

The PHSC E-MAIL

Volume 14-7, Supplement to Photographic Canadiana, December 2014

The Photographic Historical Society of Canada

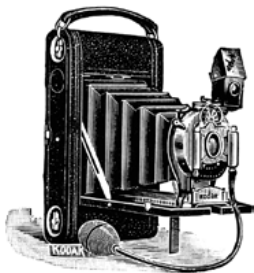
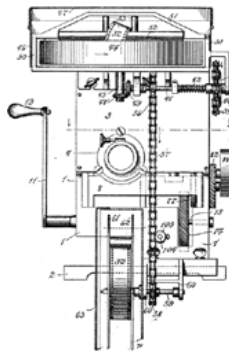
Wednesday, December 17, 2014, 7:30 PM



PHSC Annual Xmas Meeting

Bring a Collectible for SHOW & TELL NITE

Dig out that mystery box or photographic thingamabob and try to stump the gathered members as to what it is. It can be unusual, strange or rare. It makes for a very entertaining evening.



We will also be staging a SILENT AUCTION SALE

So get ready to bid for some bargains

We will auction off donations to the Society that have accumulated over the year, and more! If you wish to donate anything to the Society please contact fair@phsc.ca



DON'T FORGET THE GIFT EXCHANGE

We will hold our annual Christmas party with the exchange of gifts. Remember to bring a wrapped photographic gift (worth about \$15) to put under the Christmas tree, otherwise you won't qualify to participate in the gift swapping. Appropriate refreshments served.

*Meetings in the Gold Room, (basement) of the North York Central Library,
at 5120 Yonge Street.*

Handy TTC Subway stop and plenty of underground parking.

Bring Your Friends - Free - Open to the public!

NOT A MEMBER OF THE PHSC? THEN JOIN CANADA'S BEST PHOTO HISTORY SOCIETY. A GREAT BARGAIN FOR MEETINGS, AUCTIONS, FAIRS, AND PUBLICATIONS - ONLY \$35.00. JOIN UP ON THE WEB AT WWW.PHSC.CA - PAYPAL ACCEPTED

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 at info@phsc.ca

Programming Schedule:

December 17, 2014

- Annual Holiday Show & Tell, Silent Auction and Gift exchange

January 21, 2015

- Summer Leigh: The Past is Never Far

Offer your suggestions and fresh ideas for programs at info@phsc.ca.

**DON'T MISS ANY OF THE
10 INTERESTING PROGRAMS
FOR THIS YEAR**

**JOIN THE PHSC TODAY
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35 YEARS OF PHOTOGRAPHIC
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Robert A. Carter - Webmaster
David Bridge - Editor

Notes on our November meeting featuring Mike Robinson

We almost cancelled the November meeting - it fell on the day of this year's first major snowfall, and traffic was just about at a standstill. I am glad it went ahead for we were in for a entertaining and scholarly treat. Speaker Mike Robinson, a former president of the PHSC, is an artist practitioner, teacher, and historian of the Daguerreotype.

His topic was The Techniques and Material Aesthetics of the Daguerreotype. He opened the talk by saying he "can talk about the subject for 3 hours", with a big grin. We put our feet up and were transported back to another time. Mike commented that his talk is part of his PhD research at De Montfort University, Leicester, UK. The thesis delves into the making of a Daguerreotype and what makes each one unique.

Not all Daguerreotypes are created equal. Each has a unique signature. You can read manuals and journals about how they were made but written material barely scratches the surface of the process. Successful Daguerreian photographers of old, jealously guarded their secrets, keeping techniques to themselves.

Louis Daguerre was the inventor of the first process to make permanent photographic images. History has been unkind to him, claiming he was "riding on the coattails of Niépce". It is hard to find out his techniques as he left so few written notes. Although many people were experimenting with light sensitive silver halides at the time, it was Daguerre who first speeded up the process from many days to hours to minutes.

Unfortunately, even the good images slowly turned black - once light in places, an over all black inevitably set in. Experimenters had no inkling of the negative being part of the process. Not until 1835 did Daguerre discover a plate correctly exposed in the camera would reverse upon exposure to mercury vapour. Dark would become light making the

image appear as taken. Unfortunately the image now correct in its light and dark areas still slowly faded from the plate. A means to "fix" the image was needed. Daguerre discovered that the secret was to wash a properly exposed and fumed plate in salt water. This resulted in a stabilized and visible image.

As a modern Daguerreotype photographer, Mike could repeat the process and find out exactly why certain procedures worked better than others. For example, in 1839 Daguerre pointed out that a silver clad copper plate worked better than a pure silver plate. Mike could see very little difference in the two, but he found that when both were fixed in salt water, the silver clad plate fixed quickly while even after ten minutes the solid silver plate remained light sensitive. Daguerre had discovered electrolytic fixing by chance, for it was the current caused by immersing a silver clad copper plate in salt water that truly fixed the image rendering the plate light insensitive.

Sadly, there are only 17 images thought to be made by Daguerre left. Most others have been destroyed by human error. The plate in the best condition was forgotten for years. A Daguerreotype triptych had been sent to the Tzar of Russia and lost. It was found in 2009, hidden by a curtain. Its resolution is better than any with today's modern equipment.

Small differences can make major changes in Daguerreotypes. For example, France silver coated its copper plates with pure silver while England used sterling silver (7 1/2% copper) resulting in visibly poorer quality.

Daguerreotypes were made in America by Joseph Saxton who had obtained a hand written description of the process. A Mr. Cornelius also made Daguerreotypes and the images



PHOTO BY ROBERT LANSDALE

Mr. Robinson with a selection of his impressive Daguerreotypes shown at the presentation

were amazing. The secret was the way the plates were burnished: The burnisher was dipped in thin beer first, then rubbed over the surface of the plate.

The ancient photographer's choice of lenses also caused differences in the Daguerreotype. The earliest camera lenses were simple hand made affairs and very slow (about f/15) necessitating a lot of light and long exposures. To address this limitation, Alexander S. Wolcott and John Johnson Sr. developed a means to use sunlight. They reflected sunlight off two mirrors right onto the subject. A thin flat glass vessel filled with a blue copper sulphate solution blocked some of the light so the sitter could better endure the sunlight. This arrangement was refined further in England by Richard Beard whose studio ceiling was made of blue glass. Both the camera and the sitter were placed on tracks and could follow the sunshine.

..continues

Mike was very interested how Daguerreotypes were affected by different wavelengths of light. The sensitized silver plates were sensitive only to the shorter (blue) wavelengths. Early photographers had to be careful in choosing the colours in the sitter's clothing as well as the choice of background. To a small degree, the colour palette can be changed by changing the ratios of the chemicals used for coating and developing the image.

Mike experimented with both exposure and process temperatures and times, noting how they affected the various aspects of the image. Samples were sent to Washington where a scanning electron microscope revealed the image and its intricacies at a molecular level.

Mike explained that the final and important step in making a Daguerreotype is the gilding process. Gilding the finished plate makes it stable and hard enough to permit careful hand colouring. Another benefit of gold toning is the ability of the photographer to change a plate's apparent colour by slightly tilting it. Before gilding, an image is so delicate it can be ruined by wiping it with a feather. And over the years many images were destroyed by well meaning but ignorant conservators.

Some images have developed a chemical haze over time - sometimes after a very short period of exposure to light. As a result of the latter, panic ensued within exhibition institutions and recent exhibitions were cancelled. To the delight of this audience, Mike's fine detective work proved light was not the culprit and led to a practical solution for restoring some old Daguerreotypes to their original haze-free condition.

Mike gave a terrific talk well worth braving the traffic and weather! It was a fascinating look at the birth of photography and these delicate images which still exist over 150 years later, and through his and other investigations will exist for many years to come.



PHOTO BY ASHLEY COOK

Anna Krentz with PHSC's John Morden

Update: PHSC Thesis Prize Presented at Ryerson

As mentioned last month, this year's PHSC thesis prize was awarded to Anna Krentz for her work entitled *Snapshots With an Edge: A study of the deckle edge in the North American snapshot*. The award was recently presented at Ryerson to Anna - congratulations!

The prize is an annual initiative by the Society to encourage and recognize research and writing excellence in the area of photographic history.

Anna is on tap to present her work at the upcoming PHSC **Image Show** next April.

Film News: Scotch and Coffee

DPreview.com reports that after a successful kickstarter campaign, the Italian Ferrania brand is about to be resurrected. This venerable film and camera producer supplied film for many brands in the past, including 3M/Scotch. Rumours are that an E-6 film akin to the modern Scotch Chrome 100 [not the old 1970s film] may be the first product! Check out www.filmferrania.it



Over on the APUG website, *jnanian* is selling roasted coffee beans to be used as the ingredient in "caffenol" developer. He states that, "starbucks and other "boutique" coffees (even dunkin donuts) are "arabica" coffee beans, they don't have enough caffic acid (and other magical things) so they won't work very well for caffenol film and paper developers. these beans i procured and am roasting and selling are robusta coffee beans which are full of the magical components that are needed (caffic acid and other stuff) that will process film and paper." Who knew?

NEW EVIDENCE REGARDING THE FORT ASSINNIBOINE IMAGE ...R. Lansdale

It's been brought to our attention that our story in *Photographic Canadiana* Vol. 40-3 on page 18 has been led astray with improper facts. The images also ran on the PHSC Facebook group (*CanadianPhotoHistory@groups.facebook.com*), where researchers from afar quickly corrected us and placed the location of the photograph in Montana at Fort Assinniboine (2 'n's) and the photographer Henry G. Klenze traced to that same area. The initials after the photographer's home town of Fort Assinniboine may not be "R.L." but "M.T." for Montana Territory.

Grant Rombough who lives in Southern Alberta, wrote that he strongly suspects that the location for the photographer was Fort Assinniboine in Montana Territory. The fort was established 1879 near the present-day town of Havre, Montana, almost due south of where he lives in Medicine Hat. Havre is located right on the Milk River (as mentioned on the verso), which rises in Montana, flows into Canada through Southern Alberta then back into Montana northwest of Havre (and Fort Assinniboine).

The original interpretations to the faded writing on the back of the image were:

Ration Day Crea Ind [Sic Cree]

Milk River

In a different hand is:

Reservation near Saton (?) [Teton]

claiming (?) constitution [during construction]
in 1887 or 8

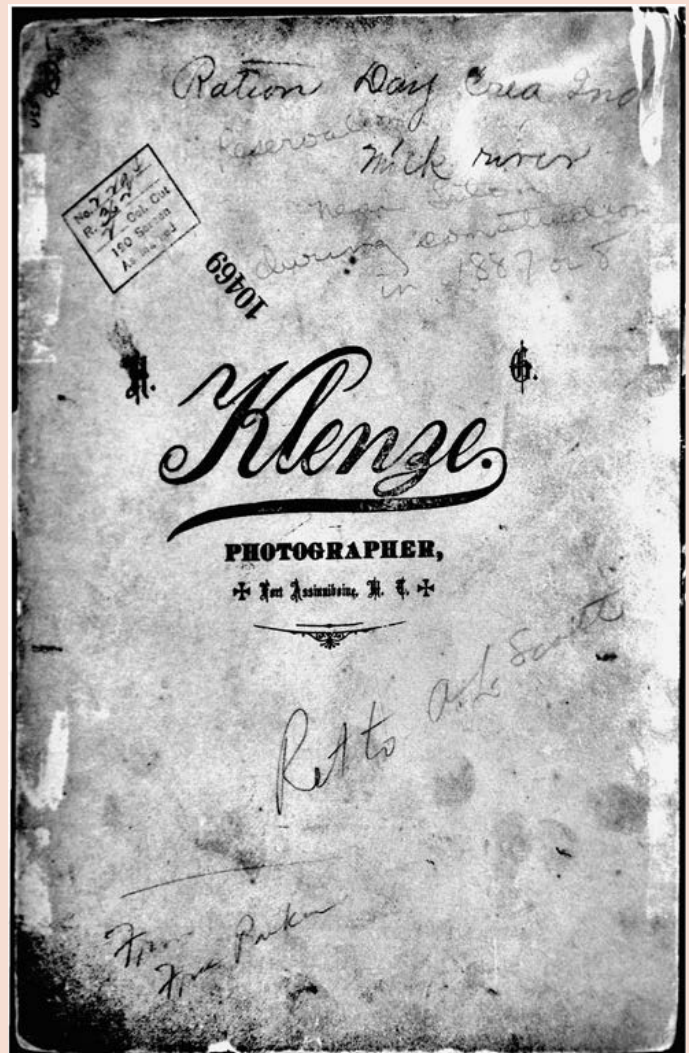
Also at the bottom of the card:

Ret[urn] to A. L. Scott

From Free Priken (?) [from Frank Parker].

Dan Smith offered Nanton in place of "Saton". But Rombough doubted this: "I am very doubtful about "Nanton" for several reasons - it is about 250 miles away from the photographer's base of operations at Fort Assinniboine - a huge distance in pre-railroad travel days. At any rate, Nanton is really nowhere near the Milk River, was not established as a village and named until 1903, and is located well within the territory of the Blackfoot who were historical enemies of the Cree. Teton would make more sense in connection with Montana - for example, there is a Teton County located some distance to the southwest of Fort Assinniboine. Researcher Freyburger suggests Teton in order to more exactly pinpoint the location of the photo relative to the route of the "Great Northern Railway under construction at the time of the photograph."

According to *Encyclopedia of Immigration and Migration in the American West* p. 38-9, neither Britain nor Canada allocated funds for the Indians like the U.S. had done. (These funds were distributed in the U.S. in the form of goods, not cash, on "Ration Days".) So Canada probably did not have "Ration Days" and the image can't be Canadian!



The Indians were gathered in this image to receive government food supplies. The buffalo were gone and the fur-trade and other employment had evaporated.



"Milk River (AB) Panoramic" shown in Alberta in this view. Photo by Wheateater (Edmonton)

Louise Freyburger, Assistant Editor and PHSC Facebook Manager, has come up with additional research:

From www.legendsofamerica.com: At the time of its construction, Fort Assinniboine was the most elaborate post in the United States, featuring over 100 buildings and designed to house ten companies of infantry and cavalry. The troops were charged with monitoring the activities of the region's many Indian groups, patrolling Montana's borders with Canada, stopping bootleggers and gunrunners and protecting the state's settlers. However with the Indian threat subdued, the fort began to decline. In 1916, a portion of the fort was ceded to the Rocky Boy Indian Reservation. Unfortunately, most of the buildings at the Fort were razed.

Excerpts from the article *Metis Ridge...* copyright Nancy Thornton, (rootsweb.ancestry.com) gleaned from newspapers in Teton County show racism and mark a sad period in American history:

April 25, 1885, *Sun River Sun*

This morning the Cree Indians who were camped all winter in the South fork [Sun River] country living off the charity of the people there and what little our legislature voted them last winter, passed through town on their way north. There are 113 of them and a sorry looking lot they were.

June 8, 1887, *Rising Sun*

The Cree Indians who were sent by the military commander of Fort Assinniboine last winter to prey upon settlers in the northern part of this country, and for whose support the Territorial legislature appropriated \$500, have returned to the Bear Paw mountains and are again employed as woodchoppers. After they have earned their money, and squandered it in Assinniboine they will doubtless be turned loose to exist through another winter at public expense. It was understood that an order had been issued to send these Indians north of the line, where they belong, but there is evidently no intention of ridding the settlement of the pests, and we can only hope that next fall they will be sent across the Missouri, where there scalps are worth a hundred dollars each to the Judith country cowboys and horse owners.

May 22, 1888, *Rising Sun*

.... Their presence this side of the line should not be tolerated by the government as it has a bad effect on the Indians who belong with the reservation, causing the old long-ing to roam to return and making them dissatisfied with the restraint put on them, while the stranger is allowed to do as he pleases. Oust the Crees.

June 6, 1890, *the Montanian*

The Montanian request the British authorities to look after the band of Cree Indians, who have crossed the border and are now roaming around Choteau County. The request is reasonable and if not complied with, the United States soldiers will chase the strays over the line. Montana has about all the Indians needed for ornamental purposes.

June 27, 1890, *River Press*

... Indians are killing a large number of calves upon the ranges and the Gazette is demanding that something be done to stop the outrages. Now what can be done? If the Dominion government fail to provide for its Indians they must starve or help themselves to the products of the range.

[In some of these reports Gabriel Dumont is mentioned who is recognized as one of the leaders during the Louis Riel uprisings in Canada.]

As to the photographer Henry G.Klenze there is much recorded history drawn from Helen Fitzgerald Sanders' *A History of Montana*, v. 3:

Henry G. Klenze was a native of Davenport, Iowa in which city he was born September 16, 1864. He is of German-American parentage. His mother died when Henry was eight years old. After completing his education he became an assistant engineer with a surveying party that was taking soundings along the Mississippi river.

Resigning his government position he went west to take advantage of the great opportunities in that section of the country. In Bismarck, North Dakota he formed an acquaintance with Mr. R.F. Barry, a local photographer; so he learned photography from him. The two friends went on a two year sojourn up the Missouri river into thinly settled territory. The results of their explorations and incidental prospecting were very satisfactory as later mining properties proved to be some of the richest in the whole state.

How long Klenze operated as a photographer cannot be stated but many of his images are preserved in state archives. Klenze was successor to Barry and leased the Barry gallery, using his backgrounds for portrait sittings.

Mr. Klenze was one of the most competent judges of the value of mines and mining property in the west. He married in 1890 to a widow, Mrs. J. W. MacLane, and lived in a sumptuous house. He was quite a community leader with high standards in the industrial, financial, social and religious circles in the city.

BIRTH OF AN ANTIQUE

by Stan White

When you have been exposed to stereo images for much of your life you tend to think in the third dimension. This is not so much a mathematical state of mind but more the keeping of a weather eye open for the potential for 2-D to become 3-D so when I saw this box in my favourite thrift store, on the lid of which, were two oval shaped apertures side by side, my mind immediately thought 'stereo', so three dollars and ninety nine cents later, plus tax, less senior's discount (since it was Tuesday) it was mine.

In 2-D terms I presumed it was a jewellery box for on the lid was the potential for two photographs, again presumably, for the 'His, and 'Hers' more commonly found on bath towels. It was a sturdy box, well made, and cast in simulated wood for which the Chinese are so noted.

I ferreted out a stereo-pair in sepia, that I had taken some years ago, of my wife, Ann, sewing a quilt. The box cried out for the image of antiquity, and so I trimmed, and mounted the photographs under the glass in the box lid, where the frame of the white metal casting (pseudo pewter) proved to be an ideal surround.

Some days later, I was looking through some of my early issues of *Photographic Canadiana* and in Volume 15, Number 5, March-April 1990, I found an article by Bob Wilson 'An Unusual Cabinet Card Display Box'. His box was a genuine antique but it too had potential

on the lid for two photographs though a bit too far apart for stereo, so I guess boxes with potential for photographs on their lid are nothing new.

I finished off the thrift store box by slipping the attached poem in behind the stereo images

I must say, I was most surprised at what a classic impression the box took on once the images were mounted not to mention the apparent value that quite belied its humble origins.

Perhaps in a hundred years someone will ponder.

SJW.



Wife of Many Seasons

I cannot hold you in my words,
swift shadow of a tiny bird,
my lines—the whisperings
of paper dreams.
Of stroke and serif I would build
a wall about your garden. For
I must tell of you,
as quill'd papyrus told
of venerable queens.

SJW. 13 December 1998.
3:00 a.m.

Canadian Photographic History Home Find Friends

Edit Profile

*Are you a Canadian photographic history collector or fan?
Got a Canadian image you have questions about?
Or something special you'd like to share with other collectors?
Check out PHSC's amazing new facebook group:*

Canadian Photographic History
<https://www.facebook.com/groups/CanadianPhotoHistory>



courtesy John S. Rochon

October 23, 1974 "...for people interested in photographic history. It was incorporated as a non-profit organizati...
See More

ever to share with friends, family and teammates.

More PHSC on the web:

phsc.ca

Photographic Historical Society of Canada
founded 1974

Home ABOUT AUCTION AWARDS FAIR IMAGE JOURNAL MEMBERSHIP NEWSLETTER PRESS PROGRAMS

Show and Tell 2014

NEXT TORONTO MEETING:
Wednesday, June 19th, 2014
ANNUAL SHOW AND TELL

Is a few short weeks till we have again for another popular Show & Tell meeting at PHSC. Members and non-members are all welcome to bring along all sorts of old photos for show and tell. If you have an item, please let us know so we can add you to the list. You may be needed at <http://phsc.ca>.

As usual, we will have our traditional gift exchange. Bring a gift of about \$10.00 to the meeting. It will be a fun evening. Please bring along your old photos to the meeting. We will have our usual silent auction too, so bring lots of 'em along.

The public is welcome. Go to our <http://phsc.ca> page for times and directions.

Graham Wesley Garrett - Daguerreotype Researcher
President, July 2013 - 2014. Photographs Canadiana editor, 2013 - 2014. Editor of the Canadiana website.

Our Web Page at www.phsc.ca is where you'll find short posts on current Canadian photographic history topics, plus notes on our upcoming meetings and fairs and access to past issues of our newsletters. This is where our online membership signup is located!

Our regular [facebook page](https://www.facebook.com/groups/CanadianPhotoHistory) is where you'll find a variety of fun and informative posts from all over the world of photo history, and updates on PHSC activities too!

PHSC Photographic Historical Society of Canada

PHSC Photographic Historical Society of Canada
Community Organization
Charity Organization
Photographic Services & Equipment

40th Anniversary
October 23, 1974 - October 23, 2014

AUCTION
APRIL 19, 2014
10:00 AM - 1:00 PM
TORONTO

IMAGE SHOW
APRIL 19, 2014
1:00 PM - 5:00 PM
TORONTO

ROYAL CANADIAN LECTURE #10
APRIL 19, 2014
5:00 PM - 7:00 PM
TORONTO

Timeline About Photos Reviews More

371 likes
3 visits

Write something...

PHSC Photographic Historical Society of Canada shared a link.
3 hours ago · Edited

<http://fb.me/wh/2014/12/03>
Historic film from Russian state archives to be released, no rlsbwds, #1915.html

<http://phsc.ca>

Support Edit

New Photo Links: Items of Photographic Interest

Compiled by Louise Freyburger. Texts from the respective websites.

<http://rmc.library.cornell.edu/DawnsEarlyLight/exhibition/daguerretalbot/index.html>

This on-line exhibit and web site from Cornell University's 2011-2012 exhibit regarding the first 50 years of photography in America, by Cornell University's Carl A. Kroch Library, Division of Rare and Manuscript Collections, remains both relevant and fascinating: "Dawn's Early Light: The First 50 Years of American Photography" will be on view from October 20, 2011 until May 4, 2012, in the Hirshland Exhibition Gallery, level 2B Carl A. Kroch Library.



"A Splendid Present." *American Journal of Photography and Photographers* Price Current. Philadelphia, March 1884.

By the 1880s, "light and durable" amateur photography outfits were available for only \$10. This advertisement suggests that photography is now so simple that even a child can use a camera.

[Online Collection Of 10,000+ Rare and Stunning Vintage Cameras](http://www.collection-10000.com/)

Whether you love shooting film or appreciate the aesthetics of vintage cameras, this site will definitely be up your alley. Now, you should be aware that this expansive wonderful resource will end up taking you a few hours to look through. *Collection Appareils* is a French online archive with over 10,000 cameras. You can browse through some rare models, and probably check out cameras you haven't even heard of.

Site curator Sylvain Halgand has compiled a great site that not only features a meticulous archive, but also sample photos of each camera, and a discussion forum for camera lovers. There's a little bit of everything, some cameras only bear the camera name, others have more interesting detailed information.



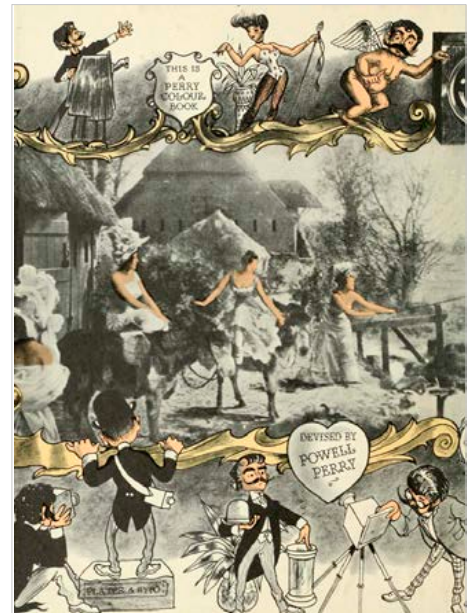
Early 1900s Leroy Stéréo-Panoramique



1905 Ambrosio

<https://archive.org/details/unclealbertsmanu00perruoft>

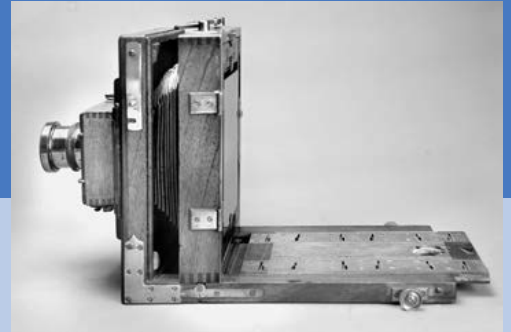
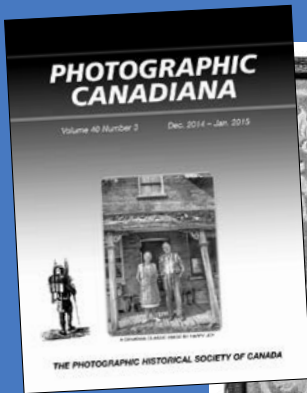
On the Yahoo PhotoHistory group [PhotoHistory@yahoogroups.com] Nicole Hudgins writes: "Cleaning out his college fraternity's house after a flood, my brother-in-law rescued a strange volume called *Uncle Albert's Manual of Practical Photography and Guide to the Reproductive Processes*. The book (a slim black hardback) contains no author information or date, revealing only that it was "devised by Powell Perry" and printed by Perry Colourprint Ltd., London. It's a sort of humor book featuring fake belle époque photos of ladies in corsets and bloomers."



The book can be purchased from Amazon. But Luis Nadeau points out that the book is out of copyright and Ryerson University Library's copy is available from Open Library.

***PHOTOGRAPHIC CANADIANA* VOL 40-3**

**THE NEWEST
20 PAGE ISSUE IS IN
THE MAIL TO
MEMBERS**



FEATURES GALORE & MYSTERIES IN THE NEWEST ISSUE



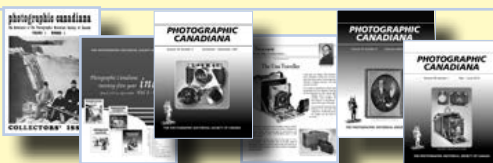
Why is the “elopement” of photographer James P. Carson tied to the ambrotype of the lady as seen above, and why the strange tailboard of this camera? We have a four page tribute to 97 year old Harry Joy and several photo reports of our Fall Fair and Symposiums in Rochester and Austin Texas. And what is this Indian scene all about from Fort Assinniboine? ...Our newest issue of *Photographic Canadiana* is a combination of research and mystery into Canadian photo history. Its 20 pages of sparkling reading. Available only to members of the PHSC four times a year.... care to join us!



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PASS IT ON TO A FRIEND – LET EVERYONE READ THIS NEWSLETTER

Current Events

STEPHEN BULGER GALLERY

STARS AND SCIENCE Gábor Kerekes: The gallery is pleased to present the first Canadian exhibition of work by Gábor Kerekes (1945 – 2014.) This exhibition will focus on works from his best known series, *Stars and Science*. Many of his photographs are of scientific instruments and items one would find in a laboratory. Other images by Kerekes trick the eye, taken with pinhole cameras, large format cameras and using antique developing methods, so the viewer believes they are straight photographs of planets and stars, while in reality, many are of everyday objects such as apples, tennis balls and lighting conductors. November 29, 2014–January 17, 2015. 1026 Queen Street West, Toronto.

HARBOURFRONT CENTRE

THE NEW SUBURB: LANDMARKS

Robert Burley: "I grew up in rural Ontario but have lived most of my adult life in downtown Toronto. I've become fascinated by a new form of urban landscape just beyond my city limits – places that are both familiar and foreign to me. Unlike most other North American suburbs, I find Toronto's outer fringe – also known as 'the 905 region' – anything but boring; to me it's exotic...." To December 28, 2014, 235 Queens Quay W., Toronto.

Camerama Photo Show

Sunday, January 25, 2015
10:00 AM - 3 PM

Note Location!

Delta Toronto East
2035 Kennedy Road, Toronto,
Ontario M1T 3G2
(Kennedy Road & 401)
FREE PARKING - ADMISSION \$7
Directions: www.deltahotels.com/hotels/delta-toronto-east

Want Ads...

PHSC Volunteer Wanted

Devise your own Facebook news-feed and help keep PHSC up to date with the latest in the photo-historical world, while interacting with other enthusiasts! Contact Louise at ldbrucke@sympatico.ca

GEH Looking for Antique Plate Holders

Mark Osterman of George Eastman House writes:

We are looking for 4x5 glass negative holders for the gelatin dry plate workshops held at George Eastman House in Rochester, NY. Contact me if you have any to spare.

Mark Osterman: mosterman@geh.org

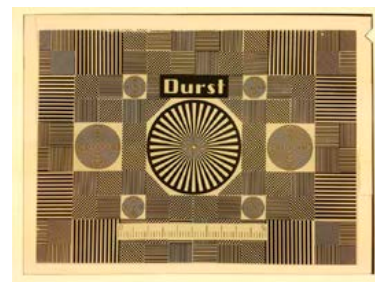
Images Wanted

Ron Polito is looking for scans of images by early Boston photographers Charles E. and Luther Holman Hale, to be used in an upcoming article in the 2014 Daguerreian Society *Annual*. Contact Ron at Ron.Polito@umb.edu

For Sale

Epson Stylus Pro-7800 24 in. printer with K-3 ultrachrome inks and assorted roll papers, with stand, original documents, cables, \$1000.00, not used much, good shape and well maintained. Details Email spike@spikebell.com or 519-735-2094. Suggest pick-up from Windsor, ON as should not be shipped or laid on side.

Wanted



Looking for test negatives used in the darkroom as an aid for aligning an enlarger. Any shape and size will do. I could pay cash, trade prints or do some matting and framing work in exchange. Please contact Marco Buonocore at mbuonocore76@gmail.com - Thanks!

Wanted

9" square lensboard for an 1862 Samuel Peck 10"x10" Studio Camera (and lens too!) Lens for a #10 Cirkut camera (Perhaps a Turner Reich Anastigmat Convertible f6.8) Lens for a Hunter Penrose 'photo engraving' camera with 24" square plates. lesjones.covershots@gmail.com 416 691-1555

Wanted

Photographs of Bloor Street, between St. George St. and Yonge Street during the 1950s and 1960s for research on milliner Lily Jamon (1918-2009). Deirdre.Macdonald@ceann.na.mara@gmail.com

Wanted

Copy stand for photographing rocks and fossils. email ian@ransberryphotography.com

Members are already enjoying the latest issue of

PHOTOGRAPHIC CANADIANA!

Join PHSC and get this excellent journal mailed to your door!

see www.phsc.ca

