



SHAPE SIFTING



***Creature from the Black Lagoon* by
director Jack Arnold, 1954.**



***The Shape of Water* by director
Guillermo del Toro, 2017.**

THE GREEN IMMIGRANT America proved to be brilliant at operating an efficient armaments industry and integrated administrative system. It was part of the reason it won WWII. But in the war's aftermath, there was understandable resistance to dismantling something that was keeping the American economy afloat. Part of the answer was to justify its existence by suspecting new enemies abroad. The rest was to search for adversaries at home. The House Un-American Activities Committee (HUAC) hearings went beyond finding enemies of the state to targeting any actors, writers and directors who appeared to have immigrant origins. A recurring point of irritation for HUAC seemed to be the gall of those accused trying to rely on the Constitution's Bill of Rights to protect their freedoms. As Hollywood lost hundreds of employees to the Blacklist, it tacitly responded by referencing American paranoia in herds of B movies: *Invaders from Mars* (1953), *Creature from the Black Lagoon* (1954) and *The Blob* (1958) were just a few that echoed the pervading bogey-man mentality.

Guillermo del Toro's *The Shape of Water* (2017) rotated the perspective on the Black Lagoon gill-man of the 1950s, proposing that enemies might be a matter of contorted outlook rather than actual threat. In his acceptance speech for Best Picture, del Toro stated that he was an immigrant in an industry attempting to erase the "lines in the sand" drawn by contemporary political ambitions for American Dreamers and DACA. For this Del Toro deserves our gratitude, not only for creating a tremendously engaging love story but for reminding us of what happened when immigrant hysteria last took hold of the world.

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PHSC NEWS

Editor - Sonja Pushchak
Distribution - David Bridge
Contributors - David Bridge,
Louise Freyburger, John Morden



info@phsc.ca
www.phsc.ca

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Pictured above: The Bauer 88B 8mm movie camera with built-in f/1,9 Schneider Xenoplan lens. What looks like an extra lens near the bottom is the coupled exposure meter, a new advance in consumer movie technology. Made in Germany from 1954-1960.

Two Toronto Photographers Speak



Bob Dylan by Dale Barnes.

Dale Barnes worked as a respected in-house photographer at the Toronto CBC offices during the 1950s and 60s. In a unique position to capture the early and flourishing careers of many Canadian and American entertainment luminaries, Barnes will speak on his experiences within the Canadian creative environment of the CBC.



From *Ritual: Good Friday* by Vincenzo Pietropaolo.

Vincenzo Pietropaolo presents his insights on social documentary photography in the Toronto area. Immigrating to the city as a child, he grew up immersed in the rich cultural history of Toronto's diverse neighbourhoods. Self taught, he became active in photography in 1970, pursued a career in city planning and then resumed his formal visual studies with a Master of Fine Arts degree from Ryerson University. He currently works full time as a freelance photographer.

Join us at 7:30pm on Wednesday March 21 in the Gold Room of Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario for both informative presentations. Admission, as usual, is free and light refreshments are provided. Need info? www.phsc.ca

PHOTO BOOK 101

BY SONJA PUSHCHAK

Rethinking Birth of the Cool



In *The History of Fashion Photography*, Nancy Hall-Duncan heralded David Bailey as a “photographer-hero.” Bailey photographed pop art street style and rock icons of the 1960s, demanded cosmic prices for single images and stood as the only photographer that could unnerve Beatle John Lennon. He also was responsible for creating a studio atmosphere of toxic masculinity for his female models. It is difficult to know, decades later, whether Bailey’s reputation grew exclusively on his prowess with the camera or because of a predatory attitude toward women which drew considerable attention in its day. Recent opinion seems to distance itself from the former. Writing for the UK’s *Guardian* on Bailey’s 2014 retrospective at the National Portrait Gallery, London, Jonathan Jones called his work “inexhaustibly shallow” and “brainless glamorama.” It’s undeniable that Bailey’s fashion and celebrity portraiture egged on an industry. However, when contemporaries Richard Avedon and Irving Penn are brought into the picture, Bailey seems far from having been a genius of the genre.

Rather than impacting photography, Bailey seems to have wrought his greatest influence on social inclinations. Director Michelangelo Antonioni used Bailey as a model for his self-absorbed, bad boy photographer in *Blow-Up* (1966). It contained a now famous scene in which the photographer, played by David Hemmings, aggressively straddled his model while firing the shutter. The implication was not lost

on the viewer: there were no lines that the employer as male couldn’t cross with a female in his employ. You might say that Bailey set the testosterone-dominated workplace on the map, making such conduct fashionable. Crawl forward to the present and we can see how some men in positions of power used that map for directions.

It is fair to add that behaviour of this kind has lost its heroic patina in the marketplace. Paul Marciano, co-founder of Guess, photographers Patrick Demarchelier and Mario Testino, and Harvey Weinstein are just a few who have found that the price for sexual misconduct is rather steep. So while we apply the word “hero” broadly, assuming there is something dependable, honourable and unchanging in its meaning, we also find it slippery; susceptible to tarnish. That’s probably why the ancient Greeks decided to reserve the expression only for warriors long buried, firmly outside living memory. Society continues to evolve and any living “hero” could find themselves subject to a future rethink. True in antiquity, it is doubly true now.

Sources

“David Bailey: Stardust – review,” by Jonathan Jones, *guardian.com*, Wed 5 Feb 2014

The History of Fashion Photography by Nancy Hall-Duncan (1979)
Birth of the Cool, 1957-1969 (photographs by David Bailey) by Martin Harrison (1999)



Vogue magazine spreads by David Bailey, March 1, 1966, republished in *Birth of the Cool* (1999).

The Photographic Historical Society of Canada

PRESENTS



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The Privacy Invaders

Although Federico Fellini's *La Dolce Vita* (1960) introduced the paparazzo (the pest photographer named after a buzzing mosquito), history suggests that photojournalism has always practiced a certain amount of persistence in pirating privacy. As statesman Otto Von Bismarck took his last breath in 1898, photographers climbed uninvited through the bedroom window to capture his demise for the newspapers. A hundred and twenty years later, we find ourselves no closer to privacy standards which also guarantee the flow of verifiable information important for the common good. The most we can say about private moments that become public property is that they reveal more about social mores than they do about any pictured event.

Elizabeth Taylor and Richard Burton, Italy, by Felice Quinto, 1962. This episode tends to make it on most lists of legendary paparazzi shots even though there is no single iconic image. However, Quinto is said to be the paparazzo on whom Fellini's character was based. Taylor had just broken up the marriage of actor Debbie Reynolds and singer Eddie Fisher, then went to Italy on a movie shoot to liaison with Richard Burton. While some will say it was Taylor's magnetism that created demand for the Burton-Taylor shots, public sympathy brimmed for Reynolds, left abandoned with small children Carrie and Todd. Thus the Taylor-Burton pictorials were mainly employed to amplify moral outrage toward the principals of the affair.



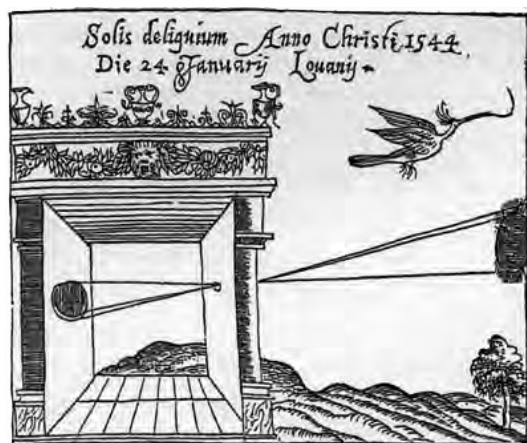
Jacqueline Kennedy Onassis followed by Ron Galella, New York City, 1971. Photographs of a casually dressed former First Lady astonished the public. Up until then, society had had no experience of any widow, famous or otherwise, wanting to assert her own existence after the death of a husband. Kennedy Onassis pioneered selfhood on the streets of New York, refusing to become invisible by taking a job. Doing so wasn't without its perils; paparazzo Ron Galella shadowed and documented every move. Galella's methods were unethical and at times cruel. It's unlikely his intention was to reach saturation with the volume of shots he produced. But satiated the public became: the images lost their shock value. Unwittingly, Galella helped twentieth-century media consumers get used to the life-after-widowhood of Jackie O and the legions of women who would follow.



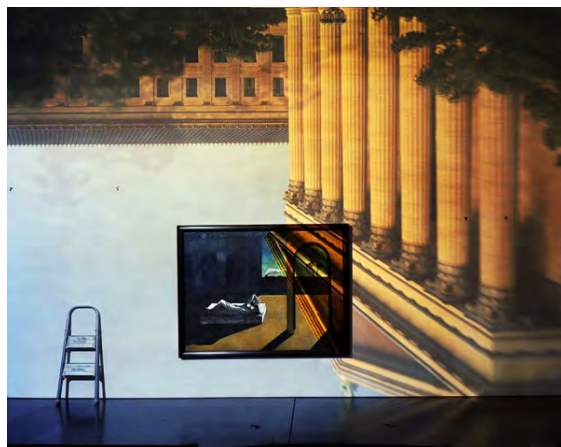
Brad Pitt and Jennifer Aniston, Anguilla, 2005. Like the Taylor-Burton intrigue, there is an abundance of images of each stage of the Pitt-Aniston relationship by different paparazzi. The pairing seemed to be the love match of the early twenty-first century: Pitt was an all-American actor of few words in the style of Gary Cooper while the lack of guile Aniston projected combined a street-wise attitude with Disney-esque innocence. They married in 2000 and moved into 14,000 sq. ft. in Beverly Hills. As the new millennium was already knee-deep in cartoon romances churned out by Disney, it stands to reason that the public put its faith in the Brad and Jennifer "ever after." Filming with Angelina Jolie in 2005 put an end to the possibility and Anguilla was their last vacation together. Time will tell if Pitt and Aniston earn the legendary status of the previous celebrities.



The Miraculous Darkened Room



One of the earliest known published representations of a pinhole camera obscura room from *De Radio Astonomico et Geometrico Liber*, Gemma Frisius, 1558.



Camera Obscura: The Philadelphia Museum of Art East Entrance in Gallery #171 (with a De Chirico painting) by Abelardo Morell, 2005.

Contemporary researchers have contemplated whether painters from the Renaissance onward used natural phenomena in combination with available technology to create photographic portraits and scenes. In our December issue, we highlighted the work of Abelardo Morell, a photographer who turns rooms into pinhole cameras. But the fact that a darkened room could project inverted images of the outdoors onto walls through a tiny hole was common knowledge among a select group of learned individuals as far back as the fourth century BCE. The philosopher Aristotle is thought to be one of the first to notice and record that tiny gaps between tree leaves functioned as multiple lenses, casting many images of a crescent-shaped sun on the ground during a partial eclipse. In the same century, Chinese Mohist philosophers noted upside-down views of the outside world cast on indoor walls, facilitated by holes in window blinds. Leonardo Da Vinci was perhaps the most prominent artist to write about it, providing diagrams in one of his many notebooks. But scientists and natural philosophers such as Giambattista Della Porta (1535-1615) and Johannes Kepler (1571-1630) also noted the amazing phenomenon. And Kepler would coin the term “camera obscura” for posterity.

The size of the room’s tiny hole affected sharpness and brightness but at some point around the 1430s it was discovered that placing a concave mirror (the kind of mirror we now use as a magnifying shaving mirror) to catch the projection made for a much brighter image. Then, using that mirror to direct the image onto a movable screen or canvas that could be shuffled back and forth for focus resulted in a sharp representation that could be clearly seen and easily traced. Why did this combination of mirror-type lens and room seem to develop in Northern Europe before Southern Europe’s Italian Renaissance? In the Netherlands, painters and mirror-makers were members of the same guild or manufacturing fraternity. Guild members undoubtedly

put their heads together when it came to determining and assembling such a handy process.

In last month’s issue, attention was drawn to the intricately detailed convex mirror that figured in Jan Van Eyck’s 1434 painting of the *Arnolfini Marriage*. It was suggested that a convex mirror could be turned into a concave one by silvering or coating the reverse side with reflective metal. Glass-blowing technology and mirror-making were not new technologies even as Van Eyck was drawing up plans for painting his awe-inspiring panel. Glass-blowing was a skill from the ancient world and making mirrors by backing domed glass shapes with metal was a commodity in production in the late Medieval. However, a more intriguing issue is why artists like Da Vinci didn’t come out and admit they might have relied on such a device. Next month: the wages of witchcraft.

Sources

Secret Knowledge by David Hockney (2001)



The King William Room, Parliament House, Australia by Robyn Stacey, 2016.

Not So Collectable: Slide Projectors



Left to right: Rollei 6x6, Kodak 35mm Carousel, Kodak pocket Carousel 110.

Faster than a president's mind can change, slide projectors moved from mainstream beloveds to non-desirables. Several of us at PHSC labs are old enough to remember their heyday. Our most rabid members of the Society for the Prevention of Cruelty to Electro-mechanical Devices have rescued various projectors destined for the landfill, but we wonder if the endless supply of unwanted units flowing from the closets of the now-aged boomers will ever cease.

Rightful descendants of the lantern-slide projectors of the nineteenth century, and spurred by the invention of colour transparency film and 35mm cameras, these units saw about 70 years of development as a consumer product. Starting off from the simple push-one-slide-in and the previous-slide-will-fall-out, manufacturers tried to grapple with the unwieldy cardboard-mounted transparency, and the seemingly simple process of physically moving it into a space between a projection bulb and a lens. As usual, Kodak managed to almost impose a North American standard with the round Carousel tray, just about the most space-devouring way of storing images known to humankind. To those of us familiar with these units, the Kodak slogan of "dependable as gravity" made us doubt the entire canon of Newtonian physics. Competing round tray configurations, straight trays and little plastic "slide cubes" eventually gave way to the Carousel, possibly because of the pressure from corporate and institutional users who wanted a standardized replacement for the lantern slide. Only the final Kodak Ektapro

series lurched into the digital age with a serial data interface for control, but these units cost about \$800 in 1995.

In spite of the difficulty of exposing transparency films, sending them for processing, and herding the slides the correct way into trays, the slideshow process was very common in mid-twentieth century North American households. While often the family slide show is mocked as a lowbrow and tiresome phenomenon, many who were involved felt they were practicing photography on a higher plane, particularly when the quality of a projected Kodachrome was compared to the lowly and often badly produced colour print.

Perhaps most memorable events of the slide period were the magnificent scripted-with-music automated shows presented with multiple medium-format projectors in the U.S. National Parks, culminating in presentations at the world's fairs, in particular Montreal's Expo 67. All these shows were abandoned quickly with the advent of electronic video, and their slide decks will never be seen as intended, as archivists will lament.

The diversity of projector types and designs should lead to an underground of collectors - if you are there, please speak up! Like old cameras, many samples may be defective, and repair is probably impossible, but often it's not hard to find another sample. Lots of exotics, like large format, or non-Carousel exist. And even the classy Leitz and Rollei models are not too hard to come by. Perhaps the slide projector collector's time has come!

WEB LINKS

COMPILED BY LOUISE FREYBURGER

Bird Photographer of the Year, 2018, in Pictures, *The Guardian, Culture*

www.theguardian.com/artanddesign/gallery/2018/mar/08/bird-photographer-of-the-year-2018-in-pictures

"The shortlist for the coveted Bird Photographer of the Year awards has been announced by Nature Photographers and the British Trust for Ornithology. Here we display a few of the entries in the running for the awards, which will be announced by Chris Packham in August at the annual Rutland Birdwatching Fair."



Kingfisher diving, Spain
by Mario Cea Sanchez.



From *One, Two, Three, More* by Helen Levitt, published by powerHouse Books. Helen Levitt © Film Documents LLC.

In "One, Two, Three, More" Helen Levitt Reminds Us That Street Photography Used To Be Awkward, *Resource, Alexander Breindel, February 8, 2018*

resourcemagonline.com/2018/02/in-one-two-three-more-helen-levitt-reminds-us-that-street-photography-used-to-be-awkward/85474/

"Now, with the release of *One, Two, Three, More* published by PowerHouse Books and with accompanying text by Geoff Dyer, her work is getting a second chance at mainstream appreciation."

The Chroma is a lightweight, affordable, easy-to-use 5x4 field camera, *DPreview, Feb 21, 2018, Damien Demolder*

www.dpreview.com/news/3631124733/the-chroma-is-a-lightweight-affordable-easy-to-use-5x4-field-camera

"A UK photographer and custom-built camera maker has launched a Kickstarter campaign to help fund a new 5x4-inch field camera that he intends to be lightweight, easy-to-use, unique, affordable and upgradable... as well as a bit funky. To that end, the Chroma will be made from brightly colored sheets of acrylic, laser-cut for accuracy."



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.

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 Birkhofer of Ryerson University brings in a selection of images and stories from Ryerson's newest collection of *New York Times* photographs.

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 American refugees taken in 19th century Ontario.

THE WORLD OF THE CBC & DOCUMENTARY PHOTOGRAPHY

March 21, 2018

Dale Barnes reflects on his 10 years at the CBC during the 1950s and 60s. Vincenzo Pietropaolo is our guide for a trip through documentary photography.

HOME BOYS & THE DEEPEST PICTURES

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. Maeghan Ogilvie, award winning underwater photographer, reveals the challenges in capturing the remarkable secrets of the deep.

NIAGARA FALLS & PHOTOGRAPHY THEN AND NOW

May 16, 2018

Anthony Bannon from Buffalo will show us how they do it at the Falls while John McQuarrie presents Photography: Then and Now.

VIDEO AND ITS EDITING

June 20, 2018

Mark Holtze will take us through the complexities of this often encountered and enjoyed visual medium.

PHSC EVENTS

CONSIGNMENT AUCTION

**ALL SELLERS AND
BUYERS WELCOME!**

Sunday, March 18, 2018



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

Items accepted 8:30 to 10:30

Auction starts at 11:00am

Free admission & parking

Clint Hryhorijiw - Chairman

Details at www.phsc.ca

SPRING FAIR

Sunday, May 27, 2018

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

NOT-SO-FAST FASHION

BY SONJA
PUSHCHAK

Taste as a Factor of Time



Mr. Bon and Mrs. Pon by Ms. May (their daughter) via Instagram.

At the 90th Academy Awards, Jane Fonda, Helen Mirren, Rita Moreno and Eva Marie Saint looked polished. Nicole Kidman and Sandra Bullock demonstrated ownership of a sort of timeless elegance based on a maturing career. But participants below a certain age: Jennifer Lawrence, Margot Robbie and Greta Gerwig got the most fashion attention. Entertainment reporting has focused on analyzing the nuances of haute-wear Hollywood style from the perspective of just this category of candidates. We expect it because the fashion industry has put its energies behind youth-centric couture since the 1960s. But the history of fashion photography indicates that the target demographic before this watershed era has always been older.

When Condé Nast bought *Vogue* in 1909, he was said to be interested in a publication whose *raison d'être* was taste rather than mass popularity. Taste, even by the early 1900s, was a loaded term. The previous two centuries had consistently looked to Immanuel Kant to define the judgment of taste. For Kant, there was an objectivity in taste; in other words, a universality of taste. And he maintained that real taste could only be known when the immediacy of the desire to consume had been fulfilled. Late nineteenth-century aesthetic theorist Grant Allen agreed with Kant, believing that the human organism had to have met all its basic needs

before it could truly know aesthetics. Both Kant and Allen thus saw the person of taste as having extensive experience in what the world had to offer; a person not easily attracted by every shiny object but attuned to a greater understanding of style. That, invariably, was the older, worldly consumer.

Before the 60s, designers such as Chanel and Dior knew their target market to be the mature woman with style experience and, of course, money. Their houses designed suits and ensembles that didn't require youthful perfection to present a lithe appearance. While contemporary corporate fashion has been slow in coming back to this market segment, there are pockets of appreciation on the internet. Tastemaker Iris Apfel's film *Iris*, Ari Seth Cohen's *Advanced Style* blog, and Bon and Pon on Instagram, grandparents who exhibit sartorial know-how, typify style beyond fast fashion that remains an opportunity awaiting savvy retailers of the future.

Sources

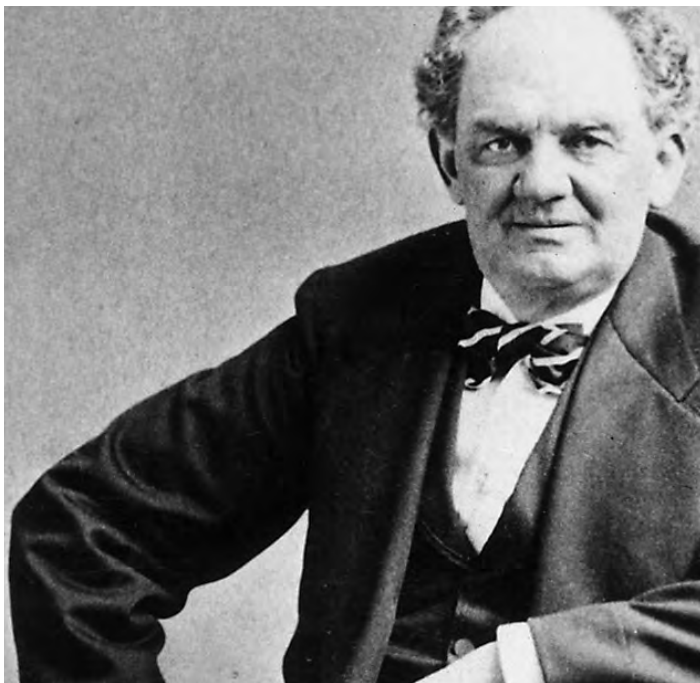
Iris directed by Albert Maysles (2014)

www.advanced.style

"The 'silver surfers' riding high on Instagram fame," *bbc.com*, 7 March 2017



Iris Apfel, style icon at 96, pictured with items from her jewelry line by unknown photographer, via hsn/Instagram and Pinterest.



ASK PHINNY

Our shrewd showman weighs in on photography, as usual.

**Dear Phinny,
How did you make photography pay?
- J. M. CAMERON**

My Dear Madam,

Needless to say, an astute businessman or woman maximizes success using every device at their disposal. Before photography, I wrote my own ads and hired lithographers to visualize the human displays and tableaux in my American Museum. Once the carte-de-visite (a calling-card sized albumen positive with room for a printed title at bottom) became affordable in the 1860s, its advantage was overwhelming. Printed newspaper ads were fine for getting the word out; full-colour lithography was expensive but could be posted in strategic places around town and on the face of the Museum to catch the eye. But the carte was a delight, extensively reproducible at little cost, with the price plus a modest surcharge passed entirely on to the customer. What a concept. Suddenly, visitors to the Museum had the privilege of purchasing a souvenir of their time among the rare and extraordinary persons performing at my establishment. I'm glad I thought of it. Or as Rochefoucauld liked to say, "It takes great skill to hide the fact that you have great skill."

However, in terms of profit, it was important that everyone in my organization benefit. Yes, another radical idea courtesy of yours truly: the sharing of profit within an organization. While my (let me say substantial) coin pile came from the gate, that is, the admission people paid to enter the Museum, the profit from selling souvenir cartes

went to my performers. Of course, I chose the photographer and recommended Mathew Brady. Brady became notorious for documenting the death and destruction of the Civil War but famous for doing pre-war Abraham Lincoln portraits. Remember when my two top entertainers, Tom Thumb and Lavinia Warren, got married? Brady cranked out those souvenir cartes, making tens of thousands to be sold at 25 cents a piece. Both the happy couple and the photographer made out like railway bandits. Good thing because Thumb had extravagant tastes and Brady lost his shirt on the war photos. Or as Rochefoucauld liked to say, "People complain about their memory but never about their judgment."

While Brady photographed my performers in the mid 1860s, Chas. (Charles) Eisenmann did the work in the 1870s



**Canadian Charles Tripp, the Armless Wonder
by Chas Eisenmann, 1885.**

and 80s. Eisenmann's studio in New York's Bowery received every real and gaffed (artificial) freak from my venues and other dime museums in the district. But by the time his place of business was running at capacity, the larger cabinet card had taken the place of the carte-de-visite. Not only did the change in format stimulate more collecting, the scaling up of the image demanded innovation in portraying sitters. Eisenmann crammed his rooms full of backdrops, plush seating, fake trees and flowers, offering freaks a choice of elaborate settings in which they could pose in style. It was a marvellous enterprise until it wasn't. By 1894, changes in entertainment and photography closed the studio. Rochefoucauld, and Eisenmann, never saw it coming.

Sources

Monsters by Michael Mitchell (2002)

"For an American that Loved Freaks" By Philip and Peter Kunhardt, *New York Times* 1995.

THE CLASSIFIEDS

Page 12 of 12

Camera Shows

LONDON VINTAGE CAMERA SHOW

Sunday, April 15, 2018

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

VANCOUVER CAMERA SWAP MEET

Sunday, April 15, 2018

9:00am to 4:00pm

Antique, Vintage, Digital and Optics. New and Used.

Croatian Cultural Centre, 3250 Commercial Drive @ 16th Avenue, Vancouver, BC.

Admission \$5

Tables are available.

Contact Tonchi at 604-681-8419.

CAMERAMA

Sunday, April 22, 2018

9:30am to 2:30pm

Free parking and lots of vendors ready to buy, sell and trade. Edward Village Hotel, 185 Yorkland Blvd, Toronto, Ontario M2J 4R2.

Admission \$7 (Students \$5)

Contact Gary Perry at 905-550-7477

torontocamerashows@gmail.com

[www.facebook.com/](http://www.facebook.com/TorontoCameraShows)

TorontoCameraShows

MONTREAL CAMERA SHOW

Sunday, April 8, 2018

9:30am to 2:30pm

Everything photographic. New and Used. Digital and Film cameras.

Hampton Inn & Suites, 1900 Trans-Canada Highway (40), Dorval, QC.

Admission \$7.

Contact Sol Hadeef at 514-898-5351 or

solhadeef@gmail.com

www.montrealcamerashow.com

Publications

GRAFLEX Journal

The latest Graflex Journal, Issue 3, 2017 is available for download at <http://graflex.org/journal>. Plus ongoing call for articles and for contemporary photography utilizing Graflex cameras. Contact Ken Metcalf at metcalf537@aol.com

Conferences



PhotoHistory/PhotoFuture Conference

April 20 to 22, 2018

A three-day conference organized by the Rochester Institute of Technology Press exploring the practice, profession, scholarship, preservation of and access to photography's history. See website for details and registration:

www.rit.edu/twc/

photohistoryconference/

DoubleTree by Hilton Hotel Rochester, 1111 Jefferson Rd, Rochester, NY 14623. Phone 585-475-1510.

RYERSON IMAGE CENTRE

Photography: The Black Box of History March 16 & 17, 2018

A symposium in partnership with the Ryerson Image Centre and the University of Delaware with keynote speakers Ariella Azoulay and Elizabeth Edwards. The symposium inquires into photography's conceptualization today, and how recent technological and epistemological transformations have engendered new approaches.

ryersonimagecentre.ca/symposium/photography-the-black-box-of-history/
33 Gould St. Toronto ON M5B 1W1.

Exhibitions

PHOTOGRAPHS OF WOMEN BY WOMEN

Presentation by Laura Jones

7:30 pm on Friday March 23, 2018
at Toronto Arts & Letters Club
14 Elm St. Toronto

In the early 1970s, the University of Toronto's darkroom excluded women. In response, The Women's Photography Co-op created an exhibition to showcase women's talent. This landmark Canadian photography show was lauded in the *Time Life Yearbook* and *The Village Voice*. A selection of images was published by Coach House Press. This presentation highlights key images from the original exhibit. It's a single evening casual adlib event taking place in the 3rd floor studio. For more information:

laurajones@laurajones.ca

STEPHEN BULGER GALLERY

Bruno Barbey: Witness of Things Past
March 10 - April 14



1356 Dundas Street West
Toronto ON M6J 1Y2.

Wanted



Graflex Sync Cords

The "rubber" casing on some Graflex sync cords cracks and fall away. If readers have a way of making the cord more pliable, or filling in or repairing areas that are missing, please send methods to info@phsc.ca.