

The PHSC E-MAIL

Volume 7-12, Supplement to Photographic Canadiana, May 2008

The Photographic Historical Society of Canada

Wednesday, May 21st Meeting...

Our visiting speaker for May is Dr. Irwin Reichstein, an associate professor at Carleton University's School of Computer Science in Ottawa. His hobby is researching Canadian photographic history and he can be referred to as the guru on photographer James Inglis who competed with William Notman in Montreal.



DR. IRWIN REICHSTEIN

Photographic Canadiana published Reichstein's "A Multi-graph from Montreal" last May 2007. His interest was sparked by acquiring a photo-postcard taken at "Funland Multi-graph" on Montreal's St. Lawrence Boulevard. He'll retell that story and reveal the history of the "process."

Meetings are held in the Gold Room, Memorial Hall, (basement) of the North York Central Library, 5120 Yonge Street. Handy TTC Subway stop and underground parking

HOLD THE BUS FOR THE UPCOMING PHSC SPRING FAIR – SUNDAY, MAY 25TH

Free transportation will be available from the Kipling Avenue subway terminal in an 18 passenger bus. So its hold the bus for the PHSC Spring Fair on Sunday, May 25th at the Soccer Centre in Woodbridge. Look for PHSC Fair signs. Over 100 tables – doors open at 10:00 AM – entry fee \$7.00. Buy, Sell, Barter, or Ask Questions. See map on page 4.



PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Gold Room, of Memorial Hall in the basement of the North York Central Library, 5120 Yonge St., North York, Ontario. The meeting officially begins at 8:00 p.m. but is preceded by a Buy & Sell and social gathering from 7:00 p.m. onwards. For information contact the PHSC or Felix Russo, 33 Indian Rd. Cres., Toronto, ON, M6P 2E9, Phone (416) 532-7780.

Programming Schedule:

May 21st, 2008

-Prof. Irwin Reichstein of Carleton University will travel from Ottawa to enlighten us on the interesting Multi-Graph process.

Sunday, May 25th, 2008

-PHSC Spring Fair opens its doors at the Soccer Centre in Woodbridge, Ontario, on Martin Grove Rd., 10:00 AM to 3:00 PM. Newly added is a free bus from the Kipling subway station.

June 18th, 2008

-Paul Pasquarello provides an interesting program on stereo photography. Paul lives in Buffalo, N.Y. and is a much travelled speaker.

We will be taking time off for the summer then programs will begin again in September.

JOIN THE PHSC NOW DON'T MISS A THING

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

FOR PROGRAM UPDATES

www.phsc.ca

our new E-mail address is

info@phsc.ca

Robert A. Carter – Webmaster

Toronto Notes

Reported by Robert Carter

Our March speaker Rob Skeoch's love is large format photography; his bread and butter is sports photography. When not shooting sports or beautiful large format black and white landscapes, he is selling hard-to-find large format materials or off doing workshops around North America. Rob's fresh insights on the digital evolution are based on his experiences. He prefaced his talk with a thank you to PHSC member Stan White, his former teacher at Sheridan College.

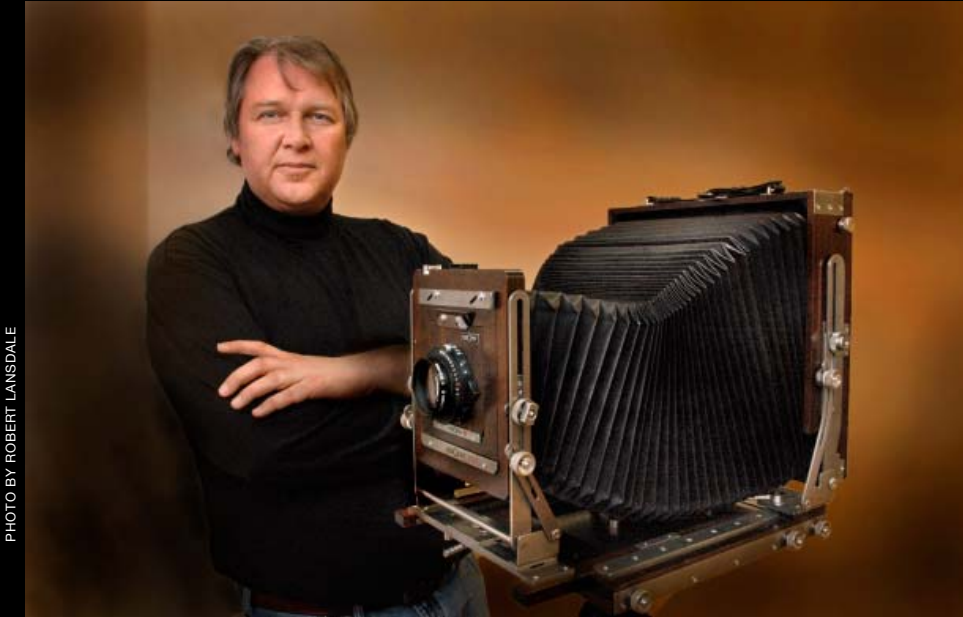


PHOTO BY ROBERT LANSDALE

RON SKEOCH

Most sports photos are taken using a very long lens. To capture fast action on the ice, Rob pays some \$800 a game to have his camera synced to powerful strobe lights mounted high in the arena ceiling. He has also experimented with motorized remote control, once securing a pricey Hasselblad with a \$7,000 wide-angle lens behind the glass back-board to get basketball action at the hoop.

A photographer must consider the market for his photos. For example, MacDonald's sports cards require each photograph to show only a single player in a moment of action. The primary market for photographs of amateur sports is the parents of the athletes. After a game, Rob posts his pictures on the web for parents to see and buy. The sport itself

often determines the type of picture that sells: for tennis games, it is the face, racquet and ball; in bicycle races, it's the crashes.

Rob has lots of shots of the Maple Leafs (he shoots over 100 hockey games some years). Hockey pictures are much the same from game to game - watch the goal and press the shutter button - same action, different players. Catching players in isolated action, he gets photos that have a broader appeal than the day's news.

Recently, he signed his 15th annual contract with Major League Baseball (MLB). He goes to venues that are attractive to clients, seldom shooting at home in Toronto because Rogers Centre (Sky Dome) is one of the worst parks in the MLB for photographs.

Instead, he goes to Detroit, Cleveland or even Pittsburgh. The demand is for photos of American venues and teams playing outdoors on grass.

Rob shoots at the NFL games (he rarely does the CFL). This is strictly a business decision. The NFL attracts the better photographers with its stronger market. The league provides each photographer with a list of which players to shoot. Rob then tracks his assigned players, not watching for the big play of the game. He once caught a promising player the second week of the season. The young star had just made his first professional touchdown. Unfortunately a short time later, he blew his knee out. Rob gave him a photograph to commemorate what became his only professional touchdown.

CONTINUED NEXT PAGE

Rob gets paid when his photos sell. After the switch to digital, the MLB couldn't handle the volume of images. Their solution was to sell off their portfolio to Getty Images, grand-fathering their photographers. Shooting players for MacDonald cards was a fabulous gig until the hockey strike hit - the final nail in the coffin for film. Sports photographers moved to digital which was viewed as a saviour - faster, cheaper and easier to take good shots. As it turned out, once the industry went digital, all the money was gone. Digital drove the price down. Professionals now take thousands of shots from which the publishers choose only a few to publish. Recently Rob and two other sports photographers partnered to publish a Canadian sports magazine - giving the sports photographers another outlet to sell pictures.

Today's photographers can do as they wish - some go back to glass plates. Buying vintage lenses on eBay, setting up a wagon and doing the wet plate experience right down to shooting at civil war re-enactments. Another popular niche is platinum paper printing. It requires a high level of skill to make these beautiful images with their long tonal range and detailed shadows. Platinum prints are made by contact printing, ruling out the Leicas and Hasselblads - even a 4x5 negative is too small. The true enthusiast looks to an 8 x 10 or larger camera. This is the niche where people get excitement. One sheet of 20 x 24 film costs \$30 and fits in a \$30,000 camera.

While the proliferation of digital images negated the value of the photograph, digital saved photography. Digital has stabilized photography, introducing the art to a whole new generation. Many of the new recruits are becoming interested in the older processes, pin-hole cameras, infra-red, etc. These are the best times for photography with so many options both digital and traditional - B&W, transparencies, glass, platinum.

Everyone thought that sports photography would recover after the hockey strike. When it didn't, Rob had to look at other options. He had learned 4x5 in college and wanted to go back to it, but he sold his 4x5 enlarger years earlier. He decided it would be easier to talk his wife into the purchase of an 8x10 camera instead of a 4x5 plus another enlarger. Getting an 8x10 off eBay, Rob discovered the film, and lenses were hard to find. Realizing other large format enthusiasts faced the same problem, he searched for off-shore suppliers and began stocking and selling



Rob Skeoch receives PHSC thanks from Program Chairman Felix Russo and President Clint Hryhorijiw.

5x5 8x20 16x20 and some 4x5 materials by mail. This business has expanded to include modern large format 8x10 cameras (the Ebony line - it is a state of the art view camera) tripods, lenses and papers. His "cottage industry" sells only the hard to find materials and tools for large format.

Rob's first 8x10 was a used Deardorff (rumoured to be made from the mahogany of bars closed by prohibition). He takes nature shots of roots and rocks at places like Rattlesnake Point and Algonquin Park in Ontario. He has photos in 38 different books - with the more recent books being mostly his photographs. Rob sells his fine art photographs for a modest \$500 to \$800 at shows instead of using a gallery.

He also favours some spots in the USA, for example Bodie California, across the rockies from San Francisco where he photographed an old gold rush days salon

building. Using an orange filter with black and white film gives an infra-red look to some shots. In the mountains, the early morning sun is best shown by his photograph of Mount Whitney - shots during the rest of the day are flat and bland. For his first time in Zion Park, he hiked in with his 8x10 camera, set up the view he liked best and took a single photograph. The time and expense of 8x10 means at most two shots of any given view. That takes skill and confidence. He has photographed other old buildings like the barn in an Arizona ghost town which was a prop in the movie "Butch Cassidy and the Sundance Kid." His photograph of a small nameless falls outside Boston is called "Bridal Veil Falls" for its slow motion water blur and popularity as a wedding gift.

Rob's studio and mail order business is in a townhouse in Burlington, Ontario. He uses and sells the Classic Ebony from Japan equipped with Fuji lenses imported directly from Japan (no Canadian distributor). The exposed negatives are processed using the old colour print tubes popular in the 1970s. While not a perfect system, it results in far fewer scratches than tray processing. His enlarger has a cold light head which diffuses the light helping to minimize the amount of spotting required.

Rob prints only one negative at a time. He finds a negative he likes, decides if it is a salable shot and if so, he makes an 8x10 print on 11x14 paper, taking detailed notes of the steps used. The rest of the morning he can make ten good 8x10 prints followed by 4 or 5 11x14 prints (and the odd 20x24) in the afternoon. He sets the prints aside until the next day, then carefully assesses them and decides whether to keep them, or toss them out and reprint.

In closing, Rob urged one and all to put down their digital cameras and pick up an 8x10 large format camera. "The negatives give incredible quality for the same effort in travel and set-up, so why not go for the photography?"

PHSC at the PHOTO EDUCATORS FORUM

Ryerson University, May 2, 2008



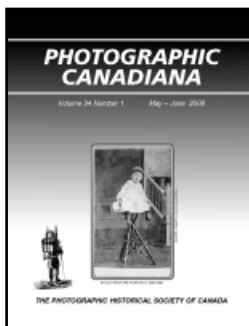
Members of the Executive have again been spreading the good word about the benefits of the PHSC. This time they were in attendance at the Photo Educators Forum held at Ryerson University early this May. Wayne Gilbert and John Morden suggested to photo teachers and students attending the seminar that the PHSC publications are the best source for Canadian content when looking for information on photographers, processes and historic events. A selection of equipment and images brought forth many questions. Felix Russo runs the annual Forum sponsored by *PhotoEd* magazine. (Below centre-right) John Morden provides advice to curious attendees.



PHOTO MONTAGE COURTESY WAYNE GILBERT

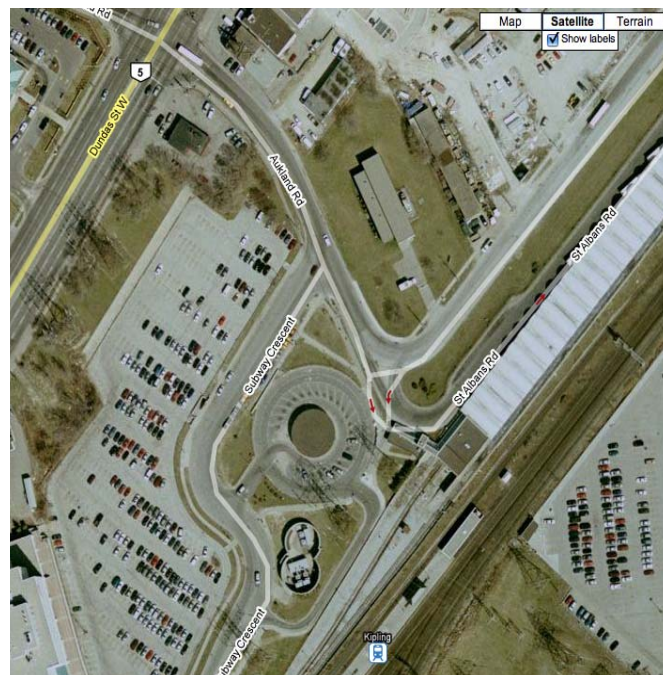
PHOTOGRAPHIC CANADIANA IS IN THE MAIL

The 20 page May-June 2008 issue of *Photographic Canadiana* is in the mail to paid up members of the PHSC. It again is full of interesting articles on Canadian photographic history and worth the annual dues.



From Devon, England comes a story about an 1890s photo album revealing the pioneer life of the mining and smelting town of Pilot Bay in the British Columbia interior. We are the first to reveal the story of a daguerreotype recently acquired by the Art Gallery of Ontario which comes with provenance of subject, date of 1856 and photographer. Most intriguing about this rare image is that the subject is a fireman who has left traceable history. We add more information on our article about the early colour print processes of the *Toovytotype* and the *Photochromie*.

Book Reviews, *Toronto Notes* reporting on monthly meetings and *Browsing through our Exchanges* all add up to enjoyable reading. Join the PHSC today and catch up on your Canadian photographic history.



Those taking the free bus ride to the Spring Fair from the Kipling subway station should look for the yellow bus with PHSC sign at the kiss-n-ride rotunda or across the road on Subway Crescent.

FROM THE 'NET

If you are planning out the rest of your summer then try to work in the largest biennial photo/imaging tradeshows, *Photokina*, which will be held from September 23-29 in Cologne, Germany. To accommodate the rising numbers of exhibitors who are bringing ever larger booths, the space for this year will be slightly larger compared with the previous *Photokina*. In 2006, the show welcomed a total of 162,492 visitors. This year it is expected to be more.

The *Magenta Newsletter* says the selected winners of this year's *Flash Forward 2008* competition have been posted. Please visit www.magentafoundation.org to see the results. While there you can check the rules for entering their **Show Your Ontario** competition which is already in full swing! Check: <http://www.showyourontario.ca/how-to-enter/rules.php>

The Toronto Photography Festival **CONTACT 2008** is running from May 1 to 31, 2008. It's your chance to see some great photography. Support the local community and our talented photographers. For details visit www.contactphoto.com.

The primary exhibition at the *Museum of Contemporary Canadian Art (MOCCA)*, **Between Memory and History: From the Epic to the Everyday**, probes relationships that exist between the intimate and the public. Ten artists from nine countries exhibit a wide range of images – from the epic to the everyday. Raymonde April (Canada) Robert Burley (Canada) Luc Delahaye (France) Nan Goldin (USA) Adi Nes (Israel) Martin Parr (UK) Chi Peng (China) Thomas Ruff (Germany) Alessandra Sanguinetti (Argentina/USA) Bert Teunissen (The Netherlands)

The C/Net Asia Digital Photo newsletter keeps us updated on photographica news from the

south east Asia. Writer Leonard Goh comes forth with facts, figures and fun. He points out that the digital camera market continued to defy textbook market trends as worldwide shipments of digital still cameras, including compact digital cameras and dSLRs reached 131 million units in 2007, a growth of 24 percent over 2006. It's predicted the market will continue to emulate the cell phone market, increasing global shipments despite economic uncertainty. Unit shipments will grow an average of 3 percent from 146 million in 2008 to over 160 million in 2012.

C/Net Asia digs out special tidbits in their column called *CRAVE*. Noted blogs are: When the Olympic flame was touring Hong Kong you could tell something was happening because you'd see thousands of cameras being held up in the air simultaneously – of which the majority were camera-phones. Does this spell the demise of the compact digicams in time to come?



Leonard continues: A company in China, *3DWorld* has developed a medium format 3D camera coupled with three lenses on the front. The 120 *Tri-lens* Stereo Camera is really using an old technology – it is not a digital camera. The two lenses at the bottom capture two images on one frame, each slightly skewed, while the top lens is reserved for viewing. Specifications describe three 80mm lenses at F2.8 and a wide range of shutter speed from Bulb mode to 1/500

second. A prism mounted on top lets you keep focus on the scene and check the built-in exposure metering.

It's uncertain who will want to lug this almost 2kg beast around. It can be yours for US \$1,795 at 3Dsterio.com.

The Japanese have developed a new image sensor that they claim is 100 times more sensitive to light than the existing conventional CCD or CMOS sensor. The prototype for the new chip is named CIGS (or Cu-In-Ga-Se).

Based on the structure of solar cells, this image sensor is able to pick up details in a very dark room, or even at 0.001 lux (the luminance from moonlight only). This means a lot to the imaging industry because one of the problems it faces now is the noise generated when users take a picture at high ISO settings. With a more sensitive sensor, users can take pictures at lower ISO sensitivity and achieve cleaner-looking shots.

If you have just too much money, why not consider getting a customized Leica M rangefinder? Now, for a mere US \$5,032.89, you can build your own camera by Leica. On its Web site, there is a page which leads you through nine different configuration. You start by choosing which camera body you want the unit to be based on, and the rest of the options let you decide the colour, type of rewind crank, engraving and even the material covering the unit. Note that certain options come at a price and these will add to the cost. After placing your order, a technician from the German company will assemble together some 1,300 parts. Lens is additional.

According to a new forecast from *InfoTrends*, photo print volume in the U.S. will grow to a peak of 22 billion prints in 2011. The report also indicates that prints made at retail locations will grow to 12.5 billion by 2012.

Assembled with thanks from reports by Rolf Fricke, Fastlens and C/NET.

Random Thoughts on a Visit to a Photographic & Digital Imaging Show in 2008

The first weekend of May saw the Photographic & Digital Imaging Show at the International Centre in Toronto. This show was labelled digital but these days, it would be difficult to put on any camera show that was more film oriented unless, as is the case with our own shows, it was called photographica. This was the first camera show that I had visited in some years and I was not exactly surprised by the changes to photography but more than a little surprised by the number of them.

Those of us who live in this age, of photographic change from the photography of physics and chemistry to the unbelievable convenience of the infinitely movable pixel, are privileged. This is a fascinating spectacle.

By about 1880 most of what was to come about in conventional photography was already known. From thereon it was refinement: faster and sharper lenses, faster and less grainy films, the development of colour on the basic technologies of black and white films, miniaturization, more efficient lighting, and so on all leading to more convenient methods and tools.

In keeping with the speed of change, these days in digital photography we seem already, to have reached the point of all knowing and we are now in a similar continuing process of refinement.

Numerous differences stand out: the process is no longer subject to the inconvenience of darkness or the discomfort of wetness. Furthermore the process is truncated. Where it was once necessary to expose the negative, laboriously develop it and then send it out to the colour lab, a process that could take two or three days, now in his basement, anyone can take a picture and have a first-rate print within minutes.

As a result, everybody can take good technical pictures and most do unless it is necessary to ensure a professional result. And so we are left with a few portrait and wedding

photographers, press and magazine photographers and a few specialists in areas like sports photography, advertising photography etc., which are beyond the scope of the amateur. The "jobbing" photographers that were inadvertently the time-capsules of the small towns and the big cities have gone. Furthermore, there is no certainty of the permanence of any of the digital storage systems and erasure of card, disc or drive, by accident or on purpose is too conveniently easy.

It remains to be seen what effect this will have on photography as a medium for recording history. It must be remembered that the value of photography past, as a historic record, was largely the unintentional spin off of commercial enterprise and it is likely that in the future its usefulness will again be accidental. But perhaps we shall need a great deal more luck? History is only that part of Time that is remembered!

Organizations like PHSC are not only interested in how photography records history but also in the history of photography itself. I found myself wondering how the camera collector might deal with this age. This camera show was obviously directed towards the amateur but I was staggered by the number of different cameras that were available both SLRs and Point & Shoot. When we consider how long say, the Rollei TLR or the Hasselblad were in vogue and then compare this with the short span that the hundreds of cameras today will be currently available and that within a year or two will be replaced by hundreds of different cameras, it is to be wondered where the collector would start.

But there may be another difficulty for collectors. I own four digital cameras. None of them give me the pleasure of the past ownership of my film cameras. Why is this? Perhaps it's because I'm an old man and it's nostalgia but I think there is more to it than this. My film cameras were almost the extension of my hands. I understood them. My

digital cameras are cerebral they are the savant-children of my computers. I have a

smattering of electronic theory but I still don't understand them anymore than I understand how my brain works. And if I did understand them, I don't think it would appreciably add to the photographic pleasure of collecting them. Could this be an impediment to collecting?

The evidence of another change came to me as I walked around the show and it was that there was almost no need for any photographic accessories. The cameras these days are almost entirely complete. All incorporate their own flashes. Filters or supplementary lenses, exposure meters are unnecessary. On the Point & Shoots the three, four, five times zooms (some cameras have up to twelve times zooms) were the only lenses needed. Two zooms on the SLRs covered more than enough for most photography.

The only exceptions were tripods, and camera cases of which there were hundreds. The same absence of need of accessories also applies to the digital "dark-room." All that is needed are a printer, ink and paper. Gone is the need for all the paraphernalia essential to old-time darkrooms. What must this do to photographic retailing?

What goes on between the lens and the subject is still the preserve of the photographer, but even here, technology is intervening, image stabilization is minimizing camera-shake and in the latest camera models there is now an electronic boost of low-detail levels in the shadows, and now even face recognition...will the shutter delay until the subject smiles?

Ending on a sad note, conspicuous by its absence was red, yellow and black. Who would have dreamed, that in our lifetime, Kodak would no longer be in the forefront of photographic technology, would no longer stand at the right hand of the amateur? George Eastman must be turning in his grave.

— Stan White

see photos on next page

OBITUARY...

MIKE HANEMANN CO-founder of Graflex Quarterly



Longtime Graflex collector Mike Hanemann passed away March 31 at his home near Portland, Oregon, after a prolong illness. He was co-founded of the "Graflex Historic Quarterly," now in its 13th year. In addition, he contributed articles to other publications.

Originally from Texas, Mike lived in the Portland area for decades, working for the US Forest Service. After his retirement, he devoted much of his time to taking pictures and developing his extensive and significant collection of Graflex cameras and literature. He was a frequent exhibitor at camera shows and a member of numerous photographic organizations, including the Portland-based "Cascade Photographic Historical Society."

A very knowledgeable photo enthusiast, he was always willing to help with research topics and aid fellow photographers and collectors.

Photo taken by his friend JC Welch with an RB Auto Graflex and a Busch Portrait Aplanat

VISIT TO A PHOTOGRAPHIC & DIGITAL IMAGING SHOW

CONTINUED FROM PAGE 6

The big "H" show was packed and varied with a multiplicity of booths. Educational seminars were attended with an intensity showing that the public is eager to grasp the softwares and techniques to run with the digital world of photography. Sales counters were active to make it a successful show.

TIIT KODAR HEADING TO VICTORIA

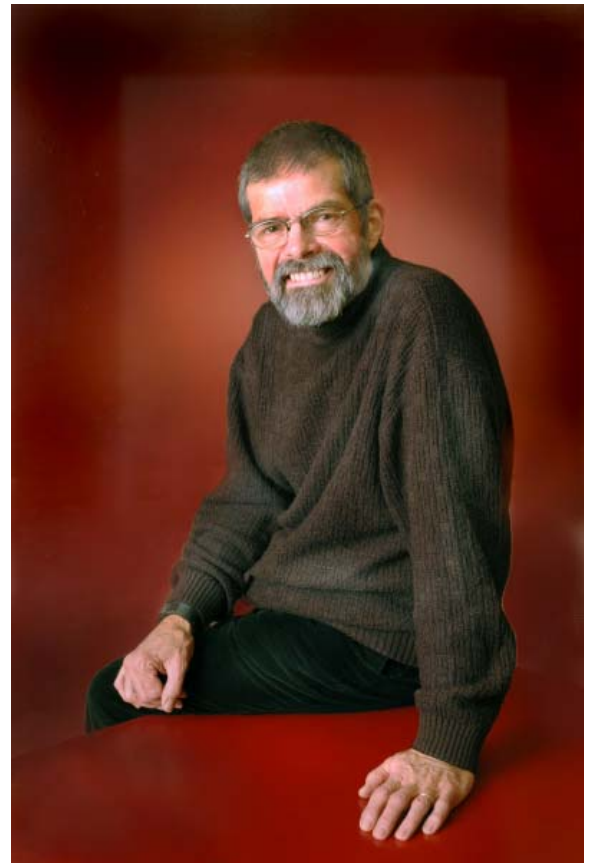
We regret to announce that our long time Recording Secretary Tiit Kodar will be moving to Victoria, BC.

A member since 1978, he's added much strength to the fabric of the PHSC. Tiit first took office as Secretary back in 1991. This was preceded by serving as Treasurer for the Toronto Chapter (PHSMT) from 1984 to 1987.

He has been ever steady in volunteering for extra tasks such as Security at our photographic fairs or video taping our speakers and events. He was selected to receive the *PHSC Gallery of Honour Award* in the year 2000.

But the distance to Victoria is not that far and we are sure to keep in touch with him via the internet. Maybe, he can become our PHSC west-coast correspondent.

Needless to say the PHSC will now need a replacement for Mr. Kodar and we respectfully ask some member in the Toronto area to step forward and take on the



PORTRAIT BY ROBERT LANSDALE

TIIT KODAR
PHSC RECORDING SECRETARY

position as Recording Secretary. Let the Nominating Committee chairman Robert Wilson know that you would be happy to take on the position. Its not that onerous. Be a volunteer like Tiit Kodar.



Coming Events

PHSC SPRING FAIR SUNDAY, MAY 25TH 2008

There's something new for the PHSC Spring Fair this year. Free transportation will be provided throughout the day from the Kipling Avenue Subway Station. So look for the sign and the bus marked PHSC FAIR. Location is at the spacious-aisled foot-sensitive Soccer Centre on Martin Grove Rd.—just south of HWY #7 in Woodbridge. Doors open at 10:00AM and will run to 3:00PM. Price is still \$7.00 at the door. For table registry call Mark Singer at 905-762-9031 or marklsinger@gmail.com

OHIO INTERNATIONAL SHOW MAY 30 & 31, 2008

The Ohio Camera Collectors Society commence their two day event with an auction at 12 noon on Friday, May 30th, then a program of speakers at 8 PM. Saturday, May 31 is the Annual Show & Sale, 10 AM to 5 PM. Haimler Center, 1421 Morse Rd., Columbus, OHIO. www.historiccamera.com/club/occs

THE MARKET GALLERY UNTIL JUNE 15, 2008

An exhibition is presented at the Market Gallery, South St. Lawrence Market, 95 Front St. East titled *A Common Thread: A History of Toronto's Garment Industry*. Closed Monday, Tuesday and holidays. Open Wednesday to Friday 10 AM to 4 PM, Sunday noon to 4 PM.

INTO THE FIRE

The Peterborough Museum & Archives marks the 100th Anniversary of the Peterborough Fire Dept. until June 8, 2008 with an exhibition curated by the Curatorship Class of Fleming College. Hours are 9 to 5 on week-days, 12 noon to 5 on week-ends and holidays. Check www.pcma.ca. 300 Hunter St. East, Ashburnham Memorial Park, Peterborough.

NIAGARA SCHOOL OF IMAGING

**Sunday, August 17, 2008
to Thursday, August 21, 2008**
campus of Brock University
Niagara Falls, Ontario

Learn the latest advanced photographic techniques from experts in all aspects of image making. The Niagara School is an intensive 5-day program of hands-on creative workshops dedicated to enhance the quality of education to photographers worldwide. For information check out their web site at <http://www.NiagaraSchool.com>

Wanted

Philip Taylor is looking for Graflex flashguns to complete his 4x5 press cameras. He bought much of Boccioletti's collection. Contact at info@handprop.ca

Wanted

Dave is looking for tungsten lighting – sockets with light stand attachments and reflectors; stainless steel reflectors of all sizes plus light stands. Want them usable and sturdy. Contact: dsteach@sympatico.ca

Wanted

Lindsay Lambert needs a No.3 Folding Pocket Kodak of 1912 era **made by Canadian Kodak Co. Ltd.** It is needed to accompany a collection of negatives being donated to a museum. Tel: 613-730-7797.

For Sale

Leica Fotografie magazine (English) as almost complete bound set from 1968 to 2004 is available as individual copies, by year or as collection. Contact Les Jones at 416-691-1555 or e-mail at lesjones@ca.inter.net

Wanted

Sell your cameras, lenses, old photographs, etc. on eBay. Registered eBay Trading Assistant will help you. Specialize in collections, estate and studio liquidations. Call Tom Dywanski for free evaluation 416-888-5828

Wanted

Ed James wants Russian F.E.D. and Zorki 35mm type cameras, NO Zenits! Contact: Ed James, P.O. Box 69, Elkhorn, Manitoba, R0M 0N0, Tel: 204-845-2630.

Wanted

Bicycle & Motorcycle photography – all related items. Contact Lorne Shields, at P.O. Box 87588, 300 John St. Post Office, Thornhill, ON., L3T 7R3. Tel: 905-886-6911.

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

Evaluation

George Hunter needs a qualified person to evaluate his 5x7 aerial cameras: 905-828-2486

West Toronto Junction



photography by
Felix Russo

CONTACT

May 1-31, 2008
Opening May 3, 6-9pm
PICTURE IT FRAMED
3047 Dundas Street West
M-F 9:30-6:30 Sat 10-4 Sun 1-4