



## MEATYARD'S NORMAL



Romance (N.) from Ambrose Bierce # 3, 1962.

**WHERE THE SELF ENDS** Ralph Eugene Meatyard (1926-1972) happened upon a display of inexpensive latex masks in a Lexington, Kentucky Woolworths in the late 1950s. His explanation for why Halloween props became integral to his photographs was their "non-personalizing" effect, a way of turning specific sitters into 'everyman' or 'everywoman.' He often referred to masks as taking away the differences between people, inferring that he visualized connectedness as being as crucial to contemporary human relations as it was to contemporary photography.

However Meatyard justified his choice of devices, his images were arresting because of how detached they appeared from the conventional glamour and portrait shots of mid-century America. Meatyard's work didn't seem to speak to how people were the same but how those who appeared different were marginalized. His attempt to probe ideas of normal and difference, Diane Arbus's interest in the same period, was timely and indicated changes in social attitudes that were to come. In a period of hysteria spawned by McCarthyism, Meatyard put the first nail in the coffin of believing in an arbitrary normal.

### Sources

"Ralph Eugene Meatyard: The Man Behind the Masks" by David Zax, *Smithsonian Magazine*  
[Fraenkelgallery.com/?s=meatyard](http://Fraenkelgallery.com/?s=meatyard)

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## PHSC NEWS

Editor - Sonja Pushchak  
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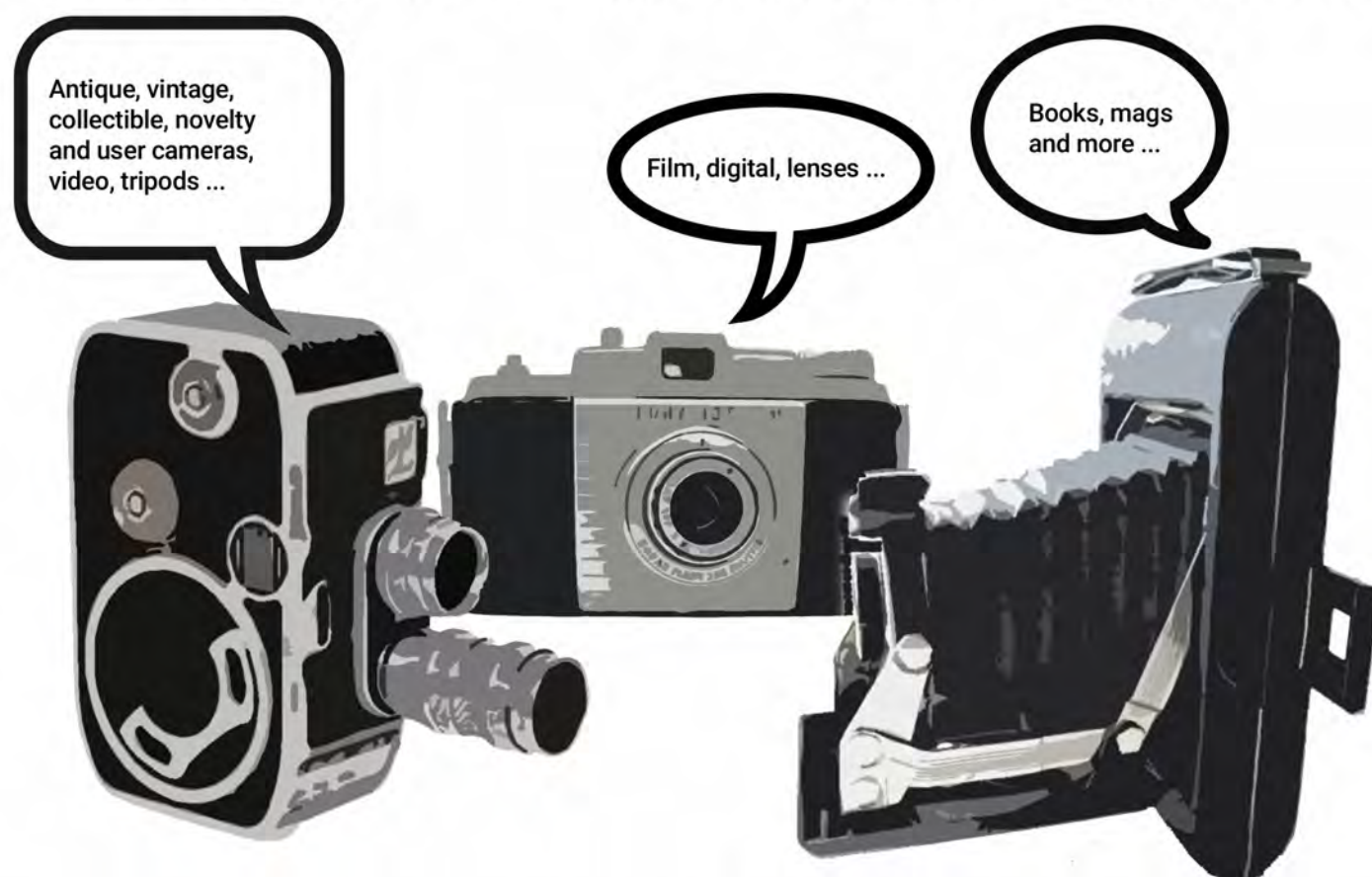


[info@phsc.ca](mailto:info@phsc.ca)  
[www.phsc.ca](http://www.phsc.ca)

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**Pictured above:** The Third Eye Camera, a unique construction by sculptor/photographer Wayne Martin Belger. According to Belger, this 4x5 pinhole camera is composed of aluminum, titanium, brass, silver, gemstones and the 150 year old skull of a 13 year old girl.

## The Photographic Historical Society of Canada presents



North America's Largest

# FALL CAMERA FAIR

**Sunday, October 15, 2017**

**TRIDENT HALL**

**145 Evans Avenue, Toronto**

(south of the Gardiner, east of Islington Avenue)

**10:00am to 3:00pm**

Admission \$7 / Students free / Free parking

**TTC via the South 110 Islington Bus**

Mark Singer - Chairman

[fair@phsc.ca](mailto:fair@phsc.ca)

Details at [www.phsc.ca](http://www.phsc.ca)

## A Stimulating Double-Bill Presentation



**What role did Victorian photographic societies play in promoting national architectural treasures?** Natalie Banaszak, recent graduate of the Ryerson Photographic Preservation and Collections Management Program, will present her award-winning research on the participation of photographic societies in the promotion, marketing and sale of architectural photography as art and a symbol of national identity.



**A photojournalist who refused to fake documentary.** Photo editor Dolores Gubasta speaks on her intimate involvement with the Don Newlands Archive. Newlands, who shot for *Maclean's*, *Black Star* and *Paris Match* (above is his 1969 Leonard Cohen at a Montreal night club), was a consummate purist who rejected an industry increasingly reliant on the staged journalistic subject. **Join us at 7:30pm on October 18 in the Gold Room of Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario for these two outstanding speakers. Admission, as usual, is free.** Need info? [www.phsc.ca](http://www.phsc.ca)

## An Easily Digested Photographic History



A tasty endpaper from *The American Woman's Cook Book*.

Face it. Dropping temperatures and Cyber Monday to Black Friday sales are making us think of food more often. We're all googling recipes for turkey and pie or flipping through restaurant menus on websites. Food bloggers not only write about what they're eating but give us particular genres of food photography. Shots of curated plates taken at clavicle height by *GirlEatWorld's* Kamini Pather or caloric street eats captured at arm's length by Washington D.C.'s Justin Schuble have established recognizable food presentation conventions. We may think it's always looked this way but it's worthwhile looking back at the social shaping of seeing food.

Hard copy cookbooks and cooking magazines were late in coming to photography as illustration. This was not only because reproduction methods were expensive, unreliable and low on detail until the 1920s. It was because the presentation of food wrestled with the same questions as early science texts. Did the photographer want to show a "typical" sweet potato marshmallow casserole? That to the 18th and 19th century scientific illustrator was synonymous with the archetypal; that is, an original version of which all others were copies. How about an "ideal" casserole? That meant one that was not only typical or traditional but visually perfect as well. And then there was the "characteristic," a pile of sweet potatoes in a dish following its historical type but with individual (meaning 'flawed') attributes: the surface texture might remind one of the moon landing. Since most early food writers received training that emphasized exacting standards, either coming from kitchen service

for the aristocracy or culinary schools aiming for scientific precision, hand drawings which could idealize presentation were the choice and even then were used only sparingly.

It wasn't until *The American Woman's Cookbook*, sold in Canada as well as the United States, that photography was accepted as adequately representing food. Shots of glistening pastries, heirloom silver and lace-covered tables taken with a medium lens to get every fork in focus, were almost pornographic in the aspirational pressure they placed on readers. Though published at the end of the Great Depression, images like these paved the way for Martha Stewart. *Gourmet* and *Bon Appétit* magazines would follow in the 60s, 70s and 80s, providing two now common types of food pictorials for subscribers. *Gourmet* emphasized upscale dining experiences around the globe, taken with a fast shutter speed to show the bustle of the wait staff, while *Bon Appétit's* focus was envy-generating at-home dining with the affluent and celebrated. The necessity of convincing readers that such expensive if amateur efforts by celebrities were something to covet slowly gave rise to the now common reliance on short depth of field images. These stressed the fleeting and extravagant quality of ingredients just picked, just baked or just scooped, rather than the perfection of presentation or the recipe's professionalism. Food's peak moment will likely continue to be an important consideration for photographers into the future, especially for Pather, Schuble and other blogging foodoholics.

### Sources

*The Image of Objectivity* by Lorraine Daston & Peter Galison (2008)  
*The American Woman's Cook Book* by Ruth Berolzheimer (1939)



From *dcfoodporn (Instagram)* by Justin Schubles

## How Will You Love Del Toro? Let Me Count the Ways



A photograph of del Toro's home/museum greets you at the entrance to the exhibition.

I'd be shirking my responsibilities as your Halloween host if I didn't say something about Guillermo del Toro's **At Home with Monsters**, now on until January 7 at the Art Gallery of Ontario. A maker of films that fuse horror, fantasy and art, del Toro has lent the footage, artwork, props, memorabilia and photography he's collected to the gallery as a multi-media exhibit.

Many of the objects on display are directly related to del Toro's films and one of the strengths of the show are three-dimensional life-size renderings of some of his most nightmare-fueling creations. The Pale Man from *Pan's Labyrinth* (2006) and the Angel of Death from *Hellboy II* (2008) are fabulously detailed, as is the black ghost of character Edith Cushing's mother from *Crimson Peak* (2015). Rationales for costumes and sets drip with symbolic energy and these are nicely reflected in the display didactics. You find out, for example, why Jessica Chastain's teal velvet Victorian dress, with bizarre lacing on the back, isn't just a looks-sort-of-scary decision. Monitors scattered throughout

the exhibit play some of the more haunting excerpts from his films and many of these clips have tremendous stand alone power, whether you've seen the film they're from or not. I could tell you about the nifty stormy windows or the cool figures he's had made of great authors of the macabre, but instead I'm going to emphasize the sheer richness of the presentation, the great gloomy mansion environment that del Toro and the AGO have put together and the room after room of great stuff. There was so much that I will make another trip to see it. And frankly, people, I just never do that.

If skilfully executed creepiness and weirdness is your thing, this is worth taking in. And if you feel you haven't caught enough del Toro films to truly understand the meaning of these objects, the AGO is screening some of his major works. Check AGO.net for times and location.

### Sources

*Hellboy II: The Golden Army* by Guillermo del Toro (2008)

[www.ago.net/guillermo-del-toro-at-home-with-monsters](http://www.ago.net/guillermo-del-toro-at-home-with-monsters)



Liz pleads with the Angel of Death for assistance, a film still from *Hell Boy II*.

# THE SPIES AMONG US

## Invading Privacy in Comfort with Minox



**Incredible!**  
... that a precision camera could weigh a mere 2½ oz. ... less than your keys ... slightly larger than a pack of gum.

**minox camera**

optical viewfinder  
synchronized for flash  
built-in green and orange filters  
shutter speeds from 1/2 sec. to 1/1000 sec.  
film transport coupled with shutter winding  
color corrected f/3.5, 15 mm. lens  
focusing range: 8" to infinity

The Minox was painstakingly perfected to play a vital role in intelligence and secret service work. No longer a secret weapon, the Minox is always handy in a pocket or purse, ready for unexpected, unposed shots... easier, faster to operate!

**Minox is the gift supreme**  
... the highest compliment you can pay your wife or husband, son or daughter, doctor, friend or business associate. Permit yourself the pleasure of giving at least one Minox this Christmas.

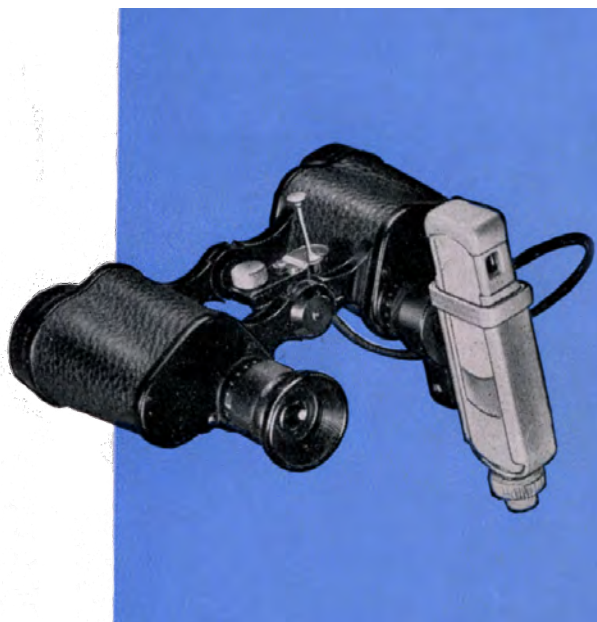
**minox III-5, with chain and case \$139.50**  
at all better camera dealers

for literature write Dept. DD  
**Kling Photo Corporation**  
257 Fourth Avenue, New York 10, N. Y.

Minox Camera Ad, *Life Magazine*  
November 26, 1956.

In *On Her Majesty's Secret Service* (1969), James Bond (played by George Lazenby) uses the Minox A/III to gather evidence on Blofeld's plan to release agents of biological warfare on an unsuspecting world. James Bond blogs and fan sites are quick to point out that Lazenby holds the camera wrong in the scene. This problematic sequence has not detracted from Bond's reputation as the most resourceful and efficient spy in the history of fiction. It has, however, indicated how integral the subminiature cameras produced by the Minox Company were to the culture of the Cold War.

It isn't much of a reach to assume that the Minox, produced by Latvian then German manufacturers and advertising itself in its catalogue as the "most fabulous photo instrument of



Minox Tele-Attachment from Minox Camera Company catalogue, circa 1950s. Collection of Robert G. Wilson.

our times," would have been the average consumer's way of feeling part of Ian Fleming's action-filled spy novels. The first, *Casino Royale*, published in 1953, Fleming loosely based on his knowledge of covert British intelligence operations during WWII. How many North Americans perceived the Cold War as the Second World War's pernicious continuation is hard to estimate but it seems to have kept readers vigilant for the return of a supremacist super villain. The popularity of Fleming's novels meant Le Chiffre, Blofeld and Goldfinger became Hitler stand-ins and fulfilled the longing of readers to have an ongoing involvement in maintaining global democracy. Buying and owning the Minox likely convinced amateur photographers of their ever-readiness to be part of that fight.

As sometimes happens, vigilance against wrongdoing can develop its own excesses; some Minox accessories seemed to encourage just that. The Tele-Attachment, which hitched the Minox unit to binoculars, facilitated the capture of what Minox termed telephotography. A tiny camera with a lens of short focal length was thus able to secure minute details from a secluded distance. Likely more people infringed on their neighbour's privacy than took photographs of villainy in progress. Interesting how this is an issue culture still must reckon with: to what extent will giving up privacy for security protect us and how might it backfire?

### Sources

[www.jamesbondlifestyle.com](http://www.jamesbondlifestyle.com)  
[www.biography.com/search?query=ian%20fleming](http://www.biography.com/search?query=ian%20fleming)

## When Size Mattered: Comparing 3 Brownies



Looking at the collected spoils of many visits to PHSC sales and auctions, our PHSC lab collection curator asked the following question: "Why three sizes of this essentially similar box camera?" Careful examination revealed that the three boxes (shown above) are somewhat illogically labelled. "No. 0 Brownie Camera Model A, No. 2A Brownie Model C, and No. 2-C Brownie Model A." No doubt seasoned Kodak collectors easily make sense of this. Our curator? He's giving it a shot.

In the late Edwardian heyday of these simple machines, your negative size would determine the print size since most commercial or home processors contact printed the developed negative directly to paper (no enlargements). It's as if you got a bigger print when you had a 24 megapixel camera than you would from your measly 6 megapixel job. This choice of perceived quality and prestige via ultimate print size was not lost on the marketing mavens at Kodak. They translated it into three sizes of film and camera, and three corresponding price ranges for film, camera and processing.

PHSC researchers put their collective noses to [www.lotsastuff.com](http://www.lotsastuff.com) and came up with the table (right) of relative costs and quality when these cameras were new. Not surprisingly, the large camera was originally more than twice as expensive as the small, and the film almost twice the cost. But, hey, the image area was three times bigger!

	Small	Medium	Large
<b>Camera Cost [1925 in US dollars]</b>	\$2.00	\$3.75	\$5.00
<b>Approximate Cost in 2017 Dollars</b>	\$267	\$500	\$667
<b>Film Used</b>	127	116	130
<b>Film Cost [1925 US]</b>	\$0.25	\$0.30	\$0.45
<b>Developing [Eatons in Toronto, Canada, 1920-1]</b>	Film 0.10 Print 0.04 ea.	Film 0.10 Print 0.05 ea.	Film 0.10 Print 0.06 ea.
<b>Negative Area</b>	4.0625 in <sup>2</sup>	10.625 in <sup>2</sup>	14.01563 in <sup>2</sup>
<b>Relative Megapixels</b>	6	15.7	20.7

**The fine print:** Yes, enlargements were possible at this time. Eatons charged 65 cents in 1920 for an 8x10. A loaf of bread in 1920 cost about 9 cents. The megapixels stated are relative, and are in no way intended to represent the actual quality of the film, then or now. Wagner wants you to know he doesn't work for Kodak.

# WEB LINKS

COMPILED BY LOUISE FREYBURGER

**"The 130-year-old gap year: Incredible long-lost picture album of an young adventurer's travels around the globe... famous sights on his journey to Tasmania, New Zealand, Honolulu, America and Canada,"** by Keiran Southern for Mailonline

<http://www.dailymail.co.uk/news/article-4846324/Long-lost-picture-album-offers-glimpse-past.html>

"An auctioneer discovered the 130-year-old picture album buried away and gathering dust in a house in Perth, Australia. When he opened its fraying pages he found a breathtaking treasure trove containing hundreds of images of an unknown adventurer's travels around the globe. They chart his journey during 1886 and 1887 around Tasmania, New Zealand, Honolulu, America and Canada. Among the 114 prints are unbelievable scenes showing the Statue of Liberty the year after it was finished, before and after photographs of a volcanic eruption in New Zealand and the Golden Gate at San Francisco before the bridge was built. The long-lost album was spotted by auctioneer Nick Burns and it is expected to fetch thousands of pounds when it goes under the hammer."



**The unknown adventurer took snaps in a range of iconic locations, including this one of the Houses of Parliament in Ottawa, Canada.**



**Jeanne Samuels inspects old family photos which, suffering flood damage during Hurricane Harvey, are laid out to dry in her yard in Southwest Houston.**

**"Saving Priceless Family Photos from Hurricane Harvey Floodwaters,"** Michael C. Duke for PetaPixel.com, Sep 12, 2017

<https://petapixel.com/2017/09/12/saving-priceless-family-photos-hurricane-harvey-floodwaters/>

"The items had sat, submerged, in floodwater for at least a day, plus however long it took for their eventual discovery. By the time we got to them, the contents were well on their way toward becoming a solid block of pulpy slime...I called my sister in Kansas City, who works in the museum world, and my brother-in-law, a skilled darkroom photographer, to ask for further advice."

Family members worked together to lay out 1,000 photos discovered in a suitcase submerged in Hurricane Harvey's floodwaters...members spent hours washing flood-soaked negatives and hanging them to dry on lines strung across the yard.

**"Steamboat Arabia, missing for 132 years, discovered 45 feet under a field"**

<https://www.thevintagenews.com/2016/06/12/steamboat-arabia-missing-for-132-years-discovered-45-feet-under-a-field/>

"In 1988, a group of treasure hunters found a steamboat that was buried in a Kansas cornfield. It was loaded with supplies for 16 towns. This ship was the Arabia, whose hull had been punctured by a submerged tree on September 5th, 1856, near Parkville, Missouri, which is six miles north of Kansas City. The ship was just three years old when it set sail on the Missouri from St. Louis, headed westward to deliver the supplies for the 16 frontier towns..."

Those who follow Elizabeth Isenburg will recognize the Steamboat Arabia as the basis for her historical blog: <http://steamboataramuseum.blogspot.ca/p/contracts.html>



**Dishes rescued from the Arabia Steamboat. Photo credit: By Johnmaxmena2 - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=19259054>**

## Haunted Air



Many think they're familiar with Victor Frankenstein's laboratory. The 1931 Hollywood production, starring Boris Karloff as the monster, invites the audience into a cathedral-like chamber with chemistry beakers, giant chrome conductors and a pristine mechanical gurney. Later Frankenstein movies display labs even more monumental in scale, with even more equipment. So it's somewhat of a letdown for readers when they find the description of the monster's birthplace in Mary Shelley's seminal novel. Victor, sent to Ingolstadt to study, rents a solitary apartment in a rooming house. His workroom isn't a professional lab at the university but a cell, a cramped blood-stained attic at the top of the house. Some tend to find this disappointing: the thinking is the best monsters can only be made with the best tech. However, I agree with Shelley: the most horrifying creations are always homemade.

The proof lies in the collection compiled by Ossian Brown in the book *Haunted Air*. Brown, a British artist, musician and rescuer of cats and goats, gathered abandoned consumer photographs of children and adults posing in Halloween costumes. Most outfits can be identified as having their



origins in repurposed materials from around the house. That paper bag or set of bed linens seems to become more startling when party preparations or signs of Halloween are absent from the photograph. Without context, each image is a Stephen King scenario, strangers playing an unexplained and worryingly twisted game of dress-up on an otherwise ordinary day.

Meatyrd sought to connect humanity with the help of the anonymity of Halloween paraphernalia. The photographs of *Haunted Air* seem to push what we recognize as being human further away. Marvellously encapsulating that feeling is a short piece by David Lynch that serves as preface for the book. Fans of horror can't help but love his description of the figures within. "Human creatures with the feeling of being turned strange and open to falling. And glee – they seemed to have a glee for somehow stitching a laugh to darkness."

### Sources

*Haunted Air: A Collection of Anonymous Halloween Photographs America circa 1875-1955* by Ossian Brown (2010)



Talks are free and open to the public on the third Wednesday of every month, from September to June, in the Gold Room of the Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario. Talks start at 7:30 pm unless otherwise specified. Please note: some of the presentations are tentative and subject to change. Check the website for updates.

## SHOWING AND TELLING CANADA

September 20, 2017

Members and guests take to the podium to share their chillingly Canadian tales of photography.

## ARCHITECTURE IN PHOTOGRAPHIC EXHIBITIONS, 1858-1861 & THE DON NEWLANDS ARCHIVE

October 18, 2017

Natalie Banaszak presents her award-winning research on Victorian architectural photography and Dolores Gubasta discusses the distinctive photojournalism of Don Newlands.

## MAKING KODAK FILM IN 2003

November 15, 2017

Bob Shanebrook talks about the year of peak film production for Kodak.

## XMAS SNAPSHOTS FROM THE FAMILY ARCHIVES

December 20, 2017

Join Jennifer Orpana from the Royal Ontario Museum for insights into the personal photography of the holidays while enjoying the annual PHSC Christmas party and gift exchange.

## NEW YORK TIMES PHOTO COLLECTION

January 17, 2018

Denise Birkhof and Paul Roth of Ryerson University take us

on a tour of Ryerson's newest collection of images from the *New York Times*.

## FREE BLACK NORTH: STYLE, DIGNITY AND SELF-ASSURANCE

February 21, 2018

AGO's Assistant Curator of Photography Julie Crooks speaks on an extraordinary collection of studio portraits of Black refugees taken in 19th century Ontario.

## DOCUMENTARY PHOTOGRAPHY

March 21, 2018

Vincenzo Pietropaolo is our guide for 150 years of documentary photography.

## HOME BOYS

April 18, 2018

Sandra Joyce presents on the British Home Children and the effect this immigration scheme had on 100,000 children sent to Canada as farm workers and domestics.

## NIAGARA FALLS PHOTOGRAPHERS

May 16, 2018

Anthony Bannon from Buffalo will show us how they do it at the Falls when the umbrella gets left at home.

# PHSC EVENTS

## FALL FAIR

Sunday, October 15, 2017

# THE BIG ONE!

### TRIDENT HALL

145 Evans Avenue, Toronto

(south of the Gardiner,  
east of Islington Avenue)

10:00am to 3:00pm

Admission \$7 / Students free /

Free parking

Clint Hryhorijiw - Chairman

Details at [www.phsc.ca](http://www.phsc.ca)

## ESTATES AUCTION

Sunday, November 19, 2017



### ROYAL CANADIAN LEGION #101

3850 Lake Shore Blvd. West, Toronto

View Items 10:00am

Auction starts at 11:00am

Free admission & parking

Clint Hryhorijiw - Chairman

Details at [www.phsc.ca](http://www.phsc.ca)

View some items at: <http://phsc.ca/auction/>

## IMAGE SHOW

Sunday, November 26, 2017



### ARTS and LETTERS CLUB

14 Elm Street, Toronto

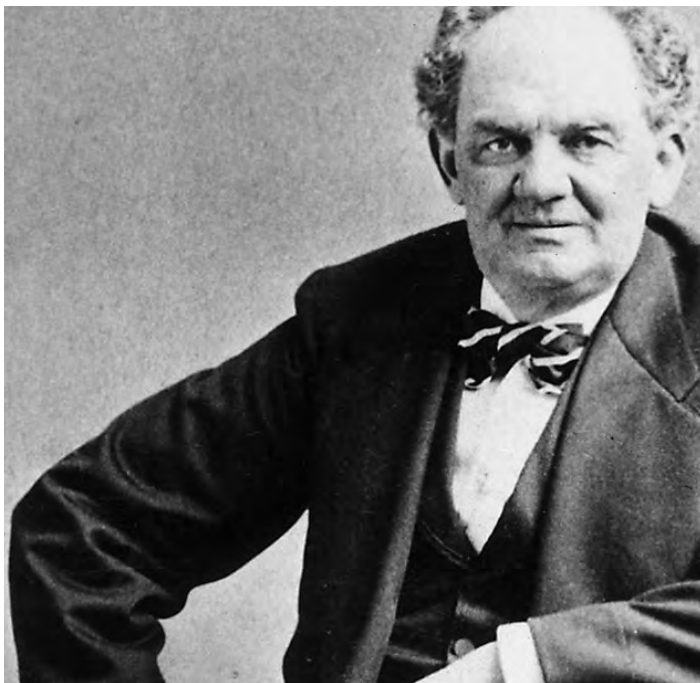
(Yonge and Dundas)

12:00pm to 4:00pm

Free Admission

Ashley Cook - Show Curator

Details at [www.phsc.ca](http://www.phsc.ca)



# ASK PHINNY

**Our helpful Halloween columnist, Phineas Taylor Barnum, weighs in on life, love and photography.**

**Dear Phinny,  
Halloween is the perfect time for hoaxes and frauds. Are we agreed?**

**- F.W. DEMARA**

My Dear Sir,

Halloween may be the best time of year for inflaming the imagination and making ordinary citizens feel the darkest secrets of the universe will be revealed. But I feel, sir, you equate hoaxes and frauds erroneously. To me, they are completely different things, as separate as humbugs and swindles. I, for one, have found many an occasion to make use of humbugs to draw audiences to my American Museum. They are an innocent deception and I have used them with a clear conscience.

One such humbug was the Feejee Mermaid, a well-executed, if ugly, stitch-up of what seemed to be an embalmed monkey and a fishtail. I displayed it but never guaranteed the item as a mermaid; that is, I never perpetrated a fraud. Instead I suggested people come in and decide for themselves what exactly it was. Humbugs or hoaxes are inflated, but they are not about extracting considerable sums with empty promises as swindles are. People who paid to see the Mermaid got more than their money's worth as they debated the origins of the thing (think of it as seeing *Mother!*) and then had the delight of perusing innumerable other exciting

and quality offerings in my establishment.

On the other hand, the photographer William Mumler was a fraud. Mumler claimed to have a special connection with the spirit world. He took photos of grieving husbands and wives, mothers and fathers, promising their dearly departed loved ones would appear. He charged considerable sums. I and other debunkers examined such images and were amazed at how the same spirits would appear over and over in different people's images. Mumler made his fortune by exploiting people's love for those they had lost but his ability to contact spirits was a lie. That kind of conduct, sir, in my opinion, never had a place in Halloween.



**Barnum's Feejee Mermaid [sic], unknown photographer, carte de visite, n.d.**



**Mary Todd Lincoln with the spirit of Abraham Lincoln by William Mumler, carte de visite, after 1865.**

## Sources

*Struggles and Triumphs* by Phineas Taylor Barnum (1873)  
*P.T. Barnum, The Legend and the Man* by A.H. Saxon (1989)  
 Lincoln photo from the College of Psychic Studies

# THE CLASSIFIEDS

Page 12 of 12

## Camera Shows

### LONDON VINTAGE CAMERA SHOW

Sunday, October 22nd, 2017

10:00am to 3:00pm

Canada's friendliest camera show. Carling Heights Community Centre, 656 Elizabeth Street, London, Ontario.

Admission \$4, under 16 free.

Contact Maureen at 519-473-8333 or

[tuckerphoto@rogers.com](mailto:tuckerphoto@rogers.com)

[londonvintagecamerashow.vpweb.ca](http://londonvintagecamerashow.vpweb.ca)

### MONTREAL CAMERA SHOW

Sunday, November 5, 2017

10:00am to 3:00pm

Everything photographic. New and Used: Digital and Film cameras.

Hampton Inn & Suites, 1900 Trans Canada Highway (40), Dorval, QC.

Admission \$7.

Contact Sol Hadeef at 514-898-5351 or

[solhadeef@gmail.com](mailto:solhadeef@gmail.com)

[www.montrealcamerashow.com](http://www.montrealcamerashow.com)

### CAMERAMA

Sunday, November 12, 2017

9:30am to 2:30pm

Free parking and lots of vendors ready to buy, sell and trade. Edward Village Hotel (formerly Days Inn), 185 Yorkland Blvd, Toronto, Ontario. Admission \$7.

Contact Gary Perry at 905-550-7477

[www.facebook.com/](http://www.facebook.com/TorontoCameraShows/)

[TorontoCameraShows/](http://TorontoCameraShows/)

## Wanted



### LENS FOR CANON CAMERA

Would like to purchase a Tamron 90mm F/2.8 Di SP MACRO 1:1 or similar.

Contact Les at [lesjones.covershots@gmail.com](mailto:lesjones.covershots@gmail.com)

## Opportunities



### A GRAD STUDENT FOR BAILLARGEON RESEARCH

The Baillargeon Agfa Colour Plates are still a rich resource for a Masters or PhD topic. The PHSC is interested in making these plates available for study to a student interested in 20th century Canadian social-political history and photography. Don't wait until your adviser picks your topic for you.

Contact us at [info@phsc.ca](mailto:info@phsc.ca).



### ARTICLE SEARCH

We are always looking for stories and images for our journal or newsletter. Any photography supplied should be legally publishable, and written material should be original with a tie-in to photographic history. Canadian connections a plus but not essential.

Contact us at [info@phsc.ca](mailto:info@phsc.ca).

## GRAFLEX Journal

The latest copy is available for download at <http://graflex.org/journal>.

As well, ongoing call for articles.

Contact Ken Metcalf at [metcalf537@aol.com](mailto:metcalf537@aol.com)

## Exhibitions

### ROM

Level 4, Roloff Beny Gallery:

The Family Camera



May 6 to October 29, 2017

An exhibit that invites you to see family photos differently. The intersection of cultural practices, migration and photo-technology is explored in rich and moving detail.

100 Queen's Park, Toronto, ON, M5S 2C6

### STEPHEN BULGER GALLERY

Rita Leistner:

"Tree Planters"



October 14 - November 18, 2017

Opening Reception October 21, 6-9pm

New Gallery at

1356 Dundas Street West

Toronto ON M6J 1Y2

### NOT A MEMBER OF THE PHSC?

Join Canada's best photo-historical society! A great venue for lectures, auctions, fairs, and publications. Only \$35.00 for a one-year membership. Paypal accepted. Join at [www.phsc.ca/](http://www.phsc.ca/)