



HEADLESS VICTORIANS



"We are entitled to assume nothing where we have the power to test or verify, and neglect to do so." David Brewster wrote *Letters on Natural Magic* in an attempt to educate a British public being taken in by spiritualists, showmen and other charlatans. At mid-century, Oscar Rejlander demonstrated how photography could be untruthful in *The Two Ways of Life* and Henry Peach Robinson did the same with *Fading Away* in 1858. Publications on how to manipulate the medium circulated throughout the Victorian era. Yet none of this warned vulnerable husbands, wives and family away from paying exorbitant sums to hoaxers for photographing a dearly departed's spirit.

While there is a tendency to consider photographs of spirits and headless images together as trick photography, headless cartes and cabinets seemed to draw their inspiration from Halloween or All Hallows' Eve, a celebration that was slowly becoming a secular rather than religious observance. Outside of this yearly event, there were few, if any, documented sightings of individuals walking around with a space between hat and collar. Spirit photography, on the other hand, was tangled up in the inescapable presence of death in an age with poor sanitation and inadequate medical care. Many bereaved Victorians were sure they saw their beloveds' ghosts and so were willing to buy spirit images. But as headless shots grew popular, to be handed out by people who obviously still had one, one kind of photographic trickery effectively managed to debate the truth of the other.

Sources

Nature Exposed: Photography as Eyewitness in Victorian Science (2007) by Jennifer Tucker.
The Strange Case of William Mumler, Spirit Photographer (2008) by Louis Kaplan
Letters on Natural Magic (1883) by David Brewster.
"An Apology for Art Photography" (1863) by Oscar Rejlander.
"Paradoxes of Art, Science and Photography" (1892) by Henry Peach Robinson.

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PHSC NEWS

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Pictured above: Russian KRAB
underwater housing with a GOMEZ
Leningrad 35mm camera, c1960.



Reuben R. Sallows
(Canadian, b. 1855).
Man in Pumpkin Patch.
1927. Reuben R.
Sallows Digital Library

Reuben R. Sallows: Postcards of Peace and Bounty

On October 19, join us at our North York Central Library location at 7:30pm for Mike Smith's talk on photographer Reuben R. Sallows.

Sallows, born in Colbourne Township of a British father and his second wife, apprenticed in a commercial studio in Goderich, Ontario. Eventually purchasing the studio in 1881, Sallows moved beyond conventional capture and printing of local portraits to the manufacture of widely-distributed Canadian stereoscopic views and pastoral postcards. In demand in larger markets such as Toronto, Buffalo and St. Louis, these images made Sallows's reputation.

Canada's colonial status, as the nineteenth century became the twentieth, often caused Canadian photographers to be overlooked internationally in favour of their celebrated American, British and European counterparts. Sallows rose in spite of this, earning the reputation of "Canada's photographic genius" for his images of domesticated and idyllic rural life. In a time when the world was just coming to terms with an industrial future, Sallows's work created an idealized record of a slowly passing nature-centric innocence, promoting Canada as a place of peace, bounty and rustic charm.



Reuben R. Sallows
(Canadian, b. 1855).
Hauling Peas. 1906.
Reuben R. Sallows
Digital Library

EQUIPMENT REVIEW

1897 Kodak Bulls-Eye: Roll film and a round viewfinder !



A fun find at a recent **PHSC Auction** was a Kodak No.2 Bulls-Eye, Model of 1897. This simple box camera was designed for what would eventually be called 101 roll film. The Bulls-Eye models were the first to use a paper-backed film printed with exposure numbers, so were the first with a red window for viewing the exposure count!

Since 101 film was discontinued in 1956, the PHSC labs substituted 4x5 sheet film, cut to 4" x 4" and placed on the film plane. Sheet film has no backing paper, so our lab technicians used green painter's tape to block out the red window - Wrong! [see image below]. Apparently green tape was not opaque enough, so the subsequent exposures required effectively blocking the window with electrical tape.

Definitely a user classic, if you don't mind loading film in the dark!

Oops, light leaking through red window



The camera controls, from left: 3-position aperture tab, time/instantaneous shutter control tab, reflective ROUND viewfinder, flip-flop 2-way shutter release, film winding key.

Chapel of St.-James-the-Less, Toronto, Kodak Bulls-Eye, Ilford HP5 film. Not the sharpest lens on the block, but adequate for 3½ inch square contact prints. Not that contrasty, either. Photoshop used to correct contrast and a zillion other things.



IT HAPPENED

Fantastic 3D Trip: The PHSC September Talk



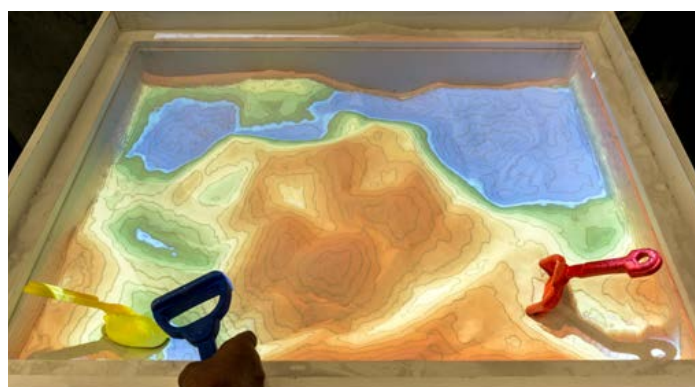
Historical 3D fever grips the crowd; Felix trips with Google viewer; Bob Wilson presents the whole stereo story

If you missed the September PHSC Talk, you missed a full-gamut immersion in the wide range of 3D and virtual reality. Ryerson University Library and Archives, and its Digital Media Experience Lab hosted us in the shiny new Ryerson Student Learning Centre agora for a Bob Wilson talk on the history of photographic 3D, followed by a quick and eye-opening run through the

modern three-dimensional cameras, software and tools currently used by industry, presented by Ryerson Library's own Marissa Frosst. The final icing on the cake was a visit to the DME Lab upstairs, where we got to 3D print a tiny plastic replica of the building, don VR glasses and play in a sandbox that automatically drew its own contour lines on itself!

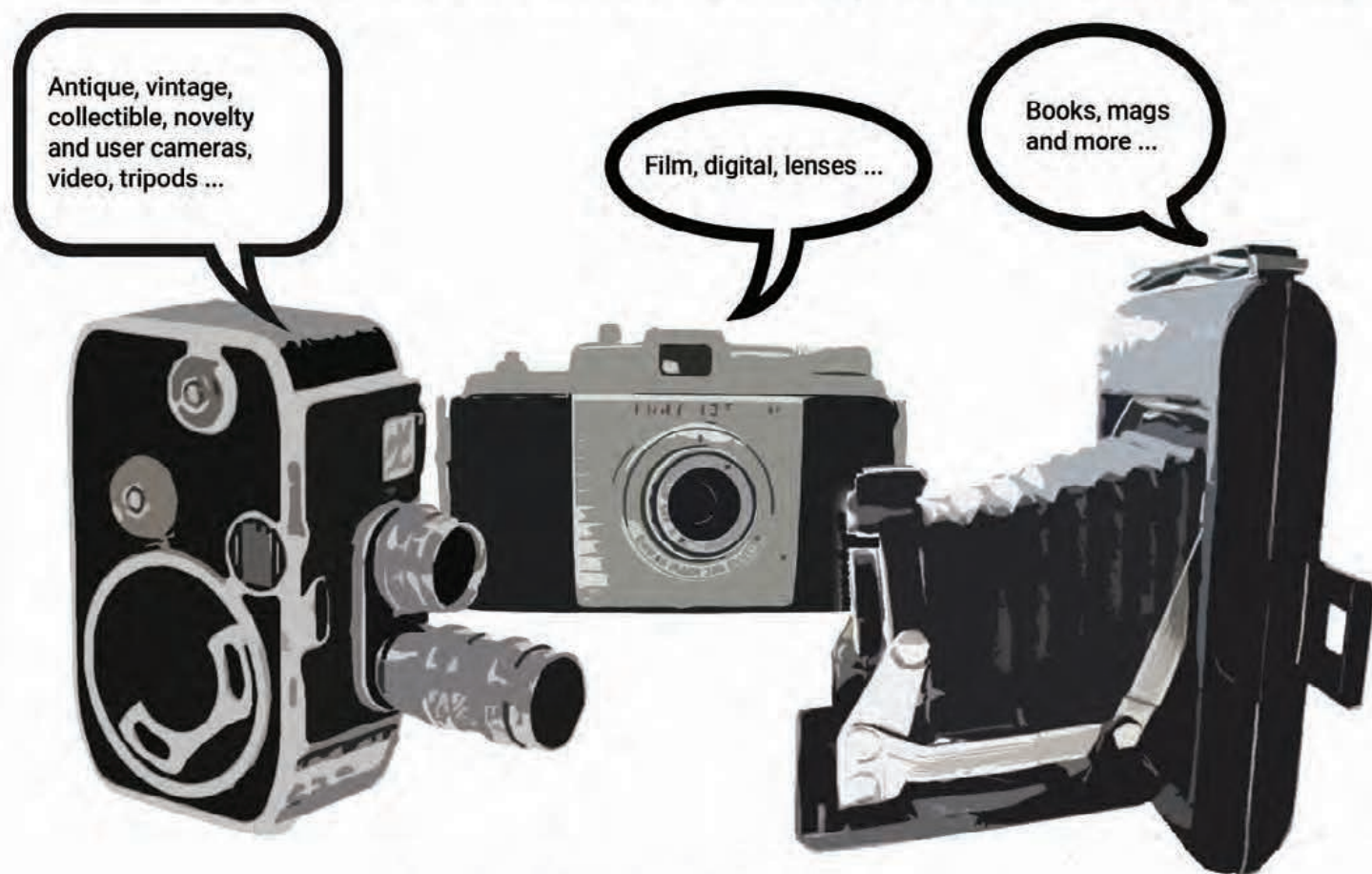


Drawing in a virtual 3D space



Drawing a line in the sandbox

The Photographic Historical Society of Canada presents



North America's Largest

FALL CAMERA FAIR

Sunday, October 16, 2016

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

TTC via the South 110 Islington Bus

Mark Singer - Chairman

fair@phsc.ca

Details at www.phsc.ca

IMAGE FINDS

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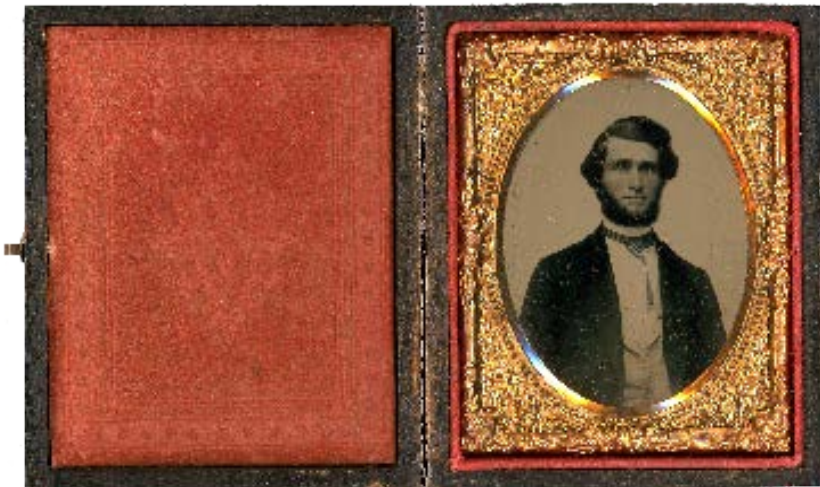
Photographs, cards and vintage paper found at shows across North America (items not exactly to scale)



A tintype of the last Victorian child to ever stand on the furniture, circa 1850s. Found at the Wychwood Barns Book and Paper Show, Toronto.



An albumen print of boys leap-frogging in the early days of a 19th century autumn. Found at the PHSC Camera Fair, Toronto.



Just in time for Halloween, a cased daguerreotype of a man in an Abraham Lincoln costume, circa 1840s. Found at the PHSC Image Show, Toronto.



An entertainment stereocard circa 1870s. A trip to hell includes a complimentary dinner. Found at the PHSC Camera Fair, 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

"International Attention Grows Over Artist Stranded at Sea," by Canadian Art

<http://canadianart.ca/news/international-attention-artist-stranded-sea/>

"The 23 Days at Sea Residency, founded by Vancouver's Access Gallery, always had an element of the absurd: artists sent out aboard container ships across the Pacific Ocean.

But the residency took an [even] more decisive turn towards the strange this past week when the Hanjin Shipping Company, the world's seventh-largest container line, filed for bankruptcy on August 31, leaving the current artist-in-residence, Rebecca Moss, and the crew on the Hanjin Geneva stranded off the coast of Japan...

The Hanjin Geneva's current location is traceable online [Link provided in article]."



A view from the currently stranded Hanjin Geneva, taken by past artist-in-residence Christopher Boyne.

"Someone is Building a Photo-Themed Bar with a Working Darkroom in D.C.," by DL Cade

<http://petapixel.com/2016/08/26/someone-building-photo-themed-bar-working-darkroom-d-c/>

"Okay, this is awesome. A bar dedicated to 'building community through the art of photography' is currently in the works in Washington DC. Called 'The Darkroom,' it plans to live up to its name by including a photo studio and a working darkroom in the bar itself.

The news broke on community news site Borderstan, where reporter and editor Tim Regan found the information in a liquor license application submitted to DC's Alcoholic Beverage Administration.

According to that application, 'The Darkroom' will be a hipster's dream spot. Not only will it feature a photography studio, art gallery, and the aforementioned working darkroom, they're even planning to put on 'screenings, art shows, lectures and classes' on the history and future of photography."



"Color film was designed for white people," by Lorna Roth, Concordia University.

<https://www.youtube.com/watch?v=d16LNHIEJzs>

You will of course have calibrated your video devices and monitors!

Lorna Roth's work raised a ruckus on social media. Video summarizes longer academic article; presumably the author reached her conclusions from having examined the primary historic sources of which a sampling illustrates this video summary.

The full journal article: <http://www.cjconline.ca/index.php/journal/article/view/2196>

More by this author on this subject:

<http://colourbalance.lornaroth.com/>

<http://concordia.academia.edu/LornaRoth>

<http://www.mixedracestudies.org/?tag=lorna-roth>



"How to Photograph Birds With a Smartphone: You already own a powerful tool for snapping birds. Here's how to make the most of it," with additional reporting by Alisa Opar, audubon.org

<http://www.audubon.org/magazine/may-june-2016/how-photograph-birds-smartphone>

"Last year the most popular camera on the photo-sharing site Flickr was Apple's iPhone. In fact, smartphones occupied 10 of the top 20 slots (and 8 of the top 11) in a list of devices favored by the site's users. That trend reinforces what you already know: Phones are handy for taking photos... Of course, photographing birds is different than snapping a selfie. But with these tips, you'll be able to add your life list to your camera roll..."

A Barred Owl at the Circle B Bar Reserve in Lakeland, Florida, photographed with an iPhone 6s Plus.
Photo: Karen Willes

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, in the Gold Room of the Memorial Hall in the basement of the North York Central Library, 5120 Yonge St, North York, Ontario. Talks start at 7:30 pm unless otherwise specified.

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 - Chairman

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 - Chairman

Details at www.phsc.ca



ASK VICKY

Our resident cultural observer, connoisseur, and collector of collections answers your questions on life, love and photography.

Dear Vicky,

What is your opinion of truth in photography?
-UNDECIDED

Dear U,

A topic that especially tormented Victorians! Wait a minute, doesn't it worry people now as they wonder what photographs to trust? Surely indeed, my loyal subject. Yes, Victorians not only spent their free time but time when they should actually be doing something wondering about photography: whether it represented objective evidence and how it could be classified. As technology and science were relatively new and shocking in the nineteenth century, a firm classification as one or the other was reassuring, a way of being able to psychologically corral and control anything new.

Of course, we (not the Royal we but the everybody-in-the-Empire we) had more than our share of people willing to make up our minds about photography for us. Lady Eastlake had a poor opinion of the skills that photographers brought to the medium, so she classed photography as a technology: "mere manual slavery," she called it, which supplied "cheap, prompt and torrent facts." She would have included Mayall and my/his *Royal Album* in her snobby dismissal. (My dear Elizabeth, I'm a lot of things but cheap, prompt or torrent isn't any of them.)

Which brings me to Oscar Rejlander's *The Two Ways of Life*. In 1857, Rejlander visualized making art with photo technology. He decided to create an allegorical tale of a sage showing two paths of life to two young men. On the left side of the image (your left) he placed models representing gambling, dissipation and licentiousness; on the right he arranged symbols of charity, industry and virtue. The intention was to show that the young men had a choice as these paths were not predestined. He could only accomplish this ambitious, large-scale (for the time) print by making negatives of small groupings of models and assembling them as a composite. Rejlander found himself having to make two versions of the composite. The first sage appeared interested in the path on the left.

Photography as a technology had no human consciousness so was thought to create objective truth. Yet Rejlander was able to make the camera lie in order to create art. He was highly criticized for doing so and felt he had to publicly apologize.

What modest role did I play in this? I bought *The Two Ways of Life* for Prince Albert. My confidence in Rejlander's work gave it credibility and paved the way for future experimentation in the medium. As for Albert, he always was a bit of a prude and identified with the young man on the right (great for the Empire; a bit stuffy at home). How prudish was I, you're bound to ask? I was the one to buy paintings of nudes for our private rooms.



A large image of *The Two Ways of Life* (1857) by Oscar Rejlander can be found at the Wikimedia Commons

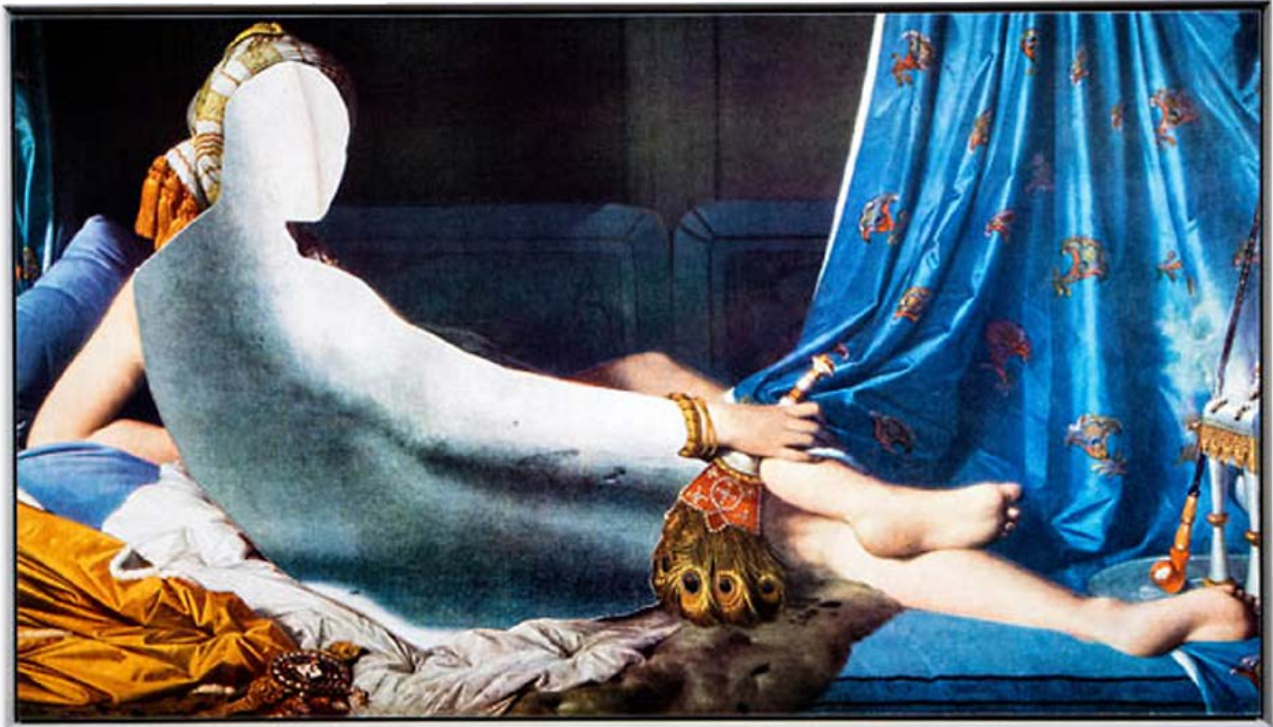
Sources

Seizing the Light (2000) by Robert Hirsch

telegraph.co.uk

royalcollection.org.uk

An Apology for Art-Photography (1863) by Oscar Rejlander



French Fantasy (2016) by Elizabeth Zvonar

The AIMIA at the AGO and Contemporary Photography

The AIMIA Photography Prize, established in 2007 in partnership with the Art Gallery of Ontario, recognizes exceptional contemporary photographers from across the globe. The prize, which chooses winners based on a public vote, annually awards \$50,000 to the juried entrant that places first, with \$5,000 each going to the shortlisted. One of this year's selected photographers is Canadian Elizabeth Zvonar, who explores the relationship between media, consumerism, women, and the meaning that history and hierarchy bestow upon the work of art.

Zvonar's *French Fantasy*, pictured above, incorporates the iconic work *La Grande Odalisque*, completed by French painter Jean-Auguste-Dominique Ingres in 1814. This painting was a commission by Emperor Napoleon's sister, Caroline Murat, at a time when her husband (Napoleon's brother-in-law) was king of Naples. The image symbolizes the exotic plunder that Napoleon acquired from faraway lands but most of all exemplifies the control Bonaparte and his family exerted over Europe. The odalisque, a female slave or concubine, was conceived by Ingres as a display of female treasure in the possession of a powerful patriarch, whose unusually lengthened proportions exaggerate her femininity. In Zvonar's image, the reclining figure has been cut away to reveal a sculpted form underneath, smoothly contoured yet cold, grey and without life.

Zvonar's technique of recording the previously published photographed image to remove portions and re-photograph what lies beneath, brings to mind early 20th century Dada collagist Hannah Höch but owes more to Harry Callahan. Callahan's *Cutouts* of the mid-1950s were re-photographed fashion pages with sections scissored out, and seemed to speak of the terrible emptiness of a society whose major pursuit is acquisition. Zvonar uses this method effectively, layering historical pieces in each of her photographs to draw attention to great works as sought-after trophies. In doing so, she suggests that not much has changed in contemporary social hierarchies. While the meaning of the paintings or sculptures she combines might be different, their collective purpose for the current era is the same: to reinforce the power displayed by acquisition.

The photographs of Elizabeth Zvonar, Talia Chetrit, Jimmy Robert and Ursula Schulz-Dornburg are on exhibit at the AGO until January 1, 2017. Everyone can vote for their favourite photographer. Cast your vote by visiting the AGO exhibit in person or by going to aimiaagophotographyprize.com and clicking VOTE NOW. AGO hours are Tuesday and Thursday, 10:30am to 5pm; Wednesday and Friday, 10:30am to 9pm; Saturday and Sunday 10:30am to 5:30pm. Wednesdays are free after 6pm.



Horried by the price of entertainment?



The Photographic Historical Society of Canada's Wednesday evening talk on photography

is a great way to spend a cheap evening. Informative and informal, we offer engaging speakers, a wide range of photographic subjects and free coffee and cookies. The next time you're short of cash or just tired of couch-surfing, consider us. Visit www.phsc.ca for dates and topics.

THE CLASSIFIEDS

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Wanted



16MM FILM SHIPPING CANS

Ed James of Elkhorn, Manitoba is looking for 16mm film shipping cans which take two or three reels. He needs them to carry around old 78 RPM records when he gives old-time concerts. Contact: Images of History, P.O. Box 609, Elkhorn MB, R0M 0N0, 204-845-2630



LARGE FORMAT ENLARGERS

Wanted full large format darkroom setup. Durst, Devere, Omega, Beseler, Leica Leitz Focomat. All sizes; 4x5, 5x7 or 8x10: the bigger the better! Contact Tom 647-891-0777 or tom@greencamera.com.

For Sale

IMPRESSIVE CAMERA COLLECTION

As seen on Ebay; Including: 1870 4 lens wet plate - 1860 Morley wet plate stereo - TECO (Canada) wood box - Skyscraper view camera - 1890 Talmer magazine box camera - Tropen Adoro tropical folding plate - Wonder Photo Cannon - STIRN Concealed Vest Camera - 1938 Compass camera system. Complete - Steky 1947 (RARE Made in Tokyo) - Gift Kodak - 15 Beau Brownies. Just \$40,000 (Retail \$80,000). Complete list: lesjones.covershots@gmail.com Tel: 416-691-1555

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

GRAFLEX JOURNAL

Issue 2, 2016

Ongoing call for articles, contact Ken Metcalf. Journal available for download at graflex.org/journal.

Camera Shows

CAMERAMA (New Location)

Sunday, November 20, 2016

9:30am to 2:30pm

Free parking and lots of vendors ready to buy, sell and trade. Edward Village Hotel (formerly Days Inn), 185 Yorkland Blvd., Toronto, Ontario. Admission \$7. Contact: Gary Perry 905-550-7477 [Facebook.com/TorontoCameraShows](https://www.facebook.com/TorontoCameraShows)

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!

Exhibitions

STEPHEN BULGER GALLERY



Clive Holden: Internet Mountains September 17 – October 16, 2016

1026 Queen Street West, Toronto
M6J 1H1

Free Tickets



HOT DOCS TED ROGERS CINEMA

Sunday, October 16 at 11:00 AM

PhotoEd Magazine has FREE movie tickets to share with you!

Henri Cartier-Bresson: The Impassioned Eye, is part of the Hot Docs Ted Rogers Cinema - Great Photographers series. Screening: Sunday, Oct. 16, 11:00 AM SHARE one of your best candid photos with us on Facebook or via e-mail (felix@photoed.ca) BY OCTOBER 14, to be eligible to win a pair of tickets.