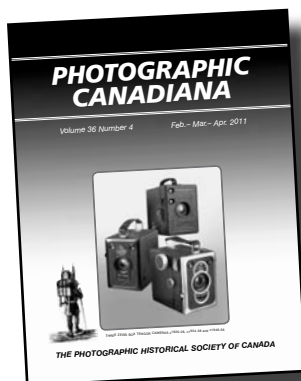
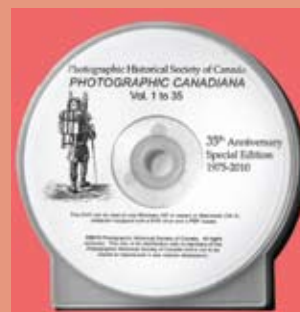
Through the 182 issues of PC, from Volume 1 #1 onwards, you can visit a veritable library of photographs and published words.

Say YES - download an application at: www.phsc.ca/member_form.PDF

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

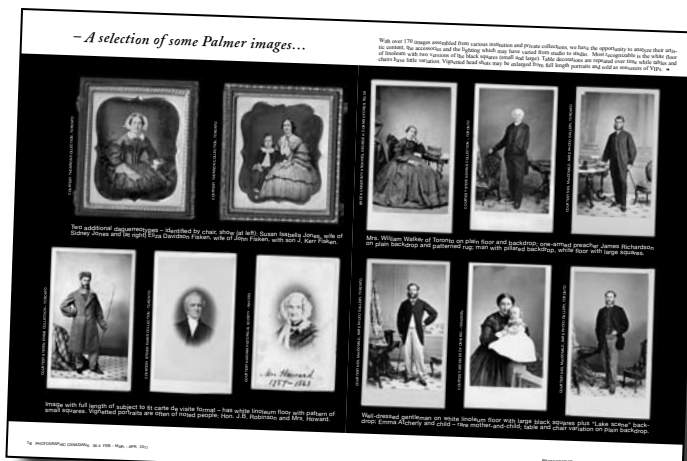


PHSC MEMBERS HAVE ALREADY RECEIVED PHOTOGRAPHIC CANADIANA VOLUME 36-4

We've prepared another great 20 page issue of *Photographic Canadiana* but you can only receive it as a member of the PHSC. With a spread of images, as seen to the right, then there is surely a great story to accompany it. So if you are

curious and want to read Canadian oriented photo history then join the PHSC today. A great bargain at only \$35.00 for four issues per year.

The DVD (above) is an extra incentive to join right now... download an application at: www.phsc.ca/member_form.PDF



PHOTOGRAPHICA-FAIR

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

Sunday, May 15, 2011

10 am to 3 pm

MARK YOUR CALENDAR

THE BIG ONE!

The Soccer Centre

7601 Martin Grove Rd, Toronto (Woodbridge) Ont.

½km south of Highway 7 on the east side

For more information contact
Mark Singer, Fair Chairman
tel 416-879-7168
fair@phsc.ca

Public Welcome

100+ Tables of Goodies

Free Parking & Snack Bar & Wheelchair Access



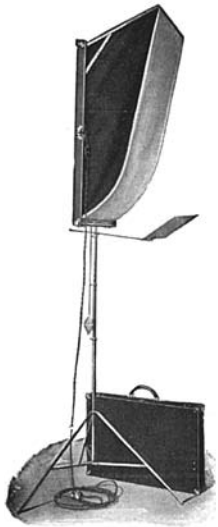
Admission only \$7.00
Students FREE with
School ID Card

FREE BUS from Kipling subway Kiss-n-Ride starts 9:30 am (hourly)



PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

4335 Bloor St W, Box 11703, Toronto ON M9C 2A5 ❖ www.phsc.ca ❖ fair@phsc.ca



We were attracted to an internet query concerning the Halldorson flash of the early 20th century. Since we had published an article by M. Lindsay Lambert in our *Photographic Canadiana* issue of May-June 2004, we were able to supply considerable information and guidance back to Hordur Geirsson at the Akureyri Museum in Iceland.

In communications Hordur explained: "What amazed me when I studied these glass plates first time was, 'How did he use powder flash in these turf houses without putting them on fire.' He never had any electricity to use with his photography, so the powder was the only possibility. After seeing the drawings of the patent from 1913 and your PC article I understand how he did it. From letters I am sure that Bardur was using Halldorson flash, nothing else. The Halldorsons were his relatives in America and the letters were the internet of those times. ...It has been estimated that the descendants of Icelandic immigrants in USA and Canada are today 300,000, equally as many as the population in Iceland of today."

Recently a book arrived in the mail from Iceland so we are able to show the positive results of our communications. The text is all in Icelandic but a one-page Abstract at the back gives us understanding to the photos. We quote, below, that text. -RL



PHOTOGRAPHS FROM THE NORTHERN ICELAND

Published by National Museum of Iceland, Sudurgata 41, 101 Reykjavik, Iceland. order by e-mail at thjodminjasafn@thjodminjasafn.is Price is: Icelandic Kr.1980/ CAD 17.00



ABSTRACT

Bardur Sigurdsson worked as a photographer in the rural district around Lake Myvatn, north Iceland, in the early 20th century. Having been an amateur photographer, he trained with a photographer in Reykjavick, after which he combined professional photography with work in carpentry and other jobs until the 1920s.

His archive of glass plate negatives is not large, numbering under 1,000 in total. The archive is privately owned, but was recently placed in the Akureyri Museum for safekeeping.

What sets Bardur Sigurdsson apart from other photographers is his choice of subjects. He took relatively few conventional portrait photographs, and a large proportion of his pictures show people at work, in their homes or on journeys, along with images of nature.

Bardur had relatives in the New World (a large number of Icelanders having emigrated in the late



Christmas table 1905 (above) Christmas 1906 (below) with flash.



Bardur's family taking lunch by Lake Myvatn. Heavy clothes in the summer heat is to ward off the pesky small mosquitos.



Horses dragging poles for the first telephone line from east to the west coast in 1906. A scene in the highlands of Iceland.



Rakel with her two sons working in the evening and making good use of the time by reading.

19th century – Winnipeg and Gimli, Manitoba), and thus he was able to acquire a flash-gun from the Halldorson Company in Chicago. Larger Icelandic photographic studios were introducing flash photography at the time, mainly to take interior photographs in prosperous bourgeois homes. Bardur, on the other hand, used flash photography inside traditional turf farmhouses where the members of the household lived in communal living/sleeping loft or *baostofa*. Some of his *baostofa* photographs are unique, such as one that shows a *kvoldvaka*, when the household gathered together in the evening to do their knitting or other handiwork, while one member of the family read some improving text aloud. The photograph is a symbol for this phenomenon of cultural life in rural Iceland in the early 20th century. Many of Bardur's interior photographs were stereoscopic (two photographs viewed together to give 3D effect). Such photographs comprised a large proportion of Bardur's production, and he was one of the principal stereoscopic photographers in Iceland. He also took panoramic photographs. Although he took photographs in many parts of the country, the majority portray his home district. Through his photography, Bardur Sigurdsson created a visual perception of the region of Thingeyjarsýsla, and thereby he conveys to us a unique vision of Icelandic agrarian society and national culture.



A *Kvoldvaka* at Vidum in 1906, the only photograph in Iceland to document this every-day event from the Viking times. Halldorson flash with soft box effect flares in upper right.



A sample cabinet card by Bardur Sigurdsson.

THE CURIOUS CONTRAPTION

A QUERY TO OUR WEB SITE...

Rich Canfield of noreaster@netzero.net poses a question to our readers concerning a mystery box that has stumped him for identity and usage. We quote his introductory message and some of his comments:

A good day to you folks up North!

I have an intriguing piece that I am struggling with its identity. I'm hoping you may be able to shed some light on the matter. It has baffled other collectors, let alone who made it and when? It's been suggested it might be some type of early data recorder. Or, possibly some type of film "editing" device. Personally, the more I study this piece, the more I believe it is an early obscure device for capturing microscope slides onto film.

I was wondering if I could impose upon you for your thoughts and your impressions on this mystery apparatus? I have attached a PDF with 127 images of this item, but here are my observations.

1.) There are no manufacturers marks anywhere.

2.) It obviously was meant to record something on film, yet there is no lens or obvious way to attach a lens.

3.) The film magazine on top is designed to keep the light out.

4.) The wheel to the right, when turned manually advances the film by turning the sprockets and advancing the film through. I almost feel like the wheel may have been attached to a motor via a belt to mechanically turn the wheel. Another clue which leads me to believe it was belt driven, is the presence of the "remote wire". At first glance, you might assume that the remote wire was a "shutter release". It is not. When you press the "remote wire" button, a pin moves out to engage the wheel to either "stop" or "prevent" the wheel from turning, thus stopping the sprockets from turning, thus stopping the film from advancing.

5.) Now, as for the quote "shutter release". Located towards the lower left corner on the access door of the main housing, there is a lever, which when pushed downward which moves a "light gate" down behind the Glass Slide, exposing the film to the ambient light or possibly an alternate external light source.

6.) The film exits through the bottom of the device, leading me to believe either that the film was collected under this device OR perhaps this device was mounted as part of a larger device which performed some other functionary processes on the film. The thumb tab on the front of the base when pushed in actually cuts the film at the point just before the film exit through this slot on the bottom.

7.) The existence of the metal bracket that is attached to the right hand side of the box above the wheel. What might its purpose be? Could there have been a lens mounted on the bracket which swung into position for use or swung out to allow access to the internal mechanism? (Just as an observation here, the "spindle" which juts up from the bracket, is the same diameter as the spindle which holds the role of film inside the film magazine on top.)

8.) At first, this component looks quite unremarkable, but perhaps, it is in fact the "key" to what this device might be. I am referring to the Glass Slide that I mentioned earlier. Could this be an early microscope slide movie/still camera? Perhaps the following is how that may have worked.

We start by taking a microscope slide that we have populated with a colony of microbial bacteria and swap out our newly prepared slide with the blank glass slide we see on the front access door (refer to pictures). We simply then press the "shutter release" lever downward, thus opening the "light gate" exposing the film to



PHOTOGRAPHY BY RICH CANFIELD

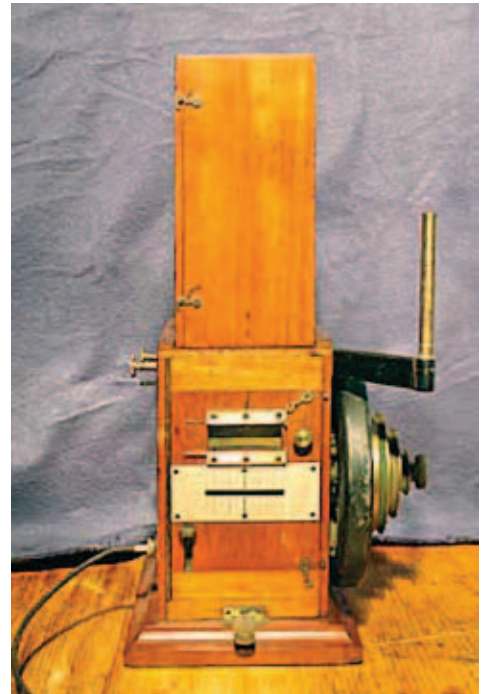
CURIOUS CONTRAPTION CONTINUED

the light which “back-lights” the colony of bacteria on the glass slide and “casts” the silhouetted appearance (if used in “still” mode) and possibly even the movements of our colony onto the advancing film (if use in moving/belt driven mode) thus creating a “movie” of the behavioral patterns for a presentation on a movie screen.

Of course this is all just a guess on my part and I would happily defer to an experts opinions. I would greatly appreciate any help you may be able to offer in identifying this piece. I can't begin to tally all the time I have spent on this “Mystery Box”.

On sending out the query to internet friends to get a test run of ideas, we have received the following comments so far: (see next page)

A PDF FILE WITH SOME 127 IMAGES IS AVAILABLE FROM RICH CANFIELD OR FROM THE PHSC. BELOW IS AN EXTRACTED SAMPLING.



PHOTOGRAPHY BY RICH CANFIELD

Robert Gutteridge: Viewing only one side, I'm guessing because of the varying pulley, that it may well be some sort of motion picture PRINTER. Mind you, this is just a guess!

Robert Carter: The film cassette looks vaguely cinematic too. I wonder if the external spool held a processed roll of movie frames?

John Marriage: Well, what an intriguing "strip cartoon"! [Based on the 127 images in the pdf image file]. However, not sure that I can add any light! The generally slit-like shape of the imaging elements first suggested spectra to me - could it be a lab device for recording spectrograms? - or anyway a part of one. Actually I don't feel that is very likely, I used spectrographs at work but they weren't like this! However the existence of the drive pulleys still suggests some kind of industrial/lab recording device. A mirror galvanometer could project a dot of light at the window; as it moved, and the film moved - you would record a graph, tracing the changes in some variable; it could be quite fast, a sort of oscillograph.

Martin Scott: It seems to be a trace recorder for - possibly - a moving-coil galvanometer. The stepped pulley provides different drive speeds with an external motor (not included). What is the width of the film? Are the perfs rectangular with slightly rounded-off corners? If so, those could be EK perfs.

Michael Cleveland: I must confess that I'm fascinated with it. It's not a motion picture camera and I don't believe it has anything to do with micro slides. However, there does appear to have been something written on the glass slide, so it would be of interest to know what that says, if it's readable.

I don't believe it's for any kind of silhouette photography of slides because the distance between slide and film is too great. Edge diffraction effects would wipe out any useful image. It's difficult to tell from the photos, but the narrower aperture below the main film aperture appears to have a vertical grid of some kind, which seems likely to be a mensuration device for recording lines on the film. It isn't a movie camera because it lacks an intermittent movement for continuous operation.

It is built more on the order of a Victorian or Edwardian laboratory instrument than normal film camera, and the first possibility that struck me was spectroscopy. It doesn't appear to have been fitted with a lens, and that's one application that would not require one. It's also supported by the proportions of the film aperture and possibly by the mensuration lines. The slide might have been a frame labeling device, since it has been written upon. Wish I had access to it for a close examination to see exactly how everything coordinates, but that's the best guess I can come up with based on your very good series of photos. It's quite a remarkable piece, and I'm delighted to have seen it.

One additional spectroscopic possibility that I had considered was for recording experiments in film emulsion color sensitivity, but I am inclined to discount that because of the long supply roll. I would anticipate that any such experiments would have been conducted on shorter strips of film. The long supply suggests more conventional use for repeat exposures on a single emulsion, and there were spectroscopic records being made with film even before the introduction of panchromatic emulsions.

I think it may have been a camera for spectroscopy. It's built like a laboratory instrument; it clearly had never been fitted with a lens, and the aperture proportions would be right for that. There is a narrow aperture below the main one that appears to have a vertical grid, probably for recording a mensuration scale on the film. The film advance system indicates that it was for single frame use. I had thought it might even be for spectroscopic emulsion testing for color sensitivity, but I think the long supply roll provision belies that. There was certainly some photographic spectroscopy being done even before the advent of panchromatic films, so it's at least a good possibility that it's a spectroscopic camera.

Robert Shanebrook: I would guess it is a strip camera that is made for making large numbers of images - hence the fly wheel and pulleys. I wondered if it was for microfilming but there should be a document handler and lens. I have seen strip cameras for recording data generated by equipment used in the telephone exchanges. These are for logging data. Similar logging data can be generated in any number of sources i.e. financial institutions, manufacturing, oil wells etc.

OBITUARY

CAROLE LINSKY

February 27, 2011



LINSKY, Carole, wife of our PHSC first President, John Linsky, passed away suddenly on Sunday, February 27, 2011 with John by her side.

As John relates: "Carole was born in Newmarket, Ontario. Her father died when she was a baby, and she moved with her mother at the age of 9 years when her mother remarried in Portland, Maine. I went to college in Maine. In 1956 Carole and I met and married in 1959. She accompanied me to Alabama where I served in the U.S. Army. Soon after the Army, we moved to Toronto, where her family lived. Carole earned a degree at York University, majoring in English.

"The first working meetings of PHSC were held in our living room in 1974. Carole came with me to the early PHSC Fairs. As well as helping out, she made sure I didn't spend much grocery money on photography."

Cherished mother, mother-in-law and bubbie of Judy, Deena and David Levitt, Michael and Suri, grandchildren Rachel and Aaron. Loving sister and sister-in-law of Estelle Plant, and the late Georgia and Jack Kelman. Beloved cousin, aunt and great-aunt. A treasured friend to many who will miss her wise nature and spirit. She was well loved. Donations in Carole's honour can be made to the Heart and Stroke Foundation of Ontario or Autism Ontario - York Region.

Coming Events & Want Ads

SUNDAY, MARCH 27, 2011

Toronto International Camera Show

Thornhill Community Centre, 7755 Bayview Avenue, Thornhill, Ontario, open 10 AM to 3 PM. For table rental or info contact: suewootten@hotmail.com OR 705-857-2659

MONTREAL CAMERA SHOW APRIL 10, 2011

Holiday Inn Point-Claire, 6700 Trans Canadienne, Pointe-Claire, Quebec – Route 40, exit 52, opposite Fairview Centre, fee \$6.00. Contact: solhade@gmail.com or 514-898-5351

PHOTO EDUCATORS' FORUM Conference for Photo Educators, May 6 & 7, 2011

Two day conference created by educators for educators. Sheridan Institute of Technology, 1430 Trafalgar Rd., Oakville. Details and registration at photoeducators@gmail.com

Want Ads...

Wanted

Cash paid for collections, liquidations and estates containing cameras, lenses, photographs, documents, books, negatives etc. Please call Tom for no obligation 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

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.

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

Obituary Douglas S. Dann

March 1932 – November 17, 2010

reported by Don Douglas

Doug and I were born about three months apart and raised some five houses apart. So it seems inevitable that we became pals right from the very start, and even after when he and his wife, Nesta, moved to Wasaga Beach.

Honeywell). He spent about ten years there, where he met his future wife-to-be who was head of the Data Entry Section - punch cards in those days.

He left IGA for what he hoped were greener fields and after a



Douglas S. Dann being presented with the PHSC Gallery of Honour Award in 1998 by President (at the time) Robert G. Wilson.

Since our teens, we both had a deep interest in photography and took many camera-toting hikes together. He was a regular visitor to our basement as I was the one who had the darkroom! Because no new cameras were on the consumer market during World War II, we spent our Saturdays visiting all the camera "Exchanges" as they were called in those days... Toronto Camera, Tugwell's, Lockhart's, J.C. Williams, Toronto Photo, Young's, Pylon, Drake Delta... to name a few.

Doug left Northern Vocational School at age 16 and worked for Thompson-Kernghan, a stock broker for 14 years being laid off during a long market downturn. He then went to Oshawa Wholesale (IGA Stores) working in the Accounting Department where he became involved in computer systems (IBM, RCA, Burrough's,

series of false starts, landed in the Systems dept. of PetroCanada where after 11 years he was among those laid off in the petroleum business. Then a few years at Eaton Financial concluded his full-time career.

We both joined the PHSC in 1976 where President Jack Addison (Captain Kodak) talked us both into joining the Executive. Doug became treasurer and did a fine job in that position for many years. Joined at-the-hip as we were, we shared a table at numerous PHSC Photo Fairs.

Doug was dogged by tragedy in his personal life, losing his step-daughter Karen in a car accident in her early 20s; his wife in 2001 to ovarian cancer; and his recent death due to a lung tumor. He will be sorely missed by all who knew him.

—Don Douglas