



## A WISHFUL LIST



**GAS-POWERED EQUESTRIANS** If you were a first or second Earl or an heir to a brewing fortune early in the twentieth century, not only would you have embraced the new technology known as the automobile, you would have gotten a portrait taken with your luxury car by Lafayette Ltd. Founded in Dublin in 1880 by James Stack Lauder, who used the French-sounding professional name to gentrify the business, Lafayette studio quickly won exhibition medals for its portraits of society figures, actresses and European royalty. By 1887, Lauder and his staff were photographing Queen Victoria and had a coveted Royal Warrant. As the market for photography shifted, Lauder's passing in 1923 was concurrent with the decline of Lafayette and the big studios in general. By then, up and coming independent photographers more cognisant of Jazz Age aesthetics were commanding attention, marking a radical change in the commercial work domain.

The above 1902 Lafayette portrait is of Lieutenant-Commander Montague Grahame-White and Julius Knight. Grahame-White was a racing car driver and a yacht and airplane broker; Knight was an actor. They are pictured with a 4-cylinder, 45-horsepower Wolseley racing car, featured in the November 5, 1902 issue of *Car Illustrated*. The convention of car-and-owner photography in the first quarter of the century was considered to be a logical extension of aristocratic equestrian portraiture. Performance-wise, the Wolseley luxury racing car would beat out a 6-cylinder Napier and 120-hp Mercedes in the 1905 Gordon Bennett Race and seems to be just the item to put on a fantasy gift wish list for 2017.

### Sources

[lafayette.org.uk](http://lafayette.org.uk)

*The Book of Sports Cars* by Charles Lam Markmann and Mark Sherwin (2014)  
*Edwardian Opulence*, edited by Angus Trumble and Andrea Wolk Rager (2013)

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## PHSC NEWS

Editor - Sonja Pushchak  
Distribution - David Bridge  
Contributors - David Bridge,  
Louise Freyburger, John Morden



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

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**Pictured above:** Field Camera, "C. Vuille", c. 1900 (presumed English) with 9 x 12 cm plate size and C. P. Goerz "Extra Rapid Lynkeioskop Serie C No. 1" lens, in a Thornton-Pickard shutter. The type of camera used on location by studio photographers in the new century.

## Holiday Snapshots and the Family Camera



Christmas card collected through The Family Camera Network. Courtesy of the Royal Ontario Museum.

The holiday season encourages the taking of family photographs. Royal Ontario Museum's Assistant Curator Jennifer Orpana is our presenter on the cultural practice of holiday snapshots as a means of retaining family connections, stories and history. This talk will feature photographs from the ROM's archive as well as some of the images that were on display in *The Family Camera Exhibition*.

The audience is welcome to bring images from personal family collections along with stories they'd like to share. How ideas of togetherness, childhood and self evolve and how their visual conventions are learned, inherited, reimagined and shared is the focus for this congenial and engaging discussion.

Jennifer Orpana, Assistant Curator at the ROM, has worked with Dr. Deepali Dewan and the Family Camera Network in developing a public archive of family photography. She was a member of the curatorial team for *The Family Camera Exhibition* and co-instructed a related OCADU graduate course. Orpana holds a PhD in Art and Visual Culture from Western University.

**Join us at 7:30pm on December 20 in the Gold Room of Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario for Jennifer Orpana's presentation, coffee, cake and the annual gift exchange. Admission, as usual, is free.** Need info? [www.phsc.ca](http://www.phsc.ca)



## The Work of Abelardo Morell



**Afternoon Light on the Pacific Ocean, Brookings-Oregon, 2009. (Prism attachment used to flip image.)**

Holidays are fraught but the shopping part is the toughest. You're supposed to match dynamite gifts to demanding (but lovable) people. But what if the usual broad appeal items won't cut it? What if the gift has to be as hip as as that hipster you're buying for?

The work of Abelardo Morell may be your solution. The core of Morell's photographic practice has been the room-sized pinhole camera. Reviving a method of visual reproduction that is centuries old, Cuban-born Morell has travelled the world, turning ordinary rooms and hotel suites into sites of surreal beauty. His process is surprisingly simple: he cuts off all sources of light within the room, leaving just one tiny hole to function as a lens. The size of



**View of Manhattan and the Chrysler Building Looking West, New York, 2015.**

the hole affects the sharpness and brightness of the image. He then photographs the projection by conventional means.

You needn't have an intimate understanding of every step of creating a camera obscura (latin for "dark room") to appreciate the lavish elegance of Morell's black and white and colour images. Morell has produced more than one publication and they vary in size and price, so his coffee table books can be worked into most budgets. And if giftless occasions are your thing, you can just give out Morell's website address. There, wasn't that easy?

### Sources

All images from [www.abelardomorell.net/](http://www.abelardomorell.net/)



**View of Central Park Looking North, 2008.**



**View of The Brooklyn Bridge in Bedroom, 2009. (Prism attachment used to flip image.)**

# IMAGE FINDS

Looking for something seasonal? Bargain stuff at PHSC Auctions and Image Shows can make your vintage themed holiday sparkle (items not exactly to scale).



Slides of New Year's ceremonies on Dundas Street West, Toronto, on 35mm reversal film (technology that produces a positive image on a transparent base), likely Kodak Ektachrome. Early 1980s.



Anonymous family gelatin prints taken in winter between 1923 and the 1950s. Perfect for scanning and turning into tree ornaments with a red ribbon laced through a punched hole at top. Purchased at the Image Show, Toronto.



Collectible cards distributed in packages of cigarettes featuring actresses prominent in Edwardian musical comedies and theatre. Early 1900s. Bought at a PHSC consignment auction in Toronto.



## We Press the Button *and* Do the Rest: You are Obsolete



**Google employee holds Pixel 2 Smartphone and Google Clips camera at product announcement on Oct. 4, 2017. Photo by Elijah Nouvelage.**

In 1952, Henri Cartier-Bresson released the influential book *The Decisive Moment* (*Images à la Sauvette*). In his introduction, the celebrated photographer defined photography as “the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organisation of forms which give that event its proper expression.” Cartier-Bresson let the modern world know that photographers not only possessed the skills to recognize a profound event, they also exercised painstakingly acquired judgment in composing, emphasizing and preserving its significance.

One might wonder how 175 odd years of photographers’ judgment fits with the new Google Clips™ camera, introduced in early October of this year. A camera with no viewfinder, no shutter control and no adjustments for exposure, depth of field or focus, Clips™ is a stand-alone camera with one button to turn the device on. Artificial Intelligence (AI) devised by Google decides when to take pictures. As Google Hardware Product Manager Juston Payne said during the primary unveiling of the device, “The reason for that comes back to the fact that the intelligence is built into the device to decide when to take these shots, which is really important because it gives users total control over it.”

Aside from the stunning contradiction of a technology which is completely autonomous but is supposed to give users “total control,” there is the interesting if troubling issue of how the Clips™ camera “decides” to take a photograph. The built-in AI has been programmed to recognize faces and motion and is trained to find images of people and pets (cats and dogs only). It is not as yet able to perform any other type of recognition (landscapes, for instance) but Google plans to expand the learning model on subsequent devices for other subject matter. Google thus makes the assumption that a program can be designed to possess judgment. It is also confident that its AI will “learn” to evaluate situations and thus capture what is essential about quickly evaporating sets of circumstances. One can’t help but ask: what else will Clips™ learn to do while it’s turned on in your home?

The issue that Google and other companies may be tackling with experimental technology of this kind has to do with practical difficulties in the field of surveillance. We have gotten used to being watched but the examination of such footage still comes down to people in front of screens or sifting through hours of tape. Creating a program that not only captures events but pinpoints requested specifics would be commercially profitable. The Google camera seems to be a step in this direction. Needless to say, we’d be turning judgment for these images over to a program instead of a human. Would this type of program be infallible? Perhaps we should consider the record of the programs we use now.

The camera has one lens with a 130° field of view; 16GB of onboard memory; Wi-Fi, Wi-Fi Direct, and the image chip has 1.55 µm pixel size with 15 FPS recording. The battery is charged via USB-C. File types created are GIF, MP4 and JPEG. The camera will upload its images to a compatible smartphone but not a computer, although you can get your phone to send stuff to other devices. The Clips™ will be shipped to stores in future at a price of \$249 US.

### Sources

“Google’s New Camera Knows When to Automatically Take a Picture” by Alice Morby in *Dezeen* Oct 9, 2017.

“Google’s New Clips Camera is invasive, creepy and perfect for a parent like me” by Ben Popoer in *The Verge* Oct 5, 2017.

[Support.google.com/googleclips/answer/7545447?hl=en](https://support.google.com/googleclips/answer/7545447?hl=en)

## Not a Fan of Holiday Cheer? Watch *Brazil*



**Civil servant Sam (played by Jonathan Pryce) begs Mr Helpmann (played by Peter Vaughan) to be exempted from government-sanctioned torture. Mr Helpmann turns out to be no help at all.**

Too many cheerful holiday classics out there? Indeed. Every year, Hollywood films are resurrected as indoctrination to compel fondness toward oafish relatives and membership in that brazen cycle of unaffordable gifts and awkward family dinners. You might watch *Bad Santa* as revenge but if you happen to be into thinking, you might need something a little more substantial. I recommend *Brazil* (1985).

Even diehard fans of the films of *Monty Python* alumnus Terry Gilliam (*Time Bandits*, *12 Monkeys*, *The Adventures of Baron Munchausen*) forget that the setting for *Brazil* is Christmas in a British dystopic future based on the worst aspects of the past. Named not for the country but for a catchy orchestra tune from the 1930s, the film's pivotal Christmas scene has the timidly average Buttles having a quiet evening at home, good-naturedly fending the children's questions about the Special Day. How will Father Christmas come when we have no chimney, asks the little girl. Cue the government SWAT team that cuts a hole in the Buttles ceiling and paratroops into the terrified family's living room. Mistaking innocent Mr Buttles for a wanted terrorist named Tuttle, the police truss him up in a canvas bag (a clever twist on satchels that normally bring cards and gifts) and cart him off. The bureaucrat in charge of the raid makes Mrs Buttles sign a receipt as if giving her something while he's actually taking it (her husband) away.

The aghast upstairs neighbour, a witness to the injustice, teams up with Sam, a low-level civil servant who works at the innocently-named but malevolent Department of Records. Both attempt to discover the fate of Mr Buttles whose whereabouts have been buried in murky layers of bureaucracy. But the Orwellian system they are up against has complete faith in its mislabelling of Buttles so Sam gets nowhere and is eventually swallowed by the government's terrorist paranoia.

Finding himself under arrest, Sam tries to inform colleague Mr Helpmann that he is not a threat but the Santa-dressed manager cheerfully gives the go-ahead for Sam's torture. The plot gets darker from there. Made 32 years ago, the film demonstrates how ineffectively we're managing to steer away from such dystopian possibilities. As we find ourselves familiar with the terrorism excuse for eroding every human right, along with technologies that make circumventing facts easier, maybe watching or rewatching *Brazil* now might be part of the formula for inspiring better practices in the coming year.

### Sources

Brazil by Terry Gilliam (1985)  
British Film Institute [www.bfi.org.uk/films-tv-people/545b5cd7ca32c](http://www.bfi.org.uk/films-tv-people/545b5cd7ca32c)

## Using Retro Flash: the Honeywell Strobonar 202



**The ephemeral Painted Bunting captured with two Honeywell Strobonar 202 flashes.**

Our annual migration to PHSC Lab's Florida headquarters and ornithological station gave us a chance to try out a pair of orphaned studio flash units, found at a PHSC auction. The Honeywell lineage goes back to the Heiland company, which had renowned pioneer flash inventor/photographer Harold Edgerton as an advisor. Attractively cased in black plastic housings reminiscent of the small appliances of the time, these units came missing the front filters, but both modelling lamps were working!

As with all old flash units, these were rumoured to have about 3 zillion volts on the sync terminals, so direct connection to a modern cream-puff digital was out of the question. A couple of cheap radio slaves safely fired both (yes, those low-priced slaves found on the big web market seem to work ok). On the topic of electrocution, even the PHSC Lab's electrical engineer professionals shy away from delving inside electronic flashes of any kind, what with the large stored charge inside that can easily reprogram your personal cardiac system.

A nice feature of these Honeywell units is the pop-up slave-sync sensor. A cute little arrow on this rotating conning tower allows the sensor to face any direction - great for

synching with an on-camera flash. Rocker switches offer high or low power, but for those accustomed to intelligent computerized TTL flash, these offer zero confusing automation. After all, trial and error is a breeze in the digital world.



**1960s styling: nifty pop-up slave sensor shown in the up position on the unit on the left.**



# WEB LINKS

COMPILED BY LOUISE FREYBURGER

## **"Unbelievable Photos of Yonge Street During its 1970's Heyday,"** **Derek Flack, BlogTO (Posted 2 days ago)**

<http://www.blogto.com/city/2017/11/yonge-street-photos-1970s-toronto/>

"A tour of Yonge Street in the early 1970s. Yonge St. has undergone many transformations since it was laid as the central thoroughfare in Toronto, but in terms of sheer vibrancy and mythological influence, it reached its peak in the early 1970s before the rise of the Eaton Centre began a long but steady sanitization process."

Images from Toronto Archives and other sources.



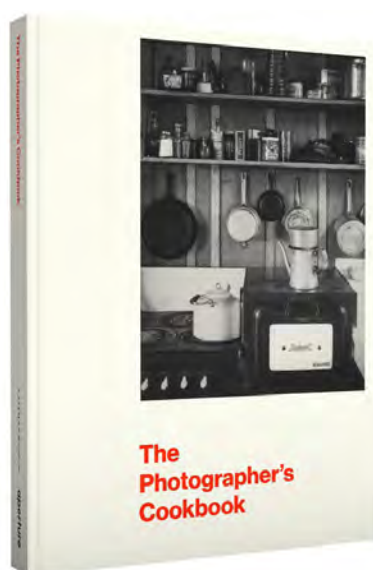
## **The Photographer's Cookbook** **Essay by Lisa Hostetler, copublished with George Eastman Museum, 2016.**

<https://aperture.org/shop/photographers-cookbook/>

"In the late 1970s, the George Eastman Museum approached a group of photographers to ask for their favorite recipes and food-related photographs to go with them, in pursuit of publishing a cookbook. Playing off George Eastman's own famous recipe for lemon meringue pie, as well as former director Beaumont Newhall's love of food, the cookbook grew from the idea that photographers' talent in the darkroom must also translate into special skills in the kitchen. The recipes do not disappoint, with Robert Adams's Big Sugar Cookies, Ansel Adams's Poached Eggs in Beer, Richard Avedon's Royal Pot Roast, Imogen Cunningham's Borscht, William Eggleston's Cheese Grits Casserole, Stephen Shore's Key Lime Pie Supreme, and Ed Ruscha's Cactus Omelet, to name a few...

...forty years later, [in 2016] this extensive and distinctive archive of untouched recipes and photographs are published in *The Photographer's Cookbook* for the first time."

NOW: PRICE REDUCED!

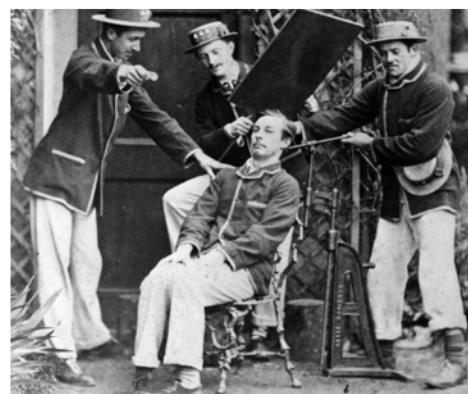


## **"Clearing Up Some Myths About Victorian 'Post-Mortem' Photographs: Stories abound of dead people being propped up on stands to seem alive -- The reality was different."** **by Sonya Vatomsky (November 27, 2017)**

<https://www.atlasobscura.com/articles/victorian-post-mortem-photographs>

"In truth, the propped-up people in Victorian 'post-mortems' look alive for a much simpler reason: because they are."

"...'You can read the actual words of the people who invented the stands and how they were used,' [Mike Zohn] says. 'You can read the actual words of people who are photographers and giving first-hand accounts, as well as the accounts of people who were having their photo taken. We have the catalogs, we have the illustrations. We have every bit of proof that someone could need.'"



**A sitter is clamped into position using metal frameworks, before having his portrait taken.**  
**Hulton Archive/Getty Images.**



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.

## **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 of Ryerson University brings in a selection from Ryerson's newest collection of *New York Times* images.

## **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.

## **THE WORLD OF THE CBC & DOCUMENTARY PHOTOGRAPHY**

**March 21, 2018**

Dale Barnes reflects on his 10 years at the CBC during the 1950s and 60s. Vincenzo Pietropaolo is our guide for 150 years of documentary photography.

## **HOME BOYS & THE DEEPEST PICTURES**

**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. Maeghan Ogilvie, award winning underwater photographer, reveals the challenges in capturing the remarkable secrets of the deep.

## **NIAGARA FALLS & PHOTOGRAPHY THEN AND NOW**

**May 16, 2018**

Anthony Bannon from Buffalo will show us how they do it at the Falls while John McQuarrie presents Photography: Then and Now.

## **VIDEO AND ITS EDITING**

**June 20, 2018**

Mark Holtze will take us through the complexities of this often encountered and enjoyed visual medium.

# PHSC EVENTS

## **SPRING FAIR**

**Sunday, May 27, 2018**



# 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)

# ORDERING ONLINE

## WRITE! SHOOT! EDIT!

### A COMPLETE GUIDE FOR TEEN FILMMAKERS

BY DEBORAH S. PATZ

This book instructs young adults on how to make a movie of professional quality using any digital device of their liking, whether it be a camera, a tablet or even a cellphone.

The book doesn't need to be read in order, but can be browsed according to role (writer, director, editor, etc). The book provides advice as to which chapters are essential to which roles throughout the text.

The guide can be a resource for those who wish to film independently or for cooperative groups. It can work for young adults completing a project for school or for adult first-time filmmakers.

*Write! Shoot! Edit!* is available at Chapters, Black Bond Books, and is also sold on [Amazon.ca](http://Amazon.ca).

For further information go to: [www.debpatz.com](http://www.debpatz.com)



## PHOTOGRAPHIC CANADIANA

### A PHSC PUBLICATION

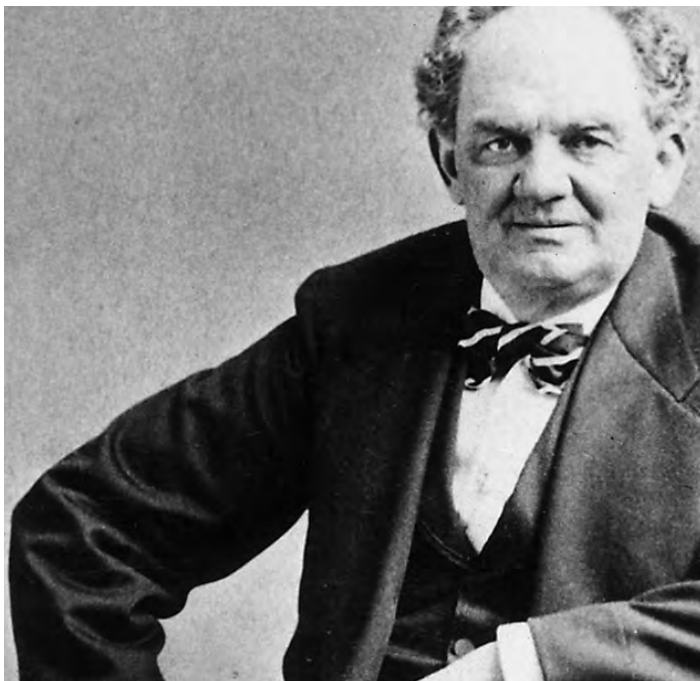
Our in-house publication, *Photographic Canadiana*, is published four times a year. This journal provides in-depth information and insights on all aspects of photographic history with a Canadian emphasis. Articles span the categories of cameras, photographers, manufacturers, old processes, stereophotography, images, restoration techniques and books. While most of the material is written specifically for *Photographic Canadiana*, we also reprint interesting articles from other sources, as well as meeting summaries, shows, and other events of interest to collectors.

A year's subscription of 4 issues is \$35 CAD. To order go to [phsc.ca/camera/?page\\_id=36](http://phsc.ca/camera/?page_id=36). Email us at [journal@phsc.ca](mailto:journal@phsc.ca) to receive a free sample issue in PDF format. While copies last, new subscribers/members will receive a DVD containing pdf versions of all issues from volume 1 through volume 40.

A complete list of articles from the first issue published in 1974 to the end of volume 40 is available for viewing at [phsc.ca/camera/?page\\_id=332](http://phsc.ca/camera/?page_id=332)







## ASK PHINNY

**Our commissioner of comets of credulity, Phineas Taylor Barnum, weighs in on life, love and photography.**

**Dear Phinny,  
I understand you were quite the businessman.  
What was your most unusual business deal?**  
-A. SMITH

My Dear A,

The most unusual? A provocative question to be sure, considering that I've searched every earthly location to find unusual acts and displays for the American Museum, my fixed business address in New York City. I have made deals with men and women no more than eighteen inches high and those over seven feet. I have dealt with illustrated persons, magicians, cannibals, and mermaids. I have had dealings with the unreliable, those of shifty character and politicians. But I repeat myself. Of all these and more, though, I'd say my most unusual deal had its connections to the Christmas of 1891.

In 1874, Americans were concerned about the Coy Coggia, an impending comet which threatened, in some people's minds, to upend the world's weather in the worst way. You can be sure that otherwise level-headed citizens went bughouse when it came to what this heavenly body might wreak as it passed near the globe. For a time, papers were abuzz with bizarre speculations and it seemed like nothing would calm American nerves.

PLATE XII.



CASSELL & COMPANY, LIMITED, LONDON.

COGGIA'S COMET.

(AS SEEN ON JUNE 10TH AND JULY 9TH, 1874.)

Plate from *The Story of the Heavens* by Robert S. Ball, 1900.

It was at this time that my respected colleague, Sam Clemens, came up with a brilliant idea. He proposed that we lease the comet. I would, for my end of the bargain, fit up staterooms in the tail of the comet to take any persons interested in buying passage on a tour of the celestial realms. We were confident, given the calculated speed of the Coggia, that our comet would not only guarantee an excursion of phenomenal delight for all but complete its voyage "forty years quicker than any other comet." We promised to have our passengers safely back in New York City on December 14, 1891, just in time to do a bit of Christmas shopping before sitting down to turkey and pie. Clemens wrote the ad and it ran in the *New York Herald*. The paper's readers soon saw the comet as an event of wonder and not as a threat.

A man is never more truthful, Sam told me, than when he acknowledges himself to be a liar. Of course, I knew that about myself already.

### Sources

*Struggles and Triumphs* by Phineas Taylor Barnum (1873)  
*P.T. Barnum, The Legend and the Man* by A.H. Saxon (1989)  
*The Story of the Heavens* by Robert S. Ball (1900)

# THE CLASSIFIEDS

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## Exhibitions

### CITY OF TORONTO ARCHIVES

Wide Open World: A Celebration of the Suburbs in Toronto

Opened September 21, 2017

This exhibit from the City of Toronto Archives features the work of official city photographers, freelancers and amateurs as they documented people raising families, building communities, and celebrating together in the wide open world known as the suburbs.

255 Spadina Rd., Toronto, ON, M5R 2V3

### STEPHEN BULGER GALLERY

Deanna Pizzitelli: "Koža"

November 25 - January 13



Visit the new gallery at  
1356 Dundas Street West  
Toronto ON M6J 1Y2

### ROM

Wildlife Photographer of the Year  
Opens Saturday, December 16, 2017



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

## Wanted

### GRAFLEX Journal

The latest Graflex Journal, Issue 3, 2017 is available for download at <http://graflex.org/journal>.

**Special Announcement:** A future issue will be dedicated to contemporary images made with Graflex cameras. Submit an example of your work to be considered for publication in the Graflex Journal! We want to know who is shooting with Graflex technology and how they're doing it. Contact Ken Metcalf at [metcalf537@aol.com](mailto:metcalf537@aol.com)

## Opportunities



### WANT TO PHOTOGRAPH PLANETS UP CLOSE?

After our last sold-out standing-room only excursion to the cosmos, we are pleased to offer a new block of tickets for a special second 17 year voyage. This sightseeing extravaganza features spacious rotating staterooms with gold-veneered appointments, gravitationally-variable dance floors and molecular dining at its finest. Patrons will return by December 14, 2034. Hurry, bookings are going fast. Use promo code PHSC for a 10% discount. Go to P.T. Barnum and Associates at [info@phsc.ca](mailto:info@phsc.ca).

## For Sale



### NIKON PRO GEAR

D750 < 2M shots; 24-70mm f1:2.8;  
70-200mm f1:2.8 VR II w/AF-S 1.4X & 2.0X converters;  
MB-D12 Power grip for D810.  
Please send email to:  
[wayne.gilbert@sympatico.ca](mailto:wayne.gilbert@sympatico.ca)

## Camera Shows

### CAMERAMA

Sunday, January 14, 2018

9:30am to 2:30pm

Free parking and lots of vendors ready to buy, sell and trade. Edward Village Hotel, 185 Yorkland Blvd, Toronto, Ontario M2J 4R2. Admission \$7. Contact Gary Perry at 905-550-7477 [torontocamerashows@gmail.com](mailto:torontocamerashows@gmail.com) [www.facebook.com/TorontoCameraShows](http://www.facebook.com/TorontoCameraShows)

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