



MODERN ZOMBIE



We have George A. Romero to thank for modern zombie culture. Romero was scraping a living from a small commercial film studio in Pittsburgh when he decided to try his hand at something feature length. Considering but rejecting some campy ideas, Romero and writer John Russo finally settled on *Night of the Living Dead* (1968), a sort of low-budget reworking of Richard Matheson's *I Am Legend*. Subbing meatball sandwiches for brains and chocolate sauce for blood, Romero recruited amateur actors for the shuffling corpses and selected Duane Jones, a Black actor, to play the lead character Ben.

With Civil Rights a serious issue of the day, the innovative script posed Ben as the cool-headed organizer in contrast to the hysterical white survivors barricaded in the farmhouse with him. Beyond setting the standard for Halloween costumes to come, the movie made skilled use of the unhappy ending, composed in a manner that seems fresh even today. Jones should be given credit for that; it was his idea.

You can check it out at www.youtube.com/watch?v=H91BxkBXttE. To get a sense of how a classic can dialogue with the present, here are five things I learned screening it a second time:

1. For all the brains they eat, zombies aren't big thinkers.
2. The guy who says he should be in charge spends a lot of time hiding in the basement.
3. Chocolate sauce can be terrifying if you squirt enough of it around.
4. Anyone who stores lumber in the kitchen, tea bags with the carpentry tools and lighter fluid with the cereal bowls saw the whole thing coming.
5. The guys with guns? They're not coming to help you out.

Sources

"10 Facts About George A. Romero's *Night of the Living Dead*" by Matthew Jackson, October 1, 2018, updated October 30, 2019, mentalfloss.com.

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PHSC NEWS

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Pictured above: The Ricoh LX-22 Xobbox is a limited edition camera, with only 10,000 copies manufactured in 1993. A transparent point-and-shoot, its mechanisms and springs visibly move when you depress the shutter button. It requires 2 AA 1.5 volts batteries and takes 135 roll film, has a powerful auto-flash and advances the film automatically. It comes with a lever/switch that puts the focus to infinity. No better gear for a zombie photo-op than a camera with visible entrails.

www.lomography.com/magazine/195902-ricoh-xobbox-a-completely-transparent-camera

PHSC PRESENTS (VIRTUALLY)

Food, Photos and Flummery with Helen Rosner

AUTUMN 2015

Gout

THANKSGIVING

Oh sweet merciful Jesus what on earth are we going to serve as a main course?

Sure, you can totally do all of it yourself

ENCHILADAS!
OR QUESADILLAS, OR BURRITOS, OR PUPUSAS,
OR WHATEVER, GOD, JUST NO MORE TACOS



Turkeys kind of look like people doin' it, huh?

JK HERE'S
OVERWRITTEN
BASIC RECIPES
FOR A TURKEY

7 SEXY TRUSSES
GUARANTEED TO
DRIVE HIM WILD

CELTUCE!?!
CROSNE\$!?!
FREGOLA!?!?

CARBS

DON'T EAT 'EM!!!
UNLESS THEY'RE THE ONES
OUR ADVERTISERS SELL YOU

PLUS:

- PIE STRATEGIES FOR MILLENNIALS
- DOMINIQUE CRENN'S TIPS FOR GETTING LAID AT FRIENDSGIVING
- 41 WAYS TO BRAISE AVOCADO TOAST
- BRADLEY COOPER APOLOGIZES

EASY ONE-INGREDIENT COCKTAILS
THAT OUR EIC'S HUSBAND PROMISES
WILL ABSOLUTELY GET THE JOB DONE

DINING ALONE

3000 WORDS OF DESPERATE PERSONAL ESSAY

We at the PHSC would love to have Helen Rosner in for an evening, if we could afford it. Rosner, well-known American writer and editor, is food correspondent for *The New Yorker*. Educated at Smith College, she has been executive digital editor for *Saveur* magazine and has worked at *Eater* as long-form features editor and later executive editor. Of course, being intensely interested in and knowledgeable about food doesn't preclude one from having a sense of humour about it. With an awkward Canadian COVID Thanksgiving just past, we offer Rosner's food and lifestyle magazine parody (above) for your pleasure.

As this space is reserved for the educational as well as the entertaining, we also leave you with Rosner's delightfully comprehensive slide show on how to photograph food like a pro:

[How to Take Awesome Food Photos by Helen Rosner - Google Slides](#)

IT RHYMES WITH QUACK

A Company That Can't Stop Pushing the Wrong Buttons



Kodak Ektachrome Color 35mm Film, 1976, slightly worn.

Welcome, readers. I am Hellvira, Mistress of the Dark Side of Photo History. Tonight's eerie tale takes us to an innocent-looking photo empire all know well. Don't think you'll be scared? Trust me photo fanatics, evil lurks here just out of sight.

Kodak was established in 1888 with George Eastman's idea of producing inexpensive cameras for a consumer market. Up until then, photography had mostly been a purveyor's game, with everything from upscale portrait studios for discerning clients to temporary booths by itinerant craftsmen for frugal customers. But George saw dollar signs in giving everyone the capacity to take their own photos. Eastman took his cue from the razor-and-blades business model, where the handle was sold for pennies but people had to constantly buy new blades as the old ones became dull. For Kodak, the real money was in repeat business: selling film, developing and accessories while certainly not ignoring new camera sales as consumers scrambled to keep up with trends.

Eastman made a mint; you know this part of the story. Even as late as the 1970s, Kodak was still the dominant player in the North American camera and film marketplace. But as if a curse now descended on the once powerful company, horrors slowly emerged. Kodak technicians developed the first digital camera but the company shoved this golden egg back in the goose to miss the lucrative period this technology enjoyed. Then Kodak tried suing other film suppliers like Fuji out of the shrinking analog film market, and lost. There was that brief love affair with cryptocurrency (see October 2018 NEWS) where Kodak produced something called the Kodak KashMiner, equipment linked to a scheme for mining bitcoin which was emphatically blocked by the US

Security and Exchange Commission. And there was the KodakOne platform, a registry that promised to license image use and police unauthorized users. It too went nowhere, along with Kodak's other attempts to return to liquidity.

However, my fans of fiendishness, I put before you a recent escapade that easily approaches new heights of executive-level turpitude. Kodak obtained a contract to manufacture hydroxychloroquine, the compound that US President Donald Trump heavily promoted as a cure for COVID-19 from late March 2020. The contract for Kodak was arranged under the auspices of Jared Kushner's former college roommate Adam Boehler but proceeded from an offer to donate manufacturing capacity by an Eastman Kodak executive. Kodak was not prepared for the task, as manufacturing pharmaceuticals for human consumption required hygienic protocols that Kodak factories definitely didn't have. But it still went ahead and asked for 15.3 million in federal handouts to manufacture hydroxychloroquine's raw materials. Kodak was so in over its head that its department of government relations wrote to ask for an FDA (Federal Drug Administration) waiver in regard to drug safety. In other words, if hydroxychloroquine didn't kill you, there was an equal chance that it's sloppy manufacturing would. If that wasn't enough, early stock option grants awarded to Eastman Kodak executives based on the deal suggested the company's offer to manufacture the drug may have been primarily designed to raise Kodak's value so executives could cash in.

After the new contract news hit the markets, the valuation of Kodak common shares rose over 2,000%. Any executive would have seen \$10,000 worth of Kodak stock turn into a quarter of a million dollars overnight. With the advance notice these same individuals might have had for the approaching bonanza, it's likely that some would have made sure to maximize their holdings of company stock. After all, an opportunity like this was undoubtedly in the once-in-a-lifetime category.

Frightening? Yes. Unexpected? No.

Sources

"Kodak deal with US government to produce pharmaceuticals appears to be on hold" by Kim Lyons Aug 8, 2020 www.theverge.com/2020/8/8/21360020/kodak-deal-government-pharmaceuticals-coronavirus-hydroxychloroquine

"Kodak Stock Rockets Over 2,000% in 48 Hours on Drug Pivot News" by Michael Zhang Jul 29, 2020 petapixel.com/2020/07/29/kodak-stock-rockets-over-2000-in-48-hours-on-drug-pivot-news/

"'That's their problem': How Jared Kushner Let the Markets Decide America's COVID-19 Fate" by Katharine Eban, September 17, 2020, www.vanityfair.com/news/2020/09/jared-kushner-let-the-markets-decide-covid-19-fate

FASHION ABLE

When Christian Dior Brought Haute to Hogtown

Toronto politicians love to call this a “world class” city. How can you call a city nicknamed Hogtown world class? Maybe a shot at world class comes with acquiring class, with having an A-lister throw some recognition your way. If that’s the case, then world class happened to Toronto in October, 1955. That’s when Christian Dior arrived to do a fashion show.

Of course, Dior didn’t just fly in with his hand-picked French models to head for Honest Ed’s. He set up at Holt Renfrew. In the nineteenth century, the store had been a retailer of small fur goods like muffs and boas. George Renfrew eventually joined as a partner in William Henderson’s fur business and added his name to the company’s banner. The company continued to build its reputation on furs, becoming furriers to Queen Victoria in 1886. The then-named G.R. Renfrew moved to Toronto in 1889, concurrent with acquiring new partner John Holt. By



So anyone might assume that Dior was at Holt Renfrew in respect to the marriage of mutual convenience between him and the store; they had negotiated an exclusive arrangement to carry his Paris designs back in 1951. It might also have seemed natural that a perfectionist like Dior would have wanted to be hands-on for any venue carrying his work, even in a remote (from Paris) location like Toronto. However, while Torontonians were basking in the glow of such an occasion, Dior conceivably may have been here for practical reasons. By the mid-fifties, the New Look had had a run of eight years. Hubert de Givenchy was the hot new designer of Paris now, elbowing out Dior, winning favour not only in Europe but in North America, especially with Hollywood’s new style icon Audrey Hepburn. In a few short months, the New York Times would declare Givenchy the creator of Paris fashion. Toronto loved Dior but he may have been here less to give us a leg up than to squeeze the last few moments out of being on top. It wouldn’t have mattered to us if he had; we would have been just so happy he’d come at all.



1910, the company was expanding to other Canadian cities like Montreal and Winnipeg. In the Great Depression, while most people were watering down the soup, Holt Renfrew was dominating the luxury market by stocking London tailors, Paris couturiers and New York designers. They had no trouble attracting affluent clients like Princess (later Queen) Elizabeth. When her nuptials rolled around in 1947, the royal household went through Holt Renfrew to order Elizabeth a Labrador wild mink coat wedding gift.

1947 was a momentous year, not only for Elizabeth but for Dior. During WWII, most designed clothing had been inexpensive, frugal with materials and functional. War shortages and rationing led to over half a decade where women rarely purchased new outfits and were forced to repair old ones. Both clothes and money were in short supply after the war when Dior took a chance and premiered the “New Look”: feminine dresses with cinched waists and skirts of dozens of yards of sumptuous fabric. Dior gambled that women, even with limited budgets, were sick of wartime restrictions. He turned out to be right. Consumers flocked to a look that became his international signature.



Sources

“Canadian Fashion Connection - Holt Renfrew and Co,” by Jonathan Walford, 2011-10-10, kickshawproductions.com
Images by Gilbert A. Milne & Co. Ltd, Christian Dior fashion show at Holt Renfrew, October 1955, from the Toronto Archives.

VIDEOSITY

BY SONJA PUSHCHAK

Sweet Fabricland of Liberty, of Thee I Sing



In the past, we at the PHSC have provided reviews of films and streaming series, interpretations of images and punditry on photographic practices and trends. But this month, in honour of Halloween, we'll be examining something macabre and thoroughly in keeping with the mood of the month. Yes, we're looking at a made-in-Canada COVID-denier video.

You've probably seen the one I mean: a woman goes into a Calgary fabric store, is asked to put on a mask, and goes batshit on the unlucky sales representative. If you haven't seen it, any one of dozens of home-grown or imported examples can be substituted. That's because the plot for each of these improv performances is pretty much the same. Person(s) asked to put on mask; person(s) respond by refusing in the most obnoxious way possible while choosing a bag of pork rinds or holding up a checkout line. The purple-faced blustering in daycare-level grammar follows a predictable trajectory of spit-riddled illogic: the virus is a hoax and how dare you curtail (actually, there's no way they'd

know what this word even means) my freedom. The Calgary woman in particular thought she'd end her tantrum with that tour-de-force conversation stopper: when we find out COVID-19 is a hoax, she'll want an apology.

Amazing that people who struggle with understanding which end of a milk carton to open think they know more about disease than trained medical and public health professionals. They feel comfortable declaring a virus that has killed over 9,500 in Canada and over 210,000 in the United States a hoax. Yes, it's such a hoax that the President of the United States, not to mention most of his White House staff, now admit they have it. So if I or anyone else has to apologize for the hoax, we'll be issuing a punishing total of — zero apologies. Really, that's going to take up no much of my time.

I could offer some insight into confirmation bias (the tendency to seek out only information that conforms to already firmly-held misconceptions) to explain why our Calgary-based Karen chooses to believe other hoax promoters like herself. Instead, I'm going to dissect the denier's core argument. So, allow me to submit this bit of historical foundation:

We in the Western world, who maybe showed up for a history class occasionally, tend to go by John Stuart Mill's definition of freedom and its related term, liberty. The two are often confused for one another so maybe these terms require greater clarification. Freedom is the state of being able to do what one wants regardless of consequences to others. It is the ultimate screw-you position; you lay bare how much you don't care what happens to other people. However, liberty is some freedoms for all citizens in a society governed by laws, taking into account the right of all citizens to not have their rights infringed upon. The social state of any modern community, therefore, is liberty, not freedom. Furthermore, John Locke's criteria for consenting to be part of a community should be seen as an addendum: if any citizen obtains any benefit at all from a society, then they have agreed in an unspoken manner to be part of the "social contract" of liberty. So, declaring that you, who have no doubt taken advantage of at least one of society's benefits, should have the freedom to not wear a mask while trampling on other people's right to not be infected by you, is farcical. You're showing how clueless you are about the world in which you exist. Which doesn't come as much of a surprise to the rest of us.

You, Calgary COVID denier, are someone who thinks laws, courtesy, kindness and cooperation are only for other people. That is, until the day you need the help of other people.

Sources

www.youtube.com/watch?v=2Oy-m7qhwjo&feature=youtu.be

EQUIPMENT REVIEW

BY DAVID BRIDGE

The Tiny Perfect Electronic Exposure Meter



Centre: Reveni Labs light meter. All the other stuff? A collection of paperweights with dials and straps.

PHSC lab staff were having their regular break for turkey cocktails and pumpkin-spice tapas when, like the proverbial second wave, the usual complaints surfaced about how some prominent personalities just refuse to recognize the world of science. This has often happened in the photo bubble, for instance with the, "I don't need no stinkin' light-meter" types and their sunny-16 friends. The availability of effective electronic light-measuring devices since the 1930s is testament to the fact that even with forgiving black-and-white film, measurement is the better way.

But what is a newbie with a meterless classic film camera to do? Vintage light-meters, while available for next to nothing, are notoriously unreliable and mostly broken. Professional light meters are still available, but are large, over-featured, and cost many hundreds of dollars.

A solution recently presented itself when we were shown a tiny new electronic meter produced by a Canadian outfit called Reveni Labs. This 2cm cube has a daylight-visible display on the back, 4 buttons for control on top and slides happily on your vintage Filmnik's hot/cold shoe. It runs

on the same ubiquitous MS-76/LR44 button cell that powers your favourite Nikon FE. Even our born-before-colour TV staff were able to sort out its operation without any need to refer to instructions, indicative of a nicely-done user interface.

Budding Ansel Adams zone-system patriots will need to know that this is not a spot meter, but more sensibly views a "normal lens" wide chunk of scene and averages it. Like all meters, accuracy is more dependent on the user's understanding of the scene than the photon-counting apparatus. This unit snappily decides on a measurement and holds it until you push a button to request a new one, and can be scrolled through aperture/shutter-speed equivalents for the less mathematically-inclined. For the grew-up-on DSLRs crowd, it can work in shutter or aperture-priority mode.

A useful modern nod to the historic practice of putting small accessories on camera shoe-mounts, it's a worthy contribution to the make-science-great-again campaign.



Reveni meter on steam-era Kodak Photoguide "exposure computer." Cute, huh?

More info at reveni-labs.com.

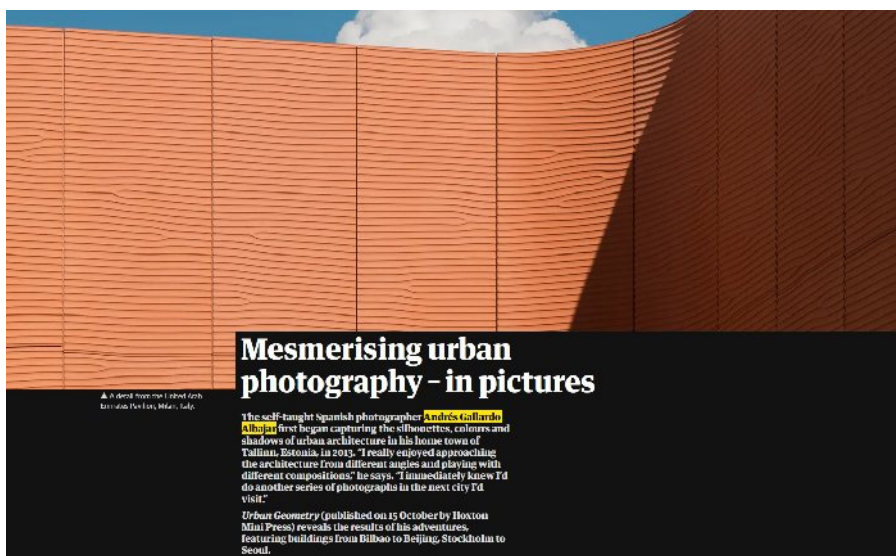
WEB LINKS

COMPILED BY DAVID BRIDGE

Mesmerising urban photography – in pictures, The Guardian, Kadish Morris, October 10, 2020.

www.theguardian.com/artanddesign/gallery/2020/oct/10/mesmerising-urban-photography-in-pictures

The self-taught Spanish photographer Andrés Gallardo Albajar first began capturing the silhouettes, colours and shadows of urban architecture in his home town of Tallinn, Estonia, in 2013. "I really enjoyed approaching the architecture from different angles and playing with different compositions," he says. "I immediately knew I'd do another series of photographs in the next city I'd visit."



Mystery Man, The Online Photographer, Mike Johnston, October 9, 2020.

theonlinephotographer.typepad.com/the_online_photographer/2020/10/mystery-man-person.html

Which contains link to www.lincolnportrait.com/lincoln_facial.asp.

[Several mystery historic portraits of famous people as presented in this excellent photo blog's recent post. Includes link to detailed forensic analysis of photo at left].

The history of cameras in space and how iconic space photos were captured, DPReview, Jeremy Gray, Published Oct 9, 2020.

www.dpreview.com/news/4461498823/video-the-history-of-cameras-in-space-and-how-iconic-space-photos-were-captured

Astronauts have been taking cameras into space since Soviet cosmonaut Gherman Titov orbited the Earth aboard the Vostok 2 in 1961. Since then, astronauts have used cameras to capture some of the most iconic photos of space exploration, creating important memories for countless people back on terra firma.

As Scott Manley points out in his new video, *How Astronauts Captured Iconic Space Photos – A History of Cameras in Space*, although cameras are often modified for space flight, not every camera has been especially for the task.



ONLINE INITIATIVES

BY CELIO H. BARRETO



The fight against COVID-19 has had a tremendous impact in our programming, locking us out of our venue, restricting our movements, and ability to gather indoors (and now outdoors too). Due to this dynamic situation, The PHSC is launching the PHSC Virtual Programme this fall with a variety of online talks, webinars, tutorials and more!

We are inviting those of you who'd like to participate in our first ever PHSC Virtual Show & Tell! Do you have a photographic gem you'd love to share with our beloved and respected members and friends? Please get in touch with us with your interest. We're looking for 4 or 5 interesting pieces with unusual stories. Tickets for the V-S&T (Virtual Show & Tell) will be available at Eventbrite.ca, free for members, \$10 for non-members. Stay tuned for the line-up and date announcement.

To express your interest, please get in touch with us through our email or our instagram account @P.H.S.Canada. Gear, cameras, lenses, images, publications, and any other gems in your photographica collection you wish to talk about are OK.

Celio H. Barreto - PHSC Programme Coordinator

INSTAGRAM

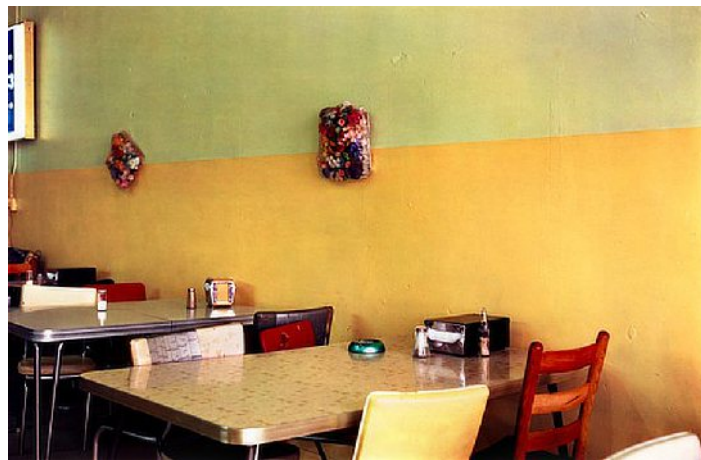
BY ALEX GOODING

Did you know that this month is Women's History Month (WHM) in Canada? This month-long annual celebration first began in 1992 when the Government of Canada designated October as WHM. We thought this would be the perfect time for a new Instagram series ...#WomanCrushWednesday! Each Wednesday, we'll highlight a woman photographer! Check us out on INSTAGRAM at @P.H.S.Canada.

First up...an American nanny turned street photographer named Vivian Maier (1926-2009). The sale of Maier's enormous and unseen body of work—She ultimately left behind over 100,000 negatives!—at a storage locker auction in 2007 led to significant posthumous recognition of Maier's exquisite photographic eye, several films, numerous books...and even some controversial legal cases about copyright and ownership.



All images © Jon Maloof; courtesy Jon Maloof and the Howard Greenberg Gallery. Visit www.vivianmaier.com/ or www.howardgreenberg.com/artists/vivian-maier for more information.



Untitled (yellow cafe), 1976.

IVY & IZZY

Evoke the phantoms of Gothic photography.

Ivy: And now for a tale of the American South. The kind of story you might only examine at this time of year.

Izzy: I'm not sure what you mean.

Ivy: Well, babe, Southern Gothic literature has been notable for its absence of hope, its frozen ambitions, its irrationality, and its facade of gentility over irreversible decay, all overlaid on the atrocities of slavery.

Izzy: How is that photography?

Ivy: It can be. I'm talking about William Eggleston.

Izzy: Eggleston is a Southern Gothic photographer?

Ivy: Eggleston's work is all about an American South caught in an unsustainable vision of itself. It can't get its head out of yearning for a former worldview doomed to failure: the reliance on the exploitation of unpaid labour. Instead of developing new economies, the South spent much of its time in stasis, pining for the plantation era and punishing the descendants of the people it exploited. So, Eggleston was a



Louisiana, 1971-1974.

genius at capturing this psychological dependence on the past, its suspicion of the new and its ongoing inability to progress.

Izzy: I thought John Szarkowski described Eggleston's work as being "irreducible surrogates" of vernacular perspectives of the Southern social landscape. Didn't I see that in the catalogue of Eggleston's 70's landmark show at the MOMA?

Ivy: Babe, we all acknowledge that Szarkowski was the earl of artspeak. But given the show's period, with racial tensions definitely alive in much of the United States, Szarkowski couldn't very well say, "Hey people, this show is about how the South bet all its chips on slavery, lost, and fell into decline because of it."

Izzy: So were people who called Eggleston's work banal sensitive to the issue?

Ivy: Eggleston was photographing a South he knew well. On top of that, he was doing it in colour, considered low class for a time that thought black and white was art. For the 1970s, while everyone was following new trends, that part of the nation seemed arrested in a time decades earlier. Eggleston was showing contemporary life in the South that was anything but contemporary. Did some of the embarrassment over photos of an American wasteland result in harsher critiques of Eggleston's work? I wouldn't be surprised.

Izzy: Are the things unsaid in history...

Ivy: ...usually the most interesting? You bet.



Greenwood, Mississippi, 1973.

THE CLASSIFIEDS

Outdoor/Online Contact Exhibits



Vid Ingelevics and Ryan Walker *Framework*

For the outdoor exhibition *Framework*, Ingelevics and Walker create a visual pathway of construction-grade wooden frames, installed between two industrial sites in the Port Lands. These frames display photographs taken through windows and apertures of buildings since demolished, as well as other impermanent structures on the site.

On view August 14–April 1, 2021 at ESSROC Cement Silos & Villiers St Median, 312 Cherry St & Villiers St Median (between Cherry & Don Roadway) More information at: scotiabankcontactphoto.com/exhibition/vid-ingelevis-ryan-walker-framework/

Online Photo Essay: scotiabankcontactphoto.com/post/vid-ingelevis-ryan-walker-130-commissioners-street/



Lisa Jackson, *Savage*, 2009.

Performing Lives

Featuring recent video works by Bertille Bak, Lisa Jackson, Yoshua Okón, Helen Reed and May Truong, boldly bridging the shifting spaces between documentary and entertainment, information and spectacle, fact and fiction.

On May 1 - June 6, 2020. More information at:

scotiabankcontactphoto.com/exhibition/group-exhibition-performing-lives-2/



Stephen Waddell, *Asphalt Layer*, 2001.

Stephen Waddell

This exhibition celebrates the career of 2019 Scotiabank Photography Award winner Stephen Waddell, renowned for his urban scenes taken in Canada and Europe. This survey highlights the artist's experiments with various photographic techniques and processes.

Scotiabank Photography Award: Stephen Waddell is on view at the Ryerson Image Centre from September 16–November 28, 2020.

Online walkthoughts of the [Main Gallery](#). Also watch [Waddell's Tanenbaum Lecture](#) online.



Elizabeth Zvonar *Milky Way Smiling*

In this public installation, Zvonar juxtaposes a heightened view of the cosmos with the realities of cityscape. Her monumental image of a wondrous galaxy beyond human settlement offers a physical and intellectual opposition to both the urban landscape and the nearby lakefront.

Contact Exhibition on view May 1–April 20, 2021 at Westin Harbour Castle Conference Centre, 11 Bay St. More information at:

scotiabankcontactphoto.com/exhibition/elizabeth-zvonar-milky-way-smiling-2/

Merchandise



PhotoED Magazine + The School of Photographic Arts: Ottawa present:

The Ultimate Canadian Photo Nerd Tote Bag

Made from recycled cotton collected from garment-cutting waste and based on a public vote, this absolutely fabulous go-anywhere bag celebrates FIVE CANADIAN WOMEN PHOTOGRAPHERS everyone should get to know. To purchase: www.photoed.ca/special-offers

Publications

LOOKING FOR ARTICLES ON CAMERA EQUIPMENT HISTORY?

Then look to *Photographic Canadiana*. Published four times a year, focusing on photographic history with a Canadian emphasis, it is one of the benefits of a PHSC membership. Monthly *Special Supplements* issues have been added, along with the *Amalgamated Newsletter*, camera society news from around the world.

Join today! Paypal accepted. Information at www.phsc.ca