

# The PHSC E-MAIL

Volume 9-12, Supplement to *Photographic Canadiana*, March 2010

The Photographic Historical Society of Canada

## Wednesday, March 17th, 2010...



Andrzej Maciejewski, our visiting speaker for March, has worked as an artist and commercial photographer for more than 20 years and has exhibited in both Canada and his native Poland. He has published books of his photography: *"Toronto Parks"* and *"After Notman."* His work has appeared in numerous magazines and can be found in collections of Metro Toronto Parks Department, the McCord Museum and the Virtual Museum of Canada, as well as in private collections.

Andrzej is also involved in introducing school children to the wonders of photogra-

phy. His exhibition "After Notman" continues at the McCord Museum of Canadian History in Montreal as a virtual exhibition: *Urban Life Through Two Lenses*. Andrzej is a recipient of numerous Ontario Grants including Ontario Arts Council.

In 2000 Andrzej began to teach photography at his Camera Obscura and Pinhole Photography Workshops, sponsored by an Ontario Arts Council Grant. Since 2005 he also teaches a certificate course at Flemming College in the Haliburton School of Arts.

As Andrzej describes, "I live with my wife Anna and my children in Yarker, a little village in Ontario, some 20 kilometres north-west of Kingston. I have my studio here and I plan to soon open my own gallery. My plans for the near future include another two re-photographic projects, about the City of Kingston and the Rideau Canal."

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

The public is welcome - so please join us.

### TO ALL PHSC MEMBERS...

Please send in your membership renewals right away in order to make it much easier for the Membership Secretary to complete his annual duties. It wastes much energy to chase after stragglers.

### 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:

March 17, 2010

- Andrzej Maciejewski presents: *"After Notman: Making the Past Alive"*

March 21, 2010

-the PHSC Auction comes alive at the Canadian Legion Branch 344, 1395 Blvd. West, Toronto

April 21st, 2010

-Don Long returns from a major U.S. Trade Show to report on the latest trends in photography.

Sunday, May, 16th 2010

-the PHSC Spring Fair opens its doors again at the Soccer Centre in Woodbridge, Ontario. Time to buy!

May 19th, 2010

-Richard Bell from Niagara College will be our guest speaker

Offer program suggestions to Felix Russo at (416) 532-7780 or e-mail to [felix@photoed.ca](mailto:felix@photoed.ca). We are always interested in hearing new and different suggestions.

FOR PROGRAM UPDATES

**[www.phsc.ca](http://www.phsc.ca)**

our E-mail address is

**[info@phsc.ca](mailto:info@phsc.ca)**

Robert A. Carter - Webmaster

# Toronto Notes

Reported by Robert Carter

— COME ENJOY OUR NEXT MEETING ON WEDNESDAY, MARCH 17TH, 2010

Toronto businessman Lorne Shields is a popular speaker. This is his third talk for the PHSC and fittingly, it is on 3D images. Lorne is an internationally known expert and collector of antique bicycles, bicycle images, and cycling related ephemera & memorabilia. He has loaned items from his collection to venues like the Smithsonian in Washington and the ROM in Toronto.

A few years ago he donated the bulk of his bicycle collection to the Canada Science and Technology Museum in Ottawa.

Lorne began by thanking some PHSC members who helped him prepare for this and other recent talks. Ed Warner, Bob Wilson (programs to create anaglyphs), Bob Lansdale (photographing many old photographs), and Mark Singer (projecting these digital anaglyphs) were mentioned in particular.

For those interested in converting stereo cards to digital anaglyphs, Bob Wilson recommended the free Windows program "StereoPhoto Maker" along with a second free pro-

gram called "Autopano". [As an alternative, you can use Photoshop with the left and right views on a separate layer in the image.]

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PHOTO BY ROBERT LANSDALE

LORNE SHIELDS OUR FEBRUARY SPEAKER

USE ANAGLYPH GLASSES TO VIEW THE STEREO IMAGES







One of the anaglyph stereos featuring bicycles.

While we were getting ready for Lorne's presentation and during his introductory remarks, he projected a short non-stereo slide show of striking bicycle views. At the start of the stereo views, he instructed the audience on the most effective way to experience the stereo effect: look at the furthest perceived depth in the slide for about 10 seconds, then focus on the forefront of the image for the same time. This, he explained, "conditions" the brain to "see" the dimensionality in the anaglyph. Once conditioned, the viewer can relax and focus on the principal object in the anaglyph. To allow this accommodation, the slides were shown at a leisurely pace.

He set the tone for the show by mentioning that 3D images give a truly 19th century experience. Stereoptic cards date back to the 1840s. They became practical in 1854 with the wet plate process and albumen prints, and affordable by the 1880s. Their popularity peaked in the late 1890s - early 1900s. The stereo cards were the TV of the Victorian era - a way to see the world beyond one's town, social, and business experiences.

What one sees with the traditional

hand held stereo viewer is completely separate from the technology and skill needed to make digital stereo images. The digital results are dependent on the condition of the original stereoptic card, the skill in converting the card to an anaglyph, and the projector's colour balance and illumination.

Lorne chose stereoptics from the 1860s through to 1900 plus a few up to 1920. The cards had to be suitable for the conversion giving good contrast and separation. The choices included different stereo processes including the usual albumen prints, tissue paper, tintype, hand tinted, and autochrome (c1900 colour). While each stereo related to bicycles, the other content varied from scenery, to sequences that told a story, to staged accidents, to artificial scenes like diablerie from France. There were stereoptic and regular photographs of the same event, high-wire artists, vintage bicycles, social outings, and bicycle races. Each slide was described in detail - approximate age, type of bicycle and its relevance in the history of bicycles, location, and the process & significance of the stereoptic.



Glasses ready for the 3D show to start



Certificate of Appreciation presented to speaker.

A series of five cards told the story of a photographer who stopped a group of girls on bicycles and how they took their revenge. Other cards showed decorated bicycles in parades, groups of soldiers, and even cards of old Toronto.

After the show Lorne fielded a wide variety of questions on old bicycles, the stereo show, and scenes recorded by the stereoptics. On the web site, we have a few examples of Lorne's slides in anaglyph stereo format. Just round up a pair of anaglyph eyeglasses - the ones with a red filter for the left eye and a cyan one for the right eye. If you have any questions or wish to purchase rights to some of his rare images, contact Lorne by email at [vintage-antique2@rogers.com](mailto:vintage-antique2@rogers.com)

Visit our PHSC web site for a complete slide show and description of the night's events at [www.phsc.ca/](http://www.phsc.ca/)

# FROM THE 'NET

The George Eastman House in Rochester has announced the establishment of a special fellowship.

Thanks to the generosity of Trustee Howard Tanenbaum and his wife, Carole, starting this spring, one graduate of the Master of Arts program in Photographic Preservation and Collections management (PPCM) at George Eastman House will join the Museum's Department of Photographs for a 15-month paid fellowship. The Fellow will be selected from among Canadian graduates of the joint Ryerson University/George Eastman House program and will work with staff on photographic research, museum administration, and curatorial practice. The PPCM program is a joint Master of Arts program between GEH and Toronto's Ryerson University.

Tanenbaum, who along with his wife is a noted collector and philanthropist in Toronto, says, "Carole and I are delighted to support and expand this innovative and important program." Students in the program spend two or three semesters in residence at George Eastman House, attending classes, working alongside the Museum's professional staff, and undertaking research projects in the Museum's collections.

"Our students receive solid training in the history, materials and handling of photographs, but we're not able to address curatorial practice in the time we have," said Alison Nordstrom, Eastman House Curator of Photographs and Director of the PPCM program. "This fellowship will allow one of our graduates to gain professional experience and specialization while supporting the work of the department and the Museum as a whole."

Michael Pritchard of the British Photo History site brings out attention to the following:

The National Gallery of Canada has put out a call for application for a twelve month fellowship in photographic history. It is open to art historians, curators, critics, independent researchers, conservators, conservation scientists and other professionals in the visual arts, museology and related disciplines in the humanities and social sciences,

who have a graduate degree or equivalent publication history. It is open to international competition and applications should be post-marked no later than 30 April 2010.

Fellowships are tenable only at the National Gallery of Canada. The term of full-time residency must fall within the period 1 September 2010 to 31 August 2011. Awards can be up to \$5,000 a month, including expenses and stipend, to a maximum of \$30,000. Fellowships are not renewable.

The Library and Archives provides office space and supplies for the program, with desktop computer workstation running the Windows XP operating system and equipped with Microsoft Word, as well as internal and external telecommunications facilities, and full library support services, including extended hours of access.

For general details and how to apply click here: <http://www.gallery.ca/english/328.htm>

Leonard Goh, CNET Asia, catches out attention with this: "Looking at the new cameras announced at the recent Consumer Electronics Show in Las Vegas, I think I can safely say that 14 megapixels is the new benchmark for point-and-shoots this year. But does the increase in resolution for compacts mean that dSLRs will get a megapixel bump, too? Currently, the 24.6-megapixel Sony Alpha DSLR-A900 and DSLR-A850 hold the title of highest-resolution dSLRs on the market. Any other brands hoping to top that will have to up Sony's ante. In my opinion, there's a very low chance we will see a higher megapixel dSLR this year. However, some blogs are citing unknown sources that a certain brand may be unveiling a 30-megapixel dSLR in the coming months. Is this the start of another megapixel war?"

Leonard also has this to report: "In digital photography, one of the most important components in the camera is the image sensor. This is the module which captures light and passes the information on to the processing engine which churns out the picture. There are traditionally

two main types of sensors: Charge-coupled device (CCD) and complementary metal oxide semiconductor (CMOS). However, there's now a new variation to these two sensors.

"Two years ago, we reported on Omnivision's backside-illuminated (BSI) sensor and how it could improve image quality. It is not an entirely new type of sensor, though components within a CCD or CMOS are restructured such that the maximum amount of light is allowed to hit the sensor. As you can see, when the supporting structure of the sensor is shifted to the back, more light is allowed to reach the sensor.

"Thus it can be more sensitive to light and is useful for taking night shots. Typically, images snapped at night using high ISO sensitivity are dotted with digital artifacts. But BSI sensors allow users to get better low-light shots as the ISO sensitivity can be decreased while retaining the same amount of light capture as higher ISO settings.

"Sony's Cyber-shot DSC-TX1 and WX1 were among the first cameras to utilize BSI sensors. But it wasn't until this year that we saw an onslaught of BSI-equipped snappers on the market. An interesting characteristic of these cameras is that their image resolutions are all 10 megapixels. This is probably a technological barrier that has yet to be breached, but it should be a matter of time before we see higher-resolution point-and-shoots with backlit sensors on the market.

"You may wonder why Fujifilm is using BSI sensors when it has its own Super CCD EXR which can deliver good night shots. The company said that in order to highlight the essence of speed for the megazoom HS-10, the firm decided to incorporate a BSI sensor in the shooter. That said, it will not scrap its inhouse-developed sensor, but will work on the Super CCD EXR to improve it for future cameras.

"This brings us to another trait of BSI sensor-equipped snappers: These cameras can capture fast action shots with ease, with some even rivaling the continuous shooting modes of dSLRs. Most entry-level dSLRs have a rated speed of only 3 or 4fps."

Assembled with thanks from reports by Nick Graver, Michael Pritchard and Leonard Goh of CNET Asia.



# PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

## Photographic Auction SUNDAY, MARCH 21, 2010

12noon – 4pm ..... 200+ lots



Canadian Legion Branch 344, 1395 Lakeshore Bld. West, Toronto



a selection of goods previously sold



**Cameras all formats vintage or modern, lenses and accessories, photographs, image and photo related books, lighting & strobe items, stands, tripods, photo paper and photochemistry, camera bags and cases, historical photo publications and journals**



### **The PHSC auction team will NOT accept following items:**

Commercial film processing items, commercial magazines or periodicals, hazardous photo chemicals in liquid form, broken glass or sharp objects, or any item that may pose a hazard to the auction team or the bidders.

**The PHSC auction team reserves the right to refuse any lot grouping or auction item at their discretion. Collectibles will be vetted at the door to eliminate unsuitable items being offered in the auction!**



## **THIS IS A NO-RESERVE AUCTION – 5% BUYER'S PREMIUM**

CASH or known CHEQUE will be accepted as payment for any auction item  
Sorry there is no provision for credit card payments at this time.

Photo items accepted 9:30am -11:00am  
Item preview - day of auction 10:30am -12 noon

**FREE ADMISSION – PUBLIC WELCOME  
AUCTION BEGINS AT NOON**



## Our New PHSC Auction in March...

The PHSC is taking a step forward with its new Auction on March 21st by mounting images on its web site of some lots to be sold. Doug Napier is encouraging members to send along photos of the items they will bring to the auction so that every one can get a preview of items offered.



OPENING PAGE AT WWW.PHSC.CA

Directors Doug Napier and John Kantymir head up the auction scheduled for Sunday, March 21, 2010 – both have extensive experience in photographic auctions. The system is being streamlined to make it more attractive to both buyer and seller.

Doug reports, “A good quantity of top material is already committed to the auction and the limit of 200 lots will be filled early. Don’t wait to arrive at the door and expect to have your equipment accepted – although we will make every effort to accomodate everyone.”

If you have a special collectible for the auction please send an image to Doug Napier via [auction@phsc.ca](mailto:auction@phsc.ca). We’ll post it on our web site as a preview.

Items will be vetted at the door. A complete seller information package is in production.

## BUILDING A FERROTYPE CAMERA

Douglas Donovan of Chester, Virginia writes to say that he hopes to build an automatic ferrotype camera which is

The bulbs screw off at the taps for refilling.

The camera image looks very much like the first Nievsky camera of 1892 as illustrated in Eaton S. Lothrop’s *Street Photographers’ Cameras* in Vol 30-2 of *Photographic Canadiana*, Sept.-Oct. 2004.

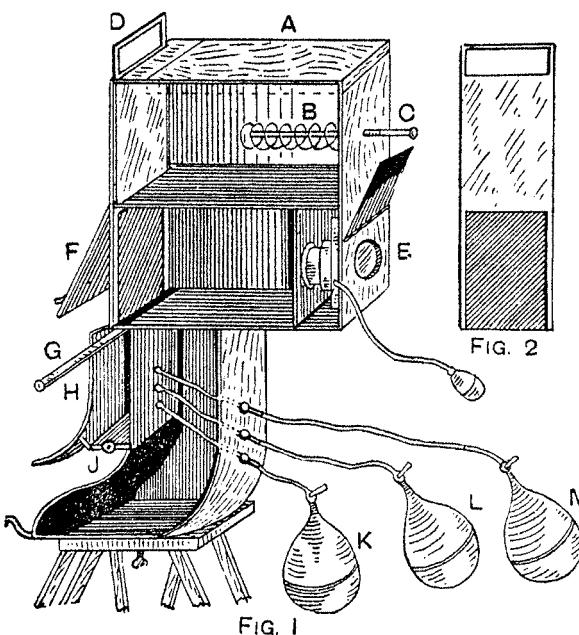
The British patent for Lasislav Nievsky of Oct. 19 1891, number 17,860 shows like details. Patent drawings for US and UK are downloadable from patent offices.

Donovan asks readers if they know of a working model still in existence.

As to the mystery of what developer to use there are formulas published in the *British Journal of Photography Annual*.

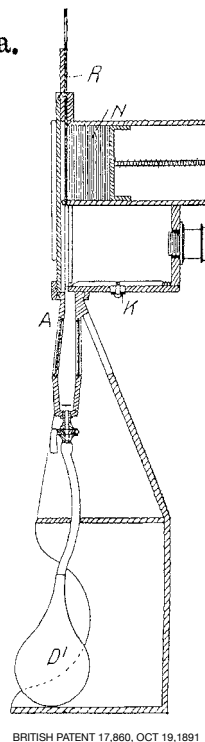
Doug found a web site where tintype kits can be purchased with proper processing chemicals.

Here is the suggested address: <http://www.rockaloid.com/products.html#tintype> as a good source to start.



Automatic Ferrotype Camera.

briefly described in an old copy of *Haslueck Photographic Notes* ca 1910. The illustration accompanying the article shows the inside of the camera with a chamber at the top containing the unexposed ferrotype plates. A spring and rod (Item B and C) push the plates to the back of the camera where one of them is pressed into a recess in the sliding “plunger” (Fig. 2). This “plunger” is then pushed down into the camera compartment where the plate is exposed by the lens. A rod (Item G) is then pulled out to let the plate drop to the processing tank H. Developer, Fix and then Water are sprayed in proper sequence onto the plate from the three rubber bulbs K, L and M through the tubing to complete the operation. Shut-off taps prevent the liquids from running back into the bulbs when necessary.



BRITISH PATENT 17,860, OCT 19, 1891



# Willy Nassau Gains Recognition in Waterloo Record...

In a magnificent two page spread in the *Waterloo Region Record*, member Willy Nassau gained much attention for his photographic accomplishments. Standing before shelves of the impressive camera collection of the Wilfred Laurier University, Nassau is pictured holding an early Leica on the front page while he is shown with a 4x5 Linhof on the inner page where the story is located.

Some 500+ cameras have been assembled by Willy Nassau and John Durst to make up the collection. Not a cent of public money was spent in assembling the display. Some cameras were their own, some were donated while others were obtained through trades and sale of duplicates.

Nassau received his first camera, a Kodak box camera, for his seventh birthday in Austria. He used it to photograph animals at the zoo. That camera was lost, along with all their possessions when his family's apartment in Vienna was bombed during the Second World War.

Nassau started getting serious about photography when he was in high school. "My mother wasn't keen. She wanted me to



be a dentist." He studied fine arts and photography at the Vienna State Academy for the Graphic Arts. After the war he was employed by the British Army as a news photographer and cinematographer.

Then, in 1948, it got really interesting. Working as a historical researcher and photographer for the producers of *The Third Man*, Nassau took on-location still photos in Vienna of scenes that were later rebuilt in England

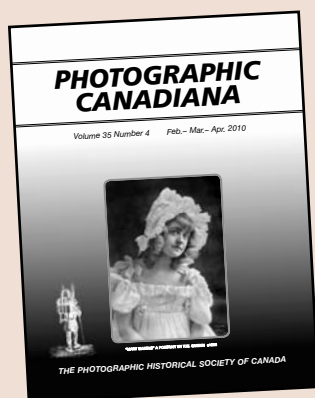
where the movie's audio track was added.

"It was a plum assignment as we needed the work. Even when we were shooting in the sewers, we were fed four meals a day... in style. At 3 p.m. waiters with towels over their arms would descend into the sewers and serve tea."

An adult learning course on the history of photography is being offered at the Wilfred Laurier University.

## PHOTOGRAPHIC CANADIANA VOL 35-4

IF you like reading this E-Mail newsletter then you'll thoroughly enjoy our hard copy *Photographic Canadiana* Vol. 35-4. Four issues of twenty B&W pages of in-depth research for only \$35.00 per year. For more information check out [www.phsc.ca/member\\_form.PDF](http://www.phsc.ca/member_form.PDF). We cover a variety of historic topics: cameras, projectors and flash photography. We even have a second visit to the mysterious Gordon camera.



# Notes from Ev:

by Everett Roseborough

**Sunday, May, 16th 2010** has been announced for this year's PHSC Spring Fair to open its doors again at the Soccer Centre in Woodbridge, Ontario. I've got a few good memories from attending previous shows.

Here's an item called  
**FROM THE FAIR.** © 2009

My son, Jim, while packing up after a Barrie Car Fair, noticed a waste bin atop of which was a camera. Immediately he thought of me (given the circumstances I can't imagine why). Nevertheless the object was brought to my apartment.

It consisted of a black leatherette case, encrusted in grime, which concealed the fact that aluminum paint had been spattered over it liberally and the catch was missing.

Being open the interior was equally filthy. It contained a Brownie, handleless with the top stove in, the covering peeling. I must confess to never before handling a more abject specimen.

A damp cloth revealed the 120 information and the manufacturer.

In a flash of brilliance I decided to take it to the Fall Fair and clumsily lettered a sign which read:

**OWN SOMETHING ANTIQUE!  
POSITIVELY THE WORST CAMERA  
AT THE FAIR  
\$0.30  
CASE INCLUDED**

The price I believed no one in his right mind would pay for it.

Much of my pleasure at the Fair was from watching the expressions of attendees wordless disgust or indifference.

Then it happened!

Just before closing an elderly lady appeared and queried. "Would you really sell it for thirty cents?"

"Gladly," I replied.

Opening her change purse only a few coins spilled out, so a twenty dollar bill was proffered.

"I'm sorry I don't have change," said she.

"How much do you have?" I asked.

"Sixteen cents," said she.

As I recalled McKeown's definition\*, I smiled. "Then sixteen cents is the price," I said scooping up the coins.

She smiled and I wonder what she ever did with it.

[\*...the price is what the buyer is willing to pay.]

In other news via Michael Pritchard: After more than 150 years the *British Journal of Photography* is to cease weekly publication and will return to being a monthly. Established in 1854 as a monthly, the BJ went fortnightly in 1857 and then weekly in 1864. The 3 March 2010 issue will be the first of a redesigned monthly magazine. The move leaves *Amateur Photographer* (established 1884) as the only weekly British photographic magazine.

Changing market conditions and the growth of the internet have precipitated the change. The BJ has a strong web and blog presence but for the last few years its influence within photography has declined as it has focused more on press, fashion and the image, moving away from a more general concern with photography. It's heyday was probably during the 1980s when a range of contributors under the editorship of Geoffrey Crawley kept readers informed about everything from holography and history, to interviews with business personalities as well as photographers.

The change is the end of an era for the British photographic press. For most of its history the BJP was always the most important journal of photography reporting news and features across the full spectrum of photography. It is sad that it has now ended.

French artist Sophie Calle from Paris has been selected as the 30th winner of the Hasselblad Foundation International Award in Photography. The prize, consisting of SEK 1,000,000 (approximately EUR 100,000) a diploma and a gold medal will be presented to Sophie Calle on Saturday 30 October 2010 at a ceremony at the Göteborg City Theatre.

Andrew Rodger, long time archivist at Library and Archive Canada in Ottawa has announced he will be leaving LAC on the 15th of March.

David Mattison in British Columbia asks if anyone can help on the following research:

Gustave Adolph Maves (1882-1942), born in Ontario, Canada, and died in Victoria, BC, Canada, established himself as a Toronto, Ontario, photographer ca. 1902. He married Margaret Jane Crawford (1877-1944) in 1905 and they moved to Victoria after World War One. He was primarily a landscape and industrial photographer. His wife, an artist, hand-tinted many of his photographs and also turned others into artwork, which were reproduced as postcards. The BC Archives acquired his surviving work (negatives, prints, albums, business records) in the early 1980s. Because his photos were used in some of the tourism campaigns for Victoria in the 1930s and circulated as postcards, I'm hoping members might check their holdings to see if any of his Ontario and/or BC work has survived outside of the BC Archives holdings. The work may be identified by a stamp on the back of the print or by his name Gus. A. Maves or Maves on the front of the print, usually lower right corner, or by his wife's name on the front of the print, also usually the lower right corner. Though Maves described himself as a "chromatic specialist," he appears not to ever have used color photography.

The D.C. Antique Photo Show will be held Sunday March 14th, 2010 at the Holiday Inn Rosslyn Westpark, Arlington, Virginia.



## Coming Events & Want Ads

### ART GALLERY OF ONTARIO

At the Art Gallery of Ontario, 317 Dundas St. West, Toronto is the exhibit: *American Prints of the Great Depression* on view until March 2010.

### Annual Photography Seminar in Burlington, Ontario

April 17 & 18, 2010 is the date for the popular annual seminar and field session put on by the Latow Photographers Guild. This year their speaker will be Darwin Wiggett, Canada's Travel Photographer of the Year in 2008. The event features a professional photographer who teaches his techniques and insights into photography. The seminar is held at the Burlington Art Centre, 1333 Lakeshore Rd. in Burlington, Ontario. Typically, there are over 250 attendees from Ontario and New York State. For updates on tickets and club details check their web site: <http://latow.com/> and click the Seminar button.

### For Sale

Sheldon Chen has published a book of Karsh images. *All Things Karsh* is a high quality, limited edition book in a presentation box plus a modern Karsh portrait from the original negative. Priced at \$400.00 list. [shelchen9210@aol.com](mailto:shelchen9210@aol.com)



### TORONTO INTERNATIONAL CAMERA SHOW

**Sunday, April 18, 2010** at the Thornhill Community Centre, 7755 Bayview Ave., Thornhill. Doors open 10:00 AM until 3:00 PM. Admission \$7.00. Contact Sue Wootten at [suewootten@hotmail.com](mailto:suewootten@hotmail.com) for tables. Bring this coupon for a \$2.00 discount off the \$7.00 admission price.

**Sunday, April 11, 2010** The 46th Montreal Camera Show, Holiday Inn Pointe-Claire, 6700 Trans Canada Hwy., Pointe-Claire, Quebec, 10 AM to 3 PM.

### Wanted

Larry Gubas, of Zeiss Historica needs materials relating to the earliest Zeiss/Ica companies. Prime attention are firms of Huettig, Dr. Kruegener, Wuensche, Zeiss Paltmos and, of course, Zulauf of Switzerland. He wants images of cameras, ads or catalogs and is willing to purchase but also quite happy to make use of copies or scans of catalogs. Send to: [larrygubas@gmail.com](mailto:larrygubas@gmail.com)

### For Sale

Long time friend of the PHSC, Stephen Shuart has moved to Massachusetts and reminds us he still supplies ground glass to size. Also has truck loads of photo materials in storage for sale. Try: [r.stephenshuart@verizon.net](mailto:r.stephenshuart@verizon.net)

### Wanted

The Canadian First World War Internment Recognition Fund ([www.internmentcanada.ca](http://www.internmentcanada.ca)) wishes to acquire images of internees and camps established across Canada 1914-1920. Contact Dr. L.Y. Luciuk at [luciuk@uccia.ca](mailto:luciuk@uccia.ca)

### Fort George Photos Wanted

Clark Bernat of the Niagara Historical Society Museum sends a request from old Fort George which is under renovation for "1812" celebrations. Needed are reconstruction photos of the Fort from the 1930s and 40s. Tel: 905-468-3912 or Fax: 905-468-1728 or [ClarkBernat@niagarahistorocal.museum](mailto:ClarkBernat@niagarahistorocal.museum)

### For Sale

*Early Photography in Kingston* (biographies of 60 photographers) by Jennifer McKendry. Available at \$15 plus \$3 for shipping. For copies contact: J. McKendry, 1 Baiden St., Kingston, ON, K7M 2J7

### Wanted

Cash paid for collections, liquidations and estates containing cameras, lenses, photographs, documents, books, negatives etc. Please call Tom for no obligation evaluation 416-888-5828.

### For Sale

'Victorian' family photo albums, lantern slides and two Beau Brownies. [lesjones@ca.inter.net](mailto:lesjones@ca.inter.net)

### Wanted

Ed James is looking for 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.

### 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](mailto:douglas@dugwerks.com)

### Wanted

John Young (ex-Young's Camera) needs ground glass, 6.5x8.5" and 5x7" and tripod for a Thornton Pickard view camera: 416 244-1292 [johnpyoung@rogers.com](mailto:johnpyoung@rogers.com)

### For Sale

CD ROM of *Biographical Index of Daguerreotypists in Canada 1839-1871* by Graham Garrett is available for research. It's the perfect source for listings of the earliest photo process in Canada. Available thru *Archived Books* at [www.archivedbooks.ca/acdbcanada.html](http://www.archivedbooks.ca/acdbcanada.html) OR [www.se-photo.com](http://www.se-photo.com).



### Wanted

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



### For Sale

Boris Spremo has limited edition poster 30x24" of *Toronto Sequicentennial 1834-1984* which bears one of his photos. Offered at \$50 each with personal autograph - Commercial shops are selling a framed version at \$180. Contact Boris at [borisspremo@rogers.com](mailto:borisspremo@rogers.com)

**The Daguerreian Society 22nd Symposium** will be October 21-24, 2010 at the DoubleTree Hotel in Atlanta Buckhead, 3342 Peachtree Rd., NE, Atlanta, Georgia.