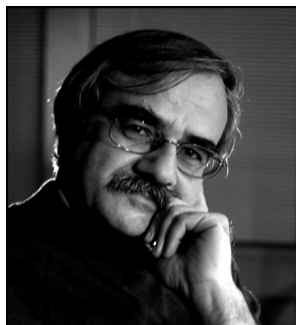


The PHSC E-MAIL

Volume 7-9, Supplement to Photographic Canadiana, February 2008

The Photographic Historical Society of Canada

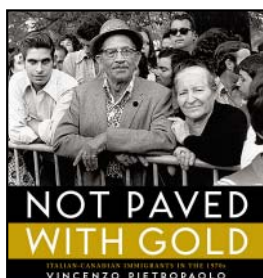
Wednesday, February 20th Meeting...



VINCE PIETROPAOLO

Documentary photographer Vincenzo Pietropaolo of Toronto has explored Canada's immigrant subcultures for over thirty years. His presentation "The Immigrant Experience" will draw on memories and reflections from his book *Not Paved With Gold*.

Born in 1951 in Calabria (southern Italy) he immigrated with his family to Canada when he was 12. In 1992, after a 17-year career of urban planning with the



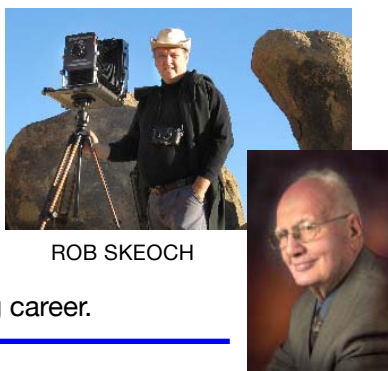
City of Toronto, which included dealing directly with many immigrant communities, Vincenzo decided to follow his life-long dream to dedicate himself to photography.

A self-taught photographer, Vincenzo's first body of work was a social documentary on Italian immigrant life. His current work *Harvest Pilgrims*, documents migrant farm workers who come from Mexico, Jamaica and the Eastern Caribbean. He is a founding member of *Photo Eclipse*, and *Silverlight*, photo agencies devoted to documentary photography.

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

March and April Meetings...

Our March speaker will be Rob Skeoch, a large format photographer from Burlington, Ontario. For the April meeting veteran historian George Gilbert of Riverdale, N.Y. will discuss the mysterious *Leica Freedom Train*. Always ready to bring forth details of Jewish involvement in the photographic trade, he has published many articles and books throughout his long career.



ROB SKEOCH

G. GILBERT

SUNDAY, MAY 25TH FOR THE NEXT PHSC SPRING FAIR

Something new for the PHSC Spring Fair on Sunday, May 25th at the Soccer Centre in Woodbridge. Free transportation will be available from the Kipling Avenue subway terminal in an 18 passenger bus. So look for the big yellow bus and the PHSC Fair signage.

Those wishing to rent a table should register now. Chairman Mark Singer says applications have been mailed to previous table holders. Pull out your old photographica and put money back in your pocket by selling at Canada's largest photographica fair. Contact Mark at 905-762-9031 or via e-mail at marklsinger@gmail.com. Over 100 table to choose from. Doors open at 10:00 AM. Entry fee \$7.00. Buy, Sell, Barter, or Seek Information.

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 20th, 2008

-Documentary photographer Vincenzo Pietropaolo's presentation will be "The Immigrant Experience" as drawn from his recent book "Not Paved with Gold."

March 19th, 2008

-Rob Skeoch of Burlington, Ontario will present his topic: "Where is photography going? with observations by a large-format photographer."

April 16th, 2008

-George Gilbert of Riverdale, New York comes to tell us of the mysterious *Leica Freedom Train*. This will also be our Annual General Meeting with reports from the Executive.

May 21st, 2008

-Prof. Irwin Reichstein of Carleton University will travel from Ottawa to enlighten us on the interesting Multi-Graph process.

Ideas for monthly programs are most welcome. Please suggest speaker, 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

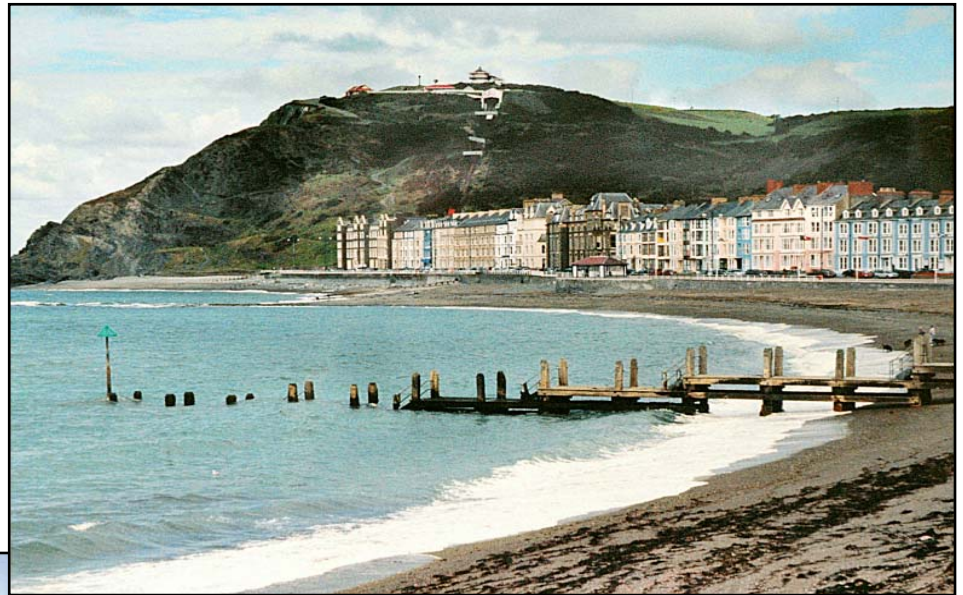
our new E-mail address is
info@phsc.ca

Robert A. Carter – Webmaster

Les Jones visits **THE GREAT ABERYSTWYTH CAMERA OBSCURA**

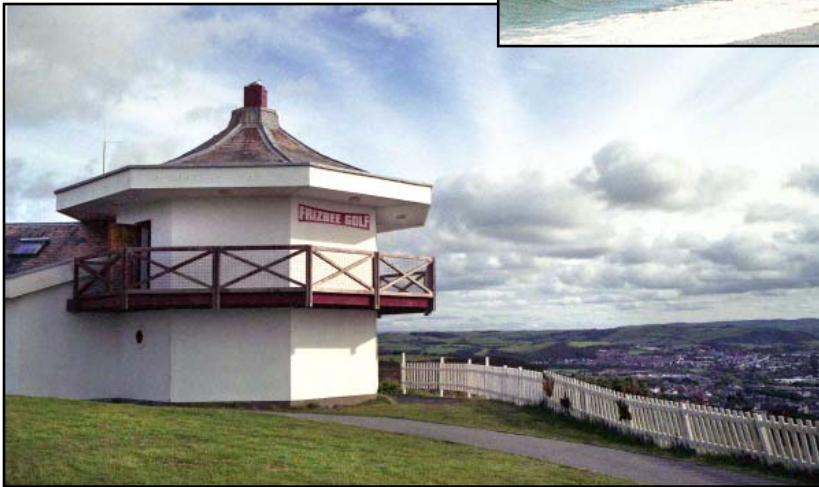
It's claimed to be the largest Camera Obscura in the world. And with a three element 14-inch lens that may well be the case. Located in Aberystwyth, approximately half way up the West Wales coast, it certainly has a commanding view of the landscape and Cardigan Bay. 430 feet up Constitution Hill on a clear day it is possible to see 26 mountain peaks and 1000 square miles of land and sea.

It has become a significant tourist attraction and while in existence for only 20 years it does have history: The first Camera Obscura in town was built in 1880, as in other seaside holiday resorts, for popular entertainment. It was equipped with a 4 inch diameter lens and room for about 20 people around the table screen. It was moved to the top of the cliff at the turn of the century when the Cliff Railway (still operational today) was constructed to provide access to Luna Park, a newly built "entertainment complex" on the hilltop.



PHOTOGRAPHS BY LES JONES

The Camera Obscura has a sweeping view atop Constitution Hill with Cardigan Bay in the foreground.

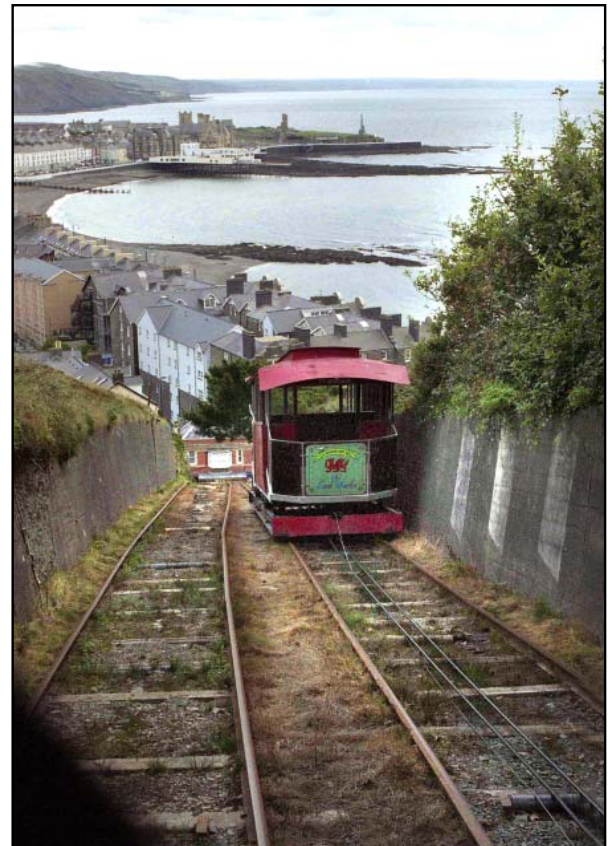


However, it lasted only until the 1920s, a casualty of changing entertainment tastes. Some 65 years later, it was recreated on the original site, designed to be sympathetic to its Victorian heritage, with an octagonal shape and an overhanging roof – built to withstand the gale-force winds.

The new lens system was designed and manufactured in Wales by Pilkington PE Ltd of St. Asaph, Clwyd and ground to give incredible clarity and detail. A mirror

Built in Victorian style the Camera Obscura has a commanding view of the hills and town below.

The trip on the Cliff Railway adds much to the visit. It is now controlled by cables, lowering one car as the other is raised to the top of the hill.



CONTINUED NEXT PAGE

at the top of the building, reflects the view and corrects the inverted image which is then focussed through the lens onto a circular viewing table in the ground floor gallery.

floors, seat 30 passengers and are still used today.

There are about a dozen operating camera obscuras in Britain with at least six others that are now *toast*.



A magnificent view of Aberystwyth and Cardigan Bay is the view offered by the Camera Obscura. (Below) Seagull has taken to nesting atop the lens/mirror housing.

The total weight of the mirror and lens assemblies is more than 1,000lb. The system gives a 10 degree field of view and the motorized mirror is controlled by a joy stick in the gallery to rotate through most of the 360 degree panorama.

There are a few information panels but the presentation is somewhat amateurish. However, the connecting railway itself is a fascinating piece of technology, being little changed from 1896 except for a modern control system. It too has a claim to fame - the longest electrical Cliff Railway in Britain. For the first 25 years it operated on a "water balance" principle with one carriage travelling down under the force of gravity and simultaneously pulling another carriage up. Storage tanks at the summit, fed by coal fired steam pumps at the base, passed 4 tons of water into a large tank at the front of carriage - the added weight giving it the power to haul the lower carriage. The unusual "toast rack" design carriages, with stepped



Aberystwyth is well worth visiting. It's a pleasant seaside town with interesting scenery, a wide sand beach and the dual attraction of the Camera Obscura and electric railway adds some unexpected pleasures. You can toast the pioneers of photography from the top of the hill and while you may get a little burnt it probably will be wind-burn rather than sun burn!

For additional information check out their web site at:
www.aberystwycliff railway.co.uk

– Les Jones

PHOTOGRAPHIC CANADIANA IS IN THE MAIL TO MEMBERS

Members of the PHSC will be receiving their latest copy of *Photographic Canadiana*, Vol 33-4 for February-March-April of 2008. The 20 page issue is again crammed full of interesting articles to satisfy everyone's interests. Don't let your subscription terminate – mail in your annual PHSC membership dues for the year 2008 right away. When you receive your envelope check the red printout that is part of the address label. It will give you the information for your membership status.

Included in this issue are:

- President's Message announcing changes for the PHSC Fair.
- Toronto Notes by Robert Carter gives the lowdown on meetings that were held in November (tour of Silvano Colour Labs) and the December meeting (Show & Tell).
- Clint's Curio Corner by Clint Hryhorijiw relates the story on finding a framed composite photograph of the Executive of the Professional Photographers of the Province of Quebec for 1908-09.

• Les Jones brings us a report on his visit to Aberystwyth, Wales where he visited a camera obscura overlooking Cardigan Bay. The story is repeated for your pleasure in this E-Mail newsletter (at left).

• Ev Roseborough takes us back to the 1930s to show how photography transcended the move to tungsten lighting then to strobe lighting.

• We have reports on two new books delineating the life of Yousuf Karsh and also the industrial images of Karsh. A most diverse study of this famous Canadian.

• Browsing through our Exchanges is a special column by George Dunbar which reports the contents of photo historical publications received from other societies.

• Tiit Kodar offers a five page thesis on *Native Canadians and Early Photographic Illustration* dealing with an engraving of Ojibwa Indians made from a daguerreotype by Claudet in 1843. Bob Lansdale adds a seque with his report of an exhibition of Indian Catlin paintings.

• From the *Book of Photography* comes an illustrated story on making a 36 ft panorama print in 1907.

FROM THE 'NET

Eastman Kodak Co. is finished letting go employees and knocking down buildings says CEO Antonio Perez. "The corporate restructuring announced in 2003 has been completed. It has been completed successfully."

All across Kodak Park are patches of new landscaping: a walkway here, a roadside border there. Red stone chips blanket the new features. Those chips are the ground-up buildings of Eastman Kodak Co.'s past — crushed bricks from the forest of buildings the company knocked down or blew up as it transformed its massive industrial complex. Kodak plans to begin heavily marketing the vacant Kodak Park land to interest more outside companies in setting up shop there.

Perez outlined the company's changes since 2003 drawing attention to new business ventures such as Kodak's push into desktop inkjet printers and commercial printing. He hinted that numerous other initiatives in the near future. "The next two to three years, this company again will be the industry leader in imaging," Perez said. "The only difference is this time it will be digital."

"A lot of the focus has been on the gut-wrenching aspects," Paul A. Walrath, chief operating officer of Kodak's film products group, said in a recent interview. "As we've been going through the process ... what has emerged is a viable, sustainable business."

But the company Kodak set out to become and what has emerged are vastly different. And questions remain as to whether the direction it has chosen will lead to success.

Business analyst Matthew Troy remains skeptical about the company's financial prospects because, he says, of "the competitive reality they face on nearly every product in which

they wish to compete. ... (It is) a multifront battle in a multiyear war against numerous enemies."

Eastman Kodak Co. will still rely on income from intellectual property rights (royalties from patent licensing in digital technology) which should bring in at least \$250 million to \$350 million annually from 2008 to 2011, similar to its performance from 2005 to 2007.

Eastman Kodak has announced a 1.4-micron, five-megapixel sensor for camera phones. The KAC-05020 will increase image quality, cut noise, and quadruple light sensitivity, the vendor boasts, thanks to a new colour filter pattern with clear pixels, and a "Truesense CMOS pixel" design reversing traditional sensor polarity.

Camera phones lag behind digital cameras because their sensors, and consequent pixel size, are smaller. They suffer from poor performance in low light conditions because each sensor pixel — normally about 1.75 microns in phones according to Kodak — measures only two to three times the wavelength of visible light. Even dedicated compact digicams do not do well in low-light conditions, which is why camera enthusiasts often turn to digital SLRs, which have room for larger sensors.

If you want to know of some of the introductions at the recent PMA show you might try dialing up www.imaging-resource.com/IRNEWS/

In the scramble to find new bells and whistles to tempt us, Damian Koh of CNET asks: "Although we've been using the terms face detection and face recognition interchangeably, I've always been reluctant to use the latter to describe the technology that's becoming commonplace in digital cameras. At the recently concluded PMA show in Las Vegas, Fujifilm highlighted its new Face

Detection 3.0 which, according to the company, is not only more responsive, it also recognizes side facial profiles. While that's great news, it's not exactly groundbreaking. What I'm looking forward to is the ability for cameras to truly "recognize" and tag faces in a picture to an onboard database, so we don't have to rely on external software to do that.

Polaroid, famed for instant photographic prints that develop in moments, is getting out of the film business. The company is shutting down two plants in Massachusetts used to make film for professionals and artists. A similar plant in Mexico and one in the Netherlands for making consumer film packages will close by the end the year, and the company already has stopped making instant-film cameras. The Massachusetts-based company is interested in licensing its film technology to others, but if it doesn't happen then its film will likely run out in 2009. Meanwhile, Polaroid is making a go of selling flat-panel TVs and digital photography.

Three flimsy cardboard valises containing thousands of negatives that famed Robert Capa, took during the Spanish Civil War have surfaced in Mexico. Capa fled Europe for America in 1939, leaving behind the contents of his Paris darkroom. He assumed that his work had been lost during the Nazi invasion, and he died in 1954 on assignment in Vietnam still thinking so. But in 1995 word began to spread that the negatives had somehow survived, after taking a journey from Paris to Marseille and then, in the hands of a Mexican general and diplomat to Mexico City. And that is where they remained hidden for more than half a century until last month, when they made what most likely will be their final trip, to the International Center of Photography in Midtown Manhattan, founded by Robert Capa's brother, Cornell.

Assembled with thanks from reports by Rolf Fricke, Fastlens and TPHS.

American Photobooth

by Nakki Goranin
with Foreword by David Haberstich

Published by W. W. Norton, New York/London, 2008,
8 1/2" x 10" / 224 pages, Over 200 colour and B&W photographs,
Paperback (\$33.00) ISBN 978-0-393-33076-2,
Hardcover (\$49.50) ISBN 978-0-393-06556-5.

Reviewed by George Dunbar

Nakki Goranin has given us a wonderful collection of photobooth images and a comprehensive history of the invention, evolution and commercialization of this unique addition to the magic world of photography. Goranin is a photographer/artist/historian and collector. Much of her twenty-five year collection of photobooth pictures is beautifully reproduced in this volume.

Anyone who previously had no appreciation of vintage snapshots will immediately find images of humour, sadness, love, exuberance and pathos among these self-portraits. The fact that they are produced by what we would call today, a robot, is all the more surprising.

The history of these weird, mechanical, chemical and electrical devices is carefully described, beginning with the ideas that Anatol Josepho brought to America from his birthplace in Siberia. The author gives a fine sense of the life and times of this inventive immigrant who finally sold the American rights to his contraption for \$1,000,000 in 1926.

There were earlier (but less successful) automatic photography machines that produced tintypes and later the photo-medium paper which was processed as positive prints. Mass production of Josepho's *Photomaton* was begun in earnest after it was proven to be a successful public attraction. Goranin tells us: "In the first few years of commercial use, photobooths were run by attendants. The sitter would give a quarter to the attendant to deposit



in a coin slot and then the attendant would describe to the client how and where to look." Soon storefront operations experienced lineups and many stores installed multiple booths.

This was a time when Kodak cameras had become popularized with the slogan, "You push the button. We do the rest!" There was a rising interest in personal photography and the easiest way to take a self-portrait was at a photobooth shop where the slogan became, "Just Picture Yourself."

Eventually, as the booths became portable and self-service was perfected, they were installed in arcades, amusement parks, bus and train terminals (and today, shopping malls) where they were favoured by the most shy and also most adventurous clientele. The addition of curtained enclosures allowed for many of the intimate portraits in Nakki Goranin's collection.

This is a most interesting book, particularly to me, because of

my own investigation of local photobooths. Fortunately, Ms Goranin did not neglect the Canadian connection - David A. McCowan's invention of the *Phototeria*. During her intensive research into the history of early machines, she visited Toronto and met the McCowan family who assisted with her fine description of this pioneer who patented a unique machine in 1928 (Ms Goranin's coverage of the McCowan story compliments my article which appeared in the May/June 2007 issue of *Photographic Canadiana*).

Goranin meticulously leads the reader along the paths left by dozens of ingenious entrepreneurs who constantly improved both the machines and their final product. Eventually, the booths were to produce full-colour pictures and even 3-D anaglyphic images. We also learn of the surprising connections to Al Capone, Andy Warhol, Richard Avedon and JFK.

A large portion of this book displays excellent reproductions of candid and touching views of individuals and small groups captured by the anonymous photo booth cameras. The many plates here are testimony to the valuable collection accumulated by Nakki Goranin and will serve to preserve images that are certain to please all who study the history of photography. David Haberstich wrote in his foreword: "For anyone who assumes that photobooth pictures are perfunctory, utilitarian records at best, the range of emotions and moods portrayed by the subjects of [this] collection is a revelation."

This book is a valuable and unique record of one of the least understood modes of photography which began over a century ago and continues today with conversions to digital technology. Photobooths, I believe, will always lure customers to venture behind the mysterious curtains.

Nakki Goranin lives in Burlington, Vermont and owns three vintage photobooths.

The Resurrection of a Brand

By John Morden and Sonja Pushchak

In 2005, I was at the Society's Annual Auction Sale of photographic equipment. It was near the end of the day and I was priding myself for exercising uncommon fiscal restraint but then auctioneer Ed Warner held up a green camera. Now when I say green, I don't mean green as in dyed to match my car upholstery. I mean mouldy-green.

This camera was mouldy in a way that you don't often experience with cameras. It seemed furry – maybe a touch septic. I felt I should wear gloves to view it from a distance. The attached sale tag said it was a partial 4x5 camera and listed its most outstanding feature as "crummy."

The auction crowd sat on their hands as Ed searched desperately for a taker. Familiar with lost causes (I used to be in life insurance), I threw out a bid of five dollars. Ed looked relieved and I walked the camera to the car.

In the studio back home, I examined my impulse buy closely. The camera appeared to be made of cast aluminium with double steel rails with a long focusing screw mounted between them. The label on the front of the camera said:

**BRAND CAMERA CO.
500 West Washington Blvd.
Los Angeles 15, Calif.
Serial number 1223**

Derelict as it was, none of the metal parts seemed bent or corrupted. I decided to take a shot at getting the camera cleaned up and into usable condition. I started by soaking the camera with penetrating oil to get it apart – that took a few days. Once it was apart, my attention turned to the most obvious issues, the eroded paint on the cast aluminium and the rust on the steel components. What paint was left was generously making room for layers of corrosion. Over several evenings, I went at the paint and the rust with wire brushes and emery paper and managed to get down to pristine metal. I felt it was appropriate to aid the preservation of the steel at

this point, so I wiped and polished the rails and screw with wax.

The grey and splotchy cast aluminium parts appeared to formerly have been black, so once they were wire brushed and back to their foundation surface I masked them off and painted them with several coats of an original looking flat black. After the paint dried, I removed the masking tape and waxed the machined



PHOTOGRAPHS BY JOHN MORDEN



areas on the casts. In reassembling the camera, I found that only a few screws were missing and replacement ones were easy to find at the local hardware store. I don't need to mention how lucky I was that all the threads were easily available North American types.

The last item to deal with was the bellows. This seemed to be made of a Naugahyde-like

CONTINUED NEXT PAGE

substance, kind of like the material on a rec room ottoman. This artificial fabric was stiff and rough in texture but thankfully without light leaks. I used soft nylon brushes to remove the dirt and then applied micro crystalline wax to bring it back to its original green-black colour.

Replete, refreshed and restored, the camera showed promise and great versatility. There was a rotating spring back and the front standard took a 4x4 inch lens board. The front standard had swing, rise, shift, tilt and the back standard had tilt, swing and shift movements. There are no stops in the movement of the front standard except for a stop for parallel on the swing. The rails were double extension and the small lock knobs at the front released an entire other length of rails that hide inside the main ones to give an extension of 17 inches. The camera's only limit proved to be cramped bellows and rails too long for lenses shorter than about 127mm.

I now had a working camera but it seemed to be equally important to know its history. With a little research I found that the *Brand Camera Co.* came into being just after World War II, late in 1945 or early in 1946. The first camera they produced was the *Brand 17 Press View Camera* with the cast integral handle. Our camera is this model. At some point during late 1946 or early 1947, a revised model was made with a silver handle that was screw mounted. Originally the Brand 17 came with a rangefinder and sports finder but was never really usable as a press camera unlike

comparable cameras of its class. It was far too heavy to hand hold at 2.5 kg (5.5 lb.), unless you had wrists like Lou Ferrigno.

Brand Camera established itself after the war like a number of other camera companies, emerging from aircraft manufacturers with a surplus of aluminum for casting warplane parts but no more demand for them. It had the right idea but competitors like *Graflex* had the advantage of offering lighter more transportable bodies and a complete line of photo equipment including lenses. As a result, Brand Camera disappeared into the *Newton Photo Products Co.* and the camera, with modifications, became the *NuView* around 1947- 48. The highest serial number for a Brand Camera that I have found is 2869 with total production likely around 3000 cameras.

Where the Brand camera shone was in the studio. The Fred Archer School of Photography, part of the faculty at the Art Center School of Design, Los Angeles, California, used them as the main camera for students during the late 1940s. Oddly enough, or maybe not so oddly, that is what the Brand camera is used for today. It is a solid camera with lots of movement, great on a tripod and it easily fits into a standard school locker. And it didn't cost an arm and leg to get up-and-running like some cameras I own.

A fantastic deal overall, I'd say. Thanks, Ed.

Obituary:

Brian Walter Coe (1930-2007)

We would be remiss not to note the passing of such an illustrious photo historian as Brian Coe in England.

Brian Coe, who died aged 76, was an accomplished historian of photographic technology. He was one of the last of a pioneer group of museum curators, who, in the early 1970s, raised awareness of Britain's photographic heritage and made it accessible to the wider public. He was a regular writer and broadcaster on photographic history and the author of more than a dozen books on photography and cinema.

Coe was born in 1930, and educated at Cambridge High School and the University College Hull, where he read general science. In 1952 he joined Kodak Limited at Harrow, where he helped found the Kodak Education Service, running courses on film and photography for educationalists. He produced three films on the techniques of film-making, enlivening the technical lessons with a sophisticated understanding of progressive cinematic aesthetics.

In 1969, he was appointed Curator of the Kodak Museum at Harrow, where he developed the museum's permanent displays and organized regular exhibitions of photography.

For Coe, access to the Science Museum's collections produced important material for influential books and exhibitions, and a venue for his most ambitious projects, including the exhibitions *Snapshots* (1977), and based on *The Snapshot Photograph*, written with Paul Gates also of Kodak, (1977), and *Chasing Rainbows* (1981) inspired by Coe's *Colour Photography* book (1978). *Sun Pictures* (1977) was a particularly notable achievement, celebrating the centenary of William Henry Fox Talbot's death in 1877. Using the salted paper process favoured by Talbot, Coe produced prints from over 600 original paper negatives in the Science Museum's Fox Talbot Collection. The list of exhibitions, books and movies he produced or participated on is mind-boggling.

Coe was a larger-than-life personality with wide enthusiasms and great generosity, both scholarly and convivial; he was an excellent cook and a tireless supporter of other historians and photographers. His work spanned more than fifty years of photography and film, and his friends, colleagues, and family - sustained by his inexhaustible energy and erudition, his professional collegiality and kindly spirit, and his marvellous dinners - will find him irreplaceable.

– Michael Pritchard

No Place to Go...

Priceless archive of documents and photographs can't find a home.

A Toronto historical society with a priceless archive of documents, photos and artifacts but little money has only a short time before it loses its home to make way for an 80-storey condo development.

"We need space, we need it fast and we need it free," says Jane Beecroft, co-founder of the Community History Project.

Formed in 1983, the CHP has operated since 1996 out of three cramped rooms, donated space on Yonge St., just south of Bloor St. One used to house free public exhibits but now is full of packed-up boxes. The group has a storeroom behind the building but will lose that too when work starts on the One Bloor East highrise.

The History Project's pet scheme is the restoration of the "nationally significant" toll keeper's cottage at Davenport Rd. and Bathurst St., which dates back to 1827. Beecroft expects it to open to visitors on Canada Day, filled with period furniture and artifacts.

With scarcely room to turn around, Beecroft, 75, shows off some of the project's treasures, including data on the Gooderham and Worts distillery and the John St. roundhouse which is at the centre of a controversy about Leon's furniture store moving in: "Insane," she says. "Shameful."

The material is in filing cabinets, banker's boxes, wooden cabinets, even an old suitcase. A freezer holds 600 glass negatives shot by Toronto-born Arctic explorer Joseph Burr Tyrrell in the late 1800s.

"We have a drape from the house Timothy Eaton built on Lowther Ave. ... William Gooderham's rocking chair... probably the best collection anywhere of old Ontario road maps."

The Project is compiling "a list of all the Mississauga Indians who were ever in the Toronto region," says Beecroft. "Here's a model of the Davenport-Bathurst intersection



in 1850 ... a child's chair, dated around 1815, hand-carved with a jackknife... a picture of some of the Gooderham family taken by William Notman, the noted Canadian photographer... We have 65 boxes of Gooderham information... 43 filing cabinets; one file for every building in our area..."

If they can't find new accommodation, members will have to take care of the archive themselves. Beecroft says there's no question of disposing of any of it. "Everything was donated to us in trust."

A sign on the walls says, "Never under any circumstances throw anything away."

APPEAL FOR HELP

Adelia Hanson of Oklahoma has been corresponding with the editor in the hopes of gaining more information about a Canadian photographer from Collingwood, Ontario who is a distant ancestor.

"The Collingwood photographer was James Asa Castor who was my great-great grandfather. He is listed in the Index of Ontario Photographers pre-1900 (he died in 1901) that I saw at the genealogy library in Toronto. We traveled from Oklahoma to Ontario to give a collection of photos of Collingwood and surrounding countryside to the museum up in Collingwood. I inherited the collection from my uncle who was the oldest child in the Oklahoma Castor family whose grandfather was James A. He had 10 children at least 6 of whom became photographers – some stayed in Canada, others moved to the US. Three of them established Castor Brothers Photography in the late 1880s – 1890s in Carthage, Missouri. One of those brothers (my great-grandfather) subsequently moved to Oklahoma at the time of the Cherokee Strip land-run in 1893.

If you have information please contact the editor, Bob Lansdale at bob.lansdale@1staccess.com

CONDOLENCES

Our sympathies are extended to Jan Schimmelman, editor of *The Photogram* of the Michigan PHS after the death of husband and colleague John Cameron. John was Professor of Art History at Oakland University in Michigan where his subversive sense of humor combined to make him a favorite of students. Comments on a website for rating professors show just how much he was appreciated; some students confess they took John's Art History classes feeling quite certain about their distaste for the subject, only to be swayed by John's enthusiasm and charm. He was still teaching a full schedule of classes at the time of his passing, having shown no interest in retirement. He died at the age of 76 following a heart attack.

– Bill Becker

Assembled from a collection of internet files.

Coming Events

PHSC SPRING FAIR SET FOR SUNDAY, MAY 25TH 2008

There's something new for the PHSC Spring Fair this year. Free transportation will be provided throughout the day from the Kipling Avenue Subway Station. So look for the sign and the bus marked PHSC FAIR.

Location is still at the spacious-aisled foot-sensitive Soccer Centre on Martin Grove Rd.– just south of HWY #7 in Woodbridge. Doors open at 10:00AM and will run to 3:00PM. Price is still \$7.00 at the door. For table registry call Mark Singer at 905-762-9031 or marklsinger@gmail.com

ANTIQUE PHOTOGRAPHICA AUCTION ENDS MARCH 1, 2008

Bryan Ginns says his next Antique Photographica Auction catalogue is now available at www.stereographica.com. 300 lots of Dags, Ambros, Stereos, Optical Toys and ephemera are illustrated. Auction closes on Saturday, March 1 at 3:00PM

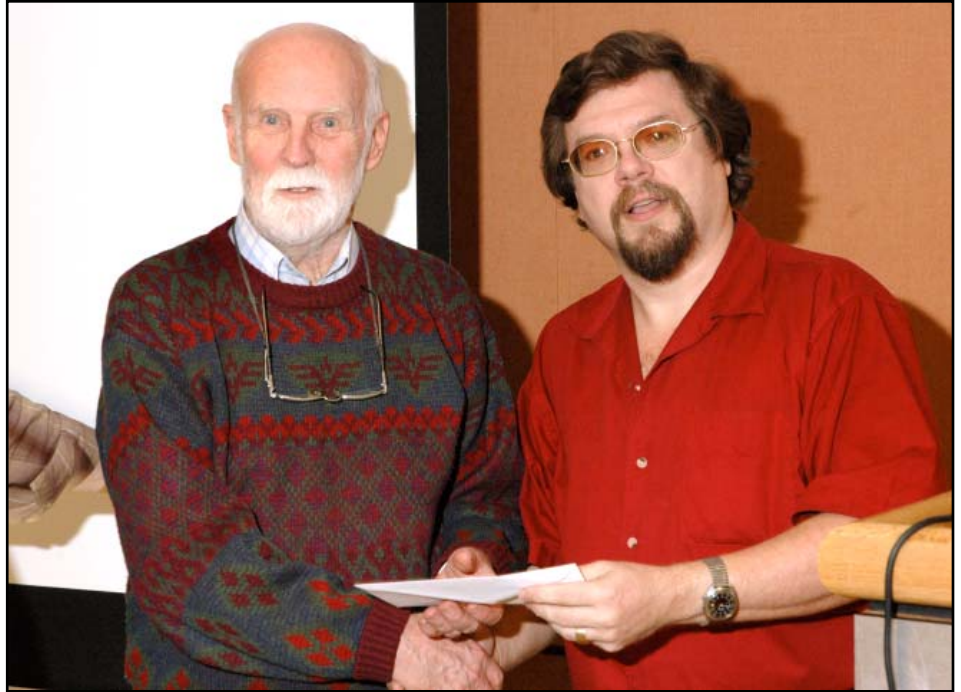
TORONTO INTERNATIONAL CAMERA SHOW SUNDAY, MARCH 30, 2008

A sign of Spring will be the Toronto International Camera Fair held at the Thornhill Community Centre, 7755 Bayview Ave. on Sunday March 30, Doors open at 10:00AM. Admission is \$7.00. Contact suewootten@hotmail.com

THE VANCOUVER CAMERA SHOW APRIL 20, 2008

Siggi Rohde informs us the Vancouver Camera Show will be held again at the Cameron Recreation Centre in Burnaby at the Lougheed Mall on April 20, 2008. Admission \$5. while early bird costs \$15. Check www.whistlerinns.com/camera.

DUNBAR AWARDED RESEARCH GRANT



PHOTOS BY ROBERT LANSDALE

George Dunbar has been awarded the 2007 PHSC Research Grant for his work in bringing to light the history of the *Phototeria* – a coin-operated photo booth of the late 1920s. It was invented and built in Canada by David A. McCowan of Scarborough, Ontario. George is seen receiving the cheque from PHSC President Hryhorijiw. (See *Photographic Canadiana* Vol 33-1, May 2007 for George's article on the *Phototeria*).



PHSC officers Wayne Gilbert and Bob Carter shovel their way into an Executive meeting during a recent Toronto snow storm. Host Bob Lansdale much appreciated their efforts. By the time the meeting was over, the gallant committee members had to dig their way out again then rescue their cars – one of the extra benefits of working for the Society.

TORONTO PAPER SHOW, SATURDAY, FEBRUARY 23, 2008 TORONTO INTERNATIONAL CENTRE

The (bigger and better) Vintage Style and Vintage Paper Show will be held at the Toronto International Centre in Mississauga near Pearson International Airport on Airport Rd. at Derry Rd. Fee \$7.00, while under 13s are free. 10 AM to 5 PM. Plenty of parking.