



## WHERE WE BELONG



**WHAT DO ALL FAMILIES HAVE IN COMMON?** How do families nurture relationships, cultivate individual identities and maintain ties, even through the challenge of separation? **The Family Camera exhibit at the Royal Ontario Museum**, Toronto, considers these questions and more, inviting viewers to explore what's fundamental and meaningful about family. Photographs grouped by theme help to reveal how caring, courage and pulling together are expressed in a multiplicity of practices and cultures. The anxiety of migration is one of the more somber themes, while the Niagara Falls wall mischievously shows us how standard this destination is in the lives of most North American families. The exhibit also investigates the technology instrumental in helping families compile personal histories. Before the phone-slash-camera era, an ever-evolving choice of economical consumer cameras made preserving special moments possible. The idea of the family album may be shared by all but the Family Camera exhibit offers a window on how photography creates our collective notion of belonging, inspiring our search for bonding, kinship and ancestry.

A tour of the exhibit conducted by curator Dr. Deepali Dewan will be held on May 30, 2017 at 7:00pm. PHSC NEWS readers and members are invited to meet inside the doors of the South (on University) entrance at 6:45pm to join the tour. First come, first served: the first 50 participants will be admitted free of charge for this exceptional one hour presentation.

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**Pictured above:** Polaroid SX 70 Land Camera (1972-1981). One of the many consumer cameras that made use of film invented by Edwin H. Land, capable of speedy self-development to produce positive prints. From the Family Camera exhibit at the ROM.

## Edwin Haynes: Toronto Edwardian Photographer



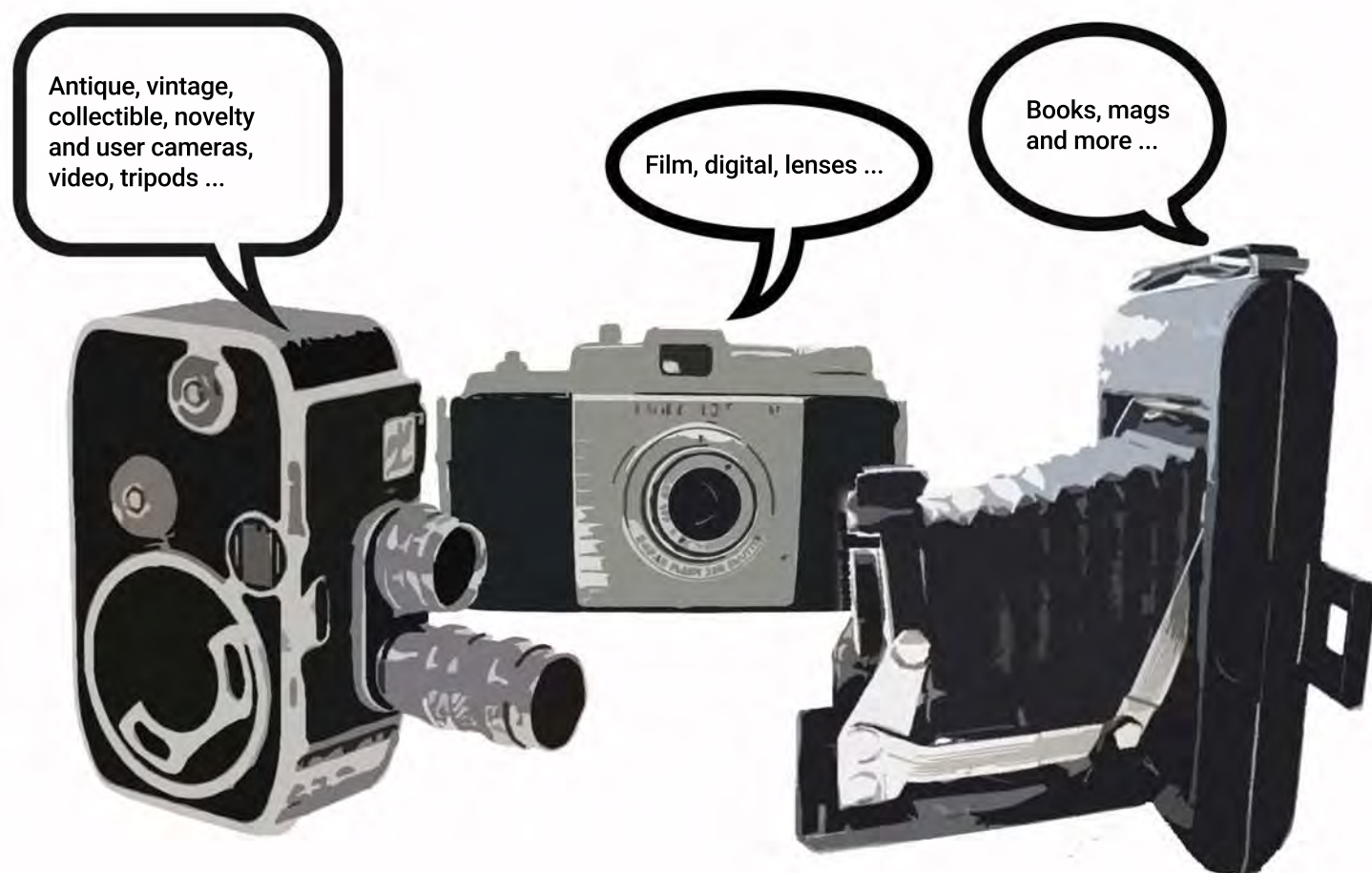
Edwin Haynes was born in England in 1877 and lived a relatively short life in Ontario before succumbing to the ravages of the worldwide epidemic of Spanish influenza in 1918. However, Haynes made his time count, becoming a professional news photographer to the newly named Toronto Star while capturing a growing urban environment as a member of the Toronto Camera Club (above).

Haynes used his camera on a city that was in the throes of change. During his prime, Toronto opened the King Edward Hotel, enjoyed its first Santa Claus parade and witnessed the first Grey Cup game at Rosedale field. At the same time, it was no stranger to tragedy, suffering the second Great Fire of its history, which Haynes was on hand to commit to film (below).

**Join us at 7:30pm on May 17 in the Gold Room of Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario for Lizz Hodgson's presentation on the rediscovery of this intriguing Toronto photographer.**



# 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)



## A Photograph at Odds with its Subject



**"C" company with Commandant William Otter (centre), dated 1885, the same year as the Battle of Cut Knife. Albumen print, approx. 12" x 15." The composite is unusual in terms of its characteristics. Collection of Morris Norman.**

132 years ago this month, "C" company was sent from Toronto to fight in the Riel Rebellion. I was lucky enough to find this print of the company officers at a sale. But there were anomalies in the print that bothered me. Research presented me with some possibilities.

Lieutenant Colonel William Otter (centre) was the commandant of the company and the men flanking him are scouts under his command. The Riel Rebellion is significant in Canada's history because the nation's first Prime Minister, John A. McDonald, used the victory over Louis Riel to get funding for the Canadian Pacific Railway. McDonald thus connected a vast and unruly landmass by rail which proved to be crucial for political unification and economic viability. The Rebellion is also remembered as a stunning example of historic injustice. Riel tried to combat Ottawa's indifference to indigenous, Métis and European settlers, suffering hardship and mental illness in the process. In the end, his activism earned him the death penalty.

How does Lieutenant Otter fit into this story? Otter was in charge at the Battle of Cut Knife Hill, Saskatchewan, one of the many conflicts of the Rebellion. He is known for deciding to take on the local Cree camp but doing a miserable job. After half a day's fighting, Otter and his men beat a hasty retreat. What really must have stung was the fact that Otter's

men only survived because Cree Chief Poundmaker chose not to send his warriors after them.

After the Rebellion, "C" company returned to Toronto, not in shame but to a comfortable career as military instructors for the Ontario Militia. No hint of how poorly they did at Cut Knife. So here's my read on the photograph. For a heroes' commemoration, the composite of Otter and his men is not up to Victorian standards. The watercolour background is hastily rendered, almost slap-dash; so is the cut and paste of the figures. Notman would have been appalled if something like that would have come out of one of his studios. The unknown photographer responsible either chose or was instructed not to spend too much time on this image. For that reason the piece becomes an important comment on its subject. Whether it reflects the West resenting Eastern prima donna officers, or stands as a comment on "C" company's defeat, the image fuels new ways of interpreting federal and provincial perspectives on the aftermath of the Rebellion.

### Sources

*The Dominion Illustrated*, Vol. VI, No. 136, Feb 7, 1891  
The Canadian Encyclopedia [thecanadianencyclopedia.ca](http://thecanadianencyclopedia.ca)  
The North-West Mounted Police [nwmphistory.ca](http://nwmphistory.ca)  
Early Canadiana online [eco.canadiana.ca/](http://eco.canadiana.ca/)



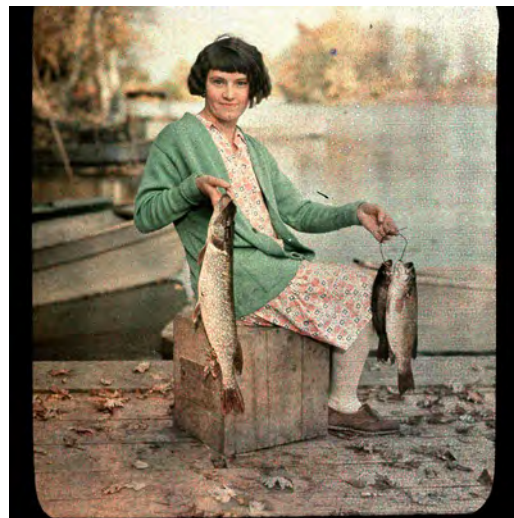
# CLOISTERED IMAGES

## The Agfa Colour Plates of Brother Baillargeon



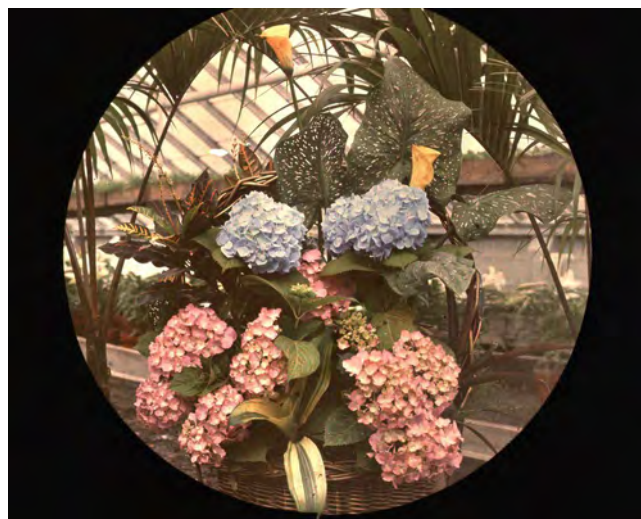
Land ownership in Québec has always been contentious. The Seigneurial system, an ownership scheme in place by the seventeenth century, put most of the province's real estate in the hands of rich clerics from France. Québécois peasantry and workers were impoverished by the heavy dues they had to pay to their landlords. It wasn't until the Quiet Revolution in 1960, some three centuries later, that the Québécois revolted by ousting Maurice Duplessis, head of the party that represented the old Catholic aristocracy.

The photographic plates of Joseph Marc Baillargeon (1888-1976), an ordained brother at the Séminaire de Philosophie de Montréal, are an intriguing look at Québec's history from within the denominational system that germinated conflict while serving the predominately Catholic population. Baillargeon's plates comprise a number of subjects, but two stand out. His images of what appear to be happy young women on rural excursions in the 1920s seem like pictures designed to please his superiors, letting them believe in the contented, simple people outside



seminary walls. His photographs of greenhouse flowers seem to be introspective: like their priest-photographer they are cultivated but never escape their confined existence.

Baillargeon's Agfa colour plates are something of a wonder by themselves. A rare early colour medium, the Agfa plate was based on patents obtained by J.H. Christensen in 1908 but only became widely available in the 1920s. Colour was produced by concentrated solutions of gum in alcohol dyed red, green and blue, emulsified in turpentine. The coloured emulsions were then mixed together and applied to a sticky varnished plate to create a light sensitive mosaic. Emulsions were compressed on the plate in order to force them into contact with each other, doing away with the necessity of filling any spaces with opaque lampblack like the French Autochrome. Difficult to manufacture, expensive to purchase but easy to use, they were a short-lived medium, replaced by film in the 1930s. How a humble man of the cloth managed so many images with a costly process is part of the mystery of Brother Baillargeon.



# DESIGN AND DESIRE

## Ambitious Photo Accessories of the Moderne

### Recta PHoToCLIP Self-timer

This little Swiss made self-timer, which came in a bakelite case, uses a cable release to connect to any camera. The bar with the red dot is turned to wind the timer and the red dot lets you see the progress as the cable release is gently squeezed. The lever to the right of the red dot is the on/off switch. The device's sleek and starkly minimal design may have drawn inspiration from Scandinavian jewelry designers like Georg Jensen and English Art Deco silversmiths such as HG Murphy and CJ Shiner. The look is seductive enough to make you want it even if you don't know what it does. Collection of Robert Carter.



### Minox Transparency Viewer and Cutter

This is a 1960s version of the Minox viewer and slide cutter first offered in 1954 and marketed until the 1970s. A strip of slides or negatives fits under the eye piece at right angles to the handle, the black ring on the eye piece focuses on the tiny 8 x 11 mm images and a squeeze of the handle cuts the slide. The cutter's mat surface and the robin's egg blue of the package are finishes and colours that signified style in the first half of the 20th century. Collection of Robert Carter.



### Agfa Filter-Halter (filter holder)

In the 1930s black and white film was not red sensitive. Agfa's Halter or holder held 45mm squares of yellow filter to darken the sky and separate the clouds in photographed landscapes. On its own, the Halter was an object of bold design, with a sculptural appeal that evoked the period's belief in blending art, design and engineering. The package's rectilinearity on a bright vermilion background was a combination also popular with cosmetic cases and jewellery made from resin and early plastics. Collection of Robert Carter.





# WEB LINKS

COMPILED BY LOUISE FREYBURGER

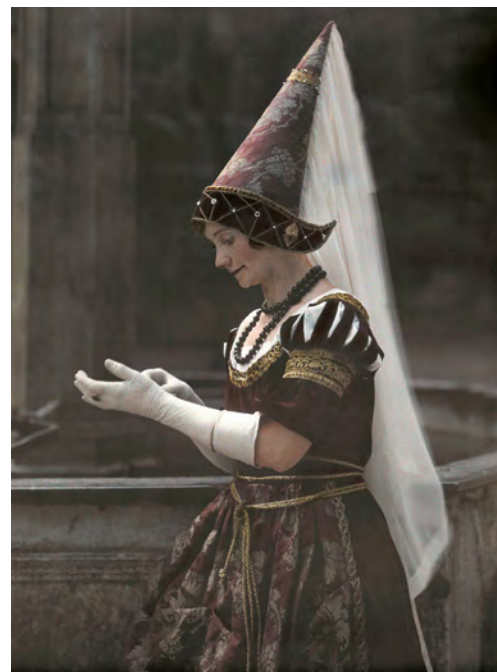
**"These 18 Autochrome Photos Will Transport You to Another Era"** by Sarah Gibbens

[http://news.nationalgeographic.com/2017/04/autochrome-photography-archive-vintage-history/?utm\\_source=Facebook&utm\\_medium=Social&utm\\_content=link\\_fb20170408news-autochromegallery&utm\\_campaign=Content&sf69217522=1](http://news.nationalgeographic.com/2017/04/autochrome-photography-archive-vintage-history/?utm_source=Facebook&utm_medium=Social&utm_content=link_fb20170408news-autochromegallery&utm_campaign=Content&sf69217522=1)

"...August and Louis Lumière were pioneers in photography... By 1907 they had turned their sights to color photography, inventing the first photographic plate capable of capturing life in color—the Autochrome Lumière.

"It's unique to see this period of time in color,' says Sara Manco, a photo archivist with National Geographic. 'It has a hazy, ethereal-looking quality, like a painting that isn't actually a painting.'

"The technique became popular at National Geographic for its ability to showcase different parts of the world in vibrant color. The magazine now has one of the largest collections in the world, second only to Albert Kahn's 'Archive of the Planet.'" <https://www.afar.com/magazine/a-trip-through-time>



**A woman in a hennin, or hat, adjusts her gloves by Hans Hildenbrand, c1920s.**



**The veranda of the Administration Building in Jasper Park, Alberta by William Topley, 1914.** [MIKAN 3587685](https://www.mikan.ca/3587685)

**"Sir Arthur Conan Doyle Tour of Western Canada – Visit to Jasper National Park,"** a post in the Library and Archives Canada Blog, as described by Louise Freyburger <https://thediscoverblog.com/2015/06/25/sir-arthur-conan-doyle-tour-of-western-canada-visit-to-jasper-national-park/>

Serendipitously, while researching something else altogether, I came upon a wonderfully amusing blog post, dated June 25, 2015, about the visit by Sir Arthur Conan Doyle and his wife exactly 100 years earlier, in June 1914, to Canada's Jasper National Park. The party travelled by the Grand Trunk Pacific railway, accompanied by the photographer William Topley.

An immediately subsequent post takes up the "mysteries" of the photograph album associated with the Conan Doyle trip to Jasper National Park, such as why this album includes photos of places the Conan Doyles never visited on their trip.

**"Sit, Pose, Snap. – Brisbane Portrait Photography 1850 – 1950"**  
posted by Robert Carter, PHSC webmaster.

The exhibit, called "Sit, Pose, Snap" <https://www.museumofbrisbane.com.au/whats-on/sit-pose-snap-brisbane-portrait-photography-1850-1950/> covers the Brisbane portraits business over the century of 1850 – 1950. The photograph at right is one outstanding example of Australian PHSC member Marcel Safier's collection on exhibit at the Museum of Brisbane <https://www.museumofbrisbane.com.au/>



## When an Exhibition isn't Enough



I'm impatient when it comes to exhibits. The principle of the thing doesn't work for me: fabulous images on display but usually in a crowded room, generally after I've been engaged in some activity that has tired me out or made me grumpy. I take a quick look and exit through the gift shop. Other people love the idea of being present in a gallery; being in the moment. My brain avoids the present; it skips straight from the past to the future.

That's why *Notman: A Visionary Photographer*, the companion catalogue for the Notman exhibit that closed in March at the McCord Museum in Montreal, is my kind of book. A thick collection of large, clear, opulent reproductions of Notman and Notman Studio images, it gives me the exhibition close up, not at a blurry distance behind an immovable alpaca sweater and the tweed jacket guy with leather elbows. It reaches deep into the Victorian phenomenon with a series of extensively investigated essays by Notman experts. It's not just the usual bio stuff. The articles cover esoterica like his booklet *Photography: Things You Ought to Know* (1866), which he intended sitters to study in advance of having their picture taken. An incredible piece of marketing genius for a colonial backwater like Canada, the pamphlet cleverly heightened the client's awareness of the portrait as one's shining moment in the theatrical spotlight.

The book's research is rounded out nicely with pieces on Notman's own record-keeping system and his archives coming to the McCord. Because Notman is the embodiment of the nineteenth-century photography entrepreneur in North America, every photo-historian will find themselves luxuriating in this catalogue for a sense of his practices, his pictures and his period.



***Notman: Visionary Photographer* edited by Hélène Samson and Suzanne Sauvage, published by the McCord Museum (2016)**



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 roster of speakers 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)



# ASK VICKY

## Our euphonious empress answers your questions on life, love and photography.

**Dear Vicky,**  
**What would you say was the most photographed event of your life?**

**-DARTH OF THE DARTHKROOM**

Dear DD,

Your question really put old Victoria Imperatrix Regina to the test. The advancement of photography was a crucial part of my time on the throne, so certainly I encouraged it and perhaps was even up to my delicate elbows in the proliferation of the medium. But if I had to choose the most photographed of my events, I'd say the Diamond Jubilee.

Let me set the scene for you. Things had been going great since we let Napoleon feel the toe of our custom-made hand-dyed calfskin boot with the appliquéd beadwork. We went on to develop a strong industrial base for our economy ahead of any other European nation, we judiciously pillaged the colonies and bought heaps of rum. Like anyone else would in our place, really.

And then things got serious. By the last quarter of the nineteenth century, other nations were catching up

in manufacturing and colonization so we weren't the only Empire on the block. We became distressed as we witnessed our military power eclipsed by the Germans. Trade unions formed and agitated at home, which put a strain on English ability to supply cheap goods in a timely fashion. An agricultural depression hit the land-owning aristocrats and it finally seemed as though the sun was setting on British superiority.



**Diamond Jubilee Service at St Paul's by unknown photographer, gelatin silver print, 1897.**

So did we pay our workers more or try to find new avenues for reviving the economy? Actually, we ducked behind a celebration. Yes, the Diamond Jubilee allowed us to avoid meeting our problems head on. We organized a smashing parade, spent £250,000 on street decorations and piled on the speeches, singing schoolchildren and garden parties. A horde of photographers descended on England for photo ops. It didn't fix anything but it made people forget the inevitable for awhile. For that it was genius.



**Garden Party for House of Commons, Windsor Castle by unknown photographer, albumen print, 1897.**

### Sources

*The Spirit of Britain* by Roy Strong (2000)

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

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



# THE CLASSIFIEDS

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## For Sale



### FINGER PRINT CAMERA

by Folmer Graflex Corp.

Manufactured 1918 to 1951.

Deliverable in Toronto to best offer.

Contact George Dunbar at

416-439-3822 or

[ggdunbar@sympatico.ca](mailto:ggdunbar@sympatico.ca)

## Wanted

### GRAFLEX Journal

The latest copy is available for download at <http://graflex.org/journal>.

Ken is seeking pictures of a black-finished civilian model Graphic 70 with the camera's serial number. As well, ongoing call for articles. Contact Ken Metcalf at [metcalf537@aol.com](mailto:metcalf537@aol.com)



### 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).

## Exhibitions

### CONTACT 2017 EXHIBITS



### "Free Black North" at the AGO

April 29 - August 20, 2017

317 Dundas St W, Toronto, ON



Chris Lund:

### "Canada in Kodachrome:

Imaging Pleasure and Leisure" at

St. Patrick Subway Station

April 29-May 28

Dundas West & University, Toronto, ON

### NOT A MEMBER OF THE PHSC?

Join Canada's best photo-historical society! A great venue for lectures, auctions, fairs, and publications. Only \$35.00 for a one-year membership. Paypal accepted. Join at [www.phsc.ca](http://www.phsc.ca)

## Exhibitions

### CONTACT 2017 CON'T.



2Fik:

### "His and Other Stories" at the Koffler

April 6-June 4

180 Shaw St, Ste 104-105, Toronto, ON

## Opportunities



### A GRAD STUDENT FOR BAILLARGEON RESEARCH

The Baillargeon Agfa Colour Plates (see this month's article) are a rich resource for a Masters or PhD topic. The PHSC is interested in making these plates available for study to someone interested in 20th century Canadian social-political history and photography.

Contact us at [info@phsc.ca](mailto:info@phsc.ca).

## For Purchase

### STILL LOOKING FOR

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)