



BACK TO STYLE



Dorian Leigh
by Genevieve Naylor, 1948.



By Louise Dahl-Wolfe for *Harper's Bazaar*, 1955.

APPELLATE THIS Fashion became one of the ways populations tired of deprivation and displacement clutched at social normality after World War II. Richard Avedon, Irving Penn, Erwin Blumenfeld and Horst P. Horst got the credit for setting postwar fashion trends. Yet women photographers Louise Dahl-Wolfe (1895-1989) and Genevieve Naylor (1915-1989) were more intimately attuned to the styles that would capture consumers for peace time ready-to-wear. Their work was greatly responsible for bringing needed stimulus to a scarred North American economy.

Dahl-Wolfe started out freelancing portraiture and advertising in New York City. Naylor was an apprentice to Berenice Abbott before the war and shot for *Vogue* and *Harper's Bazaar*, along with Dahl-Wolfe, in the decade following. While Avedon was said to invent the "real" girl of the mid-century, Dahl-Wolfe and Naylor actually put the concept into practice. Dahl-Wolfe was deliberate in emphasizing the flowing, graceful lines that were exceedingly popular after years of rationing. Naylor closed down the frame and came in tighter on her subject, picturing models in small-scale cultured surroundings. Preferred costumes were often affordable daywear rather than extravagant and unattainable evening gowns. By changing the fashion narrative, both photographers were early proponents of postmodern appellation: mirroring consumers in the fashion advertising targeting consumers.

Sources

The History of Fashion Photography by Nancy Hall-Duncan (1979)

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PHSC NEWS

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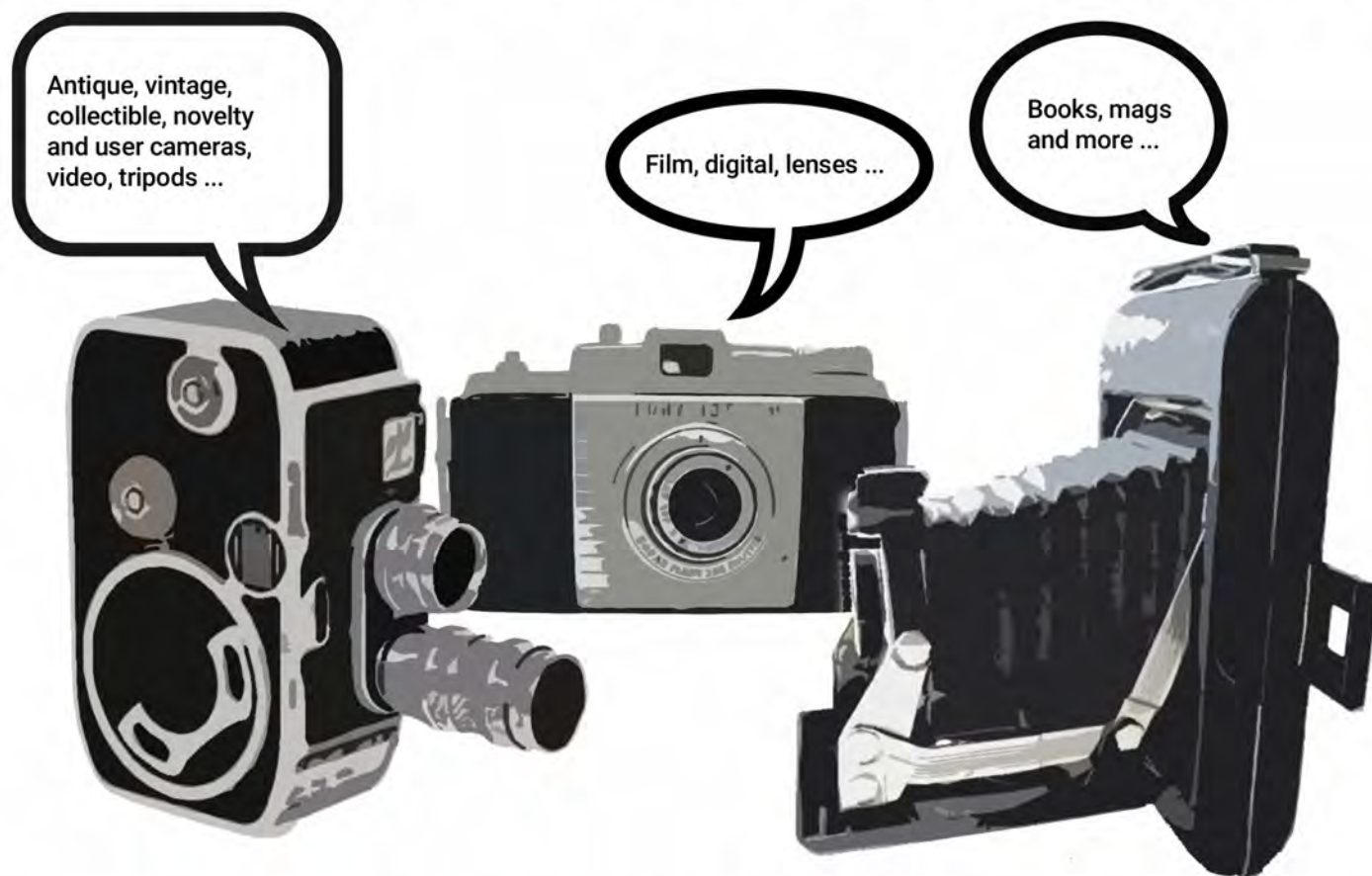


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Pictured above: The Activeon Camera model CX. This GoPro type camera travels easily to capture action. In development is a voice-controlled camera that eliminates touch.

The Photographic Historical Society of Canada presents



Antique, vintage,
collectible, novelty
and user cameras,
video, tripods ...

Film, digital, lenses ...

Books, mags
and more ...

North America's Largest

FALL CAMERA FAIR

Sunday, October 15, 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

Details at www.phsc.ca

Showing and Telling Canada: the Finale



To round out and wind up Canada's big 150, we've kept a few choice Canadian photo stories back for a pleasant September evening of Maxwell House bought on sale and a Loblaws cookie assortment. Our diehard gang of tech nuts, image aficionados, and mad (but friendly) scientists will astound you with how much they still haven't told you about Canadian photography. Presenters will only be limited by how much stuff they can carry up from the basement parking lot and the tolerance levels of the audience.

But maybe you, our potential audience, will astound us. The Show and Tell thrives on complete strangers bringing in that Canadian photo collectible thing that they have to tell someone about or pop a blood vessel. Bring your thing (with whatever tenuous connection it may have to Canadian photography) and have at it! **Join us at 7:30pm on September 20 in the Gold Room of Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario for our final tribute to 150 years of Canadian photography. Admission, as usual, is free.** Need info? info@phsc.ca / www.phsc.ca

IN MEMORIAM

Boris Spremo: Quintessential Photographer



Boris shooting burning tankers for the *Toronto Star*, 1979.

We were deeply saddened by the news that Boris Spremo had passed away on August 21st of this year. He had been scheduled to speak at our monthly presentation last spring and had made his apologies due to ill health. We had rescheduled him for this fall. We regret that we missed the opportunity to hear his thoughts on the art and struggle of photojournalism as only he knew it.

Boris's work was well known to us. But then his work was well known to everyone. On the permanent staff of first the *Toronto Globe and Mail* and finally the *Toronto Star*, Spremo captured many celebrities of the last half of the twentieth century for the daily news: Princess Diana, the Beatles, the Queen, Fidel Castro; Mohammed Ali. His images circulated throughout North America, an impressive range and almost unheard of reach for any previous Canadian photographer. At the same time, he skilfully chronicled what was unique about Canada. This he managed in a way that demonstrated we were more than just another British colony when we were beginning to grapple with what that might mean. England did not relinquish its parliamentary power over us until Elizabeth II signed The Canada Act in 1982, but Spremo paved the way by documenting our collective separate identity for the rest of the world to see.

Spremo's images were largely a reflection of a self-effacing population confident in its ability to meet the future and take care of its citizens. He photographed Canadian construction workers, firemen and grocers; everyday working class heroes. In photographing national leaders he steered away from flinty and aloof studio portraits to preserve what prime ministers had in common with the rest of us. Pierre Elliot Trudeau goofing around or John G. Diefenbaker in a belly laugh showed Canadians that ordinary men were often called upon to do extraordinary jobs.



Princess Diana by Boris Spremo, 1983.

Until the very last, Spremo possessed an admirable work ethic and stood out as a distinguished colleague and kind friend to many in this society. Professionals like him are few and far between and we will all miss him, even those of us who only knew him by reputation.

Sources

Toronto Star at Toronto Public Library Digital Archive



Construction of SkyPod by Boris Spremo, 1974.

Denying Deniers Unphotographically



Interior perspective of The Evidence Room with models of Auschwitz gas column and gas-tight hatch, plaster casts and model of gas-tight door. Photo by Fred Hunsberger, University of Waterloo School of Architecture.

Photo pioneer L.J.M. Daguerre posed the photographic process as nature's own undeniable truth. While contemporary scholarship is well aware of the occasions when photos lie, photography is still the most reliable medium for providing evidence of what has actually taken place. However, in the case of **The Evidence Room**, on exhibit at the ROM until January 28, 2018, the predominance of full-scale three-dimensional models of some of the horrific extermination devices of the Nazis in WWII have proven to be the more effective choice. A gas chamber door, a mesh column for distributing cyanide gas and an overhead hatch through which Nazi guards would have taken last looks at terrorized victims bring the brutal reality of hate into sharp and distressing focus. Rendered in ghostly white, these items, as well as gas chamber blueprints, Nazi correspondence and even contractors' bills, are the result of research undertaken by Robert Jan van Pelt, a University of Waterloo architectural historian, who helped gather evidence to defend American Holocaust scholar Deborah Lipstadt in Holocaust denier David Irving's 1996 libel suit.

Worth seeing as a complement to the exhibit is *Denial* starring Rachel Weisz as Lipstadt. It details how Irving sued

Lipstadt for libel for maintaining that he had deceitfully denied the Holocaust. Irving brought suit against Lipstadt in Great Britain where the burden of proof for libel rests with the accused. The film recreates how part of Irving's trial strategy was attempting to portray Auschwitz gas chambers as air raid bunkers or delousing chambers. *Denial's* virtue is in relating how the defense builds its case to defeat these arguments.

History is unfortunately full of those who choose to be ideologically blind to verifiable proof. Research and evidence have been and remain the foundation of any campaign to restore and maintain justice. The Evidence Room demonstrates how that campaign isn't necessarily photographic while *Denial* indisputably confirms the power of film.

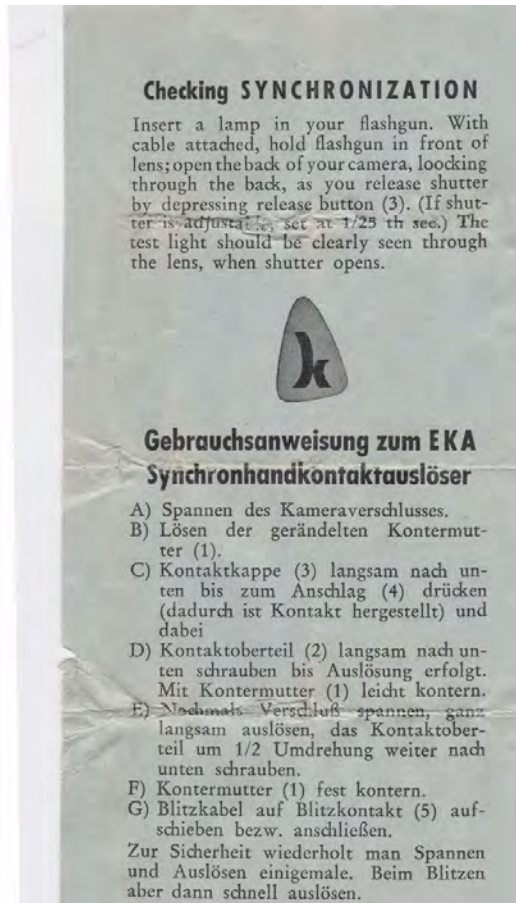
Sources

The Evidence Room: a ROM exhibition explores the chilling architecture of Auschwitz, CBC Radio, by Jennifer Van Evra (2017)

Denial, directed by Mick Jackson (2016)

BY ROBERT CARTER

June Mystery Unravalled: Flash Synchronizer Know-how



Last June, David Bridge experienced dismay at being unable to synchronize shutter and flash old school. I responded to his dismay with my Synchro Tripper and its handy Synchronhandkontaktauslöser instruction sheet. I have included the sheets (above) for those who wish to follow the steps as I explain.

As the plunger is pressed, the pin comes out to activate the shutter (set to $\frac{1}{25}$ th if shutter speed is adjustable). When fully pressed, the top button shorts the pc cable and ignites the bulb. To save flash bulbs, a light bulb of the same voltage and socket size can be used. As the instructions suggest, when the camera body is opened and the shutter is released, the bulb's light should be seen in the back of the camera. If it isn't seen, the sync has to be changed and the bulb/shutter procedure tried again.

Sure, it sounds finicky to everyone, including me.

In consideration of FP, M, and X sync. FP was used for a Focal Plane shutter and a slow bulb. M was for a "normal" bulb ignited fractionally before the shutter opens, and X was for electronic flash, shooting the flash when the shutter was fully open. Focal Plane shutters like in the Leica are relatively

slow. Screw-mount Leicas took a $\frac{1}{20}$ th to $\frac{1}{25}$ th to fully open the first curtain with the second curtain still at rest. Leaf shutters could be set to a much higher speed, but the amount of light used was diminished. My M4 takes $\frac{1}{50}$ th of a second to fully open the first curtain and keep the second curtain at rest. Any faster a shutter speed and either the first curtain won't be fully open or the second one will have started to close.

I possess two vintage books on the subject: *Photo-Flash (In Practice)* by Geoffrey Gilbert (1954) and the rather rare *Miniature and Precision Cameras* by J Lipinski (1956). Lipinski has a lot to say about Leicas and Graflex cameras on this topic. He notes the greater mass of the larger Graflex shutters may mean the shutter action begins before the bulb ignites and not the reverse, as he describes for 35mm cameras.

As a final note, my Synchro Tripper appears to have cost \$2.50, complete with a little leather carrying case. Any more expensive and you might have thought twice about the amount of trouble you were buying with it.

WEB LINKS

COMPILED BY JOHN MORDEN



Helmet Cams of the 1960s before Anyone had Heard of GoPro

https://eatsleepride.com/c/41594/helmet_cams_of_the_1960s_before_anyone_had_heard_of_gopro

In those trying days before digitization and the computer chip, anyone making films or documentaries that required the capture of live action or first person point of view had to invent and construct the equipment. This site takes you through some of the difficulties and how they were overcome. For on-board racing footage in 1966, Jackie Stewart (picture at left) was required to wear a helmet with a heavy camera strapped on the right side, balanced by a large battery pack on the left. Talk about headaches. Camera size reduction thereafter has been dramatic, not only because of the chip but impressive changes in battery capacity.

Seeing through the Smoke of Vintage Cigarette Ads

<https://library.wustl.edu/seeing-through-the-smoke-of-vintage-cigarette-ads/>

The Dowd Modern Graphic History Library, Special Collections, hosted by the Washington University in St. Louis, has assembled many of the promotional illustrations and photographic ads for smoking published from the 1910s to the 1960s. Falsely advocating smoking as healthy and doctor recommended was one of the ways tobacco companies encouraged people to try the product. Bear in mind that even hand-rendered images like the one at right were painted from photographs.



Fashion in the Archive of Art and Design at the Victoria and Albert

<http://www.vam.ac.uk/content/articles/f/fashion-in-the-archive-of-art-and-design/>

The Victoria and Albert Museum, London, England, well-known for all things Victorian, also houses extensive archives dealing with other topics and periods of interest. The V&A's Archive of Art and Design features prodigious lists of individual artists, photographers and designers, as well as the books of fashion retailers and manufacturers. Cecil Beaton's scrapbooks, from 1922-1980, including such images as the portrait at left of Miss Mary Taylor of 1935 (Museum no. PH.191-1977), is just one extraordinary resource. It's great looking through what they have to offer but getting a closer look at some of their best involves a trip to London and making an appointment in person at Blythe House, located near Olympia in West London.

John Stezaker

Dadaists Hannah Hoch and John Heartfield made use of photomontage (photo collage) to express the divisive, baneful atmosphere that permeated the Weimar Republic. They took images and advertising from mass-market publications and rearranged them as satirical nightmare compositions. The resulting works critiqued a stagnant 1930s German bourgeoisie and came to historically represent the society that Hoch and Heartfield denounced.

To appreciate how well the technique can evoke the tensions and apprehensions of the twenty-first century, you need look no further than British artist John Stezaker's 2010 exhibition catalogue. Simply titled *John Stezaker*, this publication originally accompanied a touring exhibition of some thirty years of work. Graduating from the Slade School of Art in 1973, Stezaker was one of the first YBAs (young British artists) to rebel against Pop art and an institutional emphasis on painting. Choosing to work with obsolete film stills and discarded studio portraits, he integrated them with mass-produced souvenir postcards and anonymous photojournalism. Many of us are no stranger to the faults of the entertainment industry but Stezaker's images create a semiotics out of industry materials that speak volumes about vacant superficiality.

Stezaker's work is testimony to an uncertain world and how distressingly close the familiar and reassuring are to the unnerving. Any student in a studio, art history or photo history course owes it to themselves to seek out this catalogue and the influence of these sublimely grotesque pieces.

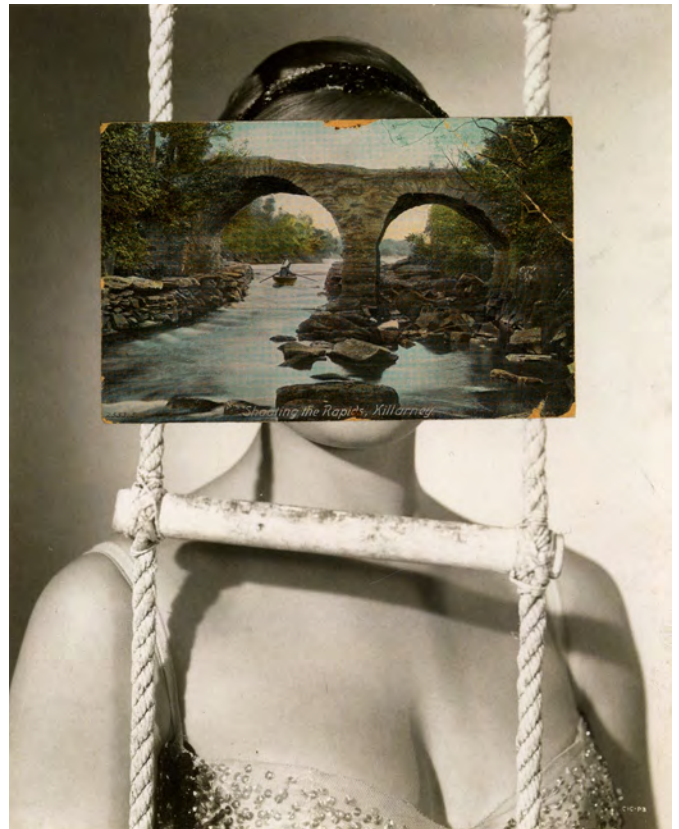
Sources

John Stezaker by John Stezaker (2010)

Seizing the Light by Robert Hirsch (2000)



Pair IV, 2007.



Mask X, 1982.



Mask XXXVI, 2007.

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. Please note: some of the presentations are tentative and subject to change. Check the website for updates.

SHOWING AND TELLING CANADA

September 20, 2017

Members and guests take to the podium to share their chillingly Canadian tales of photography.

ARCTIC LANTERN SLIDES & FOCUS: ARCHITECTURE IN PHOTOGRAPHIC EXHIBITIONS, 1858-1861

October 18, 2017

David German discusses the 19th century obsession with Arctic travelogues and Natalie Banaszak presents her award winning research on Victorian architectural photography.

BICYCLE PHOTOGRAPHS & THE HISTORY OF KODAK FILM MANUFACTURE

November 15, 2017

Lorne Shields speaks on the intersection of photography and cycling in the 19th century. Bob Shanebrook talks about the history of making the film that made Kodak famous.

XMAS SNAPSHOTS FROM THE FAMILY ARCHIVES

December 20, 2017

Join Jennifer Orpana from the Royal Ontario Museum for insights into the personal photography of the holidays. Enjoy the annual PHSC Christmas party and gift exchange featuring festive cake and coffee that's nothing special.

NEW YORK TIMES PHOTO COLLECTION

January 17, 2018

Denise Birkhof and Paul Roth of Ryerson University take us on a tour of Ryerson's newest collection of images from the New York Times.

PRESS PHOTOGRAPHY

February 21, 2018

Details to be announced.

DOCUMENTARY PHOTOGRAPHY

March 21, 2018

Vincenzo Pietropaolo is our guide for 150 years of documentary photography.

HOME BOYS

April 18, 2018

Sandra Joyce presents on the British Home Children and the effect this immigration scheme had on 100,000 children sent to Canada as farm workers and domestics.

NIAGARA FALLS PHOTOGRAPHERS

May 16, 2018

Anthony Bannon from Buffalo will show us how they do it at the Falls when the umbrella gets left at home.

PHSC EVENTS

FALL FAIR

Sunday, October 15, 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

ESTATES AUCTION !

ALL BUYERS WELCOME !

Sunday, November 19, 2017



ROYAL CANADIAN LEGION #101

3850 Lake Shore Blvd. West, Toronto

View Items 10:00am

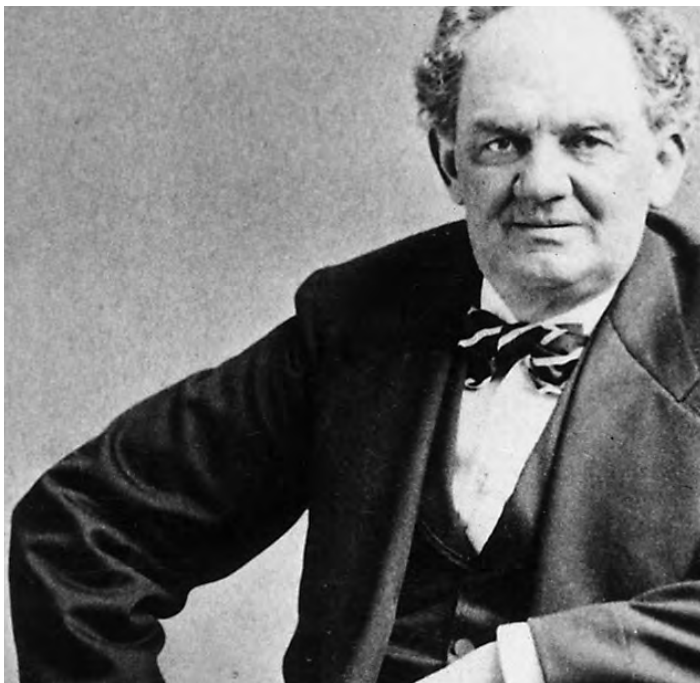
Auction starts at 11:00am

Free admission & parking

Clint Hryhorijiw - Chairman

Details at www.phsc.ca

View some items at: <http://phsc.ca/auction/>



ASK PHINNY

Our new notable non-resident columnist, Phineas Taylor Barnum, weighs in on life, love and photography.

**Dear Phinny,
Just what are your photographic credentials?
- ANSEL BRESSON CAPA Jr**

My Dear Sir,

I am a proud American, born and raised in a country that threw off the avaricious shackles of British imperialism in our glorious Revolution. It declared itself an independent nation of elected representatives, no longer subject to the divine right of queens and kings. This column, previously written by a contemptuous, though charming, English monarch, is now in the hands of a man (me) who stands by the democratic principle of the free election. I can hear you thinking, and you think quite loudly, that elected officials seem to present even greater challenges to the citizens of my great land. Too true. But we persevere, sir, we persevere. And as we become increasingly known for our perseverance, we become less known for the dignity and good judgment of our elected officials.

Sir, I am no photographer. But I have had many an occasion to facilitate the making of some of the most famous photographic images of history. As a showman, entrepreneur and the proprietor of a number of highly successful and profitable entertainment venues, I was the first to display Mathew Brady's groundbreaking images of the Civil War. And

I arranged and paid for one of the best selling photograph series of all time: Brady's cartes-de-visite of the wedding of General Tom Thumb and Lavinia Warren. But before Brady could dip his fingers in developer, I had work to do. I had to change much of what the American public understood as entertainment.

What did I do? I professionalized the entertainment industry. Before me it was a gritty affair of under-compensated performers, dragged from bleak public houses to dismal county fairs. Proprietary museums were little better, packing live and stuffed animals together in squalid conditions. I stepped in and pulled up the standards. I hired cleaners, disciplined any employees that disrespected customers and started paying performers decent, often handsome, wages. Women and children were able to enjoy my shows safely, unaccompanied by husbands or fathers. And many of the people who worked for me became famous, recognized by ordinary folk and royalty alike.

What are my credentials? I was on the ground floor of creating celebrity culture and the concept of the celebrity photograph in America.



The wedding of Charles Sherwood Stratton (Tom Thumb) and Lavinia Warren by Mathew Brady, albumen print, February 10, 1863.

Sources

Struggles and Triumphs by Phineas Taylor Barnum (1873)
P.T. Barnum, The Legend and the Man by A.H. Saxon (1989)

Camera Shows

CAMERAMA

Sunday, September 24, 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, October 22nd, 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 londonvintagecamerashow.vpweb.ca

MONTREAL CAMERA SHOW

Sunday, November 5, 2017

10:00am to 3:00pm

Everything photographic. New and Used: Digital and Film cameras. Hampton Inn & Suites, 1900 Trans Canada Highway (40), Dorval, QC. Admission \$7. Contact Sol Hadeff at 514-898-5351 or solhadeff@gmail.com www.montrealcamerashow.com

VANCOUVER CAMERA SWAP MEET

Sunday, October 1, 2017

9:00am to 4:00pm

Tables are available. Antique, Vintage, Digital and Optics. Croatian Cultural Centre, 3250 Commercial Drive @ 16th Avenue, Vancouver, BC. Admission \$5. Contact Tonchi at 604-681-8419

Opportunities



A GRAD STUDENT FOR BAILLARGEON RESEARCH

The Baillargeon Agfa Colour Plates are still a rich resource for a Masters or PhD topic. The PHSC is interested in making these plates available for study to a student interested in 20th century Canadian social-political history and photography. Don't wait until your adviser picks your topic for you. Contact us at info@phsc.ca



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

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/

Exhibitions

ROM

Level 4, Roloff Beny Gallery:

The Family Camera



May 6 to October 29, 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

AGO

Free Black North



April 29 - October 1, 2017

Intriguing photographs of men, women, and children living in Ontario in the mid-to-late 1800s, descendants of those who escaped enslavement in the southern United States.

317 Dundas St W, Toronto, ON