

The PHSC E-MAIL

Volume 6-12, Supplement to *Photographic Canadiana*, April 2007

The Photographic Historical Society of Canada

Wednesday, April 18th, Meeting

PORTRAIT BY ROBERT LANSDALE



GERALD LOBAN – PHSC LIBRARIAN

Gerald Loban, our April speaker, has been a keen amateur photographer for over 60 years. The majority of his professional career was in engineering - the latter part in Automation & Controls in the field of Postal Engineering. He was involved in the design and implementation of the automated postal plants in Toronto. When constant-changing shift work reduced his health he ran a portrait studio in London, Ontario in the early 60s. From 1977 to about 1982 he had a small Old Time Photo Studio which he set up at the Unionville Festival, Markham Festival and on occasion at a Mall. He eventually sold out to a fellow PHSC club member in 1995. Gerry has been a member since 1977 and took on his position as PHSC Librarian in 1984 from Pat Agnew. Gerry's Old Time Photo presentation will reveal its history and what the business

involved. He will explain his technique to prepare an instant antique photo.

This evening will also be our Annual General Meeting with reports presented by directors who have served for the past two years. The new executive will be introduced to carry on the work for 2007-9. 📷

Meeting in Gold Room, concourse level of the North York Central Library, 5120 Yonge St., subway stop at door or underground parking.

WELCOME NEW MEMBERS

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

Member #1295 - David Bridge, Toronto, Ontario. David is an electrical engineer whose interests include Historic Processes, Photographic History, Antique, Classical and Digital Cameras, Pre 1940 and Post 1939 Cameras and Equipment, Restoration of Equipment, Images in general and Early Photographic Books. **Member #1293 - Stephen Caissie**, Toronto, Ont. Stephen is an Art Director (Advertising) whose interests include Antique and Classic Cameras, Historical Processes, Images in General, Accessories in General and Digital Cameras. **Member #1294 - Ken Wright**, San Diego, CA. Ken is a corporate photographer whose interests include Aerial Photographs and Equipment, Photographic History, Historical Processes, Antique and Classic Cameras, Wood & Brass Cameras, Restoration of Equipment, Daguerreotypes, Ambrotypes, Early Books & Magazines and all things Stereo.. 📷

PAY YOUR 2007 DUES

• May-June commences a new year with PHSC membership. Don't miss any issues of *Photographic Canadiana* - send in your membership dues today.

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:

April 18th, 2007

-Gerald Loban recalls his "Adventures in Old Time Pictures." Also the Annual General Meeting will take place to introduce PHSC officers for 2007-09.

May 16th, 2007

-Maia-Mari Sutnik, Curator, Photography, will bring us up-to-date on changes at the Art Gallery of Ontario.

June 20th, 2007

-Movie Nite at the PHSC with popcorn and cookies.

September 19th, 2007

-After a summer layover we commence the Fall series of meetings with Gordon Brown on "Photography BC and AD - Before Computers and After Digital."

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

FOR PROGRAM UPDATES

www.phsc.ca

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

Robert A. Carter – Webmaster

Toronto Notes

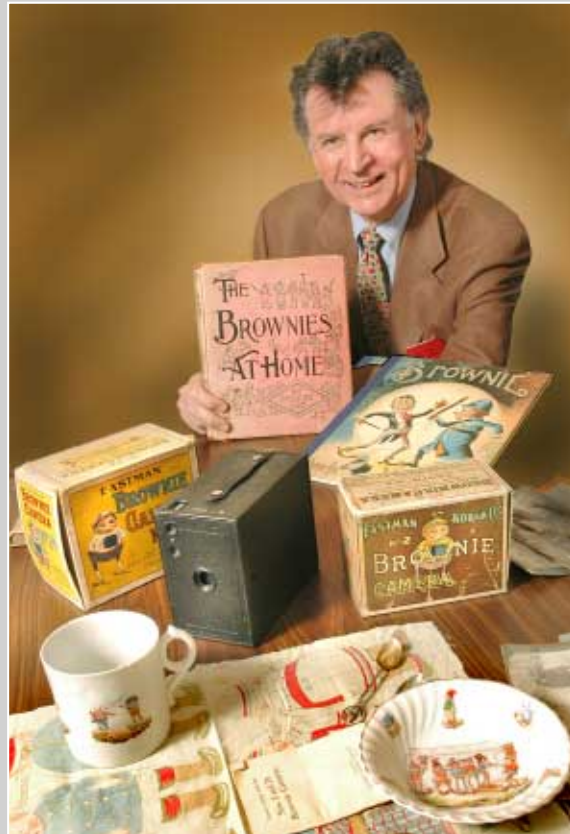
Reported by Robert Carter

Our March speaker, Wayne Morgan, is much interested in popular culture of the 19th and 20th centuries; he has been both art curator and operator of an art gallery and is an acknowledged expert on Palmer Cox and the Brownies phenomenon.

Morgan first learned of Palmer Cox in a 1970s news release announcing an exhibit of Palmer Cox drawings at the National Gallery. This prompted research that uncovered the story of Palmer Cox and his Brownies. Tracing the history of Cox has taken much effort – for example, he has been working on the story of Cox's musical (*The Brownies in Fairyland*) since 1991 which he has pieced together from newspaper stories. He uses eBay as a research tool augmenting visits to holdings throughout the States and Canada – even serendipity helps. Morgan was researching Myra Whitney who created some Brownie dolls and noted a comment about a descendent becoming an astronomer. The descendent turned out to be Charles Whitney, author of an astronomy book which happened to be in Morgan's library. He called the author and discovered Whitney had completed a family history which helped to fill out another aspect of the Palmer Cox story.

Palmer Cox was born in 1840 near the Scottish settlement of Granby, Quebec. Like others, he left for the States to seek his fortune, returning to his Granby home in the last years of his life.

He accomplished an amazing number of firsts in his career including the idea of licensing his creative work (1885). His characters were used for dolls (1890), toys (1891) and games (1892). His characters were the first used for brand products. For example, Brownie biscuits,



WAYNE MORGAN

sold by the National Biscuit Co. (Nabisco) preceded animal crackers. An Ivory Soap ad was the first use of an author's characters in advertising. He was the first North American author to write a successful musical based on his characters. And of course he is the grandfather of the comics.

Beginning in the late 1850s he worked at a variety of jobs, ending up in San Francisco building railway cars in 1863. While in California he joined the militia and became an American citizen. After attending art school in his spare time, he published his first book as a subscription series in 1874. The following year he moved to New York City to be an illustrator and writer of books of anecdotal humour, an advertising artist and a cartoonist.

Cox switched to the lucrative children's market in 1879 at the sug-

gestion of his engraver. He created his Brownies characters and stories a few years later when in his 40s and became the first author to be a rage. Cox was determined to protect himself from exploitation by others being the first author/illustrator to protect the use of his characters in other forms.

Cox established a reputation for funny animals and verse used in children's books and commercial advertisements alike. In 1883 the leading children's magazine "St Nicholas" introduced his Brownies which became the key to his fame and fortune. In his first Brownies story, "The Brownies' Ride," his characters borrow a farmer's mare to go for a ride and return it unharmed before sunrise. Children responded enthusiastically and over the next 30 years more stories in "St Nicholas" gave Cox and the Brownies world-wide fame. Cox also wrote thirteen Brownies books, the first one being the 1887 title "Brownies - Their Book."

Cox's Brownies are all male and contemporary, compared to the heroes of other children's books which came from England (written a half century earlier). "Brownies" are endemic throughout society in one

form or another and not all are the mischievous little men of Cox's imagination. His Brownies are nameless, but drawn to represent many professions and nationalities. The Brownie characters had adult connotations. For example Brownie "400" refers to the 400 - New York's hereditary elite. "Policeman" is based on a famous New York cop, ditto "Jockey." On one level the stories are children's tales, on another there are references and hidden messages meaningful only to adults.

Cox developed his Brownies from traditional highland Scottish stories told him by his mother. The Brownies are members of the fairy world whose principle attribute is helping with chores while the family sleeps. Cox added the lowland attribute of a wandering group. His creations retain the tradition of

helping humans, but he has added adventures exploring contemporary activities like roller skating, playing tennis, hot air ballooning, travel, and photography (an 1891 Christmas tree sketch includes a camera ornament - almost a decade before the Brownie camera).

Palmer Cox's success with the Brownie stories was due partly to timing. When he first published the Brownies, attitudes to children's literature and education were changing. The editor of the popular "St Nicholas" magazine for children saw this change in attitude and signed up Palmer Cox and his stories that mixed fantasy, humour and contemporary activities. Subsequent books improved with more drawings, not just panel drawings.

Mira Whitney was looking for a replacement for her Owl Christmas ornaments when the first Brownies book came out. The popularity of the Brownies inspired her to create Brownie dolls which were simple looking and had wire movable arms. They were popular even before their April 1, 1890 patent date. Whitney requested permission to use Palmer's work for her dolls. This was the first time a manufacturer asked permission to use an author's work - a step in the direction of licensing creative assets, a concept that Cox formulized a short time later as the popularity of his Brownies exploded. Cox took advantage of the interest in his Brownies by advertisers and manufacturers in what we would refer to today as a merchandising plan.

Not all manufactures were as honest. In the late 1880s porcelain Brownie dolls were being made in Germany and imported into the USA - likely commissioned by American distributors.

By 1891 the copyright laws had been reviewed and the USA signed the International Copyright law giving more protection to artists. The McLaughlin Bros. (game and block makers) produced the Brownie blocks under Palmer Cox's 1891 copyright. This was the first time toys and games were made with an author's direct involvement and to his profit.

After three decades with "St Nicholas," Cox left to write stories for the Ladies Home Journal, an

association which lasts four years. The LHJ had a seasonal emphasis. In the stories, the Brownies travelled across USA and around the world. The Brownies visited Canada and in one drawing they are seen approaching the Bank of Montreal building at Yonge and Front Street in Toronto (today the home of the Hockey Hall of Fame).

In spite of the copyright laws, fake Brownies appeared in ads and the pressure was on Palmer Cox to take steps to protect his work. Cotton fabric was printed with Brownie dolls to be cut out at home assembled and stuffed with bran. The popular fabric, sold by the yard in 1892, is easy to find today (it was even used as a premium in some magazines). The dolls added colour since the books of the day were usually black and white. A musical extravaganza was performed in the years 1894-1898 with Cox advising on costumes, and sets. It played in major cities including Toronto (twice) and Montreal. The Globe newspaper in Toronto published an election cartoon - a take-off on the musical's poster.

Lewis B Jones was a visionary key executive and Advertising manager at EKCo. He expanded their advertising which, by 1890, at \$750,000 was the largest advertising budget of the time. Jones was practical and shrewd with a flair for light verse. A gregarious person, he strongly believed photography was related to the arts and that advertising was worthy of creative people.

While the Brownies were aimed at young children, fondness for the little imps carried into adulthood as seen by the popularity of adult-size Brownie costumes, Brownie photo albums, silver picture frames, rulers, and a wide variety of other popular items. For the first five years, advertising for the new Kodak Brownie camera featured the little characters created by Cox.

For many years it was believed that the Brownie camera was named after it's maker, Frank A. Brownell - another Canadian. The cameras were sold by Kodak but made in Brownell's manufacturing plant - "Camera Works" next to Kodak. Brownell was from Vienna, Ontario south east of London. After com-

pleting school he moved to the States. At a cost of one dollar, the camera democratized photography like the Brownies democratized childhood - a good match of name and product?

The fact that other camera companies flaunted their use of the Brownies without attracting litigation may have given Kodak the idea to use them in ads without risk of litigation or need to pay fees. The Brownie camera hit the market in February, 1900. In June of that year patents were registered under Brownell's name. The first order from Kodak for 5,000 cameras was barely delivered when reorders poured in. 1,000 quickly followed by 10,000 and on August 23, 20,000. Kodak waited until mid-1900 to place national magazine ads for the Brownie camera. Once started, a growing number of ad pages appeared in big American magazines.

Some Kodak dealers initially discounted the Brownie cameras as beneath them, but as sales mounted, they came into line. Window displays included Brownie dolls like the three foot high ones made by Schoenhut - unauthorized dolls could be found everywhere. A 1902 marketing message to dealers suggested "We supply the seed (Brownie products). Plant the Brownie acorn and the Kodak oak will grow" (tall oaks from little acorns grow). This was a reminder that sales of the low cost and simple Brownies would lead to customers for the more expensive and featured Kodak cameras.

It was ironic that Eastman Kodak, a company keen and aggressive in protecting its copyrights and patents, was comfortable using the Palmer Cox Brownies without acknowledgement or payment. By 1905 Kodak was ready to drop the use of the Brownies and the famous characters disappeared from the Brownie camera and its marketing to be replaced by the Brownie Boy - a takeoff on Buster Brown who appeared the same year. Kodak marketed dozens of models of Brownie cameras into the 1960s. 🐼

Read the complete review with many illustrations on our PHSC web site at WWW.PHSC.CA

A PHOTO TOUR OF THE MARCH ANNUAL AUCTION



PHOTOGRAPHS BY ROBERT LANSDALE

MARCH AUCTION REPORT

by Robert Carter

I arrived with Wayne Gilbert just before eight AM. Tiit Kodar soon appeared closely followed by Ed Warner. The four of us entered the hall (hats off, please like all Legion halls) and assessed the new digs. The hall is twice the size of the one on Lakeshore Drive, but with a much smaller stage. We pulled the chairs and tables around to give seating for ninety with spare room to expand at the back (we needed it) and tables along the walls to display the various lots.

Over the next couple of hours the hall buzzed with activity as lots, bidders and helpers streamed in. The volunteer helpers, old hands all, smoothly moved into their respective duties. Lots were carefully scrutinized and bidders made short notes on the back of their bidding plates. At 11:45 AM, with over ninety bidders registered, Ed welcomed the participants on behalf of the PHSC. Sharp at noon bidding began on the first lot - won by bidder 82.

The lots told a silent story of the changes within the industry: a few older consumer digital cameras appeared while print washers, dryers and other traditional darkroom items were going for a song. Even a negative densitometer was offered. Carousel projectors, hard to get just a few years ago, were going for as little as ten dollars - even lots of five units being put under the hammer as the method of presentation moves from slides to PowerPoint. A few Speed Graphics surfaced along with a batch of Argus C3s and the odd Exakta and Leica camera. Two stereo projectors were snapped up by knowledgeable bidders. A few overhead projectors went for less than the price of a new projection bulb!

Some lots of century plus old photos went to savvy bidders along with a one-of-a-kind dummy TV camera once used as a prop in a show. A slide copier complete with a rare camera found a new home. And Ed got a new Kodak chandelier. The last bidder number was 98 - used by a young gentleman to purchase light stands, umbrellas and similar items for a newly established studio.

By 2:30 PM the early bidders began lining up to pay for their bargains as the remnant lots were presented. The heavier items were left in place and identified by John Kantymir as Ed called for bids. There was the usual flurry and intense hustle at the cashier's table as "sergeant-at-arms" Clint and his trusty assistants Werner Drechsel and Bob Gutteridge took in the cash from the buyers and doled it out to the sellers while deducting the fees and carefully recording the transactions. By 3:30 PM it was all over - 155 lots viewed, auctioned and bid upon. As silence descended on the Legion hall, the few remaining participants were quietly going over newly acquired boxes of mixed items, deciding what to keep and what to trade. Knowledgeable bidders made good purchases at low costs. Out of several "junk" boxes two bidders salvaged four good "users" with enough accessory junk to cover their costs. Much material is disappearing to eBay but repairable oldies were still available for the handy craftsman. It's a new age!

FROM THE NET

What very likely might be the oldest commercially-produced camera in the world is being offered for sale by Westlicht Auction House on Saturday, May 26th 2007. Complete details can be seen at <http://www.westlicht-auction.com/index.php?id=7131>.

Until the present moment "The Daguerreotype" [camera] produced in 1839 by Daguerre's brother-in-law, Giroux was regarded as the origins of commercial photography. There are around ten Giroux cameras in existence in various large museums. But earlier, on the 5th September 1839, a small Susse Frères advertisement appeared in the French newspaper *La Quotidienne*. Although a few instructions exist in the George Eastman House in Rochester, no camera by this manufacturer was known to exist.

So this is a previously unknown wooden camera for whole-plate exposures of 6.5 x 8.5 inch, that was manufactured in 1839 according to instructions issued by Louis Daguerre. It espouses soft wood, stained black, brass fittings, a manufacturer's label affixed to one side with the legend: "LE DAGUERRÉOTYPE, D'après les Plans officiels déposés par Mr. DAGUERRE au Ministère de l'Intérieur. SUSSE FRÈRES, 31, Place de la Bourse." It is equipped with an achromatic lens by Chevallier – focal length of around 38cm at f/14. At the front of the lens there is a cylindrical brass mount that functions as an aperture as well as a swivelling brass plate that serves as a shutter. The lens cap is inscribed: "DAGUERRÉOTYPE, SUSSE FRÈRES, 31, Place de la Bourse." The rear sliding box has two doors opening to the inside which can be closed from outside, thus making the camera lightproof during insertion of the plate. The doors and the interior of the camera are lined with black velvet, the door-closing mechanism and the hinges are of brass. There is also a holder for photographic plates or a frosted-glass screen on the rear of the camera.

The condition of the camera is exceptionally good and has never been restored. At one time, it was owned by Prof. Max Seddig (1877-1963) who was the director of the Institute of Applied Physics in Frankfurt am Main and, amongst other things, also godfather to the founding of the Josef Schneider



Optical Works in Kreuznach. Seddig gave the camera to his assistant, Günter Haase, as a present. The latter was later Professor in the Department of Scientific Photography at the University of Frankfurt and, from 1970 on, had the Chair for Scientific Photography at the Technical University of Munich. Prof. Günter Haase died on the 20th of February 2006 at the age of 88 and left the camera to his son, Prof. Wolfgang Haase, who teaches philology in Boston.

Japanese high-tech giant Canon Inc said Monday that it will grant permanent full-time status to some 1,000 casual workers as it braces for the retirement of a first wave of baby boomers. Once debt-ridden Canon is often seen as a showcase success story in Japan's economic recovery. The company will add some 5,000 full time employees over the next two years to stop its workforce shrinking.

"Many of our experienced workers are set to retire. Our employment plan should help us to retain skilled workers and pass on the skills to new people," the Canon spokeswoman said. Many Japanese companies stepped up the hiring of lower-paid part-time workers in the 1990s to try to cut their costs amid a

catastrophic economic downturn. Now competition among Japanese companies for skilled workers is heating up, with unemployment at an eight-year low of 4.0 percent as the economy recovers from its long slump.

The latest Kodak cost cutting plan is interesting for what it says and also for what it doesn't say. Kodak CEO Antonio Perez is putting the responsibility for cutting corporate cost on the Digital and Graphics lines of business. The film business is not even acknowledged!

The second point is that cost cutting still continues. This time the cuts are designed to optimize the organization for the Digital and Graphics (i.e. printing) businesses. By doing this, they will prepare for the future and fulfill Perez' desire to have by 2008 a totally digital company. Certainly film will have many more cost and people cuts but the cuts will be done as part of the Digital and Graphic strategy and not optimized to serve the needs of the film business. Film is becoming a poor stepchild that may soon be turned out.

Everyone should be interested to read the contents of a website at <http://pixinfo.com/en/articles/ccd-dust-removal/> wherein a comprehensive report is given on dust removal systems / sensor cleaning in digital cameras. The lab tested four different types of sensor-cleaning technologies to see which one would most likely fulfill expectations. Canon, Olympus, Pentax and Sony got the workover in the well illustrated review. Their ranking according to effectiveness reads: 1st. Olympus: good, 2nd. Canon: poor (we are disappointed), 3rd. Pentax and Sony: useless (we are very disappointed). If sensor cleaning / dust removal is a must, the choices are limited to Olympus and Panasonic cameras.

The final conclusion is: keep your air blower handy, it is still your best tool against dust.☛

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

NIAGARA SCHOOL OF IMAGING

AUGUST 19 TO 23, 2007

Niagara School of Imaging takes place at Brock University, Niagara Falls, Canada from Sunday, August 19, 2007 to Thursday, August 23, 2007. Advanced photographic techniques during 5-day program of hands-on creative workshops. Details at <http://www.NiagaraSchool.com>

PHOTO EDUCATORS' FORUM



Friday, May 4th and Saturday, May 5th, 2007 will see the annual Photo Educators' Forum staged at Ryerson University in the School of Image Arts, Toronto. Speakers Steve Simon, David Trattles and MaryAnn Camilleri start morning sessions plus a short Trade Show before moving into selected workshops. \$295.00 for two days, student \$195.00. Check for details at www.photoeducators.ca

CHEN WITH AN ORIGINAL CANON



Shelton Chen is sporting a happy smile these days showing a 1939 "Original" Canon Hansa that he purchased at the Tokyo Camera Fair. With the distinctive exposure counter on the front face, a pop-up view finder and a Nikkor 5 cm f3.5 lens, the camera originally sold for about 275 yen, equivalent to four months pay at the time. Now, a willing collector must fork out \$14,000.

A MYSTERY ACCESSORY ITEM



Bottom of mystery item -MVC-279F.JPG



Top of mystery item -MVC-277F.JPG

Siggi Rohde sends friendly greetings from spring like Vancouver and asks if anyone can resolve a problem for him. The above two pictures show a small accessory which he can't figure out what it is used for. "I thought it was made by Leitz but our Leitz/Leica expert said: NO!"

Canvassing Eastern experts we received the following suggestions:

Robert Carter – It looks like a plate to better balance a camera with a long lens or camera with a reflex housing on a tripod. The two pins keep the camera/lens/housing aligned while moving the tripod socket forward. It looks a bit like the Leitz UWYOO plate which has a different purpose. It is used to mount a bellows on the copy stand arm that usually supports a focoslide.

Günter Ott – it looks like a tripod-mount bracket for a larger movie type camera -- depending on size, it could be an older 16mm or 35mm base. The two metal plugs on top suggest to me they are used in lining up the base of whatever movie camera goes on top in order to prevent camera creep while the camera runs when mounted on a tripod. Such is not necessary with a still camera.

John Linsky – Many movie cameras have a rounded bottom, which would correspond with the curved portion in 277F.JPG. The

screw to secure the camera is forward of the hole in 279F.JPG, which would move the center of gravity forward from the common movie camera body - especially useful when there is a heavy lens. Similar features for other camera mounting plates show up in junk boxes. Rolleiflex TLRs have similar pins and a tripod screw. Screw mount Leica camera bodies had a plate that moved the center of gravity from the side of the body to the center of the camera.

Nicholas M. Graver – Take an enlarger head off the carrying arm, and attach a device like this to make a copy stand. I have used a very similar Leitz Valoy enlarger upright and carrying arm as a copy stand for years. I can't identify this brand, but it is very similar.

Fritz Schulze – It is too coarsely made to originate from Leitz! It looks to me - and to everybody else, I assume - to be a gadget to shift the centre of gravity when mounting a heavy piece of equipment on a tripod. The two locating pins suggest that it is a "dedicated" accessory to a specific instrument which might be an older heavy camera or projector or telescope. That's all I can add to this mystery!

Thanks to all our correspondents. So now it is your chance to offer a different suggestion. Send answers to warm and friendly Siggi at noblexcanada@shaw.ca

NEW BOOK ON QUEBEC PHOTOGRAPHERS



Québécois photographers: The first official list (1839-1950)

by Jean-Luc Allard and Jacques Poitras,

Published by Historical and Genealogical Editions Pepin, 2006, Our National Heritage Collection; No 355, 2855 Belcourt, Longueuil, QC, J4M 2B2, 450-448-1251, fax 450-448-7865, Hard cover, 504 pgs, illustrations, 29 cm, DVD-Romanian included, ISBN 2-554-03157-6 (dvd-Romanian), ISBN 2-554-03156-8, \$150.00 Cdn.

We welcome a new book listing Quebec photographers. Covering an ambitious swath 1839–1950 it contains disappointment for our reviewers. Irwin Reichstein comments: "It's good there is now a published photographer's list for Quebec – however, covering 111 years guarantees much is left out. I noticed a number of mistakes for Montreal photographers. The illustrations seem too random illustrating many imprints for big name photographers, but in no particular order. However, it still contains a wealth of information particularly for towns outside Montreal."

Nora Hague says: It's a big flashy book, liberally illustrated with albums, cdvs, cabinets, stereo apparatus, cameras, and examples of the photographers' works, cards, advertisements and signatures. A short history of photographic processes, exposure times, and definitions. However, there are errors and photographers missing. The Notman entry has many mistakes. The layout as a grid is somewhat irritating – arranged roughly in 5 columns: name, life events (marriage, birth-death, relationships,) addresses, active dates and notes on partnerships and company name changes, and catalogued works (usually a reproduction of an image or a logo). But, it's a good effort and badly needed as the only resource was Vol II of Louise Desy's thesis which covered up to 1880ish in their advertisements.

NASLANIC ESTATE SALE IN MICHIGAN

After the death of John Naslanic, former editor of *The Photogram*, officers of the Michigan Photo Historical Soc. assembled to clear out and sell estate photographica. It was a challenge as John left a house brimming full of cameras, equipment, books and general photographica. It took five intensive days of preparation with extra stuff showing up even during the sale day. A lot of books were consigned to the dumpster – so everyone should take care to predispose or organize their own collections. During the big sale some buyers stayed all day hustling deals and filling their cars up.



Sorting remaining books are Peter Motzenbecker (back-side), Cindy Motzenbecker–president, center foreground is Andee Seeger--president emeritus, Len Walle--treasurer, and member Mike Bradley.

Volunteers returned the following weekend to finish clearing the house. Our photo shows them down to the last thousand books sorting remnants for disposal at the society's Annual Photographica Show and Sale at the Novi Community Center in Novi, Michigan on October 14th. Check their web site for further details at www.miphs.org/

Notice to all members of the Photographic Historical Society of Canada

The Annual General Meeting for 2007 taking place this April 18th, at which the board for 2007–09 is announced, the Executive board of the PHSC finds itself in need of two officers to fill vacancies.

The positions are: 2nd Vice-President and Treasurer. It is imperative that the positions MUST be filled IMMEDIATELY. Without a Treasurer, the regular functions of the PHSC will be severely handicapped. It is absolutely necessary that we find someone to fill the position. It would require a person with some background in accounting. If you would be willing to join the Executive of the PHSC, or could recommend someone, please contact an executive officer at the Annual General Meeting or call me, Ed Warner at 905-436-9387 or e-mail at bjwarner@sympatico.ca

In addition the executive board of the PHSC has considered hold-

ing an "Image Show," perhaps on it's own, as a stand-alone show or as an addition to the regular Spring and Fall shows. We know there are many people who collect historic and other images, some of whom now attend the paper or post-card shows. We want to attract those people to our shows.

Therefore, I propose the following questions: #1 –Would you attend such a show, supposing that the entry fee was the same \$7.00 as our Spring and Fall fairs? #2 –Would you be interested in an Image Show, as a table holder, supposing that the table fees be similar to those of the Spring and Fall fairs? #3 –Would you like to see the proposed Image Show as a separate entity, or combined with Spring or Fall fairs?

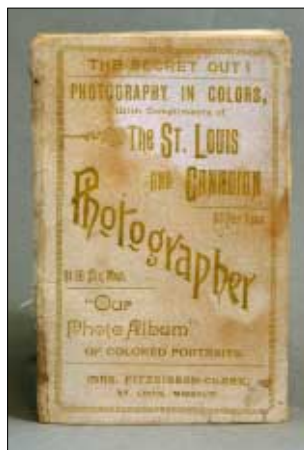
Those persons interested, would you please reply by e-mail to me Ed Warner, (president) at bjwarner@sympatico.ca

ON PAPER COLLECTING

Les Jones brought to my attention this little paper booklet with coloured cartoons. It was a promotional piece for the *St. Louis and Canadian Photographer*, a photographic journal of the late 1880s whose pages I had thoroughly researched some years previously while looking for Canadian references. It was published by Mrs. Fitzgibbon-Clark a native of Buffalo, N.Y. prior to her first marriage. In 1887 she commenced an unsuccessful *Canadian Photographer* which ran for a year then was incorporated, by name, into her main publication. It lasted until 1910 finding no buyers at the end.

The booklet "Our Photo Album" of Coloured Portraits was a play on words. Hand drawn ethnic characters in colour can be assembled of sections that split the bodies and allow the viewer to alter a character with various parts.

The publication was claimed as "the leader of American photo publications." It boastfully stated: "It has made greater advancement, improvement and enlargement the past 12 months than any other photographic publication in the world..." RL



CALCULATING INFLATION VALUE

The March 2007 *Newsletter* of the Western Canada Photographic Historical Association contains an interesting item to estimate how much a photographic collectible has inflated in price over the years. It asks:

So you have a record of a camera purchase and you want to know what it would sell for today. There are various online calculators that allow one to do this. But asking "how much is that camera worth now?" is not a question they can answer. This is because the value of an item in the market place changes. However they can answer the question, "how much money is that?" in terms of today's currency.

These three useful tools are:

1. The Bank of Canada Inflation Calculator,
2. Measuringworth.com,
3. Canada Revenue Agency form RC4152.

The first tool is a web site useful for determining the amount of inflation in Canadian dollars on a monthly basis from 1914 onwards. Incidentally, \$100 Cdn in 1915 would have the purchasing power of about \$1800 Cdn today. Search online for 'Bank of Canada Inflation Calculator.'

The second tool is a web site with several useful calculators. One is for obtaining the inflation of British pounds from the year 1264 onwards. Another is a calculator of U.S. dollar inflation from that currency's creation up until today. Still another calculator gives the historical exchange rates between U.S. dollars and British pounds.

To use the inflation calculator at Bank of Canada or at Measuringworth.com, one enters the starting year, the amount and the final year. Use the last complete year as a final year, eg. for March 2007 use 2006.

The last resource tool is form RC4152 from the Canada Revenue Agency (CRA). This form gives the exchange rate between any currency and Canadian dollars averaging over an entire year. They are available for the last complete year and go back many years. To get a copy search for 'RC4152' on the CRA web site.

Here is a sample calculation (per Robert White, *Discovering Old cameras - 1839-1939*, ISBN 978 0747802662): "a Contaflex TLR in 1939 with an f2 Sonnar lens cost £71 17s 6p." Using Measuringworth.com this equates to £3,062.48 in 2006 pounds. Then using RC4152 one learns that the average exchange rate between British pounds and Canadian dollars was 2.0885\$/£. Therefore, in today's inflated money a Contaflex TLR would be worth \$6,396.23 Cdn.

– Peter Knowlden, Editor WCPHA.

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.

VANCOUVER CAMERA SHOW Sunday, April 15, 2007

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

Montreal Camera Show Sunday, April 22, 2007

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

PHSC SPRING FAIR Sunday, May 27, 2007

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

Toronto Heritage Showcase April 20, 2007

The PHSC will participate in this year's Heritage Showcase in the rotunda of the Toronto City Hall on Friday, April 20th. Drop in and have a chat with some of the PHSC representatives between 9 AM and 5 PM.

OHIO CAMERA COLLECTORS SOC. **AUCTION - SHOW - SALE** May 25 - 27, 2007

FRI. Auction - 1 PM and Speaker - 7 PM. SAT. 10 AM to 5 PM - Show & Sale. SUN. 10 AM to 3 PM - More Show & Sale. Radisson Hotel, 7007 N. High St., Worthington, OHIO. See web site at <http://www.historic-camera.com/club/occs>

Information Required

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

Research Info/photos Needed

Does anyone have photographs by J(ohn) Hampden Field or information about him after he left his studio in Montreal in 1881? He ended up as a photographer in Englehart Ontario from 1900 to about 1919. The missing period covers 1881-1900. Contact: Irwin Reichstein at reichstein@scs.carleton.ca

Information Required

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

Research Info/photos Needed

Researcher seeking information for History of Football in Canada (i.e. soccer, rugby and Canadian football). Looking to copy, borrow or buy photographs of teams/players etc., and keen to view or acquire any memorabilia such as programmes, medals, equipment etc., or old memories! Les Jones Tel: 416 691-1555 email: lesjones@ca.inter.net -03.06.07

Information Required

Robert Wilson would like to compare images from Alfred Boisseau gallery of Montreal, 1864–1869, for a research project. Please contact him at rgwils@sympatico.ca if you have any scans cdvs and cabinets.

Wanted

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

Wanted

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

Buying or Consignment



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

For Sale

Books on the history of photography are available from Gary Saretsky's site at <http://www.saretsky.com/>. In American funds the shipping charges for the first book going to U.S. addresses is \$5. Email contact is: saretsky@comcast.net. -12.20.06

Wanted

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



Information Required

Clint Hryhoriw and editor Robert Lansdale would appreciate receiving any information or citations for the TORONTO PHOTO STAMP CO. which had its head office on St. George Street. Contact bob.lansdale@1staccess.ca or send to the PHSC P.O. box