



## SNOW JOBBERY



**Fake Weather from the book *Homegrown* by Julie Blackmon, 2014.**

Contemporary American photographer Julie Blackmon (1966- ) depicts notions of childhood and family set within the convulsive moments of postmodern life. Her work draws inspiration from paintings of the seventeenth-century Dutch Baroque, canvases which were often commissioned by Dutch entrepreneurs in order to brag about their profitable exploits in international trade. By commissioning paintings that combined family portraits with symbols of idyllic home life, Baroque merchants maintained that aggressive business practices were the foundation of domestic and national bliss. One of the few painters of the period who disputed this perspective was Jan Steen (1626-1679). Revealing the dysfunction that existed under the period's painterly fantasies, Steen showed the destructive consequences of a home devoted to consumption and the pursuit of status.

Canadian photographer William Notman's (1826-1891) studio portraiture also had a relationship with Baroque painting. Notman's portraits were constructed to assure that the privileged frolicked in an idyllic northern playground. They reflected how status seemed to grant immunity to harsh climates and conditions. Blackmon's cynical Notman-style piece above, like Steen's paintings, points to the artificiality of the genre. At the same time, it raises questions about today's aggressive practices: those which create instantaneous status while threatening to render winter a thing of the past.

### Sources

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

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## PHSC NEWS

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

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**Pictured above:** The Sprocket Rocket Panorama camera from Lomography is a compact 35mm with 30mm super-wide lens, with forward and backward film winding for multiple-exposures and a special feature of exposed sprocket holes on the printed image.

## Leicas are special. Are some more special than others?



**The Leica IIIg is the last of the III series Leica screwmount models made, produced from 1956 to 1960. The IIIg is the only screwmount model with automatic parallax correcting frame finders for 50 and 90mm lenses. Seen above is a Wetzlar IIIg, not the Canadian made IIIg to be auctioned.**

Even technically deficient photophiles recognize that Leicas are important cameras because incredibly high standards of engineering, machining and assembly were the norm for their production. The German Leica factory is also historically important for its role in getting Jews out of Nazi Germany. But some Leicas are more important and desirable than others. Why?

When the Leica was introduced to the public in 1924 and 1925, engineers chose a thick gutta percha body skin, a black enamel trim similar to microscope bases of the day, and nickel coated lenses and knobs. By the early 1930s, black enamel and nickel were replaced by more durable satin chrome coatings. Satin chrome caught on with purchasers and became the factory's commonly applied finish.

Models with the less durable enamel and nickel skins eventually wore through, exposing the brass casting underneath. The harder and more frequent the use, the greater the amount of brass casting that showed. Collectors coined the term "percent brassing" to refer to the degree of wear on these early models. As condition is key for prime collectibles, it stands to reason that the early cameras with coatings intact and almost no brassing would be highly prized and desirable Leicas.

Our upcoming Estates Auction on November 19th includes a Leica II body made in 1937 with almost no brassing. This Leica features a satin chrome period correct Elmar 5cm lens. Knobs and levers on this camera are also satin chrome. The Model II is especially rare since the factory shortly thereafter upgraded to the Model III.

Even more rare at the auction is a Canadian made Leica IIIg (s/n 845072). The majority of IIIg cameras were made in Wetzlar, Germany. However, between 1956 and 1960, parts produced in Wetzlar were assembled at the Leica factory in Midland, Ontario. So the IIIg was rare because few were made before the M series took over and the small number of Canadian units assembled (about 1,780 of them in total) were even rarer. The model's serial number in our auction pinpoints its year of manufacture as 1956. Because of its screw-mount capability, brighter viewfinder and improved shutter dial and flash of the M series, it is considered to be a pivotal model in Leica engineering. This piece will be auctioned with a collapsible 1951 Summicron lens.

### Sources

[www.leitzmuseum.org/CameraMakes/Leica/getleicas.html](http://www.leitzmuseum.org/CameraMakes/Leica/getleicas.html)





**PHOTOGRAPHIC  
HISTORICAL  
SOCIETY OF  
CANADA**



# **ESTATES AUCTION**

**Vintage, collectible and functioning cameras  
with high quality photo accessories.**

**Sunday, November 19, 2017**

**ROYAL CANADIAN LEGION HALL #101**

**3850 Lake Shore Blvd. West, Toronto**

**Viewing 10:00am to 11:00am**

**Auction Starts at 11:00am**

Free Admission / Free parking

Clint Hryhorijiw - Auction Chairman 416-919-9617 [auction@phsc.ca](mailto:auction@phsc.ca)

Details and a selection of images at [www.phsc.ca](http://www.phsc.ca)

**Note: This is not a consignment auction.**

The Photographic Historical Society of Canada  
presents



# THE IMAGE SHOW

Great dealers with a wide selection of vintage and contemporary images

**Sunday November 26, 2017**

**12 noon to 4 pm**

**ARTS AND LETTERS CLUB OF TORONTO**

**14 Elm Street, Toronto M5G 1G7 (near Yonge-Dundas subway)**

**FREE ADMISSION**

Ashley Cook - Show Curator  
416-274-4257  
[fair@phsc.ca](mailto:fair@phsc.ca)



**See you  
downtown!**



## Gems and the Rise of Tiny Parlour Kitsch



Gem tintypes in paper mats, photographer and sitters unknown, c1860s. Private collection.

Last March, we did a piece on the tintype as an affordable collectible. In the photographic marketplace where authorship and rarity are significant markers for value, sitters and photographers of tintypes forever remain largely unknown while good examples of tins (also known as ferrotypes) are still common at modest prices. So tins may be slow to rise as investments but this tends to be offset by their structural advantages. One is durability: the collodion positive image on thin iron plate has been known to withstand careless storage which has damaged, faded or destroyed photo-sensitized paper. The other advantage is size. "Gems" is the term given to small tintypes. Ferrotypists of the nineteenth century compounded the

affordability and speed of the medium by developing multi-lensed cameras that would simultaneously expose the same image multiple times on a single plate. Once the collodion had been fixed and dried, the photographer cut the images apart with snips. The average tintype might be 2 by 3 inches but this variation allowed the client to frugally purchase lots of postage-stamp sized images to hand out to family and friends.

Small tintype gems could be matted with paper frames as above or put into cases like daguerreotypes. But their elfin dimensions made them ideal for locket, brooches and family albums that could fit into a soldier's or widow's pocket. Though tintypes and gems were popular before and during

the American Civil War, the appetite for the diminutive object came from the growing Victorian middle class across the ocean. Associating portraiture and the accumulation of objects with a rise in class, the aspiring British parlour might display crowds of tiny ivory Cheverton busts, copied from full-size originals, or exotic netsuke obtained from a Japan forced into trade. Civil War survivors might not be able to afford much but English tastes could be imitated with gems. Chevertons and other types of Victorian kitsch might be out of reach for most of us today but the tintype gem is still affordable and, because of it, adorable.



Netsuke by Masatsugu Kaigyokusai, 4.0 x 3.1 x 2.7 cm, late 19th century.

### Sources

*The Victorian Parlour* by Thad Logan (2001)

[collections.vam.ac.uk/item/O248865/queen-victoria-bust-cheverton-benjamin/](http://collections.vam.ac.uk/item/O248865/queen-victoria-bust-cheverton-benjamin/)

<http://collections.lacma.org/node/157589>



Scovill Manufacturing Camera, Gem lens - 9 matched Darlot no.2 lens with tubes, c1860s.



Queen Victoria bust by Benjamin Cheverton, 25.5 cm tall, 1842.

## Making Kodak Film in 2003



**The following abstract has been provided by Mr. Shanebrook.**

There are more than seventeen layers of chemicals in one roll of film. The light sensitive layers contain crystals suspended in gelatin. Their combined thickness of the imaging layers is less than half that of a human hair, a measure that must stay constant through the manufacturing process. Each layer may contain water, gelatin, highly complex oily organic chemicals, dyes, and microscopic crystals alike in form, shape, and alignment.

The combination of materials must perform a complex function. It has to record an image of a scene that strikes the film's surface for a fraction of a second, and then simulate how the human visual system would perceive and preserve that scene. After development, they must remain unchanged for at least many decades.

Highly skilled operators, supported by thousands of engineers and scientists, coated miles and miles of uniform emulsion on a plastic sheet, then cut it, spool it, and package it. Do it all in the dark. Make sure there are no dirt or dust particles to be seen even with a magnifying glass. Protect it from chemical contaminants. Somehow make sure it's all the same and will stay the same. The task is almost too complicated to think about. Yet that's what it takes to make a roll of film.

For more than a century, the technology required to manufacture black-and-white and color film stayed locked inside a very few companies with the knowledge, skill, and determination to do it. This illustrated talk will describe how Eastman Kodak Company did it.

If anyone is interested in ordering copies of my book ***Making Kodak Film***, I will bring them with me. Please note that I will not bring extras with me. My transporting the books will save buyers the US\$46 USPS shipping charge per book. Book details are on my website: [makingKODAKfilm.com](http://makingKODAKfilm.com).

Pre-orders can be paid by 9PM Sunday November 12th via by PayPal for US\$105 (includes GST and any PayPal fees). Purchasers, send an email to [makingKODAKfilm@yahoo.com](mailto:makingKODAKfilm@yahoo.com) and I will confirm your order.

**Join us at 7:30pm on November 15 in the Gold Room of Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario for Bob Shanebrook's presentation. Admission, as usual, is free. Need info? [www.phsc.ca](http://www.phsc.ca)**



## Winter Beater Digital: Pentax \*istD



**Pentax \*istD, 50mm SMC Pentax A, ISO 400.**

Many of the digital freaks at the PHSC labs cherish their Mark 17 V.III digital do-everythings so much that they hesitate to take them outdoors, once faced with 0.05 mm of snowmageddon. Those willing to sacrifice ISO 27-billion and 22 stops of dynamic range often turn to a less valuable camera for winter street shooting. PHSC fairs are a great source for this sort of beater camera and lens, and an often overlooked item is this little masterpiece: Pentax's first DSLR, the one with the marketing-nightmare name of \*istD.

Two outstanding features distinguish this pioneering classic: it runs happily on four lithium or rechargeable AA cells,

and accepts virtually every Pentax mount lens, including your (Grand) father's screw-mount Takumars from his old Spotmatic (adapter required). Even with these oldies the light meter is functional in a stop-down mode.

Equipped with a large, bright viewfinder that makes those of its competitors (Canon Rebel, Nikon D100) look like myopic peepholes, the \*istD is also quite tiny, particularly when equipped with early Pentax K-mount 35 or 50mm lenses. For winter shooting, a fairly rare external battery grip is available that houses four more AA cells.

You may have to ask around for the Compact Flash cards that this camera uses. Subsequent versions (\*isDS, etc.) were similar, but use the currently more popular SD format.

Of course there are a few limitations. The postage-stamp sized back LCD makes for limited image reviewing and autofocus is somewhat glacial. And it is only six Megapixels, so if your name is Burtynsky maybe you should look elsewhere.

Amusing factoid: One week prior to the \*istD's 2003 announcement, Pentax introduced "the worlds smallest autofocus FILM SLR." The (eek!) name: Pentax \*ist.



**Only slightly larger than the AA cells that power it!  
Shown with Pentax-A 50mm manual focus lens.**



# WEB LINKS

COMPILED BY LOUISE FREYBURGER

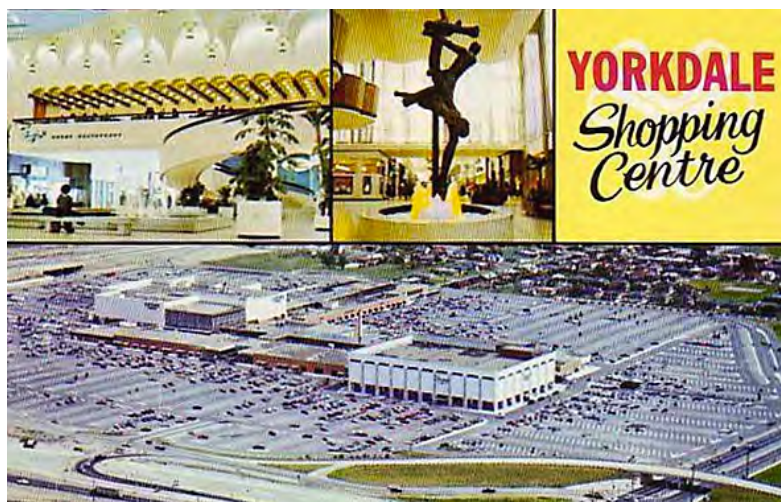
## Canada Through a Lens: the British Library Colonial Copyright Collection

<http://publicdomainreview.org/collections/canada-through-a-lens/>

"[The] [British Library's Colonial Copyright Collection of Canadian photographs](#), over 4,000 images registered for deposit and collected by the Library between 1895 and 1924. By and large the contents of the collection have been copyrighted as a result of the quality of the shot, the potential to make money from the photograph or, most likely, a mixture of both... Learn more about the "Picturing Canada" collection on its [Wikimedia Commons page](#), and see the images, almost 4000 uploaded so far, in [the Wikimedia gallery here](#)." By the way, even though the above website mentions copyright, the photographs are now considered to be in the public domain.



The fire at Bridgewater, Nova Scotia, deposited by H. O. Dodge in 1899 [copyright number 10448].



Postcard for Yorkdale Shopping Centre in the early 1970s.

"What Yorkdale Looked Like in the 1960's and 1970's, by Derek Flack, (1 Oct 2017)

[http://www.blogto.com/city/2016/05/what\\_yorkdale\\_mall\\_lookd\\_like\\_in\\_the\\_1960s\\_and\\_70s/](http://www.blogto.com/city/2016/05/what_yorkdale_mall_lookd_like_in_the_1960s_and_70s/)

"...Car culture was at its peak when Yorkdale took shape, and the mall's location is indebted to its proximity to both the 401 and Allen Rd. The latter was originally planned as the Spadina Expressway, a highway that would link the 401 with downtown Toronto..."

[Author Derek Flack's compilations are also bursting with Links to his earlier features!]

## FREE regular admission to nine Toronto History Museums

<https://www1.toronto.ca/wps/portal/contentonly?vgnextoid=956c8be3abc0c510VgnVCM10000071d60f89RCRD>

"In celebration of its 50th anniversary, [the City of Toronto, thanks to the generosity of Mackenzie Investments] is offering FREE regular admission to nine Toronto History Museums until November 30, 2017." Sites Include:

[Colborne Lodge](#) - [Fort York National Historic Site](#) - [Gibson House Museum](#) - [Mackenzie House](#) - [Market Gallery](#) - [Montgomery's Inn](#) - [Scarborough Museum](#) - [Spadina Museum](#) - [Todmorden Mills](#) - [Zion Schoolhouse](#)



"Summertime in the orchard circa 1900, with Arla & Elmore Harkness, on the ladder under tree." Gibson House, City of Toronto Museums.



## Seasons Road



Edmund Burke was first to comment on the psychological impact of the stormy night. His eighteenth-century work suggested that the ordinarily beautiful had less influence on the mind than the immense and overwhelming "sublime": the powerful events in nature that create both admiration and the fear of death. Nineteenth century writers saw the sublime as an irresistible device for engaging readers. From Mary Shelley's hapless Victor meeting his loathed monster in stormy Geneva to Edward Bulwer-Lytton putting the "dark and stormy night" on the literary map, bad weather was given a head start as a lasting cultural icon of delicious dread. It's not surprising that John Ruskin's attempt to



downplay the sublime with "There is no such thing as bad weather, only different kinds of good weather," was largely ignored. There is, and will always be, something authentic about Burke's confluence of admiration and fear. We still find ourselves in awe of nature's might, magnificence and, at times, malevolence.

Todd Hido's *Seasons Road* (2016) seems only too aware of how to take a contemporary approach to Romantic anxiety. Shot over 10 years on road trips home for the holidays, Hido appears to have assembled his images in a bound series intentionally short of text to enhance their gothic dreariness. A bonus original print taken with a 126 consumer camera and "tipped" into the volume rather than conventionally attached makes another association with vintage publishing traditions. But the photographer breaks with Romantic allusions with landscapes that are all recognizable as situated in the present. Shot mostly at twilight, they are locations rendered bleak and cheerless not only by seasonal conditions but by a sense of being forgotten by contemporary economic engines. Compelling in their loneliness, they forego beautiful and yield to the darker properties of the sublime.

Hido was born in Ohio in 1968 and currently resides in the San Francisco Bay area. He holds a BFA from Tufts University and a MFA from California College of the Arts and Crafts in Oakland. His photographs have been featured in *Artforum*, *The New York Times Magazine*, *Wired* and *Vanity Fair*, and are in permanent collections at the Getty, the Whitney, the Guggenheim and the Smithsonian.

### Sources

*Seasons Road* by Todd Hido (2016)

PHSC NEWS November, 2017



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.

## ARCHITECTURE IN PHOTOGRAPHIC EXHIBITIONS, 1858-1861 & THE DON NEWLANDS ARCHIVE

October 18, 2017

Natalie Banaszak presents her award-winning research on Victorian architectural photography and Dolores Gubasta discusses the distinctive photojournalism of Don Newlands.

## MAKING KODAK FILM IN 2003

November 15, 2017

Bob Shanebrook talks about the year of peak film production for Kodak.

## 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 while enjoying the annual PHSC Christmas party and gift exchange.

## 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*.

## FREE BLACK NORTH: STYLE, DIGNITY AND SELF-ASSURANCE

February 21, 2018

AGO's Assistant Curator of Photography Julie Crooks speaks on an extraordinary collection of studio portraits of Black refugees taken in 19th century Ontario.

## 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

## ESTATES AUCTION

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

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

## IMAGE SHOW

Sunday, November 26, 2017



ARTS and LETTERS CLUB

14 Elm Street, Toronto

(Yonge and Dundas)

12:00pm to 4:00pm

Free Admission

Ashley Cook - Show Curator

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

## SPRING FAIR

Sunday, May 27, 2018



TRIDENT HALL

145 Evans Avenue, Toronto

(south of the Gardiner,  
east of Islington Avenue)

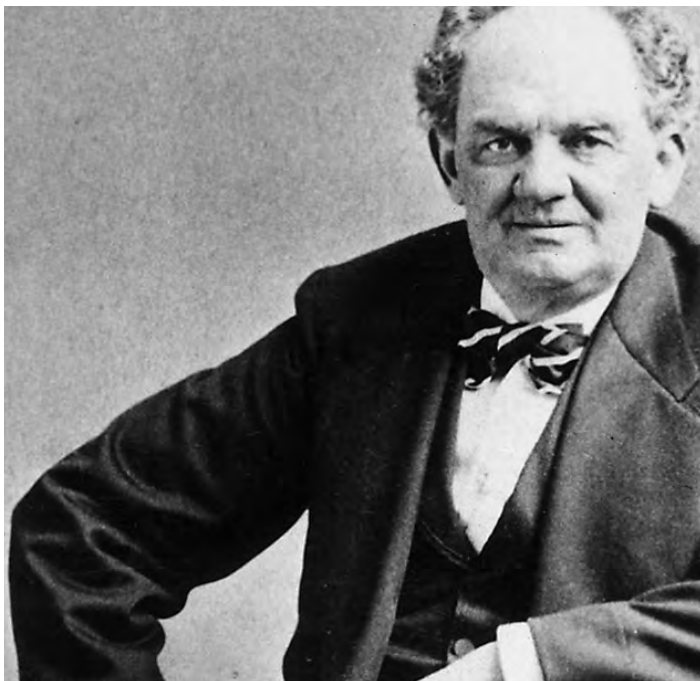
10:00am to 3:00pm

Admission \$7 / Students free / Free  
parking

Clint Hryhorijiw - Chairman

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





## ASK PHINNY

Our hero of high-octane humbug, Phineas Taylor Barnum, weighs in on life, love and photography.

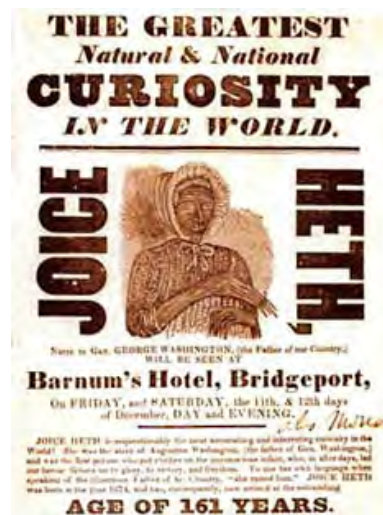
Dear Barnum,  
Is it true that you were a card-carrying slave owner, in possession of a woman by the name of Joice Heth?

-A CONCERNED CITIZEN

My Dear Concerned,

Interesting story. It's true that I had the acquaintance of Joice Heth and that we kept company for a time. I will even admit to knowing Miss Heth when slavery was still the law of the land and an accepted means of procuring labour for any Southern plantation. But I never was a slave owner, could not abide the thought of being one and was disdainful of those who prided themselves on such into the bargain.

As for Miss Heth, I never owned her, I hired her. I hired her not because she was a slave but because of growing interest in George Washington, the first president of the United States. Even before Washington died in 1799, monuments were proposed. But political jockeying and lack of funds meant they never got off the ground. It wasn't until 1833 that a group of private citizens calling themselves the Washington National Monument Society took over the task that government had managed so poorly. They began to spread the word and raise funds. This regenerated interest in old GW. Monuments were established at long last, one of the most important being Washington's estate at Mount Vernon,



Poster for Joice Heth, 1835. No photographs of Heth exist as she died in 1836, 3 years before photography.



Washington's Tomb at Mount Vernon, half plate ambrotype, c1860s. Collection of Lewko Hryhorijiw.

purchased by another citizen's group, the Mount Vernon Ladies Association.

Joice Heth was said to have once been George Washington's nurse and was, in the year I met her, presented as being 161 years old. As a young entrepreneur, I was keenly alive to the fact that public interest in President Washington would make Joice an insanely profitable attraction. I bought her contract and arranged for Miss Heth to come to New York to perform at Niblo's Garden Restaurant but it proved to be for a short time only. Passing away in 1836, Joice was examined post-mortem. She was declared to be only 80 years old. I, humbug maestro extraordinaire, had been had.

### Sources

*Struggles and Triumphs* by Phineas Taylor Barnum (1873)  
*P.T. Barnum, The Legend and the Man* by A.H. Saxon (1989)  
"A History of the Washington Monument, 1844-1968, Washington, DC" by George J. Olszewski (1971)

# THE CLASSIFIEDS

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## Exhibitions

### CITY OF TORONTO ARCHIVES

**Wide Open World: A Celebration of the Suburbs in Toronto**  
**Opens September 21, 2017**

This exhibit from the City of Toronto Archives features the work of official city photographers, freelancers and amateurs as they documented people raising families, building communities, and celebrating together in the wide open world known as the suburbs.  
255 Spadina Rd., Toronto, ON, M5R 2V3

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### STEPHEN BULGER GALLERY

**Deanna Pizzitelli:**  
**"Koža"**



**November 25 - January 13**

Visit the new gallery at  
1356 Dundas Street West  
Toronto ON M6J 1Y2

## Wanted



### LENS FOR CANON CAMERA

Would like to purchase a Tamron 90mm F/2.8 Di SP MACRO 1:1 or similar.

Contact Les at [lesjones.covershots@gmail.com](mailto:lesjones.covershots@gmail.com)

## 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](mailto: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](mailto:info@phsc.ca).

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## GRAFLEX Journal

The latest copy is available for download at <http://graflex.org/journal>. As well, ongoing call for articles. Contact Ken Metcalf at [metcalf537@aol.com](mailto:metcalf537@aol.com)

## For Sale



### NIKON PRO GEAR

Nikon D810 < 6M shots; MB-D12 Power grip for D810; D750 < 2M shots; 24-70mm f1:2.8; 70-200mm f1:2.8 VR II w/AF-S 1.4X & 2.0X converters; Serious buyers please send email to: [wayne.gilbert@sympatico.ca](mailto:wayne.gilbert@sympatico.ca)

## Camera Shows

### CAMERAMA

**Sunday, November 12, 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  
[www.facebook.com/TorontoCameraShows/](http://www.facebook.com/TorontoCameraShows/)

### 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/)