



## RISK APPRAISAL



Bettie Page by Paula and Irving Klaw, 1954-1955.

**THIS WEEK IN PHOTOGRAPHIC HISTORY** In 1956, James A. Mann of Confidence, Illinois made an unprecedented decision to have Irving Klaw illustrate his insurance company's yearly calendar. Klaw, known as the "Pinup King" for producing soft-core bondage cheesecake featuring lingerie models and actress hopefuls, operated a mail-order speciality photograph business out of his storefront on 14th Street in Manhattan. Looking to attract customers, Mann wrote to Klaw and received a set of twelve 8x10 colour gelatine prints by return mail. Mann had the calendar run off locally, each picture captioned with practical and seasonal insurance advice.

Predominantly of models in tableaux with an enthusiastic Bettie Page, demonstrating how whips and lengths of rope might be employed in the development of insurance products for the domestic consumer, each Klaw image forged an uncanny relationship with its monthly caption. With April's "Remember that claims arising during the contestable period of any policy will be subject to discipline" and October's "Involved in group activities? Talk to us about a Group Plan," many who saw the calendar declared sudden comprehension of the nexus between teaser fetish and one of America's more conservative industries. Mann's innovative calendar certainly drew attention to the Confidence Mann Insurance Company, although he later maintained the increase in business was hard on the office furniture.

WARNING: The April issue contains both fake and factual content.

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## PHSC NEWS

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**Pictured above:** The Chobi Cam Cheese Mini Digital Camera produces still images that are 1280 x 1024px and video that is 720 x 480px at 24fps in AVI format. Slightly larger than the size of a CompactFlash card, this one-ounce unit has a modest price tag. Havarti subjects you want to shoot? This is your camera.

## The Deepest Pictures & The Home Boys



From the series *Requiem of Water* by Meaghan Ogilvie.

Meaghan Ogilvie's photography focuses on human relationships to nature and how that correlates with rapid ecological change. After earning a diploma in photography at Sheridan College in 2003, Ogilvie was selected for an art residency at the School of Visual Arts in New York City. She has worked as a Photo Editor for Getty Images as well as for the Sundance and Toronto Film Festivals. Known for her ethereal underwater images, Ogilvie continues to explore the reaches of the natural world and the temporal quality of its beauty.



British Children Canadian party, 1925, courtesy of Sarnia Observer.

Sandra Joyce has been an advocate for the British Home Children since discovering in 2004 that her father and uncle were sent to Canada as part of a longstanding British child relocation program. She has given numerous presentations on the subject across Canada and in the US. She was instrumental in politicizing the abuses of this scheme which led to an official apology extended to the British Home Children by the House of Commons on Feb. 16, 2017. Joyce will present on the role of photography in perpetuating the program. Joyce studied journalism at Ryerson University and during her tenure at CBS Records, was an award-winning publicist. She is currently a teacher and storyteller.

**NOTE! We are now in a different room at the same location! Join us at 7:30pm on Wednesday, April 18 in the Burgundy Room of Memorial Hall (across the foyer from the Gold Room) 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](http://www.phsc.ca)**



# PHOTO BOOK 101

BY SONJA PUSHCHAK

## The Work of Samuel Overton Boring



**Boring: White People.**

Thomas Henry Huxley (1825-1895) was a Victorian biologist and early contributor to the sciences of palaeontology and comparative anatomy. But he also attempted to produce a photographic record of the races under British colonial control. This was a project initially conceived under the auspices of the British Ethnological Society, an organization of which Huxley was then president. Prior to 1869, members of the society had been turning over the possibility of a project akin to Joseph Fayrer's 1866 undertaking to document the tribes of India. Projects of this kind were growing in popularity within the young Victorian sciences, keeping pace with theories on race and developments in photographic process. The link between photographic naturalism and observable fact; that is, the belief that photographic technology unfailingly produced visualizations of unmediated objectivity, had its many adherents in the mid to late nineteenth century. Huxley was certainly among them. In 1869, he convinced the Colonial Office in London to circulate a request to local governors across the globe, specifying that professional photographers be engaged to contribute to a visual systemization of non-white races under domination of the British Empire.

Furthering the Ethnological Society's mandate to gather anthropological data, Samuel Overton Boring, longstanding member and author of numerous Victorian pamphlets on racial ranking, argued that a similar observational program should seek to schematize the superior nature of English bloodlines. A devotee of Sir Francis Galton and his recent *Hereditary Genius* (1869), Boring felt there was sufficient visual evidence already in the hands of British photographers to comprehensively support Galton's view on superlative English hereditary traits. Compiling an exhaustive collection of cartes-de-visite and cabinet cards in a categorized volume, he published *Boring: White People* (1870), a premium first edition with tipped-in reproductions.

Today, Samuel Boring's message has particular currency among factions of right-wing advocacy. Ronald Spencer Miller, a regional chapter spokesperson, has gone so far as to form a revivalist hub dedicated to the early racial theorist. "Yes, Boring is what we're all about," says Miller. "We want to make the public aware that our ideology is as Boring as our agenda." Like many of his contemporaries, Miller is selling T-shirts online to raise funds. His "I'm into Boring people incessantly" is available in S, M, L sizes with beige lettering on white polyester.

### Sources

*Raw Histories: Photographs, Anthropology and Museums* by Elizabeth Edwards (2001)



**Boring: White People.**

**Photographic Historical Society of Canada presents**



North America's Largest  
**SPRING CAMERA 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

**TTC via the South 110 Islington Bus**

Mark Singer - Chairman

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

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



## Witchcraft versus the Non-Disclosure Agreement



*Inside View of a Goal in the Inquisition, showing the several methods of Torture and Cruelty, as exercised in presence of the Inquisitor, &c.*

**The Book of Martyrs by John Foxe (1563). Copper engraving of the torture of Protestant heretics in the Spanish Inquisition from a late 18th century edition. The illustration is notable for depicting the variety of ways in which suspected heretics and witches could be dispatched.**

If Leonardo Da Vinci and other painters knew about the camera obscura and the concave mirror lens, and may even have used them, why didn't they go public? After all, the Renaissance was a time of glorifying intellectual endeavour. After the inward-looking centuries of the Middle Ages, it was the rebirth of Classical knowledge and Studia Humanitatis: the study of grammar, rhetoric, Greek and Roman philosophy, poetry and history, that was considered essential knowledge for nobles, military men and artists. Investigation into the mechanics of optical phenomena would have been a branch of philosophical education in keeping with the study of nature and human anatomy, already required of the best painters and sculptors.

Yet witch hysteria and the hunt for heretics seemed to rise in conjunction with the more rational pursuits of the Renaissance. By the thirteenth century, a battle for control between the Holy Roman Empire and the Byzantine papacy meant papal factions were sensitive to any hint of popular disobedience. Dissident French Christian sects like the Albigensians and Waldensians, which allowed women to preside over Sunday Mass and baptism, drew negative attention. Church officials brought the sects to heel by torturing women clerics into confessing heretical crimes involving devil worship. Thereafter papal clergy relied on crying witch for purposes of control or revenge for the next six centuries. However, while there is ample documentation regarding witch executions in the Italian countryside, evidence from witch trials in urban centres like Florence or Rome

suggests that acquittals were the norm. Representatives for the accused were adept at rational scholarly arguments and generally demonstrated the urban educated to be less superstitious than rural priests and peasant faithful.

So what else might have caused the knowledge of optical aids that artists used to be suppressed? The guilds. European city-states had guilds to govern every area of manufacturing. For Italy's Florence, the creation of church paintings and important portraits would have been undertaken under the auspices of the Medici e Speciali guild, the one serving chemists, pharmacists and physicians as well as painters. Every city had its guilds and every guild comprised different professions. While the conventional impression of the guild is of an all-embracing workmen's association, guilds were actually oligarchies of middle-class merchant businessmen with close ties to bribed politicians. The primary concern of guilds was self-enrichment, which included guarding the secrets of manufacture. Would Da Vinci's guild have exerted pressure to keep the obscure method out of the hands of the public? Think of it as an early form of the non-disclosure agreement.

### Sources

*Secret Knowledge* by David Hockney (2001)

[witchhunts.academic.wlu.edu](http://witchhunts.academic.wlu.edu)

"The Economics of Guilds" by Sheilagh Ogilvie in the *Journal of Economic Perspectives* (Nov 2014)

*Witches* by Candace Savage (2001).



**St Eligius in His Workshop by Petrus Christus, 1449. Eligius is weighing a gold ring on a scale as a member of the guild overseeing goldsmiths and metalworkers. This Northern Renaissance painting indicates the other professions in this guild: glassblowers and mirror makers.**

## The Green Light on Green Solar-Powered Meters



Left to right: the Gossen, Weston and the General Electric.

After enduring another round of April-fools shenanigans at the PHSC labs, several of us got down to contemplating life in a post-societal-breakdown world. Even with our miracle mechanical cameras from the '50s, and our cryogenic storage vaults of HP5 and D-76, we wondered what we could do to cope with the lack of batteries for our light meters. This brought us back to the wonderful time when light-meters themselves had no batteries, but harnessed the power of impinging photons to get enough electrons flowing to move a meter needle.

These units made use of a large selenium photo-cell mounted on the front (or back) of a bakelite blob that featured an extra-sensitive meter needle movement. Clever mechanical computer-type dial arrangements made it possible to set the ISO (then ASA or DIN) of the film, match a pointer to a needle, and read the correct exposure combinations from a concentric dial.

Some classics of the day offered a way of trapping the meter needle once the reading was taken, for the contemplative exposure reader. Most had a dial/range for cine exposure, while a few of the fancier models had some sort of mechanical

arrangement that would cover part of the selenium cell when the unit was required to work in very bright light, and often the deployment of such a cover automatically adjusted the exposure scale. Not enough light? Some manufacturers had provisions for plug-in booster cells that would catch more photons as they rushed away from the scene (see Sekonic cell image). And many offered plastic diffuser covers for incident-light reading.

But putting aside the inherent retro-green-ness of these meters, many of them are little jewels of curved-plastic and metal styling. Particularly nifty is the sliding metal tambour door on the Gossen Sixtomats. A protective leather case was always available, and no expense was spared to make sure the units felt like a heavy lump around your neck.

Sure, the wide acceptance angle of the cells makes selective metering difficult, and jewelled meter movements are not fond of being bounced around, but when your phone has dimmed for good, and no more charger power is available for your digital camera, you'll be able to meter that shot!



Gumby and his friends: Sekonic booster cell and diffuser, and something else.



# WEB LINKS

COMPILED BY LOUISE FREYBURGER

## Vintage Photographs from the Toronto Islands Toronto Guardian, Joel Levy

[torontoguardian.com/2016/05/vintage-photographs-toronto-islands/?utm\\_content=buffera4448&utm\\_medium=social&utm\\_source=facebook.com&utm\\_campaign=TRCAsocial](http://torontoguardian.com/2016/05/vintage-photographs-toronto-islands/?utm_content=buffera4448&utm_medium=social&utm_source=facebook.com&utm_campaign=TRCAsocial)

"I found a ton of old photographs from the Toronto Islands while browsing the Toronto Archives this week. There is so much history here worth looking into. Here are a few vintage photographs to get you started." At right: A Ward's Island Backyard, 1908, City of Toronto Archives, Fonds 1244, Item 6031.



City of Toronto Archives, Fonds 1244, Item 6031



## An Ode to the Card Catalog, Chronicle Books Blog, Brittany Boughter

[www.chroniclebooks.com/blog/2017/04/10/ode-to-the-card-catalog-history-library-of-congress/](http://www.chroniclebooks.com/blog/2017/04/10/ode-to-the-card-catalog-history-library-of-congress/)

"From the Library of Congress, *The Card Catalog* takes readers on a treasure hunt through the history of our most beloved books. Teeming with over 200 images of original catalog cards, first edition book covers, and photos from magnificent archives of the Library of Congress, this collection is a visual celebration of one of the world's most famous libraries and the brilliant catalog system that has kept it organized for hundreds of years."

## Single Mother, Pioneering Photographer: The Remarkable Life of Bayard Wooten, *The New York Times, Lens*, Jan 29, 2018, Rena Silverman

[lens.blogs.nytimes.com/2018/01/29/single-mother-pioneering-photographer-the-remarkable-life-of-bayard-wooten/?module=Slide&region=SlideShowTopBar&version=SlideCard-1&action=Click&contentCollection=Blogs&slideshowTitle=Single%20Mother%2C%20Pioneering%20Photographer%3A%20The%20Remarkable%20Life%20of%20Bayard%20Wooten&currentSlide=1&entrySlide=1&pgtype=imageslideshow](http://lens.blogs.nytimes.com/2018/01/29/single-mother-pioneering-photographer-the-remarkable-life-of-bayard-wooten/?module=Slide&region=SlideShowTopBar&version=SlideCard-1&action=Click&contentCollection=Blogs&slideshowTitle=Single%20Mother%2C%20Pioneering%20Photographer%3A%20The%20Remarkable%20Life%20of%20Bayard%20Wooten&currentSlide=1&entrySlide=1&pgtype=imageslideshow)

"In 1904, a photographer in North Carolina lent a 4x5 camera to a divorced single mother. He shook his head and muttered several times that she'd "never make the grade." One year later, he viewed her as his competitor and took back his equipment. So, Bayard (pronounced BY-ard) Wooten, who until then had supported her family by selling small paintings and drawings, went out and bought her own camera."



Cotton gin near Columbia, S.C., 1940s.

Bayard Wooten/Photo. Courtesy Columbia S.C. Chapel Hill Library

Talks are free and open to the public on the third Wednesday of every month, from September to June, in the Burgundy 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**

**May 16, 2018**

Anthony Bannon from Buffalo will show us how they do it at Niagara Falls.

## **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

## **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

Mark Singer - Chairman

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

## **TRUNK SALE**

**ALL SELLERS AND BUYERS WELCOME !**

**Sunday, July 15, 2018**



**TRIDENT HALL 145 Evans Avenue, Toronto**

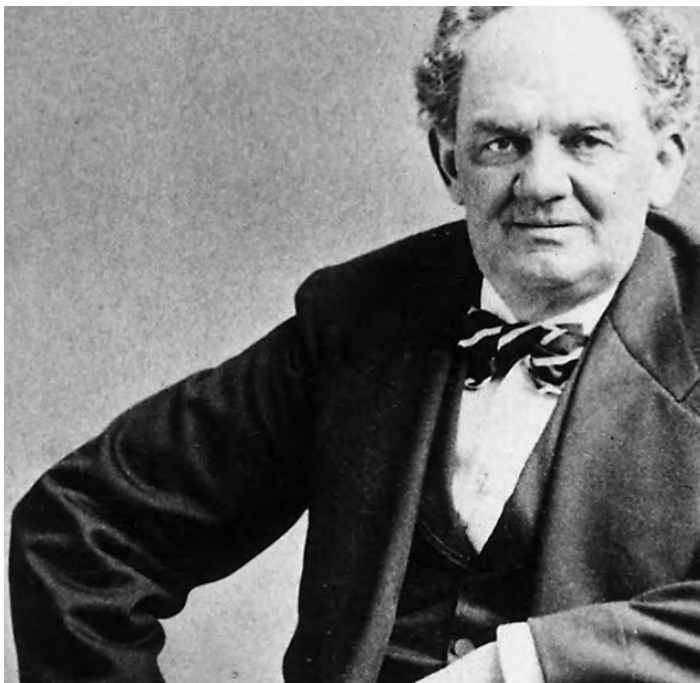
(south of the Gardiner, east of Islington Avenue)

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

Clint Hryhorijiw - Chairman

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





# ASK PHINNY

**Our workaholic wizard of weirdware weighs in on the link between showmanship and public hygiene.**

**Dear Phinny,**  
**Can you name some of the attractions that made the American Museum unique?**  
**- THE DILETTANTES OF NEW YORK**

My Dear Sir(s),

Allow me to single out a few that not only contributed to my reputation as a shrewd purveyor of the curious but stand out in the history of showmanship. For example: Madame Rockwell. Rockwell was an eminent clairvoyant petrologist but used no crystal ball in her act. Staring into pieces of granite, coal and the occasional lump of concrete, she amazed visitors by predicting the weather and describing future spouses. Then there was the incredible Sewing Machine Attachment Demonstration: a daring and mesmerizing advance in textile agglomeration. Two shows a day; standing room only. And not to forget that many a Museum patron spoke highly of the one-hour taxidermy service. Pets could be dropped off over lunch (a pre-deceased Rover or Tabby was a requirement), and presto, once again the master could admire the 'natural' look of his domestic beasts.

It didn't stop there. There was the dog-powered knitting machine, the cherry-coloured cat (well, some cherries are black), Shakespeare performed by child prodigies, the almost human pigs and a slightly melted wax replica of Queen Victoria that looked like Admiral Nelson in a tiara.



But my crown and glory wasn't a display, oddity or performer; it was an architectural feature of the Museum. I had a first-class lavatory installed. You might think it superfluous; hadn't every Victorian been trained to hold it until they got home? Sure. But I wanted people to browse, to stay for the morally instructive theatre and donuts. That could only be accomplished by providing up-to-the-minute comfort and convenience. And at considerable expense to myself, I stocked it with Joseph Gayetty's Medicated Paper for the Water-Closet, a recent invention and marvel. I just got tired of people bringing their own. Because there were no standards, if you know what I mean. I was okay with pages from Macy's catalogue and there were a few swells that came with lace handkerchiefs. But I had to draw the line at the corncocks and live squirrels.



**Joseph Gayetty, by unknown photographer, 1859. Gayetty moved his business to a building across the street from Barnum in 1859. Link to large copy of Gayetty's poster extolling the virtues of toilet paper here**

[en.wikipedia.org/wiki/File:GayettysMedicatedPaperAdvertisement.jpg](https://en.wikipedia.org/wiki/File:GayettysMedicatedPaperAdvertisement.jpg)

## Sources

*P. T. Barnum the Legend and the Man* By A. H. Saxon (1989).

# THE CLASSIFIEDS

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## 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](mailto:tuckerphoto@rogers.com)

[londonvintagecamerashow.vpweb.ca](http://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](mailto:torontocamerashows@gmail.com)

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

## Publications

### GRAFLEX Journal

The latest Graflex Journal, Issue 1, 2018 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](mailto:metcalf537@aol.com)

## Solutions



### Graflex Sync Cords

What to do when the synthetic covering on cords disintegrates? We had emails on a product called Shoe Goo,<sup>®</sup> said to be better than RTV silicone, used for cords and other rubber products like rain or arctic boots. It is listed as available at Home Depot. Several people also wrote in mentioning heat shrink tubing. Heat shrink repairs work best with a heat gun and the polyolefin shrink tubing that is available at Rona, Home Depot, Lee Valley Tools and many electrical supply outlets. Heat guns operate with high heat so exercise care. The NEWS thanks its many contributors.

## For Sale



### GIANT BELLOWES

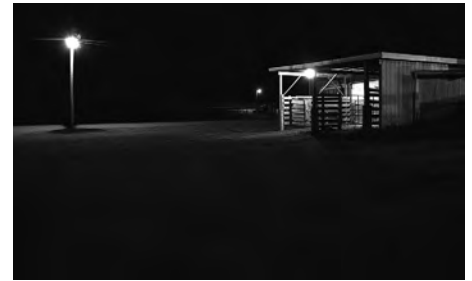
Bellows are in good shape. Extends to around 6 feet. Base is 29x29 inches. Other end is 16x20 inches. Also suitable as giant Jack-in-the-Box. Model not included.

Available for first reasonable offer.

Contact: 416-691-1555

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

## Exhibitions



### LISA MURZIN:

"Harry Was A Cow Caller"

April 1 – April 30, 2018

Legacy Gallery

942 Second Ave East

Owen Sound, ON

"Harry Was A Cow Caller"

May 18 – May 31, 2018

#Hashtag Gallery

830 Dundas Street West

Toronto, ON

"Harry Was a Cow Caller," a solo exhibition presented in two locations, explores a way of life rapidly being overtaken by corporate interests in rural areas. Murzin's stark darkroom images highlight the ghostly sentimentality of a fading era.

## 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/](http://www.rit.edu/twc/)

[photohistoryconference/](http://photohistoryconference/)

DoubleTree by Hilton Hotel Rochester, 1111 Jefferson Rd, Rochester, NY 14623.

Phone 585-475-1510.