

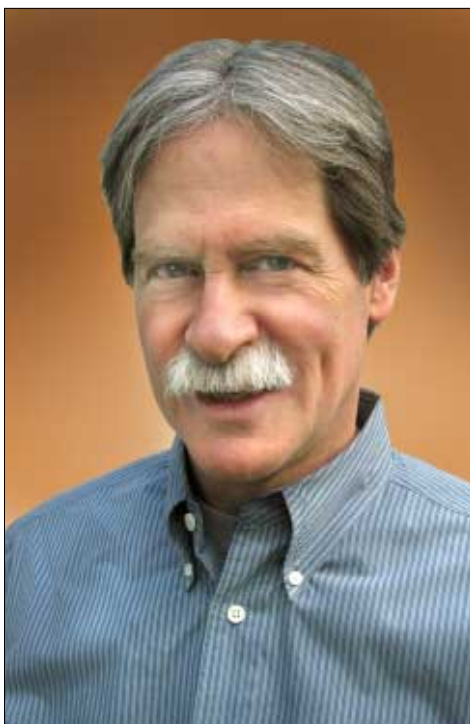
The PHSC E-MAIL

Volume 5-3, Supplement to Photographic Canadiana, June 2005
The Photographic Historical Society of Canada

Wednesday, June 15th Meeting... bring a friend

James Jensen is a professor in the Department of Fine Arts at Loyola University, Chicago where he teaches both photography and the history of photography. He has twice been named "Master Teacher" by the university. He is the author of a monograph on Illinois photographer W. E. Bowman and has twice lectured at the prestigious *PhotoHistory Symposia* at The George Eastman House in Rochester.

Professor Jensen will be our featured speaker for June presenting a slide lecture on the topic: "Of One Cloth: The Business, Science and Art of Photography." Until the widespread adoption of the dry plate in the 1880s, photography was practiced almost exclusively by professionals. They simultaneously had to operate a commercial business, master uncertain new technologies, and advance the artistic ambitions of a new medium. "Of One Cloth: The Business, Science and Art of Photography" examines how nineteenth century photographers responded to these challenges.



PROF. JAMES JENSEN

Location of meeting and directions are in column at right.

TAKE NOTE OF ADDRESS CHANGE:

Effective immediately is this new Post Office address for the PHSC. All mail should now be addressed to:

**Photographic Historical Society of Canada,
6021 Yonge Street,
Box 239,
Toronto, ON.,
M2M 3W2**

PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Burgundy Room, Memorial Hall in the basement of the North York Central Library, 5120 Yonge Street, 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) 6532-7780.

Programming Schedule:

June 15th, 2005

-Professor James Jensen of Chicago will speak on "Of One Cloth: The Business, Science and Art of Photography" which examines how the nineteenth century photographer responded to their day-to-day challenges.

We take our summer break during July and August then commence fall programming on September 21.

September 21st, 2005

-Matthew Isenburg travels from Hadlyme, Connecticut to unveil his new program "Collecting Today."

October 19th, 2005

-William Mokrynski, a photo artists, will enlighten us on his favorite subjects "Pinholes & Panoramas."

November 16th, 2005

-David W. Lewis, one of the last Masters of the pigment-control process will lecture on: "The Art of Bromoil & Transfer."

Ideas for monthly programs are welcome. Suggest speakers, topics or even locations to tour. Information to Felix Russo.

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

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

Robert A. Carter – Webmaster

The Spring Fair

Report by Spring Fair Chairman Mark Singer

The Spring Fair was held at a later date this year with our concern that the day might be too hot. The Soccer Centre is without air conditioning so the cool spring air relieved us of that concern.

This is the second fair where we have been responsible for setting up and taking down the tables and chairs. The hired Labour Ready crew of 3 did an excellent job to relieve PHSC volunteers of doing the task. All 130 tables were taken and it took a bit of scrambling to come up with extra tables for the PHSC's own displays.

Before opening at 10:00 AM there was a line up down the hall and out the main doors.

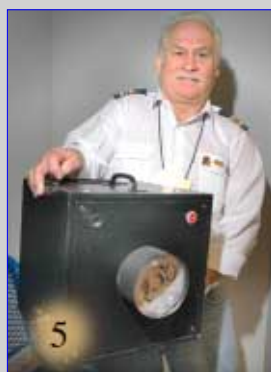
Brian Wilson did an excellent job, once again, taking money from 21 tableholders and directing them to their locations.

There were 694 paid admissions of which the majority used discount coupons. Ed and Jean Warner han-

dled the ticket selling in the lobby. Ed commented that two soccer events, running at the same time, brought in a few extra customers when they decided to see what our fair was all about.

Our hats are off to the Security people who helped in many ways to make the day run smoothly. Thanks to Tony Fernandes, Egon Kellner, Tiit Kõdar, Julian Morasutti, Russ Forfar and Winford Morris. Our new membership Chairman James Marr recruited new members for the Society while Bob Lansdale wore two hats as official photographer and setting up the PHSC promotion booth. The policeman and Brian Wilson provided their evident security presence. And thanks both to John Linsky and Clint Hryhorijiw for their support and assistance.

I am happy the way the Fair went and now that this major task is completed I am looking forward to some much needed rest at the cottage.



Photos by Robert Lansdale



THERE WAS PLENTY TO CHOOSE FROM and INTERESTING DISPLAYS TO SEE – continued next page

SPRING FAIR CONTINUED

PHOTO CUTLINES for images on the previous page and on this page.

1. Overall view of the soccer field showing the gathering crowd searching the 130 tables of goodies.
2. Chairman Mark Singer was assisted by Clint Hryhorijiw who will take over Spring Fair and Mark the Fall Fair.
3. Crowding round one of the many displays and renewing old friendships with "dealers" who have been returning for many years.
4. A table loaded with lenses of all lengths gets close scrutiny.
5. Ed Warner handles our "mascot" camera at the ticket table.
6. One of the many images found on the tables. This one was a carbon



image on milk glass mounted in a wooden frame by Henry Gzik.

7. Robert Gutteridge can be relied upon to mount an excellent exhibit of his ciné equipment with well prepared data. This year's theme was 9.5 mm film and associated equipment.

8. Raymond Pereira is seen at his table, loaded with goods and photographic equipment. He had a number of large bellows cameras.

9. Brian Sinclair of Cambridge, Ont., shows the extended double bellows of an enlarging camera that produced up to a 6"x8" print.

10. Francois Lemai drove from Montreal just to display his magnificent collection of rare movie cameras and projection equipment. He is seen holding a Movette 17.5 mm camera of 1914 while in front of him is a Pathé Monaco Duplex 9.5/4.75 mm projector. These two pieces are extremely rare especially in mint condition. An English magic lantern of 1890 with 12.5 inch lens sits in the foreground.

11. This is one of the special professional 35mm movie projectors shown by Francois Lemai. This is by Powers who built the well engineered item in 1906. And it still works perfectly!

12. One of the youngest collectors to attend was four year old Grania accompanied by her father Mike Robinson, Past President of PHSC.

13. A polished wooden studio camera (10x10) and a much smaller Korona by Gundlach Optical Co. was shown by Djuka Njegovan of Stony Creek.

Photos on this page

14. Closely scrutinizing many of the choice second-hand lenses in order to pick up "that extra lens that was wanted."

15. What better place to meet a fellow collector than at the PHSC Fair. Len Karpenko of Barrie was showing his 6x8 Gandolfi field camera when Ken Brown of Toronto stopped to say that he also owns a Gandolfi (4x5 mahogany) which he used for years working as a commercial photographer for the late Ron Vickers.

16. One of the interesting antique images was this daguerreotype in case offered by Henry Gzik.

17. Brian Sinclair of Cambridge had this oval button image mounted in a blue split-front case.

MYSTERY PHOTOGRAPHS

Steve Evans asks for assistance to find what process would have produced this photograph he recently acquired. The image is printed on tissue paper and is viewable from both sides. It looks like an early 20th century image. Luis Nadeau suggests it looks like a Platinotype on Japanese tissue introduced by Helios in 1903 and Gevaert later – usually coated on both sides to intensify the image. Others supplied silk, sateen etc with platinum coating. Bill Becker says he has seen similar platinum prints on tissue by Kasebier.



PHOTOS COURTESY OF STEVEN EVANS

Steve queries a post mortem photo attributed to Thomas Gushal of British Columbia/Alberta. The subject is a funeral portrait of Peter P. Verigin, *aka* Christiakov the Cleanser, spiritual leader of the Doukhobors in Canada 1928-1939. It is a mystery as to how the high colouring was applied to this glossy stock image. Send info: steven.evans@sympatico.ca



Toronto Notes

Reported by Robert Carter

Michael Reichmann of Toronto operates a popular website "The Luminous Landscape" of which a feature is his quarterly *Video Journal*. Our May programme presented two articles from the *Video Journal* highlighting the two ends of photography's timeline. The first article featured Mike Robinson on making daguerreotypes, a process from the beginning of photography. The second article was an interview with Kevin Raber of *Phase One*, a maker of high-end digital backs which permit medium format photographers to operate without being studio-bound.

DAGUERREOTYPES: There are only a half dozen active modern-day daguerreotype photographers (those averaging one or more images a week). The materials are dangerous, the processes both difficult and demanding, with each image requiring much time and skill to create.

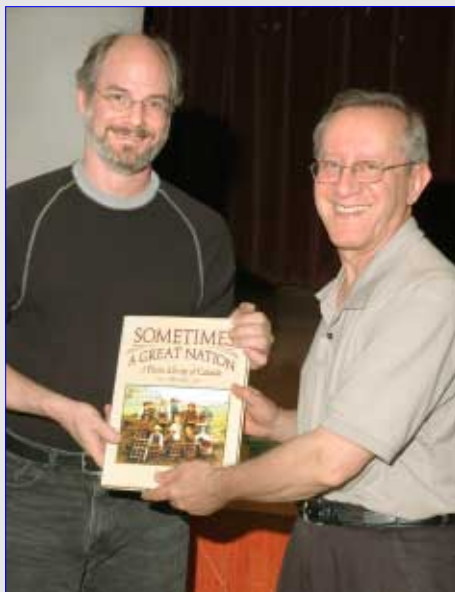
Mike uses a mix of antique apparatus and authentic reproductions for which he followed patent drawings as a guide. His lens is a vintage f/3.3 optic (faster than a modern-day portrait lens to accommodate the less sensitive daguerreotype plate). He took an introductory daguerreotype workshop at the George Eastman House, then researched via books and the internet. Interpreting the ancient books and translating their contents into meaningful modern terms was most challenging.

Reichmann's interview began at the Ryerson Gallery during Mike's "Contemporary Daguerreotypes" exhibit and then moved to his "Century Darkroom" studio where we saw Reichmann pose for a portrait and followed Robinson through the stages of sensitizing and developing the plate.

A sitting takes three to four hours including processing. Robinson takes and processes three images, selecting the best for final casing and presentation. The rejects are re-pol-

ished and re-sensitized for later use. Such a sitting and image costs \$750.00.

Robinson's artistic landscapes and still-life images, especially those hand coloured, go for as much as \$6,000 (19th century landscape daguerreotypes are very rare).



PHOTOGRAPH BY ROBERT LANSDALE

After his participation in the evening's presentation, Mike Robinson is thanked by new Programme Chairman Felix Russo.

The buffed silver plate is sensitized by exposing it to iodine fumes. Image contrast depends on the thickness of this coating. Thicker gives higher sensitivity and lower contrast – like high-speed film – for use in outdoor light with its wide dynamic range. For studio use a thinner coating gives higher contrast and a punchier image but at lower sensitivity. The coating on the plate changes colour as it becomes sensitized with a characteristic deep yellow signifying a fully sensitized plate (the iodine combines with the surface silver to make light sensitive silver halides which underlie all silver-based processes). While sensitized plates will last a day, exposed plates are very short-lived. They must be developed quickly after exposure before the latent image silently fades

away – no time for a leisurely walk back home to process after supper!

DIGITAL: The second interview introduced Kevin Raber, marketing executive for *Phase One* at <http://www.phaseone.com/>, discussing their new P-Series digital back attached to a Contax 645 camera. The P-Series take medium format cameras out of the studio and into the field. The older H-Series scanning backs were tethered to a computer. This lack of portability led to the current domination of field photography by high end "35mm" Digital SLR cameras.

The Phase One P-Series backs have a larger sensor and greater number of pixels than DSLRs resulting in faster operation and lower image noise. While the P-Series is currently offered in 16 and 22 mega pixel resolution, Raber expects to see this resolution increase as medium format back technology moves forward. The P-Series backs are self-contained with a large capacity compact flash (CF) card, batteries and a viewing screen in a package the size of a traditional film back. With the P-Series, photographers can shoot in the field with their medium format cameras as easily as with a Digital SLR. Processing the 120 meg files created by these backs places a heavy load on the photographer's computer equipment.

The *Phase One* backs are definitely high-end and priced accordingly (the \$25,000 – \$35,000 price should fall in time, just as the Digital SLR prices are falling). *Phase One* make only about 1,000 backs per year while Canon, alone, makes that many Digital SLRs in a week. The Mamiya ZD camera, similar to the Pentax 6x7, was recently announced and is shipping this summer with a sub \$15,000 US price tag. With a similarly priced digital back, it lowers the total cost and changes the business model for medium format digital cameras. *Phase One* backs are made only for a few cameras and sold through a small number of dealers like Vistek in Toronto.

A SECOND LOOK... by Robert Lansdale



PHOTOGRAPH COPYRIGHT THE ARCHIVES OF ONTARIO

You may recall a previous PHSC E-mail of April 2005 which presented the story "Two Monster Panoramic Photographs Found Beneath Legislature Floor." The above image is a mosaic photograph of the entire panorama which was painstakingly created by "stitching" 77 digital images together. This final result, viewable at <http://www.archives.gov.on.ca/english/exhibits/freeland/index.html>, can be seen as part of the Ontario Archives web site where is found a larger animated version of the image.

The story left me wondering how such a large 28" by 18 ft 2" print could be produced in that 1912-1920 period. Panoramic prints are normally produced by contact printing the negatives to the photographic paper. The #16 Cirkut camera used film 16 inches wide and was the largest produced; so the Niagara pictures must have been enlarged. Enlargers in that time era were being adapted to the (rather new) tungsten lighting. Building an enlarger to accomodate a panorama negative would have been quite a challenge.

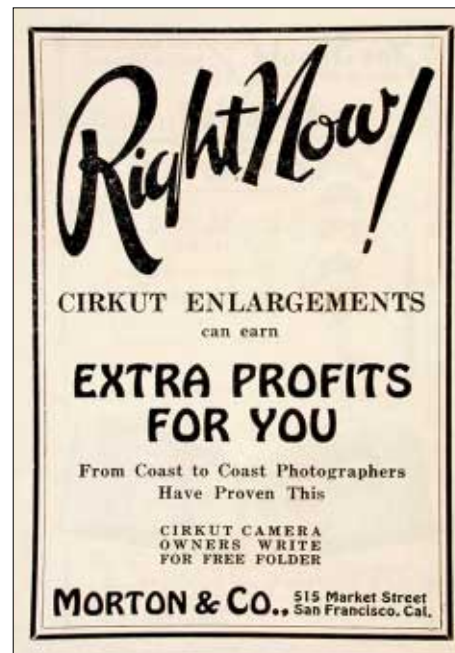
After publishing the story in our PHSC publications, I received information from Brian Poldon of Worthing, Sussex UK. Mr. Poldon had a series of well researched articles on the history of the panorama camera in *Photographic World* and intends to publish a book. He drew attention to an article in the May 1926 edition of *Camera Craft* where commercial photographer Laurence B. Morton got together with a group of associates to engineer and build a proper apparatus to enlarge Cirkut panorama negatives. Apparently several unsuccessful attempts had been made to produce sharp one-piece enlargements from long Cirkut films, but the results had not been satisfactory.

The publication quotes Mr. Morton as saying: "It had to have the accuracy and delicacy of a fine watch and yet the strength and stability of a motor truck.... it was finally put into operation on our own work; the quality of the enlargements produced exceeded even our own fondest hopes, and before long other photographers, hearing of our accomplishment and realising the vast possibilities for new business through the medium of these enlargements, began sending us films to be enlarged for them and as this trade business grew quite rapidly we eventually decided to offer our service to photographers throughout the United States..."

No illustration of the enlarging apparatus is shown but there are several photos of two men holding unrolled prints – 30" by 9' 8"; a 10' by 40" Sepia ; a 16" x 15' framed panel.

In answering a series of questions Mr. Morton replies: "If necessary, a 20-ft. film can be fully illuminated and either enlarged or reduced as desired. It is possible to make enlargements on one sheet, 30, 40, 50-ft, or any length desired by 40 inches wide. When wider prints are desired we make them in 40-inch strips and later mount and join them so they have the appearance of a single picture." The story stresses "the critical sharpness" of the final prints.

From the scant information provided it might be deduced that Mr. Morton utilized the mechanics of the panorama camera to create his enlarger. The length of film would have moved through the enlarger passing a light source and a thin slit across the width of the film. The image would have been projected onto a wide roll of paper which would



An advertisement for Morton & Co. in San Francisco, California invites photographers to send for a free folder. Rob McElroy of Buffalo, N.Y. searched out this ad from a June 1926 issue of *Camera Craft* Vol 33 #6 despite having recently moved and his library collection was still unpacked.

move simultaneously in synchronized speed. Gearing would have kept the movements in proper ratio so that the projected image and paper would move in unison to deter blur. The exposure slit preferably may have been positioned in front of the paper rather than within the enlarger. The machine must have been an engineering work of art and I can't help wonder what became of it or if a picture was ever published?

So if the Ontario Archive prints were produced in this 1926 period then possibly the negatives were sent to Morton for enlargement with the mounting completed in Canada.

COURTESY OF THE PHOTOGRAPHIC RESEARCH LIBRARY OF ROB MCELROY, BUFFALO, NY.

We Are Searching for the Sniders

Assistance is needed to gather information about and images by 19th century Canadian photographers named SNIDER so that we can publish an article in our journal. A diary of formulas, suppliers and photo-techniques, found in Napanee (west of Kingston), was the working reference source for K.W. Snider of Hamilton (1889-98) and others thereafter. Glen Phillips in the Ontario Photographers Index lists W.F. Snider (photographer and dentist) in Odessa for 1869 as well as W.C. Snider in Odessa & Hamilton. Additional Sniders were in Ottawa, Kingston, Brantford, Renfrew and Thornbury. Do you have any images by any of them? This editor would appreciate receiving Xerox copies of information and scans of images which will help in our research. Contact: lesjones@ca.inter.net or Telephone (416) 691-1555.



We will be taking a summer break from the production of the PC journal, the Supplementary News Sheet and this PHSC E-mail newsletter but will return in September. It will give us some necessary time to work up more articles and pages of Canadian photographic history. Do have a nice summer!

DAGUERREOTYPES OF ACTORS

Tufts University in Medford, Massachusetts is undertaking a survey to locate any surviving daguerreotypes of actors in costume. In 1852, the London publishers Thomas Tallis & Sons began issuing an edition of Shakespeare, illustrated with engravings of actors in their famous roles based largely on daguerreotypes. In 1858, an American publisher followed with an edition of Shakespeare illustrated with engravings of New York and Philadelphia actors, also based on daguerreotypes.

Dr. Laurence Senelick is undertaking the survey to find such early images, if they still exist. Does anyone know of silverplates, daguerreotypes, ambrotypes or similar unique photographic portraits of performers in costume (actors, opera singers, dancers and/or circus acts). Contact Senelick, Dept. of Drama & Dance, Tufts U., Medford, Mass., 02155, Telephone: (617) 628-5000 x2230.

IMAGE EXPLORATIONS EAST August 21 to 25, 2005

A five-day hands-on workshop by top professional photographic image makers will run at Brock University, St. Catharines, ON from Sunday Aug. 21st to Thursday Aug. 25th, 2005. Check out the details and reservations at www.imageexplorations.com

PHOTOGRAPH CONFERENCE OF MARCH 2004



Although the multi-disciplinary conference on *The Photograph* was held in March 2004 by the University of Manitoba in Winnipeg, a special issue of *MOSAIC*, journal for the interdisciplinary study of literature, was published in December. It featured papers by keynote speakers and presenters offered during the meetings. Another subsequent issue on *The Photograph* was scheduled for March of this year. This time the essays are the result of a "call for papers." Get details from www.umanitoba.ca/photograph/index.shtml

THREE NEW EXHIBITIONS June 17th to Sept 4th

The *International Center of Photography* at 1133 Avenue of the Americas at 43rd Street in New York will open three new exhibits running from June 17 to September 4, 2005. *The Open Book* celebrates the history of the photographic book from 1878 to the present. The exhibition will include approximately 175 of the most significant photographic books covering that time period. This is a travelling exhibition produced by the Hasselblad Center in Göteborg, Sweden in cooperation with Arctic Paper.

Also included in the venue will be *Forget Me Not: Photography and Remembrance*. This exhibition examines the relationship of photography and personal memory. Turned into hybrid objects through their elaboration with human hair, wax flowers, and other additions, these photographs offer a more involving memorial experience than photography alone can provide.



COURTESY GEORGE EASTMAN HOUSE - ROCHESTER

Not to be missed will be the spectacular exhibition of more than 150 daguerreotypes by nineteenth-century Boston's famed masters of the art, Albert Sands Southworth and Josiah Johnson Hawes. *Young America: The Daguerreotypes of Southworth and Hawes* will surely be a landmark showing long remembered for years to come. It will unveil for the first time many images never publicly seen before.

After the September 4th closing in New York, the exhibition will travel to Rochester for its major showing at the George Eastman House International Museum of Photography & Film running from October 1st, 2005 to January 8th, 2006.

FROM THE NET

The Journal of Applied Physics reports Quebec researchers have created a new lens that could revolutionize photography by allowing the smallest of cameras to take crystal-clear zoom photos. The new lens, five times thinner than a sheet of paper, can zoom and focus with no moving parts, potentially eliminating the distortion caused by digital zoom and bulky conventional optical lenses. Tigran Galstian, an engineer and physicist at Laval University, says his invention could drastically improve blurry photos taken by digital phone cameras. Dr. Galstian's lens adds a light-sensitive compound to a thin sheet of liquid crystals, eliminating the need for the finely ground glass of conventional photographic equipment. When the sheet is zapped with a laser beam, the centre becomes denser than the edges. Small jolts of electricity change the material in the lens to bend light and adjust focus and zoom.

Olympus has recorded its first-ever consolidated loss and has slashed its imaging sector's work force by 4000 staff. The company's financial results reveal a net loss of 11.83 billion yen for the year. This is the first loss since the company started reporting consolidated results in 1978. For the same period, the company recorded an operating income of 23,153 million yen, down 63.2% from the previous year, though this is projected to completely recover in 2006. Olympus has suffered its biggest decline right in Japan where sales of imaging equipment have fallen 39.8% from 2004 to 2005. In North America, sales fell by 18.7%. However, in Europe, sales enjoyed a 10.1% increase resulting in an overall decline of 6.4%.

In Germany, AgfaPhoto GmbH, a recent spin-off from the Agfa-Gevaert Group has filed for insolvency. AgfaPhoto in New Jersey was quick to state that their North American operations are unaffected by the filings of the parent company. AgfaPhoto produces and markets next-generation digital photofinishing products and services including its Agfa d-lab processing equipment.

Rollei, manufacturer of the classic twin-lens 6x6 Rolleiflex, announced the availability of the 6008 AF "Bundle," which will be their top-of-the-line offering in a family of products Rollei is rolling out in the North America. The bundle includes the Rollei 6008 AF camera, the world's first auto focus single lens reflex camera in a 6 x 6 medium format; C1 Pro software for precise workflow that supports all phases of image editing and intuitive operation; and the PhaseOne db20pdigital back, which gives photographers both film and digital picture taking capability in one package. The interchangeable film packs allow a photographer to shoot film, Polaroid-type shots as well as digital shots.

The db20p has resolution of 16 mega pixels, 16 bits per RGB or CMYK color, and offers the option of saving RAW files in addition to TIFF and JPEG files. The unit handles studio or location shoots with ease, thanks to high performance rechargeable batteries that provide 250 shots (four working hours) and 45 frames per minute without AC power. The data is stored in the IIQ RAW format on CompactFlash cards. Processed images can be stored in the form of IIQ RAW, TIFF-RGB, TIFF-CMYK or JPEG files. File sizes are between 48 MB and 128 MB. ICC profiles can be embedded for optimum color management.

The 6008 AF is targeted to studio and on-location professionals involved in "workflow" photography. Pricing is expected to be in the \$14,999 US range.

Rollei's new bundle, which includes lenses from Schneider-Kreuznach, retains full compatibility with the Rollei 6000 system. Three new AF lenses have been developed for the auto focus modes of the 6008 AF.

All the camera's main functions – such as focusing, exposure and flash control -- can be carried out fully automatically or controlled manually. It's also possible to individually program the camera's functions via a PC using the PCCOM port.

Japan's Nikon Corp announced its net profit jumped ten-fold to 24.14bn yen (\$226m) in the year to March on robust global demand for high-quality digital cameras. Nikon also happened to mention that its net profit was also boosted by a \$145m out-of-court settlement paid by ASML Holding of the Netherlands and other firms to settle patent disputes in its semiconductor equipment business. Nikon said sales rose 26.1 per cent to 638.47bn yen.

"Rising global sales of digital cameras, as well as brisk sales of liquid crystal displays (LCD) and chip-making equipment, boosted our profits during the year," said a Nikon spokesman. Nikon shipped 6.61 million digital cameras worldwide in the past year, up 22 per cent. The audio-visual segment, which includes sales of digital cameras, accounted for over 55 per cent of Nikon's overall sales. "Of the total camera shipments, the number of high-quality single-lens reflex (SLR) digital cameras more than tripled," the spokesman said. The LCD equipment segment was also strong thanks to growing demand for large flat-screen televisions and mobile phones. Although price competition for compact digital cameras is expected to intensify, the overall market is likely to stay on an uptrend, backed by strong growth in SLR digital cameras.

Canon U.S.A. Inc. is reaching for the stars with its EOS 20Da digital SLR. The new model addresses specific requirements of astrophotography with features such as a live preview LCD and a modified low-pass filter optimized to help photograph the clear night sky in brilliant detail. The EOS 20Da digital SLR will be available at an estimated price of \$2199 US. The low-pass filter positioned in front of the 8.2 megapixel CMOS sensor has been modified to yield sharper and higher contrast images of various astronomical phenomena such as diffuse reddish nebulae. The modification increases the transmission of light at the specific wavelength of 656nm, known as the Hydrogen Alpha line by a factor of 2.5x. The 20Da can be used for conventional photography by mounting an optional filter on the lens.

Coming Events

The Photographic Art in Wales

August 9 to 12th 2005

A special conference to be held in Swansea, South Wales, UK.

Subjects are to include: Talbot, Dillwyn Llewelyn, Calvert Jones, Gutch, Fenton, Claudet etc. The scheduled speakers already include: Larry Schaaf, Julian Cox, Pam Roberts, John Hannavy, Carolyn Bloore, Richard Morris etc. The Chairman is Colin Ford CBE. The four day event also includes a visit to Penrice Castle and an associated exhibition. For bookings and information contact www.risw.org.uk

NSA STEREO CONVENTION July 13 to 18, 2005

The National Stereoscopic Assoc. will hold its annual convention this year in Irving, Texas from July 13th to 18th. Early hotel reservations are a definite must at (972) 929-4500. Check website for their scheduled events: <http://2005.nsa3d.org/>

THE ANNUAL DAGUERREIAN SOCIETY SYMPOSIUM October 27 – 30, 2005

PHSC members can learn much about the daguerreotype as the Daguerreian Society and the George Eastman House play host to the Annual Daguerreian Symposium in Rochester, N.Y. Starting with an evening reception then an outstanding Trade Show, international speakers, auctions and banquet –all add up to a top-notch event. The GEH will mount a not-to-be-missed exhibit of images by the pioneer portraitists Southworth & Hawes. Acknowledged as the leading masters of the daguerreotype, this exhibit will be the finest gathering of S&H images ever assembled – don't miss it. Check the Dag Society's web site: <http://www.daguerre.org/gallindex.php>

Searching for Information?

Pat Belier in Fredericton, N.B. suggests searching for information on this new web site <http://print.google.com/>. It brings up books where you can find your queried word or phrase. The books have been digitised and links are made to exact references.

Ed James of Elkhorn, MB is a retired teacher of 25 years, a photo journalist and a collector for 40 years. He is often called upon to make presentations (in costume) which tell the story of antique equipment, processes and the evolution of photographic history. He aims his talk at Graphic Arts students and those in the History curriculum. Ed explains:



Ed James teaching photo history

"I teach part time to a media class and want the students to use classic range finder and TLR cameras as part of that program. I appeal to PHSC members for Russian F.E.D. and Zorki 35mm type cameras, NO Zenits!" Ed is also seeking circa 1960 TLR **Seagull 4** cameras, 6x6 on 120 roll film, f3.5/75mm lens, X-synch shutter. Contact: Ed James, P.O. Box 69, Elkhorn, MB, R0M 0N0, Telephone: (204) 845-2630.

Advertisements

Members are invited to submit one free advertisement to the classified section of each issue, limit 50 words, used at the editor's discretion.

Wanted

Brass portrait lens required for whole plate camera (6.5" x 8.5"), must be equipped with rack & pinion and Waterhouse stops. Contact Christine at cle22@cornell.edu

For Sale

A beautiful new Schneider Super Angulon f8 90mm wide angle lens covering 4x5 offered at \$550. Contact Fred at (705) 437-4395.



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

For Sale

Here's a bargain! Copies of *Magic Moments: First 20 Years of Moving Pictures in Toronto* at \$10 (S&H included) from Bob Gutteridge, 104 Ontario St. West, Whitby, ON, L1N 1P3.

For Sale

Camera equipment and complete darkroom are offered for sale by Suzanne & George at info@wdmemories.com or tel: (416) 986-5372. Hasselblad system, Contax ST 35mm, Brauncolor strobe system and stands, Beseler 23C enlarger, lenses, trays, etc.

Wanted

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



Selling on eBay

James Marr in Hamilton gets results by selling internationally vintage or contemporary photographica. A professional eBay seller (jay3jay3), he accepts equipment on consignment and avoids pitfalls. Contact: 905 529-0582, email: jmarr2@cogeco.ca.

For Sale

Daguerreotypes, stereoviews, vintage photos, cameras and books are on sale at The Bookstore Cafe, Camden East. Take exit 593 north off Highway 401 (west of Kingston) for 7km. Ask Les to see his special collection. Telephone: (613) 378-1102.