



TIMELESS TECH



As an answer to difficult morning wake-ups on her houseboat in Sweden, robot enthusiast Simone Giertz took a clock mechanism and wired it to an Arduino Uno, controlled by a 165 rpm brushless DC motor through a relay. She chose a latex hand to complete the device. Attached to the wall above her bed, the hand, tripped by the alarm setting on the clock, rotates and comes in contact with her head, repeatedly. Giertz is reported as being pleased with her machine and its effectiveness at rousing her from sleep even after a late night out. While her hair has become entangled in the rotation arm on a few occasions, Giertz has faith in her invention and is considering possible commercial applications. A video demonstration of her device can be found on YouTube: www.youtube.com/watch?v=iR5n2h_cvds

A blue state company in the US appears to have beaten her to it. Incredulux, a techno-trend firm specializing in sophisticated corporate arcade lounges, escape rooms and motivational toys, has announced its intention to produce an app-controlled head-slapper. On the verge of putting it into production, the company admits it was inspired by Giertz's original concept but has made significant changes. Dropping the alarm capacity to concentrate on a slapper with a choice of speeds, hand sizes, colours, and styles, Incredulux has been taken by surprise by the swift and positive public reaction to its emerging product line as well as by its miscalculation of a potential customer base. An online questionnaire has revealed that dissatisfied voters, not corporate orders, are overwhelming the company's website with requests for pre-sales. One Democrat reached for comment put it bluntly. "Having one will save time while I follow events in Washington."

Sources

"YouTuber and robotics enthusiast Simone Giertz invented an alarm clock machine that slaps a person awake" *Global1 News Network*, Nov 18, 2015.

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

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PHSC NEWS

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Pictured above: The Sony's QX camera that looked like a lens without a camera was conceived to turn a phone into a more conventional version of a camera. It featured a pop-up flash on the lens, even though phones already come with flashes. Requiring the use of an e-mount module, presumably attachable to any phone in theory but not in practice, it made phones difficult to use as phones. Retailing for around \$500 when introduced in 2014, the QX series was withdrawn in 2018.

PHSC PRESENTS

Preventive Conservation For Photographs



Photographs are made of inherently fragile materials that deteriorate over time. Photographic materials are sensitive to numerous environmental factors such as temperature, relative humidity and pollutants. Some damage is irreversible (fading, colour change and yellowing, for instance) and cannot be improved through physical conservation or restoration treatments. Thus preventive conservation, which encompasses all actions taken on the photograph's environment to prevent damage, is a crucial part of preserving photographic collections. Chloé Lucas's talk will explore some preventive conservation strategies that can be easily undertaken for privately-held photographic works. Audience members are invited to bring in photographs for examination and discussion.

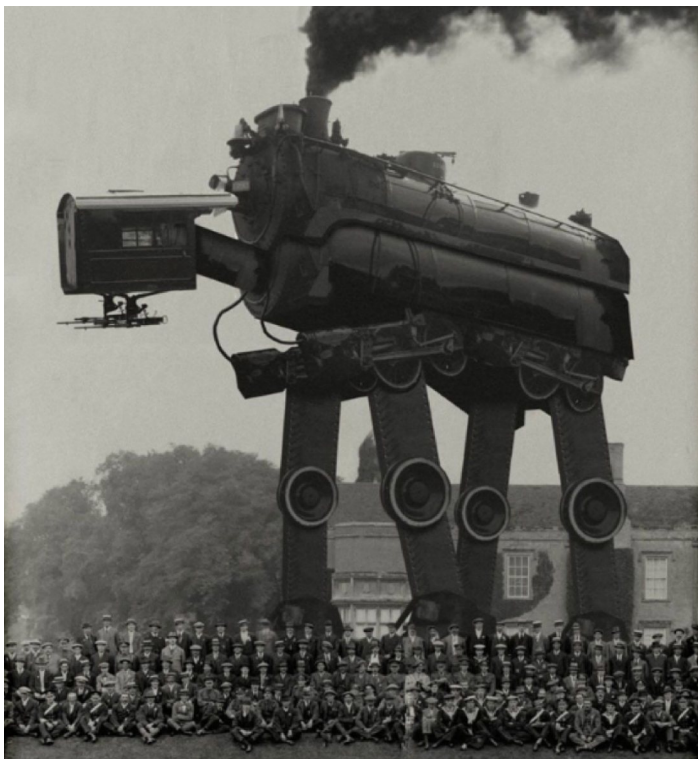
Lucas holds a Licence 3 degree (Bachelor equivalent) in History of Art and Archaeology from the Sorbonne University in Paris. She started in conservation with a pre-program internship in a private photograph conservation lab in Paris in 2010 and went on to study photograph conservation for five years at the Institut National du Patrimoine, under the supervision of Anne Cartier-Bresson. She also holds a Licence 3 degree and Master 2 degree (Masters equivalent) in heritage photographic conservation. In the course of her education, Lucas interned as a photograph conservator at the National Gallery of Canada, Library and Archives Canada, the Canadian Conservation Institute, and in several private conservation labs in Paris. She opened Chloé Lucas Conservation Lab in Ottawa in 2017 for a clientele encompassing museums, archives, galleries, businesses and private individuals. You can visit her website at www.photographconservation.ca or email her at chloe.c.lucas@gmail.com

Join us at 7:45pm, main speaker at 8:00pm, on Wednesday, April 17 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

NEWS EXCLUSIVE

BY SONJA PUSHCHAK

Grateful Torontonians Look Forward to Wow Technology



Concept One's Walker can be called into action underground or when the Don River overflows its banks.

Torontonians have been buzzing for months about the Downtown Relief Line (DRL) and how it might be implemented to take some of the passenger burden from the Yonge-University line (Line 1), a transit loop that services the downtown core via University Avenue, Union Station and Yonge Street. Among the busiest and most dangerously over-capacity transit lines in North America, efforts to alleviate Line 1's woes have long been a subject of heated discussion at Toronto City Council. But cutting-edge science and technology is about to solve these concerns for good and Torontonians are happily breathing a sigh of relief (no pun intended).

InTransiGents, the wunderkind transit-tech think tank, has been tasked with submitting proposals and has yielded not one but two extraordinarily exciting solutions to downtown subway overcrowding. The masterminds behind such transportational innovations as the currently operating Scarborough subway, voted the most trouble-free line in North America, the Ferris wheel at Toronto's Waterfront and the Monorail between the parking lot and the casino at Ontario Place, the two-man engineering phenomenon has been attracting attention with their everything-old-is-new-again approach to transit design. "We are totally aware that Toronto needs a relief line ASAP," says Dean Theheckusay, InTransiGents's CEO and Senior Director of Operations, "so we've been brainstorming in terms of how to get a budget-

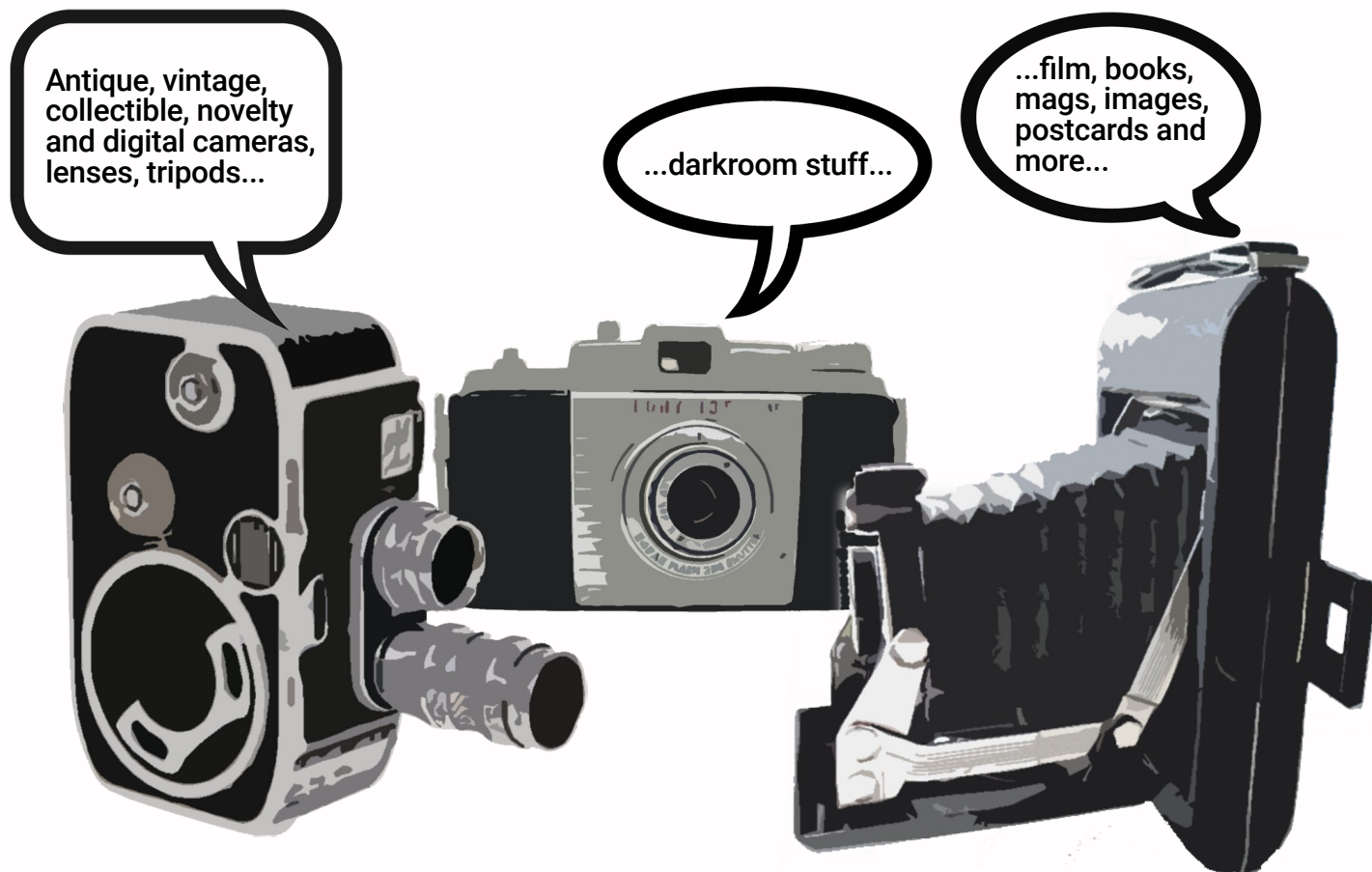


Concept two is cheap, green and sustainable.

conscious service up and running in record time. And wouldn't you know that repeated calls for "wow" technology got us thinking about great ideas from the past."

The PHSC News is honoured to offer its readers an exclusive look at the transit technology that will take us into the twenty-second century. Proof of Concept One (above left), described as a clever convergence of a Star Wars-style AT-AT digitigrade Walker and steam-powered Edwardian technology, has the incredible advantage of rendering the construction of a new tunnel unnecessary. Capable of straddling existing trains to run above them along the same track, the InTransiGents Imperious Walker will literally kneel in front of station platforms to let passengers disembark safely and conveniently. And should this first proposal prove above Toronto's thinning budget, Concept Two (above right) has the additional potential of being achievable under budget in a fraction of the time, using the same track and avoiding the cost of manufacturing new cars. "As we speak, we are well underway in the training program for designated levitation professionals," Theheckusay asserts. "As soon as we have the go-ahead from the ministry, we will start positioning levitationists at all stations. To hell with mag-lev, lev is the way to go. Of course, some work will have to be done to integrate the floating of passengers down tunnels with scheduled train arrivals and departures. But we're confident we can make it work."

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10:00am to 3:00pm

Admission \$7 / Students free / Free parking

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Mark Singer - Chairman

fair@phsc.ca

Details at www.phsc.ca

EQUIPMENT REVIEW

BY DAVID BRIDGE

Plastic Fantastic: The Square vs. The Blob



The angular Asahi Pentax SF1 from 1987.



The curvy Kogaku Nikon F90 from 1992.

At the PHSC labs retreat in inland rural Florida, we often sit around with our umbrella drinks and discuss the more esoteric nuances of camera esthetics throughout the years. Students of plastic manufacture no doubt can give a technical reason for the rounded corners of 1950s Bakelite radios, and how this gave way to the sharp cornered blenders of the last half of the century. More mysterious is how at the end of the 19-naught-naughts camera makers, freed from the tyranny of metal and leather, diverged in their plastic SLR design tendencies.

Two cameras found at PHSC auctions and sales represent extremes of this divergence. The 1987 Pentax SF1 SLR mimics the angular and creased autos of its day. It happens to be the first autofocus SLR with TTL autofocus, and proudly supports a massive rectangular pop-up flash prism housing. A small amount of setting information is shown on the LCD on the back of this racy appendage. And a quirky extreme-right flash shoe is a result of this rearrangement.

In contrast, the 1992 Nikon F90 exemplifies the melted chocolate school of design, where a basic bulky shape is

thickened and rounded. We saw this in the modern SUVs of a few years ago. This model has the infamous rubberized back that turns into a sheet of sticky gunk after a few years. These cameras regrettably also abandoned the lovely 1970s Nikon logotype for a stylized italic block label. The placement of square buttons on the curved trapezoidal top plate is peculiar: neither random nor aligned to a grid. Notable for its relatively fast autofocus and optional vertical grip, many bought this camera rather than the pricier F series professional models.

At present it seems like the amorphous blob style is still the favourite for DSLRs (Canon and Nikon in particular), available in black, or black. At least Olympus and Fuji are running contrary to this aesthetic, with their "chrome" and "leather" mirrorless cameras, emulating the look of the classics like the Voigtlander (left). So we raise another umbrella drink to them in a toast!



TIME TRAVEL 101

BY SONJA PUSHCHAK

Gotta Photograph a Message to You



Timeless agents try to figure out a rescue in Victorian San Francisco.

In Poul Andersen's SF short story "My Object All Sublime..." (1961), a dystopian future punishes its citizens by marooning them in the past. Many find themselves in a war, famine or inquisition, doubly handicapped without the language skills and rules of social conduct indispensable in any era. Yet the protagonist of the story manages to endure despite such rattling circumstances, eventually establishing himself in a comfortable life. Letting his guard down to tell his story to a business associate, he is horrified to discover that his confidante is actually an agent from the future, sent to check up on the exiled. This time, the protagonist is relocated to Damascus in 1400, before a ruthless conqueror sets about building a tower out of 20,000 freshly-gathered heads.

Whether the past is a boon or a punishment, explored engagingly by the Andersen story, is also the fictionalized subject of two addictive series: *Travelers* (2016) and *Timeless* (2016), both available on Netflix. *Travelers* is set in the present, where unwitting and malicious decisions are being made that will render the future a toxic totalitarian prison. Teams from a few centuries ahead are sent back to try to prevent what seems inevitable. In *Timeless*, a corrupt and self-serving organization only known as Rittenhouse has been in existence since the Declaration of Independence. Its aim is absolute domination of the world for all time so it sends operatives to the past to change events in its favour. A historian, soldier and scientist are sent as a counter-intelligence team to save history, at least the

history we kind of love and sort of know.

Being marooned in the past pops up as a subtext in both series and anyone who's imagined moving through time has considered that brain teaser about how to get a message to the present. A *Timeless* episode, with one of the history heroes trapped in the nineteenth century, cleverly demonstrates the power of photography. Without committing a spoiler offence, I can tell you that a knowledge of the history of photographic practice is central to the rescue, not to mention the value of documenting history, all topped

off with a puzzle that only a contemporary nerd could solve. Where this unusual message ends up I guarantee will gratify history buffs.

Travelers had the privilege of being able to plan its conclusion with a last episode that wrapped up the plot. *Timeless* also produced one last episode although I've had trouble finding it on Netflix. While I can sympathize with all the business decisions that are lovingly being made by ginormous entertainment corporations, it truly bugs me when a series I've been following doesn't provide a wrap-up. Come on, guys. Why do these things just to drive your viewers nuts? Give it a decent finish. I know you're capable.



Travelers team tries to save the future while hiding out in a garage in Vancouver.

WEB LINKS

COMPILED BY DAVID BRIDGE

"An 1840s Road Trip, Captured on Lustrous Silver" By Jason Farago, New York Times, Jan. 31, 2019

www.nytimes.com/2019/01/31/arts/design/photography-girault-de-prangey-met-museum.html?fbclid=IwAR0WmcTzesvZPG2UuK3bP43g-7sFptH_N9HCwyyJ_XI91C8k-h37PJilfvU

Can you even remember a time before Google Image Search and Street View, before we all had instant access to far-flung sites like the Parthenon, the Dome of the Rock, a stretch of empty highway in the Australian outback? The whole inhabited world has now been pictured and cataloged, and we have so fully embraced the archive that it feels like an extension of our collective mind. In the infinite scroll of the search results page you can forget that once not every place was visible. Someone, in every place, had to take the first photograph.



Cairo, Ayoucha, 1842-43, Bibliotheque Nationale de France.



Masha Ivashintsova, self-portrait. Leningrad, USSR, 1976.

Interview: Woman Discovers Over 30,000 Secret Photos Left Behind by Her Mother, My Modern Met, By Jessica Stewart on March 19, 2018

mymodernmet.com/masha-ivashintsova-photography/?fbclid=IwAR0_GkCYkYQgattqFaxVCNql8zLsXNFtgE1QAfDnx5-S0LJb_taSPdFhf6s

Asya Ivashintsova-Melkumyan always knew her mother was taking photographs, but never fully understood just how deep this passion ran until recently. When Masha Ivashintsova passed in 2000, she left behind boxes of belongings and memories, which remained untouched until late 2017.

How Photographs Printed on Paper Changed 19th-Century America, Atlas Obscura, by Anika Burgess, March 02, 2018

www.atlasobscura.com/articles/how-paper-photography-shaped-19th-century-america?utm_source=Atlas+Obscura+Daily+Newsletter&utm_campaign=3a99679eeb-EMAIL_CAMPAIGN_2018_03_06&utm_medium=email&utm_term=0_f36db9c480-3a99679eeb-66620685&ct=t%28%29&mc_cid=3a99679eeb&mc_eid=a712e9d74d&fbclid=IwAR0dYex-BqNrL6QX1uVOUD334Tcg5fZ938wVm_LsPHxvXdtXIKkGrvYJ3sk

Throughout human history, technological advances have changed how we relate to one another. This is especially true of photography. In the 19th century, the sudden ability to print images on paper—a material that's both shareable and disposable—eventually gained widespread and long-lasting use.



Locomotive on the Baltimore and Ohio Railroad, near Oakland, Maryland, unknown photographer, c. 1860. The Metropolitan Museum of Art, Purchase, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel, 1991 (1991.1151).

PHSC PRESENTS

Our 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. Guest speaker appears at 8:00 pm unless otherwise specified. Some of the presentations are tentative and subject to change.

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.

SPECIAL EVENT:

KODAK CANADA: THE EARLY YEARS (1898-1938)

SPECIAL DATE & TIME - January 23, 2019, 6 to 8pm

SPECIAL LOCATION - RYERSON IMAGE CENTRE, 33 Gould St, Toronto, ON

Join us for the opening of the Masters Exhibition at the Ryerson Student Gallery, sponsored by the PHSC.

SNAKE CHARMER WITH A CAMEA

February 20, 2019

Erin Levitsky, winner of the 2018 Thesis Prize Award, will present selections from her research on twentieth-century fashion and advertising photographer Nina Leen.

JAPANESE PHOTOGRAPHY & VIDEO EDITING: FROM BLAH TO BRILLIANT

March 20, 2019

Japan has had a deep, dedicated and complex relationship with photography and its technology. Celio Barreto will

reveal some its intriguing history and contributions in rarely seen images. Speaker Mark Holtze will also be in to discuss the ins and outs of creating a tight instructional video.

PREVENTIVE CONSERVATION FOR PHOTOGRAPHS

April 17, 2019

Chloé Lucas answers your questions.

TITLE TO BE ANNOUNCED

May 15, 2019

Louie Palu is a Canadian documentary photographer and filmmaker known for covering social-political issues, including war and human rights. On the same night, an introductory presentation by Terry Lagler on Super 8 (cine film).

WORLD WAR ONE TRAINING IN PHOTOGRAPHS

June 19, 2019

Erin Gregory, an Assistant Curator at the Canada Aviation and Space Museum, expands on what is known about the WWI photographic record.

PHSC PRESENTS IS ON VACATION FOR JULY AND AUGUST

PHSC EVENTS

SPRING FAIR

Sunday, May 26, 2019
TRIDENT HALL

THE BIG ONE!

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 - fair@phsc.ca

TRUNK SALE

ALL SELLERS AND BUYERS WELCOME!
Sunday, July 7, 2019



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 - fair@phsc.ca

Details at www.phsc.ca

doubtful that he ever set his camera in front of Frogmore Cottage.



Frogmore Cottage by Thomas Ingram, 1860-69, Royal Collection Trust.

VI AND DOT

Riff on Frogmore and other random royal secrets.

Dot: Isn't it the most romantic thing ever? First Harry and Meghan in a whirlwind romance. Then marriage and expecting a royal baby. And oh, moving into Frogmore House, the historic site once owned by Henry VIII, eventually Queen Victoria's mom's (the Duchess of Kent's) residence and a honeymoon haven for George VI and Queen Elizabeth, the current queen's late mum. It boasts the Charlotte closet, filled with drawings by Queen Charlotte; the Black Museum collection of Queen Mary's papier-maché furniture, a lilac room of...

Vi: Slow down there. Harry and Meghan are moving into Frogmore Cottage, not Frogmore House.

Dot: Oh. Hey, it's still gotta be good, right? Isn't royal stuff, you know, the epitome of stuff?

Vi: Except when it's Frogmore Cottage. You know how Queen Victoria was photography obsessed? When she appointed William Bambridge as royal photographer in 1854, he quickly graduated from taking photographs of the royal pets to being the "photographic factotum," responsible for documenting pretty much everything considered part of Queen Victoria's holdings. He became the guardian of "Victoria's Private Negatives" although people were never sure whether that meant reverse-image glass plates or a royal collection of the embarrassing. However, it is curiously

Dot: Are we talking about some kind of unsavoury reputation?

Vi: Not unsavoury so much as, well, budget level. It was at Frogmore Cottage (overrun by actual frogs) that Queen Charlotte hid out while George III was raving. Homely and rather out-of-the-way, it escaped the king's notice. Then after the execution of the ruling Romanovs during the Russian Revolution, relatives of the Czar that were kin to George V were allowed the cottage as a safe house. However, being totally broke, they had no money to put into the place, and being aristocrats, the only effort they made was ringing the bell for the servants. Only they couldn't afford servants. So the cottage quickly turned into a handyman's special, the real-estate agent's term for a house without a functioning toilet. After the Russian relatives vacated, George V paid for repairs but since World War II, who has been in residence there has been continually kept out of the press.

Dot: Are you thinking more potentially embarrassing relatives?

Vi: Oh, you mean Harry and Meghan? Of course not.

Dot: Complete agreement. Not at all.

Vi: Right.

Dot: Sure.

Vi: Well...



Frogmore House, Royal Collection Trust.

THE CLASSIFIEDS

Camera Shows

LONDON SPRING VINTAGE CAMERA SHOW

Sunday, April 14, 2019

10:00am to 3:00pm

Expect 60-70 dealer tables jammed with the very best film photography equipment you'll ever see!

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londonvintagecamerashow.vpweb.ca

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Publications

GRAFLEX Journal

SHARING INFORMATION ABOUT GRAFLEX AND THEIR CAMERAS

The latest Graflex Journal is available for download at journal.graflex.org. Plus ongoing calls for articles and for contemporary photography utilizing Graflex cameras. Contact Ken Metcalf at metcalf537@aol.com

Exhibitions



TWO GENERATIONS OF PHOTOGRAPHY

March 9, 2019 – April 20, 2019

Stephen Bulger Gallery

1365 Dundas Street, Toronto, ON

www.bulgergallery.com/exhibitions/33/works/

This exhibition brings together two generations of work, a mother, Minna Keene (1861-1943) and daughter, Violet Keene Perinchief (1893-1987), who each operated commercial photography studios and made their names in the art of photography. Facing the challenges for women in a male-dominated field, they entered award-winning photographic prints in international salon exhibitions. Their work was last featured in an exhibition curated by Laura Jones at the AGO in 1984.

Wanted

Toronto historian/collector seeks assistance in locating original images and/or written documentation or correspondence in or for The Ward (formerly St. John's Ward) a neighbourhood in central Toronto, (formerly the area now occupied by Toronto City Hall) in the 19th and early 20th centuries. To be compiled for a history project about life in The Ward.

Please contact Vic Caratun at victor@torontopast.com.

Exhibitions



DON NEWLANDS: 1960's RETROSPECTIVE

May 2 - May 15, 2019

ARTA Gallery, Distillery District

14 Distillery Lane, Toronto, ON

www.KlixPix.com

Maclean's photojournalist Don Newlands tirelessly photographed mid-century cultural life in Canada. One of the little known collections of social documentary of the swinging 60s. Curated by Dolores Gubasta.

Seminar

THE EDUCATORS FIELD TRIP! by PhotoEd

Saturday,

May 4, 2019

401 Richmond

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An open invitation to

photography / media arts educators from any institution. Photo / media arts and visual arts teachers, community arts program directors, youth leaders / mentors: this event is for you! The event focuses on supporting educators with actionable information and teaching tools for groups / classrooms. This year, we're into AMAZING ANALOG! For more details:

www.photoed.ca/fieldtrip2019?utm_campaign=02c7cb19-9bf7-4199-8b97-eca821cee10c&utm_source=so

