



## CANADA'S ROOF



Ernest Hemingway (1899-1961), the American novelist, adventurer and reporter, worked as a foreign correspondent for *The Toronto Star* from 1920 to 1924. Having been given tremendous latitude to write on a variety of topics, Hemingway presented his employer with "Christmas on the Roof of the World" in 1923. Published as a feature to accompany the usual end-of-year seasonal spirit, the essay did not, as one might expect, touch on the snow-covered majesty of Canadian winters. Rather, Hemingway waxed appreciatively about his holiday in the Swiss Alps. *The Star* of the twenties opted for it rather than promoting home-situated wonders, strongly indicating the inferiority complex encumbering this chilly British colony at the time.

We Canadians hope that we've progressed beyond Hemingway's eurocentricity to value just how breathtaking home turf can be. Explorer and photographer Michelle Valberg might help in that regard. As a Fellow of the Royal Canadian Geographic Society and an International Fellow of the Explorer's Club in New York City, Valberg has frequently travelled to the Canadian Arctic to document what some worry is its fading beauty. Portfolios of her images can be found online at [www.michellevalberg.com](http://www.michellevalberg.com), although bibliophiles are always free to search out one of Valberg's book-based compilations of nature photography. Be assured they're full of extraordinary sights, distinctly Canadian, that globe-trotting Ernest totally missed.

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## PHSC NEWS

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**Pictured above:** The Parker Camera made by the Parker Pen Company in 1949. With the company's experience in small item production, along with established channels for sales, this unit should have been successful. Instead, it became a rare subminiature camera because less than 100 were made. With a case of plastic with polished aluminum trim, the front cover hinged up to reveal a coated Parker Stellar f4.5, 37mm lens. The camera uses 16mm unperforated film in a proprietary 8 image cassette. On which was mightier: the pen or the camera, Hemingway wouldn't have hesitated with an opinion.

# PHSC PRESENTS (VIRTUALLY)

## Fatal Attraction: Lilith and her Sisters



Missing those trips to galleries and museums? The UK's Edgehill University and the Atkinson Gallery splendidly fill that gap with this virtual tour of *Fatal Attraction: Lilith and her Sisters*. Making use of the 3D virtual way we all may be visiting cultural institutions for the foreseeable future, this investigation of the historical characters known as femme fatales, explored through painting, photography and sculpture, takes the viewer through the myths which posited women as dangerous temptresses. The tour has been constructed with the armchair traveller in mind, allowing one to "walk" around the gallery to see works in relation to each other. While centuries of men have relied on the wicked female stereotype as a means to excuse their own failings, don't expect the exhibit to agree with traditional misconceptions. Curator Dr. Laura Eastlake has widened the scope of this intriguing figure to make her the hero of her own story.

A brief tutorial before you start: click on white circles on the floor to move around the gallery; click and hold on circles on the wall to straighten your perspective, and click on blue circles to access information situated on the didactic. Some of those blue circles will contain bonus curator's videos with in-depth scholarship, captioned for convenience. A pleasing afternoon's diversion where you don't have to pay for the coat check. They even give you a reading list! And if you really love it, you can make a donation to the gallery.

[www.theatkinson.co.uk/whats-on/online-exhibitions/fatal-attraction/](http://www.theatkinson.co.uk/whats-on/online-exhibitions/fatal-attraction/)

# ARRANT ARCHIVE

## Windows into the Ghosts of Eaton's Past



Renaissance Crèche conceptual drawings by Eleanor Konkle (far left and far right), with photographs of finished Renaissance Crèche display (centre), December 1961.

Department stores used to try to outdo each other in putting up spectacular seasonal display windows. Few of us have ever considered whose job it was to do it. Archives of Ontario has luckily filed away photographic records for some of these commercial masterworks. In taking a look, it's mind-blowing to learn that T. Eaton's mid-century windows, including themes, sets, and fantasy figures, were all conceived, created and installed single-handedly by a truly remarkable husband and wife team.

Ted and Eleanor Konkle were fortunate enough to meet at Eaton's at the start of their careers. Eleanor had recently graduated from the University of Toronto's School of Architecture but had taken a position at the store painting signs. Ted, a graduate from the Ontario College of Art (now OCADU), got hired a week later. They not only found they had a lot in common on a personal level, they were dizzyingly creative in the midst of collaboration. Their collective talent

was recognized as they rose from mere assistants to fashioning their first complete window display three years later. The Konkles went on to create a series of totally different annual windows over a decade and a half, earning Eaton's the reputation of being a first stop for families getting into the holiday mood.

The folio at the Archive reveals how much the two were hands-on in the process. Eleanor first rendered the couple's ideas as drawings (see above). Then components of the display were sculpted, sewn and assembled in the Konkle home by Eleanor and Ted. While they may have had a blast doing the job, it's clear that generations of Torontonians reaped the benefits every December.

### Sources

Archives of Ontario for more images: <http://www.archives.gov.on.ca/en/explore/online/konkles/index.aspx>



The Fantasia display figures for the Christmas window, 1962. Walt Disney may have offered some inspiration for the concept but the figures are classic Konkle.

# A FARADAY GIFT GUIDE

## It Works. That's Why You'll Want to Return It.



In the visual arts, nothing is currently more integral to the creative process than electronic devices. With COVID throwing a mountain of dilemmas our way, we must rely on this equipment not only to function in the studio but to help us stay in touch with friends and family. At the same time, we've become wary of the health issues involved in doing so. Some manufacturers are responding with products that are guaranteed to protect electronic device users from the signals/waves/rays or, more simply, the what-evs emanating from or being attracted to those devices. Drop by Amazon anytime to view a range of products much like the item shown above.

These protective guards come in many convenient shapes and sizes, designed to cover routers, iPads or other tablets, phones and even cameras. We at the PHSC thought we might explain how these products work, just to give our readers a bit of consumer info. To do that we have to throw in a little history.

Michael Faraday (1791-1867) was a British physicist and chemist whose research and experiments contributed to modern knowledge regarding gases, chemical compounds and electromagnetism. Faraday may have accomplished a lot in his lifetime but high on that list is the Faraday cage. He found that an electrical conductor, like a metal cage or container made of metallic mesh, when in contact with an electrical charge, only exhibited that charge on its surface. The charge was thus prevented from penetrating the cage or container.

Faraday discovered what we might consider a really nifty thing and, unbeknownst to most of us, the Faraday cage has been in regular use throughout the modern world. One example is the aluminum exterior of airplanes. When lightning strikes a plane, which happens more than we'd care to know, the electrical charge moves only over the plane's surface, unable to penetrate to the interior. This keeps the passengers and instruments within safe and sound. The same is true of everyone's car. You haven't been aware of it but you've been getting to work or buying your groceries in a common Faraday cage.

Great, right? That's pretty much how these products, often labelled as Faraday shields, RF (radio frequency) or EMF (electromotive force) cages work. However, be aware that RF and EMF are frequencies utilized for WiFi, Bluetooth and mobile phone communications. Buy a cage to put your router in at home, a portable one to carry your phone in, or one as a thoughtful gift for someone else and you won't ever have to worry about wireless internet networks or cellphone signals again. They won't be able to reach your devices. We think it's only fair to warn that some shoppers have purchased cages and then had trouble returning them or claiming defectiveness. Why? Because they work just as advertised.

### Sources

"How Faraday Cages Work" by Nathan Chandler, n.d., [science.howstuffworks.com/faraday-cage.htm](https://science.howstuffworks.com/faraday-cage.htm)  
Amazon.com

# THE TORONTO FILE

## Where Photojournalism Goes to Die

Torontonians have found themselves witnesses to the Adamson conflict. Adam Skelly, proprietor of the Adamson BBQ restaurant in Etobicoke, has been defying orders from the province to cease indoor sit-down customer service, given that the COVID-19 infection is more easily contracted in close quarters. Skelly has maintained his right to stuff folks into an airless room for pork products and macaroni salad regardless. An arrest of the proprietor has led to the Q-ist posting bail to head right back to what he thinks he does best. Skelly as a COVID hoax advocate honestly makes one uneasy about his role as a food provider. If he's ignoring public health's coronavirus restrictions as cases approach 2,000 a day in Ontario, you might wonder if he considers health department restaurant regulations to be optional as well.



**Adam Skelly by Joe Warmington, November 2020.**

Reputable news services report incidents of people defying local COVID safety recommendations only to highlight the risk involved. But Joe Warmington, employed by the Toronto Sun, has gone out of his way to do the opposite. Front and centre in the day-to-day Adamson saga, Joe has diligently brandished his phone in order to give Skelly, anti-maskers and other oblivious, soon-to-be wheezing fans of fine dining positive media exposure. History of photography scholars note that Joe, who provides poorly researched and barely literate commentary for the Sun, took to submitting Adamson footage repetitively to his Twitter feed, obviously feeling that a segue into bush-league videography might gain him a respite from the inconvenient writing he's paid for. Anyone scanning Warmington's film can't help but note that Joe's championing of COVID deniers stops short of the ultimate solidarity of dining inside the restaurant.

Given the circumstances, some light begs to be shed on Joe's coverage of Skelly's defiance of the law, given that Joe claims he is a staunch advocate for law and order. It might have to do with Sun Media's parent Postmedia, which sold 66% of its shares to Chatham Asset Management in 2019, an American media conglomerate known for its close ties to the Republican party. Even before this transaction, the Sun's editorial policy seemed to slide toward thinking Trump is one hell of a guy. With below-average journalistic skills and no hope of a job elsewhere, Joe seems to have decided to go all in with the trend, backing a confusing pro-Trump attitude toward the coronavirus: it's a hoax at the same time that it isn't but if it isn't it's no big deal.

Like a twerpy kid who breaks a window and then blames his absent pals, Joe has been holding Mayor Tory and Premier Ford responsible for blowing up the COVID BBQ Revolt. However, no one has seen Tory or Ford, with or without phones aloft, in evidence around the Adamson compound. Indeed, anyone expecting Warmington to own up to his prominent role promoting this mess on Twitter has a long wait.

Why Joe would choose this particular hill of barbecued beans to die on is curious. The province has only closed indoor dining; selling food for takeout remains perfectly legal. One might wonder what all the ruckus was about as Skelly was not being prevented from vending what he cooked. This leads some to believe that the real issue may have been the proprietor's lack of confidence in his own comestibles. Enlisting the limping twin dinosaurs, hoax and freedom infringement, to draw the like-minded to overpriced brisket thus became the solution. While chewing on that, Adamson fans might consider how the real hoax is Joe joining the cause. One might indeed ponder if Joe fervently believes that contracting an often fatal disease is an all-important freedom or, more likely, if a pretence of such will allow him to cling to the last employment he might ever enjoy. In contemplating the latter, all should be calculating how far Joe's facsimile of support might stretch. The smart money says Warmington and his phone will be nowhere in sight when Skelly and his customers require ventilators.

### Sources

"What we know about the organization behind demonstrations against COVID-19 restrictions" by Angelyn Frances, *Toronto Star*, Nov 24, 2020, [www.thestar.com/news/gta/2020/11/24/what-we-know-about-the-organization-behind-demonstrations-against-covid-19-restrictions.html](https://www.thestar.com/news/gta/2020/11/24/what-we-know-about-the-organization-behind-demonstrations-against-covid-19-restrictions.html)

"Original Adamson Barbecue location has operated without a business licence for more than four years" by Jennifer Pagliaro, *Toronto Star*, Dec. 2, 2020, [www.thestar.com/news/gta/2020/11/30/original-adamson-barbecue-location-has-operated-without-a-business-licence-for-more-than-four-years.html](https://www.thestar.com/news/gta/2020/11/30/original-adamson-barbecue-location-has-operated-without-a-business-licence-for-more-than-four-years.html)

"Adamson Barbecue owner ordered to comply with COVID-19 regulations as potential penalties increase" by David Rider, *Toronto Star*, Dec. 4, 2020, [www.thestar.com/news/city\\_hall/2020/12/04/online-legal-fundraiser-for-adamson-barbecue-owner-proves-popular-far-beyond-toronto.html](https://www.thestar.com/news/city_hall/2020/12/04/online-legal-fundraiser-for-adamson-barbecue-owner-proves-popular-far-beyond-toronto.html)

# EQUIPMENT REVIEW

BY DAVID BRIDGE

## The Good, the Pretty Good and the Fancy-pants



Some Nikon F-mount film cameras, the F6 predecessors.

**CAMERAS** Various sources confirm that Nikon's last film SLR, the F6, has been withdrawn from their catalogue. Many of the PHSC lab personnel would have listed the Nikon F6 on their, "If I could have just one more film camera" list. We can furnish no image of the F6, since none of us here at PHSC could afford one. Why would anyone want to? Who wouldn't want an ultimate film camera with more-or-less modern features akin to a DSLR. The F6 was one of those

rare instances of a large corporation producing something late in the game that was obviously not following the trend line (to digital) and unlikely to produce substantial sales. Unlike the gigantic and lumpy F5 predecessor, this model is not going for a song on the used market. No doubt it will now become unobtain-ium nervosa for the bottom-feeding camera fan. Removed from the hope-chest gift-list.



**DEVELOPING** All the news is not bad, even if your darkroom chemicals date from the previous pandemic. If you are lucky enough to live in the lockdown epicentre of Canada, there is a Downtown Camera store (which we will not name) that has a well-stocked website of darkroom doo-dads and potions. We were happy to replenish our developer stock and sent our most covid-tolerant member to do a curbside pick-up. Photofinishing is also available, including Black and White, for the darkroomless. We were shocked, however, that D-76 was temporarily out of stock (akin to Loblaw's without milk), but there were lots of alternatives to delight that special stinky-handed person on your list.

**CASES** Speaking of Winter Solstice gifts, a sidebar ad on a digital camera website noted the availability of luxury leather 35mm film cassette holders, no doubt designed to match your designer pangolin-leather Leica strap. At 30 bucks a piece, these certainly are a steal for someone. In the meantime, the great unwashed will have to make do with the classic film-can-and-electrical-tape hack, shown in photo magazines since George Eastman was a kid.



Left: fancy-pants holder; right: the nerd way with electrical tape.

# WEB LINKS

COMPILED BY DAVID BRIDGE

## Notable Photography Finalists and Winners of the Year

### World Press Photo of the Year - World Press Photo Foundation

<https://www.worldpressphoto.org/collection/photocontest/winners/2020>



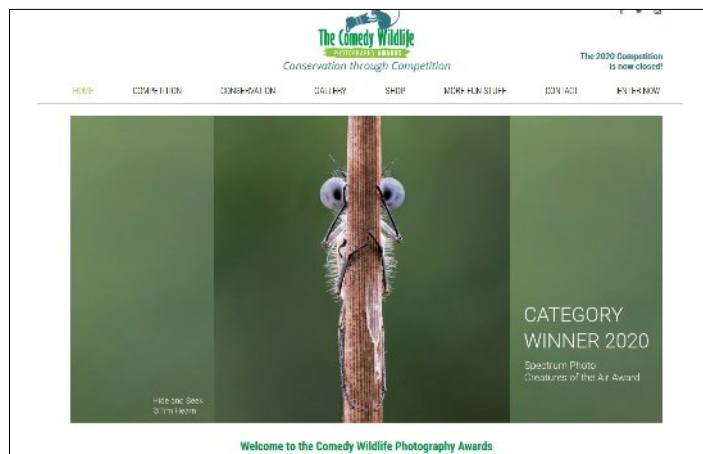
### Wildlife Photographer of the Year - The Natural History Museum, UK

<https://www.nhm.ac.uk/discover/news/2020/october/wildlife-photographer-of-the-year-2020-winning-images.html>



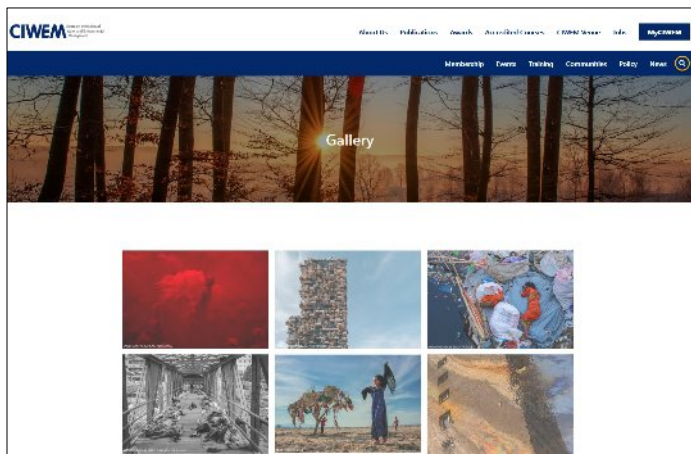
### The Comedy Wildlife Photo Awards - The Comedy Wildlife Awards

<https://www.comedywildlifephoto.com/>



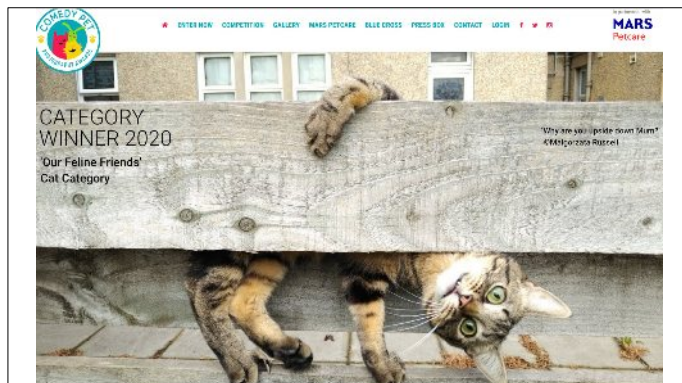
### CIWEM Environmental Photographer of the Year Award - CIWEM (The Chartered Institution of Water and Environmental Management), UK

<https://www.ciwem.org/news/2019-environmental-photographer-of-the-year-revealed>



### Comedy Pet Photography Award - The Comedy Pet Photography Awards in Partnership with MARS Petcare

<https://www.comedypetphoto.com/>



# THE ZOOM SHOW & TELL

Wednesday, December 16 at 8pm



## Welcome to a stimulating evening of weird and possibly, who knows, wonderful photographica!

Remember our annual December Show and Tell program with coffee, fruitcake and those chocolate-dipped Oreos at the North York Civic Centre? For obvious COVID reasons, we can't do that this year but we can do the next best thing: shift the main attraction online. That means our fascinating presenters can ZOOM their way over from the comfort of their own cable-strewn home offices or secluded bat lairs. You don't have to be an academic or collector to talk about something photographic you're excited about, and presenters do not have to be Toronto or even Canadian residents. Presentations can be anything from cameras that even manufacturers were embarrassed about to weird mechanical bits you found at the bottom of an auction job lot, to that image of a guy you don't know doing some indeterminate freaky thing.

Attached to the entertainment, only because we have to, is the requisite Presidential address for the formality known as the Annual General Meeting and a quick Q and A, if the audience has any Qs.

To participate, book your FREE tickets on Eventbrite (<https://www.eventbrite.ca/e/phsc-annual-general-meeting-virtual-show-and-tell-tickets-131642667763>), and we will send you a ZOOM link and password!

While we're at it, let us just emphasize this LAST CALL TO JOIN THE SHOW AND TELL with that special (or not) object in your collection. Email us at [info@phsc.ca](mailto:info@phsc.ca) with Virtual Show and Tell 2020 on the subject line, and we'll include you in the lineup.

Can't make it to the above event? We'll be launching #ShowAndTellSunday on INSTAGRAM in January 2021, featuring objects, images and stories from fans and followers. Mention @p.h.s.canada if you're interested in joining on INSTAGRAM!

**Hope to ZOOM you soon!**



## IVY & IZZY

### Mull over Dr. Farnsworth's Mies-adventure.

**Ivy:** So Izz baby, when is photography not your friend?

**Izzy:** When you're throwing up your fourteenth Christmas Cosmopolitan?

**Ivy:** How about when your house is photographed for leading architectural journals?

**Izzy:** How is that bad? I'd love to have a pad that the architecture world thought of as cool.

**Ivy:** Ever heard of Ludwig Mies van der Rohe?

**Izzy:** The pioneer of modern architecture? Didn't they call that guy a star-chitect because his work was so famous?

**Ivy:** Yes. Mies epitomized the mid-20th International Style: interiors of unimpeded open space devoid of ornamentation in monolithic structures of glass and steel. A look still very much in vogue. After WWII, Dr. Farnsworth, a physician and kidney researcher, approached Mies about a plan for a weekend house outside Chicago. Farnsworth mentioned she wanted to have it done for about \$10,000, in those days



Mies van der Rohe's Farnsworth House, on the banks of the Fox River, Plano by Deanna Isaacs.

a reasonable sum for a modest but stylish cottage. Mies took the job.

**Izzy:** I've seen Farnsworth House in history of art textbooks. I'd love to live there.

**Ivy:** You'd think. To make a long story short, Mies was not exactly efficient at getting plans made or overseeing construction, but finally, about three years later, the house was almost finished. The American magazine *Architectural Forum*, the London-based *Architectural Design* and a gaggle of other trade publications descended on the Mies masterpiece to photograph it and scribble high praise for this unique example of high modernism.

**Izzy:** Dr. Farnsworth must have been over the freaking moon.

**Ivy:** You're half right. Cost overruns ran Farnsworth's bill up to \$79,000, an amount that even her comfortable income had trouble handling. Maybe she might not have freaked out if that had been the only problem. However, the house had numerous construction issues that were hard to overlook. The roof, newly laid, leaked; the single-pane glass walls constantly ran with condensation which allowed the surrounding steel framing to rust almost immediately. The unusual oil furnace caused streaks of dark oil to appear on the windows. And, as Farnsworth would eventually find out, the decision to erect the house on a flood plain meant that every once in a while, Farnsworth House would literally fill up like a fish tank.



The Farnsworth House in one of many floods, 2008, *The Journal of the American Institute of Architects*.

**Izzy:** It's hard to see how a supposedly competent architect could make so many dumb moves.

**Ivy:** The doctor's last straw were the glass walls themselves. She owned the surrounding acreage, so thought she'd have plenty of privacy. But the Mies van der Rohe "groupies," architecture students intoxicated by the photo essays the house attracted, constantly trespassed on her land. Farnsworth often awoke to the sight of rows of strange noses pressed against her windows.

**Izzy:** I guess Dr. Farnsworth's Mies-ery didn't love company.

### Sources

*Broken Glass* by Alex Beam (2020)

# THE CLASSIFIEDS

## Contest



One of last year's winners: Slightly Suspicious by Ania Avadanei.

### ROM WILDLIFE PHOTOGRAPHER OF THE YEAR CONTEST

The ROM Wildlife Photographer contest returns for a sixth year! Whether you're an amateur or professional photographer, the ROM invites you to share your captivating images of the natural world for a chance to win some amazing prizes and have your photograph on display at the Museum. Open to all residents of Ontario, both youth and adult categories. Read on to find out about this year's incredible prizes, rules and how to enter:

[www.rom.on.ca/en/exhibitions-galleries/exhibitions/wildlife-photographer-of-the-year-2020/](http://www.rom.on.ca/en/exhibitions-galleries/exhibitions/wildlife-photographer-of-the-year-2020/)

Deadline: March 21, 2021

## Courses



### NIKON ONLINE PHOTOGRAPHY COURSES

Nikon has made all of its photography lessons free until December 31st. The courses are from 30 to 60 minutes in length and cover topics such as portraiture, landscape, macro photography, shooting children and pets, videos, etc. Yes, they do promote their own equipment but you can easily substitute what you consider to be your favourite brand.

Videos at: [www.nikonevents.com/us/live/nikon-school-online/](http://www.nikonevents.com/us/live/nikon-school-online/)

## Online Exhibitions



Joan Crawford  
by Ruth Harriet Louise, 1928.

### RUTH HARRIET LOUISE *Picturing the Stars*

Photo Oxford Festival, whose theme this year is 'Women and Photography: Ways of Seeing and Being Seen,' presents a selection of photographs by Ruth Harriet Louise (1903–1940), photographer for the Metro-Goldwyn-Mayer film studio in Hollywood during the second half of the 1920s. On view at:

[sites.google.com/view/photooxford2020/whats-on/exhibitions/picturing-the-stars](https://sites.google.com/view/photooxford2020/whats-on/exhibitions/picturing-the-stars)



Apache Junction by Phil Bergerson

### PHIL BERGERSON *Retrospective, In Search of Meaning* Stephen Bulger Gallery on until Jan 30, 2021

This exhibition coincides with the release of Bergerson's third monograph, *A Retrospective*, published by Daylight Books. The publication and the exhibition are a survey of his career, which started in the early 1970s with an exploration of drawing and painting before moving on to embrace photography exclusively.

View some of the works online at: [www.bulgergallery.com/artists/54-phil-bergerson/works/](http://www.bulgergallery.com/artists/54-phil-bergerson/works/)

## Image Search



### OBSCURE PHOTOGRAPHERS

Our journal editor is looking for images from two photographers, J.H. LeMaitre and George Brown, needed for stories in *Photographic Canadiana*. Please send a clean, clear scan if possible.

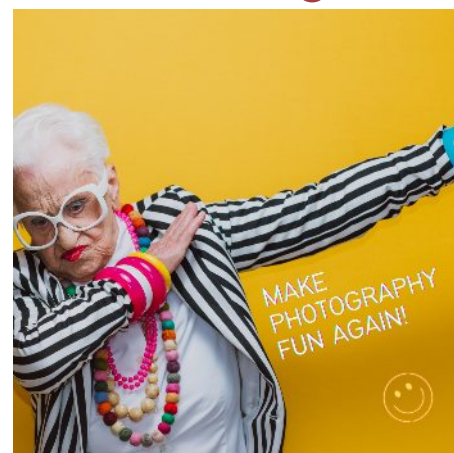
First: The verso (back) of any cabinet card done by LeMaitre of Toronto from the time when he was at 324 Yonge Street. Example above.

Second: Any photograph by Brown from his time in Belleville or Wyoming, Ontario.

Contact Bob Lansdale at:

[bob.lansdale@1staccess.ca](mailto:bob.lansdale@1staccess.ca)

## Call for Images



### MAKE US LAUGH

**PhotoED Magazine** seeks photographic puns, jokes, and images that share the JOY found in photography.

Submit online:

[photoed.ca/submit-your-work](http://photoed.ca/submit-your-work)

Deadline: Monday, FEBRUARY 1, 2021