

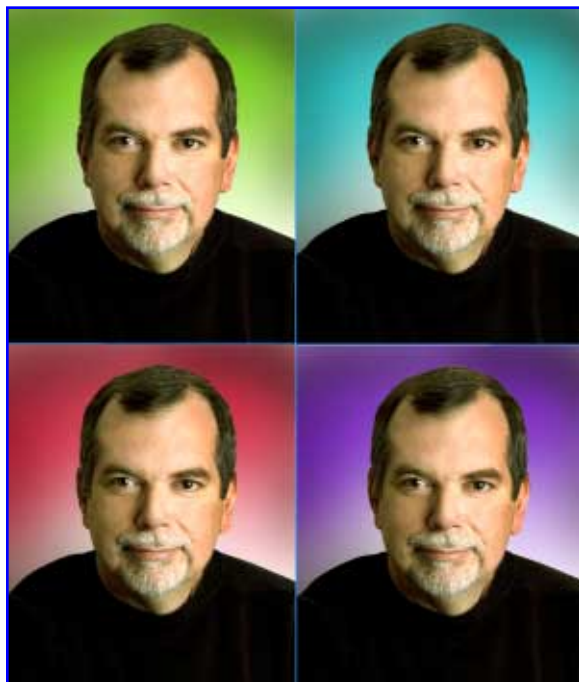
# The PHSC E-MAIL

Volume 6-10, Supplement to Photographic Canadiana, February 2007

The Photographic Historical Society of Canada

## Wednesday, February 21st, Meeting

Robert Burley, Assistant Professor, Ryerson University, will be our February speaker covering a wide range of topics: his recent work, the new



ROBERT BURLEY

graduate program at Ryerson, the Kodak Canada Archive (& camera collection), the Black Star Collection and recent acquisitions by the Ryerson Library that include the Graver Collection, Spira Collection and the Mitchell Collection.

Robert Burley is a photographer and educator who currently teaches at the School of Image Arts, Ryerson University. Burley's photographic work is widely collected and published on an international level. Robert has a strong interest in the history of photography that is apparent in both his roles of photographer and educator. As a photographer his current project

involves the documentation of a disappearing industrial infrastructure that has supported the production and use of traditional photographic products. He will show recent work documenting the former Kodak Canada plant and offices. As an educator Burley has been involved in a flurry of activity at Ryerson University relating to photographic history. He was one of the lead faculty in the development of a new graduate program in Photographic Preservation & Collections Management that is partnered with George Eastman House in Rochester. Further, he has played an important role in a flurry of recent acquisitions by Ryerson that include: The Kodak Canada Archive & Camera Collection, The Black Star Photography Collection, and a number of library collections (Graver, Spira, Mitchell).

Burley's talk will introduce and discuss each of these developments; each of which will be of great interest to the PHSC membership. 📷

**Meeting in Gold Room, North York Central Library, 5120 Yonge St.**

## WELCOME TO NEW MEMBERS

Since our last issue of the PHSC E-mail we now welcome to our society the following new members:

#1291 - Connie Ede, Georgetown, Ontario with special Interests for photographica between 1925 and 1975. Also joining us is member #1292 - Michael Furmaniak, London, Ontario whose interest codes on his application read: 1, 16, 35, 9, 10, 26, 27. Long may they enjoy their stay. 📷

### PAY YOUR 2007 DUES

- When paying your membership dues PLEASE print your membership number on the renewal form beside your name. It makes it easier to credit the right person.

### 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:

##### February 21st, 2007

-Robert Burley, Asst. Professor at Ryerson University will speak on the topic "Back to the Future: Photography in the 21st Century."

##### March 11th, 2007 (Sunday)

-PHSC Annual Auction will be held at a new location – the Royal Canadian Legion, Branch 11 at 9 Dawes Road.

##### March 21st, 2007

-Wayne Morgan will give the history and inside story of the Kodak Brownie.

##### April 18th, 2007

-Gerald Loban recalls his "Adventures in Old Time Pictures." Also the AGM.

**Ideas for monthly programs** are most welcome. Please suggest speakers, topics and even interesting locations to visit. Contact Program Chair Felix Russo at (416) 532-7780 or e-mail [felix@photoed.ca](mailto:felix@photoed.ca).

#### FOR PROGRAM UPDATES

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

our new E-mail address is

**[info@phsc.ca](mailto:info@phsc.ca)**

Robert A. Carter – Webmaster

## FROM THE NET

Rolf Fricke brings our previous Net Report up-to-date by pointing out that the take-over of 51% of precision view camera maker Sinar AG of Switzerland by Leica Camera AG of Germany was rescinded soon afterwards. The previous owner of those 51% shares, Jenoptik of Germany, still retain the aforementioned shares. No clear reasons for the cancellation of the deal are known to me. Off-hand it seemed that Leica and Sinar would nicely complement each other in the field of high-precision cameras, and that legendary Sinar large format cameras might eventually be equipped with legendary Leica lenses. But it was not to be.

Shooting digitally at high sensitivity settings usually results in pictures plagued with noise. In worst cases, photographs look like they have been sprinkled with sand. But Planet82 may have the answer with its new Single-carrier Modulation Photo Detector (SMPD) technology. This may become the next razzle-dazzle by camera distributors for their line of image sensors. The chip supposedly is 2,000 times more sensitive to light, and 50 percent smaller than current CMOS and CCD sensors. Planet82 is showcasing black-and-white, full-colour VGA, and 2-megapixel colour sensors capable of taking clear and crisp images in low-light situations without the distortion or energy drain of a flash.

It looks like Eastman Kodak Co. may be turning the corner as it posted its first quarterly profit in more than two years. The world's top maker of photographic film posted a profit of \$16 million in the October-December quarter. That compared with a year-ago loss of \$46 million. Kodak said it was selling its health-imaging business (created after the discovery of X-rays in 1895) to Canadian investment firm Onex Corp. for up to \$2.55 billion. Kodak plans to pay down about \$1.15 billion in debt and funnel the rest of the proceeds into digital ventures - possibly the inkjet printer market - as film business profits continue to erode.

CEID (Canadian Electronics Importers & Distributors) announce that the Ricoh Caplio R5 and the Caplio 500G Wide have both received the iF Product Design Award for outstanding design quality by the iF Industrie Forum Design Hannover, Germany. The Caplio R5



ultra compact digital camera houses a super 28mm wide-angle 7.1x optical zoom lens (28~200mm in 35 mm camera format) stabilized with the Ricoh CCD-shift vibration correction method and at the heart an effective 7 Mega Pixel CCD. The Caplio R5 is an unprecedented ultra compact never seen before in such a small size.

Canon USA got its name into the news in a different way when a former manager of the payroll department was charged with stealing \$2.8 million from the company through a complex scheme involving the data processing of payroll accounts. Police say that James Castellano deliberately "inflated the state unemployment insurance tax rates so that Canon would overpay state unemployment insurance taxes." The states would refund money to Automatic Data Processing, the company that prepared Canon's payroll. ADP was then supposed to pass back refunds to Canon by cheque. But Castellano supplied a letter to have the refund cheques also issued in his name. Castellano deposited some of the cheques in an account of his, telling the branch manager, "who was an acquaintance of his, that the cheques represented bonuses or commissions from Canon."

WestLicht Auctions by end of April will be sending out a completely revised catalogue for the next photographica auction of May 26th 2007. The best news is that it is free. Order it online at their homepage [www.westlicht-auction.com](http://www.westlicht-auction.com). In order to add more details about the lots the catalogue now consists of a text element the size of a paperback book and a detailed picture documentation on CD. With up to 10 individual photos per lot, it is now possible to present the 800 items that would have been too costly to print. The CD is compatible with both Windows and Apple computers.

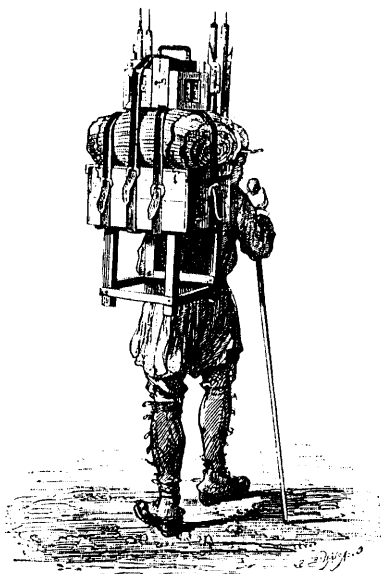
The Art Gallery of Ontario has donated its collection of some 110,000 slides to the Ontario College of Art & Design (OCAD). "We are delighted to share this unique resource with the broader community," said Kelly McKinley, the AGO's Richard & Elizabeth Currie director, Education and Public Programming. The slide collection includes AGO resource slides, index card catalogue, and the furniture that houses them. Slides that document the AGO *Artists and Their Works* program as well as a collection of lantern slides will remain in the AGO's Research Library and Archives.

The International Imaging Industry Association (I3A; [www.i3a.org](http://www.i3a.org)), the leading global association for the imaging industry, today announced the launch of its Consumer Photo Preservation (CPP) web site, at [www.savemymemories.org](http://www.savemymemories.org). The site was created to educate and motivate people to take steps to protect and preserve their digital photos - to take the mystery out of preserving digital images by revealing the needs, risks and proper methodology for storing, cataloging and preserving digital photos, in an easy-to-follow step-by-step approach. The new web site showcases the results of I3A's recent Consumer Photo Preservation Initiative, in which industry leaders collaborated to investigate the issues and develop practical solutions for protecting against the accidental loss of consumer's digital photos. 📷

**Thanks to Fastlens, Rolf Fricke & TPHS for the collected reports and info.**

# COMING SOON

The Photographic Historical Society of Canada



Since 1974

## ANNUAL AUCTION

Sunday  
March 11, 2007

Bidding Starts at Noon

Public Welcome to Buy or Sell  
for details call 905 436-9387 (Oshawa)  
or 416 622-0433 (Toronto)

Everything photographic  
Collectible and usable cameras  
& accessories,  
darkroom equipment,  
images, books, etc.

### NEW LOCATION

Canadian Legion Branch 11  
9 Dawes Road (East of Main & South of Danforth)  
Parking Available - Close to TTC  
Admission \$3.00

Cash only—no cheques or credit cards!

Vendor's Listings  
9:00 am – 11:30 am

Viewing  
10:00 am – Noon

Bidding Starts  
Noon sharp!

FOR MORE INFORMATION ABOUT THE PHSC, VISIT OUR WEB SITE AT [www.phsc.ca](http://www.phsc.ca)

CONTACT AUCTION CHAIRMAN ED WARNER AT [BJWARNER@SYMPATICO.CA](mailto:BJWARNER@SYMPATICO.CA)  
or phone 905 436-9387 (Oshawa) or 416 622-0433 (Toronto)



# IN SEARCH OF THE MISSING ALTAIR CAMERA

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## THE MISSING ALTAIR CAMERA CONT.

However, the camera did not go into production ending with the prototype only. The existence of such a camera is proof of advanced technical expertise of that era so the recovery of the prototype is most important to validate historical research of the Japanese camera industry.

Many interviews of former employees and next of kin of company officials have brought forth facts and original papers pertaining to the story. Mr. K. Nakata, who worked on the electro-plating of the top and bottom covers of the ALTAIR SLR was interviewed. At the same time a rangefinder Alta 35 was being offered by the Misuzu company, a copy of which was presented to K. Shirai when he went to Europe to promote camera sales. It has often been misconstrued that Shirai also borrowed the Altair SLR but this was firmly denied. Still there is a good possibility that a dealer from the USA may have brought the camera to America for the sales assessments. In those days American Purchase Agents were like gods to the Japanese. A small manufacturer like ARAE would have eagerly offered the prototype in order to assist sales promotion. So somewhere in America or Canada, a collector may possibly have the missing ALTAIR SLR.

From gathered facts and the published photographs the camera much resembles the external shape of the Contax-S but internally is equipped with a quick-return-mirror mechanism. A memorandum left by T. Arae leads the researchers to believe that the Altair dimensions are the same as the Contax-S. The photographs and drawing from the *Asahi Camera* magazine are the only images that give a realistic concept of the camera.

Information can be forwarded to Sam Mabuchi at [mabuchi@mvd.biglobe.ne.jp](mailto:mabuchi@mvd.biglobe.ne.jp)



荒江泰吉氏が「アルタイル」で撮影した写真。モデルは奥様。画像の周辺はかりぼりの影響が現れている

それは泰吉氏の当時の写真を借用しに行った時、荒江一、奥様の次さんへの追加取材で判明した。筆者が再び「アルタイル」の細かいディテールについて質問すると、荒江一さんは「ボディーがテーパーになっていて、ファインダーは上から覗き込むようになっていたように思う」YHしながら話した。それは「アルタイル」ではなく、まさに「エキザク」のことではないか、今まで「アルタイル」は本当にあることを前提としていたが、それが疑問になってきた。

奥様は泰吉氏が「白根さん」に貸したと、い出したのが泰吉氏と白根さんと、もう一人の3者面談の後に言い始めたことを思い出した。そのもう一人が栗野さんだったのである。「アルタイル」を譲られた後、栗野さんは当時のことを関係者に聞きたくて白根さんにお願したところ、登場したのが泰吉氏だったのである。場所は新編の飛行会館で行われた。栗野さんは国際ライカ製カメラのことを聞いたことが、泰吉氏は自分の作った「アルタイル」のことと、自分が三鈴光学をやめてから後の製品など何も知らなかったらうし、当然話はかみ合わなかったに違いない。

そこで、ひょっとして三鈴光学の関係者ならばその後の「アルタイル」のことが分かるのではないかと、荒江一さんの紹介で三鈴光学に最後までおられた本間次

男さんと山崎信男さん(創業者鈴木正一氏の弟)に会うことができた。しかし泰吉氏が三鈴光学に在籍したのは約2年ということで、カメラ開発など実際の仕事は印象の薄かった。泰吉氏の三鈴光学入社は80歳から脱皮し商品展開を考慮してのことであらうが、それは泰吉氏退社の後に結果が見える。先ほどの「アルタイル」(「エキザク」を作っていた工場)の社長など従業員を引き取り、組み立てたもの。標準レンズは最初、田中光学から仕入れ、後に小園万里さんの設計で自社生産したという。そして二眼レフフレネルレンズから始まり、当時続々と発表されていた35mm一眼レフ川の内付付きビントグラスの量産で三鈴光学は活況を呈することになった。

「アルタイル」が影さえないので筆者は「コンタックスS」の箱底、湯浅さんにお願して、初陣の「コンタックスS」をお借りし、白澤さんに今まで見つかった情報と合わせて、「アルタイル」のイメージの作成をお願いした。また、このカメラの機構についてのコメントをご両人からいただくその違いは明らかになった。まず、ボディーの形が「コンタックスS」は12面、「アルタイル」が8面となっている。さらに「コンタックスS」の外形寸法を基準として「アサヒカメラ」掲載の「アルタイル」の写真をあてはめると、ペンタ部の高さは82mmに対して94mmと高くなる。ミラー作動機構のメモによると二重軸のスイングバックではなく、長溝により軸が規制されて、45度上方に約4mm程度後退しながら回転すると思われる。このため、内部構造は「コンタックスS」とは大幅に異なり複雑であらう。フランジバックは47.2mmと寸法にある。マウントはネジであらう。残されたレンズ計算書から見ると、エルノスタータイプで設計されている。「アルタイル」で撮影されたと思われる写真を見て中心はよいが、周辺は劣るエルノスタータイプの像が見て取れるなど、やはり独自な構成のカメラだったのだらう。

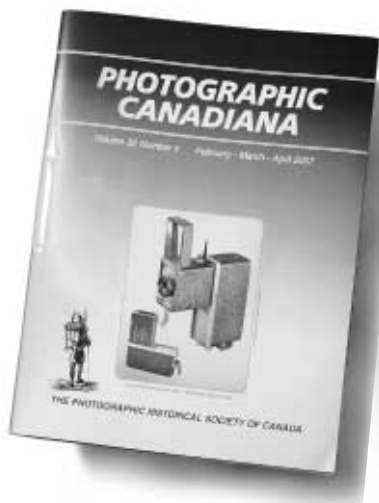
「アルタイル」発掘プロジェクトの情報は板橋区の広報のほかに特設ホームページで紹介し、各マスコミにも通知されて、7月後半には毎日、そして読売新聞の情報欄に掲載された。それを読んでプロジェクトチームに「三鈴光学でアルタイルを見た」と連絡してきたのが現れた。西東京市でアルファ35型機を扱うのは戦後すぐで、当時は三鈴光学の近くで製子地メッキ専門の工場を経営されて、東京光学の「トブコン35S」や「トブコンR」の製子地メッキも担当されていた。田中さんは日本写真家の会員の会員で、荒江泰吉氏とは戦後すぐから写真を通じて知り合ったという。その泰吉氏と三鈴光学で再会した中田さんは、開発中の「アルタイル」を見せられ、上部と下部カバーの製子地クロームメッキを植まされたという。その印象は「ボディーは少し大きく、レンズも太かったようだ」と話す。最後の最後になって、「アルタイル」を実際に見た人が現れたのだが、板橋区役所のプロジェクトチームは新たな発掘プランを考えた。テレビ東京系列で人気の「開運なんでも鑑定団」の企画「開運鑑定」への応募である。未だに出た時にはもう取材が終わり、9月中旬には全国ネットで放送される予定である。

米半里、七夕の影の形を持ちペンタプリズムにアクリル樹脂製のフレネルレンズ付きビントグラスを装着したバックスイング式クイックリターンミラー方式35mm一眼レフの「アルタイル」は見つかるのか。次号で結果を報告したい。

110 読者の「アルタイル」の情報は板橋区役所のHP (<http://www.city.tachibashi.tokyo.jp/shokoku/arutair/index.htm>)へお願いします。

Magazine introduction included a portrait of Mrs. Arai, taken by Taikichi Arai using the prototype ALTAIR SLR. It appears that the outer edges of the image are not sharp.

## PHOTOGRAPHIC CANADIANA IS IN THE MAIL...



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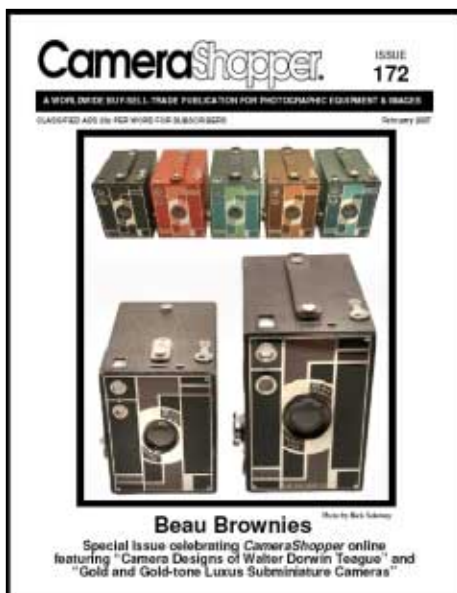


The latest issue of *Photographic Canadiana* is in the mails to paid up members of the Society. Volume 32-4 consists of 20 pages of Canadian and international photo history plus the reports of our recent events and programs.

John and Bill Kantymir team up to create a new column that will present stories about the many treasures within their collections. Bob Gutteridge brings us cinematic history on "The Holland Brothers" of Ottawa while John Morden unravels details behind a Notman painting.

Join to-day and start getting your own copies! See [www.phsc.ca](http://www.phsc.ca) for information and membership application.





## CameraShopper now on Internet

CameraShopper magazine, which is now accessible via the internet as a PDF Acrobat file, is offered at U.S. \$15.00 for ten e-mail issues. Its first such issue reprints a story from *Photographic Canadiana* Vol. 32-3 –*Camera Designs of Walter Dorwin Teague* by Ralph London and Rick Soloway. For details check their web site at: [www.camera-shopper.com](http://www.camera-shopper.com). The hard copy issue is still available for \$20 in the U.S. or \$25 airmail to Canada.

## NEW PHOTO BOOK BY GEORGE GILBERT

*The Photographic Book of Lists* was to be unveiled in January which would finally bring together under one cover all the indexes of key past books. Such indexes will quickly open the way for accurate sourcing of vast historical European and American guides to people and events. The 400 pages cover a wide variety of topic lists: 23,800 makers of photographic products; people and events from daguerreotypy to World War I; 74 makers of Leica look-alikes to 1970; lost details on how-to in the Ansel Adams darkroom; etc. When George heard about a new *Civil War Book of Lists* he decided a similar *Photographic Book of Lists* is needed. Access will be via the internet. Price: \$20.00 + \$4.00 shipping. More details from George Gilbert, 5550 Fieldston Rd., Bronx, N.Y. 10471

## PHOTO EDUCATORS' FORUM

Friday, May 4th and Saturday, May 5th, 2007 will see the annual Photo Educators' Forum staged at Ryerson University in the School of Image Arts, Toronto. Principally groomed for teachers of photography it has a wide appeal to students and others interested in all aspects of photography. Key speakers Steve Simon, David Trattles and MaryAnn Camilleri will kick off the morning sessions plus a short Trade Show. Then the gathering breaks into selected workshops. \$295.00 for two days, student \$195.00. Go to the web site for full details and registration form at [www.photoeducators.ca](http://www.photoeducators.ca)

## NIAGARA SCHOOL OF IMAGING AUGUST 19 TO 23, 2007

Check out the new web site for the Niagara School of Imaging which takes place at Brock University, Niagara Falls, Canada from Sunday, August 19, 2007 to Thursday, August 23, 2007. Learn the latest advanced photographic techniques from experts in all aspects of digital and film image making. The Niagara School is an intensive 5-day program of hands-on creative workshops dedicated to enhance the quality of education to photographers worldwide. Check out the speakers at <http://www.NiagaraSchool.com>

## PHOTOGRAPHICA IS MOVING TO WAKEFIELD

The Photographic Historical Society of New England announces a new location and date for their annual *Photographica Show and Sale*. The two day event takes place on Saturday, April 14 and Sunday, April 15th, 2007 in the Americal Civic Center, 467 Main St., Wakefield, Massachusetts. For details contact the society at [john\\_dockery@hotmail.com](mailto:john_dockery@hotmail.com)

The PHS of New England is also sponsoring a 15 day tour of China including a Yangtze River cruise. Commencing June 20th the tour will visit Beijing, Xian, Shanghai, Suzhou, Wuhan, Chongqing plus the river cruise. Spaces are limited as the tour is popular with members. Check Ed Shaw at [ebshaw@bu.edu](mailto:ebshaw@bu.edu)

## ED JAMES SENDS GREETINGS

Ed James reports from the bald lonely prairies of Elkhorn, Manitoba. With over 1000 cameras in his collection he still is amazed to find new treasures at local flea markets and church rummage sales. With the recent opening of a Value Village store he has



ED JAMES & SEAGULL 2 1/4

picked up a few middle-to-high end point and shoot 35mm cameras. He still shoots with film but is finding it harder to source out B&W paper for his darkroom printing. The swing to digital has finally caused him to give up shooting part time for the newspapers after some 25 years. Ed mentions that he recently acquired a Seagull 2 1/4 camera to replace the one he lost in the 70s. He says: "It was really enjoyable to go out and shoot a few rolls of 120 film with a camera where you have to do everything and then take it back to the darkroom. I will continue to teach others about old cameras and film through school and community presentations. At a small art gallery I recently was the follow up act to a talk on digital photography. I followed with a 100 year history on cameras and their advances between 1900 to 2000. All the best to my fellow collectors."

## OBITUARY

Abe Feigelson who had a long and successful career in the photographic industry as president of Canada-based Anglophoto has died at age 90 year after a prolonged illness. Feigelson was loved and respected by all who worked with him. He is remembered as the leader of one of the greatest companies of the times. His knowledge of the industry and especially the people in it were something to aspire to. A renaissance man with a passion for the arts, he was also a talented sculptor and painter. Abe was well-known and appreciated for his unique and colourful sense of humour. 🐼

## LETTER TO THE EDITOR RE: ADAMS/EISENSTAEDT EXHIBITION



**Ansel Adams, Moonrise, Hernandez, New Mexico, 1941**

Gelatin silver print, 53.6 x 73.3 cm, The Lane Collection

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Dear Editor:

What am I missing? Why was I so disappointed by the joint Ansel Adams/Alfred Eisenstaedt exhibition at the AGO?

I've been collecting images for 20 years and shooting photographs (not overly successfully I should add) for much longer so I thought I could fairly appraise their work. But I'm very much in the minority with my negative opinion.

Based on the exhibit, Adams appears to have been a competent documentary photographer, little more. To me, his early, soft-focus, approach left much to be desired. If they'd have been mine I'm not sure whether I'd even have shown them to my most enthusiastic admirer. His high contrast, often darkroom manipulated, intimate detail shots of the 30s and 40s, in association with Group f/64 were much more effective: Moonrise over Hernandez, New Mexico and Aspen, Northern New Mexico are rightly famous. Surf Sequence, 5 shots looking down onto a beach and the incoming waves, also stood out. However many shots of buildings and landscapes were just technically good, straight documentary



**Alfred Eisenstaedt, Examination of German Dancer in the Third Reich:** A tough examination for the dancer. Far left of the table sits Karl Schonherr, President of the German Association of Choir Singers and Dancers, 1934  
gelatin silver print, Art Gallery of Ontario, Toronto, anonymous gift, 2002, © Art Gallery of Ontario

CONTINUED NEXT PAGE

images which anyone with a good lens and a steady hand could have (and has) taken.

I've always been impressed with Eisenstaedt's high speed shots. Unique and well executed. But many of the prints selected for this show, to me, were not only mundane but indifferently focused (a poor advertisement for Leica) poorly lit and poorly composed. They served the journalistic purpose for which they were intended but lacked both imagination and technical ability. As the man who brought photo-journalism to America and who had over 80 LIFE magazine covers, why was I left thinking that if the images displayed at the AGO had been credited to say, the unknown Fred Smith, they would have been ignored.

Could someone tell me what I'm missing (apart from a brain/common sense/expertise/etc).

Les Jones (Past President PHSC)

## **IN RESPONSE WE HAVE THIS REPLY FROM Maia-Mari Sutnik, Curator, Photography, ART GALLERY OF ONTARIO**

Dear Bob,

Thank you for bringing the unhappy Mr. Jones to my attention. As the curator responsible for his disappointing exhibition experience, I am of course sorry that Les found *Ansel Adams and Alfred Eisenstaedt: Two Visions* lacking on several accounts. However, the issue really is not whether his views are in the negative minority – or in the positive majority, because either way both are only opinions. He is, of course entitled to his. But, it does remind me of a perceptive insight by the formidable photography collector, Sam Wagstaff, who noted:

**The pleasure of looking and the pleasure of seeing, [is] like watching people dancing through an open window. They seem a little mad at first, until you realize they hear the song that you are watching.**

I feel that Les has surely watched - but not “heard” the song he was watching. And, I mean this kind of disconnection metaphorically only. I doubt that Adams can be considered a “documentary” photographer. At least not in the classic sense of the assumptions attached to documentary being a transparent message or an account of events. The term is contentious I admit, but the documentary approach usually references complexities of human experiences. Adams for the most is evasive of such notions. When he photographed, as an example, *Monolith - The Face of the Half Dome*, he imbued the subject with a philosophical presence, one that is transcendental – the sublime sight of a pristine natural world, a revelation of a solid and textured presence. Adams's ideal approach to the natural world manifested in his visionary technical virtuosity, which he pursued and taught to others – prints became his revelations, a way of seeing the world around him as a kind of timeless wonder. This is not documentary.

Regarding Adams's ‘soft-focus’ pictorial works, I believe such an inclusion is warranted. The earliest pictures were taken when he was only 17 years old. And

they provide the foundation for his future direction, shaping his early photographic contemplations and aspirations, specifically by positioning the medium as an expressive art form. By 1940 Adams with the support of Beaumont Newhall and David McAlpin, had firmly secured photography into the museum art world (The Museum of Modern Art, NYC). That is, it took 101 years after photography's public announcement in Paris.

Alfred Eisenstaedt's pursuit was significantly different from Adams'. In 1930 the Weimar Republic's economic depression, fragile social climate, and complex political scene, provided picture content to photojournalists. As a profession it had only gained its footing with Erich Salomon around 1925. Taking his cue from Salomon, Eisenstaedt's images were not unlike small “windows” into the world, privileging the viewer to see events he or she did not witness first hand – only in reproduction. Eisenstaedt had no aspirations to be a fine art photographer. There were deadlines to be met – and stories to be told. If *Examination of German Dancer in the Third Reich*, doesn't grab you for its tense atmosphere and foregrounding of the impending disaster of Nazification, I can only assume the indifference is because the moral implication of such an image – as much as the greater timeline of his formative years - are misunderstood. A picture's content is the communication.

As to the quality of the prints, they are the original vintage prints produced by Eisenstaedt for his press agency. They were much handled and used, and clearly made under compromising circumstances. And, as such they are quite remarkable for having survived the events of WW II – furthermore, the photograph only needed to be reproducible – not turned into a fine artistic print. Having said that, if there was a choice between the original work and a perfected surrogate printed later, my choice is always the original - be it scuffed or otherwise marked - its historical integrity reveals not only the provenance of a print, but its authenticity. Incidentally, most of the German photographs were taken with an Ermanox camera, which I am sure Les knows, is no Leica with roll film and fast lens. Eisenstaedt acquired a Leica late in 1932 for his Italian and Swiss travels. So, what has Les Jones missed ? I really would not venture to say – other than Wagstaff's observation that we do not always connect because our perception may be obscured. However, Les is on to something - I don't know a Fred Smith. I would love to see the Eisenstaedt comparables.

Maia-Mari Sutnik  
Curator, Photography,  
Art Gallery of Ontario

**•The Adams/Eisenstaedt exhibit closed, February 4th after its long run from November 2006. In 2008, *Transformation AGO*, opens with photography in a much enlarged permanent gallery space. It will feature highlights from some remarkable gifts in its collection, now comprising of nearly 40,000 photographs. *Photography will always be on view.***



## Coming Events

**Until February 25, 2007.** The Market Gallery, South St. Lawrence Market, 95 Front St. East, Toronto presents **Building Blocks: Queen Street West 1847-1800.** The exhibit includes photographs, maps, plans and drawings focussing on 'tender calls' for buildings from Yonge Street to Roncesvalles. Free admission, Wednesday to Friday: 10AM to 4PM, Saturday: 9AM to 4PM, Sunday: noon to 4PM.

**February 15 to March 17, 2007.** Bulger Gallery at 1026 Queen St. West, Toronto, Tuesday to Saturday, 11:00AM to 6:00PM will mount an exhibition by **Volker Seding.** Thereafter **Laura Letinsky** will be featured. Visit [www.bulgergallery.com](http://www.bulgergallery.com)

**January 27 to September 22, 2007.** City of Toronto Archives, 255 Spadina Road, Toronto, **"A Visual Legacy: The City of Toronto's Use of Photography, 1856 to 1997"** shows Toronto in many time periods.

### Toronto International Camera Show

Sunday, March 25, 2007

The next CAMERA SHOW will be held at the Thornhill Community Centre, 7755 Bayview Avenue, Thornhill, ON. on Sunday, March 25th with doors open at 10:00 AM. Admission fee is \$7.00. For tables contact Sue at [suewooten@hotmail.com](mailto:suewooten@hotmail.com) or Tel/Fax 705-857-2659.

### VANCOUVER CAMERA SHOW

Sunday, April 15, 2007

Held at their usual site, the Cameron Recreation Center, 9523 Cameron St., Burnaby (by Lougheed Mall). Check their website for information: <http://www.whistlerinns.com/camerashow/> 01.06.07

### Montreal Camera Show

Sunday, April 22, 2007

The 40th Montreal Photographic Flea Market will be held Sunday, April 22, 2007 at the Holiday Inn, 6700 Trans Canada Hwy, Pointe Claire, Quebec (Hwy 40, exit 52 Boul. St-Jean). Everything photographic -new and used. For table reservation and information check out [sol@therangefinder.com](mailto:sol@therangefinder.com) 12.06.06

## PHSC SPRING FAIR

Sunday, May 27, 2007

The Annual PHSC Spring Fair opens at 10:00 AM at the Soccer Centre in Woodbridge, Ontario, located on east side of Martingrove Rd. just south of #7 Highway. Entry fee is \$7.00 at the door. To pre-register for a table reservations call Mark Singer at 905-762-9031 or Email at [marklsinger@gmail.com](mailto:marklsinger@gmail.com). Buy, sell or trade - there will be over a hundred tables to peruse and choose from.

### Information Required

Seeking information on photographer Joe Vakours (or similar) who signed photo of tepee with snow and horses in background. An enlarged sepia print - maybe Alberta local. Contact: [partridge.nest@sympatico.ca](mailto:partridge.nest@sympatico.ca) -01.06.07

### Information Required

Cyril Gryfe seeks information on studio operations and prices charged by photographers at turn of the century and early 1900s. Particularly interested in Frank W. Micklethwaite as well as his contemporaries: Josiah Bruce, Eldridge Stanton, Herb Simpson and J. Fraser Bryce. Contact [a\\_cgryfe@sympatico.ca](mailto:a_cgryfe@sympatico.ca)

### Information Required

Steven Evans at [www.se-photo.com](http://www.se-photo.com) asks if anyone has information on Toronto photographer R. F. Williams of the early 1900s. Steve has a new exhibit of collectible photographs on his web site. -01.06.07

### Wanted

Bicycle & Motorcycle photography, medals, ephemera, stereoptics, catalogues and all related items. Contact Lorne Shields, at P.O. Box 87588, 300 John St. Post Office, Thornhill, ON., L3T 7R3. Telephone at 905-886-6911, or e-mail at [lorne-shields@rogers.com](mailto:lorne-shields@rogers.com)-10.11.06



### For Sale

A wide selection of daguerreotypes and family photo albums for sale. Contact Les Jones 416-691-1555 or [thebookstorecafe@ca.inter.net](mailto:thebookstorecafe@ca.inter.net).-12.11.06

### Information Required

George Dunbar seeks information on Canada's "photo booth" inventions. Such machines may have appeared in 1928 at the Toronto CNE. An article will appear soon in Photographic Canadiana on the topic. [ggdunbar@sympatico.ca](mailto:ggdunbar@sympatico.ca) or (416) 439-3822.-12.11.06

### Wanted

Sell your cameras, lenses, old photographs, manuals, etc. on eBay. Registered eBay Trading Assistant will help you. Specializing in large collection, estate and studio liquidations. References available. Sold over 500 cameras on eBay and will get you top value for your treasures. Call Tom Dywanski for free evaluation 416-888-5828 or check [www.planet4sale.ca](http://www.planet4sale.ca) -10.11.06

### Wanted

Ed James of Elkhorn, MB wants to buy Russian F.E.D. and Zorki 35mm type cameras, NO Zenits! He teaches students to use classic range finder and TLR cameras. Contact: Ed James, P.O. Box 69, Elkhorn, Manitoba, R0M 0N0, Telephone: 204-845-2630. -02.09.07

### Buying or Consignment

Vintage cameras wanted by experienced Ebay seller. Professionally presented with pictures and description, ensuring real market value. Reserve or non-reserve auction styles. Low commission & listing fees. Contact Douglas at 905-994-0515 or [douglas@dugwerks.com](mailto:douglas@dugwerks.com) -10.11.06



### For Sale

Books on the history of photography are available from Gary Saretsky's site at <http://www.saretsky.com/>. In American funds the shipping charges for the first book going to U.S. addresses is \$5. Email contact is: [saretsky@comcast.net](mailto:saretsky@comcast.net).

### Information Required

Ken Metcalf of the *Graflex Quarterly* wishes to contact anyone knowledgeable of the Houghton Ensign Popular Reflex, Popular Pressman or Houghton-Butcher Pressman. Contact: [METCALF537@aol.com](mailto:METCALF537@aol.com)