



## FIT NECESSITY



Figur 8.  
Kopfkreisen.



Figur 1.  
Armhebung seitwärts-hoch.

Up until the twentieth century, peoples of most nations, Western or not, actually spent their days in prolonged physical activity. Farming, hunting, daily survival and even early industrialization required extensive human exertion. To complicate matters, a longstanding class-based view of labour as demeaning which trickled down to a steadily growing middle and mercantile class, created a negative psychosocial meaning for exercise. As various means of saving labour slowly became the norm, questions about maintaining national strength with a population growing weak on 'soft' occupations began to rise. Writers such as H.G. Wells (1866-1946) offered a bleak picture of labour avoidance with novels like *The Time Machine* (1895). In it, the delicate and helpless Eloi race, insinuated as ancestors of the coddled Victorian upper class, were literally food for the Morlocks, the powerful but monstrous descendents of the labouring classes.

Secular and religious associations sprang up in Europe to meet the challenge of making citizens physically fit. Sweden got a head start with Per Henrik Ling (1776-1839), a pioneer in seeing the advantages of exercise. But it wasn't until the economical marriage of photographic techniques and printing technology that the information became broadly accessible. The images above, published in *Schwedische Haus-Gymnastik nach dem System P.H. Ling's* by Theodor Bergquist in 1913, depict a series of bodily movements for healthful exercise explained with innovative multiple exposures. Although fitness literature is a booming contemporary industry, class markers still seem to be tough to shake. Expensive club memberships, computerized treadmills and personal trainers continue to rival the simpler approaches.

### Sources

"History of fitness" by Lance C. Dalleck, M.S. and Len Kravitz, Ph.D.  
University of New Mexico, [www.unm.edu/~lkravitz/Article\\_folder/history.html](http://www.unm.edu/~lkravitz/Article_folder/history.html)

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## PHSC NEWS

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**Pictured above:** The GorillaPod Mobile Rig.  
A vlogging tripod rig with a clamp for your phone and additional fittings to accommodate lights, mics and other recording necessities. Flexible, adaptable and designed to make the whole video exercise easy.

## The Taking of Niagara: Photography at the Falls



**A Party of Three Tourists Visiting Niagara Falls by Platt Babbitt, c 1855.  
Ambrotype image © Art Gallery of Ontario.**

The Falls are likely the most photographed geographical site in history. As a remarkable natural wonder of almost biblical proportions, Niagara was witness to countless professionals and amateurs who undertook sometimes difficult journeys to record its magnificence. Most nineteenth-century images of the Falls chose to stress human presence and perhaps even dominance over pristine unoccupied wilderness. For the Victorian, mastery over nature was a viable goal and one very much in the minds of early scientists, evolutionary theorists and the holiday naturalist. Drawing on research compiled in preparation for a soon to be published book, Dr. Anthony L. Bannon will provide fresh insights into the allure and meaning of Niagara's timeless appeal.

Anthony Bannon started his career at the Buffalo News. Moving from reportage to culture, Bannon became editor of the arts section and later served as director of the Birchfield-Penney Art Centre at the State University of New York College at Buffalo. He also held the position of Assistant Vice-President of the College. Dr Bannon holds a PhD from the State University of New York at Buffalo and is a former director of Eastman House, Rochester, New York.

**NOTE! We are now in a different room at the same location. Join us at 7:30pm on Wednesday, May 16 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 this informative presentation. 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

## Fixed in Time

Pretty much any photograph we discuss in this column will be accompanied by a date. Why? Because a photograph's date can lead you to information regarding the image's purpose, value, and even, on occasion, the sitter's private intrigues. We got used to associating images with dates in the twentieth century by seeing photojournalism in dated newspapers and getting those stamp-dated drugstore prints. Today such data is automatically stored in the RAW file of every digital image.



The daguerreotype case known as the Oreo because of its similarity in size and ornamentation, c 1862 and later.

But try to figure out exactly when that shot of your dour great-great-great grandmother was taken, the one under glass framed by a gold-coloured scalloped mat in a palm-sized case, and you may feel lost. Under such circumstances, *Fixed in Time* by Sean William Nolan might be just the chronological remedy. A self-actualized free download reference work with a mandate for periodic updates, *Fixed in Time* starts the reader at the very beginning, explaining



**Cusped Mat**  
1848 - 1854



**Alhambra Mat**  
1849 - 1853



**Cartouche Mat**  
1847 - 1856



**Flexuous Mat**  
1851 - 1853



**Playing Card Case Pad**  
1850



**Three Tulips Case Pad**  
1850 - 1853



**Octopus Garden Case Pad**  
1852



**Ivy Ring Case Pad**  
1853

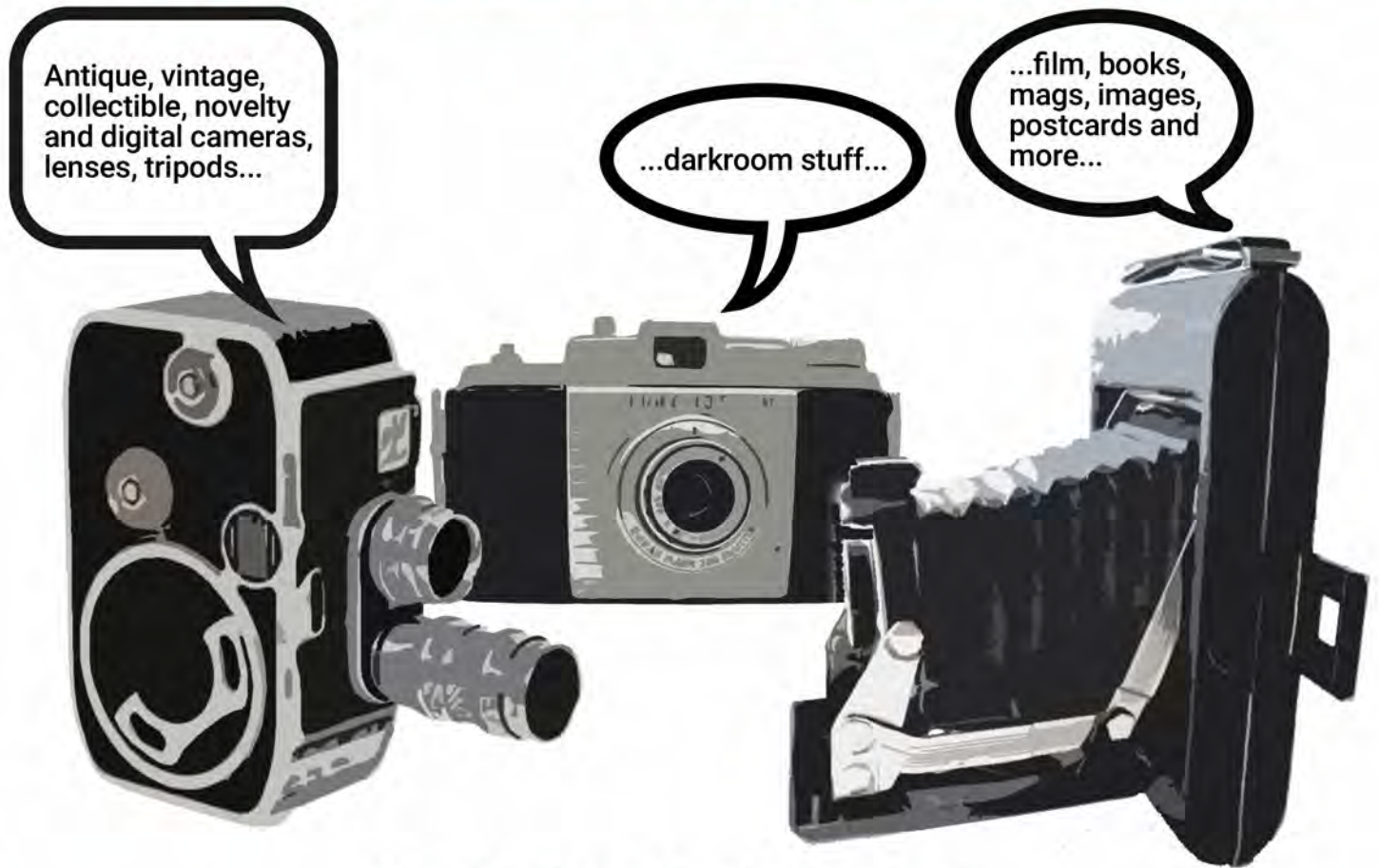
not only how to tell a daguerreotype from an ambrotype or tintype but what aspects of the image's original manufacture and condition are valued by collectors. Conveniently included is history on early photographers and their processes and then Nolan gets serious. He dates mats, preservers (the thin frames around mats), cases, case pads and more, providing exhaustive colour examples of the many shapes they took and the embellishments that manufacturers added to make their product distinctive and desirable.

As a work in progress, *Fixed in Time* might not be considered formally complete by serious collectors. But for the rest of us, the volume of information he puts at our disposal is mind-bending. Not to mention that he also refers readers to reports he submits to the FaceBook Daguerreian Society and online Victorian Images groups. So if you're heading out to our camera show in May, you'll want to have Nolan's most recent version of his free text on your phone. Nothing's more fun than knowing more about a purchase's provenance than the vendor.

### Sources

*Fixed in Time*, 3rd edition by Sean William Nolan (2017)  
[fixedintimebook.blogspot.ca](http://fixedintimebook.blogspot.ca)

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)



# PHOTOS WITH FIX

BY SONJA PUSHCHAK

## Softening the Science of Photography



**Still Life Interior of a Cabinet of Curiosities  
by Louis-Jacques-Mandé Daguerre, daguerreotype, 1837.**

To be fair, it is likely that guild secrecy and fear of being accused of witchcraft both played some part in the suppression of optical knowledge. Just as guild organizations and cultural practices were different in every centre in Europe, diverse regional populations would have enjoyed their own mixes of anxiety, phobias and dogma. Some cities might be guided by enlightened cognoscenti in positions of influence, others might not. The great demiurges of the artistic world aside, many artists, victims of precarious employment at the best of times, would have had to depend on the locals for work. Appearing to embrace the black arts or running afoul of powerful guild fathers would have meant starvation or suicide. Either way, portraitists were conscientious about keeping patrons uninvolved in the mechanics of making marvellously exact representations.

This described photographic technology before fix in a nutshell. But what about when fix (sodium thiosulphate) was invented? Were proto-photographers, experimentalists and early scientists still sensitive about presenting the fixed photographic image to the public? Did their caution prompt them to explain this new method of representation in particular ways?

Most definitely. The late eighteenth and early nineteenth centuries saw the emergence of many scientific innovations and discoveries. Some of these were adapted as technologies and applied to manufacturing. While early scientists were confident in what science could accomplish and attempted to advertise its achievements, the rise of factory employment drew populations away from a traditional agrarian life to one of urban pollution and poverty. The

Industrial Revolution was seen as an antithetical affront to a broad idea of peaceful and orderly nature derived from Christian doctrine. Scientists of the nineteenth century thus understood the need to distance science from industrial discontent and Christianity but promote its indelible relation to nature. A secular narrative adopted by many scientists of the day placed emphasis on a personified female "nature" based on ancient mythology, cheerfully and voluntarily revealing her secrets through science.

Pioneering photographers saw the wisdom in just such a strategy. While the physics, optics and chemistry that combined to make photographs fell within the category of science, the words they chose to describe it evoked a method outside of human intervention: mother nature personally making images appear. When Nicephore Niépce claimed photography to be "spontaneous reproduction," he meant that nature herself created the image, not the photographer. And Louis Daguerre related that his daguerreotype plates were prepared so that nature could leave her imprint on them, not that he ever 'took' a photograph. It would be decades after photographs became a commonplace consumer product that the narrative of hands-on nature would fade into history.

### Sources

*Burning with Desire: The Conception of Photography* by Geoffrey Batchen (1999)

*The Veil of Isis: An Essay on the History of the Idea of Nature* by Pierre Hadot (2008)



**Cloisters Lacock Abbey by William Henry Fox Talbot,  
salted paper print from paper negative, 1843.**

## Eyeballing the Magnetic Kodak Retina



**Kodak Retina I, type 126, with Scientific Test Instruments.**

Always keen to ferret out the latest in photographic history research, PHSC Labs sent a high-level delegation to RIT's recent Photo History/Photo Future conference in Rochester, NY. Although the event was chock full of papers on just about everything there is to know about photo history, the PHSC crew were particularly fascinated by David L. Jenz's presentation on the "Resumption of Retina Camera Production at Kodak AG in 1945." For the non-camera-nerd, Kodak's pre-war Retina 35mm camera was made in Germany by a "Dr. Nagel Werk" company purchased by Kodak. These cameras were the first to use what we know as the standard 35mm cassette, while Leica was still fooling around with their proprietary can.

Mr. Jenz went on to describe how as production continued, albeit reduced in output at the Nagel/Kodak plant during the war, the materials gradually became more scarce. Parts of the camera that were formerly made of brass or aluminum were converted to steel construction. He demonstrated this by showing pictures of a wartime Retina of his, festooned with magnets stuck to the now-steel parts.

This prompted one of our PHSC scientists to investigate his father's Retina, brought back from Germany at the very end of the war. This specimen is entirely labelled in German and the distance scales, including a nifty depth-of-field scale, display metric measurements. Alas, use of carefully calibrated Dollar Store magnets revealed that there were few steel parts on this sample, and in fact where the magnets did stick, for instance, the back cover, this was due to the metal of the film pressure plate inside, not the back itself. So we might conclude that this particular Retina was made for the German domestic market, either pre-war or early in the conflict. Nothing unusual here!



**Sticking around, but to what?**

Production at the Nagel/Kodak plant eventually ceased, but not before wily Nagel employees stashed some key bodies and parts behind bricks in a wall in the factory. Mr. Jenz reveals that the discovery of these items was a key to the very fast re-introduction of the Retina brand subsequent to the end of the war.

For non-Retina nerds, we shamelessly suggest that working copies may be obtained at PHSC sales and auctions for a reasonable price — magnets not included.



# WEB LINKS

COMPILED BY LOUISE FREYBURGER

## Large format macro: a crazy wet plate photography experiment

**DPReview, Published Mar 15, 2018, DL Cade.**

[www.dpreview.com/articles/6021320673/large-format-macro-a-crazy-wet-plate-photography-experiment](http://www.dpreview.com/articles/6021320673/large-format-macro-a-crazy-wet-plate-photography-experiment)

Austrian wet plate photographer Markus Hofstaetter is back with another crazy large format photography experiment. This time, he decided to find a way to shoot macro photos on a large format wet plate camera. To do this, he actually had to stack two wet plate cameras front to back, bellows fully extended.



**Bell Telephone Company operators at their switchboards in Owen Sound, which many rural companies connected through, 1937.**

## Rural Telephone Companies in Grey Grey Roots

[greyroots.com/story/rural-telephone-companies-grey](http://greyroots.com/story/rural-telephone-companies-grey)

In the early years of the telephone industry, there were many small local companies that sprang up to accommodate the desire of rural residents to be connected by telephone. Although Bell Telephone Company of Canada had a strong presence in the Grey County area—arriving in Owen Sound in 1884, four years after the company's inception—telephone coverage mostly remained in larger cities since it was not considered profitable to service the outlying regions of these towns.

## Exhibition to Bring Winslow Homer's Long-Lost Camera—and Photography — Into Focus. By Julissa Treviño, *smithsonian.com*, May 1, 2018

[www.smithsonianmag.com/smart-news/upcoming-exhibition-focuses-winslow-homers-long-lost-camera-photographs-180968906/#xRMO40HkmD5ZJ77E.99](http://www.smithsonianmag.com/smart-news/upcoming-exhibition-focuses-winslow-homers-long-lost-camera-photographs-180968906/#xRMO40HkmD5ZJ77E.99)

Winslow Homer, the prolific landscape painter and printmaker, is counted among the pantheon of America's greatest artists. But it's his photography—a relatively unknown aspect of the 19th-century artist's famed career—that is the focus of an upcoming exhibition at Bowdoin College Museum of Art in Brunswick, Maine.

The exhibition, Winslow Homer and the Camera: Photography and the Art of Painting, which will open this summer, is featuring more than 130 objects, including 19 paintings, 17 watercolors, some 50 photographs, and perhaps most notably, one long-lost camera.



**This Mawson & Swan camera owned by Winslow Homer, c 1882, was gifted to Bowdoin College Museum of Art by Neal Paulsen.**

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 reveals recent research on the photographic history of 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)



# BETS FOR CONTACT

The photography festival Contact annually presents an impressive and often overwhelming choice of exhibits, installations and special events free to the public in the GTA (Greater Toronto Area) and surrounding communities. We offer three possibilities below. More exhibits can be found on the Classifieds page and at [www.scotiabankcontactphoto.com](http://www.scotiabankcontactphoto.com)

## Cutting a Figure: Black Style Through the Lens of Charles "Teenie" Harris

**Band Gallery April 26 – June 17, 2018**

**Thu–Sat 12pm–6pm, Sun 1pm–5pm**

**19 Brock Ave, Toronto, ON, M6K 2K9,**

**647.701.4323** [band-rand.com/site/](http://band-rand.com/site/)

This exhibit features selections from the archive of Charles Harris, a long career studio photographer situated in the Hill District, the urban cultural centre for Pittsburgh's African-American life. Specializing in glamour shots, Harris had the confidence of sitters for his efficient capture of their personal visions of cosmopolitanism and style. He also had the longstanding trust of the Pittsburgh LGBTQ community, who relied on Harris for performance stills and portraits in drag. Curated by Julie Crooks.



## Ghosts of Monsters: Paola Poletto

**The Lower Gallery**

**@ Toronto Centre for the Arts May 9-May 27, 2018**

**Tue–Fri 1pm–6pm**

**5040 Yonge Street, North York**

**416.733.9388**

This three-year project is Paola Poletto's documentation of the gradual transformation of neighbourhoods as tastes reconfigure and capitalism and speculation drive rapid radical change. Poletto's "ghosts" in the exhibit (the houses slated for demolition or makeover) are gradually succeeded by "monsters" (ostentatious manors conceived by homeowners and contractors). Poletto's series underlines the erosion of traditional neighbourhoods in the face of market forces and ego-driven development.

## Red Light

**Lonsdale Gallery May 2 – June 29, 2018**

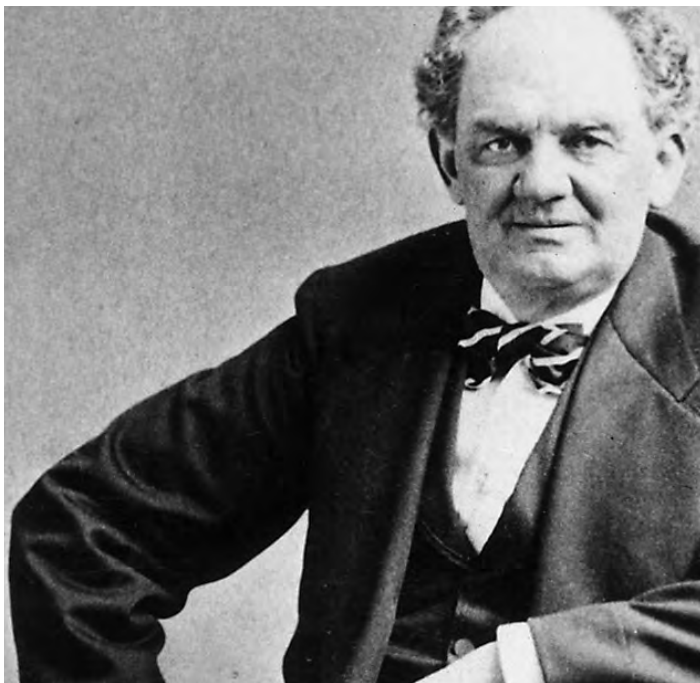
**Wednesday – Sunday, 11:00 am – 5:00 pm or by appointment**

**410 Spadina Road, Toronto, ON, M5P 2W2**

**416.487.8733** [lonsdalegallery.com](http://lonsdalegallery.com)

This monumental photography salon-style installation is an extravagant visual journey. The exhibition is practically floor to ceiling of historical and experimental techniques, including pinhole, tintype, glass plate, cyanotype, lithography, gum bichromate, platinum palladium, daguerreotype, photograms, photogravure, tri-colour, gelatin silver, salted paper prints, contact prints, ambrotype, vandyke, carbon prints, lumen prints, and polaroid transfers!





## ASK PHINNY

### Our businessman of bonhomie weighs in on the stickiness between showmanship and friendship.

**Dear Phinny,  
Do you have any regrets? Is there anything that you feel you should or shouldn't have done?**

**- FRANE SELAK**

My Dear Sir,

You hit upon a topic not only worthy of discussion but one in which the complexities of human relationships are a delicate issue. I was always proud of the fact that I exercised the utmost civility, effort, kindness and care in my dealings with others. Except, unfortunately, for one occasion.

You will no doubt be aware that Mathew Brady the photographer, whose studio was in close proximity to my American Museum, was a man who did exemplary work for me on countless occasions. Not only did he supply cartes-de-visite for many of my Museum performers but he did a magnificent job of capturing the images for the celebrity wedding of 1864: the marriage of Tom Thumb (Charles Stratton) and Lavinia Warren. He was an accomplished craftsman of legendary and venerable portraits, President Lincoln and royalty included. As we rose to the top, our business endeavours seemed synchronous and inseparable. He produced the photographs that my performers sold in the thousands as souvenirs and I sent him legions of entertainers to be photographed. Simply, those were days of wild profit for both of us.

First preoccupied with shooting Lincoln's inauguration, Brady became obsessed with creating a photographic record of the American Civil War. At the time, both North and South felt that the war would be over in six months with both sides convinced of a win. Things started well enough for Brady. Photographers in his employ worked long hours to supply hosts of departing officers and soldiers with cartes to leave with loved ones. Brady put together a wagon for developing plates and went off to chase battles. He had been warned by Lincoln that the government could not finance the project but he thought the images themselves would more than return his money. As the war dragged on, Brady committed more of his own resources to teams of photographers who followed the war's many skirmishes. His New York studio continued to receive clients but Brady put all that profit and then some into his epic project.

When all went quiet in 1865, the fragile Union had seen too much death and destruction. It didn't help that a display of slaughtered soldiers at his New York gallery in 1862 had shocked visitors. His entire fortune gone with extra owed for photographic supplies and wages, Brady made the sad discovery that pictures of dead men, as important as they were to the history of the nation, were not drawing-room decor. They sold poorly and Brady declared bankruptcy, his health declining. At the time, I was fielding problems of my own. The American Museum had burned down and I had to scout a new location. I was also campaigning for abolition, not a given even after such a bloody war. I may have mulled over putting Brady's images on display. But I knew it was the wrong thing at the wrong time. It is my regret that I didn't do more for the man, a friend and amazing talent.



**View in the field, the west side of the Hagerstown Road, after the Battle of Antietam by Alexander Gardner. Exhibited by Brady in New York in 1862.**

#### Sources

*P. T. Barnum the Legend and the Man* By A. H. Saxon (1989).  
*Mathew Brady: Historian with a Camera* by James D. Horan (1955).  
Library of Congress - Mathew Brady Collection [www.loc.gov/pictures/search/?q=Mathew%20Brady](http://www.loc.gov/pictures/search/?q=Mathew%20Brady)



## Exhibitions



**LISA MURZIN**  
"Harry Was A Cow Caller"  
May 18– May 31, 2018  
#Hashtag Gallery  
830 Dundas Street West  
Toronto, ON

"Harry Was a Cow Caller" explores a bucolic 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.



**SOFIA MESA**  
"Guardians"  
April 20 – May 31, 2018  
Mon–Sun 10am–5pm

**Allan Gardens Conservatory**  
19 Horticultural Ave, Toronto, ON  
Cyanotyping, a camera-less process that requires chemicals but also sun and water to expose and fix the image, is used by Mesa as an analogy for the elements necessary for plant and human survival.



**PIERO MARTINELLO**  
"Radicalia"  
May 1– June 17, 2018  
Campbell House Museum  
160 Queen St W  
Toronto, ON

The project, Radicalia, comprises five sections that each connote a different kind of radical – nuns, criminals, ravers, saints, and town fools – captured through portraiture.

**SUNIL GUPTA**  
"Friends and Lovers"  
April 21 - May 26, 2018  
Stephen Bulger Gallery  
1365 Dundas Street, Toronto, ON



Gupta's images contend with the collision of coming of age, immigration and the emergence of gay identity in Montreal in the 1970s.

**NOT A MEMBER OF THE PHSC?** Join Canada's best photo-historical society! A great venue for lectures, auctions, fairs, and publications. Only \$35.00 for a one-year membership. Paypal accepted. Join at [www.phsc.ca/](http://www.phsc.ca/)

## Hive-Minding



**We want to know if** anyone knows how to clean gunk off 35mm photographic slides. Need to clean off a set of archival slides, not just dust but some unknown sticky substance. Carbon tetrochloride fluid? Please send suggestions and toxicity warnings about your methods (if any) to [info@phsc.ca](mailto:info@phsc.ca).

## For Sale



### GIANT BELLOWS

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)