

The PHSC E-MAIL

Volume 15-9, Supplement to Photographic Canadiana, February 2016

The Photographic Historical Society of Canada

February 17th: Change of Time and Location!

PHSC FEBRUARY MEETING MOVED TO RYERSON IMAGE CENTRE at 7:30 PM

Meeting will feature a tour of the Ryerson Library's Special Collections by Alison Skyrme, Curatorial Specialist, and a visit to "The Light Inside: Wendy Snyder MacNeil, Photographs and Films," Ryerson Image Centre's current exhibition



Alison Skyrme, Ryerson University Library and Archives

Join PHSC for an exclusive guided tour of some of Ryerson University's terrific photographic assets. The group will meet at 7:30 pm on February 17th at the Ryerson Image Centre (in the lobby) located at 33 Gould Street (between Victoria and Bond streets, next to the pond/skating rink). A representative from the RIC will take us on an exclusive tour of the MacNeil exhibition. After the tour, we will head over to the library.

We will go to Special Collections, located on the 4th floor of the Ryerson Library (for anyone who may join us later, enter the Jorgenson Hall building off Gould Street, head to the 2nd floor to enter the library and take the elevator to the 4th floor. Special Collections is on your right as you exit the elevator). There will be an introduction to Special Collections, and the group can spend time looking at some choice items pulled from the photographic collections.

Free Admission - Open to the Public - Access via TTC Dundas station Line 1 - Limited Parking at Ryerson Garage on Victoria Street north of Dundas



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PHSC Monthly Meetings

are held on the third Wednesday of each month from September to June. For more information contact the PHSC at info@phsc.ca

THIS MONTH! Our February meeting is on the 17th at 7:30 PM sharp at the Ryerson Image Centre in Toronto!

Programming Schedule:

February 17, 2016

- Field trip to Ryerson's Image Centre, with Curatorial Specialist Alison Skyrme (7:30 start!)

March 16, 2016

- Elizabeth Larew, PHSC thesis prize winner reveals the early work of Berenice Abbott

April 20, 2016

- Photographer Tom Bochslers presents, plus Annual General Meeting

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

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

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www.phsc.ca

email: info@phsc.ca



Heckman's Canadian Pacific: Ralph Beaumont wows our January meeting

Our January speaker, Ralph Beaumont, is author of the impressive *Heckman's Canadian Pacific* photography book, with design, image editing and proofreading by Rod Clarke. We mentioned in the meeting announcement that all images in the book used the original glass plates but we learned that the plates were destroyed years ago and the images came from the albumen contact prints. Due to the way they were permanently mounted in their albums, there was no way the prints could be directly scanned. Instead, the prints were photographed with a digital SLR in situ. Ralph and Rod are both train fanatics with little background in early photographic processes. The finished book is distributed by the Credit Valley Railway Co. [<http://civrco.com/bookdistributing2015.htm>]

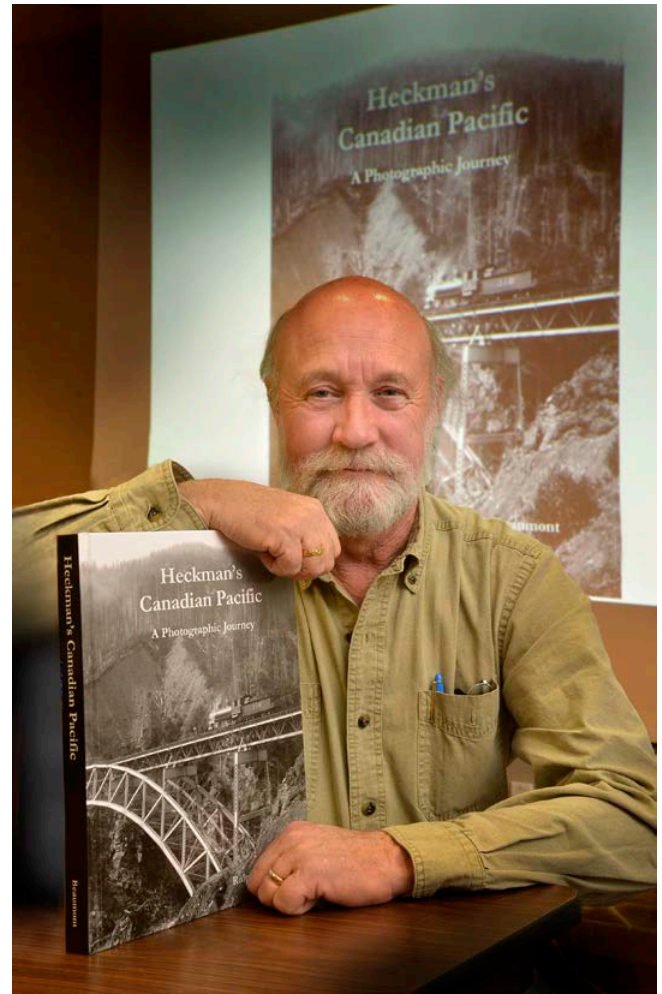
During his sparkling and energetic presentation, Ralph explained he was initially interested in one small rail line, and years ago had written and published a small book called *Steam Trains to the Bruce*. The book included the occasional Heckman print so two years ago he wrote to CPR for more information.

To his surprise, CPR said they had over 4,000 Heckman railroad prints in their archives.

Ralph hopped a train down to Montreal and did more investigation at the CPR Archives. He learned Heckman originally signed on to CPR as a civil engineer but was not successful in that profession, but early in his career he had taught himself dry-plate photography.

In the 1890s, CPR initiated a program to replace all the wooden trestle bridges on its lines with steel bridges which could accommodate heavier trains. Not having a visual record of the bridges, the CPR engineering department elected to send a photographer out to record every bridge and station on its line. Ideally the photographer would also be trained as an engineer, and Heckman was an ideal candidate.

Heckman used a hand car propelled by local trainmen to traverse the entire line from coast to coast. He fashioned a seat and support for his equipment on the hand car. As he was using dry plates Heckman had to develop them before travelling too far in case a photograph had to be retaken. His journals documented each photograph including date, location, time exposure, stop, etc.



Ralph Beaumont

He numbered the shots both in sequence each day, plus the cumulative total photographs for each trip.

There is no information on what camera he used - and few if any photographs of him in action - other than the occasional shadow. In one print the shadow seems to outline an 8x10 camera. He made contact prints from 8x10 and 4x5 plates although this detail is missing on individual photographs.

Ralph learned that the prints were pasted in books one per page and the books initially shelved for seven decades as a reference in the engineering department! Eventually the books were moved to the archives and carefully stored, but some damage had been done.



Rod Clarke addresses image issues

Photos by Robert Lansdale - Book images courtesy Canadian Pacific Corporate Archives

Sitting on the engineering department shelves face to face in books, some prints curled and a few became spotted with mould. Others suffered abrasions from the engineers' rulers, pencils, and erasers, although interesting notes about updates to the stations and bridges were sometimes found written on them.

Rod took each print and using an image program from Micrographx on his Windows computer, he restored any fading, removed spots, scratches and any vignetting in the digital copy caused by the print curl. This was a simple but tedious task to clean up the few hundred images selected, returning them to as-new condition. Aside from cropping, all print content remained the same as the original - for example, no wires, people, trees, etc were removed or added.

Heckman's images as shown and discussed by Ralph reminded me of Arthur Goss and his photography for the Toronto Works and Health departments in the 1920s and 30s. Heckman was commissioned to record every bridge and

station, but he made the photographs come alive by often including people like the stationmaster's children in the scene.



Mr. Beaumont and some CPR images

Through serendipity Heckman recorded many rare events as well, making some very scarce prints - a temporary station, a station that was used briefly before being destroyed by fire, a 90 degree crossing of two rail lines, etc. He made one of the few prints of a unique rail switch which ensured a main line was always connected through the switch, avoiding risk of derailment due to error. A series of Montreal photographs showed the famous Place Viger station, including not just the usual street view, but also

a rare photograph taken at the rear of the station showing its coach yard and many platform tracks.

Ralph obviously did a tremendous amount of research and could easily speak in detail about each picture he projected. Ralph mentioned that each time he spoke, he selected only a portion the prints in the book plus a couple of others suited to the locale. This allowed him to keep the interest of his audience. For the PHSC talk, he made a general selection from across Canada, plus images of specific interest to a Toronto audience.

After wrapping up his portion of the talk, he turned things over to Rod who spoke about the challenges of cleaning up the selected prints for the book and proofing the text. He designed the book - prints and text - using a publisher program also sold by Micrographx.

Ralph thanked the CPR for their foresight in preserving the albums, and granting him permission for their use in the book. After the talk there was considerable discussion about the work of Heckman and railroads in general.

Before and After - Part 2

PHSC Members Reveal Their Age [lessness]

Here's another time-lapse pair of PHSC members for your amusement - why not come up with your own pair? The idea is to produce two images taken eons apart, but showing yourself with the same (or similar) camera, or photographic doo-dad. We will publish it (anonymously, if you wish!) Contact: info@phsc.ca Many thanks to those who have bravely participated!



Harold Staats, Brownie Starflash, 1960 and 2016



David Bridge, Zeiss Nettar, 1968 and 2016

A new find has come to our attention with the addition of a stereo card bearing a purple rubber-stamp of Carson & Graham Photographers in Hillsdale, Michigan. This is the same James Carson that we wrote up in our PC Vol. 40-3 who had a gallery in Toronto, absconded to the States and eloped with his cousin in Hillsdale, Michigan. He was subsequently jailed and was written up mercilessly in the local papers.

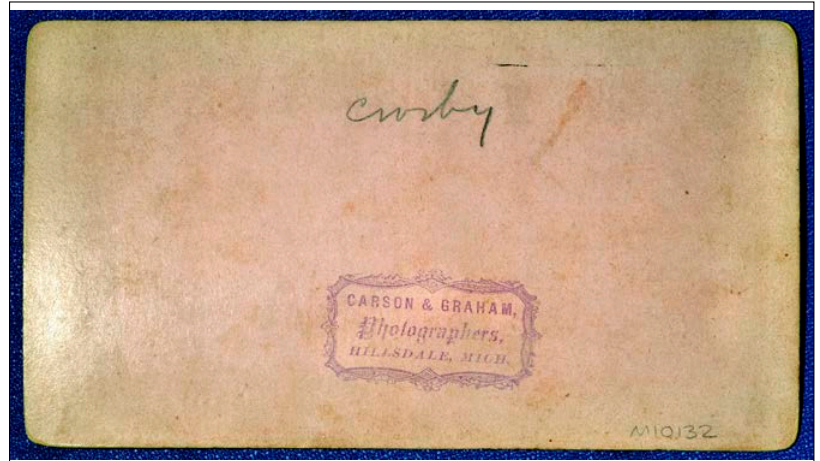
We added to that story with another in PC Vol. 41-3 with the discovery of an ambrotype made in Toronto of three men, mounted in a thermoplastic case. Quite a nice find.

This time we have photograph of a sumptuous three-storey building that could be a hospital or school. On the side is marked NOT FOR SALE, so it might have been a sample card. On the face of the left-hand image is FINE ARTS. At the bottom of the right-hand image is a man holding a paper before his face. It seems obvious that the man was placed there so it must mean something. In script on the verso is the word "Crosby."

Well, give our Assistant-Editor Louise Freyburger a "bone" and she will worry it to death pursuing additional information.

Louise found that the building in the stereo-card was Hillsdale College's Fine Arts Building, also known as Knowlton Hall. This possibly gives reason why "Fine Arts" is printed across the image. It was designed by architects Henry T. Brush and Hugh Smith in 1874. The building is no longer in existence. To quote John M. Kossik, Henry T. Brush, (1849-1879), was an "influential architect in 19th-century Detroit and the surrounding area. He is noted for his gracefully detailed commercial structures and elaborate stately homes." James A. Brush, older brother of Henry T. Brush, was a studio photographer in Detroit and elsewhere.

Wikipedia gives us the following story of the Hillsdale College: In August 1844, members of the local community of Freewill Baptists resolved to organize their denomination's first collegiate institution. After gathering donations, they established Hillsdale College as Michigan Central College in Spring Arbor, Michigan on December 4, 1844. Although religiously affiliated, the college remained officially non-sectarian, stating that "no person shall be excluded from any privilege, immunity or situation in said college on account of his religious opinions." In the 19th century Hillsdale and Bates College in Maine



were the only American colleges associated with this denomination.

Edmund Burke Fairfield assumed the presidency of Michigan Central College and led it from 1848 to 1869. During his presidency, he helped found the Republican Party with Professor Ransom Dunn in neighboring Jackson, Michigan. A prominent leader in this newfound party, Fairfield was present at its first convention in 1858, where he was elected Lieutenant-Governor of

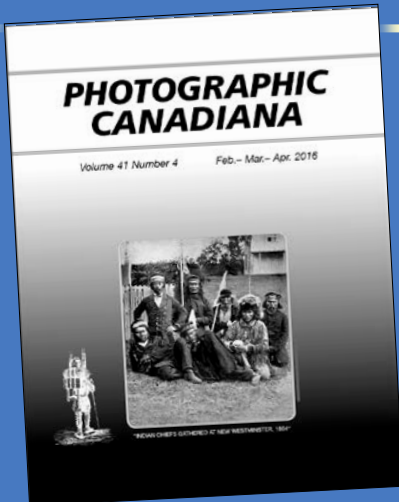
Michigan. Hillsdale's early anti-slavery reputation and pivotal role in founding the Republican Party led to the invitation of several notable speakers on the campus, including Frederick Douglass (who visited the school on two separate occasions) and Edward Everett, the orator preceding Abraham Lincoln at Gettysburg. On August 8, 1860, the first degrees were conferred at Hillsdale by the college.

In the 20th century: In 1900, the college ceased grazing livestock, and removed the agrarian fence which circled the campus. When World War I broke out a large proportion of (mostly male) students entered military service. Indeed, by May 1918 all but twelve male upper-classmen had enlisted.



Fine Arts building, Hillsdale College, Hillsdale, Michigan with students and faculty grouped on the steps and atop the portico. The building is no longer in existence.

PHOTOGRAPHIC CANADIANA VOL 41- 4



**THE LATEST 20 PAGE
ISSUE IS IN THE MAIL
TO MEMBERS**

In this Issue:

- Berenice Abbot: an extensive thesis on the modern preservation of this photographers original glass plate negatives
- A history of early print dryers
- Discovered - a rare stereo card by B.C. gold rush photographer Gentile



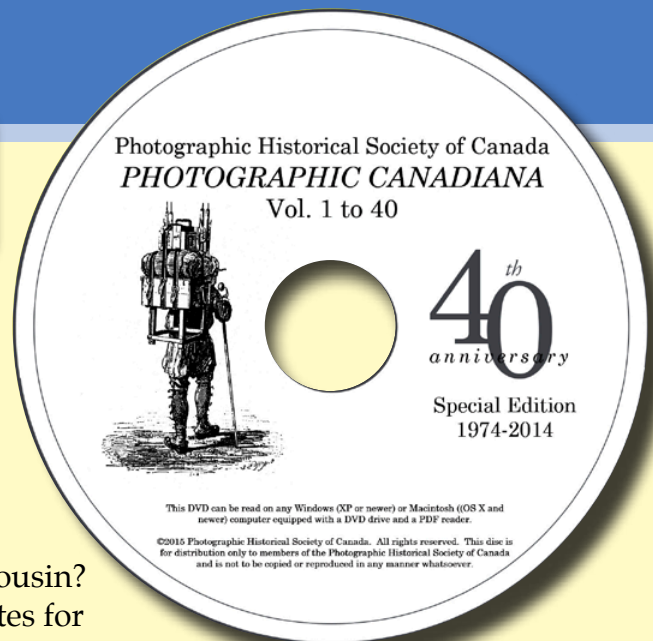
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- Why did the photographer Carson elope with his cousin?
- Why did John Kantymir receive TWO shipping crates for his Norka camera?
- Is there any difference in the deckle edges of snapshots and when did they become popular?
- On the 1959 Royal tour why was Bill Tetlow responsible for firemen invading the Chateau Laurier where the Queen was residing?
- How did a wooden box from Toronto photo materials dealer J.G. Ramsey & Co get to Florida?
- What did the 1916 Popular Science magazine think of the Akeley cine camera?
- How did the glass negatives of Charles Ellis, Orillia photographer 1872-1880 end up in Winnipeg?
- What was behind the discovery of two daguerreotype images of St. James Cathedral.

Only readers of *Photographic Canadiana* know.....

Your PHSC membership includes a subscription to *Photographic Canadiana*, our luxurious printed journal, mailed to your home, plus 40 years of back issues on our new DVD. Join now! online at www.phsc.ca (paypal accepted) or come to one of our many events, auctions, and photographic fairs!



Peter Miller in Ottawa was having problems identifying this strange camera so he appealed to the PHSC for help.

He asked: "I was hoping someone might know a little about this camera, any information would be greatly appreciated. I bought it at an estate sale a while back and recently took it into a antique/vintage camera dealer. He said he had never seen anything like it before and to contact a museum to see if they knew anything about it.

"The engraving on the metal part reads: 'Modern Camera Co N.Y., Patented Oct. 18 1910, Apr 25 1911. Other patents pending.' It is very light and seems to be constructed with cardboard. Its size is 8.5cm x 5.5cm (or 3¼in x 2¼in).

He continued his description with: "The story on it would be great! Interestingly, it does not open up. The guys at the antique camera store were perplexed and checked for seams to open it but to no avail. They suggested it was only to be used once then destroyed.

"By no means am I knowledgeable in this area, so bear with me. It only has two openings: the first is a rectangular slit on the top; the other hole is circular and can be opened by a metal latch which seems to be spring loaded. I didn't realize it before but when you push down on the latch, there is glass behind it. The latch seems a little rusted and only opens the hole about half way."

Well, obviously we had quite a challenge with the only evidence to go on was the reference to patent dates and the name: MODERN CAMERA COMPANY as impressed on the shiny metal cap across one end of the camera. Right off the bat I knew that the round opening at one end must be the lens and shutter opening. The "latch" was the shutter release with part of the rusted shutter blade sticking half-way in the round shutter hole. The glass as observed by Peter behind the opening is obviously the lens. McKeown's has nothing to offer on the Modern Camera Company as do many of my camera text books.



Figure 1: Bottom



Figure 3: Bottom and front lens opening



Figure 2: Bottom and slot opening



Figure 4: Front and lens opening

So the only thing to do was search the patent books or the online US patent office. Having only the dates of the patents makes for an arduous search as there are over 600 to look through, given those specifications.

But, we narrowed it to inventor Robert Goldstein of New York with patents #973,272 of October 18, 1910 with application filed July 30, 1909. Then patent #990,727 of April 25, 1911 (application filed January 31, 1911), added details, improvements and changes to the drawings.

What we have is a very cheaply produced instant-processing camera for Tintypes. This camera is made of cardboard but the later patent of 1911 does refer to a body of sheet metal.

As in Figure 1 with the metal plate position upwards, a magazine of sensitized plates is positioned into the slot. Pulling that metal plate backwards over the slot in the camera body (Figure 2) will allow a plate to fall into the camera; the metal plate is then shunted forwards to close the opening. The camera is thus loaded and ready to take the exposure, aiming by eye and tripping the latch at the side of the camera.

continues...

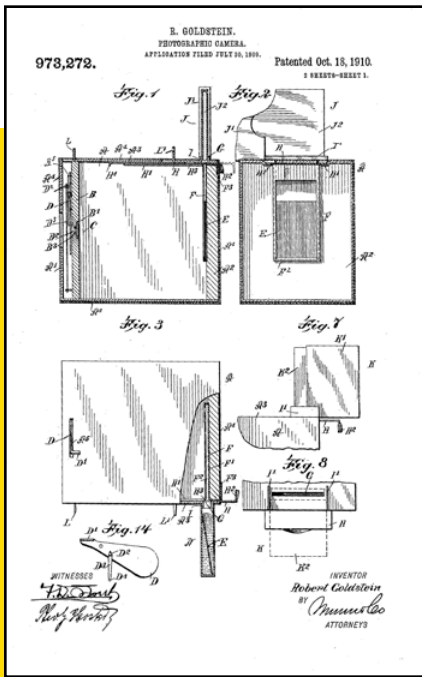


Figure 5: Patent October 1910

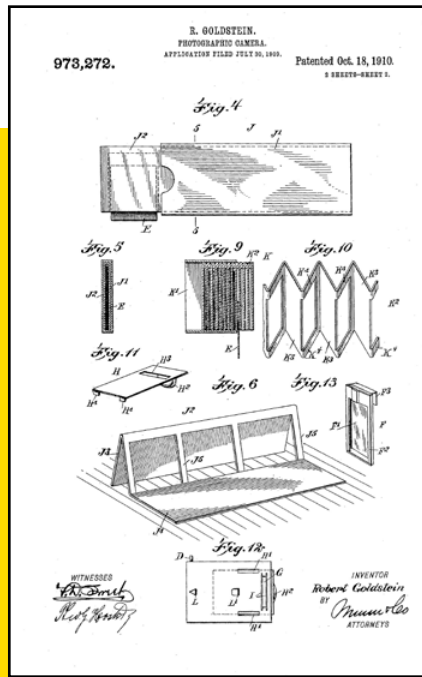


Figure 6: Patent October 1910

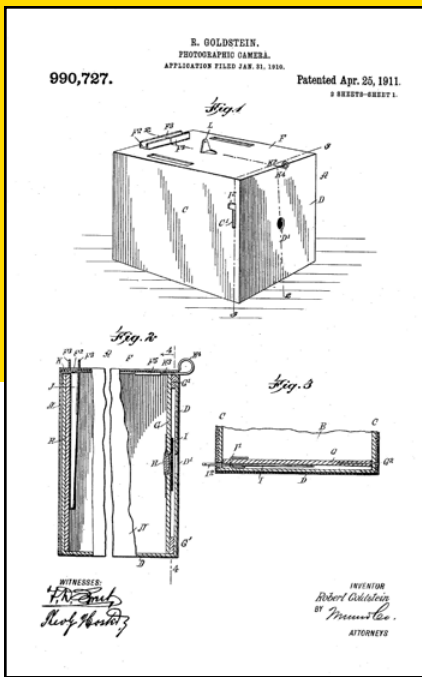


Figure 7: Patent April 1911

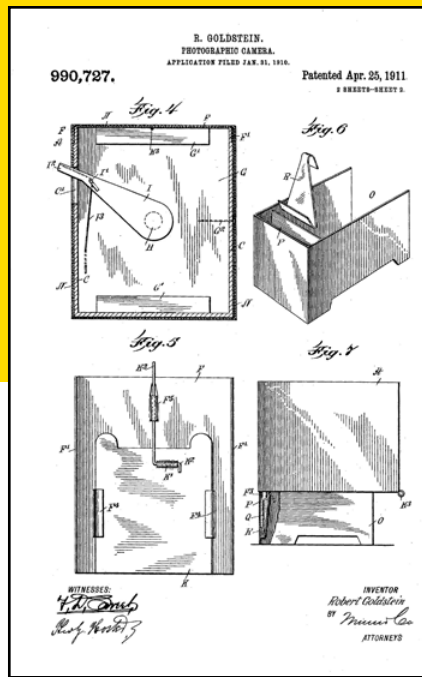


Figure 8: Patent April 1911

The camera is now inverted and a processing tank of acid is inserted to the metal slot in the plate which is then slid backwards to the opening in the camera (Figure 5). The exposed plate drops into the tank by gravity for processing. After an allotted time, the tank is removed and the plate is retrieved by a lifter. The plate is then washed and dried.

But did it work? The cardboard box was subject to spoilage by spilled chemistry and inventor Goldstein opted for a metal body. Improvements included a peep site on the top for aiming; a hidden metal shutter/plate under the top surface of the camera (Figure 8) replaced the moveable metal plate of the first cameras. This shutter/plate was opened and closed over the hole by a rod extending out the top-front of the camera.

This cheaply produced camera would suggest that the camera was destined for an amateur market who hoped for the best results with little money outlay. It would attract those who hoped to make instant money by offering a quickly-made photo, such as holiday beach pictures. Or it could be aimed at the market for children.

I searched the *Popular Science* magazine which carried sensational ads (Figure 9) of making money readily with instant processing cameras to produce post cards or Tintype images (see the ad page below). I also searched through magazines that were aimed at children.

But to no avail would the Modern Camera Company show up with this invention. Possibly our readers can come up with a valid citation in some newspaper or magazine. I'll be waiting to hear from you at bob.lansdale@1staccess.ca

[illegible]Figure 9: *Popular Science*, October 1915

PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

PHOTOGRAPHIC CONSIGNMENT AUCTION

Sunday, March 20, 2016

ROYAL CANADIAN LEGION #101, 3850 LAKE SHORE BLVD. WEST, TORONTO

LOCATED AT THE END OF THE 501 TTC STREET CAR RUN AT LONG BRANCH LOOP

OR TAKE THE LAKESHORE GO TRAIN TO LONG BRANCH STATION (IMMEDIATELY HANDY)

Consignors are requested to bring in quality items to be auctioned.
Material will be vetted for acceptability at the door. A limited number of lots
will be accepted for auction, so arrive early to avoid disappointment.

FORMAT SAME AS PREVIOUS AUCTIONS

A 5% BUYER'S PREMIUM WILL APPLY

BIDDING STARTS AT 11:00 AM - MAXIMUM 250 LOTS

CASH or known CHEQUE will be accepted as payment for auction items.

Sorry – no provision for credit card payments.

Items Accepted for Auction 8:30 - 10:00 AM Viewing 10:00 -11:00 AM



Some actual items already lined up for this March's PHSC Auction !



New Photo Links: Items of Photographic Interest

Compiled by Louise Freyburger. Texts from the respective websites.

http://www.cah.utexas.edu/news/press_release.php?press=press_alan_paris

<http://www.downtownmagazine-nyc.com/profile-of-a-collector-alan-l-paris-and-a-century-of-news-photos/>

TWO LINKS:

Profile of a Collector: Alan L. Paris and a Century of News Photos/
[Rachel Veroff](#)

AND

Briscoe Center Acquires Extensive [Alan L. Paris] Print Collection

These images are part of our country's collective national consciousness. As iconic as they are, there is something truly arresting about seeing the photographs in person. Holding an original vintage news photo in your hands has the power to drive the truth home.



John Lennon and Yoko Ono at bed-in for peace, 1969. Photo: courtesy of Alan L. Paris personal collection.

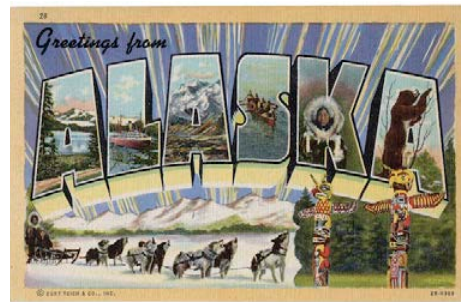
<http://www.collectorsweekly.com/articles/when-postcards-made-every-town-seem-glamorous/>

When Postcards Made Every Town Seem Glamorous, From Asbury Park to Zanesville By [Ben Marks](#) for Collectors Weekly.

The most popular form of eat-your-heart-out greeting was the large-letter postcard, which had been around since the first part of the 20th century but whose heyday was during what we know today as

the [linen-postcard](#) era....

...souvenir postcards for states, cities, military bases, and tourist attractions were usually heralded at the top by the words "Greetings From," below which were large, blocky, dimensional letters filled in with illustrations or photographs of the destination's most scenic or noteworthy sights.



Curt Teich printed exactly one card for the state of Alaska. According to postcard lore, the 1942 cards were not good sellers, and so the retailer who ended up with boxes of them eventually threw them in a dumpster, creating instant scarcity.

<http://www.theguardian.com/commentisfree/2016/feb/01/bradford-museum-london-royal-photography-society-national-media-museum>

Why must a Bradford museum lose its treasures to London?

This weekend the Victoria & Albert Museum in London and Bradford's National Media Museum quietly put out a press release explaining that the Royal Photography Society's world-renowned collection was moving from the National Media Museum, its home since 2003, to the V&A.



National Media Museum, Bradford, U.K.

<http://www.rps.org/news/2016/january/rps-collection-to-move-to-vanda-london>

RPS Collection to move to V&A, London

The museums have announced that more than 400,000 objects from SMG's three-million-strong photography collection, held at the National Media Museum, will be transferred to the V&A....

...The decision represents a reunion for some of these images, which were once part of a single collection at the 19th century South Kensington Museum before it divided into the V&A and the Science Museum. The collection being transferred encompasses exquisite vintage prints, the world's first negative, unique daguerreotypes and early colour photographs, as well as important albums, books, cameras and the archives of major photographers.



Victoria and Albert Museum, London, U.K.

What's on:

Stephen Bulger Gallery

On The Nest, our first solo exhibition by American photographer Dona Schwartz. This exhibition examines families facing one of two significant changes in their lives: becoming parents for the first time and dealing with an empty nest after children have left home. January 23 – February 27, 2016, 1026 Queen Street West, Toronto

Ryerson Image Centre

Join the PHSC exclusive tour of this exhibit, and the Ryerson Library's Special Collections on Feb 17, 2016 - details on Page1!

The Light Inside: Wendy Snyder Macneil, Photographs And Films. This exhibition brings renewed attention to the art and influence of pioneering American photographer and educator Wendy Snyder MacNeil (b. 1943), whose archive is preserved in the collection of the Ryerson Image Centre. MacNeil's austere, compelling images contributed significantly to the North American photography scene during a period of great experimentalism in the 1970s and 1980s. January 20 – April 10, 2016, 33 Gould Street, Toronto, Ontario.

Camerama Photo Show

Sunday, April 17, 2016
10:00 AM - 3:00 PM



Delta Toronto East
2035 Kennedy Road, Toronto,
Ontario M1T 3G2
(Kennedy Road & 401)
ADMISSION \$7- Free Parking

Information Wanted

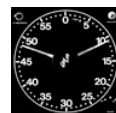
Paquin Enlarger

Jim Hall of Guelph is searching the history of the Paquin Enlarger that was produced here in Toronto. His father worked for J.M. Paquin and apprenticed to learn how to make cameras. Part of this story was featured in a *Photographic Canadiana* article in 1994 in Vol 19 Number 4: "J.M. Paquin Canadian Manufacturer of the '30s." Hall would like to see any equipment produced by Paquin. Contact Jim Hall at: jimhall4058@gmail.com or Bob Lansdale at: bob.lansdale@1staccess.com



PHSC EVENT TIMELINE

Plan your New Year with PHSC!



February 17, 2016 (Wednesday)

March 16, 2016 (Wednesday)

March 20, 2016 (Sunday)

May 29, 2016 (Sunday)

July 17, 2016 [tentative]

PHSC February Meeting (venue change!)

PHSC March Meeting

PHSC Spring Auction

PHSC Spring Fair

PHSC Trunk Sale

Wanted

3D SLIDES

Need someone to mount small quantity of 3D slides. No rush. Happy to pay.
lesjones.covershots@gmail.com
Tel 416 691-1555

Wanted

Adobe InDesign CS3

PHSC is looking for a legal, licensed copy of Adobe InDesign CS3 for Windows, or a middle-aged Apple computer running a licensed, legal Mac version of this software. This software will be used in the production of the society's journal, *Photographic Canadiana*. Contact David Bridge at ldbrucke@sympatico.ca

What Show When? Where?



PHSC now has a new online resource with listings of camera and image shows and sales covering North America! Find out what's going on as you plan your next road trip! Check it out at www.phsc.ca

Important!

Always confirm with the event organizations before heading out! Changes are beyond the PHSC's control!
(many thanks to the Kantymirs for this resource)

