

The PHSC E-MAIL

Volume 15-2, Supplement to Photographic Canadiana, June 2015

The Photographic Historical Society of Canada

Wednesday, June 17, 2015 - North York Civic Centre



Jamie Day Fleck: "Photos by Kirk"

Our June presenter, Jamie Day Fleck, was born in Florida but moved to Toronto, Canada, at an early age. She received a Bachelor of Fine Arts in Photography from Parsons School of Design in New York City. She started her commercial photography career in New York, relocating back to Toronto in 2011. Portraiture was the basis for her photographic exploration, as well as her subjects' relationships to their environment. This has led her into documentary filmmaking, where she continues to study characters and their stories with her lens. She received her MFA in Documentary Media from Ryerson University in 2014.



She will be presenting her film, "Photos by Kirk" which tells the story of an Armenian Genocide survivor who immigrated to America in 1920, and worked as a photographer in the Bronx from the 1920s to 1970s.

Meeting opens at 7:00, speaker at 8:00 PM. in the Gold Room (basement) of the North York Central Library at 5120 Yonge Street. Handy TTC Subway stop and plenty of underground parking.

Coming Up This Month!

The PHSC Larry Boccioletti Memorial Outdoor Photographic

TRUNK SALE

July 12, 2015, 8:00 AM - 1:00 PM

at our new location just outside the

Trident Hall

145 Evans Ave, Etobicoke, M8Z 5X8

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

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

TTC 37 Islington or 15 Evans Bus

Free Admission!

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

PHSC Monthly Meetings

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

Programming Schedule:

June 17, 2015

-Photographer Jamie Day Fleck, creator of the short documentary Photos by Kirk, and a special Kodak site report by our president

July 12, 2015

-PHSC Trunk Sale outside Trident Hall

September 16, 2015

-We return in the fall with another great program

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

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

JOIN THE PHSC TODAY AND RECEIVE A DVD WITH 35 YEARS OF PHOTOGRAPHIC



CANADIANA IN PDF FORMAT

www.phsc.ca

May 2015 PHSC Meeting: Standing Room Only!



Photos by Robert Lansdale

Clint introducing our May speaker at Campbell House in Toronto

Dr Sarah Parsons of York University is an authority on William Notman and his composite photographs. Why composite photographs? Amongst other things, the late 1800s, cameras and media were too slow to reliably record even modest groups. It was difficult to get a single person to pose and hold still let alone a group of people. One solution was to capture each person in a suitable pose in a studio setting. A print was made of each person and the image of the person then carefully cut out. The cutouts, suitably sized, were glued in the appropriate place on paper with the background painted in place. This new picture depicted people who may have never met, in a setting that never took place. The pasted picture was then carefully photographed so copies could be made.

One large room in Campbell House served as a backdrop for an exhibit of a selection of composite images created by 19th century Canadian photographers. These prints were loaned to Campbell House for the duration of CONTACT

from the private collections of a few PHSC members. The bulk of these rare photographs were the work of the Notman studios.



Dr. Sarah Parsons

On Wednesday, May 27th, the PHSC held its monthly meeting in Campbell House where our speaker was Dr Sarah Parsons. Dr Parsons spoke to a standing room only group of some 80 people - roughly double our estimated attendance. The objective of her talk was to generate discussion, as many in the audience had a familiarity with the Notman story.

Dr Parsons began with the familiar overview of the history of the Notmans. She mentioned his involvement with dry goods and a relationship with Ogilvy in Montreal. She noted that he tried his hand at photography in Montreal during the off season. In the mid 1800s, Glasgow was a small hub of photographic skills. The image quality was generally much better than that of many Montreal photographers. This created an opportunity for another new photographer - Notman.

She stated that Notman's break came in 1858 when the Grand Trunk Railway hired him to photograph the already underway construction of the Victoria Bridge linking Montreal island to the south shore of the St Lawrence river and on to the American east coast. The bridge was officially opened two years later in the summer of 1860 by the Prince of Wales. Never shy of promotion, Notman provided the Prince with a large maple box of selected photographs of the Victoria Bridge and selected Canadian cities. The image quality

Continues..

Toronto Notes - continued

of the photographs was superior showing Notman's diligence and efforts in the new art.

His gift to the Queen was lost, so he provided his own copy to the 1862 International Exhibition in London where it won him an award, plus more press exposure and the right to mark his studio and photographs with the tag line "Photographer to the Queen." In his relentless drive to become the top Canadian photographer, Notman expanded down the east coast of America and across the pre confederation British territories in North America. Entering a great many contests, Notman became best know for his composites due to their inspiration, innovation, quality, and size.

Many well placed society individuals photographed by Notman, like Hugh Allan of Steamship Line fame, were Scots. And Notman became involved in Montreal society and arts. He bought a house on the south shore, offered support to artists, loaned out his own paintings, offered free photographs as awards. and supported city artists. Notman had a large art department as part of his Montreal studio, which at its peak, employed 55 people. With in-house artists painting over photographic portraits, Notman could sell at a lower price than local artists.

Notman didn't pioneer composites or bring them to Montreal. In fact, his early composites were not promising at all. His subjects were out of proportion and the scenes looked artificial. His perseverance, attention to detail and the quality of his composites finally brought him great fame and fortune. On one level, composites were a response to the practical problems of photographing large groups, of working in low light conditions (slow speeds), attempting to capture fast action scenes, etc. Using compos-



U of T students and *More Real than Reality* co-curators Kaitlin Normandin, Shelsie Tunks, and Danielle Varadi-Starer.

ites, Notman could make large family portraits of widely located people, some even dead, at the time of the family group photograph.

There were sociological reasons in the Victorian era to be a member of a prominent group or a sports group. For example, Dr Parsons described the famous skating carnival composite portraying the outing at Victoria Rink in recognition of Prince Arthur. To create the event, Notman advertised in the *Gazette* newspaper in advance for people to pose in costumes they intended to wear at the event. Over 150 people responded. Notman did extensive early planning for his composite. He had to determine the size, pose, placement, and perspective for each skater. In the final composite, the foreground people can be easily recognized while



Visitors inspect Camera

those in the background added to the realism but are bodies with unidentifiable features. Notman's hand coloured composite was 20 x 27 inches. He exhibited it in his studio with dramatic lighting and a darkened room. Enlarged prints show the minute details and pomp of events in the Victorian city of Montreal.

Over the years, Notman's composites with their large size careful planning and fine details won his studio a lion's share of awards. In later years, people like Ralph Greenhill criticized Notman's work as a dying Victorian custom, especially his choice of studio scenes and composites.

In 1956, McGill University in Montreal acquired some 400,000 negatives and prints plus many detailed studio records. The fonds are held in the McCord Museum and were purchased with the help of *McLeans* magazine which viewed Notman's work as historical Canadiana. To many, Notman became the first internationally known Canadian photographer.

Dr Parsons said it was time to ask again just what Notman's composites show about Victorian times beyond photography. For example, Notman's heavy advertising, his recording of social events, the studio's dressers, make-up artists, etc. Notman overcame the technical limitations of the day. He promoted photography as a social practice. And he used weird and wacky spaces for photos, such as the special room in the studio for experiments, the winter theme studio, etc.

Dr Parsons identified a few of the many Notman innovations that allowed his studio to create outdoor scenes - the out of focus lambs' wool for snow banks, splatters of white paint on glass to create a snow storm, and even zinc plates to realistically simulate ice.

Naturalism is of course, quite subjective. In Notman's day, his skating composites were called realistic. These scenes were staged by using individual studio portraits - not always taken in the winter studio - to show each subject's playfulness. Notman often sold the portraits of prominent figures as well as using them in composites. The Montreal Snowshoe Club was more social than athletic. By 1890, Notman had spent a decade and a half photographing members of the club. These photographs were sold to tourists and sitters alike.

Dr Parsons went on to describe many other well known Notman composite photographs such as Shooting the Lachine Rapids, and the famous Mikado light opera performed in Montreal a year after its 1885 London premiere.

Dr Parsons ended her fascinating talk by noting that Notman's creativity in many genres was one of the most significant aspects of his work. He was a facilitator, creator of a brand, and a visionary. His astute staff selection (photographers, artists, other workers), his fashion sense, his eye for publicity, etc. foreshadowed the modern era.

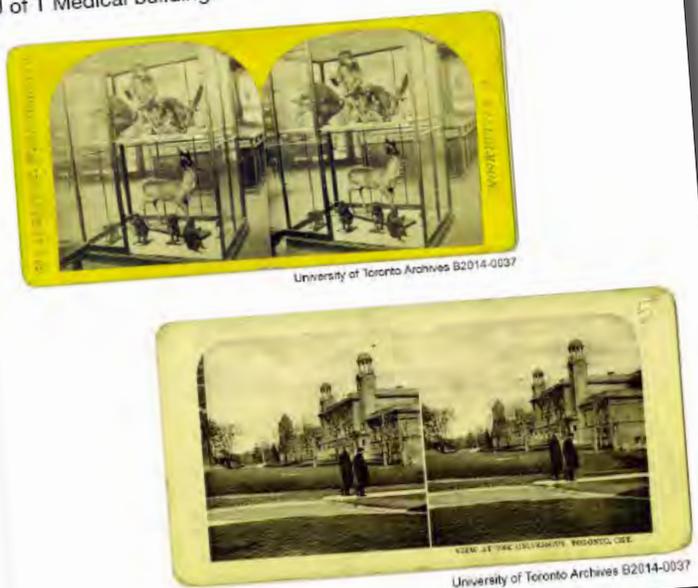
Dr Parsons is currently writing a catalogue essay of Notman Studio as a place of performance. Her essay will appear in the McCord exhibit of Notman photographs at the end of next year.

University of Toronto Archives Donor Revealed!

It turns out that the donor of the Daniel Wilson Stereograph collection to U of T, mentioned in our previous PHSC E-Mail News was none other than our long-time member, former president and generous participant Les Jones. Congratulations, Les!

University of Toronto Archives Acquires 19th Century Stereographs Collected by Sir Daniel Wilson

The U of T Archives has announced that they have recently acquired over 400 19th century stereographs collected by Sir Daniel Wilson, who was U of T's president from 1880 to 1892. The announcement states that the collection includes an early view of the University Museum at University College that was destroyed by fire in 1890, and a view of the U of T Medical building:



University of Toronto Archives B2014-0037

University of Toronto Archives B2014-0037

Derek Dalton (1936-2015)



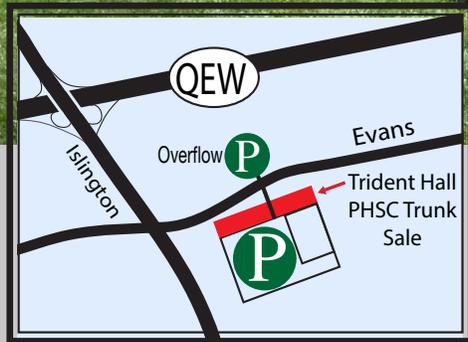
We regret the passing of PHSC member Derek Dalton. Well know for selling postcards and photographs to collectors, he attended both PHSC fairs and the image show.

From the *Toronto Star* obituary:

Derek died peacefully with his family by his side after a courageous battle with cancer. Beloved husband of Sandra for 53 years. Father of Alison Dalton-Osmond, John Dalton and his wife Cris, beloved grandpa of Sarah Osmond. Derek was predeceased by his daughter Janet Dalton, who passed away suddenly April 28, 2014. This broke his heart. Longtime member and dealer with The Toronto Postcard Club. He was an avid bridge player and a duplicate bridge life master. He loved his animals, his garden and playing scrabble. He will be sadly missed by his family, friends and many people he dealt with from his postcard and antique business.

The Fifth Annual PHSC Larry Boccioletti

Outdoor Photographic Trunk Sale



Sunday, July 12, 2015 - Rain or Shine
NEW LOCATION!!
Trident Hall
145 Evans Avenue
Toronto, Ontario M8Z 5X8

Don't miss PHSC's fourth annual TRUNK SALE, which will be held on the verge of the parking lot at the Trident Hall (also the home of our Photographica Fairs). This tailgate flea market features vintage and used cameras, darkroom items, movie equipment, optics, images, lenses, books and who knows what else!

Come early! the sale starts at 8:00 AM and closes at 1:00 PM when the sun gets too hot! **Cash Only!**

Free Parking and Free Admission. For more information or vendor registration call:
OSCAR LI - SALE CHAIRMAN
647 968-8341

Check this out on [facebook](#)

PHSC Spring Fair Highlights

May 31, 2015 marked our second Photographica fair at the new Trident Hall location, successfully benefitting from several improvements as we all get accustomed to the new location. A cold rain just before opening did not deter a number of eager shoppers, who huddled in the foyer prior to opening. This time an additional room was provided to accommodate a larger number of vendors (99 tables in total) and our vendors responded with the usual eclectic selection of cameras and images.

Many thanks to Mark for taking on this onerous task once again. Further thanks to Clint Hryhorijw and Oscar Li for many hours of extra work, to John Morden and Sonja Pushchak for front door duties, Tony Fernandes, Julian Morasutti, David Bridge, Louise Freyburger and Bob Carter. Thanks also to Iwonka and the staff of the Trident Hall..great perogies! and to our security guards and Mr. Hamilton. And special thanks to Wayne Gilbert, who we know would have been there if he could!

We will be back on October 18, 2015 with our Fall Fair!



The Big Room, one of four rooms at the "Big One"



Sonja and John stamp in the first in line



Perogies are a tradition at the show!



John Linksy and digital treasures



Maureen Tucker from London and Oscar Li



Serious wood and brass and a serious Bryan



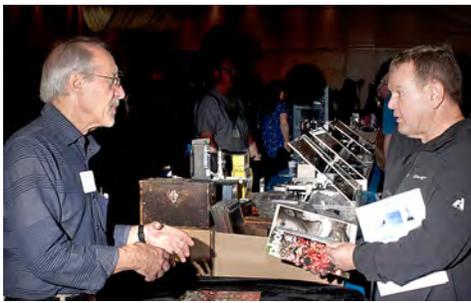
Louise sorts through images



Gunter Ott demos a TLR



Lots of cameras, time for discussion



Felix Russo (L) talks about his magazine *PhotoEd*



Judy Rauliuk with some nice clean classics

Photos by David Bridge

More PHSC Spring Fair Highlights



Find a good film holder



Gaggle of Graflexes and Spike Bell



Books and Cameras



Sidney Coates with Bob Carter and Ed Warner



Photographer in a box



Christine Bell and the big tank



A quiet moment at the PHSC booth



Matt Bechberger (L) and John Kantymir



Classics in a row



Negotiating the deal

Photos by Spike Bell and David Bridge

George Dunbar Show



George Dunbar

PHOTO BY JOHN LINSKY

Retired industrial photographer George Dunbar recently gave a retrospective show at the Black Cat Artspace in Toronto. A long time member of the PHSC and a frequent contributor to this website, George applied his art at IBM here in Toronto. Back in October 2000, George spoke to the PHSC on photography and his career with IBM Canada.

It was an interesting exhibit, with many Toronto scenes included. I really liked a shot of the CN Tower, that stands out in the exhibit. I think it is especially successful and quite different from the multitude of the usual tower shots.



PHOTO BY GEORGE DUNBAR

Taken near the end of Cherry Street, the tower is in the background against a blue sky. In the foreground is a tree. Most striking is an enormous pile of white that looks like clean snow. George says the pile is salt for our roads in winter. A small image of a man is standing in silhouette shoveling on top of the salt. It is a picture of simplicity and made even more interesting with George's explanation.

/John Linsky

Current Events

Arts and Letters Club

The Art of Protest: Laura Jones and John Phillips (1945-2010) photographed the American civil rights movement in the 1960's. Recently, Laura and her sons and grandson visited Selma to mark the 50th anniversary of the events. Join Laura for a special night of remembrance, complete with original photos and the rough cut of a video documentary. In the Studio on the third floor, starting at 8:00 pm. First floor bar is open at 7:00. The Arts and Letters Club of Toronto, 14 Elm Street, Toronto, ON M5G 1G7

Casa Loma

SUMMER LEIGH: The Past is Never Far will be exhibited during the Pan Am & Parapan American Games at Casa Loma! Summer Leigh recently presented on these photos at PHSC's monthly meeting (see review in PHSC newsletter vol. 14-9 at www.phsc.ca) The series will be displayed in the castle's third floor Austin Room: 1 Austin Terrace, Toronto. Casa Loma is open daily 9:30 a.m. – 5:00 p.m. (Last admission : 4:30 p.m.) and admission is \$24 for adults, \$18 for youth.

Current Events

Art Gallery of Ontario

Memory Unearthed: The Lodz Ghetto Photographs of Henryk Ross features the photographs of Polish Jewish photographer Henryk Ross (1910-1991), one of the official Lodz ghetto photographers. From 1940 to 1944, Ross took work-permit identification card photos for the ghetto's ever increasing Jewish population consolidated into Lodz ghetto by the Nazi regime. January 31 – June 14, 2015. Art Gallery of Ontario, 317 Dundas Street West, Toronto.

Stephen Bulger Gallery

ANDRÉ KERTÉSZ: Surveillance André Kertész (1894–1985) is an undisputed master of photography, an icon who created much of the visual vocabulary of the medium that is still in use today. Kertész worked thematically throughout his life, repeatedly approaching the same subjects and ideas; refining and redefining his observations as he matured as an artist. *Surveillance* represents one such theme and technique that he continually visited. May 2 – June 20, 2015. 1026 Queen St. West Toronto M6J 1H6

Want Ads...

For Sale

Start your own photography museum. Complete camera collection available with over 600 cameras and many scarce items; for almost-full list and details, contact lesjones.covershots@gmail.com

Wanted

Large format (4x5, 8x10) cameras, lenses and darkroom equipment. DeVere, Durst, Cambo, Graflex, Linhof, Arca, Toyo. Free estimates. Tom 647-891-0777, tom@greencamera.com

Wanted

An 8x10 enlarger, any shape, also if you know of a winding key for THE KODAK (a repro would be fine). Contact Michael at 808-298-6988 or e-mail gilbert1@me.com

Free

NEW GRAFLEX JOURNAL

First issue of the *Graflex Journal* to replace the *Graflex Historical Journal* is now available as a free PDF file from Ken Metcalf at metcalf537@aol.com

Daguerreian Symposium

The 2015 Symposium with many leading expert speakers, banquet, auction and trade show will be held November 5-8, 2015 in Pasadena, CA., USA. Headquarters is at the Hilton-Pasadena. www.daguerre.org



PHSC EVENT TIMELINE

Lots more exciting events in 2015!



June 17, 2015 (Wednesday)

PHSC June Meeting

July 12, 2015 (Sunday)

PHSC Trunk Sale outside the Trident Hall

Have a Great Summer!

September 16, 2015
(Wednesday)

PHSC September Meeting

...and more to come