

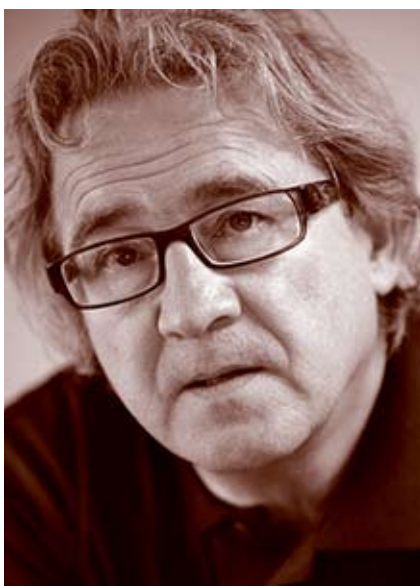
The PHSC E-MAIL

*Volume 11-2, Supplement to Photographic Canadiana, June 2011
The Photographic Historical Society of Canada*

Wednesday, June 15th, 2011...

Andrew Stawicki and the PhotoSensitive Group

PhotoSensitive, a group of not-for-profit photographers, has been harnessing the power of black and white photography to illuminate the achievement of social goals. PhotoSensitive marks over 20 years of helping charitable organizations in Canada and around the world. To date, hundreds of thousands of images have been taken, profiling organizations, spanning 10 countries.



ANDREW STAWICKI

We are privileged to have Andrew Stawicki as our guest speaker for the June meeting. He is the founding photographer of the group back in 1990 while working for the Toronto Star. Over the years the photographers – all volunteers, have created some of the most touching, riveting, inspiring and intimate images that have helped to “Change the World – One Photograph at a Time.”

This is the last meeting before the summer holidays.

**Meetings located in the basement of the
North York Library
at 5120 Yonge Street,
Handy TTC Subway stops at the library door.
Plenty of underground parking**

**WE'RE ON A PUSH
FOR THE BIG 300.
See page 5**

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 Program Chairman Scott Rickard at srickard@persona.ca

Programming Schedule:

June 15th, 2011

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

We will be taking time off for July and August to prepare a new schedule of programs beginning in September.

**DON'T MISS ANY OF THE
10 EDUCATIONAL PRO-
GRAMS PER YEAR.**

**JOIN THE PHSC TODAY
AND RECEIVE A DVD WITH
35 YEARS OF PHOTOGRAPHIC
CANADIANA IN PDF FORMAT**

**FOR PROGRAM UPDATES
www.phsc.ca**

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

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

— COME ENJOY OUR NEXT MEETING ON WEDNESDAY, June 15TH, 2011

THE MAY MEETING

Amanda Rataj is a photo-based artist who graduated in 2010 from OCAD University in Toronto. She became fascinated with albumen printing in a third year class on historical photographic processes taught by professor Barbara Astman. She brought examples of her albumen work. The prints are all on hand-made paper which is more tactile than traditional paper. She has written two articles for PhotoEd magazine including one on Albumen Printing in issue 25 (spring 2009). Amanda's work has been exhibited in galleries - most recently at Xpace this past January. She is a member of Gallery 44 and teaches workshops on albumen printing.

We have all seen albumen prints at shows and in antique shops. They are the brownish toned prints mounted on heavy cardboard. Albumen prints were popular for some 30 to 50 years after their invention in 1849. Wet-plate negatives gave a sharpness and tonal quality that nicely matched albumen materials which led to the mass production of the carte-de-visits, cabinet cards and other styles of the era.

The primary ingredients for albumen printing are egg whites (albumen) which serve as a binder and silver nitrate as the sensitizer. Separately, neither ingredient is light sensitive. But once the silver nitrate touches the albumen - or any organic material, like skin - it reacts with the salt in the binder creating light-sensitive silver halides.

Amanda uses formulae from the "Book of Alternative Photographic Processes" by Christopher James. She begins with a 500ml solution which calls for 2 1/2 dozen eggs (egg whites only). Rather than crack all those eggs and be left with a lot of yolks, she uses prepackaged cartons of egg whites (in the 1800s the albumen solution was sold commercially).

She adds glacial acetic acid (really, really strong vinegar) and pure sodium chloride (table salt without the additives) to the egg whites in dis-



AMANDA RATAJ

tilled water. It sounded like we had segued into a cooking class when she was describing how she had to whip the egg whites to a "stiff to soft" condition (like making meringue for a Lemon Pie).

After the mixture settles overnight, it must be strained. A coffee filter works great. The solution is then set aside for at least a week to "mature" - Amanda recommends a month. During that time the acetic acid breaks down the molecules leaving a liquid that looks gross and smells disgusting.

Next the solution is filtered twice through cheese cloth as it is really

moldy after sitting for a few weeks. The filtered solution is poured into a glass tray and after making sure there are NO bubbles, the printing paper is floated on top of the solution, coating it evenly with albumen. It takes only a few minutes to make a good coating and this step can be done in daylight as the mixture is not yet light sensitive.

Amanda makes the paper base as well, an art she learnt at OCAD. She cautioned that the paper is very delicate when wet. Traditionally, albumen prints use very thin, smooth paper. The drying albumen coating cause an extreme curl. To counteract this curl, albumen prints were glued to cardboard cards. She emphasized that it is best to use a good quality white cotton-based paper as the highlights in the finished albumen print are the colour of the base paper.

In addition to binding the sensitizer to the paper, the albumen acts as a sizing, smoothing the paper surface and creating a glossy shine. You can coat the paper a second time after hardening but even after one coat the surface is very glossy.

When ready to print, the albumen surface of the paper is once again floated on the surface of a solution - this time it is a silver nitrate solution. It takes about three minutes to properly sensitize the paper. The sensitized paper must be dried in the dark. Once sensitized, the paper MUST be exposed and developed within five to six hours. Beyond that time the paper loses much of its sensitivity and contrast. Amanda uses a 12% solution of silver nitrate to sensitize the paper although her reference book by James suggests a 15% solution (as the silver nitrate concentration increases there is a risk of crystal needles forming on the paper surface).

The sensitized albumen paper is contact printed and developed out



fixed twice in sodium thio-sulphate. The print is then put in a hypo clearing bath and another wash. Without proper fixing and washing the prints will slowly continue to develop to a dark brown colour.

Albumen prints were traditionally toned with either gold or selenium. The toning is done after developing and before fixing. Gold toning gives better results. Toning improves the archival quality of the print and also changes its colour. Many variables in the process affect the print's colour making it difficult to deter-

enlarged to life size in her Xpace exhibit.

Amanda wrapped up with a Q&A session and inspection of the prints she created. She emphasized that one of the attractions of 19th century albumen printing in this age of lightening fast digital photography, is the ability to manipulate the medium to create a unique piece of art.

—RC

Those interested in the process and wanting to attend a seminar by Amanda, should contact her via Gallery 44.

Bob Carter's complete review of the evening's presentation is available on the PHSC web site at WWW.PHSC.CA



using sunlight or an artificial UV source. Contact printing demands a negative size matching that of the desired print. Amanda prefers 4x5 negatives since this size allows the use of a more portable camera than the 8x10 negatives which she occasionally makes. She develops her negatives in Ektol at 1.5 times strength to get the necessary punch (contrast) to match the naturally flat albumen paper.

Printing takes an average of nine minutes (six to fifteen minutes depending on negative density, paper sensitivity, and the choice of light source). The negative and paper can be partly separated to check the progress. Development is complete when brassing begins to show on the highlights. After the print has fully developed, it must be washed and

mine what steps will produce a desired colour.

After hearing Amanda's story, we realized that albumen printing is definitely a process for the patient. It takes some two hours once the binder, paper and sensitizer solutions are at hand to make a finished print!

Amanda showed us a couple of quick-time movies she made by combining albumen printing and stop-motion filming. She used traditional 35mm film shot with a motor drive. The tiny negatives were then contact printed as usual to make tiny albumen prints. The prints were scanned and animated in a computer. Her two examples, which show subtle motion, were projected



PHOTOS:

A sample of Amanda's images showing an antique dresser and decorations. Her camera image is reflected within the mirror. Audience gives attention during Amanda Rataj's presentation. After the presentation the audience closely inspected photographs on albumenized papers. Thanking the speaker are President Clint Hryhorijiv and Program Chairman Felix Russo.

At the PHSC Spring Fair ... by Wayne Gilbert and George Dunbar



PHOTO INDIVIDUALS BY WAYNE GILBERT



COLLAGE BY GEORGE DUNBAR

THE EYES
HAVE IT



WE ARE AIMING FOR THE BIG 300

Over the years our base of dedicated PHSC members has gradually been reduced by old age. It is something facing all photo history societies that started back in the 1970s. Collecting old cameras and photographica was King in the way of collecting. The present day youth find it more interesting to devote their interests to computers and electronic gadgetry. The digital age has swept away the film age but we are heartened to see more people becoming interested in the "alternative processes" because it is considered "new and different." So there is hope that interests will swing around and the ancient art of photography and its processes, cameras and people will become again the point of interest.

We have been making all efforts in our promotions to court new membership. We have been successful in thwarting the downward spiral of our membership numbers. But to be truly successful we need to start growing again in leaps and bounds. We want initially to reach a goal of 300 members and so we appeal to each person reading this message to join us now and put our goal over the top.

Download an application from our PHSC web site. See the menu under MEMBERSHIP.

It actually costs close to \$50 per member to produce and mail the four issues per year of *Photographic Canadiana* but we only charge \$35 per year for membership dues. We have published some wonderful articles in the past couple years to make it well worth the reading. Joining now you get a free DVD containing ALL past PHSC publications. What a bargain! Don't miss out.

AN EPIC ACHIEVEMENT...

IT'S YOURS WHEN YOU JOIN THE PHSC 35 YEARS OF PHOTOGRAPHIC CANADIANA PRESERVED ON ONE DVD DISC

There's more to this DVD as it contains all published E-Mail Newsletters, Supplementary News Sheets, Directories and Indexes in Acrobat PDF format. All text is searchable for easy research while thousands of pages and photographs are ready for reading.

JOIN TODAY FOR ONLY \$35 AND RECEIVE IT FREE

By joining now you also receive four issues/year of the latest *Photographic Canadiana* plus all PHSC membership benefits... it's a real bonanza!

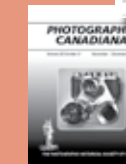
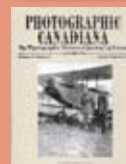
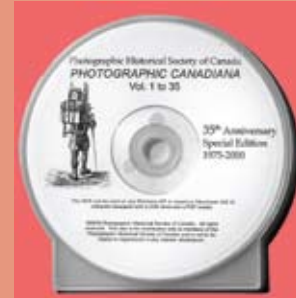
Through the 182 issues of PC, from Volume 1 #1 onwards, you can visit a veritable library of photographs and published words.

Say YES – download an application at:
www.phsc.ca/member_form.PDF

Mail to:

Membership Secretary, PHSC,
Box 11703, 4335 Bloor St. West,
Toronto, Ontario, M9C 2A5, Canada

Dues: - Canada \$35.00 Foreign: \$35.00 US FUNDS



Shelton Chen is continually surprising us at our monthly meetings and at the PHSC fairs by mounting new displays of portraiture by the late Yousuf Karsh. His collection is enormous and most select. At our May meeting he displayed this unique portrait of Bernard Shaw which is actually a printing plate that must have been used to produce large copies of that famous portrait.

Shelton has also published a book of Karsh images. *All Things Karsh* is a high quality, limited edition book in a presentation box plus a modern Karsh portrait from the original negative. Priced at \$400.00 list. Contact: shelchen9210@aol.com

Original Papers Slated for Rochester's PhotoHistory XV October 21-23, 2011

The Photographic Historical Society (TPHS) has announced a program of original papers for this year's PhotoHistory XV, the world's only continuous symposium on the history of photography. The not-to-be-missed symposium will be held in Rochester, N.Y. at George Eastman House, International Museum of Photography and Film on October 21-23, 2011.

Now held biennially, PhotoHistory will include activities spreading over three days including a registration reception on Friday, October 21, as participants sign in at Rochester's DoubleTree Hotel. The papers will be delivered from 8:00 a.m. to 5:00 p.m. on Saturday, October 22 at George Eastman House followed by a banquet and keynote presentation at the hotel that evening. The final day, Sunday, October 23 will conclude the symposium with a photographic trade show at the hotel attended by dealers and collectors from a broad geographical area.

SYMPOSIUM SPEAKERS AND THEIR SUBJECTS

Jay Allen (Indianapolis, Indiana) — "The Century Studio Camera"

Todd Gustavson (Rochester, New York) — "500 Cameras"

Colin Harding (Bradford, England) — "What a Giveaway! Kodak Ltd. Premium Camera Schemes of the 1920-30s"

David Jentz (Granger, Indiana) — "Cameras That Were High on Everest"

Gert Koshofer (Bergisch Gladbach, Germany) Banquet Keynote speaker — "150 Years of Color Photography"

Kaoru Kuraishi (Ibaraki, Japan) — "Pinhole Photography"

George Layne (Flourtown, Pennsylvania) — "George Eastman's Catalogs"

Nancy Martin (Rochester, New York) — "Start Cameras Working and Keep Them Working: Kodak's Picture Contest on the Eve of the Great Depression"

Margot Note (New York, New York) — "Speed, Perfection, Cheapness: The Ambrotype's Epoch in Photographic History"

Sabine Ocker (Gloucester, Massachusetts) — "Your Picture in Gold: The Rare and Beautiful Portrait Orotone"

Mark Osterman (Rochester, New York) — "Evolution of the Photographic Negative"

Jeremy Rowe (Mesa, Arizona) — "Stereoscopic Documentation of Territorial Arizona"

Martin Scott (Rochester, New York) — "Rudolf Kingslake - A Life in Optics"

Robert Shanebrook (Irondequoit, New York) — "Making Kodak Film"

Simon Spaans (Delft, Netherlands) — "The History of the Photographic Exposure Meter, 1880-1970"

Erin Waters (Lancaster, Pennsylvania) — "Interior Life: Victorian Photo Displays."

A MOST IMPRESSIVE LIST

Says Martin Scott, president of The Photographic Historical Society and general chairman of PhotoHistory XV: "Many PhotoHistory participants encouraged us to go from a triennial to a biennial interval and we have taken their advice. We look forward to an informative program of original papers, a cordial banquet and a dynamic trade show to share with new and old attendees from here and abroad."

CONTACT AND REGISTRATION INFORMATION

Contact by e-mail: PhotoHistorysymp@frontier.com.

Registration forms: available at The Photographic Historical Society's website: www.tphs.org.

Phone: Marian Early, (585) 232-3380.

Send registration forms with cheques (\$US) by mail to PhotoHistory XV, P.O.Box 10342, Rochester, NY 14610 USA

A general fee of \$95 includes the Friday reception; symposium, box lunch, & trade show admission.

Admission to the Banquet (extra) at cost of \$32.

Free Admission for students: Students will be admitted free with school ID to the papers sessions and trade show, but they must register in advance.

Symposium Banquet: The Banquet will be held at 7:00 p.m. on Saturday, October 22, at the DoubleTree Hotel. Gert Koshofer will continue his presentation on the *International History of 150 years of Color Photography* with a presentation tailored for an after dinner keynote presentation.

Hotel Reservations: DoubleTree Hotel Rochester, 1111 Jefferson Road, Rochester (Henrietta) NY 14623 USA, (585) 475-1510 or (800) 465-4329. Google "doubletree rochester ny", enter PHS in the group/convention code window for the special rate of \$119 per night. **REGISTER EARLY BEFORE ROOMS ARE GONE!**

Photographica Trade Show and Sale: On Sunday, Oct. 23 from 9:00 AM to 4:00 PM, a selection of photographic equipment, images, books and ephemera will be presented at the DoubleTree Hotel, Rochester. Admission to the show is included in the registration, however the general public will be admitted for \$5 during the morning hours and at no charge after 2:00 pm. Dealers may contact Tim Fuss by phone (585) 208-7238 or e-mail at tim@pixel-wave.com.



The Photographic Historical Society, Rochester, NY, is the first organized society devoted to photographic history and the preservation of photo antiques including photographs, cameras and photographic equipment. Founded in 1966, it has a membership of 120 individuals. For more information see the

Society's web site at <http://www.tphs.org>.

CONTINUED NEXT PAGE



THE PHOTOGRAPHIC HISTORICAL SOCIETY
presents
PhotoHistory XV October 21-23, 2011
at George Eastman House, International Museum of Photography and Film
Rochester, New York

Advance Registration Form

Symposium or Trade Show Dealer Attendees			
Indicate name as it should appear on badge.			
First Name	Last Name		
1)			
2)			
3)			

Mailing Address:

Street Address or P.O. Box _____

City _____ State (or Province) _____

Zip (Postal) Code _____ Country _____

Telephone (_____) _____ e-mail address _____

OPTIONS	COST PER PERSON	NUMBER ATTENDING	AMOUNT
Symposium Registration* (Includes reception, symposium, lunch and trade show general admission)	\$95.00		\$
Student Registration (with school ID) (Includes reception, symposium, lunch and trade show general admission)	FREE	School Name: _____	
Banquet: Sit down buffet at Double tree Hotel	\$32.00		\$
Trade Show Tables (see terms on page 2)			
1. Early Saver Rate (payment received by 9/25/11)	\$80.00		\$
2. Regular Rate (payment received after 9/25/11)	\$95.00		\$
Trade Show Early Admission			
1. With Advance Registration	\$35.00		\$
2. Payment at Door	\$40.00		\$
TOTAL			\$

Payment options: *(U.S. funds only, please!)* A completed registration form is required.

- By check payable to: **The Photographic Historical Society, Inc.**
mail to: The Photographic Historical Society
PhotoHistory XV
P.O. Box 10342
Rochester, N Y 14610
- By PayPal to: tphs@rochester.rr.com

***Groups of 10 or more may qualify for a discount.**
Please contact Marian Early at 585-232-3380 or e-mail PhotoHistorysymp@frontier.com for information.



TISSUE OVERLAYS OF THE LATE 1800s



Tissue covers as protective overlays to Cabinet cards are fairly uncommon in the market. They were affixed by glue to the top-rear of the cards then folded over to cover the image. It was an extra ploy to add finesse to the finished product. Most were destroyed when the photos were inserted in album pages. Only the glue mark remains as a reminder.

The Cabinet card was on its way out by 1895 as a desire for change swept the artistic world. In the above photo Charles Desautels of Montreal was located at 1662 Notre Dame from 1895 to 1904. The new larger style of card was being introduced with large borders in the year 1895. He must have had extra tissues left over from his Cabinet card days as the tissue seen here is a bit too small.

This photo has an additional feature by showing the scarce sleeve of light card in which the portraits were delivered to the customer. By sealing the ends they could be mailed to friends.

Our added illustrations show the Cabinet card of John Cole of Brampton, Ontario, listed as such from 1893 to 1895 in the *Ontario*

Photographers List. The theme is very Japanese in nature which was gaining attention by the public at the time.

Collecting such flimsy tissues could be a specialized collection in



its own right. This writer would be interested in knowing of other examples.

bob.lansdale@1staccess.ca



HAVE YOU SEEN THIS ONE?



Nancy MacWhirter up at Fort Nelson First Nation Lands sends us a query to see if readers of our newsletter can add any identification to the above photo.

"Hello, I am a researcher with the Fort Nelson First Nation Lands Department and I am trying to find information on the attached image. It was found in a diner on the Alaska Highway, and "Pioneer Postcards," the makers of this "historical Canadian wallcard"

have professed ignorance as to its origins. I was hoping the Photographic Historical Society of Canada could assist in finding some resources on it. Could it be an image done by one of your members? Have you seen it before in other contexts?

"I appreciate your time and would be grateful for any information you may have."

Contact: nancy.macwhirter@fnnation.ca

A QUERY FROM RICHARD KINDT



In researching the very small Sida camera I own I came across *The PHSC E-Mail Vol. 4-5, Supplement to Photographic Canadiana*, Sept. 2004. In it was an item entitled "The Untold Story Behind the 1936 Sida Camera." The picture in the article showed a camera identical to mine. The only difference between the picture and my camera was the case. My case is a more like a small purse with a clasp.

"During WWII I served in the ETO with the 9th Division, 39th Infantry during the Rhineland and Central Europe campaigns. During this period I obtained the camera. At cessation of hostilities, I took several rolls of pictures with the camera.

"I am now 85 years old and would like to sell the camera. If you know of anyone interested in buying it. I would appreciate hearing from you. I can be reached at dickkindt@comcast.net or by telephone at 215-667-4256. My home address is 531 Oxford Road, Bala Cynwyd, PA 19004-2205."

HOW ABOUT A PHOTOGRAPHIC BOOT SALE?

The PHSC Executive are in the process of initiating a photographic boot sale for July. We will send you further notice as the details are firmed up.

Years ago, Larry Boccioletti staged them during the summer layover. The idea would be for vendors to drive to the chosen location and operate out of the back of their car or van. If tables were desired it would be up to the vendor to supply same.

Wait for the announcement.

WE GET VISITORS TO THE PHSC WEB SITE

PHSC Webmaster Bob Carter reports on the activities to our web site and its pages. The current statistics show that over the past month some 6,000 people visited the site coming from 61 different countries. While with us they viewed some 20,000 pages. Nice to see that we get around and have much to interest visitors.

THE ROBERT McMICHAEL STUDIOS

Anyone who may have worked for the Robert McMichael Studio in Toronto should get in touch with Louise Freyburger who is researching the early career of the legendary collector of the Group of Seven artists. Contact: Louise Freyburger <ldbrucke@sympatico.ca>

CENTURY CAMERA COMPANY

Ken Metcalf who is editor of the *Graflex Quarterly* is hoping to contact someone who specializes in the Century Camera Company. He needs help with early catalogues of 1900 to 1903 and the designation of several cameras. Contact: METCALF537@aol.com

A QUERY FROM OUT WEST

We have a query from Sherril Foster from Summerland, British Columbia. Sherril happens to be the Curator of the Summerland Museum. her message reads:

"I found an article on the internet and I am writing to inquire if you are familiar with a photographer by the name of Mary Spencer.

"Born in 1857, Mary lived in Ontario, St. Catharines, Humberstone/Port Colborne until 1898 when she, her sister and mother moved to Kamloops, BC. There, Mary operated a photography studio until 1909. Although she was into portraiture, her images (mug shots) of train robber Bill Miner and accomplices (who robbed the CPR near Kamloops in 1906) brought her some notoriety in BC.

"Do you have any information about her? Is there any record of her as a photographer in Ontario prior to 1898?"

Miss Mary Spencer is listed in vol. 1 & vol. 2 of the archived version of *Camera Workers* at <http://members.shaw.ca/bchistorian/cw1858-1950.html>. She is listed in the current version too which has a photo of a grave marker.

The biographical data from Volume One states: "She and her family arrived from Colborne in 1898 and her studio was opened the following year. Her most important series of photos are of the capture and trial of train robber Bill Miner in 1906. She moved to West Summerland in 1909 and continued photography there. She never married. The photographer in the film about Bill Miner, *The Grey Fox*, is modelled on Mary Spencer."

Sherril Foster continues: "Thank you for your informative replies. I've attached a couple of my favourite Mary Spencer portraits. I'd appreciate your critiques of them?"

"In my research to date, it has become obvious that Miss Spencer

knew her craft well before she arrived in Kamloops. Mary taught public school in Humberstone/Port Colborne. Her obituary (1938), written by her sister, stated that she had taken an 'arts course' in Toronto before going west (circa 1890). The only school I can find that might have offered such a



PORTRAITS BY MARY SPENCER

Sample studio portraits by Mary Spencer show (above) a dapper Fred Nicholson with a draped fur over the back of a chair. At the left we have a teen-age portrait of "Olive."

"I am wondering if you have any suggestions of archives or other sources I can acquire additional information; I will be going to York University for the OCAD archives along with other Ontario Archives."

Sherril can be contacted at: okannie@telus.net

course was the Ontario School of Art (now OCAD University) but it's not easy to find student records; of course she could have studied privately. I am travelling east to visit the museums in Ontario towns where Mary lived and also to visit her great-nephew in Waterloo.



Darren Samuelson of San Francisco likes the quality of contact printed images. He wanted something bigger than 8x10 so

he decided to build his own giant camera that produces negatives 14" by 36". It took some six months to get everything together working five days a week. The camera bellows can be extended out to six feet. But what about film these days? For that he turned to using X-Ray film as a cheap alternative.

Alexandra Savvides/Crave

Video at <http://asia.cnet.com/crave/huge-camera-shoots-on-x-ray-film-62208942.htm>

Coming Events & Want Ads

PHOTOHISTORY XV

OCTOBER 21-23, 2011

The not to be missed PhotoHistory XV, sponsored by TPHS in conjunction with George Eastman House, will be held again at Rochester in the Dryden Theater. Reception on Friday, lectures all-day Saturday, BIG Trade Show on Sunday. Photo historians from around the world will gather.

PHOTOGRAPHICA SHOW IN MICHIGAN

OCTOBER 2, 2011

The Michigan Photographic Historical Society will hold their annual Photographica Sale from 10:00 AM to 3:00 PM at the Royal Oak Elks Hall, 2401 East Fourth St., Royal Oak, MI 48067-2740. See details at www.miphs.org

THE DAGUERREIAN SOCIETY'S 23RD SYMPOSIUM WILL BE HELD AT ST. PETERSBURG, FLORIDA

OCTOBER 27 - 30, 2011

News will be announced
on their web site at
www.daguerre.org/

Want Ads...

For Sale

23" Lacie monitor: \$250, Epson 4000 printer (two inks 90% full, balance 1/4 to 1/3 full): \$500. Contact George at 905-828-2486 or george@georgehunter.ca

Wanted

Conservator seeks unexposed Platinum and Palladium paper, manufacturers' samples, memorabilia of the process. Needed for a research project. Contact Connie at mcfangs@hotmail.com

Selling Out

I am selling all my collections in order to focus on *The Soccer Hall of Fame & Museum* and zero in on soccer memorabilia. Therefore I offer the following: Lantern slides (1500+); Postcards (about 4000 for \$1400); Viewmaster reels (about 1500 for \$440); Glass negatives (c1900, New England) mainly 6x8 - Buildings, Bridges etc; Cabinet Cards; CDVs; Daguerreotypes; Tintypes. Also a special offer of a STEREOVIEW CABINET, 3 piece KEYSTONE oak cabinet containing World Tour - #600 series. 572 stereoviews and 596 matching lantern slides each with info on card. Viewer & Booklet. \$2400. Contact: lesjones@ca.inter.net or Telephone 416 691-1555

Wanted

SOCCER & RUGBY. Vintage North American & world SOCCER & RUGBY photos (and memorabilia - programmes, medals, equipment, books, toys, jerseys, etc.) wanted by collector. Buy or exchange. Tel: 416 691-1555 or lesjones@ca.inter.net

Wanted

Cash paid for collections, liquidations and estates containing cameras, lenses, photographs, documents, books, negatives etc. Call Tom for evaluation 416-888-5828.

Buying or Consignment

Vintage cameras wanted by experienced eBay seller. Professionally presented with pictures and description. Contact at 905-994-0515 or douglas@dugwerks.com

Wanted

Bicycle & Motorcycle photography - all related items. Contact Lorne Shields, P.O. Box 87588, 300 John St. P.O., Thornhill, ON., L3T 7R3, lorne-shields@rogers.com



OBITUARY

LORRAINE JOYCE WILSON

May 19, 2011



Lorraine Joyce (Hill) Wilson passed away in her 68th year with her family at her side. Will be sadly missed by husband Robert G. Wilson, son Brian and daughter-in-law Jennie, by grandsons Tyler and Russell and by her sister Marilyn Hill. Lorraine was born in Hamilton and served many years in the education field in both Eastern and Western Canada, retiring from Ryerson University in 2009. Lorraine was in attendance at many of our PHSC monthly meetings.

Wanted

Well-heeled private collector will pay CASH for your photographic collections and estates. Nothing too big or too small. Contact John Kantymir at 905-371-0111 or Niagaracc@gmail.com.

Free

I have been given FIVE Sawyers slide trays that can be free to anyone who wants them. Contact Ed Warner at edwarner@bell.net or 905 436-9387.

Wanted

Ed Warner is looking for a Model AF UNIVEX camera. Black cast-metal body c1935-39, wire frame finder. A series of compact collapsing cameras for No. 00 rollfilm. Contact Ed at edwarner@bell.net or 905 436-9387.

