



## POP-UP SUSPENSE

**LOUDER THAN WORDS** While some people are gratefully watching snow melt, others are still knee deep in white stuff. The sensible way to deal with the weather has often been an evening in with a quick read. While the dime, pulp or paperback novel emerged as literacy increased and publishing costs declined in the mid-nineteenth century, it wasn't until legislated job security and regulated workweeks in the mid-twentieth that average North Americans had leisure hours for reading fiction.

Weegee, the pseudonym of Arthur Usher Felig, became famous for gritty photographs of criminals and murder victims on New York's Lower East Side. His images inspired a host of detective, cop and private-eye novelists in the 1940s and 50s, as well as the artists who painted the action-filled covers. Growing up on View-Master reels and pop-up books, artist Thomas Allen repurposed these remaindered books into three-dimensional compositions that took on new meaning when photographed.

Allen's work reconfigures what was once disposable entertainment in order to raise deeper questions about the reader's (and the viewer's) relationship with fiction and reality. His most recent work comments on the American citizen's relationship with these crucial issues.

### Sources

The Book Arts Series by Thomas Allen  
[thomasallenonline.com](http://thomasallenonline.com)  
Images from [www.ufunk.net/en/artistes/book-art-thomas-allen/](http://www.ufunk.net/en/artistes/book-art-thomas-allen/)  
and [twistedstifer.com/2012/11/thomas-allen-book-art/](http://twistedstifer.com/2012/11/thomas-allen-book-art/)



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## PHSC NEWS

Editor - Sonja Pushchak  
Distribution - David Bridge  
Webmaster - Robert A. Carter  
Contributors - Louise Freyburger,  
John Morden, David Bridge



info@phsc.ca  
www.phsc.ca



**Pictured above:** Weegee self-portrait with his camera circa 1945. Camera is an Anniversary Speed Graphic 4x5 (1940-1947) with a Graflex flash unit.

## Publish & Be Digitized: The Changing Photo Magazine



**Join us on March 15 at our Gold Room location (basement of North York Public Library) for Norm Rosen's presentation on photo magazine publishing in Canada.** The internet has been responsible for shifting the way the public receives and responds to information. Included in this shift has been the field of specialization or niche periodicals. Rosen, Editor of *Canadian Photo News*, will speak to the challenges facing the industry and discuss some strategies for survival. In addition, contest winners from the *Canadian Photo News* 25th Anniversary Contest, "The World Through My Lens," will be featured. Audience members are invited to bring previously published photo periodicals for show or sale.



# The Photographic Historical Society of Canada PRESENTS



## THE INFAMOUS CONSIGNMENT AUCTION!



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# CUT-RATE COLLECTING

## Starting a Collection Cheap: Tintypes



Few of us have the cash to be big-time collectors, buying historically significant photographs at record values. But recognized names or images aren't the only ones worth collecting. Thematic choices such as early bicycle photographs, circus act promotions, cheesecake postcards or even cigarette pack giveaways can be assembled with a modest cash outlay. It is a collection's unusual character, quality and completeness that creates importance for frugally obtained items. Vintage stores will carry some examples but auctions and fairs are where to start looking for bargains.

The tintype is one such affordable collectible. The collodion process, also known as wet-plate, came into favour in the mid 1850s as its light sensitivity could turn out small, highly-detailed but (in the case of tintypes) non-



reproducible portraits more quickly and cheaply than the earlier daguerreotype process. Collodion was so adaptable and versatile that it became the dominant photographic technology of the Victorian era.

The tintype is a collodion positive on japanned or blackened thin iron plate. The name is a misnomer as tin was never used as a photographic support; tintypists were actually ferrotypists. The American Civil War was instrumental in creating a demand for tintypes as tintypists, the least skilled of nineteenth-century photographers, could produce finished portraits of the soon to be parted in a few minutes. Because each image was sold for pennies, volume was the only way tintypists made money. The advantage of tins was their rapid processing, so they were never signed. For that reason, tintypists often remain unknown to contemporary collectors.



Tintypes, produced on metal, were the early democratic portraiture of the masses, plentiful and sturdy. They are therefore more abundant and affordable in today's market. They don't require specialized storage and can be cleaned with distilled water. Tins start around 5 dollars but vendors may price higher depending on condition, size, subject and period casing or framing. A tin possesses a richness, depth and delicacy different from any other black and white photograph. Each one is totally unique as no copying was possible. And a tin collector never stops trying to imagine the circumstances of the sitter: what spectre of separation or loss haunted the occasion for each portrait.

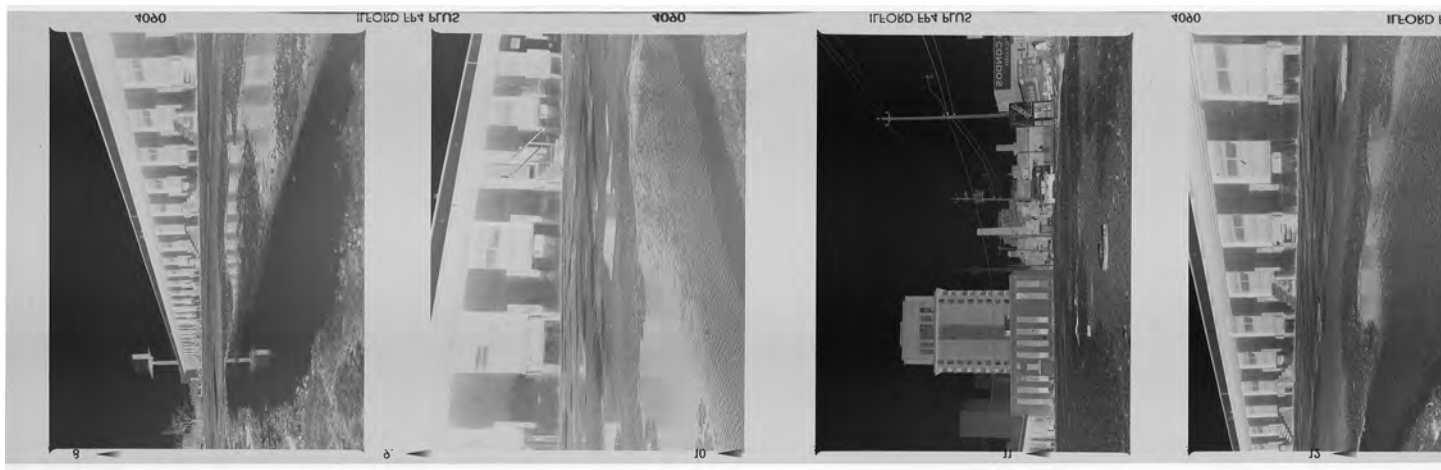
### Sources

*Seizing the Light: A History of Photography* by Robert Hirsch (2000)  
Tintypes collection of John Morden

## Developing Film with Ease



35mm C41 colour negative.



120 black and white negative.

No darkroom? No problem. The following Toronto locations will develop negatives for you. Be aware that C41 is the most popular colour film process and is generally the one available. E6 colour film is a transparency film that only some locations may process. **Note:** Every effort was made to provide updated information but we recommend contacting the outfit directly for prices and your processing issues.

**Downtown Camera** at 55 Queen Street East, Toronto, ON

<http://www.downtowncamera.com/photofinishing-services/>

Developing per roll for black and white only- 35mm: \$7.00 120: \$9.00 220: \$12.00

Developing per roll for colour (C41 process) only- 35mm film: \$5.50 120 film: \$6.00 220 film: \$7.50 110 / 126 / APS: \$6.00

This location offers prints made from negatives as well as enlargements.

**West Camera** at 514 Queen St West, Toronto, ON

<http://www.westcamera.ca/filmdeveloping/>

Developing per roll for black and white only- 35mm & 120 film: \$7.00

Developing per roll for colour (C41 process) only- 35mm & 120 film: \$5.00

Can also develop 110, 126, and APS.

This location offers prints made from negatives as well as enlargements.

**Image Foundry** at 1581 Dupont Street, Toronto, ON

<https://imagefoundry.ca/film-development.html>

Developing per roll for black and white only- 35mm and 120 film: \$10.00

This location offers two types of black and white developers: Kodak T-Max for hard grain and Ilfotec DD-X for finer grain.

Developing per roll for E6 transparency film- 35mm and 120 film: \$10.00

No C41 colour processing at this location

Didn't mention your favourite location? Drop us a line at [info@phsc.ca](mailto:info@phsc.ca) and tell us where you get your film processed.



# PLEASE PULL HERE

## Just a trinket? History tells all



Coronation souvenir with photos of Queen Elizabeth II and Prince Philip, Duke of Edinburgh, along with a young Prince Charles and Princess Anne. Photo of Princess Elizabeth (second from right) from 1947. Collection of Clint Hryhorijiw.

There is something odd about a pin or zipper pull shaped like a tiny book, inexpensively manufactured in brass, containing a miniature foldout of photographs of the British royal family. A keepsake for the coronation of Elizabeth II in 1953, you might ask why anyone would wear something that was a little too clumsy as jewellery and not readily accessible as a photo album.

The answer is to look at this item not as a curious one-off but as a reflection of assumptions and motifs deeply embedded in photographic history. When Louis-Jacques-Mandé Daguerre invented the daguerreotype, he saw it as a "chemical and physical process which gives her [Nature] the power to reproduce herself." This gave those who possessed an early photograph the idea that the image contained something that had a kinship with the soul of the sitter. Just to hold an image was believed to be metaphysical contact with another.



Hand-coloured photo of Albert Edward, Prince of Wales, set in gold bracelet, 1875. The British Museum Collection.

As photographic processes advanced, Queen Victoria's influence and fondness for jewellery merged with photography. She had pieces made to memorialize nine children and royal cousins, aunts and uncles from all over Europe. These royal likenesses in precious objects helped to symbolize the power and reach of the British Empire.

By the time roll film and the gelatin silver print were on their way to becoming common, the British Empire would never again be a dominant world power. Yet emotions generated by the power Britain had once commanded would stick with coming UK generations. Through periods



Photograph of Prince Albert in gold pendant, 1861. The British Museum Collection.

of economic deprivation and two world wars, Victorian prosperity stayed in England's memory. By the time Elizabeth II came to the throne, the British longed to recapture some of what the Empire had meant. The miniature photo album not only commemorated the coronation but put any British citizen holding one in symbolic contact with the glories of the nineteenth century.



Brass coronation souvenir with enameled crest, closed.

### Sources

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

*Jewellery in the Age of Queen Victoria: A Mirror to the World* by Charlotte Gere and Judy Rudoe (2010)

*Burning with Desire* by Geoffrey Batchen (1997)

# EQUIPMENT REVIEW

BY DAVID BRIDGE

## The Okra of Cameras: the Argus C3

The Argus C3 is just about one of the most common 35mm rangefinders to be found at camera shows and auctions run by the PHSC. The C3 is not a bad camera nor is okra a bad vegetable. Like okra, this camera can produce reasonable, if somewhat glutinous, results in the right hands. Some people really like okra, and judging by the vast following on the web extolling the virtues of the C3, it seems that many also like this Ann Arbor Argus. Indeed, okra can provide sustenance in a pinch, and similarly, the C3 can be convinced to make images.



To say that the omnivores of the PHSC labs approached testing a C3 with other than complete neutrality would be accurate. The one we tested, while very shiny and clean, provided a challenge in the focusing department. Our testers reported mild callusing of their forefingers trying to turn the geared focusing knob. Slight lubrication and lots of back-and-forth loosened things up enough to avoid hospital skin grafts. In a camera full of user-unfriendly peculiarities, the black shutter-cocking lever on the front was particularly difficult to deal with. When the shutter fires, this lever rotates and usually impinges on the innocent user's digits, leaving the user to wonder, "what shutter speed did I really get?"

The aesthetics of this camera, widely known as "the brick," are, like okra, a matter of taste. There is a kind of American squarishness that may claim to be more functionally honest than the Leica's curves, but our sample hides its angularity in a so-fake-news rounded leather case!



Images taken with Argus C3. Reasonable sharpness can be had with the Cintar lens, all references to "sin" put aside.



# WEB LINKS

COMPILED BY LOUISE FREYBURGER

## "Met Museum Makes 375,000 Images Free," By Joshua Barone

<https://www.nytimes.com/.../met-museum-makes-375000-images-av...>

"All images of public-domain artworks in the Metropolitan Museum of Art's collection — about 375,000 — are now free for anyone to use however they may please.

The museum announced on Tuesday that it had changed its open access policy to allow free, unrestricted use of any images of artworks in the public domain, using the license designation Creative Commons Zero, known as CC0.

'Increasing access to the collection has been a priority for over a decade,' Thomas P. Campbell, the museum's director, said at a news conference. 'Twenty years ago, as a scholar, we had to negotiate access even for catalog cards.'

**Woman Seen from the Back** Onésipe Aguado de las Marismas (French, Evry 1830–1893 Paris) Date: ca. 1862  
Medium: Salted paper print from glass negative Accession Number: 2005.100.1 Not on view.



**The Fruit Sellers** was taken in September 1845 at Lacock Abbey in Wiltshire and the shot required the sitters to hold a pose for up to 10 seconds. Credit: National Media Museum.

## "Thousands of William Henry Fox Talbot photos go online..." Hans P. Kraus, Jr.

<http://www.bbc.com/news/uk-england-38943511?SThisFB>

"Some of the earliest photos ever taken have gone on show to celebrate the life of pioneering photographer William Henry Fox Talbot. More than 1,000 photos can be seen on a new website produced by the Bodleian Libraries in the University of Oxford. It aims to bring together the complete works of the Victorian photographer Fox Talbot. Prof Larry J Schaaf, project director, said there had been "nothing like this before in the history of photography."

## "Kodak Instamatic Camera TV Commercial circa 1965," via messynessychic

<https://www.facebook.com/messynessychic/videos/1388619327846585/?pnref=story>

"Kodak Instamatic Camera TV Commercial circa 1965 - and to think these are the photos we're now finding in boxes at flea markets..."





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, will reflect on changes in Canadian publishing. Winners from his publication's image contest will be featured. A Q&A session follows. Bring your early Canadian photo periodicals for show or sale.

## SHOOTING UNDER PRESSURE

**April 19, 2017**

Press photographers Boris Spremo and Robert Lansdale discuss equipment, assignments and issues.

## EDWIN HAYNES: REDISCOVERED TORONTO PHOTOGRAPHER

**May 17, 2017**

Lizz Hodgson will present on the rediscovery of the Edwardian images of Toronto photographer Edwin Haynes.

## THE FAMILY CAMERA EXHIBIT AT THE ROM

**Date To Be Announced**

Senior Curator Dr. Deepali Dewan conducts a tour of one of CONTACT's primary exhibitions.

## 150 YEARS OF PHOTOGRAPHY IN CANADA

**June 21, 2017**

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

# PHSC EVENTS

## CONSIGNMENT AUCTION !

**ALL SELLERS AND BUYERS WELCOME !**

**Sunday, March 19, 2017**



**ROYAL CANADIAN LEGION #101  
3850 Lake Shore Blvd. West, Toronto**

Items accepted 8:30 to 10:30am

Auction starts at 11:00am

Free admission & parking

Clint Hryhorijiw - Chairman

Details at [www.phsc.ca](http://www.phsc.ca)

View some items at: [phsc.ca/AuctionPHSC/AuctionPHSC](http://phsc.ca/AuctionPHSC/AuctionPHSC)

## SPRING FAIR

**Sunday, May 28, 2017**

# 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](http://www.phsc.ca)



amount of photography I had earlier enlisted for the important job of promoting my tenure as monarch.

But something curiously interesting still managed to come of such a trying time. Lewis Carroll (Charles Dodgson) wove a bit of me into *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. When Alice first encounters a Duchess, she's cradling a baby. The baby later turns into a pig. Was this a reference to my irresponsible, gluttonous and



**Victoria in mourning by Ghémar Frères, 1861.**



**The Duchess by John Tenniel, 1865.**

playboy son Albert? He would ascend the throne after me as Edward VII. In *Looking-Glass*, the White Queen looks rather dowdy (okay, I kind of let myself go, just hanging around the palace all day), and strikes Alice

as melancholy. She mentions to Alice that her mood is the effect of "living backwards." Carroll was quite insightful here. After the funeral I was only living in the past, remembering my life with Albert. So Eve, I never tired of being photographed. But for me, photography was associated with enjoying life. And that didn't return to me for many years.



**White Queen, John Tenniel, 1872.**

## Sources

Images from the "Royal Collection Trust / © HerMajesty Queen Elizabeth II 2016" [www.royalcollection.org.uk](http://www.royalcollection.org.uk).

*Victoria: A Life* by A.N. Wilson (2014)

*Alice's Adventures in Wonderland* and *Through the Looking-Glass* by Lewis Carroll (1865, 1872)

*Royal Representations: Queen Victoria and British Culture, 1837-1876* by Margaret Homans (1998)

# ASK VICKY

**Our quintessentially quixotic queen answers your questions on life, love and photography.**

**Dear Vicky,**  
I understand you had a highly public media profile in your day. Did you ever get tired of being photographed?

**-EVERY LENS COMES WITH A CAP**

Dear Eve,

As I've previously explained, I was well aware that photography would strongly influence how British subjects would see my reign. There was also my intuitive understanding that a patriarchal Britain might be swayed to approve of a woman on the throne with visualizations of symbolic womanhood. I successfully navigated through that unenviable swamp of problems working the medium of photography to the fullest. If I might put it crudely, girl, I was smokin.'

But there came a time when I couldn't do it. That was when Albert died in 1861. My grief seemed so dark and suffocating that I couldn't bear to go outside the palace. I stayed in almost total seclusion, withdrawing from public duties for years. Aside from some pictures of me in mourning dress, and a few images taken with children, I drastically decreased the



# THE CLASSIFIEDS

Page 11 of 11

## Residency

### FILM FOR ARTISTS - SITE + CYCLE

Call for Participants and Scholarship Applicants for 16mm and Super 8mm Filmmaking Residency



**Program Dates:** 19 - 26 June 2017

**Application Deadline:** April 1st, 2017

**Price:** \$750 + HST

A week-long hands-on filmmaking workshop for absolute beginners and small-gauge film enthusiasts on the beautiful Toronto Islands at Artscape Gibraltar Point. The residency hosts screenings, talks and tours to foster interest in the Toronto Islands as a creative site. Bedroom and shared studio space provided. Some Super 8 and Bolex cameras provided although participants are encouraged to bring their own.

Contact us at

[www.filmforartists.com](http://www.filmforartists.com)

## Found

### CAMERA IDENTIFIED!



The camera is a Braun Super Colorette, circa 1958, rebranded as "Tower" and sold by Sears Canada. Stan White thanks Philippe Haulet and Bob Carter for investigating.

## Wanted



### ARTICLE SEARCH

We are always looking for stories and images for our Journal or Newsletter. Any photography supplied should be legally publishable, and written material should be original with a tie-in to photographic history. Canadian connections a plus but not essential. Contact us at [info@phsc.ca](mailto:info@phsc.ca)

### GRAFLEX JOURNAL

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

## Camera Shows

### CAMERAMA

**Sunday, March 26, 2017**

**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 at 905-550-7477

### LONDON VINTAGE CAMERA SHOW

**Sunday, April 23rd, 2017**

**10:00am to 3:00pm**

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

Contact: Maureen 519-473-8333.

Email: [tuckerphoto@rogers.com](mailto:tuckerphoto@rogers.com)

[www.londonvintagecamerashow.com](http://www.londonvintagecamerashow.com)

[vpweb.ca/](http://vpweb.ca/)

## Exhibitions



You can save **20% off your admission** to the Royal Ontario Museum, till March 19th if you buy your tickets online. Go to <http://www.rom.on.ca> and use promo code **PHSC** for your discount!

### MCCORD MUSEUM

**Notman, A Visionary Photographer**



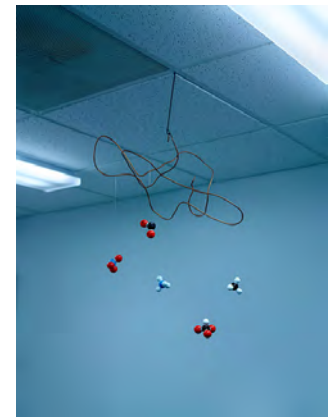
**Until March 26, 2017**

690 Sherbrooke Street West  
Montreal, (Quebec) H3A 1E9

### STEPHEN BULGER GALLERY

**Guillaume Simoneau:**

**"Experimental Lake"**



**April 1 - May 6, 2017**

1026 Queen Street West, Toronto  
M6J 1H1