

# The PHSC E-MAIL

Volume 15-10, Supplement to Photographic Canadiana, March 2016

The Photographic Historical Society of Canada

**Our March 16th speaker at North York Civic Centre**

## Berenice Abbott: Not Just the Paris Portraits



presented by  
PHSC Thesis prize winner  
**Elizabeth Larew**

Our March 2016 meeting features Elizabeth Larew's insights into Berenice Abbott and Ryerson University's collection of Abbott's early glass plate negatives. Her thesis research on Abbott was performed at Ryerson while earning her MA FPPCM, and presented in an article in the recent *Photographic Canadiana* (41-4 pp 6-15). She was awarded a PHSC thesis prize in 2015 for this work.

Ms. Larew is currently a collections cataloguer at Princeton University.

*Free Admission - Open to the Public*

**Wednesday, March 16th, 2016 - Doors open at 7:00**

**Presentation at 8:00 PM**

*Gold Room, Memorial Hall, North York Public Library*

*5120 Yonge St., North York, ON.*

*Indoor Access From North York Centre Subway Station, Line 1*

*Coming up this month!! See page 8 for auction details...*

## PHSC Spring Consignment **AUCTION** Sunday, **March 20, 2016**

ROYAL CANADIAN LEGION #101

3850 LAKE SHORE BLVD. WEST, TORONTO

CONSIGNMENT REGISTRATION 8:30-10:00 AM

VIEWING 10:00-11:00 AM

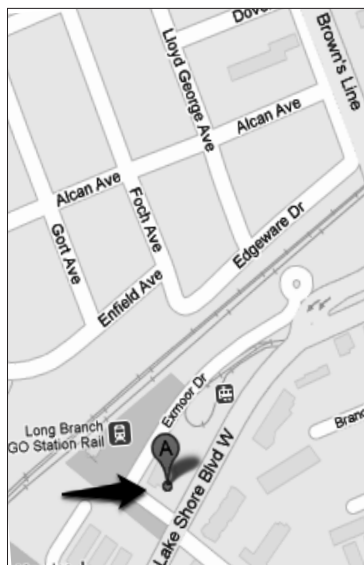
AUCTION STARTS 11:00 AM

LIMITED NUMBER OF LOTS AVAILABLE

**FREE ADMISSION - FREE PARKING**

**PUBLIC WELCOME**

**Next to GO Long Branch  
and TTC Long Branch Loop**



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### 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](mailto:info@phsc.ca)

### Programming Schedule:

*March 16, 2016*

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

*April 20, 2016*

- Photographer Tom Bochsler on his photographic visit to European war cemeteries and memorials, plus Annual General Meeting

*May 18, 2016*

- Lorne Shields presents on bicycles and stereo images

Offer your suggestions and fresh ideas for programs at [info@phsc.ca](mailto:info@phsc.ca).

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Robert A. Carter - Webmaster  
David Bridge - Editor

## Our February Program: A Visit to Ryerson

Our first stop on this February tour took us to 33 Gould, the new and fabulous Ryerson Image Centre. RIC hosts many fine arts and photojournalism exhibits and is open to both the public and Ryerson students.

The PHSC members were treated to a personalized tour of the RIC gallery. The tour was organized with the help of Christina Papantoniou, the Ryerson Image Centre Assistant. We were treated to an exhibit called *The Light Inside*, featuring the photographs and films of Wendy Snyder MacNeil as curated by Don Snyder. In the absence of the curator, (who sent his regrets) a charming docent, Toni Olshen, conducted the gallery tour and talked knowledgeably about each photographic grouping. In the centre of the gallery two videos by the photographer were being shown.

On the second floor of the RIC is the Peter Higdon Research Centre. The RIC brochure says this centre “supports scholarly activities by students, faculty, researchers, curators, visiting artists and critical writers in an environment that maintains an extensive range of collections material. Onsite museum professionals are avail-



A big turnout as the tour begins at the Ryerson Image Centre

able for consultation.” After touring the gallery, we were invited to return again to see other displays in the RIC.

Diagonally across Gould and closer to Yonge Street is the building housing the Archives and Special Collections department of Ryerson’s Library and Archives. On arrival at the Special Collections on the 4th floor, our host and Curatorial Specialist Alison Skyrme took us on a brief tour of the centre. A small portion of the cameras, brochures and books from the collection were displayed on a series of tables.

Robert Burley of Ryerson, who spoke to us nine years ago in February 2007, was instrumental in



Toni Olshen of the RIC illuminates the MacNeil photos for us

Ryerson acquiring the records, papers, cameras, and ephemera of the Canadian Kodak Company when it folded its Mount Dennis complex in 2005 midst the turmoil and chaos of the digital revolution. (Known today as Kodak Canada, the firm is still active.)



Alison Skyrme with a selection from the Archives and Special Collections



George Dunbar and Lorne Shields admire images



Lorne Shields with sign denoting his significant donation to the Archives





Willi Nassau narrates the story of creating this replica Voigtlander Petzval camera



Clint, Ashley, Alison Skyrme, Curatorial Specialist and Joanna Beyersbergen, Director of Development, Ryerson Library, Mr. Nassau

Alison explained that the Special Collections section has a strong collection in amateur photography with some professional representation in studios (particularly in the

19th century). The archives includes contributions by PHSC members like Lorne Shields (of historical bicycle fame) and Rochester Kodak retiree Nick Graver. During the outing we met Willi Nassau from Waterloo, Ontario. He and another Southern Ontario gentleman, John Durst of Seaforth, discussed the difficulties of creating historic reproductions of mechanical devices such as the replica circa 1840 Voigtlander Petzval camera shown us from the collection. John and his father created the replica in their workshop (only a dozen originals remain today - in Museums and private collections). The Voigtlander camera addressed one serious complaint about early Daguerreotypes. The original process used a special camera made by Giroux. It had a simple

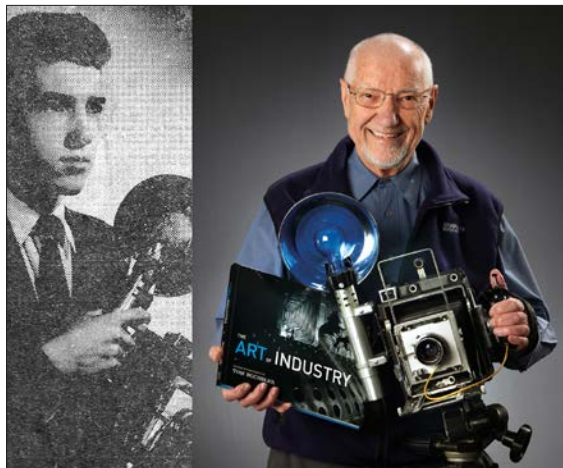
meniscus lens of around f/17 to f/22. Petzval designed a faster lens of f/3.7 for the Voigtlander camera allowing a daguerreotype to capture an image in about 30 seconds in sunlight vs. a few minutes to half an hour.

The Voigtlander camera was made of brass in a cylindrical form because its creators were used to making round brass telescopes and microscopes. While the new camera took much faster exposures on a circular daguerreotype plate, it was still very troublesome to use. A viewing screen was first attached to the camera, then the subject was framed and placed in focus by adjusting the position of the camera body and lens. The lens was capped and the camera removed from its stand and taken to a darkroom. There the viewing screen was replaced with a sensitive plate and the camera returned to the stand. The lens cap was used as a shutter.

We walked around the Special Collections room admiring the collection of instruments and books. The presentation wrapped up shortly after the brief talk by Willy and a photo session by Robert Lansdale. It was an interesting evening out for the members of the PHSC.

## Before and After - Part 3

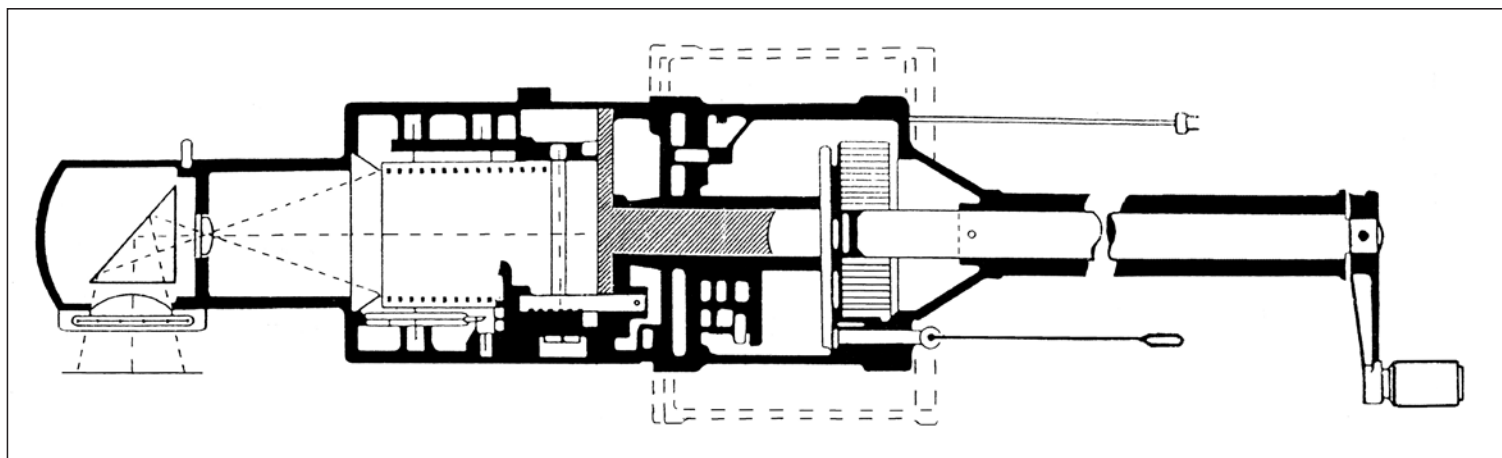
Once again, the sands of time roll easily off our modest PHSC contributors. Why not come up with your own pair of two images taken eons apart, but showing yourself with the same (or similar) camera, or photographic doo-dad? We will publish it (anonymously, if you wish!) Contact: [info@phsc.ca](mailto:info@phsc.ca) Many thanks to those who have bravely participated!



Tom Bochsler, covering 1951 royal visit, and present...also PHSC's April 2016 speaker! <

Robert Lansdale, PHSC Journal editor and arctic explorer, Fort Churchill 1950s and present >





Brian Polden of England has requested our help to find information about a Goerz Periscopic Gun Camera. Mr. Polden is publishing a book about panoramic cameras and has come upon this reference to a piece of equipment that would seem to be a very specialized panoramic camera.

Mr. Polden writes: "The machinery is cylindrical so that it could be inserted into the gun barrel as if it were a shell. To fit guns of different calibres the lower part of the camera was expandable to fit the bore. This outer sleeving engaged with the internal spiral

grooving or rifling. Once 'threaded' into position, the camera could be rotated either with a handle extension or by a remote drive to "worm" its way along the barrel in measured stages. It stopped at each level to expose a 360° scan. Divided in half, the top half carrying the optics and film, was rotated. Thus the entire length of the barrel was recorded in sections as adjoining panoramas. Any flaw in the machined surface could then be observed in detail."

Send any information or citations to the writer at [bob.lansdale@1staccess.ca](mailto:bob.lansdale@1staccess.ca).

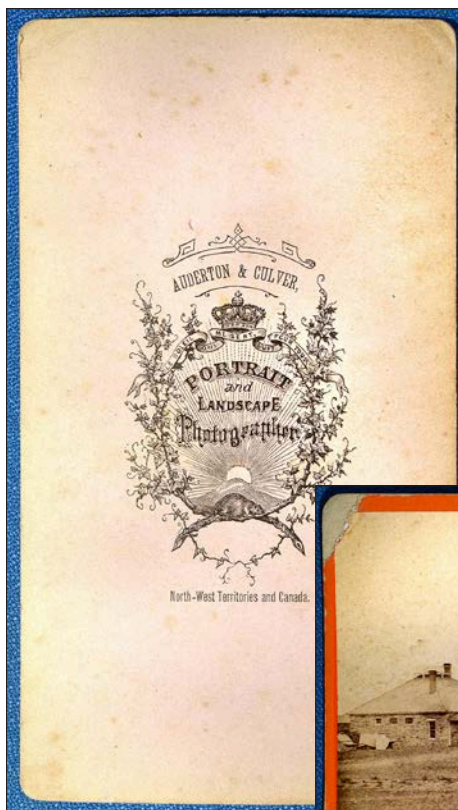
## **FROM OUT OF THE WEST** by Clint Hryhorijiw

George Anderton immigrated from England to Canada in the early 1870s and joined the North West Mounted Police in 1876 in Ottawa. He was posted to Fort Walsh in Saskatchewan where he subsequently took up photography as a profession. He became the first resident photographer in the Northwest Territories. George photographed many of the Indians who took refuge in Canada with sitting Bull after the Battle of the Little Big Horn, "Custer's Last Stand."

George Anderton was discharged from the Mounties in May 1880 and moved south to the USA where he set up a photographic studio with American photographer, William Culver, covering both Northwest Territories and Montana.

The image shows a fort and barracks that has an American flag fluttering atop the tower, but the verso only carries the credit: North-West Territories and Canada.

The partnership did not last, as Anderton was back at Fort Walsh in 1881. By May 1883 George had set up a studio in Medicine Hat and in the summer of 1885 opened up a branch studio at Fort McLeod. He then opened a saloon and had his own brewery. Prohibition of alcohol drove him back to photography in 1889.





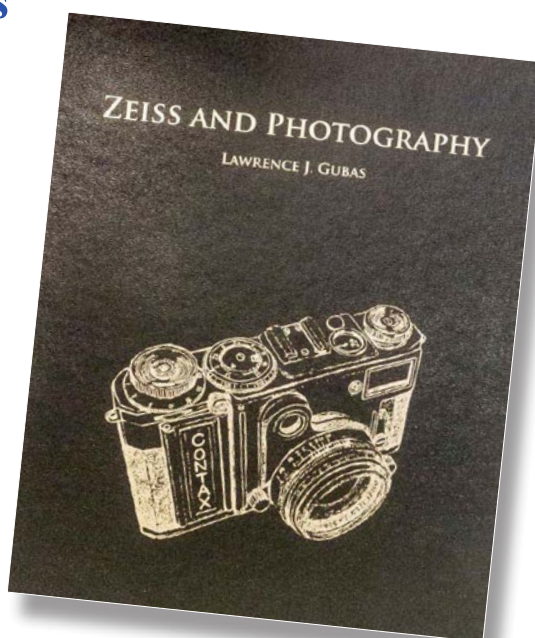
# Zeiss and Photography

## by Lawrence J. Gubas

Reviewed by Robert Carter

**Zeiss and Photography**, Lawrence J Gubas, 9 x 11 inches hard cover, 890 pp. CD included. Self Published. \$169US plus international shipping.

In the mid 1800s, the German optical industry blossomed. Many optical institutes including Carl Zeiss concentrated on microscopes and their lenses and eye-pieces. By the late 1880s, Carl Zeiss died and his company evolved into the Carl Zeiss Foundation (Carl Zeiss Stiftung) and with the guiding hand of Abbe, its product line blossomed including photographic lenses. By the 1920s Germany's camera industry had grown into an unwieldily mishmash of struggling companies. The government stepped in and asked Zeiss to merge and reorganize the companies, rationalizing their product lines. This was the beginning of Zeiss Ikon. Zeiss and Zeiss Ikon were badly damaged in the second world war. At its conclusion in 1945, Germany was split in two - East and West Germany. Jena fell into the part named as East Germany, awarded to the USSR. A version of the company was established in West Germany in Oberkochen under some of the old management. There they competed with products from Jena until 1991 when the USSR was dissolved and Germany reunited. Shortly thereafter the two companies merged. Zeiss remained a powerful optical organization to this day.



**Zeiss and Photography** is the final book in the Gubas Zeiss trilogy and like the first two titles, it was initially printed in Las Vegas and addresses a specific aspect of Zeiss. Author Larry Gubas is a long time Zeiss enthusiast and member/officer of Zeiss Historica Society. Gubas began collecting Zeiss items in the late 1960s and joined the Zeiss Historica Society (ZHS) a decade later just a few months after it was formed. The ZHS is an exchange organization with the PHSC. This third book has had a long and arduous journey marred by the ill health of the author and inconvenient bankruptcies of its printers - paper and disk.

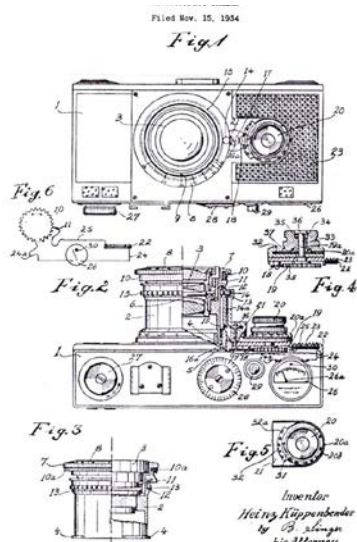
In December 2013, I received a final draft version of *Zeiss and Photography* (ZAP). My draft copy was issued on October 5, 2013 as number 17 of 20 copies. It was completed after extensive proof reading and collaboration with Ken Morton of Camera Books. The draft is fully illustrated in colour and includes the extensive appendices on a CD. I eventually used this draft to write a review for the journal *Zeiss Historica* (ZH). It was published

in the last issue of ZH edited by Terry Scott. Only minor changes and page numbers were missing and I presented the book at our *Show and Tell* that year, fully expecting the book to be priced and ready for sale early in 2014. This was not to be. The Las Vegas printer entered bankruptcy instead.

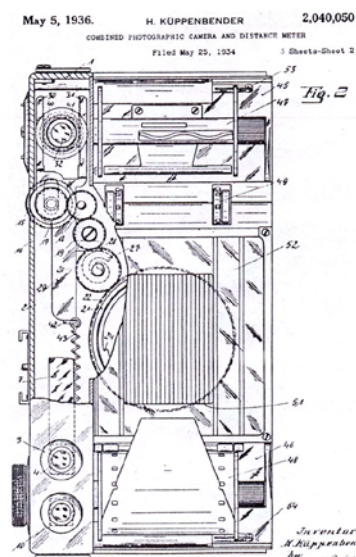
After much anguish and searching, Gubas found a printer in Los Angeles who agreed to print the book for a handsome sum. At the time there was a debate whether the book could be printed in a single volume and if not, just where in the text could the book be split in two (e.g. pre and post WWII). This concern became a moot point a few months later when that printer too entered bankruptcy.

After a delay due to health issues, Gubas arranged with Ken Morton at his retailer [www.camera-books.com](http://www.camera-books.com) to assist with further proof reading for his third printer, Friesens in Manitoba. After yet more rounds of diligent proofing, Friesens were ready to print the book as a single 890 page hard cover volume.

...continues



Zeiss Contax Patent Drawing



Zeiss Contax Patent Drawing

## *Zeiss and Photography* continued

I announced the printing of the book at our December 2015 *Show and Tell* meeting. There was a slight delay waiting for black hard cover material to arrive and finally the book was released. The society arranged for a few copies to be sent directly from Manitoba to Toronto saving the cost of shipping to the west coast and back plus USA exchange on the shipping. One file was missed on the CD but the pressing company had also folded in the meantime.

The book was finally printed and shipped. I received the PHSC copies mid January and the CDs a few weeks later. In between deliveries Gubas sent me a pdf of the missing index which I simply printed and added to each PHSC copy of his book. *Zeiss and Photography* is a seven pound beauty and well worth the wait. Gubas has a fondness for photography, but even so, he found the range of Zeiss/Zeiss Ikon cameras, lenses, and accessories daunting. This massive opus is a record of the multitude of Zeiss Ikon camera makes, models, and variations created over the years before and after the formation of the umbrella organization. It is also a fascinating history of Zeiss from a photographic perspective as well as the companies that became Zeiss Ikon. The book has hundreds of colourful ads and photos of actual cameras all on glossy clay coated paper. The CD includes full page copies of pre and post war catalogues, plus price lists, reviews, and other documents.

Unlike Leitz, that other famous German marque, Zeiss and Zeiss Ikon factories were bombed and torn apart during the second world war. Worse, Jena fell into the Russian zone forcing a hurried migration of key staff to West Germany and re-establishment of the tattered company. These factors make it phenomenally difficult to pull together a reliable reference to Zeiss and Zeiss Ikon cameras and accessories. Reading this book, one can see that Gubas stepped up to the challenge and has produced an historic reference that belongs in the library of every collector and historian.

Gubas did not stint in his methodical research of Zeiss from its very beginning to modern times. He visited well known Zeiss collectors, Zeiss designers, Zeiss executives, archives and museums in both America and Europe. The history of Zeiss and its importance to photography is covered in loving detail. Most of the cameras and lenses created by Zeiss and the companies that formed Zeiss Ikon are illustrated and described at length. Gubas's writings include histories of the prime pre Zeiss Ikon camera makers such as ICA, Contessa, Ernemann, and Goerz in much detail.



*Ernemann Camera Advertisement*



*Ermanox Camera*

For example, on Ernemann, Gubas begins: "My favorite firm that merged into Zeiss Ikon in 1926 is Ernemann. It is a perfect example of a single proprietor making something out of nothing. While Heinrich Ernemann became an experienced tradesman in the city of Dresden as a seller of textiles and cloth goods when he had taken responsibility for the yarn and ribbon business of his wife's mother. He would expand that business but in 1889 at the age of 39, with no experience in the photographic business, he purchased an interest in the carpentry shop of Wilhelm Matthias. Among other things Matthias manufactured the wooden components of professional photographic cameras. Prior to Ernemann's entry into this business, all of the other camera parts were purchased from other firms. With his assertive business persona, Ernemann quickly developed a talent in the technology for this expanding industry and as a signal for what was to come, in 1891, he applied for a patent for a new camera shutter (German patent Nr. 62274) and began to grow his business.



## Zeiss and Photography continued

"Excuse me, but do you really want to take photos here? ... you'll have to give at least 1/4 sec.; the people aren't dancing exactly slowly - it'll be appallingly under-exposed!"

The shutter clicks.

"There! That's O.K. with the Contax, and you're quite right, I did use 1/4 sec. And I'll guarantee that it'll be a wonderful picture. Look here, Sonnar f/1.5 lens, in the Contax; highly sensitive Pax film. Have a look in the paper on Monday morning, and you'll see the photo illustrating my report. May I introduce myself, Jim Smith from the News."

Zeiss Ikon Contax for pictures 1/4" x 3/4" 1/16" 1/32" 1/64" 1/128" 1/256" 1/512" 1/1024" 1/2048" 1/4096" 1/8192" 1/16384" 1/32768" 1/65536" 1/131072" 1/262144" 1/524288" 1/1048576" 1/2097152" 1/4194304" 1/8388608" 1/16777216" 1/33554432" 1/67108864" 1/134217728" 1/268435456" 1/536870912" 1/1073741824" 1/2147483648" 1/4294967296" 1/8589934592" 1/17179869184" 1/34359738368" 1/68719476736" 1/137438953472" 1/274877906944" 1/549755813888" 1/1099511627776" 1/2199023255552" 1/4398046511104" 1/8796093022208" 1/17592186044416" 1/35184372088832" 1/70368744177664" 1/140737488355328" 1/281474976710656" 1/562949953421312" 1/1125899906842624" 1/2251799813685248" 1/4503599627370496" 1/9007199254740992" 1/18014398509481984" 1/36028797018963968" 1/72057594037927936" 1/144115188075855872" 1/288230376151711744" 1/576460752303423488" 1/1152921504606846976" 1/2305843009213693952" 1/4611686018427387904" 1/9223372036854775808" 1/18446744073709551616" 1/36893488147419103232" 1/73786976294838206464" 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# 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 TTC LONG BRANCH LOOP

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

**REGISTRATION 8:30–10:00 AM – VIEWING 10:00–11:00 AM**

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

Please read the Auction Rules on our website [http://phsc.ca/camera/?page\\_id=188](http://phsc.ca/camera/?page_id=188)

**FREE ADMISSION – FREE PARKING – PUBLIC WELCOME**



Some actual items already lined up for THIS MONTH'S PHSC Auction !





Does anyone recognize any of these 13 impressive looking gentlemen in this handsome group photo, signed “Bruce Photo, Toronto”?

Anna Velada, of Toronto, has taken the trouble to send along this scan, asking PHSC for more information about the photo. She says, “I am just an amateur photo/history buff. The photo was salvaged during renovations on a house a few years back.”

Of the various Bruce studio signatures, this particular wording and format appeared at the very end of the 19<sup>th</sup> century. The same backdrop appears in the cabinet card below, which gives



between 1890 and 1898-9. In 1899 Bruce moved studio to 432 King St. West, no doubt taking with him his existing stock of cabinet card blanks, as well as his studio backdrops.

The PHSC E-Mail, Vol. 12-4 (July 2012) featured ads, including this one, for Josiah Bruce’s studio from two issues of the 19<sup>th</sup> century Toronto magazine called the GRIP (Aug. 9 and Nov. 1 of 1879).

being photographed appear to be caricatures of John A. Macdonald and his Liberal political nemesis George Brown.”

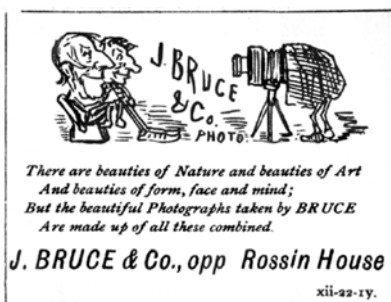
The article continued:

“Josiah Bruce was born at Guelph, Ontario in 1840. He studied architecture and practiced in Quebec for a short time. He moved to Montreal and, with experience as an amateur photographer, was engaged to work for William Notman. In 1868 he came to Toronto as the chief operator and manager for the newly formed Notman & Fraser studio. After seven years he opened his own studio at (31 King St. W. - temporary) 118 King St. W. (1875), 132 King Street W. (1898), 432 King St. W. (1899) and 416 Yonge St. (1901). Note that most studios were on the north side of the street, requiring a daylight window to the rear of the building or a roof skylight facing north. He continued photographing under several names: Josiah Bruce, J. Bruce & Co., Bruce Studios and Bruce until 1914.”

Know something about these men? Please contact the editor at [info@phsc.ca](mailto:info@phsc.ca)



Josiah Bruce (Toronto, Ontario)  
Portrait of a young Lady 1890 (ca)  
Cabinet card. Steven Evans Vintage  
Photography LL/16550



In the article, Lindsay Lambert explained:

“[The magazine was]...noted for political commentary and satire ... The little illustrations were evidently done by John W. Bengough, Cartoonist and Editor of the publication.

“The August 9th ad is particularly interesting in that the two figures

the studio address “Bruce, 132 King St. West, Toronto.” Using this information, we can consult the “Photographers of Ontario” database to date the cabinet card to

## What's on:

### Stephen Bulger Gallery

**I'm Late, I'm Late**, our first solo exhibition of work by multidisciplinary Canadian artist Max Dean. Dean is an artist who works with ideas, concepts and emotions visually. His kinetic and interactive sculptural installations are exhibited and collected internationally. Trained as an art historian, his work reflects his comfort and ingenuity in working and mixing both digital and analog technologies. March 5 – March 26, 2016, 1026 Queen Street West, Toronto

### Ryerson Image Centre

[See our review of PHSC's tour of this exhibit and the Ryerson Archives in this issue!](#)

**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. January 20 – April 10, 2016, 33 Gould Street, Toronto, Ontario.

## Camorama 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

Directions: [www.deltahotels.com/hotels/delta-toronto-east](http://www.deltahotels.com/hotels/delta-toronto-east)

## PHS of NEW ENGLAND Photographica 85 and Auction

One Day Only

Saturday, April 2, 2016

9:00 AM - 4:00 PM

American Legion Post 440,  
295 California St, Newton,  
MA 02458, USA

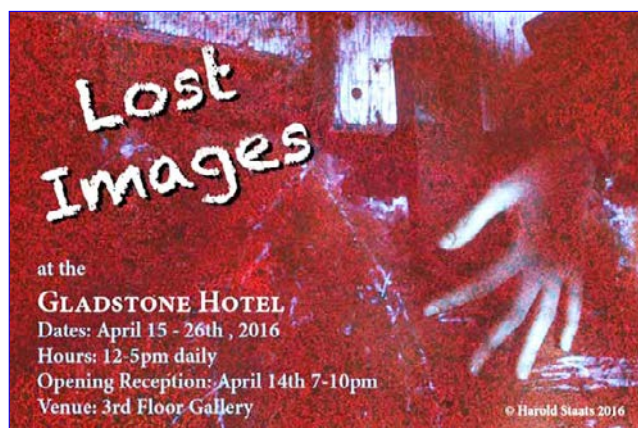
[www.phsne.org](http://www.phsne.org)

## What's on:

### Gladstone Hotel

Photographer and PHSC member Harold Staats is presenting an exhibit of his work this April. Harold writes, "This series of images began with the rediscovery of some 35mm transparency slides I had taken many years ago. They were water

damaged and I put them away to dry. Now, months later they were covered in a strange, white, efflorescent, crystal-like material. I thought they had been totally destroyed, but upon closer examination, although some were damaged they still had remnants of the original picture. Others had evolved into surreal, otherworldly images." April 14 – 26, 2016, Gladstone Hotel, 1214 Queen Street West, Toronto, ON, M6J 1J6, 416-531-4635 [www.gladstonehotel.com](http://www.gladstonehotel.com)



## PHSC EVENT TIMELINE

*Plan your New Year with PHSC!*



March 16, 2016 (Wednesday)

March 20, 2016 (Sunday)

April 20, 2016 (Wednesday)

May 18, 2016 (Wednesday)

May 29, 2016 (Sunday)

July 17, 2016 [tentative]

PHSC March Meeting

PHSC Spring Auction

PHSC April Meeting

PHSC May Meeting

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](mailto: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 that can be validated with Adobe, 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](mailto: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](http://www.phsc.ca)

