

The PHSC E-MAIL

Volume 15-11, Supplement to Photographic Canadiana, April 2016

The Photographic Historical Society of Canada

April 20, 2016 - Our Annual General Meeting and:

Tom Bochsler: Remember to Remember

Our European War Memorials and Cemeteries



This month we will have the pleasure of hosting photographer Tom Bochsler.

Tom is a retired industrial photographer who celebrated a half century in photography in 2006, and is author of the book "The Art of Industry." This time out, in memory of those souls who served Canada in two world wars in Europe, Tom will present and discuss his tour of the memorials and cemeteries of Europe as illustrated by his personal photographs.

Free Admission - Open to the Public

**Wednesday, April 20th, 2016 - Doors open at 7:00
Presentation at 8:00 PM**

*Gold Room, Memorial Hall, North York Public Library
5120 Yonge St., North York, ON.*

Indoor Access From North York Centre Subway Station, Line 1

*Check out the TVO interview with Tom Bochsler - click below:
tvo.org*

Coming Up in May!

The PHSC Spring Photographica Fair

THE BIG ONE

May 29th, 2016, 10:00 AM - 3:00 PM

at the

Trident Hall

145 Evans Ave, Etobicoke, M8Z 5X8

South side of Evans Ave. - Just East of corner Evans & Islington

FREE PARKING at the hall and across the street at the Brewery!

TTC 37 Islington or 15 Evans Bus

Admission \$7.00 - Students free with ID

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

PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Gold Room, of Memorial Hall in the basement of the North York Central Library, 5120 Yonge St., North York, Ontario. The meeting officially begins at 8:00 p.m. but is preceded by a Buy & Sell and social gathering from 7:00 p.m. onwards. For information contact the PHSC at info@phsc.ca

Programming Schedule:

April 20, 2016

- Photographer Tom Bochsler on his photographic visit to European war cemeteries and memorials, plus Annual General Meeting

May 18, 2016

- Lorne Shields will present 3-D Bicycling & Cycling imagery taken from Stereoviews of the 1860-70s era.

June 15, 2016

- Robert C. Lansdale: 40th Anniversary of the CN Tower's Completion - A Visual Tour

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

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

**JOIN THE PHSC TODAY
AND RECEIVE A DVD WITH 40
YEARS OF PHOTOGRAPHIC
CANADIANA IN PDF FORMAT**

www.phsc.ca

email: info@phsc.ca



Robert A. Carter - Webmaster
David Bridge - Editor

Elizabeth Larew on the Berenice Abbott Collection



Photo by Robert Lansdale

Elizabeth Larew

Our March speaker was Elizabeth Larew. She presented a synopsis of her MA FPPCM thesis on the Berenice Abbott collection of glass negatives held by Ryerson University. Ms Larew is currently a Collections Cataloger at the Princeton University Art Museum. She was jointly awarded the PHSC thesis prize in 2015.

When Ms Larew first saw Ryerson's Abbott collection, it was in six bankers' boxes. The collection consisted of 3,833 contact prints and 6,985 negatives. Of the negatives, 347 were glass plates including the 321 which comprised the Paris portrait series on which Ms Larew concentrated her thesis. Almost a century old, most of the glass plates were in surprisingly good condition. Only forty-seven were badly damaged and had to be re-housed in special enclosures. Some of the damaged plates suffered from

the emulsion lifting or frilling from the support. Others had chips, broken pieces or fissures on the plate itself. All the plates were scanned, listed and re-housed in individual pH neutral folders carefully made by Ms Larew.

The contact prints and negatives in boxes presented a challenge from the beginning. As received by Ryerson, the Abbott fond was clearly not properly organized and preserved. To step up to the task ahead, Ms Larew first did a survey of literature on Berenice Abbott, followed by some history on the use and importance of glass plate negatives. She discovered the importance of Abbott's Paris portrait plates, the deterioration of the glass plates and the means to protect them, and the way to document and preserve the collection.

Abbott was born in the States in 1898. Like many of her countrymen, she moved to Paris in 1921. Her first and biggest influence in photography was Man Ray. She signed on with him in 1923 as a darkroom assistant. Man Ray taught her from the ground up. Later, Abbott was to write, "I took to photography like a duck to water." Realizing Abbott's blossoming abilities, Man Ray allowed her to use his portrait studio, even influencing her style of photographs - simple with little adornment, and taken at eye level.

Ms Larew showed a few of the glass plate portraits Abbott took of famous people in those

heady Paris days. Included were David Sarnoff, Peggy Guggenheim, Eugene Atget, and James Joyce.

Following the portraits, Ms Larew went into the details of assessing the collection, preserving it for future archival use and digitizing the glass plates. We saw how carefully she packaged each glass plate using custom made envelopes. This was especially noted in the way she handled the few damaged plates. Each photograph, negative, and material included in the fond was lovingly documented in detail in an Excel spreadsheet (the glass plate portraits can be viewed on the Commerce Graphics website).

Ms Larew's thesis was re-formatted and presented in issue 41-1 of the PHSC journal *Photographic Canadiana* in considerable detail. Ms Larew concludes her thesis with the observation, "Now that Paris Portraits series is accessible, research can continue to progress."

It was a fascinating and detailed look into the process of preserving photographic history.



John Morden and Ashley Cook present Elizabeth with the PHSC thesis award

From the Big Spring PHSC Auction

Our 2016 special events started out this month with a well-attended consignment auction at the Royal Canadian Legion in Long Branch. With Clint Hryhorijiw putting in another stellar performance as auctioneer, a wide variety of photographic equipment and images changed hands to the delight of sellers and buyers. The auction progressed quickly through over 200 lots of fine cameras, not so fine cameras, studio flash equipment and backdrops, collectors ephemera, tintypes and ambrotypes.

We'd like to thank our all-volunteer staff who looked after the money, recorded bids, set up the AV equipment, kept records and ran the items to the successful bidders, and to the Legion for their hospitality. While you wait for your next chance to attend our auction in the fall, why not come to our Spring Fair camera show, A.K.A. the Big One!



Nicole Kantymir and a big camera

PHOTOGRAPHS BY ROBERT LANSDALE



The usual big crowd at the Legion



Leica goodies



Oscar Li with whatsis



You need a card to bid



More good loot for Lincoln



The BIG Linhof tripod



Inspection as lots arrive



Careful inspection of lots for consignment



Fancy stuff at the front counter



Lots of studio lighting

WORLDWIDE PINHOLE PHOTOGRAPHY DAY IS APRIL 24th 2016

Terry Wedge, the first editor of Photographica Canadiana is interested in the creative aspects of pinhole photography. He alerts us to the Worldwide Pinhole Photography event to be staged on April 24, 2016. You can find the rules on the official web site at <http://pinholeday.org/participate/> After processing your image submit it to the web site. It is a privilege to have Terry back on our pages.– editor



Terry Wedge

by Terry Wedge

Pinhole photography comes back periodically. But this time the self-consciously artsy folks are taking bad pinhole photos and calling it art - like a lot of images done with Holga and Lomo cameras/lenses. If you like light leaks then it's all wonderful.

And a number of photography teachers are showing adults and kids how to have fun making and developing pinhole pictures with a variety of improvised containers for cameras using photographic chemistry - film or paper. One might look at this as a form of "edutainment." They are using Pringles chip cans, cookie tins, 35mm film tins, homemade boxes etc. etc. The possibility is endless.

Pinholers are crying the blues about Quaker Oats abandoning the round cardboard oat boxes used for one of the 1974 cameras. There must be other articles that tell how to build an oat box camera. However, as indicated above, there are many other options.

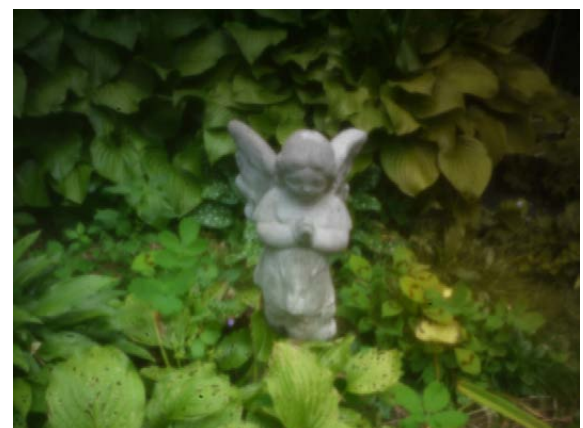
Now-a-days, digital photography has made it possible to mount a pinhole on a DSLR or mirrorless camera and see the results right away. This gives new opportunities for better composing and for adjusting exposure. Some cameras will even brighten the preview enough to compose on the LCD screen. This makes colour pinhole photography quite feasible - even adjusting things like ISO and white balance in the camera. I thought I would have to use my old Lunasix to decide on exposure, but discovered the camera's internal metering system was accurate even with a pinhole! Digital also provides new opportunities for post processing. How about sharpening a pinhole photo with your photo software? Or taking several shots at different exposures and doing a high dynamic range pinhole photo? The ideas are endless!



PHOTO BY TERRY WEDGE

Another possibility with digital is taking a photo on silver based printing paper, developing the resulting negative, and scanning and reversing the result. Again there are digital possibilities for post processing, including contrast and brightness adjustments. It's another option than printing through the texture of a paper negative, and makes big enlargements possible [there's lots of mega-

pixels in an 8x10]. However, this requires allowing for reciprocity failure, which can be done through trial and error. With paper in a large format film back, one can make a rough exposure estimate, and then pull the dark slide out in increments bracketing at different exposures and finding what works. No need to find the detailed tech data on the paper or accurately measure the f-stop of the pinhole. One might start with ISO 5 and f200 and try several test strip exposures from there.



I attach two versions of a pinhole photo ["Pinhole Angel"] shot with a self-made pinhole mounted on a Panasonic GF1 at ISO 100. The bottom image is the original unadjusted 10 second exposure. The other, tone mapped from 5 and 10 second exposures. This was done by auto-exposure on the longer shot, and then setting the camera to underexpose the second shot by a full stop. The tone-mapped combined image was extensively post-processed in Photoshop and Camera Bag, using multiple layers, sharpening, vignetting, adjustment of contrast and brightness, as well as colour tweaking, etc.

Incidentally, the mount for the pinhole was made using an ebay C-mount to M4/3 adapter with a C-mount to Series V adapter and a Series V retainer ring salvaged from a job lot bought at last year's PHSC auction. The focal length can be adjusted by using multiple retainer rings from the same job lot.

I don't know what to call this approach. How about "Digital Retro"? /TW

The Hole Things Exposed!

by Herbert Keppler

As seen in *MODERN PHOTOGRAPHY* in July 1947 and February 1975

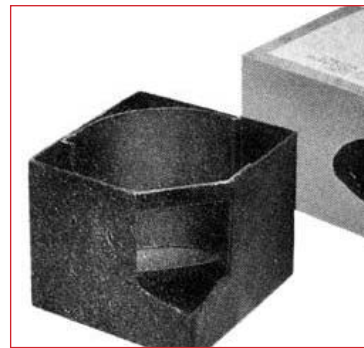
Like the past national craze for hoola-hoops and yoyos, photography has its own occasional mad diversions. This year it appears to be the pinhole camera. In the hands of most of us, it remains just a pinhole camera. But in the grasp of a master pinhole camera maker and photographic teacher such as Jim Shull of Mt. Angel, Oregon, it becomes a creative tool, whose fascinating \$2.95 paperback book on pinhole photography has just been published (*The Hole Thing*, Morgan & Morgan Inc.). It has created an army of fascinating pinhole cameras of various forms, shapes and sizes – tele pinhole, wide-angle pinhole, multiple pinhole – in wood and cardboard complete with the exterior decorations. Here, you see three of his intriguing cameras plus the photos of various *Modern Photography* staff members made with these three creations.

Why pinhole photography where nothing is really sharp? Well nothing is really unsharp either. Depth of field is unlimited from right in front of the lens, umm, pinhole to infinity – at a price, of course. How does shooting at f/190 to f/550 grab all of you who are used to f/1.4?

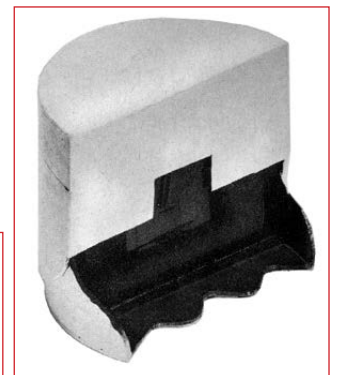
While Shull suggests you start with 4x5 inch enlarging paper in pinhole cameras; we opt for film because we feel results will be better, sharper and more printable. Any box which can be made light-tight can be made into a pinhole camera. Shull says shoe boxes are awful while Kodak 4x5 film boxes are excellent. He has even made a camera from a 5,000 pill aspirin box. He recommends that the distance from the pinhole to film (focal length) be no more than 10 inches generally. For wide-angle cameras, place the film close to the hole: for teles, as far back as Shull suggests – that is, 10 to 20 inches.

Pinholes are actually not pinholes at all, but pinholes made by sewing needles in, preferably, .002 inch thick brass shim-stock available from your auto supply or big hardware stores. In a pinch aluminum foil will do. The smaller the hole, the sharper the image but the smaller the effective aperture and, consequently, the longer the exposure. Shull recommends, as best compromises, a No. 4 needle for a 20 inch focal length f/550 (super tele), a No. 9 for a 6½ inch f/300 ("normal" focal length) and a

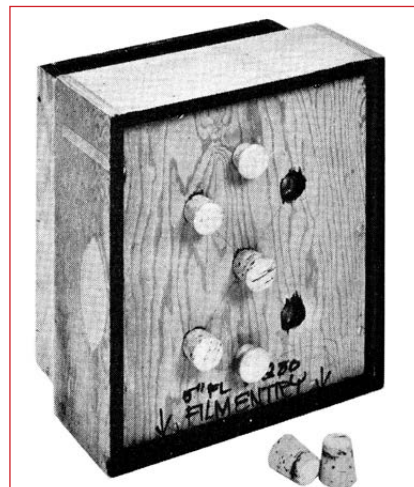
No. 12 or 13 – if you can find them – for a 4 inch f/250 or 2¼ inch f/190 (super wide angle). The needle should be used gently, as a drill, from both sides of the metal to form the roundest, cleanest hole possible. The hole should then be sanded down with No. 0000 sandpaper. Naturally, the metal with the pinhole must be fastened by tape or what-have-you in a very light-tight manner. Film can be held in place between two cardboard strips cemented to the opposite end of the camera. Shull gets most mileage by placing large film in small boxes, using a curved focal plane (see photo of tele camera). Films must be loaded, unloaded and processed in complete darkness. What kind of film? Fast film – like Kodak Tri-X Pan or Royal X Pan. As for subjects, what's a minute or two between friends? /HK



Tele camera made with bulk film box, 119mm f/390 hole.



Wide angle camera from half a Quaker Oats box, 61mm f/160 hole.



Multiple pinhole camera, takes 8x10 film holder with five 125mm f/380 holes.



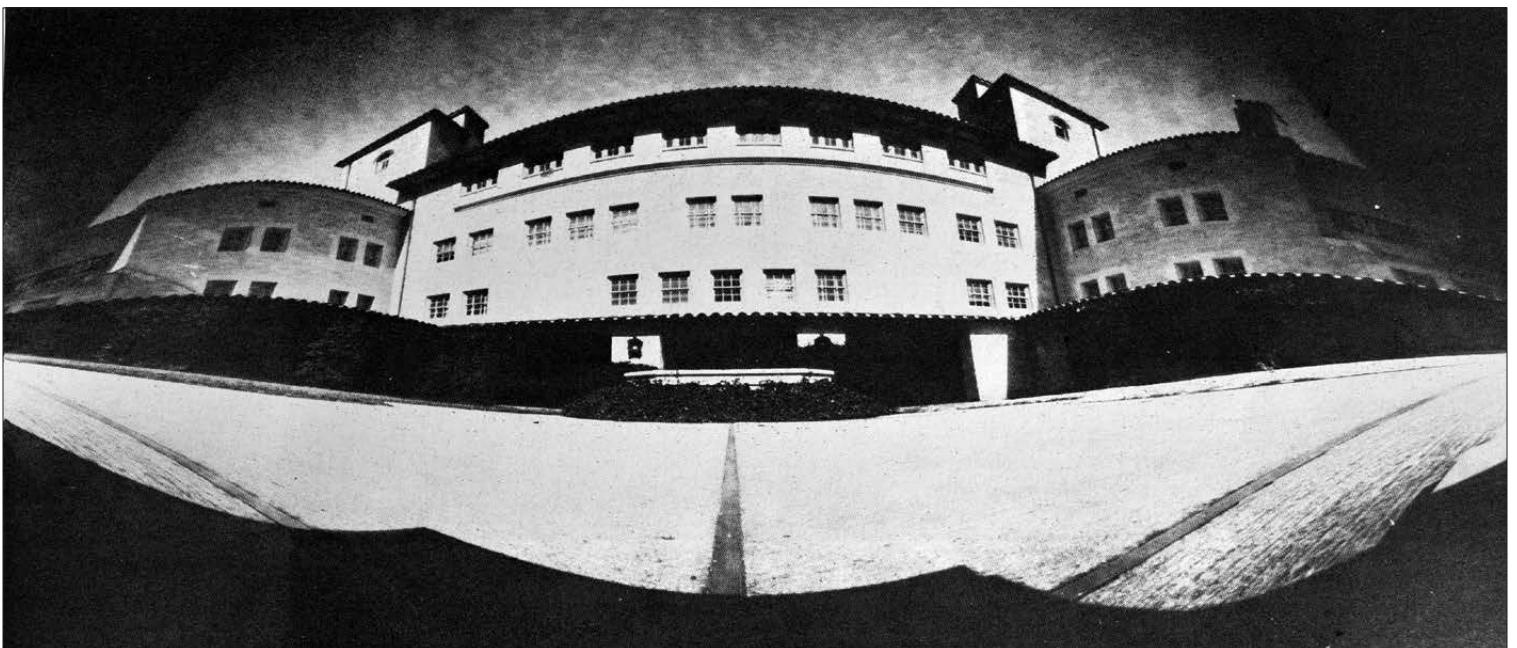
Original view of staff members with normal view pinhole camera.



Image created with Multiple Pinhole camera, exposure 2 minutes.

Wide angle camera can be made with a Quaker Oats box with film curved on the inner surface. Wider-angle can be made with half a box -->

Cartidge pinhole camera made with 126 film cartridge.



Nancy Goldfarb was commended for her bulged-out perspective made by inserting curved sheet-film on the long side of Quaker Oats box.

New Photo Links: Items of Photographic Interest

Many thanks to George Dunbar for supplying this month's links. Texts from the respective websites.

<http://www.rochester.edu/news/photos/daguerreotype.html>

George says: "The magnificent detail seen in these Daguerreotypes (dated 1848) will come as a surprise to many."

This is a digital rendering of a photograph of the Cincinnati waterfront taken in 1848—more than a decade before the Civil War—by Charles Fontayne and William Porter. On this page are four of the eight plates that make up the larger panorama. Owned by the Cincinnati Public Library, it is one of the most astounding examples of daguerreotype (the first known photographic method) in existence today. The clarity of each of its eight copper panels is equivalent to a 140,000-megapixel digital image, thousands of times better than high-end commercially available digital cameras today....



<http://www.americanphotomag.com/video-justin-boruckis-wet-plate-street-photography>

George says: "Here's an interesting 5-minute video about shooting a modern wet-plate photo."

Watch as photographer [Justin Borucki](#) takes to the busy streets of Chinatown with a stash of chemicals, a portable darkroom and a stack of hand-cut glass plates to freeze a moment in time. [Borucki](#) has spent the last year and a half setting up on the streets of the city

and using the slow, methodical wet plate collodion process to capture the "old, decrepit and beautiful" New York he remembers from his childhood.



© Justin Borucki, East Village, NYC, 2014



© Justin Borucki, SOHO, NYC, 2014

<http://apod.nasa.gov/apod/astropix.html>

George says: "Interesting photography item on this astronomy page."



2016 March 21 Alaskan Moondogs: Image Credit & Copyright: [Sebastian Saarloos](#)

Astronomy Picture of the Day [Discover the cosmos!](#) Each day a different image or photograph of

our fascinating universe is featured, along with a brief explanation written by a professional astronomer.

https://www.washingtonpost.com/news/in-sight/wp/2016/01/29/how-you-can-own-a-famous-photograph-for-free/?hpid=hp_name_photo-story-d%3Ahomepage%2Fstory

Is a photograph art? Is it a scientific tool? Or is it, with the advent of smartphones, simply another way to communicate with each other? Whichever idea you find yourself agreeing with, we know one thing is true: The practice of photography is old now, almost 180 years old including the cyanotypes [see link]. And with age comes the death of copyright. This month, the New York Public Library announced the release of thousands of documents, including historical photographs, that the public is free to use or display. Among those photographs are some pretty famous photos and portfolios by some talented individuals.



Photo by Carl Mydans, who was a Life magazine photographer for most of his career and worked for the Farm Security Administration during the Depression. Here, a worker cleans a greenhouse roof in Beltsville, Md., in 1935.

New Photo Links: Items of Photographic Interest ...continued

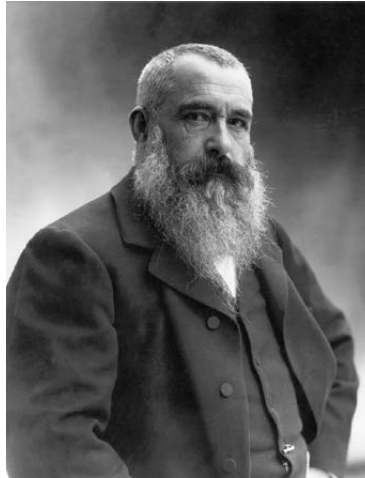
<http://www.theguardian.com/books/2015/dec/23/books-felix-nadar-france-photography-flight>

George says: "Interesting article regarding Nadar."

The absurd life of Félix Nadar, French portraitist and human flight advocate.

Newly translated into English, Nadar's writings offer us the opportunity to revisit a bizarre and compelling character who took portraits of the Parisian cultural elite.

...He was 80 when he published *Quand j'étais photographe*, now translated for the first time into English and recently published by [MIT Press](#).



"Nadar's portrait of Claude Monet."
Photograph: Nadar/Bettmann/
CORBIS

The book presents a fresh opportunity to consider a bizarre and compelling character whose genius blossomed in mid-19th-century Paris just as Baron Haussmann, under orders from Emperor Napoleon III, was radically reshaping and modernising the French capital by tearing down medieval neighborhoods and laying out broad, tree-lined boulevards. https://i.guim.co.uk/img/media/81e545662a783ef7e3daceaeafeae-2d74598ade4/0_0_2620_3513/master/2620.jpg?w=1920&q=55&auto=format&usm=12&fit=max&s=6be6adafe437eaf19b0daf-7fa8106f9d

New Book by Vincenzo Pietropaolo

Former PHSC Speaker and long-time supporter, photographer Vincenzo Pietropaolo is mounting a kickstarter campaign to publish his new book, *Ritual*, documenting four decades of the Easter procession in Toronto's Little Italy, as seen through his photographs. Click on over to <https://www.kickstarter.com/projects/1565095740/ritual-good-friday-in-little-italy> to see some of the images of this fascinating phenomenon and support the campaign!



Mr. Pietropaolo and the new book's web cover

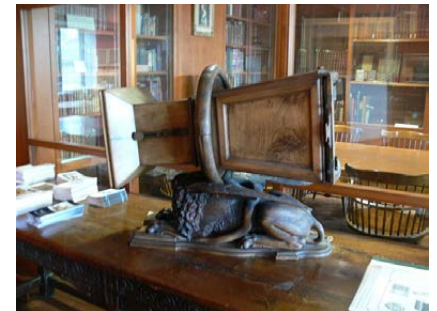


Before and After - Part 4

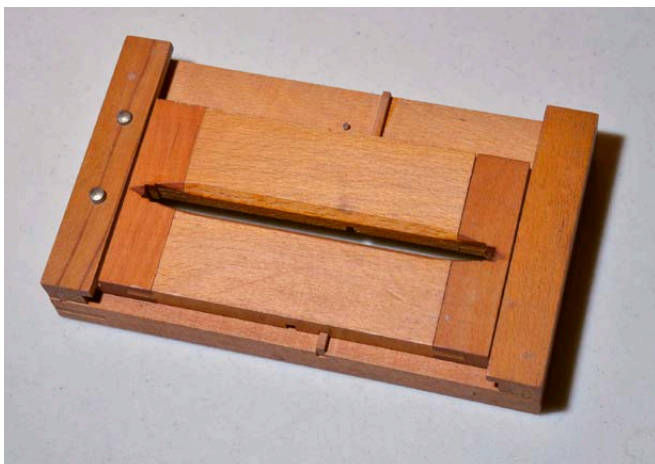
Here we have another brave PHSC executive revealing a lifelong span of image collection with these two shots. Why not come up with your own pair of two images taken eons apart, but showing yourself with the same (or similar) camera, or photographic doo-dad? We will publish it (anonymously, if you wish!) Contact: info@phsc.ca Many thanks to those who have bravely participated!



Bob Wilson, April 1989 and March, 2016 with image made for the Carlo Ponti Megaethoscope

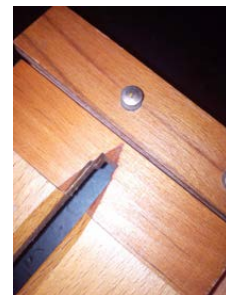


Carlo Ponti Megaethoscope, Princeton University Library Photo: Andreas Praefcke - Own work (own photograph), Public Domain, <https://commons.wikimedia.org/w/index.php?curid=2239093>



I have a mystery I hope you can solve. Made by Eastman Kodak, this “thing” is 4” W by 7” L and 1” thick. The wooden platen on top is 3” by 5½” with a slit ¼” wide. This platen moves sideways in ¼” increments by pressing the small buttons on left.

I suspect it may be used in the darkroom by placing on top of a contact printer or easel when making prints. The “mask,” if that’s what you call it, could expose parts of the print for different lengths of time – thus making a test-strip to figure out the best exposure for the whole image. There is an odd shape to the slot as if something is supposed to fit into it. Send answers to Brad at tequila.moon@bellnet.ca or to info@phsc.ca



BUTCHART PHOTOGRAPHY GALLERY

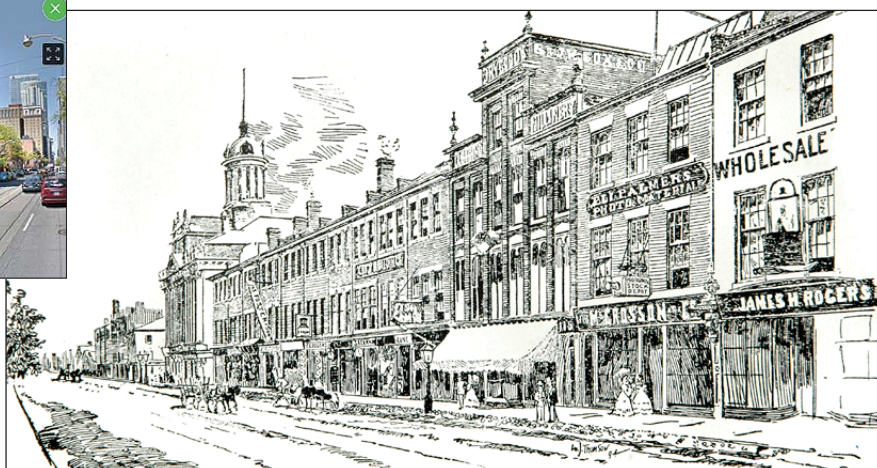
We have written about the photo galleries that populated the south side of King Street in Toronto during the mid to late 1900s. We covered the history of David Couates Butchart’s involvement with photography in the Special Anniversary issue of *Photographic Canadiana* Vol 25-2. Mr. Butchart had a number of locations for his earliest galleries but in 1846 he moved to 145 King Street East, several buildings west of the St. Lawrence Hall and the St. Lawrence market. At that time, a wooden board-walk ran from Jarvis over to Yonge street safe from the muddy streets of York. Toronto’s elite gathered each evening along this stretch to parade and gossip. So photographers were quick to parade their samples at the street level to catch the vanity of their next customers.

We show here an image of 145 King Street East with Butchart’s name emblazoned across the front: “The Toronto Dominion Gallery – Portraits and Landscapes.” A huge saw-shaped sign for James Foster & Son is attached to the building and can be seen away in the distance in the sketch of King Street. The second building at the right is that of Eli Palmer, photographer and photographic stock dealer (we covered him in *PC* Vol 36-2 & 4). The Google Map image shows the modern buildings that has replaced these same structures. The center store-front still retains some of the architectural features of the old building.



Above Google Maps shows the present building at 145 King Street East with the same architectural details.

Sketch at right (after a photograph) shows Eli Palmer’s gallery and photo materials depot at right of picture while Butchart’s building is in the far distance



COURTESY OF TORONTO PUBLIC LIBRARY: LANDSCAPES OF TORONTO, V3

Newfoundland & Labrador now has a Photo Historical Society....

From Paradise, Newfoundland, we have news that the Photographic Historical Society of Newfoundland and Labrador has been formed to bring together those interested in the topic of photographic history. PHSC member Edith Cuerrier has been instrumental in founding this new group.

First meeting was light in numbers due to a snow storm but the enthusiasm is there. Edith was nominated as President while Dennis Flynn and Katherine Side have volunteered to take on programming. A Facebook group is planned to augment information distribution along with email media. Programming is scheduled for every second month with Dennis graciously agreeing to be the inaugural presenter on May 3rd.

Field trips or tours of interest will be part of the events, (i.e. a visit to Bell Island to view the Karsh images at the Mine Museum, curatorial visits of photographic exhibitions, behind the scenes visits to archives photo collections).

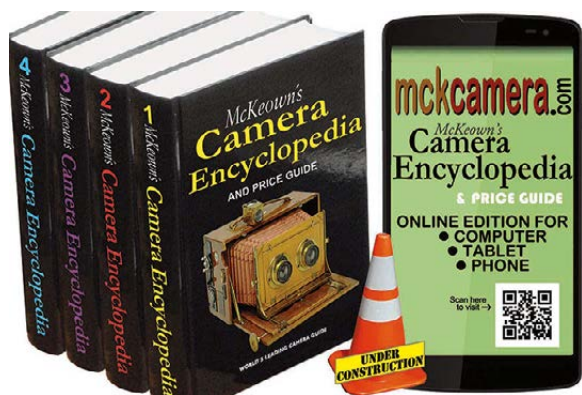
First meeting will take place at 7:30pm, on May 3rd 2016, in the Sally Davies Seminar Room, SC4087, MUN Science Bldg. For more information you can contact Edith at e_cuerrier@hotmail.com



PHOTOGRAPH BY EDITH CUERRIER (SELF-TIMER)

From left to right, Katherine Side and Dennis Flynn, Programming Committee, and Edith Cuerrier, President; founding members and 1st Executive Council members of the Photographic Historical Society of Newfoundland and Labrador (PHSNL) touring Edith's photographic collection.

McKEOWN'S ENCYCLOPEDIA



After many years of research, an Online Edition of *McKeown's Camera Encyclopedia and Price Guide* will launch in 2016, with about 50,000 illustrated entries accessible by computer, tablet, or phone.

Well in advance of the official launch, there will be a Beta version to test all functions and operations of the website on different types of devices. The conditions for participation in the Beta test will be communicated to participants in the survey at mckcamera.com

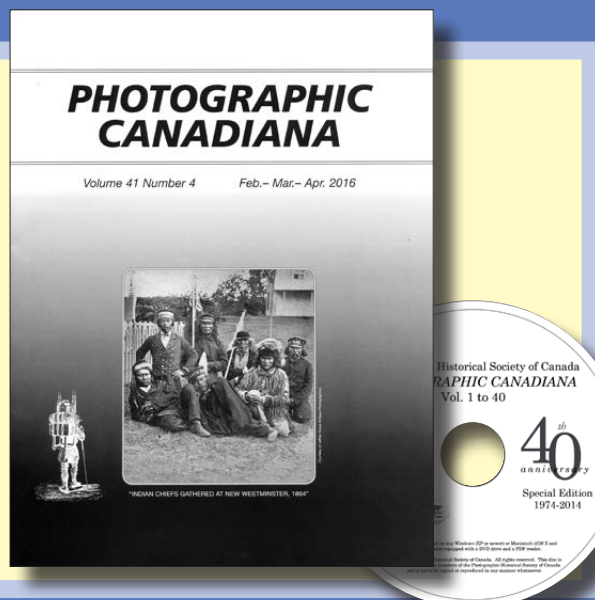
The multiple-volume printed edition will be available after the full online edition is tested and operating. This will allow for feedback and corrections before the final edition goes to press. The printed edition will be available only by advance subscription. All respondents to the survey at mckcamera.com will be notified when the Online Edition and the Printed Edition are available.

How were some rare early Berenice Abbott negatives preserved?
Why did Bob Lansdale have a passion for a Gundlach Korona camera?
What were the first print dryers offered by Eastman Kodak?
What's the story behind the ONLY known stereo view by Carlos Gentile of B.C. ?

The best stories of photo history are in the latest issue of

PHOTOGRAPHIC CANADIANA

Your PHSC membership includes a subscription to this luxurious printed journal, mailed to your home, plus 40 years of back issues on our new DVD. Join now! online at www.phsc.ca (paypal accepted) or come to one of our many events, auctions, and photographic fairs!



What's on:

Stephen Bulger Gallery
"Exhibitionism," work by American photographer **Cynthia Greig**. In this exhibition, Greig surveys contemporary art galleries from across the globe, placing the exhibition space itself on display. Deconstructing the white cube down to its most essential elements, her elegantly minimal photographs present an unexpected shift in perspective, rendering its interior spaces as vast landscapes or archaeological sites—uncharted territories with their own particular histories. April 2 – April 30, 2016, 1026 Queen Street West, Toronto

Wanted

Speaker wanted for Spring 2017 talk in Toronto about Early 20th Century photography & photographers. Contact Barb, Toronto Postcard Club, win-boyd@rogers.com

Wanted

Downtown Toronto Photos
 Seeking vintage photos taken by Toronto photo studios that operated from Queen St. East - south to the Lake, and from Berkeley Street to the Don River. Please send info to lesjones.covershots@gmail.com

TINTYPE STUDIO
 Spring Portrait Session - Just in time for Mother's Day



141 Spadina Ave
 Sunday, May 1st: 1pm-6pm
<http://tintypestudio.net/>

Camorama Photo Show

Sunday, April 17, 2016
 10:00 AM - 3:00 PM



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

VANCOUVER CAMERA SHOW AND SWAP MEET

*Vancouver's original and largest show
 More stuff, more people, better prices*

Sunday April 24th 2016

Cameron Recreation Centre
 9523 Cameron St, near Lougheed Mall
 Burnaby, British Columbia, Canada

1000s of new, old, collectible & digital cameras - plus lenses filters - tripods - flashes - bags batteries - memory - projectors

Tables \$50 Admission \$5, 10 am to 4 pm
 \$15 early bird at 9 am—under 14 free with adult



PHSC EVENT TIMELINE

Plan your New Year with PHSC!



April 20, 2016 (Wednesday)
 May 18, 2016 (Wednesday)
 May 29, 2016 (Sunday)
 June 15, 2016 (Wednesday)
 July 17, 2016 [tentative]

PHSC April Meeting
 PHSC May Meeting
 PHSC Spring Fair
 PHSC June Meeting
 PHSC Trunk Sale

Wanted

3D SLIDES

Need someone to mount small quantity of 3D slides. No rush. Happy to pay.
 lesjones.covershots@gmail.com
 Tel 416 691-1555

Wanted

Adobe InDesign CS3

PHSC is looking for a legal, licensed copy of Adobe InDesign CS3 for Windows that can be validated with Adobe, or a middle-aged Apple computer running a licensed, legal Mac version of this software. This software will be used in the production of the society's journal, *Photographic Canadiana*. Contact David Bridge at ldbrucke@sympatico.ca

What Show When? Where?



PHSC now has a new online resource with listings of camera and image shows and sales covering North America! Find out what's going on as you plan your next road trip! Check it out at www.phsc.ca

Important!

Always confirm with the event organizations before heading out! Changes are beyond the PHSC's control!
 (many thanks to the Kantymirs for this resource)

