

# The PHSC E-MAIL

Volume 7-4, Supplement to Photographic Canadiana, Sept.-Oct.-Nov. 2007  
The Photographic Historical Society of Canada

## Wednesday, September 19th Meeting...



PHOTO BY ROBERT LANSDALE

**GORDON BROWN**

Rochester, N.Y.

SPEAKER AT PHOTOHISTORY XIII

With a BS in Photographic Science from RIT, and a Masters in Education, our September speaker Gordon Brown enjoyed a 33-year photographic career at Eastman Kodak Company where he taught photographic workshops, worked in scientific photography, marketing and coordinated black-and-white products. He originated the name "T-Max." A featured speaker at last year's PhotoHistory Symposium in Rochester, Gordon has authored three books on photography – there is another in the offing entitled "Photographic Digital Workshop in a Book," for achieving in the "light-room" with a computer what was previously done in the "dark-room."

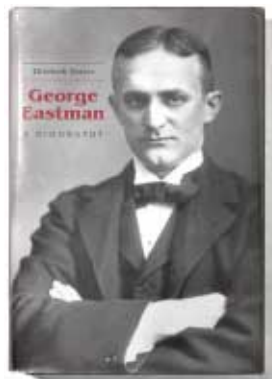
Now retired he is a consultant to Epson and Kodak for Digital photography and printing, and holds six patents on professional photo equipment. He gives lectures and week-long workshops on Photoshop, digital printing and colour management, primarily at Palm Beach Photographic Center.

Gordon will explore the major factors in the rapid evolution to digital photography which has relied on the instruments, ideas, inventions and ingenuity of the past.

**Meetings are held in the Gold Room, (basement) of the North York Central Library, 5120 Yonge Street.  
Handy TTC Subway stop and underground parking**

## Wednesday, October 17th Meeting...

Author Elizabeth Brayer was given complete access to the private papers of George Eastman and thus came up with the first sanctioned biography since 1930 of this American photographic pioneer and business tycoon. In her revealing and informative biography, Brayer shows us how key innovations such as roll film and the light-weight hand-held camera helped Eastman dominate the world market. Brayer will be our guest speaker for October and will have books on hand for members to purchase and have them autographed.



### VISIT THE PHSC BOOTH

This Sunday, Sept. 9th is the "Wooten" show (see back page). Visit the PHSC booth and talk to Ed about upcoming PHSC events.

### 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:

#### September 19th, 2007

-Gordon Brown will visit from Rochester to speak on "Photography BC and AD – Before Computers and After Digital."

#### October 17th, 2007

-Elizabeth Brayer, author of the sanctioned biography of George Eastman will enlighten us of his rise to power and his philanthropy.

#### November 21st, 2007

-program to be announced

#### December 19th, 2007

-Our Annual Christmas Party so bring along a wrapped gift to exchange with other members. For the program it is the popular Show & Tell Nite.

**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

# Toronto Notes

Reported by Robert Carter

Although the Art Gallery of Ontario has exhibited photographs since 1917 with major monographic exhibits mounted in 1935 and 1938-39, the practice came to a halt during World War II. In the 1970s the medium underwent a revitalization as an object of interest with market value.

Speaker, Maia Sutnik, on joining AGO in the mid 1960s, noticed the lack of photographs in the gallery's collection and has worked diligently to reestablish recognition for the photographic media. Today, Maia follows the photography market closely, building the AGO collection through donations and savvy buying since little money is available for photographic acquisitions. Sought after historical photographs now fetch an average of 8 to 10 thousand dollars US - while last year Steichen's "The Pond -- Moonlight" (1904) went for 2.9 million dollars US.

In 1974 the AGO acquired the Henry Moore collection; it included sculptures, paintings, drawings AND photographs. The photos were of Moore and his sculptures taken by many well known photographers.

Maia initially collected portraits of artists by recognized photographers such as Arnold Newman's Henry Moore collage c1966; Cecil Beaton's c1950 portrait of Moore; a photograph of Matisse by Steichen; a vintage George Platt Lynes portrait of Yves Tanguy - a French surrealist artist; and Picasso photographed by Brassai, c1925.

After introducing us to the AGO Maia presented a wonderful selection of slides depicting some of the AGO holdings. As each slide popped up, she commented on the artist, sometimes the model, the significance of the image, its history, and its journey to the AGO. Here are a couple of stories:

Frederick H Evans was famous for his platinum prints. During the late 1920s and 30s in London, he

shared an enthusiasm for pianola pianos with a Canadian by the name of Gordon Conn. The friendship resulted in the Conns receiving gifts of Evans prints. Back in Toronto, years later, Conn and his wife Rheta



Maia-Mari Sutnik

offered the prints to the AGO. Unfortunately it was a time when the AGO did not collect photographs so the offer was refused and the prints went to George Eastman House in Rochester, NY. Years later, Rita Conn offered to donate some of the prints she had kept back -- one being a portrait of Aubrey Beardsley taken c1895. Times had changed and this time the donation was gratefully received by the AGO. The AGO later

mounted an Exhibition of Frederick Evans's magnificent prints of Kelmscott Manor (the home of William Morris) but (ironically) had to borrow them from George Eastman House.

The AGO has in its collection over 140 M O Hammond prints donated by the photographer's grandson. Hammond, from Toronto, was a journalist and a writer. He held a number of jobs over the years including various editorial positions at the Toronto Globe (now part of the Globe and Mail). He had a life long interest in politics and the arts and is best remembered for his photographs. A self taught amateur photographer and a beautiful print-maker, M O Hammond was a member of the Toronto Camera Club. His photographs were displayed in many exhibitions of the day -- and he often used them to illustrate his newspaper articles. A memorial exhibition was held at the AGO in 1935.

The last images shown were by Josef Sudek, Czechoslovakia's most famous photographer of the 20th century. In 2000, an anonymous donor gave the AGO a major gift of 975 Sudek images, spanning the photographer's working life. The range of images in this gift gave the AGO its first opportunity to assess the working life of a famous photographer.

In the current collecting scene Maia Sutnik says the excitement of photography prevails. 📷

PHOTOGRAPH BY ROBERT LANSDALE



## Movie Nite in June...

Mark Singer gave an introduction to the film for the evening.



The film illustrated early scenes pertaining to the introduction of cinematography to Canada.

Our June meeting of the Spring series was our Annual Movie Nite with a well-chosen film by the N.F.B.— *Dreamland: A History of Canadian Movies* being presented for the evening's entertainment. Mark Singer secured this National Film Board of Canada anniversary film which assembled many of the early Canadian highlights and documented the introduction and rise of movie houses to the scene. A fine program before we took our summer layover. 📽️

See the complete review of programs at [WWW.PHSC.CA](http://WWW.PHSC.CA)

# Researching The Canadian Horological Institute Through Photographs

by Gary Fox

Today, you can drop into a drug-store and buy an accurate wristwatch for less than \$20. Watches are so inexpensive that when they do stop working, you just toss them into a drawer and simply buy another one.

That was not the case in the late 19th Century. While the production of watches had grown by leaps and bounds, due to evolving techniques of mass production, watches were still expensive. A simple 7-jewel watch might cost a couple of week's wages but a better grade time-piece could take a month or more of income. So when an old watch stopped, there was no alternative but to resort to repairing it.

In the late 19th Century, watch repair was a risky proposition for the watch owner. Too often the time-piece was returned in a worse condition than when it was dropped off. The problem was that while the production of watches had dramatically increased, qualified tradesmen able to diagnose the problems and quickly fix them, had not kept pace. In particular, incompetent watchmakers were commonplace.

Canada was impacted as much as the USA and Europe with these problems. Apprenticeships took many years to produce workers who were at best mechanically sound but technically lacking. Watchmaker schools were opening throughout the US and Europe, but Canada – lacking a watch-manufacturing industry, also had no watchmaker schools to address the issue.

After careful consideration and much prodding by fellow watchmakers, Henry Playtner, a Canadian of German descent and a highly respected watch maker, decided to open *The Canadian Horological Institute* to train

bright young men in the art of fixing watches. Playtner didn't want to just "turn out" good mechanics; he wanted to produce graduates who understood how a watch really worked – how each part reacted with the next to make the mechanical device tell time. His course was a minimum of two years for students with no experience. To graduate, the student had



HENRY PLAYTNER – 1893

to pass an exam provided by local master watchmakers, and he had to make his own watch from raw materials!

Playtner opened his school in Toronto in 1890 at 133 King Street East – the success of the school was immediate. Although he started with two students in 1890 after two years he had 19. Over the 23 year life of the school the number of students rose to an average of over 30 per year. In 1895, Playtner moved his school down the road to the Oak Hall Building at 115 King St E. But with an ever-growing student enrollment, he finally built his own school on the corner of Church and Wellesley. He moved to that purpose-built school in 1907. The school was a great success – his students won awards in international competitions and, in one case, swept

the top three prizes. His reputation was established and the Institute drew at least half his students from the US and Europe. Playtner's book *The Analysis of the Lever Escapement* is still in print today.

In 1913, Playtner finally closed his school. He was ill and possibly worried about the threatening war in Europe - given his German heritage. With the closing of the school, all records simply disappeared. Playtner kept nothing. There is no list of students, no course texts, no sample exams, and the masterpiece watches of the students have disappeared. Many are still with families but most are in the possession of watch collectors in the USA. While the collectors know the true value of these watches

CONTINUED  
NEXT PAGE

KEYSTONE MAGAZINE, SEPTEMBER 1898



Masterpiece watch by J.T. Whelan in 1894



Interior of the school at 133 King Street East



Class photo of 1892 by Frank Micklethwaite

and how unique they are, most of the families have little idea of their importance to the history of horology and the history of Canada.

I am a watch collector and an amateur historian. I am writing a book about The Canadian Horological Institute, Henry Playtner and his students.



Henry Playtner – c1910



The CHI class photograph for 1910-1911. Photo by Farmer Brothers, Toronto.

Finding information has been tough but surprisingly, much has become evident through pictures. Playtner had class pictures taken each year. He had photographs taken of the watch movements made by his students and pictures of his classrooms. He used these photos extensively in advertis-

ing. Images found to date have been taken by Frank Micklethwaite and The Farmer Bros. studios in Toronto.

I am seeking help in locating class pictures from the school; pictures of the masterpiece watch movements; and any other related photos. I own one original class picture from 1892, and scans of originals from 1908-09, 1909-10 and 1910-11. Through the names included with the photographs, I have been able to identify over 150 students to date and have tracked down some of the family-owned masterpieces through these names. I would like original or scanned copies of the class pictures from any other year from 1890 to 1913. I have scanned watch movements

from period trade journals, but the scanning of screened images makes details unreadable.

Please contact me, Gary Fox, at (613) 725-5745. I would be willing to pay for scans or original prints.

## Searching for a Mystery Photographer...

Sean Hickey of Devon, England requests assistance in finding the name of an unknown photographer. Some 30 years ago he purchased at auction a sizeable collection of 500 negatives that must have been exposed in the late 1920s. One of the cut-film boxes has an expiry date of June 1931. Most views are of UK tourist locations and cities of which the quality seems to indicate to Sean that they were done by a professional photographer.

One box marked "Montreal" contains 32 negatives (5x7 in.) of Montreal and Ottawa. We show seven examples from that box.

Mr. Hickey wonders if readers might have seen any of these sample images reproduced in books, magazines or as post cards. It is a slim chance but it might identify the photographer this way. Write the editor if you have news.



St. James Cathedral



Basilique Notre Dame



St. James the Apostle

IMAGES COURTESY OF SEAN HICKEY



Chateau Laurier Hotel – Ottawa



Place D'Armes – Bank of Montreal



Arts Bldg. – McGill U.



Parliament Bldgs. – Ottawa

# THE PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

CANADA'S LARGEST  
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1974

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**ADMISSION \$7.00 — ADMISSION \$7.00**

# Clint's Curio Corner...

by Clint Hryhorijiw

I purchased this gem at one of our PHSC shows about three years ago from one of the dealers who is not a regular. I queried him what he knew about the maker or the origin of the set-up, but sadly he had no recollection. Perhaps this article will prod a member's memory and come forth with its provenance. All-in-all, its quite a neat item and a great conversation piece.

When I first saw it, it looked weird – and still does: one of the cameras sits up-side-down conveniently to access the shutter lever and film advancement knob. I knew immediately what it was or trying to be, and I also realized that somebody had put serious thought into putting it together. After all, it combines two relatively simple Kodak Brownie Target Six-20 cameras that, because of their standard factory-issued design, lent themselves perfectly to adaptation to stereo-photography – with a bit of fiddling. The thing also is a bizarre visual combination: the rigidly-angled cameras along with some bits of workshop scraps, and a piece that seems to be hand-carved to accommodate a viewfinder opening at the front.

I did note a couple of neat ideas incorporated into the design: the spring-loaded synchronized-shutter-release mechanism is brilliantly simple, but accurate and reliable; and the “U” shaped bit of metal that serves as a lock to the shutter release when flipped up to prevent accidental exposure; the nicely engineered cutouts for camera strap and the top viewfinder window, and the nicely formed metal shutter release armatures.

But there is one curious thing that stumps me: the curled brass tube-like piece on the top – its use is still unfathomable. Perhaps it is a cigar holder, a retainer for an extra roll of film or maybe its a flash holder.

If the original builder would contact me, we can all have our curiosity satisfied. 🍷



PHOTOGRAPHS BY ROBERT LANSDALE

Views of the camera: sides, back and general view.



Front assembly shows working dual shutter release.



The yoke to hold Brownie cameras in place is removed.



Shutter lock of metal flips up.



Shutter synchronization levers with coiled spring.

# The Memories of Kodak Heights

Eastman Kodak and its entities have undergone a swift change by switching its core industry to the digital age. Here we follow the changes wrought at the Canadian property in north-west Toronto known as Kodak Heights.



PHOTOGRAPH BY JOHN NARVALI DIGITAL PHOTOGRAPHY- COURTESY KODAK CANADA

This aerial photograph by John Narvali of Toronto, looking north, shows the Canadian Kodak property at its height of expansion.



The construction at Kodak Heights began in 1914 with steam-powered shovels and horse-drawn wagons performing the labours to prepare the basements for the first buildings.



Possibly one of the earliest photographs to show the hills of Mount Dennis where the new Kodak facilities were to be located, is this 1913 panorama view with John G. Palmer, President Canadian Kodak, Frank Lovejoy, (holding a Kodak Panoram camera) General Manager Eastman Kodak, and (likely) E.A. Woodworth. They are seen on a bridge in the lower valley over Black Creek which might be the precursor to the present Eglinton Avenue.

## Memories of Kodak Heights...

KODAK CANADA – S8-14



The Canadian Kodak Co. received its charter on Nov. 3, 1899 with offices in downtown Toronto. By 1902 it outgrew the Colborne St. location and moved to a four storey building on King Street West near Portland. A second and third building were added but crowded conditions continued with staff reaching 400.

It was deemed imperative to find a location which once-and-for-all would resolve any future expansion problems. The site chosen was 25 acres of rolling farmland at Mount Dennis in the distant north-west of Toronto. An additional 23 acres was acquired later; this became known as Kodak Heights.

Construction started in 1914 on seven buildings – it would eventually expand to fourteen. But before building #5 could be put into service it was requisitioned for WW I services as a barracks to house the 127th Overseas Battalion of the Canadian Overseas Force.

Canadian plant became a world leader in paper coating proving they could economically deliver the best product

used throughout the summer, slowly wiping away history. Building #9 which housed a gym, theater, cafeteria and darkrooms will be preserved as an historic site.



CITY OF TORONTO ARCHIVES: FONDS 1244, ITEM 2431



Our photos show:  
• troops line up before buildings #3 and #5 during WW I, • an aerial view looking east in 1931 showing cross-roads of Eglinton and the railway line with Weston Road in the foreground, • the employee recreation centre and the main administration



PHOTOGRAPHS BY ROBERT LANSDALE

In 1915 the Canadian facilities started making photographic emulsions to coat B&W papers. At the start of WW II a special coating machine, destined for Kodak-Pathe in France, was diverted to Canada when France was invaded. The

to any Kodak market world-wide. They continued with this honour right up to plastic coated papers for digital inkjet printers.

Clearing of the land has contin-

building were still visible in May,  
• the giant block that formerly dominated the horizon as Kodak Canada is erased from the scene, • the main manufacturing building #13 is slowly dissected.



PHOTOGRAPHS BY ROBERT LANSDALE



• Once the center of a thriving manufacturing facility, coating photographic paper and film for the world, the buildings are now but a mountain of bricks. • The land is scraped bare resembling a Hiroshima landscape. • The last manufacturing building bares its guts. • At the top of Photography Drive building #9 will become an historic site.

## Win Morris Presented With Gallery of Honour Award

PHOTO BY WAYNE GILBERT



Ed Warner presents award to Win Morris

Win Morris has been selected to receive this year's *PHSC Gallery of Honour Award* for 2007. It is presented in appreciation for the continuing services rendered by a member working on our projects and services.

In presenting the award at the May meeting then-President Ed Warner cited Mr. Morris for his consistency in volunteering to assist on the Annual PHSC Fairs. You'll most often see him on the front ticket table.

## PETER E. PALMQUIST MEMORIAL FUND FOR HISTORICAL PHOTOGRAPHIC RESEARCH

Submission applications are being requested for the Peter E. Palmquist Memorial Fund for Historical Photographic Research. This year's grant application deadline is October 15, 2007. Awards will vary from \$400 to \$1000.

Peter Eric Palmquist, considered one of the most important photohistorians of the 20th century, was killed by a hit and run driver in 2003, at the age of 66. A professional photographer for more than 50 years, his research emphasis was the American West and the history of women in photography worldwide. He published over 60 books and 340 articles. With co-author Thomas Kailbourn, he won the Caroline Bancroft Western History Prize for their book, *Pioneer Photographers of the Far West*.

Preference will be given to independent researchers. An independent researcher is someone who controls his or her own research projects, intellectually and financially. The person can be a freelancer or affiliated with a university or other institution, but can not be conducting research under the supervision or direction of another person or entity, either as a trainee, a post-doctoral fellow, or as a research assistant or associate. Nonprofit institutions with a focus on women in photography or Western American photography before 1900 may also apply for support.

### APPLICATION GUIDELINES

1. Complete application cover sheet
2. Write a short statement explaining your study of either:
  - Under-researched women photographers internationally, past and present
  - Under-researched Western American photographers before 1900
3. Statement must be double spaced, 1-inch margins, 12-point font and no more than 1,250 words. Statement must describe how funds will be used. Include a budget
4. Include resume or curriculum vitae.

Applicants will be evaluated on their articulation of statement and passion for the proposed research project. No other materials (additional samples of work etc.) will be considered - please enclose only the items listed above.

Completed applications must be postmarked by: Monday, October 15, 2007, 5:00 pm, and submitted to: North Coast Cultural Trust • Humboldt Area Foundation • 373 Indianola Road, Bayside, CA 95524. Or Email your application to: [kateo@hafoundation.org](mailto:kateo@hafoundation.org)

Award Recipients will be notified by: November 30, 2007. For more information contact: Kate Ortiz, Program Officer, at (707)442-2993 or [kateo@hafoundation.org](mailto:kateo@hafoundation.org)

## PHSC AWARDS & GRANTS FOR RESEARCH AND PUBLISHING

The PHSC Executive remind members and photo students that submissions will be considered for the annual awarding of grants for the research of Canadian photographic history.

For photography students there is an annual award of \$500 for the best essay or monograph on any aspect of Canadian photographic history. There is a runner-up award of \$250.

For current PHSC members a \$500 grant can be awarded annually for original research into Canadian photographic history. In addition there is a grant of up to \$1000 to a member of the PHSC to aid in the publication or original research into Canada's photographic history in book or monograph form.

Address submissions or queries to Awards Chairman Mike Robinson, PHSC, 6021 Yonge Street, Box 239, Toronto, Ontario, M2M 3W2.

## DAGUERREIAN SYMPOSIUM Kansas City, Missouri November 1-4, 2007

The Daguerreian Society will host its *Symposium 2007* in the beautiful location of Kansas City, Missouri, USA from November 1-4.

Headquarters will be situated in the Kansas City Marriott Country Club Plaza, 4445 Main St., with phone number if you want to make a room reservation 1-816-531-3000.

Of the noted speakers lined up for the lectures are; Keith Davis, Gary Ewer and Grant Romer. Several others are to be added. If you have any desires to own or study daguerreotypes then you should attend the annual Trade Show where displays of shiny silver images blanket the dealers' tables. A great variety of images, equipment and literature are offered by top dealers from all parts of the US.

See details [www.daguerre.org](http://www.daguerre.org)

## APHS TURNS TO eBAY

The Australian Photographic Society Historical Collection is now offering photographic equipment on sale through Ebay. They have a number of items listed on their website at <http://www.a-p-s.org.au/historical.html>. You then follow the links directly through Ebay. Visit Ebay at [www.ebay.com.au](http://www.ebay.com.au) <<http://www.ebay.com.au>> and the APS website regularly for updates. This collection should be of special interest to camera equipment collectors. Collection pieces can be shipped worldwide through the Australia Post system. All due care will be taken in handling and postage of the items.

## ART GALLERY OF ONTARIO

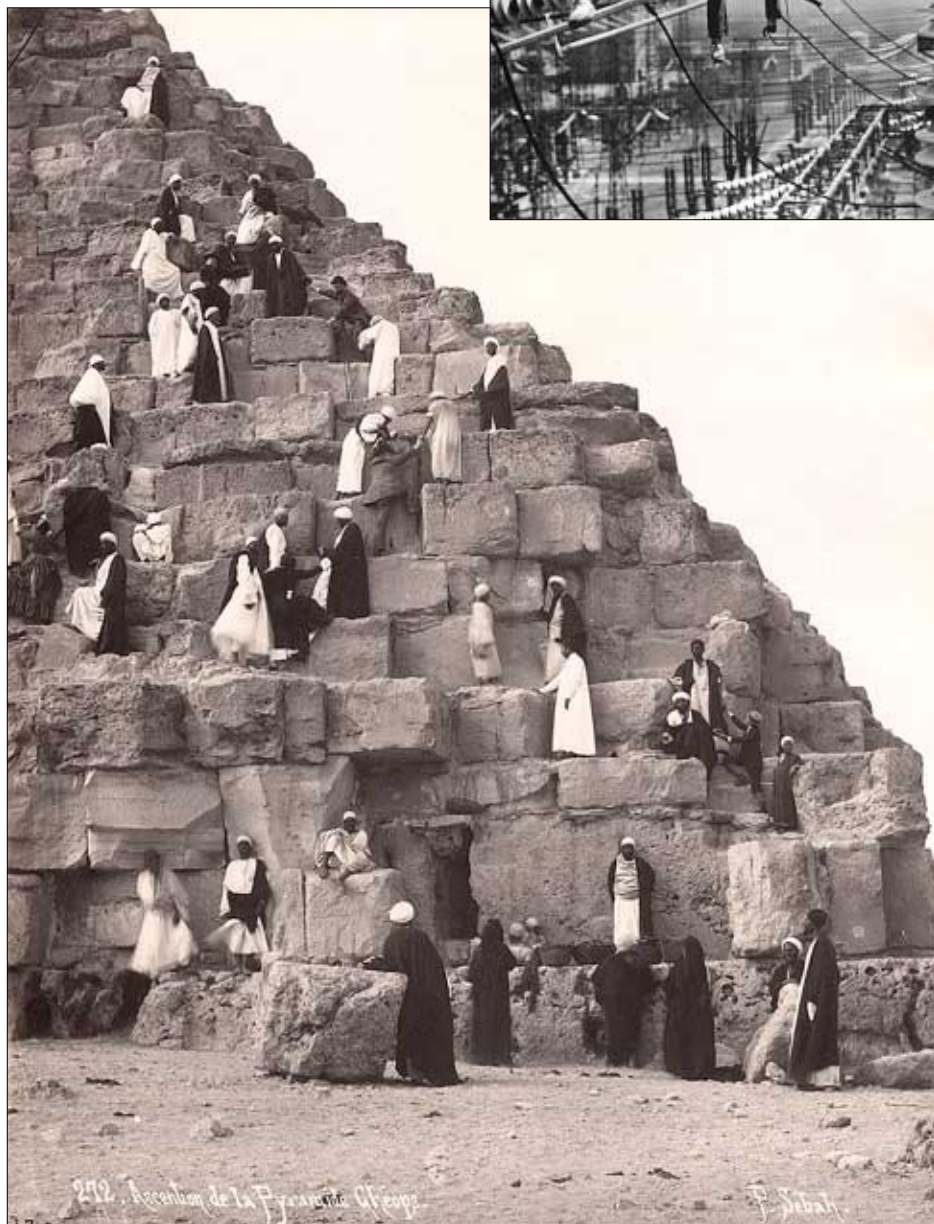
Don't miss *A Couple of Ways of Doing Something* before it closes on September 16. One of five summer shows at the Art Gallery of Ontario, this exhibition has earned excellent reviews for its striking photography by renowned photo-artist Chuck Close and poetry by Bob Holman. *NOW Magazine* art reviewer David Jager praised the exhibition as "a heady summer show."

## WARD 81 at BULGER GALLERY

The Stephen Bulger Gallery at 1026 Queen Street West, Toronto, is pleased to present the first solo exhibition of work by Mary Ellen Mark in Canada. *Ward 81* will be on view from September 8 to October 6, 2007. Since the early 1970s, Mark has traveled extensively to make pictures that reflect a high degree of humanism. Today, she is recognized as one of our most respected and influential photographers. Her images of our world's diverse cultures have become landmarks in the field of documentary photography. Mark's portrayals of Mother Teresa, Indian circuses, and brothels in Bombay were the product of years of work in India. Moreover, Mark's photo essay on runaway children in Seattle became the basis of the academy award nominated film *Streetwise* (1985), with her husband, Martin Bell, as director and cinematographer.

## BE-HOLD AUCTION catalogue and internet auction September 20, 2007

Larry Gottheim of Yonkers, N.Y. brings to our attention that you can review his latest offerings on his web site including some 34 lots of daguerreotypes, ambrotypes, tintypes and other types of images. Check out [www.be-hold.com](http://www.be-hold.com). Items can be previewed in Manhattan, September 12-15 at their new location, 35 W. 25th Street, N.Y.



Steven Evans wants to let everyone know that his gallery is now back on Church street. With the name "This Ain't The Rosedale Library Gallery" it is sure to draw attention. At 481 A Church St., in Toronto is the new exhibit CHINA! —no longer sleeping which shows vintage photography from the middle kingdom, 1920 to 2007. Check out his web site at [www.se-photo.com](http://www.se-photo.com)

## Coming Events

**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.

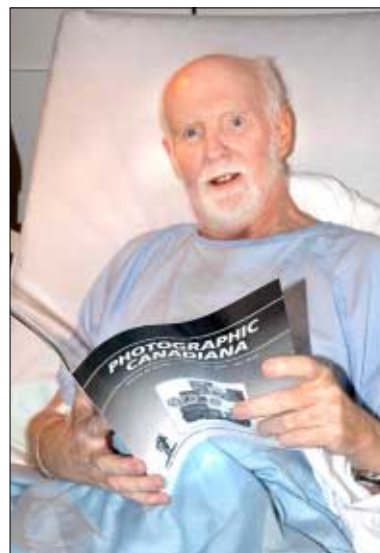
### INTERNATIONAL CAMERA SHOW

**Sunday, September 9, 2007**

The Toronto International Camera Show (or more noted as the "Wootten Show") will open at the Thornhill Community Centre, 7755 Bayview Avenue, on this coming Sunday September, 9th starting at 10:00AM. Admission is \$7.00. Contact Sue Wootten: 707-857-2659 or [suewootten@hotmail.com](mailto:suewootten@hotmail.com)

George Dunbar is making good recovery after sustaining a heart attack in July and undergoing triple by-pass operation at St. Michael's hospital. He has since recuperated and is back home. You will notice in the September issue of PC that George's column, *Browsing through our Exchanges* is missing. He will take a sabbatical from his task and return in future issues.

George's favourite past time is to "walk-the-Danforth" and recording the old buildings and historic landsites which he compares to 100 year old photos of the same location. He has also been shooting scenes in Broughm for his "before-and-after" archive. —RL



GEORGE DUNBAR

PHOTO BY ROBERT LANSDALE

### GINNS STEREOGRAPHICA SALE

**Closes September 15, 2007 – visit [www.stereographica.com](http://www.stereographica.com)**



Visit [www.stereographica.com](http://www.stereographica.com) now to see the entire Page and Bryan Ginns catalogue for their 14th Annual Absentee Bid Sale. Well illustrated, it features 400 lots of antique and collectable cameras,

daguerreotypes, ambrotypes, tin-types, stereoscopes, magic lanterns and slides, optical toys and related material. Some rare items worth seeing and bidding on. Close date is September 15th.

### MICHIGAN SHOW & SALE

**Sunday, October 14, 2007**

The Michigan Photo Historical Society will stage its **36th Photographica Show & Sale** at the Novi Community Center, 45175 West Ten Mile Rd., in Novi, Michigan. Over 50 tables to browse. Much collectible materials will be on hand from the Naslanic estate. Admission is \$5.00. For information call 248-549-6026 or visit their web site at [www.miphs.org](http://www.miphs.org)

#### Wanted

Gail and Peter Browne are appealing for vertical slide carousels made by Vivitar or Hanimax. Determined to remain with film and fight the digital onslaught, the Brownes can be contact at: [gbrowne@powergate.ca](mailto:gbrowne@powergate.ca)

### PHSC FALL FAIR

**Sunday, October 14, 2007**

The Annual PHSC FALL 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 [marksinger@gmail.com](mailto:marksinger@gmail.com). Buy, sell or trade – there will be over a hundred tables to peruse and choose from.

### NAYLOR COLLECTION AUCTION OCTOBER 18-21, NY CITY



Over the course of 50 years Thurman F. (Jack) Naylor has assembled and disposed of several

collections. His latest on October 18 to 21 will offer 1000 daguerreotypes, rare cameras and modern images by noted photographers. Auction at rooms of Guernsey's at 68th & Park Ave. in New York. For complete information visit their web site at [www.guernseys.com](http://www.guernseys.com). Catalogue is available at \$65.