



CRUISE QUEEN



The Queen Mary Round Bar with installers and workmen, 1936.

Diners were thrilled to check the progress of the voyage on a mural of the world with a tiny moving crystal model of the ship. After dinner, crimson, gold and wood-panelled bars and lounges gave guests a choice of spots from which to view the ocean, cocktail in hand.

The Cunard Line wanted to publicize the Queen's introduction to its fleet and so enlisted the help of Madame Yvonde (Yvonde Cumbers Middleton). Word had gotten around that the British-born photographer's elaborate system of colour reproduction resulted in brilliantly saturated images. Lining up a trio of heavy negative glass plates in a specially constructed Vivex 'one-shot' camera, Middleton exposed the cyan, magenta and yellow layers simultaneously, then developed each separately and finally printed each on top of the other, gauging register by eye, for a full-colour image. For all her innovative skill, Middleton wasn't an early adaptor of colour film. But she was responsible for awakening commercial clients to the potential of colour in the service of effective advertising.



Queen Mary Cocktail Bar, 1936.

Tales of the sumptuous passenger ships of yesterday still inspire travellers to breeze to sunny destinations upon the oceans. Although the Titanic is perhaps the most memorable (and tragic) of these impressive vessels, RMS Queen Mary certainly earned a reputation for up-to-date luxury in the early twentieth century. Known for its lavish late Deco style, the Queen Mary was outfitted with amenities that are often standard today but represented the height of serene indulgence then. Two indoor swimming pools, beauty salons, libraries, children's nurseries, lecture halls, music studios and tennis courts graced its decks. On board state-of-the-art telephone service connected callers to anywhere in the world. The epitome was the no expense spared three-storey first class dining room.

IN THIS ISSUE

Cruise Queen	1
PHSC Presents.....	2
Petaling Insects	3
Fall Camera Fair.....	4
Photo Book 101	5
Equipment Review.....	6
WebLinks.....	7
PHSC Events.....	8
Vivian Maier	9
Ask Vi & Dot.....	10
Classifieds.....	11

PHSC NEWS

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Pictured above: The Vivex Tri-Colour camera held 3 glass plates behind filters of green, red and blue mounted on the two sides and top of the camera. This allowed the three negatives to be exposed simultaneously. Exposure required 50 seconds in full sunlight. A unit weighing six kilos, the Vivex was made from 1931 to 1939, after which the company closed due to war labour shortages.

Dreaming in Wet Plate: Photography with Stephen Brûlé



Every age sees itself differently. Replication mediums have a lot to do with it. Wet plate or collodion photography wasn't just a photographic process; it was the cryptographic means by which the last half of the nineteenth century understood itself. For contemporary eyes, the look of a plate negative or ambrotype directs us to an unmistakable past in which a given sitter comfortably belongs. We so strongly associate specific processes with their chronological period of utility that we sometimes imagine our ancestors actually lived and breathed in that peculiar range of colourless tones.

Today, those who have their likenesses captured by antiquarian process are passionate doppelgangers who seem to occupy two centuries at once. Stephen Brûlé is only too happy to make this possible. A graduate of Ryerson's distinguished program, his prints would make you swear you're looking at images executed in Atget's studio. While Brûlé's knowledge of the practice of wet plate is extensive, don't expect a tedious history lesson. As a contemporary practitioner, this month's enthralling speaker intends to present a side of the medium you've never seen before.

Join us at 7:30pm on Wednesday, September 19 in the Burgundy Room of Memorial Hall in the basement of 5120 Yonge St, North York, Ontario for this informative presentation. Admission, as usual, is free and light refreshments are provided.
Need info? www.phsc.ca

Impermanent Perfection: the Photographs of Raku Inoue

The fictional emperor in Canadian author Thomas Wharton's "The Paper-Thin Garden" (1999) orders the construction of a garden that will never see decay or ruin. In it, trees are brass and copper but are painted to resemble their natural kin; the flowers emit pleasant fragrances but are made of precious stones. Any blight or imperfection that gardeners allow to remain is punishable by execution. One day, the gardener who narrates the tale comes upon an unusual book pushing through the tiled garden floor. As he turns the pages trying to read words, "letters become iridescent beetles that uncase their wings with a click and whirl into the air." The otherworldly book turns out to be the antithesis of the royal garden, full of beautiful things that live briefly but gloriously, a constant tempest of regeneration and decomposition. The gardener can see the emperor's bedroom window from his cell and guesses that his ruler knows of the book's meaning, even though he's never seen it. Through every night the light in the palace bedroom burns, hour after hour, as the emperor tries to shake off his terror of mortality.

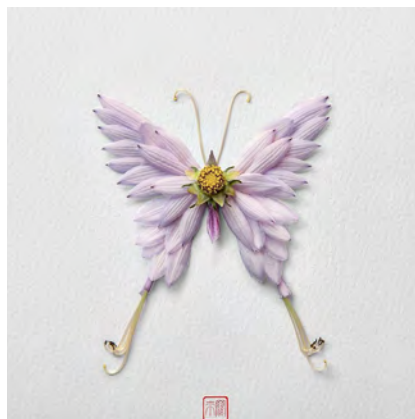
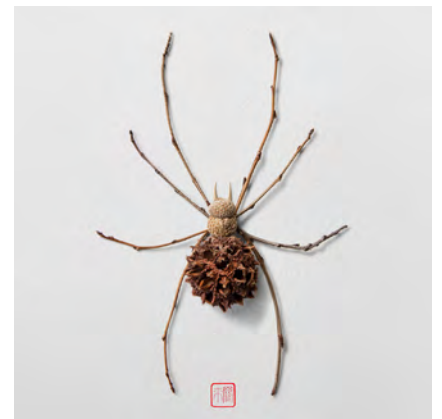
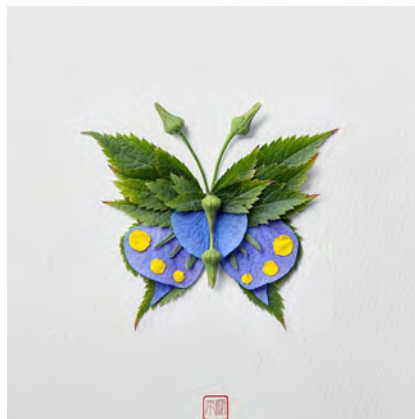
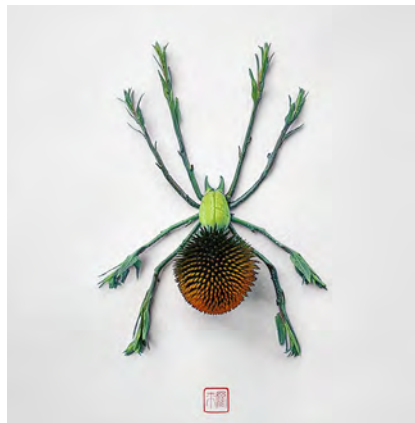
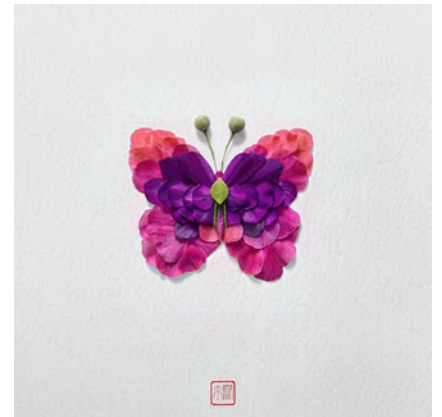
It seems as though Montreal-based artist and photographer Raku Inoue has allowed us a precious glimpse at the pages of the gardener's mystical book. Initially inspired by the tradition of Japanese flower arranging known as Ikebana, Inoue's stunningly gorgeous insects started as a way to focus and sharpen his thoughts for the day. They gradually developed into an engrossing regular exercise, expressed year-round in perishable materials from Inoue's garden. Leaves, petals, stems, even shards of ice, transform into the most alluring creatures while Inoue assures their immortality through photographic capture. Wharton's short story may dwell on the folly of attributing value only to permanence. Nevertheless, Raku Inoue's photographs vouch for the beauty of the temporary.

Sources

All images copyright of Raku Inoue.

"A Garden Alive with Art" by Liam Taft, *The Guardian.com*, August 11, 2018.

"The Paper-Thin Garden" by Thomas Wharton (1999)



Photographic Historical Society of Canada presents



North America's Largest

FALL CAMERA FAIR

Sunday, October 14, 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

www.phsc.ca

PHOTO BOOK 101

BY SONJA PUSHCHAK

France is a Feast: The Photographic Journey of Paul and Julia Child

John Candy's parody of Julia Child, facing off against Martin Short as Mister Rogers in a boxing ring on SCTV, was right on the money because his impersonation checked all the boxes of Julia's middle-age persona. As a robustly tall, matronly woman of frothy energy and marathon cheerfulness, Julia Child transformed the fledgling television chef idea into an institution, had the longest shelf-life of any cooking personality and in the process convinced America that anyone could learn the skills for making homemade food fabulous. She was easy to believe because she looked like every meal she'd been a party to was celestial. For this reason alone Paul Child's photographic diary of his wife is astonishing. Because Paul gives you a rarely publicized Julia: young, slim, chic in post-war sweater sets and pearls, long fingers balancing cigarettes at Paris cocktail parties and receptions promoting modern art. And if that doesn't shake what you know about Julia, there is Paul Child's nude study, taken against the mellow light of a sheer-curtained bedroom window.

This book might understandably lead one to think it's about Julia's life with Paul. Despite the title, it's about Paul, and notwithstanding his long career in diplomatic service, it's about Paul the photographer. Oh sure, there are pictures of Julia looking critically into steaming pots in rustic kitchens in Paris and Marseilles. But Paul was never without a camera when he was off the government clock and so the book offers what I would think is a fair selection of his photographic oeuvre: pastorals, architectural shots, Montmartre painters creating souvenirs for tourists and candids of the most photogenic passers-by. The text,

to amplify his photographic seriousness, dwells on an intimacy with professional contemporaries. He arranges and publicizes an Edward Weston exhibit in Paris in 1950 and a couple of years later, he is ecstatic to meet Edward Steichen, who asks to see his photos. However, one should read the perusal of the Child portfolio carefully. Steichen pronounces him a "very good photographer." Complimentary though this seems, as director of the photography department at New York's MoMA, Steichen knows revolutionary work when he sees it. His raw opinion is concealed in what he doesn't say.

While Steichen selects six of Paul's prints for the MoMA, this brief acquaintance appears to be an amicably engineered dead end as far as Paul Child's importance to the photographic spirit of his time. Yet the consequence of his work and this rather nostalgic volume might rest in Paul's capture of what Laura Shapiro has called "an idea of France." Child's work is competent and enthusiastic, usually attentive to proper exposure, and devoted to capturing the everyday (and Julia) with benevolence and sensitivity. Sure, it has trouble piercing conventionality. But for anybody who's seen *An American in Paris* (1950) with Gene Kelly and Leslie Caron, you'll know the version of France that Paul and Julia fell in love with and Paul worked so hard to preserve. *France is a Feast* composes this "magical" period in that nation's history not just for the beloved chef and her diplomat husband, but for all who might have missed it the first time.

Sources

France is a Feast: The Photographic Journey of Paul and Julia Child (Thames & Hudson, 2004)



Julia holding pot, kitchen sink, Paris by Paul Child, 1952.



Paris Painter by Paul Child, 1955.

EQUIPMENT REVIEW

BY DAVID BRIDGE

Battle of the Tanks, or What Feels Best in the Dark



Front: a stainless spiral for a stainless tank (below), the plastic Paterson reel and a snazzy red-rim Paterson tank.

Huddled in their darkroom to avoid the approaching Fall apocalypse, a bunch of old film-type PHSC lab rats were discussing what kind of film developing tank they would recommend to a newbie. After laughing about the fact that this sort of tank, which must be loaded in complete darkness, is generally known as a “daylight” tank, the serious arguing began.

Considering what’s generally available [for cheap] at the likes of PHSC camera shows and auctions, there are two basic types of tank: the generic stainless steel ones, and the ultimate plastic tank manufactured by Paterson called the “Super System 4.”

Nothing in the world compares with the daunting exercise of loading rollfilm onto a reel in complete darkness, or even worse, in a sweaty light-proof change bag. The stainless reel involves starting from the centre, and slightly crimping the film so that somehow it lands in between the metal spirals, while rotating the reel at the same time. The plastic ones load from the outside, by sliding a neatly-cut film end through some invisible guides, then alternately rotating the opposing flanges of the reel back and forth as the film magically snakes onto the reel.

The lab rats point out that writing about how to do this is like giving written instructions on how to ride a bicycle, but ultimately they felt there would be fewer film crashes and less grief with the plastic reel, at least for first-time riders. There were, of course, those hair-shirt, manual transmission types who insisted that one must use the stainless tanks because that’s what the pros used.

Agitation by hand is the rule with both types: the process of sloshing fresh chemicals inside the tank onto the film every once in a while. Since this generally involves turning the tank full of film and goop upside down, the quality of sealing is somewhat important. Even the staunchest stainless supporters had to admit that the snap-on soft plastic top of the plastic tank did a better job keeping developer off the kitchen counter and floor, although a surprising amount could spill from inside the lid when prying it off.



The unloved but stylish stainless tank.

Stainless or plastic, no one could argue with the wonderful moment of finally opening a tank to pull off a slimy spiral of film, revealing your new-born images resplendent in their glistening, grainy glory. Analogue ecstasy!

WEB LINKS

COMPILED BY LOUISE FREYBURGER

Photos: Made in China: Alan Taylor July 26, 2018, theatlantic.com

www.theatlantic.com/photo/2018/07/photos-made-in-china/566150/

"...Every day in China, government entities, along with private factories, construction firms, artists, designers, developers, and an army of workers are creating billions of items, from stuffed toys to skyscrapers, solar cells, 'smart' sex dolls, squid snacks, and much more. Here, a collection of recent images showing some of the work taking place in China's factories, showrooms, workshops, and construction sites..."



Solar panels stretch to the horizon in an area near Yinchuan, Ningxia Hui Autonomous Region, on April 18, 2017.



Oscar G. Rejlander, *Mary Constable and Her Brother* (detail), 1866, albumen silver print, 16.8 x 22.1 cm. Metropolitan Museum of Art, New York. Gilman Collection, Purchase, Harriette and Noel Levine Gift, 2005 (2005.100.24), Photo © The Metropolitan Museum of Art. Image source: Art Resource, NY

"Why Photography is the Defining Art of Our Modern Era," by Robert Fulford, August 17, 2018, NationalPost.com

nationalpost.com/opinion/robert-fulford-why-photography-is-the-defining-art-of-our-modern-era

"Personal photography has turned out to be the most surprising visual phenomenon of this era, the delighted discovery of millions around the world who find that their cellphones provide a playful form of art and a welcome and sometimes annoying method of self-expression."

"Oscar G. Rejlander: Artist Photographer", Friday, October 19, 2018 to Sunday, February 3, 2019, Location: Canadian Photography Institute Galleries, National Gallery of Canada

www.gallery.ca/whats-on/exhibitions-and-galleries/oscar-g-rejlander-artist-photographer

Often referred to as the "Father of Art Photography," Rejlander has been praised for his early experiments with combination printing, for his collaboration with Charles Darwin, and for his influence on the work of Julia Margaret Cameron and Lewis Carroll. This groundbreaking exhibition is the first major retrospective on Rejlander, highlighting newly discovered research and a selection of works being brought together for the first time.



Girls play in an undated photo taken by Vivian Maier in Canada. ©Estate of Vivian Maier, Courtesy Maloof Collection and Howard Greenberg Gallery, New York

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.

DREAMING IN WET PLATE

September 19, 2018

Stephen Brûlé discusses his shift from digital photography to the richness and romance of the wet-plate process.

THE HISTORIC BICYCLE

October 17, 2018

Lorne Shields brings in some of his most striking finds in historical bicycle technology and photography.

November 21, 2018

Ryerson FPPCM Masters thesis prize winner Daphne Yuen speaks on her research. Victor Caratun will present on recollecting Toronto.

SHOW AND TELL & SILENT AUCTION

December 19, 2018

The Xmas party for members and guests, along with the Show and Tell and Silent Auction. Everyone welcome.

PHSC EVENTS

FALL FAIR

Sunday, October 14, 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

IMAGE SHOW



Sunday, November 25, 2018

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

ESTATES AUCTION

Sunday, December 2, 2018



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

VIVIAN MAIER

BY SONJA PUSHCHAK

MAGA? Look to the Evidence of a Prolific Photographer

So, if you have to Make America Great Again, just when was it great before? All those decades of civil rights and social progress, essentially the last half of the twentieth century, aren't in the running. Therefore, by process of elimination, it's got to be the 1950s. Even so, this presumed "great" time is never spoken about in terms of why or how it was great. Greatness becomes a task of the imagination, a phantasmagoria of *Happy Days*, *Grease* and *American Graffiti*, even though all are fictions in and of themselves.

The contemporary viewer thus should consider evidence over imagination at the Art Gallery of Hamilton's Vivian Maier exhibit, on until January 6, 2019. Vivian Maier (1926-2009) was an American who spent forty years employed as a nanny. Taking every opportunity to shoot film in mid-



Sept 18, 1962.

those formerly in her care have testified to her capacity for cruelty. Mental intimidation, physical intimidation, extreme punishments and force feeding were all acts of which she was guilty. Yet she took many portraits of children, some of which are on display. Do these images seem incongruently sympathetic or did she intend them as criticism or targets of revulsion? To settle this for oneself might be worth the trip to the AGH. *Vivian Maier: Street Photographer*, Art Gallery of Hamilton, to January 6, 2019.



New York, 1959.

century urban settings, her compulsion drove her to capture everyday unfiltered America: shoppers, children, the elderly; grocery stores, lunch counters. While her use of the medium doesn't stray from period norms, what stands out in Maier's photographs are the psychological and economic insecurities that current rhetoric ignores. Maier's people are small people, not in stature but of consequence. Preoccupied and a little shabby, they perform acts of ritualized indifference in the ongoing business of survival. As they move about in slow-to-fade wartime rationing, they are ordinary, sometimes defeated and often puzzled. Are they interesting? Intriguingly so. But they fail as exemplars of American greatness.

As a human being, Maier herself might be described as a paragon for the absence of greatness. While she sought positions as a nanny throughout her working life, many of



Florida, 1957.



ASK VI & DOT

Jazz Age adventurers Violet and Dorothy Best dish on moderne life, love and photography.

Vi: So Dot, as a couple of trust fund flappers, you and I have shingled our hair, crashed divine parties and jumped into swimming pools in evening gowns. We've also bumped into writers, artists and photographers. So let me ask the first question of our new column. Who would you say was the most important shutter-bug of our time?

Dot: Hmmm. That would be Marcel Duchamp.

Vi: Darling, Duchamp wasn't a photographer, he was a Dadaist. You know, he thought the brutality of war had devalued Western culture. So he directed his public to stop insisting that cultural history made any sense. He turned his back on classical painting to produce art based on banal, everyday, mass-produced objects. Like, well, urinals.

Dot: Actually, Duchamp's L.H.O.O.Q. (1919) revolutionized photography.

Vi: You mean that postcard of Leonardo Da Vinci's Mona Lisa, on which Duchamp drew a moustache and goatee? You're kidding, right? That was a reproduction, not a photograph. And Duchamp certainly played no part in creating it. He bought it already made at a shop. On top of it all, he scribbled that facial hair graffiti on it. And the title, letters that spell nothing? What does that even mean?

Dot: In 1936, cultural theorist Walter Benjamin took up the question of what made the unique work of art different from a photograph. A photographed image, as you know, could exist in infinite numbers through mechanical reproduction. Benjamin concluded that while original works of art had authority, even magic, and thus demanded concentration and reverence from a spectator, anything presented via reproduction was merely a distraction.

Vi: And by distraction you mean...

Dot: Only a momentary diversion. A visual unable to keep one's attention in any significant way.

Vi: But aren't there great photographs that make people thoughtful and demand concentration to be truly understood?

Dot: Sure, but the vast majority of reproduced images that we see every day don't demand or require sustained attention. They are simply transitory distractions and easily forgotten. This is a given of modern life and Duchamp was ahead of his time, and ahead of Benjamin, for anticipating this would be the case. He pre-saged feminist and gender issues in his 'Mona' too. Spoken phonetically, L.H.O.O.Q. is, "elle a chaud au cul," as in "she's got a hot ass" or more literally "she's in heat." The title changed a neutered Western icon into a sexual flesh and blood being. And Duchamp added the moustache and goatee to not only talk about Da Vinci's homosexuality but gender fluidity, which he explored in his alter ego Rose Sélavy. Vi, few have managed to combine so many modernist philosophical and photographic issues intelligently in a single work like Duchamp. Without taking a shot, he's the most important photographer of our time.

Vi: I hate it when you're bright.



Marcel Duchamp's L.H.O.O.Q., pencil on photograph, 1919.

Camera Shows

CAMERAMA

Sunday, September 23, 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

Contact Gary Perry at 905-550-7477

torontocamerashows@gmail.com

www.facebook.com/TorontoCameraShows

TorontoCameraShows

LONDON VINTAGE CAMERA SHOW

Sunday, September 30, 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

MONTREAL CAMERA SHOW

Sunday, November 4, 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 Solomen Hadeff at

514-898-5351 or solhadeff@gmail.com

www.montrealcamerashow.com

Wanted

Looking for a **Minolta Lens**

100-300mm A-mount and a

Minolta 18 or 25mm Lens A-mount

Contact Stuart 905 372 3834

Email: 544vphoto@eagle.ca

Wanted: **Asahi/Takumar**

135mm f2.5 lens

On tab: 43812 - #'s 61M - 82M

Email: varus101@yahoo.com

Exhibitions



VIVIAN MAIER

"Vivian Maier: Street Photographer"

June 16, 2018 - January 6, 2019

AGH - Art Gallery of Hamilton

123 King Street West

Hamilton, ON, L8P 4S8

www.artgalleryofhamilton.com/plan-your-visit/

Dubbed the "secret nanny-photographer," Vivian Maier (1926-2009) always had a Rolleiflex camera around her neck, yet zealously hoarded the photographs. AGH presents her troubled, talented photo-diary.



GORDON PARKS

"The Flávio Story"

September 12 - December 9, 2018

Main Gallery, Ryerson Image Centre

33 Gould St. Toronto ON M5B 1W1

ryersonimagecentre.ca/gallery/

A seminal photo essay by pioneering photojournalist Gordon Parks, and the extraordinary chain of events it prompted. Published in *Life* magazine in June 1961, "Freedom's Fearful Foe: Poverty" depicts life in a Rio de Janeiro hillside slum.

Exhibitions



EDWARD BURTYNSKY JENNIFER BAICHWAL NICHOLAS DE PENCIER

"Anthropocene"

Sept 28, 2018 - January 6, 2019

Art Gallery of Ontario

317 Dundas St West

Toronto, ON M5T 1G4

ago.ca/

World-renowned photographer Edward Burtynsky and filmmakers Jennifer Baichwal and Nicholas de Pencier have created a powerful series of new photographs, including large-scale murals enhanced by film extensions, film installations and augmented reality (AR) installations. An exhibit that takes us to places we are deeply connected to but normally never see.

For Sale



LIGHT TABLE

Henning Graphics professional light table (model 1420FT) for sale. Portable, with a tilting top. The light surface is 20" x 14". Total dimensions: 24" wide x 18" deep x 11" high. In good working condition.

Contact the Arts & Letters Club, admin@artsandlettersclub.ca, or 416-597-0223 ext. 3.