

The PHSC E-MAIL

Volume 10-8, Supplement to Photographic Canadiana, February 2011
The Photographic Historical Society of Canada

Wednesday, February 16th, 2011...

DR. NORMAN BALL - Niagara Falls: A Story of Crazies, Improbabilities and Photographers



DR. NORMAN BALL

marked the beginning of nearly a decade of continuing research work by the author on Niagara Falls.

In 1683, a French widow in Paris published the first description of Niagara Falls for Europeans. The author, Father Louis Hennepin, has been described by various people as Niagara's first great liar and the patron saint of Niagara Falls tourism. From that time on, the story of Niagara Falls has been one of exaggeration, unrealistic expectations, and contradictions, or simply crazies and improbabilities. From very early on, photographers have been part of the publicity and drama.

Talking with Norman Ball you feel his enthusiasm for the history of Niagara Falls. His varied career has included work as an archivist, museum curator, and magazine columnist, as well as 21 years as an engineering professor at the University of Waterloo – where he did not teach engineering.

His talk will try to answer several questions. What makes Niagara Falls such a peculiar place? And what did photography do to help create the images and reputation of the Falls?

He has written six books. The most recent, *The Canadian Niagara Power Company Story*, deals with the history of the company that built and operated the first large-scale hydroelectric power generating company on the Canadian side of the Niagara River. This book

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 16th, 2011

-Speaker Norman Ball will guide us through the interesting history of Niagara Falls.

March 16th, 2011

-There is a history to Wedding Photography and speaker Maggie Habieda will sojourn through the years to modern bridal images.

April 20th, 2011

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

May 18th, 2011

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

June 15th, 2011

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

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Toronto Notes

Reported by Robert Carter

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

THE JANUARY MEETING

Mark Cruz is the resident technical representative for Nikon, working mainly with Police and Military accounts. Mark has been involved in photography for eleven years. While at school, he started taking movies and stills. After graduating, he did web design, buying images from stock groups until he started taking his own shots, first with a Sony camera, then moving to a Canon Rebel SLR and since 2007, Nikons. He enjoys meeting and speaking to end users at camera clubs and other institutions for Nikon.

Mark's talk this evening addresses the SLR as the new video camera. He brought some unusual gold plated film Nikons and an old prototype Nikon with a non-F lens mount. In spite of no prior historical venue, Mark's talk is very much history oriented, taking us through the very short history of video on SLRs since its inception in 2007 with live view technology. The excitement created by SLRs capable of shooting video is more than the fact one camera captures both video and stills - the technology moves video into areas simply impossible with earlier cameras - video or movie.

From its inception, SLR design was firmly on still photography. In 2007, Mark called on the Toronto Star photography department to announce Nikon's latest ground breaking flagship SLR. The D3 and the less expensive D300 were the first SLR cameras with live view. Live view is a technology that allows a scene to be shown on the camera's back screen before it is recorded. The head of the Toronto Star's photography department stated that the next cameras they bought would be ones that "did it all" - video and stills. A year later in 2008 Nikon brought out the D90. The world's first SLR that shoots video!

The sequence of steps in the mechanics of the pre-D3 SLRs is as follows: mirror down for viewing via the eyepiece. Shutter is closed. Shutter release is pressed. Mirror lifts up blocking the eye-piece and clearing the light path to the shutter. Shutter

triggers and then closes after the exposure. Mirror drops back down for next shot. For live view there has to be a light path to the sensor almost all the time. Clicking the camera's LV button lifts the mirror and opens the shutter allowing live view operation. When the shutter release is pressed,



MARK CRUZ

the shutter closes, then opens and closes for the appropriate interval to record the shot, and opens again for live view. The view through the eyepiece is blocked when live view is activated.

The D90 uses live view capability to record video. The camera records up to 5 minutes of HD video at 1280 x 720 pixels. While the sensor has a 3:2 aspect ratio, it records video at 16:9 by omitting a top and bottom strip of data from the sensor. The decision to go 16:9 anticipated movie makers (news, movies, documentaries) would use the camera and want the now-standard wide screen format. Still shots are not compromised while video benefits from the larger DX sensor compared to usual tiny video camera sensors.

Digital cameras are being antiquated faster as technology improvements accelerate. For example, five years ago the D2X was Nikon's top-of-the-line cutting edge model. Today it is out-performed even by Nikon's entry level DSL, the D3100 (reduced image noise, higher image quality and higher usable ISO). Currently cameras are much like computers - their practical life is at most three years before technically far better models show up. For example, mini DVD recording media have given way to solid state memory that allows nearly instantaneous drag and drop to desktop post production software. You can even do simple editing in-camera.

Most camcorders have a rather narrow field of view and rely on a long zoom range and wide-angle adapters. The SLR has interchangeable lenses including fish-eye lens and super-telephotos. While current pro video cameras can also use SLR lenses, the cameras suffer from the limitations of the small sensor. SLRs let you manually control speed and aperture and take great stills as well as great video. SLR video looks movie-like with its ability to manipulate depth of field and pull focus making it attractive to videographers.

Sensor size is cost driven. Nikon uses two sizes in its SLR line. The DX sensor is roughly one third the 35mm format and as such has a 1.5 crop factor. It gives excellent results and enables the use of smaller lenses. The FX sensor for the high end models is a full 35mm frame size. Full frame sensors initially appeared in high end Canon models. Nikon introduced them in 2007 with D3. They are used today in the D700 (entry level \$2,500), D3X (top level \$8,100), and D3S models giving them noticeably better image quality. In today's cameras an ISO of 12,800 records images as noise-free as 400 ISO images taken with the D200 five or six years ago.

The frames per second (fps) rate is important to the look of video. The early live view cameras used a slow

PHOTOGRAPH BY ROBERT LANSDALE

15 fps. When the D90 came out, Nikon chose to use 24 fps rather than the faster 30 fps of camcorders. With 24 fps the results are movie-theatre like compared to the home-movie effect of 30 fps.

Anticipating the growing appeal of video, Nikon released the D5000 in the spring of 2009 at a lower price point. It featured a swiveling back screen and a plastic body. For professionals seeking rigidity and durability, high end video-enabled cameras were built with a magnesium alloy body and O-ring seals around all buttons keeping out dust and moisture. Nikon added the D7000 as a mid-range option. It is constructed of a mix of plastic and metal alloy - it has a light chassis with a metal top and back.

Microphone capabilities were expanded in the fall of 2009 with the D300. It was a professional camera with video, supporting external stereo microphones. For special effects, the photographer/videographer can use two microphones, one on interviewee and the other facing the background capturing ambient sound. A shot gun microphone cuts background noise, autofocus lens noise, and anti-shake noise. Wireless microphones can be used to further distance the audio capture from the camera.

In late 2009, the D3S arrived with an FX sensor. This camera is the current champion of low light photography. No other brand, no pro video camera, touches it! The large FX sensor with a low pixel count of 12 mpx records images and videos with very low noise. It can shoot at up to the equivalent of 102,400 ISO. To most people familiar with film even 6400 ISO is very high.

Beyond their highest ISO, the older SLRs had H1, H2, and sometimes H3 settings which gave a higher ISO like digital zoom extended focal length. The camera's gain is raised to simulate a higher sensitivity than the native ISO of the sensor (if a camera's highest ISO is 12,800 then H1 is like 25,600, H2 like 51,200, and H3 like 102,400 ISO). The benefit of super high ISO can be seen in videographer Phillip Bloom's web series, episode two "How Sensitive Can You Get." There is one scene lit only by a cigarette lighter - good detail without noise. Movies could not do this, they had to introduce other light and fake

the scene! Episode one and two are available at the "Zacuto DSLR Shootout" which also reviews all makes of SLR cameras and video devices.

Another great thing, the D3S has full manual video settings (like the Canon 5D MkII). You can manipulate aperture, speed, and ISO separately. With earlier cameras, a camera program chooses the settings automatically. Now you can over/under expose and set aperture or speed to get the desired effect.

Mark showed a video he took for his fitness club with a D3S and edited in iMovie. He hand-held the camera and used manual focus which he found was faster and more accurate. The back screen on the newer cameras have a much higher resolution making manual focussing easy. Shot mostly with a 24 to 120 zoom, he used the natural light of the gym. Video looks good at almost all ISO settings since video has a relatively low resolution.

The D7000 mid range camera came out last fall (2010). Its big addition to the feature set already in SLRs was longer HD video recording time. The camera has the smaller DX sensor and uses the H.264 CODEC to record up to 20 minutes straight. It can be tethered as well. Mark showed a D7000 movie taken by street light after dusk. The five minute video by Chase Jarvis is titled "Benevolent Mischief." It was recorded at 1920 x 1080 resolution using auto white balance, capturing details impossible before under such poor ambient lighting. Post production was done with Final Cut Pro, the professional standard for editing video.

SLR video brought out the innovators like Redrock and Zacuto. Mark demonstrated the camera support rig he bought. These rigs are showing up at "fusion" shows hosted by Henry's, Vistek, and others (fusion is the current term used to describe the merger of video and SLRs). Eyepieces are also popping up. They let the videographer hold the SLR to his head and view the screen as if it were a viewfinder.

The Vancouver brothers David and Dan Newcomb

set out to create a different take on moving pictures - using time lapse photography. Nikon SLRs have a built-in interval timer. You can record 100s of frames on a flash card and more by tethering. The brothers used Nikon D7000 cameras to shoot stills at a resolution of 12 mpx. You can see their "Inner Life Project" production in full HD on Youtube. Be sure to check out the "gear" link on their website "timelapsehd.ca" for the unique equipment they made and used. Time lapse allows a videographer to use the HDR capability of the SLR to capture both highlight and shadow detail under widely varying light conditions.

Mark wrapped up his talk with a live demonstration of the benefits of using an SLR for video by recording tonight's audience with Wayne Gilbert's D3S. The camera allows total manual control and has extreme light sensitivity recording detail beyond the capability of our eyes and far beyond that of even pro video cameras in the near total darkness of the Gold room.

In closing, he reminded any professional photographers in the audience to register for NPS - Nikon Professional Service. The membership is free and limited to professionals working full time in photography. The expedited repair service shrinks the standard two weeks to repair to just a few days. And if that isn't fast enough, Nikon will provide a lender body of the same model (if available).

Read all of Bob Carter's review (with images) which is on the PHSC web site at WWW.PHSC.CA



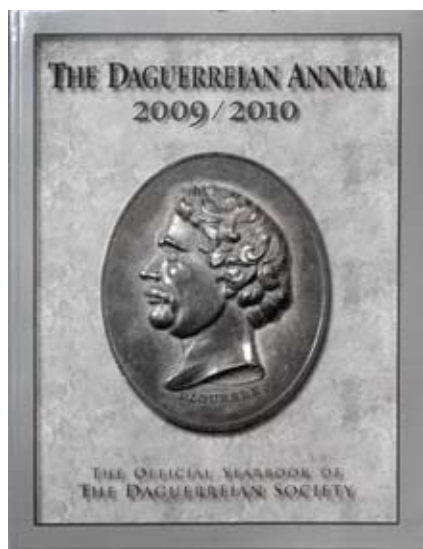
Mark Cruz is presented with Honourary Membership by Clint Hryhorijiw and Felix Russo after presentation.

The Daguerreian Annual 2009/2010

The Official Yearbook of the Daguerreian Society.

Mark S. Johnson, Managing Editor. Cecil, PA: The Daguerreian Society, 2011. [ISBN 1-881186-28-8 (softcover) and 1-881186-29-6 (hardcover)]. 304 pages, Many black and white and colour illustrations.

A review by Robert Wilson



The Daguerreian Annual is published by the Daguerreian Society as “a forum for research, history, opinion and commentary on all matters related to the daguerreotype.” The major part of this 2009/2010 edition is made up of four well illustrated collections of daguerreotypes, either showing off collections or illustrating a theme.

The lead article in this Annual shows many images (mostly daguerreotypes) that reside in the collection of George and Susan Whiteley. These images were on display at The Daguerreian Society's 2010 Symposium in Atlanta, Georgia and are the result of more than thirty years of collecting by the Whiteleys. The images are wonderfully reproduced in colour in this Annual and include sensitive portraits in non-standard poses, portraits of children, military officers and politicians. They include animals, people at work, post-mortem portraits and stereo daguerreotypes and many are

hand coloured. The images cover the daguerreian era with the earliest image dated ca. 1843. Most of these portraits are by unidentified photographers but the collection does contain a number of images by identified daguerreotypists such as Marcus Root and Southworth and Hawes, to name just two.

The second major portfolio of images in this Annual presents daguerreotypes from the collection of author Joan Murray, used here to illustrate her article on the painted backgrounds used in studio portraits. This is followed by a major group of daguerreotypes, drawn from many collections, of members of the Independent Order of Odd Fellows wearing their Society regalia in an article by Michael J. Musick. The final collection of daguerreotypes, appearing in the Annual for twelfth time, is the “Members’ Favorite Daguerreotypes,” reproducing single images from the collections of many of the members of the Society.

Other articles show us the engraved portraits from daguerreotypes published in *The American Whig Review*, a discussion of the Gullick Brothers who served the California gold fields as bankers, and a translation and comment of a note on Daguerre originally published in Italian in 1843.

One article deals with preservation of daguerreotypes in discussing the adhesive paper binding used to bind daguerreotypes. And in this Annual, only one article is aimed at the modern daguerreotypist in a paper on the use of Light Emitting Diodes in the Becquerel development of daguerreotypes.

Overall, this annual is very well produced and shows us a great many wonderful daguerreotypes that reside in both private and public collections which most readers of this Annual would otherwise never have the opportunity to view. But this highlights a reason for attending the Daguerreian Society's annual symposium, since if you were in Atlanta last fall you would have been able to see the Whiteley collection.

The Daguerreian Society has published this Annual each year since 1990, but they were getting behind schedule. Thus, in order to catch up, this Annual, for the first time, covers two years, 2009 and 2010. The annual is sent to all members of The Daguerreian Society and is included in the membership fees. Extra copies of this 2009/2010 Annual, as well as back issues from most other years, are available from The Daguerreian Society, P.O. Box 306, Cecil, PA, USA 15321-0306, by phone at 412-221-0306 or by visiting www.daguerre.org.



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FROM THE 'NET

Canon celebrates the production of its 60-millionth lens, an EF 70-300mm f/4-5.6L IS USM. Since first being introduced in 1987, the EF lens system has led the industry and has included world firsts such as the Ultrasonic Motor-powered lens (USM) and Image Stabilizer (IS).

Leonard Goh of CNET says: You know you're doing something right when you get support from the professionals. That's probably what Olympus and Panasonic are thinking right now, after German lens makers Schneider Kreuznach and Carl Zeiss joined the Micro Four Thirds (MFT) consortium which was started by the Japanese firms. On the surface, this may not be major news for most consumers. But shutterbugs who value quality optics and want to buy a mirrorless interchangeable lens camera should sit up and watch the market.

Schneider Kreuznach and Carl Zeiss are partners with Samsung and Sony, respectively, and supported the two companies in terms of optics for their cameras. However, the latest news from Samsung is that lenses for its NX system are still developed in-house. So we're not sure if this will affect potential customers' decisions when buying a mirrorless ILC. We haven't heard from Sony and Carl Zeiss, and will update when we get more information.

Ricoh announced the development of the lens mount unit for its GXR interchangeable unit camera



system. The module will accept Leica M-mount lenses, allowing access to a large selection of high-quality Leica optics that date back to 1954 as well as third-party

M-mount lenses such as those from Voigtlander and Carl Zeiss. These are all manual-focus lenses. In addition to the ability to accept Leica M-mount lenses, the unit will feature a 12.9MP CMOS APS-C sized sensor.

Sony has announced that it will open its competing E-mount specification - free of a license fee - to all lens and adapter makers, starting in April. When you think about it, Sony really didn't have much of a choice. Whatever inroads MFT has made in the market, is partly attributable to the availability of lenses and adapters for legacy lenses. But it's also worth it for those lens and adapter makers because there's more than one manufacturer's body that can take them. Sony may be opening up the specs for lenses, but at least for now it will remain the sole manufacturer of E-mount bodies. It will be interesting to see what impact the lack of a license fee has on manufacturer incentives given the smaller pool of consumers. Especially since there are only three products that currently support that mount: The NEX-5, the NEX-3, and the NEX-VG10.



Phase One, the Danish maker of high-end digital camera gear, announced a new top-end product: An image sensor with a whopping 80 megapixels.

The IQ180 is a digital back, which consists of an image sensor, viewing screen, and associated electronics housed in a removable module that fits on the back of a medium-format camera body such as those from Phase One-controlled Mamiya. The medium-format market, which consists largely of photographers shooting expensive subjects such as fashion models and jewelry, is a demanding one willing to pay a

premium for the very detailed images made possible with medium-format gear. Phase One's digital camera backs cost tens of thousands of dollars.

The medium-format market was slower to move from film to



digital than the compact or SLR markets, but when it did, the change proved disruptive. Phase One came to power with the digital transition. But it's by no means assured an easy future in a premium segment. For one thing, product sales volume here is measured in the hundreds or thousands of units, not millions, and for another, there are still competitors.

Along with longtime rival medium-format specialist Hasselblad, which is becoming newly aggressive with a relatively low-priced 40-megapixel HD4 model, Phase One has faced steadily more powerful dSLR competition from Nikon and Canon. Their top-end models today have resolutions of 24 megapixels and 21 megapixels, respectively. Those cameras' sensors are smaller, but Canon and Nikon benefit from research and development spread across a vastly larger customer base and from plenty of loyal users moving up through the ranks.

And a new arrival is Pentax, which has just re-entered the medium-format market with its first digital model. It, too, has abundant mainstream experience and technology such as autofocus and metering it can translate directly to the medium-format line.

Assembled with thanks from reports by Fastlens and CNET Asia.

WELCOME NEW MEMBERS

Wayne Gilbert reports that since April 30th the Toronto membership is up by 11 new members.

Check these bios for someone who may have similar collecting interests:

Five new members have joined since the December meeting:

#1377 Bryan-Qiang Chen – a regulatory affairs specialist in Toronto with an interest in aerial photography, equipment and photographic history. Bryan may be reached by at 416 518 7595 or by email at chen22@yahoo.ca

#1378 Kara Shuster – a Toronto artist with a wide range of photographic interests who may be reached at 905 392 9699 or by email at karaschuster@rogers.com

#1379 Carol Elder – a photo archivist in Toronto with an interest in photographic history, images and literature and who may be reached at 416 869 4678 or by email at carol.elder0@gmail.com

#1380 Dean Denton – a retired photo-plant director in London, Ontario with interest in antique cameras, photo history and images in both 35mm and large format. Dean may be reached at 519 650 8852 or by email at chattymomcat@yahoo.ca

#1381 Stephen Chen – a Toronto-based research manager with interests in historic processes, photo history per se, antique and classic cameras, and restoration of equipment. He may be reached at 416 731 7073 or email at schen@stephenchensf.com

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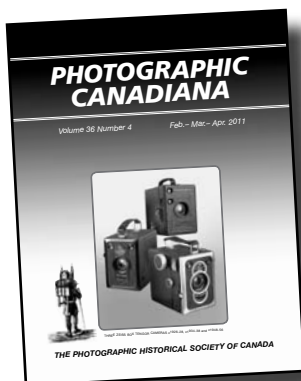
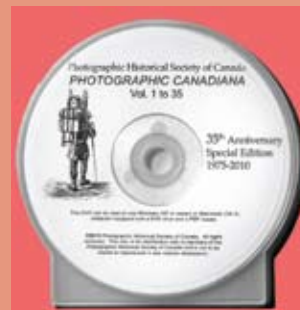
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PHSC MEMBERS HAVE ALREADY RECEIVED PHOTOGRAPHIC CANADIANA VOLUME 36-4

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

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

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



PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

MEMBERS' ANNUAL AUCTION SUNDAY, APRIL 3rd, 2011

Canadian Legion Branch 344, 1395 Lakeshore Blvd. West, Toronto
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PHOTOGRAPH BY FELIX RUSSO

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

Coming Events & Want Ads

SUNDAY, MARCH 27, 2011

Toronto International Camera Show

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

MONTREAL CAMERA SHOW APRIL 10, 2011

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

STEREOGRAPHICA AUCTION CLOSES MARCH 5, 2011

Bryan and Page Ginns announce their next sale of antique stereographica with over 400 lots being offered. It is well illustrated on-line at www.stereographica.com with many rare items.

SUNDAY, MARCH 27, 2011, 1 PM VAUGHN LECTURES

The Royal Ontario Museum has scheduled this year's all-important Vaughan Lecture on the history of photography in India – speaker ROM Curator Dr. Deepali Dewan. This is part of the all-day **Saturday ROM 2011 Colloquium**. Check: http://www.rom.on.ca/collections/colloquium/pdf/colloquium_program_2011.pdf for full details

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

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

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Stan Nycz – January 24, 2011

Members of the PHSC and the photographic community are saddened by the passing of Stanley Nycz. on Monday, January 24, 2011 at age 75.

For many years, Stan was associated with our Society and best known for decades as a dealer at our Spring and Fall Fairs. Our recent auction of June 2010 was to help him close out his business location.

Stan was best known for retailing an eclectic selection of equipment, both new and used, supplying the needs of beginners, amateurs and professionals in the Toronto area for over fifty years.

His best talents, however, lay in the repair of photographic equipment, especially modification and restoration of items that were deemed to be too much of a challenge, or completely impossible by other repair services. Generations of photographers came to rely on Stan to provide them with medium format and 4x5 cameras for college photography courses and then, for robust bodies, lenses and strobes as their careers developed. His shop on The Queensway in the west end of Toronto became a hub for lively trade and conversation of things photographic.

Stan Nycz was born near Lvov in Eastern Europe [my mother also lived in that area and recalls old memories] and maintained a connection with the Polish community throughout his life in Canada. After a forced departure from his homeland to Siberia, he was part of a negotiated rescue to Great Britain. Then it was to Persia, Kenya and Uganda, finally arriving in Toronto in his late teens with his parents.

While in Britain, he attended a training school in Wales where he studied camera repair, thereby setting a course for his life's work which he would follow for the fifty-five years.



STAN NYCZ

Arriving in Toronto in the late 50s, he set up shop in the basement of a house on Beresford Avenue in Bloor West Village. About three years later, he transferred the business to a small nearby shop at Bloor and Jane, named *Stan's Cameras*. As things developed, the business moved along Bloor Street closer to Runnymede, and was now called *International Camera Repair*. Another opportunity presented itself and Stan moved to *Dek's Cameras*. During the expansion of *Toronto Camera* in the 70s, Stan gave up his prime location to that chain and moved further west where *International Camera Repair* was reborn. After a number of years, the business was re-located to its final space 816 The Queensway. Seeking semi-retirement in the Spring of 2010, Stan liquidated the store and continued repairing cameras from home.

Society members will remember the June 6, 2010 auction of surplus equipment from the store as a lively opportunity to acquire some very usable items.

Stan leaves behind his wife Lidia and son Robert. He will be missed by many.

–Clint Hryhorijiw