



SPECIAL TOUR



THE HISTORY OF THE FUTURE: The PHSC hosts a thrilling visit to Ryerson University's Digital Media Experience lab on September 21. Open to members and non-members alike, the tour will include a look at the latest in virtual imaging technology and 3D printing. The evening will include a talk on the present and future of virtual reality by DME Coordinator Namir Ahmed, along with a presentation by PHSC's own Dr. Robert Wilson on a century and a half of three-dimensional representation. We meet at 7 p.m. in the Atrium, just inside the ground floor entrance, 341 Yonge St., Toronto, M5B 1S1. (Yonge and Gould Streets, north on Yonge from the Dundas subway station). More information at www.phsc.ca



Stereo viewer, collection of Robert Wilson

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PHSC NEWS

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Pictured above: Red Diana 120, c1970s.



Marcia Resnick
(American, b. 1950).
Untitled #10, 1974.
Gelatin Silver Print.
George Eastman
Museum, Museum
Accession. © Marcia
Resnick.

George Eastman Museum: Photography and America's National Parks

The wonderful George Eastman Museum is a photographic mecca that exists not far from our border in Rochester, New York. The curators of the Eastman collection consistently come up with two or three excellent simultaneous photographic exhibits which are well worth the trip. Currently the main exhibition space hosts and extensive show commemorating the 2016 centennial of the U.S. National Park Service. Interestingly, some of the parks were declared reserves before the 1916 inception of the Park Service itself.

This survey covers the relationship between photography and the Parks from their establishment right up to the present. Particularly impressive are the many large original prints from "mammoth" plates taken in the nineteenth century by Carleton Watkins and Eadweard Muybridge.

These images date from before the Park Service, and indeed before the parks themselves were established, and were crucial in support of efforts to convince government leaders to set aside these sites. A major portion of the exhibit shows nineteenth-century images of proposed or just established parks.

To a lesser extent the exhibit covers the coming of individual, popular photography, and the numerous forms of post-card and stereo view collections. Curiously, there is less attention to the Kodachrome/transparency era, which coincided with the Park Service Mission 66 program, and massive expansion of auto-tourism in the parks. *Photography and America's National Parks* continues until October 2nd, 2016.

Visting Eastman Museum

In addition to the Parks show, there are several other image exhibits available at the museum, as well as a room dedicated to the museum's camera collection. The museum is also home to the Dryden Theatre in which weekly screenings from the motion picture collection are held. This all takes place in annexes adjacent to George Eastman's historic monster home, now restored to its former splendour, complete with tours led by dotting docents and a pneumatically programmed pipe organ! Don't miss the wonderful non-franchised lunch/coffee shop - ask for the black bean veggie burger!



IT HAPPENED

Only a Dollar: An Amazingly Able Camera



Eastman House by Louise Freyburger, taken with Pentax Espio 738g and Kentmere 400 film

Among the many deals at the **PHSC SUMMER TRUNK SALE** was this 1995 Pentax Espio 738g film compact. After extensive haggling, the price was dropped to a dollar. Further investigation revealed that this was a fully functional machine, and had a working battery inside it. A nice wrist strap was included as well.

The retractable zoom lens, auto-focus and automatic exposure will endear this film camera to those familiar with digital point-and-shoots - in hindsight these compact 35s had all the pieces for a 1990s digital camera except for the sensor. A trial roll of film reveals that the quality of 1998 pioneering digitals would not be a threat (yet)!

Suddenly, Last Summer



THE PHSC SUMMER TRUNK SALE brought an excellent turnout of various vendors with the usual quirky variety of photographic goodies to sell. Along with some excellent user/collector cameras as shown above, there was a good



selection of desirable darkroom equipment for the red-light stinky-hands crowd. Missed it? Our big Fall Fair will have more on October 16, 2016.



Robert Frank, *Parade, Hoboken, New Jersey* from *The Americans*, 1959.

An American Journey: in Robert Frank's Footsteps

On July 24th, the Hot Docs Ted Rogers Cinema opened their Great Photographers film series with *An American Journey: in Robert Frank's Footsteps*. Frank, originally from Switzerland but emotionally impacted by Nazi aggression in Europe, immigrated to the United States in 1947. He found work as a fashion photographer and photojournalist for a number of popular magazines but had a difficult time reconciling the American ideal with its reality. Funded by a Guggenheim Fellowship for road trips between 1954 and 1957, Frank criss-crossed the country to document what he felt was the true nature of the American psyche. 83 of the 28,000 shots he took were published in 1959 as the seminal 20th century book of photography, *The Americans*.

This Philippe Seclier film retraces the journey in order to revisit the settings for Frank's iconic images as well as to locate and speak with his now aging subjects. It is adept at recreating Frank's original sense of the traumatized post-WWII American attitude, one that seemed perpetually wary of imagined enemies of the state. As well, the film cautiously demonstrates how

little this attitude has changed. The blue-collar towns Frank photographed are still populated by grim patriots who police access to the American dream, even though their own experience of it is ironically scant. But woven amongst these interviews, Frank's portraits of outsiders: denizens of the Beat subculture, resilient women and marginalized black citizens, capture those who will participate in change for the future.

Released in 2009, Seclier's film shows the discouraged America that fear and paranoia have built. This doesn't mean that the perceived enemy is always the same: the radical shift from Russia as Cold War foe to Donald Trump's accommodating ally articulates this. Yet the underlying message of the film (and perhaps Frank's work as well) is that an adversary is a device rather than a presence. An enemy absorbs the blame for the folly of a nation's own mistakes.

The next film in the *Great Photographers* series at Hot Docs is to be announced. Check www.hotdocscinema.ca for information updates.

IMAGE FINDS

Photographs, cards and vintage paper found at shows across North America (items not exactly to scale)



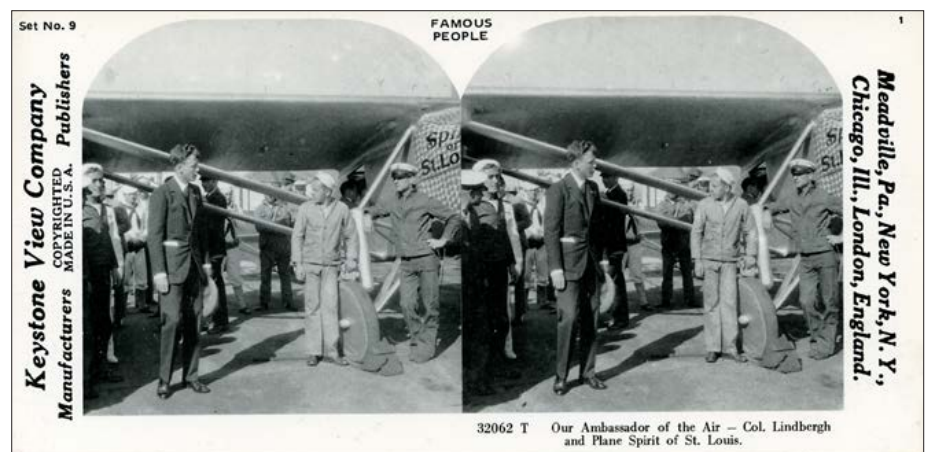
Glass lantern slide of the Japanese Doll Festival, circa late 19th century. Found at the Christie Antique & Vintage Show, Hamilton.



Vintage 20th century paper corners for mounting photos in family albums. Bought in a job lot box at a PHSC auction, Toronto.



Illustrated carte de visite of Oscar Wilde's mother, circa 1880s. Found at the PhotoHistory Symposium in Rochester, New York.



Stereocard featuring Lindbergh and his famous plane after his historic flight, circa 1930s. Found at the Camerama Show, Toronto.

Do you have an item you'd like to share from your personal collection? Send us a scan with a brief explanation about your treasure and where you found it to info@phsc.ca

"Historic 3,000-tonne Kodak building picked up, moved to save it from demolition: Old recreation building in Mount Dennis – the last remaining part of the historic company facility – was moved in preparation for its new role as an LRT station," By Jesse Winter, Staff Reporter, Toronto Star.

<https://www.thestar.com/news/gta/2016/08/25/historic-3000-tonne-kodak-building-picked-up-moved-to-save-it-from-demolition.html>

"I've never blown anything up in my life," said engineer Anders Persson. "As interesting as that sounds, I think (moving the building) was the right decision."

Jesse Winter



Getty / Mieke Dalle

Tips for Safely Removing Photos from Old Magnetic "Sticky" Photo Albums, By Kimberly Powell, Genealogy Expert

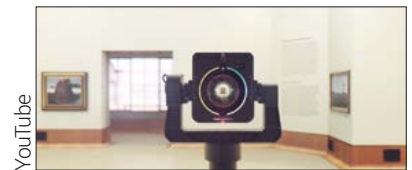
<http://genealogy.about.com/od/preservation/fl/Tips-for-Safely-Removing-Photos-from-Old-Magnetic-Sticky-Photo-Albums.htm>

"Many of us are in possession of one or more magnetic photo albums. These albums, which first achieved popularity in the 1960s and 70s, were made from a thick paper stock coated with glue strips and included a thick Mylar plastic covering for each page. Conservators have discovered, however, that the glue used in those albums had a very high acidic content which can eat through the backs of the photographs... If you do own one of these older magnetic photo albums full of precious family pictures then I advise you to do something NOW to try and prevent further deterioration."

Why Museums Are Granting Google Free Access to Their Collections, by Claire Voon, for Hyperallergic

<http://hyperallergic.com/300135/why-museums-are-granting-google-free-access-to-their-collections/>

"So far, Google Art Camera has not largely focused on major, widely known museums but rather ones that are, on a global level, lesser known or frequented whether because of location or familiarity. ... It's also notable that many of these institutions are not dedicated to the typical canon of Western art history. Anyone browsing Google Cultural Institute, then, may simply stumble upon all kinds of overlooked gems..."



YouTube



Hayibo.com

Hipsters stunned as vintage cameras fail to make them professional photographers, From Hayibo.com

<http://newnation.sg/2012/08/hipsters-stunned-as-vintage-cameras-fail-to-make-them-professional-photographers/>

"The problem is so much bigger than we thought" said Phil Anthropy. "Whoever it was who first told a hipster that extreme cross-processing and vignetting instantly elevates a photo of themselves looking bewilderedly off-camera through their asymmetrical fringe into art has a lot to answer for."

PHSC TALKS

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Talks are free and open to the public on the third Wednesday of every month, from September to June, and unless otherwise specified take place in the Gold Room of the Memorial Hall in the basement of the North York Central Library, 5120 Yonge St, North York, Ontario. Talks normally start at 7:30 pm.

THE HISTORY of the FUTURE

September 21, 2016

Tour the Ryerson University's Digital Media Experience Lab, Yonge & Gould St. 7pm. With lectures on the history of 3D by Dr. Robert Wilson & virtual reality by DME coordinator, Namir Ahmed. *Note: this programme is NOT at the regular North York Library location!*

YOUR PHOTO IS IN THE MAIL

October 19, 2016

Mike Smith speaks on Reuben Sallow, Goderich postcard photographer. Lecture features the camera and projector technology of the postcard.

MY TORONTO

November 16, 2016

The City of Toronto's official Photo Laureate, Geoffrey James, discusses the issue of representing the character of this unique city.

SHOW & TELL: SMALL IS BEAUTIFUL

December 21, 2016

Members and non-members take to the podium to show and explain their small, often curious, photographic finds.

MIRACLE REPAIR TIPS

January 18, 2017

Russ Forfar talks about repairing vintage cameras while Lincoln Ross reveals the secrets of preserving old photos.

LOVE THAT KODAK: HISTORY OF KODAK CANADA

February 15, 2017

Ryerson University Library and Archives Curatorial Specialist Allison Skyrme will speak on Kodak's legacy. Bring your favourite Canadian Kodak item in for an identification.

PUBLISH & BE DIGITIZED: THE CHANGING PHOTO MAGAZINE

March 15, 2017

Editor of the *Canadian Photo News*, Norm Rosen, and the Editor of *PhotoEd* magazine, Felix Russo, will discuss photographic publishing in past and current media environments. Bring your early Canadian photo periodicals.

SHOOTING UNDER PRESSURE

April 19, 2017

Press photographer Boris Spremo and friends discuss equipment, assignments and issues.

TO BE ANNOUNCED

May 17, 2017

150 YEARS OF PHOTOGRAPHY IN CANADA

June 21, 2017

A Show & Tell to celebrate Canada's 150th Birthday.

PHSC EVENTS

FALL FAIR

Sunday, October 16, 2016

THE BIG ONE!

TRIDENT HALL

145 Evans Avenue, Toronto

(south of the Gardiner, east of Islington Avenue)

10:00am to 3:00pm

Admission \$7 / Students free / Free parking

Clint Hryhorijiw - Chairperson

Details at www.phsc.ca

IMAGE SHOW & SALE

Sunday, November 27, 2016



ARTS AND LETTERS CLUB OF TORONTO

14 Elm Street, Toronto

(near Dundas & Yonge)

12 noon to 4:00pm

Free admission

Ashley Cook - Chairperson

Details at www.phsc.ca



the sceptre in a broom closet and wear ordinary things (my things were chosen to be especially ordinary by the Head Dresser to the Queen) to pose for pictures that would be made available to the public.

Of course, some of the wardrobe choices had to do with the limitations of the carte-de-visite itself. The carte is a small photograph, approximately 2 ¼ x 3 ½," and fine detail practically disappears. Completely futile then to wear my diamond aigrette (jewelled hair clasp) or carry the white silk purse with the embroidered gold poodle. So costumes and fabrics had to be starkly bold to stand out in a small format image. Mayall suggested stiff plain sculptural fabrics which caught the light; checks, stripes and geometric embellishments. And as a leading Regent Street photographer, he was right!

Once the Royal We saw Mayall's Royal Album, it was clear that this collection of cartes was going to be remarkable. These images laid the ground for new interpretations of the monarchy and photography that resulted from mixing cultural cues. For example, my dresses looked similar to what was within the financial reach of average Englishwomen. This stimulated consumption as female consumers throughout the kingdom were inspired to copy my look (great for the economy). At the same time it made commoners in these rather simple frocks feel like queens (great for keeping the call to abolish the monarchy at bay). My cartes also merged the ideas of photography as aesthetic (as a collector's item to display in the parlour) with the scientific (as an ethnological-cultural record of the lives of the most venerable family in the Empire). In short, my album downplayed photography as a commercial triviality, which many social critics of my day claimed it to be (I'm talking about you, Lady Eastlake). Which means that the Royal Album helped to dignify and elevate photography as a significant medium of its own.

ASK VICKY

Our resident Bremain activist and original media monarch answers your questions on life, love and photography.

Dear Vicky,
I've seen some cartes-de-visite showing you and Albert at home with the children. Why aren't you wearing a crown? And that dress looks like ready to wear.

-PERPLEXED

Dear Perp,

If there's one thing a savvy monarch learns early on, it's that we have to be two things at once for our loyal subjects. We need to appear (air quotes here) Royal for ceremonies and parades, and the rest of the time we need to look like, well, people. The clerks, peddlers and housemaids of this great Commonwealth just want to see an ordinary, lovable mum and dad in charge, playing hide-and-go-seek with the children in the 775 rooms of our humble home. So when John Edwin Mayall showed up at the front door in 1860 to photograph our little family, we thought it best to stash



Sources

Her Little Majesty: The Life of Queen Victoria (1997) by Carolly Erickson.

Queen Victoria: First Media Monarch (2003) by John Plunkett.

Otto Pfenninger and Subtractive Colour Photography

Otto Pfenninger (1855-1929) was born in Zurich, Switzerland and was an active photographer there before visiting England. In 1883, he spent a short time in West Sussex to marry Sophia Loose. They both returned to Switzerland after the wedding. Yet Pfenninger would make his photographic mark not in his birth nation, but at Brighton Beach in Sussex. His dreamlike images of holiday seaside revellers, among the earliest colour shots, were created with his invention, a three plate separation camera. Separate negatives for reds, blues and yellows was a subtractive system, different from later composite or additive negatives which would become standard. Aside from process, his photographs are important for depicting the romance of the Edwardian along with the class shifts that would characterize the early twentieth century.

Why Pfenninger chose Brighton Beach as a place to test his new process isn't clear but can be guessed. The rise of industrialization in the nineteenth century meant more people had access to employment for wages, and as a result the Victorian and Edwardian were the first periods in history to put disposable income in more hands. The invention of the steam locomotive allowed some of that extra income to be spent on holiday travel. Vacationing, even for a short time in resort towns like Brighton, became a validation of hard-earned leisure time and a symbol of membership in a prosperous middle class. Pfenninger, already familiar with Sussex, may have seen the beach as a site for photographing this growing class.

By 1905, when Pfenninger was taking pictures at the Palace Pier, Brighton was still a destination for the wealthy, as it had been since the eighteenth century, but trains and the first motor buses were also whisking in large numbers of working families from across England. However, Pfenninger's images blur the distinctions between aristocrats and workers, capturing the crush of sun-worshippers as people happy to be elbow to elbow on the sand or wading together in shallow water. Saturated with stunning blues and greens, his soft focus evokes the impressionistic pictorialism of the previous century. Yet Pfenninger's visual approach would be short-lived: such sensual ghostliness would soon be replaced by the sharp-focus straight photography of the modern era.

Sources

"Colour Photography in the Early 1900s." *Photographic Canadiana*
Volume 28 Issue 2

"Of Colour Photography in the 1800s." *Photographic Canadiana*
Volume 34 Issue 1

www.localhistories.org/brighton.html

www.photohistory-sussex.co.uk/BTN-Pfenninger.html

Royal Photographic Society (UK) www.rps.org



Picture yourself as one of us.



Your membership in the Photographic Historical Society of Canada

not only makes you part of a congenial bunch of world-wide photo enthusiasts, it helps support photography students, new research and exhibitions. And you also receive our quarterly journal and compilation DVD. A deal, actually.

Visit www.phsc.ca to apply online.

THE CLASSIFIEDS

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Wanted



EVANS POSTCARDS

Linda Slade and Tom Johnson are researching Ontario postcard photographer/manufacturer J.E. Evans, and are looking for the two cards shown of

Howdenville, Ontario. Either negatives or the actual cards are sought. Contact lindaslade0992@yahoo.ca

POSTCARD DEALERS / COLLECTORS

Golden Horseshoe Post Card Club Sale
Sunday, September 25, 2016

10am - 4pm

PHSC members are invited to rent tables in the next sale at the Dundas Lions Club Memorial Hall, 10 Market St South, Dundas, Ontario. \$80 for an 8' table with a back-up table behind. This will be the first time that any other than postcard sellers are allowed to participate, and there is very limited space. Postcard dealers are asked to bring real photo postcards (not reproductions) and any vintage photographs they have acquired. Applications are available from Les Jones, 416 691-1555 or lesjones.covershots@gmail.com



Courtesy Toronto Public Library

Notices



ARTICLE SEARCH

We are always looking for new stories and essays for our Journal or Newsletter. Any images featured or supplied should be legally publishable, and written material should be original and have a tie-in to photographic history, preferably in Canada. Interested?

Contact us at info@phsc.ca

Camera Shows

CAMERAMA

Sunday, September 25, 2016

Free parking and lots of vendors ready to buy, sell and trade. Delta Toronto East, 2035 Kennedy Road, Toronto, Ontario (Kennedy Road and 401). Admission \$7.

Contact: Gary Perry 905-550-7477
[Facebook.com/TorontoCameraShows](https://www.facebook.com/TorontoCameraShows)

LONDON VINTAGE CAMERA SHOW

Sunday, October 2, 2016

"Canada's friendliest camera show." Carling Heights Community Centre, 656 Elizabeth Street, London, Ontario. Admission \$4, under 16 free.

Contact: Maureen 519-473-8333.
www.londonvintagecamerashow.vpweb.ca/

Exhibitions

STEPHEN BULGER GALLERY

Clive Holden: Internet Mountains

September 17 – October 16, 2016

1026 Queen Street West, Toronto
M6J 1H1

CITY OF WATERLOO MUSEUM

Thru the Lens:

Camera Obscura to Smartphone

April 12 – September 30, 2016

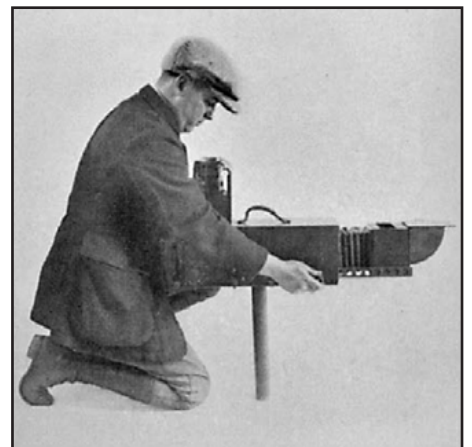
A special overview of the history of photography. Curators Jinni Hartman and Karen Vanden-Brink have assembled historical cameras and visual displays that explain the colourful development of the medium.

Publications

GRAFLEX JOURNAL

Issue 2 2016

This issue highlights the Big Bertha camera, a mainstay of early sports photography. Ongoing call for articles, contact Ken Medcalf. Available for download at <http://graflex.org/journal/>



CAMERA SHOW LISTINGS ONLINE!

PHSC has an online listing of camera and image shows and sales across North America. Check it out at www.phsc.ca or at [Facebook.com/TorontoCameraShows](https://www.facebook.com/TorontoCameraShows). Data can change, so always confirm with the organizers before heading out!