



BAD BREAKING

The New York Times

LATE CITY EDITION

Weather: Sunny, mild today; cool tonight. Chance of rain tomorrow. Temperature range: today 38-54; Friday 35-55. Details on Page 32.

IV...No. 42,752

© 1975 The New York Times Company

NEW YORK, SATURDAY, FEBRUARY 22, 1975

Printed in the U.S.A.

20 CENTS

R PRICES
JANUARY,
E SLOWED

Least Since
Clothing and
Gas Decline

IS HOPEFUL

for Medical
Products

L. DALE JR.

Feb. 21—The
of inflation at
price level con-
ary, the Labor
erred today.

er Price Index,
at for normal
is a some price,
is 1 per cent
little less than
the New York
is increase in
the lowest since
the war.

as last August
the monthly
cent, indicating
the pace of in-
flation cooled.

Price Index for
in January were
offsetting price
movements for a
variety of

consumer items,
Hortik flour
prices of which
dropped at the
end of the year.

in the previous
of the United States
Department of
Commerce.

has been in charge
of the labor force
since 1969.

Over the 12-month
period, the price
index for medical
equipment rose
1.1 per cent.

Other price in-
creases were seen
in the price of
new cars, which
rose 1.1 per cent.

Among the price
decreases were
those for food,
which fell 0.5 per
cent.

Consumer Price Index 1967=100

Index	1967	1974	1975	Change from 1974
All Items	156.1	161.5	161.5	+0.3*
Food	171.8	171.8	171.8	+1.4
Housing	181.0	181.0	181.0	+1.6
Transportation	142.9	142.9	142.9	-0.3
Health and Recreation	142.9	142.9	142.9	+1.4

New York-Northeastern New Jersey

Index	1967	1974	1975	Change from 1974
All Items	151.7	151.7	151.7	+0.3*
Food	176.0	176.0	176.0	+1.8
Housing	187.8	187.8	187.8	+0.1
Transportation	132.3	132.3	132.3	-0.2
Health and Recreation	135.5	135.5	135.5	+1.1*

*Not seasonally adjusted

Costs in Metropolitan Area Up Only 0.2% in January

By WILL LESSNER
Prices of consumer goods and services in the New York-Northeastern New Jersey area, which rose 1.1 per cent in January, 0.2 per cent in the last month, were the lowest since the war, according to the Bureau of Labor Statistics today. The index, which is a measure of the price level in the area, was 161.5 in January, up from 161.2 in December. The index for the entire country was 161.5 in January, up from 161.2 in December. The index for the entire country was 161.5 in January, up from 161.2 in December. The index for the entire country was 161.5 in January, up from 161.2 in December.

General Motors to Cut

ETHIOPIAN FORCES IN FIERCE CLASHES WITH GUERRILLAS

Jets, Armor and Artillery Hit
Towns and Roads Held by
Eritrean Separatists

By THOMAS A. JOHNSON

ADDIS ABABA, Ethiopia, Feb. 21—Fierce fighting erupted in at least four parts of Eritrea today as Ethiopian fighters, tanks, armored vehicles, artillery and troops attacked villages and roads held by Eritrean separatist guerrillas.

The clashes followed several days of troop buildups in Eritrea, where more than half of Ethiopia's 40,000 regular troops are deployed.

Several thousand citizen soldiers, called "frontal" guardsmen, have also been sent to the northwestern Eritrean province to guard urban areas and to free regular troops for combat.

Informed Ethiopians, foreign diplomats and sources reporting these events had no word on the results of the day-long clashes or on whether this was the start of an expected major Ethiopian offensive.

Three Eritrean guerrillas were killed in the fighting, the Ethiopian Government said in a statement.

The Ethiopian Government refused to comment on the battle. But knowledgeable Ethiopian sources here contend that the renewed and heavy fighting is a further indication that the Provisional Military Administrative Council is trying to gain a clear military advantage over the approximately 6,000 guerrillas of the Eritrean Liberation Front rather than seek a cease-fire.

"I think the fighting and the mass mobilization of public opinion around Ethiopian patriots tend to prove that

MITCHELL, HALDEMAN, EHRLICHMAN ARE SENTENCED TO 2½ TO 8 YEARS, MARDIAN TO 10 MONTHS TO 3 YEARS



ALL WILL APPEAL

Sirica Sets Penalties for 4 Convicted in Watergate Case

By LESLEY GELNER

WASHINGTON, Feb. 21—John N. Mitchell, H. R. Haldeman and John D. Ehrlichman, three of the most powerful men in the nation during the Nixon Administration, were sentenced today to serve two and a half to eight years in prison for their roles in the Watergate cover-up.

Robert C. Mardian, a former Assistant Attorney General, who was convicted with the others last New Year's Day after a three-month trial, was sentenced to 10 months to three years.

Judge John A. Sirica of Federal District Court imposed the sentences at the United States Courthouse. He did so quietly and with little emotion, addressing the defendants one by one in a brief, matter-of-fact way.

Conspiracy charged
The four men were convicted of conspiring to obstruct justice in the original Watergate investigation through such means as paying "hush money" to the Watergate burglars in return for their silence about the break-in of the Democratic National Committee headquarters at the Watergate office.

THIS MONTH IN HISTORY On January 1, 1975, top aides to American President Richard Nixon: Attorney General John Mitchell, Domestic Affairs Advisor John Ehrlichman and Chief of Staff H.R. Haldeman, were found guilty of obstruction of justice. The front page (above) from the *New York Times* features headlines from the day that sentencing was handed down. At the time, these were among the most photographed men in America, rivalling Burt Reynolds and Clint Eastwood. The charge of obstruction of justice was in regard to intentionally interfering and impeding law enforcement and prosecutors. Nixon's aides had obstructed the investigation into their role in the Watergate break-ins.

The order, among other criminal activities, to bug DNC chair Lawrence O'Brien's office at the Democratic National Committee's headquarters in the Watergate complex in Washington, D.C. could not unequivocally be traced to Nixon. However, a hypothesis regarding why such a decision might be made by the president, to be arranged by his aides, involved O'Brien's knowledge of a large loan from millionaire Howard Hughes to Nixon's brother. This money allegedly ended up in Nixon's house in Florida. A loan of this kind would have fallen into the category of an emolument: profit or compensation for services rendered. Since presidents are forbidden from accepting gifts in exchange for favours, finding out what O'Brien might say to others about the loan would have been of significant interest to Nixon. Does it all sound familiar? Hang around for a contemporary déjà vu.

Sources

"9 questions about Watergate you were too embarrassed to ask" by Dylan Matthews, May 17, 2017 vox.com.

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PHSC NEWS

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Pictured above: The Hasselblad Model C/M equipped with a f1:2.8 80mm Planar lens with a leaf shutter. This camera, popular between 1970 and 1994, followed in the footsteps of the landmark modular Model C design. While some American press photographers would have used the Nikon F2, Hasselblad would have been one camera of choice for Canadians shooting the Watergate affair.



Kodak Canada: The Early Years (1898-1938)

A Masters Exhibit at the Student Gallery,
Ryerson Image Centre

33 Gould St. Toronto, Ontario

January 23 – February 24, 2019

Opening reception 6 - 8pm, January 23

In collaboration with the Kodak Canada Corporate Archives and Heritage Collection, the Ryerson University Library and the generous support of the Photographic Historical Society of Canada.



Instead of our usual third Wednesday presentation at Memorial Hall in North York, join us on **January 23th**, the fourth Wednesday of the month, for a special PHSC PRESENTS at the **Ryerson Image Centre, 33 Gould Street, Toronto**. We'll be exploring the fascinating early history of Kodak in Canada in an extensively-researched exhibit of rare images and artefacts out of the Kodak archives. Mounted by the Photographic Preservation Conservation and Management Masters program, the evening runs from **6pm to 8pm**, commencing with curatorial remarks and refreshments, and concluding with self-conducted tours through the exhibits. Curators will be on hand to answer questions. Interested in vintage Kodakery with a Canadian twist? This is the place to find it.

The Apollo Prophecies



Before H.G. Wells even envisioned writing *The First Men in the Moon* (1901), he would have heard of the lunar daguerreotypes taken in 1851 by John Adams Whipple and George Phillips Bond. He would have been deeply inspired by the alien nature of its topography as Edward L. Allen, Frank Rowell, Maurice Leowy and Pierre Puiseux followed up with sharply-detailed landscapes in carbon prints and photogravures. These images would have been the springboard for dashing off an exotic tale of voyaging off-world complete with a Cavorite flying machine (named for its inventor), moon mushrooms and a race of insect people. Though Wells' story had more in common with H. Rider Haggard's pulpy Victorian safaris, *The First Men* still gave astronomy enthusiasts a taste for the rollicking thrill of a cosmic expedition.

Anyone reading Wells today can sort of guess that Cavor's spaceship couldn't make it downtown, let alone to the moon. But what if some other Edwardian team had pulled it off? Therein lays the premise for *The Apollo Prophecies* (2006),

a surreal, accorded photographic account consisting of two 19 foot panoramas presented between covers like a conventional book. As the slipcase relates, it is an imagined record of turn-of-the-last-century explorers who are said to have achieved the real first moon landing. Mystifyingly, they manage to stick around to greet astronauts from the American twentieth-century space program (as gods no less). Accompanying the text-less two-sided foldout is a fun explanatory pamphlet that only retail cannabis consumption can make sense of. Photographers Nicholas Kahn and Richard Selesnick worked with actual locations, miniature models, props and self-portraiture to create an engaging fantasy reminiscent of a Wellsian plot. Now ridiculously cheap on used book sites, buying one and unfolding at least part of it on your sideboard could raise your galactic freakiness quotient and put the history of space travel in a whole new light.

Sources

The Apollo Prophecies by Nicolas Kahn & Richard Selesnick (2006).



The Photographic Historical Society of Canada PRESENTS

THE INFAMOUS CONSIGNMENT **AUCTION!**

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HOW!**

**SUNDAY, SUNDAY, SUNDAY
MARCH 17, 2019**
ITEMS ACCEPTED 8:30-10:00 AM
VIEWING FROM 10:00-11:00 AM
AUCTION STARTS 11:00 AM

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LEGION #101**
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AND THE
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4x5: NO DARKROOM? NO SCANNER? NO PROBLEM!



Left: A camera with the Paterson developing tank and the fabulous MOD 54 reel for 4x5.
Right: Copying 4x5 negative with camera and a tablet light table.

What with the current shutdown of many famous U.S. National Parks, some of us at PHSC labs were musing, "What would Ansel Adams do?" One suggested that perhaps he would simply quit lugging his 4x5 and larger equipment around, and spend the days cosily in his darkroom. This thread led to an even more depressing realization that many don't have the luxury of a darkroom, so for them the wonders of large format often go unexplored.

Wanting to end this tyranny, your keen lab scientists embarked on a test of a nifty accessory "reel" which allows 6 sheets of 4x5 film to be coddled and developed in the ubiquitous Paterson "daylight" tank (alas, the grande 3-reel version is required). This object, with the scintillating name "MOD 54," is produced in the land of Fox-Talbot (the UK), and although magnificently expensive for a piece of plastic, gets the job done. Loading the film is somewhat tricky (well, incredibly tricky) in the confines of a light-tight black change-bag, but once this is done processing can proceed in daylight in the usual rollfilm way. Do this sitting down, and before the seventh morning espresso.

And then another fly in the ointment: 4x5 negatives are fun to look at, but still lacking a darkroom, the intrepid film fan must resort to scanning. A familiar chorus complains, "4x5 scanners cost about the same as a flight to Yosemite!"

But 4x5 is also big enough to be copied quite well with a modern DSLR. Experiments with backlighting the negative with a computer tablet were successful, as long as the film was a few cm. from the tablet (if not, the camera picked up the lattice-like tablet LCD display). Another fun part of this exercise is producing an all-white image on your tablet. We suspect there's a light-table app for this on your local app emporium.

Holding the film above the light source is a bit finicky, particularly if you try to use a pile of tongue-depressors as shown above. This problem can be worked out at home, but do this sitting down before the sixth morning espresso. To finish the rant, parallelism and focus can be very tricky, so use the camera self-timer and manual focus for best results.

Our outcome with a 24 megapixel camera was in line with those from our now unobtainably-expensive flatbed scanner. Medium format negatives can also be camera scanned like this, but are more challenging due to their relative tinyness. Now if we just had a few of Ansel's 8x10 negatives to scan...

Disclaimer: PHSC labs has no commercial or financial connection with the MOD54 or any other manufacturer, government body or foreign operative. Darn.

Yva and Helmut: Master and Apprentice



Helmut Newton, née Helmut Neustädter, was one of the most discussed, innovative and prolific commercial photographers of the 1970s, 80s and 90s. He started his career in Berlin, escaped the Nazis by fleeing to Singapore, spent time working in Australia and finally became the darling of New York and Paris with a distinctively eroticized urban style. It was a look that eclipsed all other approaches to fashion photography in the final quarter of the twentieth century (see images below). Yet Newton was not a self-made man in terms of developing acuity for the avant-garde image. Instead, he had been fortunate enough to apprentice under a master of the modern genre: Yva (Else) Neuländer-Simon.

Simon (1900-1942) was born in Berlin and, as the youngest of nine children, was compelled to seek employment when her father died. She picked up a knack for cinematic lighting during a short tenure at a Berlin movie studio and opened up shop in her brother's old apartment. Demand quickly grew for Simon's photography (see images above), work that could pinpoint exactly what made an ensemble, shoe or stocking desirable. With a keen eye for body geometry, she consistently composed a model's most sinuous features into tableaux that captured the vitality of the jazz age. Her images became known for a sophisticated, lustful femininity that thrust aside the nineteenth-century

reserve imposed on European women. By the height of her short career, her studio employed ten assistants and a host of apprentices, with Helmut Newton as one.

The rise of Nazism in Germany forced Simon to give up ownership of her studio to continue working but by 1938, increasing anti-Jewish sentiment compelled the studio to close. Working temporarily as an x-ray technician at a Jewish hospital, Simon, along with her husband, was nevertheless deported to Majdanek concentration camp in Poland. No record exists of their eventual fate but Simon was declared legally dead in 1944. This January 27th, International Holocaust Memorial Day, reflect on the tragic loss of a talented photographer, as well as the thousands of other innocent people who lost their lives before their time. It's also an appropriate time to consider the political players, throughout history and in the unconscionable present, who choose to scapegoat vulnerable populations in order to divert attention from their unethical, cowardly and self-interested deeds.

Sources

Yva (Else Neuländer-Simon) u.osu.edu/berlin2798yva/2015/05/14/biography/



Photography on the edge: Part 1

Written by Antonia Laurence-Allen, National Trust for Scotland

www.nts.org.uk/stories/photography-on-the-edge-part-1

By the 1860s commercial photography was on the rise in Scotland. George Washington Wilson of Aberdeen had one of the most successful studios, and St Kilda became an especially popular subject... St Kilda's photographic collection illustrates how images have reinforced the Romantic notion of a sublime place located at the edge of the world..



Glass plate negative of Boreray in the St Kilda archipelago, #192
© National Trust for Scotland, St Kilda



10 of the Best Fashion Museums in the World by Stefanie Waldek, Galerie, July 2, 2018

www.galeriemagazine.com/10-best-fashion-museums-world/?fbclid=IwAR2-IIBI8ft4mub5DNIXvAeXCNLrNsUCbEL5NLeF6D-MIgb2dFOjQMox134

While most museums hold paintings or dinosaur bones, the late 20th and early 21st centuries brought about the advent of a new type of institution: the fashion museum. From encyclopedic collections that span the centuries and continents to monographic institutions dedicated to a single designer, these fashion museums give visitors insight into the costumes of the past

Installation, "Balenciaga: Shaping Fashion," which was on view at the Victoria & Albert Museum, London. Photo: Courtesy of the Victoria & Albert Museum

Notman, Visionary Photographer, Canadian Museum of History

www.historymuseum.ca/notman/

Experience 19th century Canada through the lens of a pioneer of photography. See the iconic images produced by William Notman (1826–1891), the first Canadian photographer to gain an international reputation. Introducing a modern approach to photography, Notman created some of our most stunning windows onto the past. Through 300 vintage prints and objects from the McCord Museum, this exhibition presents a comprehensive portrait of Victorian Canada and celebrates the innovation and artistry of the man who captured it.

"Milkmaids" at the Art Gallery fair, Wm. Notman & Son, Montréal, 1888. I185919
© McCord Museum



Don't miss our special event on January 23rd from 6-8pm at the Ryerson Image Centre, 33 Gould Street, Toronto. Join us for the opening reception in support of the Masters exhibit of KODAK CANADA: THE EARLY YEARS (see listing below). Our regular PHSC PRESENTS, on the third Wednesday of every month, will resume in February on the 20th (see listing below). Check our website for details and hope to see you there.

THE HISTORIC BICYCLE

October 17, 2018

Lorne Shields brings in some of his most striking finds in historical bicycle technology and photography.

DIGITIZATION AND PRESERVATION IN BRITISH MUSEUMS

November 21, 2018

Ryerson FPPCM Masters thesis prize winner Daphne Yuen speaks on her research on current digitization approaches.

SHOW AND TELL & SILENT AUCTION

December 19, 2018

The Xmas party for members and guests, along with the Show and Tell and Silent Auction. Everyone welcome.

SPECIAL EVENT: KODAK CANADA: THE EARLY YEARS (1898-1938)

SPECIAL DATE & TIME - January 23, 2019, 6 to 8pm

SPECIAL LOCATION - RYERSON IMAGE CENTRE,
33 Gould St, Toronto, ON

Join us for the opening of the Masters Exhibition at the Ryerson Student Gallery, sponsored by the PHSC.

SNAKE CHARMER WITH A CAMERA

February 20, 2019

Erin Levitsky, winner of the 2018 Thesis Prize Award, will present selections from her research on twentieth-century fashion and advertising photographer Nina Leen.

VIDEO EDITING: FROM BLAH TO BRILLIANT & JAPANESE PHOTOGRAPHY

March 20, 2019

There's a lot to putting together a tight instructional video that will get people interested. Mark Holtze will be in to demonstrate the basics and some of the tricks involved in making a marginal subject entertaining on film.

Japan has had a deep, dedicated and complex relationship with photography and its technology. Celio Barreto will reveal some its intriguing history and contributions in rarely seen images.

PHOTOGRAPH PRESERVATION AND ITS DISCONTENTS

April 17, 2019

Chloe Lucas answers your questions.

PHSC EVENTS

CONSIGNMENT AUCTION ALL BUYERS WELCOME !



SELLERS! RESERVE YOUR SPOTS DUE TO HIGH DEMAND - Email auction@phsc.ca

Sunday, March 17, 2019

ROYAL CANADIAN LEGION #101

3850 Lake Shore Blvd. West, Toronto

Items accepted 8:30am to 10:00am

View Items 10:00 to 11:00 Auction starts at 11:00am

Free admission & parking

Clint Hryhorijiw - Chairman

Details at www.phsc.ca

SPRING FAIR

Sunday, May 26, 2019

TRIDENT HALL

THE BIG ONE!

145 Evans Avenue, Toronto

(south of the Gardiner,
east of Islington Avenue)

10:00am to 3:00pm

Admission \$7 / Students free / Free parking

Mark Singer - Chairman - fair@phsc.ca



DOT ASKS VI

About what we tend to overlook in the dawn of the new.

Dot: Happy New Year! We've been doing some celebrating, although I'm not sure that we've done anything new this year. I drank just as many champagne cocktails and ate as many angels on horseback and devilled eggs as I did last year.

Vi: People often stare down good and evil at a New Year's buffet.

Dot: I've been wondering lately about the term "new." Is everything called new "new"?

Vi: Good question. Take, for example, German photography after World War I. Germany was defeated in that war and endured a humiliating political aftermath which depressed its economy. The dispirited artistic community thus fell under the influence of Soviet Constructivism, an artistic movement born of the October (Russian) Revolution. Constructivism was a rejection of the worship of nature and traditional art forms associated with the past, and made use of infinite



Untitled (Geometric Shapes) by Herbert Bayer, 1930s.

space, geometric shapes and technology, especially the camera. Artists, eager for some measure of hope and recovery, embraced these ideas as "The New Photography."

Dot: Was it really new?

Vi: Not really. Photographers followed the lead of Hungarian László Moholy-Nagy, who said he invented the photogram (random objects placed directly on photo-sensitive paper then exposed to light). In the 1920s and 30s, suddenly everyone saw the beauty in machines, the abstract and the non-organic. Had Moholy-Nagy invented the contact print? No. Anna Atkins, the British botanist, had made use of the technique in the 1840s. Had Moholy-Nagy invented Constructivism? No. Russian Kasimir Malevich likely set that ball rolling in 1913. Yet even Constructivism wasn't new on its own, having logically grown out of Cubism, Malevich's artistic style before Constructivism.



Photographs of British Algae by Anna Atkins, cyanotype, 1843 (left); Fotogramm by László Moholy-Nagy, 1926 (right).

Dot: But surely a broad cultural interest in technology and the machine was new?

Vi: I hate to disappoint you. Hermann von Helmholtz, the nineteenth-century German physicist, saw the universe and everything in it as a machine. In fact, he thought people were machines and could be used in the same way. He wasn't alone; a community of scientists throughout Europe shared his perspective, thinking that technology and unlocking the secrets of thermodynamics would ultimately perfect the human race. From there, it couldn't help spilling over into the public imagination. If you want to see a culture obsessed with the machine, look at the Victorians.

Dot: Is this your way of telling me that nothing is new?

Vi: It's my way of telling you that it pays to know history.

Sources

The New History of Photography by Michel Frizot (1998)

The Human Motor by Anson Rabinbach (1990)

Camera Shows

CAMERAMA CAMERA SHOW

Sunday, January 20, 2019

9:30am to 2:30pm

Cameras .. lenses .. darkroom..

binoculars & scopes .. collectibles..

video .. digital .. images .. etc.

Edward Hotel North York

185 Yorkland Boulevard, Toronto, ON

Admission \$7 - Free Parking

Tables are available

Contact Gary Perry - 905-550-7477

[Facebook.com/TorontoCameraShows](https://www.facebook.com/TorontoCameraShows)

36TH ANNUAL ANTIQUE PHOTO SHOW, WASHINGTON DC

Sunday, March 10, 2019

10:00am to 4:00pm

Everything photographic. Tables are available.

Holiday Inn, 1900 N Ft. Myer Drive, Arlington, VA 22209.

Admission \$10 - Students free 1-4pm

antiquephotoshow.com/

Contact Mary Martin 410-939-0999

marymartinpostcards@gmail.com

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Publications

GRAFLEX Journal

The latest Graflex Journal is available for download at graflex.org/journal.

Plus ongoing calls for articles and for contemporary photography utilizing Graflex cameras. Contact Ken Metcalf at metcalf537@aol.com

Exhibitions



PHOTOGRAPHY: FIRST WORLD WAR, 1914 - 1918 (PART II)

November 10, 2018 –

April 14, 2019 2019

AGO, 100 Queens Park

Toronto, ON

Free Admission Wednesday 6-9pm.

ago.ca/exhibitions/photography-first-world-war-1914-1918-part-ii

The history of the First World War is often presented as a simplified story of winners and losers, one that diminishes the complexity of war and the diversity of experience. To mark the centenary of the end of the conflict, this exhibition invites visitors to explore the AGO's significant collection of photographic albums and objects from this period, donated in 2004 by a private collector.

Wanted

Looking for help. My favourite old Nikkor lens (300mm f2.8 AF) needs two parts which are not now readily available. Without it (the lens), I'm lost.

Product # JAA32201

Part # 1K475-354 - diaphragm base (lens mount diaphragm base)

Part # 1K485-133 - index ring

Suggestions for possible sources (Nikon wasn't one) and any help really appreciated.

lesjones.covershots@gmail.com

Exhibitions



WILDLIFE PHOTOGRAPHER OF THE YEAR

December 1, 2018 – March 31, 2019

Royal Ontario Museum

100 Queens Park

Toronto, ON

www.rom.on.ca/en/wildlife-photographer-of-the-year-2018

A selection of the best wildlife photographs from across the globe in the Natural History Museum at the ROM. An entertaining and educational winter-break experience for the whole family.



SANAZ MAZINANI

"Light Times"

January 12 - February 23, 2019

Stephen Bulger Gallery

1365 Dundas Street, Toronto, ON

The camera-less photographs reappear across different media - unmade, reconstituted and recontextualized as sculpture, scent, sound, or technical print. These physical iterations come together to construct a consideration of the discipline's material capacity to register and document while drawing attention to new realities.