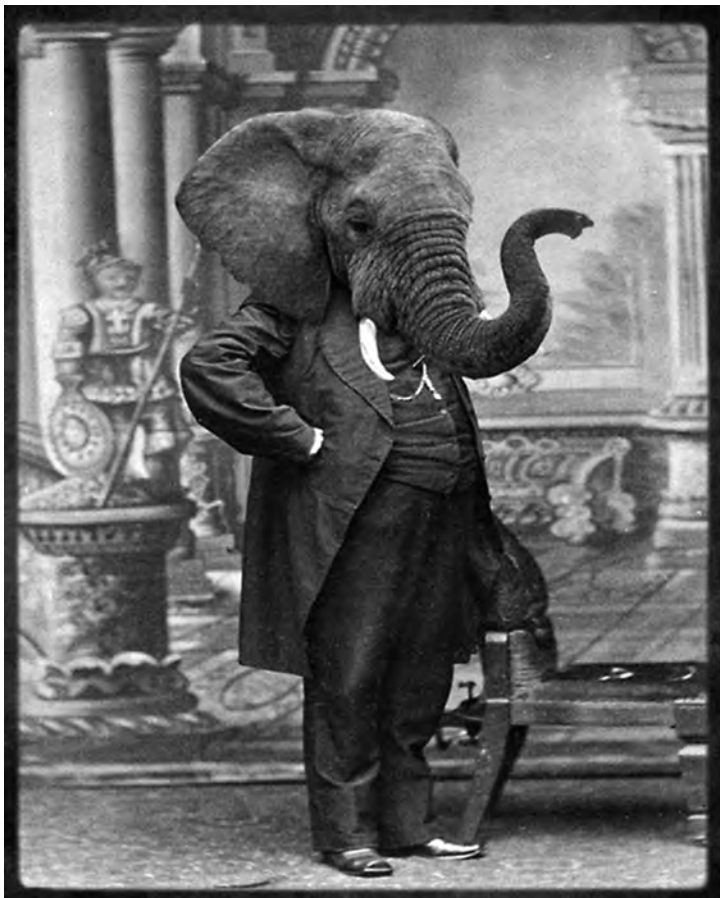




## PACHYDERMATITIS



### WHAT'S THE DIFFERENCE BETWEEN TRUTH AND FICTION? TRUTH HURTS.

A plastic surgery trend has come and gone south of the border. Political party supporters enthusiastically had their appearances altered so they could proudly resemble their party's mascot. Unfortunately, those choosing the procedure are suffering from significant side-effects. Symptoms include headaches, limited fields of vision and ironically, forgetfulness, especially regarding the events that caused WWII, the Cold War and the Great Depression. Many are now seeking (species) reassignment surgery but may be disappointed due to the administrative limbo of their national healthcare coverage.

We wish everyone so affected the best of luck in their efforts to once again recognize themselves in the mirror.

### Sources

Image from GrandOleBestiary <https://www.etsy.com/people/GrandOleBestiary>

**Warning:** The April issue contains both fake and factual content.

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## PHSC NEWS

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



info@phsc.ca  
www.phsc.ca

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**Pictured above:** A hybrid Minox BL camera combination Swiss-type army knife, with champagne corkscrew and craft beer opener. Rumoured to be the brainchild of Derek Flint but never put into general production. Courtesy of ZOWIE archives.

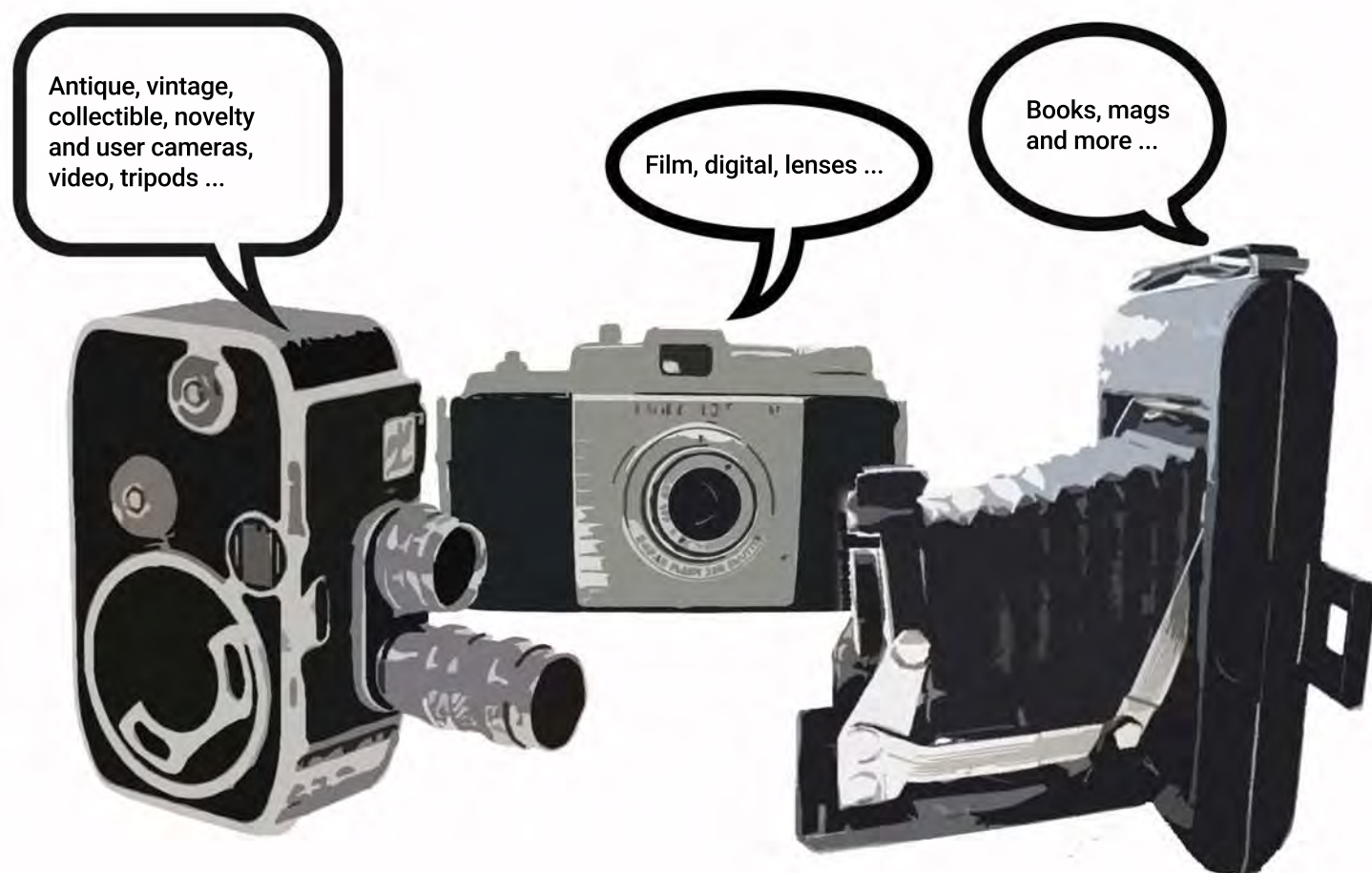
## The "Shooting Under Pressure" Panel



The Hulton Archive, 1951.

What do all press and sports photographers have in common? Pressure. Whether history-making moments are captured or lost depends upon the judgment, reflexes and instincts of the individual behind the camera. Our panel of seasoned press and sports photographers will discuss coping with unusual circumstances, challenging conditions and technological failures in order to get that coveted shot. **Join us in the Gold Room of the Memorial Hall in the basement of 5120 Yonge St, North York, Ontario at 7:30 pm as these extraordinary photographers discuss the angst and art of photojournalism.**

# The Photographic Historical Society of Canada presents



## North America's Largest **SPRING CAMERA FAIR**

**Sunday, May 28, 2017**

**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](mailto:fair@phsc.ca)

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



# SELFIES WERE US

## Last Century was First with Go Anywhere Pods

**OPTIPOD**  
holds the camera for the indoor  
time-exposure

FELT-LINED jaws gently grip table, shelf, chair or other indoor object. The threaded end screws into any standard tripod socket to hold the camera. An adjustable ball-and-socket joint permits turning or tilting the camera to any desired angle. Neat, well-finished, inexpensive, the Optipod is a handy device to have around home for the many interesting indoor picture chances that present themselves.



*The Optipod, \$1.55*

**KODAPOD**  
supports the camera for the outdoor  
time-exposure

By means of convenient finger-holds the steel jaws are spread till they grip tree-branch, stump or fence. The threaded end, adjustable to various angles because of its special ball joint, fits the tripod sockets and holds the camera steady. The nicked Kodapod is sturdy, ingenious, long-lasting. It fits into the pocket. And it fits into the amateur's scheme of things in making outdoor pictures conveniently and confidently.



*The Kodapod, \$2.35*

**CANADIAN KODAK CO., LIMITED**  
TORONTO, ONTARIO

*At your dealer's*

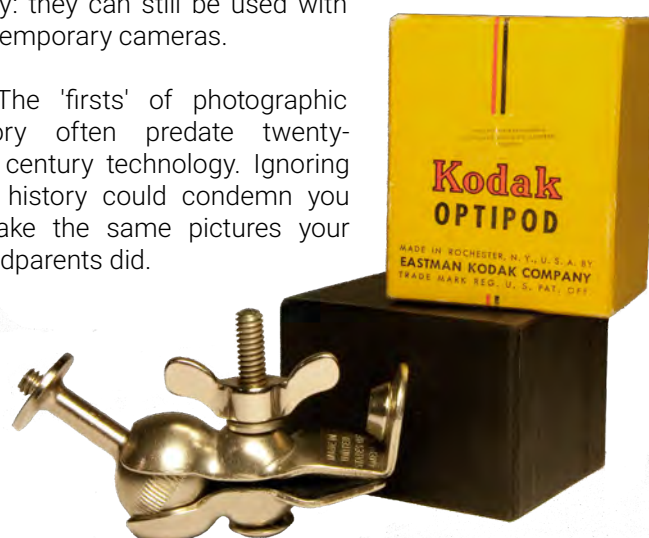
Ad from *Kodakery, A Magazine for Amateur Photographers*, April 1928.

We have no trouble accepting the selfie as evidence of the unique conditions of today's world. Our selfie era is distinct from any other era, we tell ourselves; we are therefore more closely related to the approaching future than we are to the receding past. However, the idea of taking pictures of oneself is not new. It originated early in the last century as a consumer desire addressed and mined by none other than that supplier for the amateur photographer, the Kodak Company.

Kodak may have sensed that fundamental human psychology was at the root of being in charge of documenting the self. Only you truly know how you want to be seen. Couple that with the historical conjunction of status and consumption and you have the point of the self-taken image. As the ruling classes of past centuries knew, nothing was more gratifying than possessing a visual diary of stuff you owned and things you did. What Kodak facilitated was the low cost and independence of making this kind of record. Without being able to afford a court photographer, regular trips to a studio, expensive equipment, or even having someone at hand to hold a camera, it became possible for almost anyone to assemble a carefully-curated photographic version of their lives.

The Optipod (a rename of the Universal Clamp in 1919) and the Kodapod (introduced in 1919) were budget accessories that Kodak offered to serve this market. Steadying the camera without human intervention, the cost wasn't the only incentive for these devices: they were portable and easy to use. Vacationing couples or even singles could now arrive home with the pictures to prove it. Amazingly, these pods can serve the same function today: they can still be used with contemporary cameras.

The 'firsts' of photographic history often predate twenty-first century technology. Ignoring that history could condemn you to take the same pictures your grandparents did.



Kodapod (left) Optipod (right). Collection of Robert Wilson.

# I BEG TO DIFFER

BY JOHN MORDEN

## Not Just Another Brick in the Wall: the Argus C3

Last month's Equipment Review of the Argus C3 wasn't glowing. The honorable, well-respected and completely informed Mr. Bridge drew attention to the imprecision of the C3's knobs and levers. Absolutely true. Besides issues with focusing and shutter speeds, Mr. Bridge likely knew of but neglected to mention (out of politeness, I'm sure) the tendency of the C3 toward double exposures. With a dismaying heap o' problems, you might wonder why the C3 isn't referred to as the Heaven's Gate of cameras. But, as is sometimes the case, a camera's drawbacks can be the same as its advantages.

The Argus was a coupled rangefinder camera (two viewfinders: one viewer for focus and one for framing, both at back of camera), made from 1939 to 1966 in Ann Arbor, Michigan by the Argus Company. Over two million C-series cameras were sold; most of these (1.6 million) were made between 1945 and 1957. These sale numbers make the Argus C the highest selling single model camera ever sold in the world.

I'm sure you're wondering why. To know, you need to see the basic Argus in contrast to other technology available at the time. It was completely manual: no batteries or electronics and the lens was a 50mm f/3.5 Cinar anastigmat triplet. There were plausible competitors but the Argus was \$30 American in comparison to \$140 Leicas and \$40 to \$45 Kodaks. Its production outlasted nearly all its American competitors including the well-known Kodak 35 Rangefinder due in part to the price differential. In addition, as a consumer camera, purchasers were said to be attracted to the unusual industrial or "tech" look of the model. Go back to the post-war period and you can see how a world-of-the-future aesthetic was a major social influence with Flash



Gordon and Robbie the Robot. As well, the introduction of Kodak Kodachrome colour film (introduced in 1939 but not popular until after the war) spurred interest in 35mm cameras. All these external factors made the Argus a top seller, only surpassed by the more sophisticated Japanese rangefinders and SLRs entering the market in the late 1950s and early 1960s.

Fast forward to experimental photography in the last half of the twentieth century. Having to wind the film before cocking the shutter on the Argus meant automatic double exposures if you forgot to wind. Photographer Duane Michals saw this as an opportunity, incorporating double exposures into his work on a regular basis. Did Michals need tedious tricks in the darkroom or with photoshop to layer his images? No. The Argus was generous enough to do it for him. Instead of being a creative obstacle, the "brick" became a tool of the modern imagination.



Double-exposure images from Duane Michals's 1965 photo essay featuring French surrealist painter Rene Magritte and his wife Georgette.

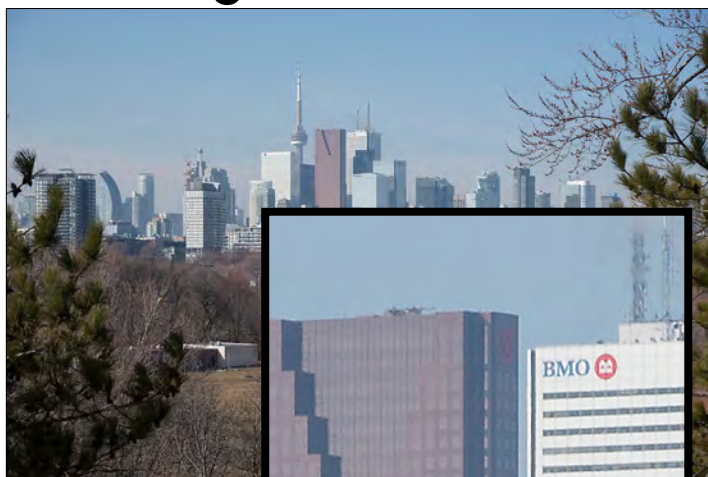


# EQUIPMENT REVIEW

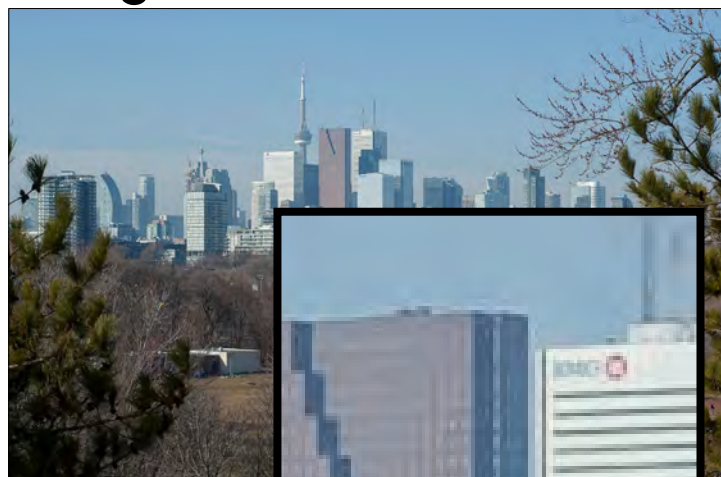
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BY DAVID BRIDGE

## Revisiting the First Professional Digital SLR: the Nikon D1



Seeing in pixels: this is the 24 megapixel commonality we're all familiar with. A better consumer camera will give you this today.



When it was introduced in 1999, the Nikon D1's 2.7 megapixels was considered cutting edge for professional photographers.



The Nikon D1: a bargain at \$5,500?



When you need the manual to find the menu: it's under the little door.

Our longtime PHSC volunteer and executive member John Linsky is one of those cognoscenti who have realized the importance of collecting early digital, and very kindly loaned PHSC labs one of his newest acquisitions: a 1999 Nikon D1. The D1 is a significant camera: the first professional SLR designed from the ground up as digital. To paraphrase the Wikipedia info, Kodak had been making the pioneering digital SLRs, basically by adding a digital back and processor/battery unit to a film camera. The Kodak unit available at the time of the D1's release was the DCS460, with a list price of \$35,600. The D1 was a mere \$5,500.

Most fascinating about the D1 are the pioneering attempts to come up with a sensible arrangement for controls related to the new digital functionality. Like all early DSLRs, there was no capability for continuous viewing of the image on the back LCD, but Nikon did provide the now-ubiquitous brief display-after exposure "post-view." An interesting option allowed the photographer to inspect the post-exposure image before it was recorded on the memory card. A "keeper" button would then have to be pressed to save the image.

Curiously, the colour LCD does display a small menu of setting choices, but only in playback mode, and mostly about playback options. The usual shooting options such as ISO, white balance and quality are shown on a small monochrome LCD that lives on the back of the vertical grip. Next to this display is a small door that swings down, exposing a field of small buttons used to make the settings. More complex options are set using 32 custom settings, sensibly numbered 0-31. No text is displayed to hint what each setting might control...great for users that carry the full manual with them at all times.

To those of us used to the 24 megapixel (MP) world, the D1's 2.7 MP might seem paltry; indeed Nikon replaced this model in 2001 with the 5.3 MP D1x. Just for fun, the images above illustrate the difference between 24 and 2.7 MP. Note that the enlarged images represent a print size of about 27 x 40 inches.



**"The Beauty of Human Skin in Every Color,"** by Angélica Dass, for TED Talks

[http://www.ted.com/talks/angelica\\_dass\\_the\\_beauty\\_of\\_human\\_skin\\_in\\_every\\_color](http://www.ted.com/talks/angelica_dass_the_beauty_of_human_skin_in_every_color)

"Angélica Dass's photography challenges how we think about skin color and ethnic identity. In this personal talk, hear about the inspiration behind her portrait project, Humanæ, and her pursuit to document humanity's true colors rather than the untrue white, red, black and yellow associated with race."

**"An eye with a Brain!"** by Robert Carter, PHSC webmaster <http://phsc.ca/camera/?p=7715>

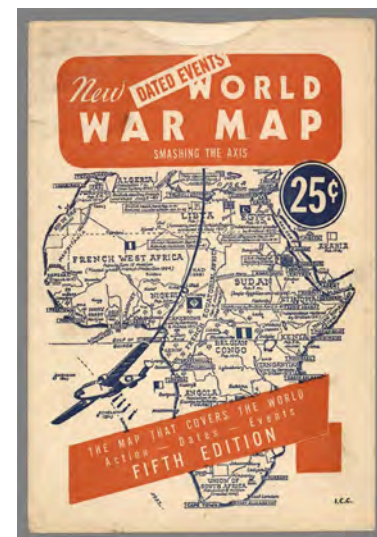
"I remember LIFE magazine as a Saturday afternoon read in the barbershop as I waited for my turn... It was founded in 1883 as an American version of England's Punch. The version most of us remember is Henry Luce's big brash photojournalism magazine boldly touting American ideals and principles."



My friend George Dunbar found this interesting two page spread LIFE published in their September 19, 1938 issue. The revitalized LIFE had published as a photojournalism magazine for three years by then and felt a need to educate its readers about photography and its importance in illustrating the world of the day to its readers not just as entertainment but as serious news too."

**"71 Thousand High-Res Historical Maps Available for Free Download,"** by Romullo Baratto Translated by Becky Quintal, for [Archdaily.com](http://Archdaily.com)

<http://www.archdaily.com/797814/71-thousand-high-res-historical-maps-available-for-free-download>



"Love historical maps? The David Rumsey Map Collection database contains more than 75,000 maps available to download for free! The collection spans the 16th to the 21st century. Popular collection categories include celestial, antique atlas, globe, school geography, maritime chart, state, county, city, pocket, wall & case, children's, and manuscript maps..."



# COMING AND GOING

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BY ASHLEY COOK

## This Museum Collection will Blow Your Mind



Photo-postcard, Unknown American photographer, circa 1914-1920. Staff Sgt Brocio informs a post-WWI reclamation crew of an object on the tracks. "Hey boys, I think it's one of those new cast iron whiskey barrels. Let's give it a nudge to see if it's full."

Jayne Phedon, Chief Curator at the Art Museum of Montreal (AMM) and friend and colleague of the PHSC, has announced the latest acquisition for the museum's permanent collection. The Aubrey Bushrod Photography Collection was recently donated to the AMM as part of the ongoing gift of

photographic art to Canadian collections by the Bushrod Family Foundation. Phedon says that the gallery is thrilled to receive the collection, citing that its contents fit perfectly within their mandate to highlight popular and amateur photography of an exploratory and inquisitive nature. Highlights of the collection will be on display in the celebrated *He Who Pokes* exhibit. "We couldn't have asked for a better collection to be donated to our institution," said Phedon. "We feel its impact will be explosive without it costing the museum an arm and a leg."

Mark Bushrod, in charge of Philanthropy and Gifts at the Bushrod Family Foundation, chose these photographs for the donation personally. "This collection honours the lengths my late grandfather Aubrey went to for the art of photography," Bushrod explained. "The long hours, the research, the travel; learning how to type with a declining number of fingers. He touched on a lot of artistic taboos during his brief, exciting life. I know that he would be happy to see it here at the AMM where more people can get that same curious, intense but abruptly terminated joy." *He Who Pokes* will be on display until the end of April. Phedon indicates an exhibition featuring more of the donated works is tentatively slated for April 2018.



Stereoview, Keystone View Company, view 110, "Aubrey and Snippy the Alligator."

Aubrey Bushrod collected rare animals as well as photographs. Here he retrieves his favourite walking stick from the jaws of a prized alligator. "Snippy's just horsing around. A friendly pat on the snout and he generally lets go."



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 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**

A panel of seasoned press and sports photographers 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

**May 30, 2017 (Tuesday) 7:00 pm at the ROM**

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

## 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)

## TRUNK SALE

**ALL SELLERS AND BUYERS WELCOME !**

**Sunday, July 9, 2017**



**TRIDENT HALL 145 Evans Avenue, Toronto**

(south of the Gardiner, east of Islington Avenue)

8:00am to 1:00pm - Free admission & parking

Clint Hryhorijiw - Chairman

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



dress on marauding transvestite Irish Fenians. Brown didn't fend off the Fenians but he did catch his death in that skimpy kilt. I felt Britain owed Brown a debt and that the people must know how he had served his country and his queen.

I sat down and wrote the finest volume for the *Leaves* series yet. In it, I brought attention to Brown's qualities. Those qualities went on for pages; maybe chapters, I can't remember, and my hand trembled more than once as indeed I tried to list every ~~limb~~ quality. But I felt that those qualities could not amply be made clear to our nation without illustration. Photography was called for, in tandem with my adjectives and a few adverbs, and I happened to have just the right cabinet card on hand.



## ASK VICKY

### Our anfractuious a-lister answers your questions on life, love and photography.

Dear Vicky,  
What are your thoughts about the relationship between the image and the written word?  
-GRAD STUDENT SEARCHING FOR A TOPIC

Dear Stu,

First, I would like to remind my loyal subjects that I have been both an author and an artist. My publication series entitled *Leaves from the Journal of Our Life in the Highlands* enchanted the Empire's readers and sold incredibly well. My watercolours are considered as precious as Turners or Gainsboroughs. Of all extant artistic and literary voices (excluding those who actually do it for a living), I am the most qualified to opine on this issue.

As one of my subjects once said, consistency is the last refuge of the unimaginative. As a writer I felt I was in a rut, talking about the children, the heather and (sigh) sheep. It was time to break out, to let my genius shine, to eclipse the genre I had made famous. What better subject than John Brown. He died tragically while investigating a terrorist attack on Lady Dixie. It seems she was seen to emerge from the boxwoods with the stable boy, but blamed the mud on her

I showed this apotheosis of illustrated journal writing to the Dean of Windsor. I could tell he was overwhelmed by its virtuosity because he turned quite pale. It was, I'm sure, the harmony of word and image that did it. As he struggled to find words of praise, he intimated that there might be some humbler citizens of the Empire who might not be worthy of reading my masterpiece. He, along with my advisors, advised destroying the draft, and I reluctantly complied. Unfortunately, I couldn't remember if I actually threw it on the fire or left it on the mantelpiece. I must have burned it because when I took a second look, it was gone. More's the pity: it could have been the start of a whole new category of royal literature.

### Sources

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

*John Brown's Legs* by Kenward Philip (1884)



# THE CLASSIFIEDS

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## For Sale



### HOT PROPERTY IN TORONTO

#### This opportunity will not last!

Charming fixer-upper in the heart of Toronto's fashionable Beach area. Cozy den with potential loft space, if you count abandoned nests. All wood interior, walk-out to the park and playground. Parks and Rec mows the lawn; you just sit back and relax. Call Jones and Jonesing Realty for details.

## Personals



#### Dear Les,

I'm sorry I sat in your chair. Can you ever forgive me? I've sent a selfie to show you how much I've matured in the last few hours. You make me want to be a better Portuguese water dog. Tell Judy I miss her and that I dream about the breakfast sausage she rolled me under the table. Fondly, Shola.

## 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>.

### LOOKING TO PURCHASE

Box cameras in the range of \$5-\$10 and Kodak Folders etc for \$10-\$20. Items required for demonstration purposes and can be less than perfect. Contact Les Jones at 416-691-1555 or [lesjones.covershots@gmail.com](mailto:lesjones.covershots@gmail.com)

## Camera Shows

### 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 at 519-473-8333 or [tuckerphoto@rogers.com](mailto:tuckerphoto@rogers.com)  
[www.londonvintagecamerashow.vpweb.ca/](http://www.londonvintagecamerashow.vpweb.ca/)

## Exhibitions

### ROM

Level 4, Roloff Beny Gallery:  
The Family Camera



#### Opens May 6, 2017

An exhibit that invites you to see family photos differently. The intersection of cultural practices, migration and photo-technology is explored in rich and moving detail.

100 Queen's Park, Toronto, ON,  
M5S 2C6

### CAMPBELL HOUSE

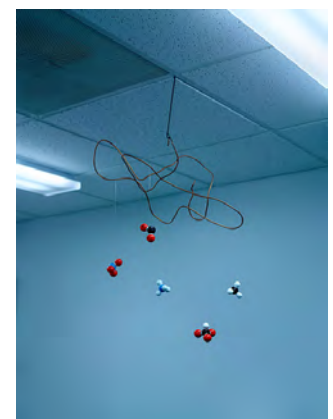
Law Students and Lawyers at Vimy:  
We Remember

April 4 - April 29, 2017

160 Queen Street West, Toronto  
M5H 3H3

### STEPHEN BULGER GALLERY

Guillaume Simoneau:  
"Experimental Lake"



#### April 1 - May 6, 2017

1026 Queen Street West, Toronto  
M6J 1H1