

The PHSC E-MAIL

Volume 7-3, Supplement to Photographic Canadiana, June 2007

The Photographic Historical Society of Canada

Wednesday,
June 20th Meeting

MOVIE NITE AT THE PHSC

Our annual *MOVIE NITE AT THE PHSC* brings an insight to historical movies accompanied with traditional pop-corn and cookies. This will be our wrap-up meeting before taking time off for the summer.

Our choice of film this year is *Dreamland: A History of Canadian Movies 1895 -1939*, a black and white film prepared by the National Film Board of Canada. It documents movies from the short *The Kiss*, movie houses, the first nude scene and other early Canadian high-lights. The end title-date of 1939 was chosen to mark the year the National Film Board was established. 🍿

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

Handy TTC Subway stop and under-
ground parking

SEE PAGE TEN
The PHSC Executive
needs your input on a
survey of opinions.

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:

June 20th, 2007

-Movie Nite at the PHSC with popcorn and cookies. The chosen movie, created by the National Film Board, is called "Dreamland: A History of Canadian Movies - 1895 to 1939."

September 19th, 2007

-After a summer layover we commence the Fall series of meetings with Gordon Brown on "Photography BC and AD - Before Computers and After Digital." He was a featured speaker at PhotoHistory last year in Rochester.

Additional programs are being lined up to complete the Fall series but fresh ideas are always needed.

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.

FOR PROGRAM UPDATES
www.phsc.ca

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

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

Our April speaker, Gerry Loban gave his first talk to the PHSC in late 1978/early 1979 on his favourite topic of portraiture. Over the years he has enjoyed a varied career including a stint operating a portrait studio in London, and working on engineering upgrades to Canada Post mail processing facilities. Like many current speakers, Gerry chose to use a digital PowerPoint presentation rather a slide show.

Gerry first saw a reference to "Old Time Photo" studios in the early 1960s. A Canadian Photographic magazine described a studio (possibly at the Calgary Stampede). The mid 1970s celebration of the American bi-centennial sparked a lot of interest in old images and "Old Time Photo" studios.

The studios began by offering portraits mimicking the Victorian cabinet card portraits that are found in antique shops and flea markets. 19th century style costumes and backdrops coupled with soft lighting gave the old daylight studio look. Subjects were encour-

aged to adopt stiff poses and even stiffer expressions. To complete the look, the photographs were sepia toned and placed in an ornate folder. As time went by, many emulated character and Hollywood scene photos that kept the old look but stepped outside the Victorian portrait boundaries.

In the early 1970s, David Bloodgood of Santa Barbara CA, operated an "Old Time Photo" studio which

was so popular he decided sell the concept with an instant-studio package consisting of camera, processing system, costumes, handbook, and hands-on training. It was an expensive undertaking for any young entrepreneur. The key to success with a studio was speed - how quickly the average customer was registered, costumed, photographed, and shown the way out with finished portrait - in ten minutes. *Bloodgood's Handbook* which purported to show *Everything you need to know to open your own character photo business* came with his deal.



Gerry Loban
in costume

The new business owner was instructed to print promotional flyers like the example shown here produced by Wayne Sproul, an award winning Toronto photographer and early member of the PHSC. An example of his work is the portrait of PHSC executive members taken in 1979. You may recognize some of the subjects. John Linsky, one of the society founders and its first president is in the front row centre while Ron Anger, another past president, holds a tall skinny tripod at the upper right.

Best locations were tourist destinations with the impulse buying of souvenirs. The necessary costumes match the styles of the late 1800s but are made in "break away" fashion with an open back that velcros together to go over the subject's clothes. Costumes were sold by many firms including Bloodgood and Gloria Bineck (Glory-B).



The PHSC Executive of 1977-79 with (clockwise) Marg Addison, Harold McNutt, Bob Dynes, Ron Anger, Jack Addison (President), Roger Whitlock and John Linsky

Bloodgood recommended soft light boxes set close to the subject to replicate the soft shadow-less northern light of the Victorian studios. Some modern operators eschewed the soft light and used flash instead with a dark background hiding the typical shadows. Most operators used a view camera with a 4x5 Polaroid back while a Deardorff or modern reproduction was the preferred instrument.

A diffusion transfer process was used to make "instant" prints up to 11x14 inches in size (this process was used in Photostat machines that predated Xerox copiers). The processing chemistry could be modified to give the positive a sepia tone. In use, the 4 x 5 Polaroid negative was placed in a fixed-size copy camera/enlarger to make enlargements on diffusion paper. The exposed paper was sandwiched with a sheet of diffusion **positive** paper and fed through the processing machine. Like an early Polaroid, the two papers were then slowly pulled apart to get the finished positive.

As the Old Time Photo gained popularity, Polaroid published a booklet showing photographers how they could make Polaroid prints look antique. And of course the various sepia tone formulae could be used to tone a traditionally processed print. While there was no magic in making "while you wait" old time prints, some of the hardware was expensive requiring a prosperous business to support the capital cost.

Gerry decided to try the "Old Time Photo" studio as a side venture but with low capital outlay. Instead of spending \$10,000 U.S. for an out-of-the-box set-up, Gerry poured over magazine ads for "how-to" information and looking for used set-ups for sale. In *Shutterbug Ads* he spotted a studio offered in Buffalo NY. After negotiations and trimming of the package, Gerry closed the deal. Costumes attracted high duty fees being classified as apparel.

The next step was figuring out how to achieve the old photo look. To do this, Gerry sought out period photos from catalogues, books and old

flea market photographs showed the typical poses. The pictures went into a "poses" reference book. Gerry's wife Pauline browsed catalogues and bought extra costumes from Glory-B also visiting prop shops and thrift stores to source props not included in their outfit. One costume

The OLD TIME Photo Portrait
WHILE YOU WAIT

Prof. Sproul
YOUR PHOTO COMES
Sepia Toned

4 x 5	
1 or 2 Persons 1 Photo	7.75
Additional 4x5 Photo's	5.00
8 x 10	
1 or 2 Persons 1 Photo	12.95
Additional 8x10 Photo's	10.00

MORE THAN TWO PERSONS
\$2.00 PER PERSON

WE CAN FIT ANYONE!
Costumes Slip over
Street Clothes

**IN THE ONE CENTENNIAL
STREET OF SHOPS
BY THE DUFFERIN GATE**

Prof. Sproul's Photographic Emporium

FOR FURTHER INFORMATION TELEPHONE
309 Leamill Rd., Don Mills, Ont., M3B 2V1 (416) 441-3444

dress was used so much it wore out so Pauline took it apart and used the pieces as patterns for a couple of replacements. She also created hats with materials from millinery stores.

Gerry built a portable kiosk with 1x2 framing lumber, assembled with carriage bolts. White bed sheets on the kiosk frame created the soft northern light of the Victorian studio. A shelf on the back of the cash

counter served as a processing station. A business name was registered, flyers printed, kiosk assembled and they were in business!

On the technical side, Gerry bought a Prinzdorff camera (a cheaply constructed India-made replica of a Deardorff). Masking the ground glass on the camera ensured the portrait would fit the oval presentation frame. Rather than buy the pricey diffusion transfer equipment, Gerry featured 4 x 5 prints made directly from the Polaroid print, using Kodak's toner to give them a traditional sepia colour. Customers wishing for a larger size print or multiple copies had them in a day. Gerry made them at home on ordinary enlarging paper using the negative half of the Polaroid film in his enlarger. In 1996, Polaroid brought out sepia-toned material eliminating the toning step. Photographs shown by Gerry were taken over 20 years ago and still have good contrast with no evidence of fading or staining.

Gerry opened for business at the various county fairs where he attracted much interest and business. A test opening at the local Bridlewood Mall was not successful - most of the interest came from curious mall employees. I remember visiting Gerry and his booth at the 125th anniversary of the Markham Fair in the summer of 1980. At Gerry's urging, the PHSC put up a display of cameras and large posters highlighting the 19th century milestones in photographic processes. I did the write-ups for the posters while Pim Schryer who was printer for *Photographic Canadiana*, at the time, produced them.

Gerry's business venture paid for itself over a few years. At its peak he had both of his sons and their wives helping out. The local fairs kept them busy from opening day until closing. He closed the business in the 1980s when the Unionville Fair went commercial. He later sold his business to an entrepreneur in Niagara through an ad in *Photographic Canadiana*. In 1997 the studio was moved to its current location in Toronto's Pioneer Village.

Doing a Photo Tour of the Spring Fair...

photos by Robert Lansdale and Tiit Kodar

Reported by Mark Singer
PHSC Fair Chairman

Our PHSC Spring Fair was a case of "things happening all at the last minute." I was rushing around on Saturday afternoon trying to find a bank which had Loonies and Toonies;

John Kantymir offered this complete outfit in its original box. The Kodak Duaflex IV Flash Outfit has camera, flash and even the flash bulbs.



A brass Goerz Dagor 300mm lens, f7.7 Doppel-Anastigmat, was bought by Curtis Wehrfritz for his 8x10 camera.

then there were the exhibitors requesting tables on the very morning of the show. On top of that I was informed that there was a soccer game scheduled on our field that very evening at 7:00 PM. All I can say it was a hectic couple of days. Even my computer printers decided to run out of ink right at the crucial moment.

The PHSC is responsible for setting up and taking down the tables and chairs. Our hired Labour Ready crew of three people did an excellent job. They had everything set up by 10:30 PM Saturday night and all cleared away in time for the soccer game. There were 117 tables reserved for the Sunday opening with an extra three vacant tables held in reserve. As it turned out late arriving exhibitors were desperate

for space so they set up on the turf floor; eventually we found a table for them. That means there were 77 table holders occupying 120 tables.

Special exhibitions were provided by Robert Gutteridge of Toronto and Francois Le Mai of Montreal featuring cinematic collectibles.

For the first time Nikon Canada joined us with a table to promote their latest equipment and answer questions. Three additional free tables were provided to exhibitors promoting scrap-booking, photo mounts or photo magazines. Clint Hryhorijiw attended collecting money from 24 table holders who had not pre-paid or failed to reserve beforehand. We gained 18 membership renewals at the door.

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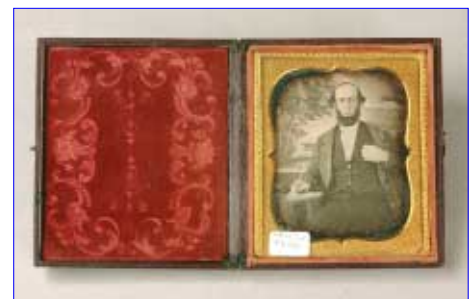
An interesting view by Tiit Kodar of the Soccer Centre floor showing the PHSC Fair in progress while a soccer game is in action on the other side of the netting.



Tables need close scrutiny to find the gems amongst all the various lenses and cameras.



NIKON CANADA, first time at our show, answered questions on selected equipment.



One of many images offered; this \$400 daguerreotype shows a man using a pen.

THE SPRING FAIR CONTINUED...



Francois LeMai of Montreal discusses his antique cine display with Peter Pacini and Stephen Sharf.



Semi collapsed, this 4x5 No. 4 Screen Focus Kodak with holders was offered by John Linsky.



Attendance was better than previous show with materials tempting all at the tables.



A gem to find at the any photographic fair was this product of the Multi Speed Shutter Co., NY



This Premo Rochester Optical folding camera with Gem shutter needs some restoration.



Premo camera at left has provenance in ivory label -being sold by W.A. Lyon Co. of Toronto.



Les Jones attracted customers with colourful shirt.



Wilhelm Nassau checks out stereo images with this viewer



Tisto & Leija Turunen show samples of Backdropfactory.com



Shelton Chen imitates grim Churchill portraits by Karsh.



Darren Atkinson shows K-24 aerial camera from P51 Mustang.

PHOTOGRAPHS BY ROBERT LANSDALE



The Njegovans of Stoney Creek are consistent table holders with great bellows cameras.



Felix Russo at right had display of his PhotoEd magazine, special issues and seminars.



John Linsky showed variety of antique cameras and collectibles on his table.



Steven Evans had daguerreian images in this display case ready for selecting.



Three 20th century panorama views mounted in frames are shown by Lincoln Ross.



Robert Gutteridge exhibited two tables of cine cameras with a Kodak Brownie motif.

There was a good line down the hall waiting for the show to open at 10:00 AM. There were 590 paid admissions while only one student took advantage of the free student passes distributed at a recent educational seminar. Ed Warner, Tony Fernandes and Win Morris did a great job of handling the money and issuing entry tickets.

I want to thank the security people who helped in many ways to make the day run smoothly. Thanks to helpers Egon Kellner, Julian Morasutti, John Morden and Tiit Kodar. Wayne Gilbert manned the PHSC promotion booth to recruit new members while Bob Lansdale wore two hats: he was official photographer and he set up the PHSC display booth. The policeman provided his normal security presence as did Bob Carter.



Danita Hosking of Memories explains the software offered to create photo books and picture layouts.

Danita Hosking of Creative Memories sent a letter expressing her great satisfaction on meeting so many potential clients for her Storybook computer software. Danita says that Lawrence Miller of Oakville is the winner of the free Storybook voucher.

We stopped by the table of musician Darren Atkinson where he had a c1940s K-24 aerial survey camera. The provenance of the camera shows it being used in a USAF P51 Mustang aircraft during WWII and sold to the RAF in 1944, then passed on to Canada to help map the far north. As war surplus it was sold off as accessory to an aircraft and used by a bush pilot for many years to survey camp areas for hunting parties. It was finally acquired by Long Point Airway in 2000. You can see a series of images of the complete kit on our PHSC website.

—Mark Singer 📷

ON DISPLAY AT SYSTEM 4



PHOTOS BY WAYNE GILBERT

The campaign to raise the image of the PHSC before the public continues. During *Contact 2007* we were given the opportunity to mount a display at the System 4 gallery. Higher traffic during this month long photo festival was well worth the effort to gather and install an elaborate display. Our thanks to our hosts Irv and Chuck Kochman. Working on the installation was Wayne Gilbert and Ed Warner with cameras drawn from collections of the PHSC, Mark Singer and Clint Hryhorjiw. Les Jones provided a showcase while Ed made identification tags for each piece of equipment. —EW 📷



June 6, 2007

The Photographic Historical Society of Canada wishes to express its gratitude to Irv and Chuck Kochman of System 4 Productions for inviting us (the PHSC) to set up a display of cameras from our private collection in their premises at 70 Wingold Ave. during the month of May 2007. We feel that the opportunity offered exposure to persons who otherwise might not have known who the PHSC is and what our Society is about. Perhaps this exposure helped increase public attendance at our recently held Spring Fair.

Here's looking forward to a long, happy, and prosperous relationship between the Photographic Historical Society of Canada and System 4 Productions and their managers and staff.

THANK YOU VERY MUCH

Ed Warner (past president.).

INTERESTING CAMERA SHOWS UP IN NEW YORK AUCTION

An interesting item showed up via the internet recently, being offered for sale by the Showplace Antique Center Inc. in New York. It was described as a: *Vintage Crown Pacemaker Speed Graphics Camera* with an estimated U.S. value of \$1,500 to \$2,500. Opening bids were to start at \$500.

Interesting details in the photos showed a graphic camera that has been heavily fortified with sheet metal and carrying a monster-sized handle. Extra braces were added to support the front standard as well as the fold-down base. It had evidently been modified to suit competitive work of a press photographer.

There is no such animal as a "Crown Speed Graphic" but McKeown's does show a 4x5 Pre-Anniversary Speed Graphic for 1928-1939 which bears some of the same details as this auction camera. The wire viewfinder matches as does the front-standard locking device (under the lens). Ken Metcalfe editor of *Graflex Historic Quarterly* points out the following: "The rangefinder was sold for a

PHOTOGRAPHS BY MAX WOLF
Showplace Antique Center Inc. N.Y.



At the first auction the camera did not sell but when offered again two weeks later it sold for \$600. plus commission of 22-1/2%.

Norman James worked for the Toronto Daily Star for 40 years as a photographer, retiring in June 1972. Prior to that he was involved in the photo business of his father, William James one of Toronto's first press cameramen.

James covered 11 Royal tours during his career and accompanied all sorts of dignitaries and prime ministers. In 1966 he was awarded Best Spot News Photography by the National Newspaper Association. Princess Margaret was his subject when he received the Associated Press Award for *Prettiest Girl Photo* in 1955.



few years with the pre-, before a rangefinder was readily available. I have a camera dated 1934, with this rangefinder. It is also possible that this rangefinder is a *Hugo Meyer*, but I believe it is a *Leitz*. The shutter looks like a *Compur Rapid* that I have on a *Miniature Speed Graphic*, again an early lens/shutter."

Provenance for the camera is supplied by a label on 4x5 holders bearing the name "Norman James, Toronto Daily Star." A black film-pack adaptor has a small white label reading "J.Y. Nicol" – referring to Jimmy Nicol who was also a photographer working for the Star. The kit came complete in a brown case with flash gun and its reflector. It seems curious that a whole kit should be offered together like this since a photographer would not part with his holders when disposing of his camera – accessory equipment such as holders and flash would be retained for use with a newer camera.



PHOTOGRAPH BY ROBERT LANSDALE

Norman James (above) recalled shooting the Canadian National Exhibition air show on Sept. 2, 1966 when he recorded the spectacular crash of a U.S. jet as it cartwheeled into a breakwater. Norm took 7 pix in 5 seconds. 📸

Clint's Curio Corner... by Robert Lansdale

It is with great anticipation that the PHSC executive often visit the residence of our President, Clint Hryhorijiw knowing that he will have on display a few of his newest and most curious acquisitions so that we can ponder and salivate over them.

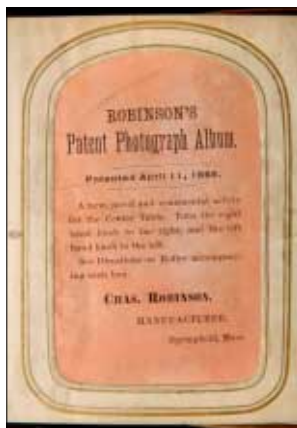
One of his most recent collectibles is this wooden box, 9 1/2" by 5 3/8" by 4 1/2" shorn of its burgundy velvet cloth covering, described as Robinson's Patent Photograph Album, patented April 11, 1865. Jan Schimmelman's book: *American Photographic Patents 1840-1880* supplies us with the extra data of **Patent No.** – 47,222, **Title** – Apparatus to preserve & exhibit photographs, **Patentee** – Charles Robinson of Springfield, MA.,

It is very similar to photo display curios for the Victorian parlor table that shuffle a collection of cabinet cards and present a new image to the viewing opening. This box is designed for carte de visite size images which are mounted into passe partout paper frames arranged as a long strip wound on a 3 inch diameter cardboard drum. By turning the exterior knobs, the images pass before the two viewing windows moving from one drum on the left to another on the right.

The passe partout frames, 50 in all, are printed as pairs then glued to a linen ribbon. Paper samples that are already inserted into the frames bear chromo-litho images of birds, flowers and religious themes which would suit the "cut-out" collector of the day. It seems impossible that a card mounted CDVs could not be mounted into these openings as the unbendable card would soon bulk up the roll in the constricted space available. The only way photographs could be added to this "Photograph Album" would be to strip the print off the card or arrange to receive unmounted images from the photographer.

The two brass preserver frames, 3 3/16 by 4 3/16 inches, mounted on the top of the box, are embossed along the side edges with wording: "Waterbury Conn. No. 47" and with: "ES Booth & Haydens Superfine", all in cap letters. A single sheet of thin glass is mounted below the frames.

Another interesting item was a carte de visite of a family grouping photographed by J(ames) Martin photographer at No.1 Bleury, Montreal. Patty Brown's index for *MONTREAL PHOTOGRAPHERS, 1840-1950* as seen at <http://www.rootsweb.com/~qcmtl-w/photographers.htm> gives Martin only at 663 Craig St. from about 1866 to 1869. It seems this rather rare image predates his Craig Street gallery. The *Louise Desy Index for Quebec Photographers* shows James Martin in Montreal for 1868 to 1880 then in Valleyfield from 1888 to 1907 – if it is the same James Martin. Image tones have been restored digitally in Photoshop.



Double mattes hold CDV sized images.



Start of linen ribbon nailed to card drum.



Decorated brass preserver frames on top of the box are identified with lettering stamped into the side edges reading: *Waterbury Conn. No. 47* and on the alternate edge *ES Booth & Haydens Superfine*.

PHOTOGRAPHS BY ROBERT LANSDALE



FROM THE NET

The hottest story circulating on the 'net is the discovery of a long untouched photo laboratory dating back to 1855. It is the oldest existing laboratory known at present and is verified by receipts for chemicals that can be dated back as far as 1840-41. Although artifacts have survived by pioneers such as Niépce, Daguerre, Talbot and Bayard, no entire lab has been preserved.

Located in France at Châlon on Saône, heirs to the property kept the doors to the lab locked for generations since the original owner, Fortuné Joseph Petiot-Groffier died mysteriously in 1855, possibly from chemical poisoning.

With contents that span the eras of photography – daguerreotype to collodion, Petiot-Groffier must have been one of the earlier pioneers of photography.



Two years ago the last surviving heir decided to do something about it and approached the Nicéphore Niépce House. It has taken since then to compile an inventory of all the treasures. Will it be preserved in whole or dispersed?

Many have been busy on the project and as Jean-Louis Marignier explains, "In Petiot-Groffier's lab, we are able to rediscover all the chemical products and utensils used in the darkroom to prepare the photographic plates and to develop the images taken. There are some 450 flasks of chemicals, 500 books covering photographic knowledge of the era c1830, ancient large format cameras, accessories (to take, prepare and develop the images), empty plates, as well as negatives and

prints by Petiot-Groffier himself. An exceptional ensemble which allows us, for the first time ever, to enter a darkroom of one of history's first photographers."

So with the turning of a key and opening of a door, time has suddenly been turned back 152 years.



Mark Jacobs points out that "on June 10 1907, exactly one hundred years ago today, *L'Illustration*, the first illustrated French journal, officially launched the color process patented four years earlier by the Lumière brothers- the Autochrome- at it's headquarters in Paris.

"In front of an audience of six hundred selected guests and major personalities from the arts, politics and the press, including Edward Steichen, Albert Kahn, Marcel Meys and others, Auguste Lumière unveiled the 'miracle' of an easy to use process for achieving color photography. *L'Illustration* was the perfect setting for establishing international interest and the conference proved to be a great success. On June 15, 1907, only five days after it's public introduction in Paris, *L'Illustration* published four autochromes by the photographer Leon Gimpel to illustrate an article Gimpel had written about the new method of color photography.

Gimpel, it should be noted, was also the instigator of the Paris conference. *L'Illustration* thus became the first publication anywhere in the world to publish an autochrome in color.

"The Gimpel Autochromes, which were reproduced in *L'Illustration*, were printed on separate plates and inserted into the magazine. Included in the insert was an image of a group of infantry soldiers photographed on May Day 1907 in Paris as well as a still life and two scenic views.

"The first actual 'news' photograph that appeared in color occurred barely two weeks later, on June 29, 1907, again in *L'Illustration*. Leon Gimpel photographed the King and Queen of Denmark in color while on a visit to France on June 17, 1907. The article that accompanied the photograph indicated that this feat was a technical milestone by taking just a little over ten days to produce the 92,000 copies of the magazine. *L'Illustration* was one of the few magazines anywhere in the world at that time which owned the equipment necessary for producing the half-tone reproductions. The U.S. caught up in January, 1908 when *The Century* magazine published two autochromes by Eduard J. Steichen."

Eastman Kodak plans to release its own CMOS sensor in a Kodak camera and several Motorola cell phones by the end of the year. Kodak President Antonio Perez said that the new Kodak camera would have a Kodak-developed CMOS chip and be a 5-megapixel camera. The camera will be released in time for the holiday season while the Motorola-Kodak camera phone with a Kodak CMOS chip will follow close behind.

Canon is evaluating a new file format for future digital cameras. Masaya Maeda, Canon's chief executive of operations for image communication products says: "The format could be in addition to or in replacement of either JPEG or CR2 RAW, but the company is still studying its options."

THE PHSC EXECUTIVE NEEDS YOUR INPUT

The PHSC is considering arranging an "IMAGE SHOW," the intent being that it would be managed in the same manner as the Photo Fairs. This show would be of interest to those people who are:

- IMAGE COLLECTORS,
- PERSONS WISHING TO BUY, SELL OR TRADE IMAGES,
- PERSONS WISHING TO LOOK AT ANTIQUE, MODERN and CONTEMPORARY IMAGES, including such IMAGES which are COLLECTIBLE or otherwise of some INTEREST or of some VALUE.

THEREFORE the executive have prepared the following questionnaire:

1. Would such an event be of interest to you, as a TABLE HOLDER (dealer)?
2. Would such a show be of interest to you as a visitor, (viewer, shopper, browser, etc.)?
3. Would you like to be included on a list to receive E-mails concerning this kind of event?

If any of the above questions arouse your interest then please reply by e-mail to bjwarner@sympatico.ca.

Or by standard mail to:

The Photographic Historical Society of Canada,
6021 Yonge St., Box # 239,
TORONTO, ONTARIO,
CANADA, M2M 3W2.

YOUR PARTICIPATION IS IMPORTANT

ZEISS HISTORICA SOCIETY Annual Meeting – July 7, 2007

The Zeiss Historica Society will gather at the Zeiss USA headquarters in Thornwood, NY on the weekend of 7 July 2007 for its Annual Meeting. Because of space restrictions, attendance will be limited to 2007 paid up members. The main meeting takes place on Saturday, July 7th at 10:00AM. Sunday sees a photo swap and a dinner. To reserve a place, e-mail THE SECRETARY at: thornwood_meeting@zeisshistorica.org. Accommodation is at the Holiday Inn, Mount Kisco.

A note from John T. Scott, editor of Zeiss Historica magazine says that he and his wife are settling down well in Austin, Texas after their move west. The presence of their two small grandchildren, just fifteen minutes away, does help a lot.

RICHARD HARRINGTON oc A RETROSPECTIVE

The Stephen Bulger gallery is pleased to present the anticipated retrospective of Richard Harrington's photographs running June 14 to July 21, 2007. Opening reception will take place on Thursday, June 14th, 5-8pm. This is the gallery's first exhibition of his work.

A noted Canadian writer, journalist and photographer, Harrington's career spanned over forty years, during which time he visited over 120 countries. He is perhaps best known for his photographs of the Canadian arctic taken during numerous trips by dog-sled between 1948 and 1953. In particular, it was his 1950 visit to Padlei (on the west shore of Hudson Bay) where he witnessed the starvation of the Padleimiut affected by changing caribou migration patterns, which brought his work to international attention.



In addition to the above-mentioned work, the exhibition will include vintage photographs from the South Seas made during several trips in the 1950s; China, from trips made in the mid-1960s; as well as a 1954 story depicting Pan Phillips and family, on what was North America's longest cattle drive, from Home Ranch to Quesnel, British Columbia.

Born in 1911 in Hamburg, Germany he died in 2005 in Toronto. In 2001, Richard Harrington was appointed an Officer of the Order of Canada.

**The Stephen Bulger Gallery is located at
1026 Queen Street West, Toronto.**

FILM SPLICER AVAILABLE

The microform dept at University of New Brunswick is off-loading a film splicer from days gone by. It is a "Griswold Film Splicer, Model R-2 Patented in the U.S.A. and foreign countries". A second ID label on the item reads "Neumade Products Corp. New York, N.Y. Factory Buffalo, N.Y." Serial no. is R-45993. Contact Pat belier at belier@eol.ca

OBITUARY

MARGARET LANSDALE

Nov. 18, 1928 – May 8, 2007



Member Margaret Lansdale passed away in her sleep. A photographer in Scotland, South Africa and Canada she related her experiences as a guest speaker to the PHSC. She published a book in 1997 of photographer's

anecdotes: *A Funny Thing Happened on the Way to the Darkroom*. She left five loving grandchildren. 🐾