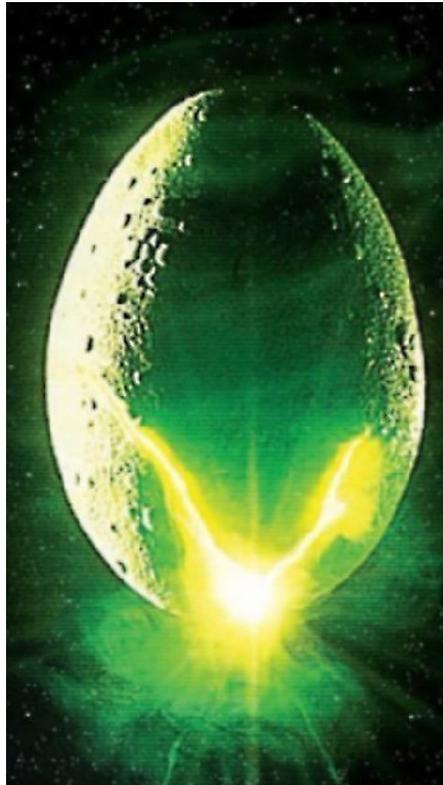




FIEND'S REFURB

FROM THE CHARNEL HOUSE TO THE BOARDROOM AND BACK

Fans of *Black Mirror* and *Philip K. Dick's Electric Dreams* might think that the nasty directions in which contemporary cultural, business and technological trends might go is a fresh theme in filmed horror entertainment. Yet anyone who knows will remember that Mary Shelley's *Frankenstein* (1818), a tale of a guy who contemplated existence in recycled body parts, was inspired by what Shelley feared was approaching medical technology, courtesy of early experimenters in electrical generation like Galvani and Aldini. The story's saving grace was that character Victor Frankenstein was a solitary loose cannon whose weaknesses could be counted upon to end his lugubrious surgical talents. When circumstances called for his demise, all breathed a sigh of relief: no more Victor - no more monsters. It wasn't until *Alien* (1979) that writer Dan O'Bannon started seriously thinking in terms of technology misused by unstoppable sociopathic corporations instead of misguided individuals. The terrifying nickel dropped when the movie's audiences understood the company known as Weyland-Yutani, responsible for sending the ship *Nostromo* to 'harvest' the aliens, was willing to not only forfeit the lives of the crew but of millions on earth for the potential profitable military sales the indestructible monsters might bring. On the fortieth anniversary of the film, it's difficult to decide what to fear more: the alien or the organization that saw it as a revenue source. Got your favourite evil corporation? Don't be spooked if business horror overtakes other scary entertainment categories in the future.



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PHSC NEWS

Editor - Sonja Pushchak
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www.phsc.ca

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Facebook

Instagram

Pictured above: The first Hasselblad camera to be used in space. The camera is comprised of a 550c body, film magazine and the 80-millimetre Zeiss lens that Wally Schirra flew with on Mercury-Atlas 8 in 1962. He had bought the camera himself after talking to LIFE and National Geographic photographers. The same lens and magazine were used again on board Mercury-Atlas 9 in 1963 by Gordon Cooper. Cooper held onto the unit after the flight. This camera took the first professional-quality photographs of the Earth from orbit.

PHSC PRESENTS

A Super 8 Halloween with Terry Lagler!



If you want to know why horror films of the 1950s and 60s are so memorable, it's because of director William Castle. Castle set a high water mark for the scary B movie that always gave a thrill-seeking audience a little extra: buzzers under seats for high-tension moments or plastic skeletons swooping down as you commenced screaming. So we are ecstatic to have Schlock Movie Master Terry Lagler (Mr. Super 8) as your projectionist for a spine-tingling evening of selections from those cheesy-yet-great 50s Castle Halloween flicks, plus a few kitschy cartoon features. Sorry, no skeletons or buzzers, but Terry promises some of the best (or should we say beast) of Castle's work for Columbia Pictures, rendered from original quality Super 8 film for your viewing pleasure.

Castle's movies always extended the experience with merch in the lobby for the bobby soxers and we'll be no different. Expect to see nifty themed t-shirts and stuff on sale before and after the presentation. And if that weren't enough, we're going to spring for free popcorn (get it while supplies last) and an assortment of diabolical consumables.

Got absolutely nothing happening on a dark and stormy Wednesday night? Now you do.

Join us at 7:45pm, movies roll at 8:00pm, on Wednesday, October 16 in the Burgundy Room of North York Memorial Community Hall in the basement of 5110 Yonge St, Toronto, Ontario. Admission, as usual, is free and light refreshments are provided. Need info? www.phsc.ca

ROM ALIVE

BY SONJA PUSHCHAK

We've Seen the Enemy and Had a Great Time Doing It

Stephen King's non-fiction analysis of 20th-century horror entertainment, *Dance Macabre* (1981), tells us that the best scary movies understand "national phobic pressure points." *It's Alive*, the Royal Ontario Museum's exhibition of Metallica's Kirk Hammett's rare horror movie posters, doesn't dispute that. This intriguing collection points to the coincidental timing between social crises and horror movie releases. Why launch the original *Dracula* (1931) and *Frankenstein* (1931) just after the start of the Great Depression, you might ask? Well, imagine how shocking these films must have seemed to already traumatized audiences. Would mass unemployment and precarious finances make vampires and living corpses more terrifying? Definitely. Would a Hollywood-requisite defeat of each menace produce a momentary feeling of victory over the circumstances outside the theatre? I'd venture a yes to that too.

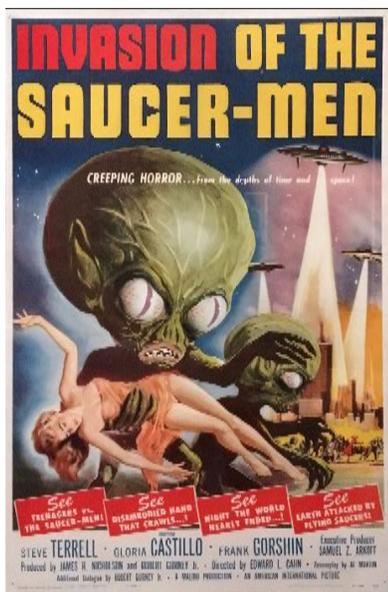
I could kick myself for not realizing how frequently studios have taken cultural phobias into account when making movies. Are we that predictable as a species? Can one wander through this well-articulated labyrinth of production art to pinpoint the social turbulence that goosed our inner cowards? Was it, for example, the resentment toward the relative steadiness of feminine employment in the Depression, as masculine jobs dried up, that gave Universal the idea for the *Bride of Frankenstein* (1935) and *Dracula's Daughter* (1936)? What about the Space Race of the 1950s? Did *Invasion of the Saucer-Men* (1957), *Forbidden Planet* (1956) and a writhing heap of giant extra-terrestrial

insects appear in conjunction with American paranoia over who would rule the upper atmosphere? Didn't a major freak-out occur when Russia launched Sputnik in 1957? And what about box-office smashes *Rosemary's Baby* (1968) and *The Exorcist* (1973)? Weren't these movies tapping into a general unease among previous-generation parents, worried about rebellious university-age offspring being the spawn of the devil?

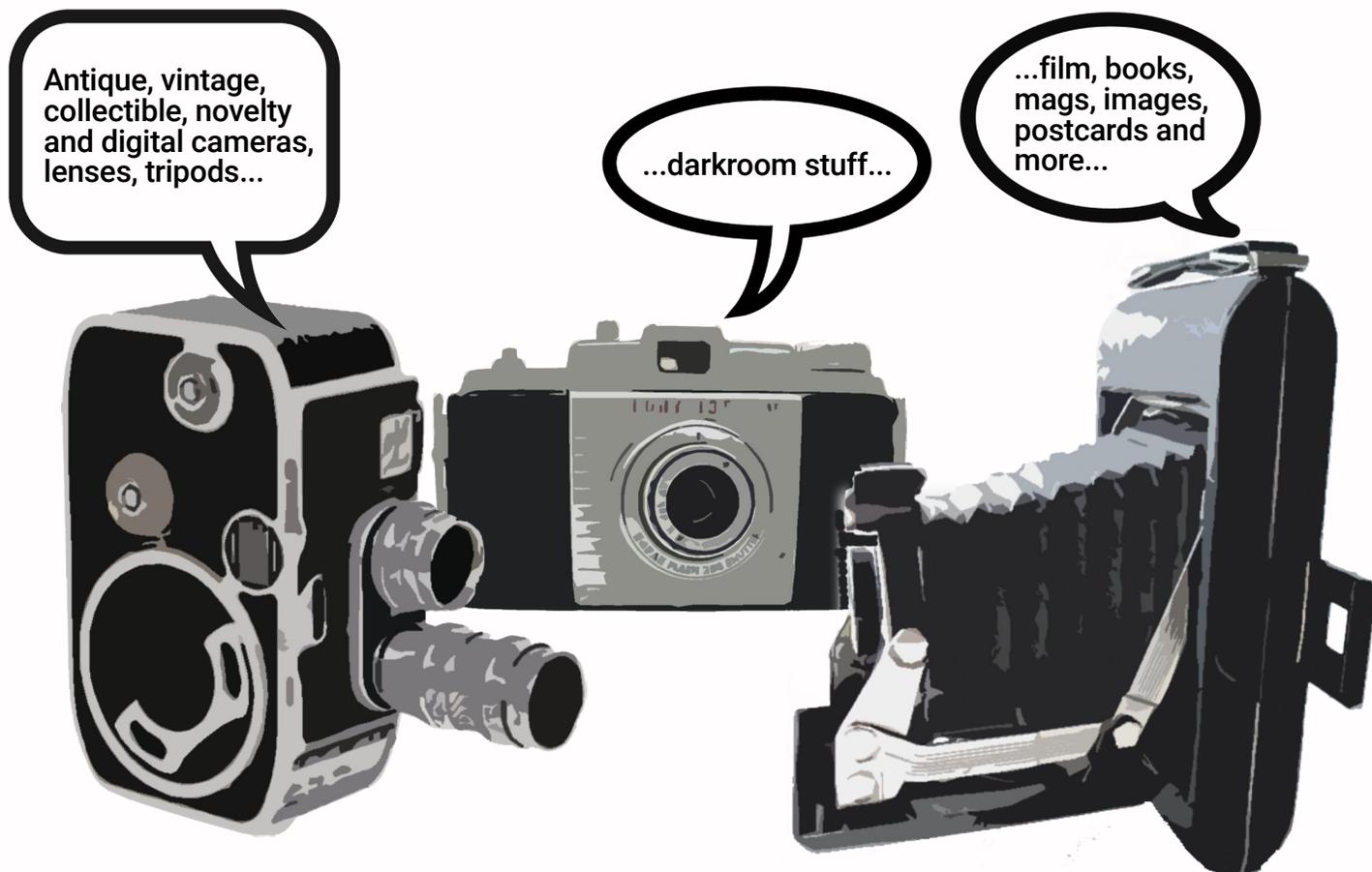
Heady stuff. But maybe you're just a diehard fan of the genre. Then you're guaranteed convulsive joy. While you're in the exhibit, you might admire how long the film industry relied on hand-illustrated work. It seems only lobby cards (those little rectangular ads with scenes from the movies) consistently used photography. Even though the show covers an era largely before Photoshop, one might think that studios believed an artist's (rather than a photographer's) imagination had a distinct advantage with movie patrons. The exhibit does feature a few later pieces showing photographs to be just as effective at piquing curiosity. But at the same time, it will be no surprise that the poster for *Barbarella* (1968) was hand-drawn. As sexist as Roger Vadim's comedy-horror-adventure was, it established a postmodern model for converting comic books into live-action plots not seen since Buck Rogers. Little did Vadim realize that Marvel and Lucasfilm would be the ones to make a ton of money with the idea. *It's Alive* is at the ROM until January 5, 2020.

Sources

Dance Macabre by Stephen King (1981)



Photographic Historical Society of Canada presents



North America's Largest

FALL CAMERA FAIR

Sunday, October 27, 2019

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

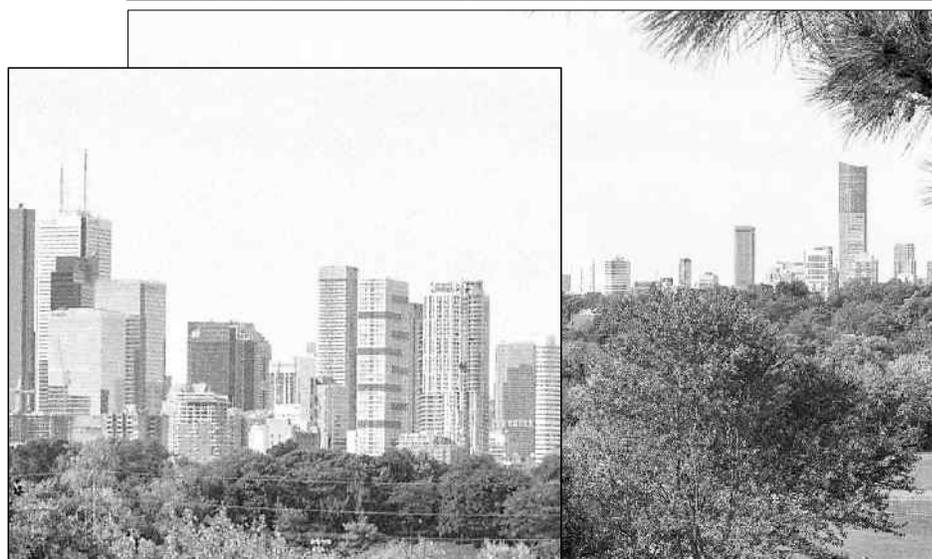
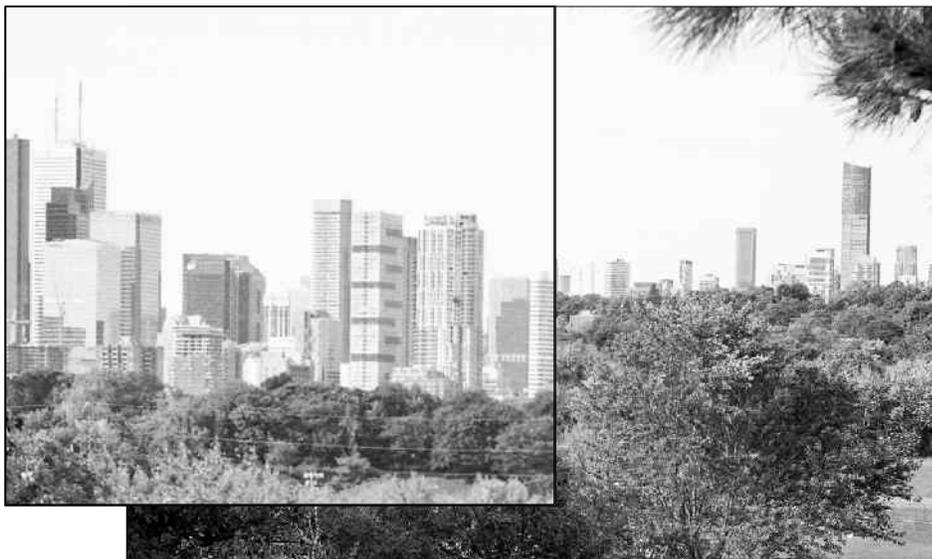
fair@phsc.ca

Details at www.phsc.ca

EQUIPMENT REVIEW

BY DAVID BRIDGE

So You're Thinking about Getting a TLR...



TOP: Cheap Yashica TLR and its grain-peeping enlargement. BOTTOM: Trusty Nikon F3 with similar peeping. Is it sharper?

Never accused of spreading false news or perpetrating photographic witch-hunts, we here at the PHSC labs often feel the need to remove the wool over various eyes. In this case, the ongoing TLR craze demands an inquiry. We have in our collections both a 120 film-fuelled Yashica-D, representing almost the humblest of Rollei-copies, and a venerable 35mm Nikon F3, a camera at the top of its class when new. Full disclosure: the "D" [not denoting digital] comes with the somewhat ho-hum Yashikor taking lens, while our F3 sports the dependably acclaimed "normal" 50mm Nikor 1.8.

Lugging both and a tripod down to our classic test vantage point, which provides a view of the very epicentre of Canada, the resulting volley of test shots with both cameras was distilled down to the images above, shot at the accommodating aperture of f11.

Fans will be familiar with the joys of using a TLR - dull viewing screen, in our case focusable only with the flip-up magnifier, and the laterally-reversed view, causing slight wooziness when moving (usually in the wrong direction) to compose. In contrast, there's the giant uncluttered F3 finder, which has been likened to an HD TV glued to your eyeball.

The results of scans from the Yashica did show the expected smoothness of grain from the larger format, but sharpness was underwhelming - we'd choose the Nikon. Of course, a fancier TLR would do better.

But then, when used normally, the Nikon won't produce the unique belly-button height perspective of the TLR. Looking down rather than at a subject may have its advantages, but in this case quality isn't one of them.

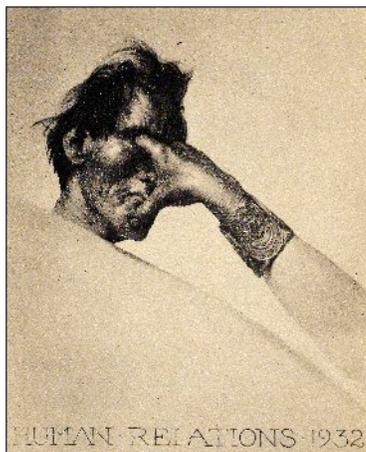
A HORROR STORY

A Tale of William Mortensen and the Newhall Canon



Myrdith on Broom, c1930

Any student of photography knows about the Canon. Crack open any history of photography and there they are: the photographers that are worthy of study and veneration; innovators, demiurges and prolific record keepers of the human condition. Image arts professors will convey the impression that these extraordinary individuals have been objectively chosen with care by academics and professional peers. Special acknowledgement for such a rarified selection committee always goes first to Beaumont Newhall. Trained at Harvard as an art historian, working as a librarian in New York's Museum of Modern Art, he was instrumental in elevating photography to an art, establishing the respected Department of Photography at the MoMA and the institutional powerhouse that was George Eastman House. If anyone had the perfect credentials by which to judge photographers impartially, it appeared to be Newhall.



Human Relations, c1932

William Mortensen should have been selected for the canonical text known as Beaumont Newhall's *The History of Photography* (1982). Mortensen did a number of things that made him unique among photographers of his day. First, he took a 19th-century photographic approach called Pictorialism (a soft focus adoration of nature), and adapted it to the 20th-century Hollywood glamour shot. His meticulous posing, lighting and almost fetishistic attention to hair geometry charged his portraits of Jean Harlow and other popular actresses with an exceptional and subliminal eroticism.

Second, by output alone, Mortensen was known to have dominated many other Hollywood photographers, having been in consistent demand between the 1920s and 1950s. Finally, his exhaustive historical research into art, culture, science and religion culminated in an intriguing, extensive body of work dealing with witchcraft, monsters and the grotesque. In doing so, he anticipated an obsessive Western cultural interest that continues to gather strength to the present day.



Wind Blown, c1930s

So why isn't Mortensen mentioned, not only in Newhall's photographic anthology but in any history of photography textbook made in the last thirty years? It's because of the smear campaign that Newhall mounted with the help of none other than American icon Ansel Adams. It seems that Adams and like-minded (and surprisingly prudish) f/64 photographers, Edward Weston among them, found Mortensen's opposing philosophy of photography distasteful and were angered by his audacious and public defence of his alternate view. They worked hard to disparage his work in his professional circles and theirs. Newhall often referred to Mortensen's images as "perverse" and other f/64s called them "disgusting." The campaign was prolonged, intense and successful, even after Mortensen's death, casting his photography into obscurity.

While we'd all like to think that Newhall's arrogance stands alone, the defining of photography, like other art forms, is often left to those at the top who pull the ladder up behind them. Despite what profs may tell you, that assures that theories of cultural practice remain "top-down." So if you take anything away from the Mortensen tale, for this or any other Halloween, it's that the real horror in photographic history isn't Mortensen. It is the ruthless self-interest that authority enjoys.



Jean Harlow, c1927

Sources

"William Mortensen: photographic master at the monster's ball" by Chris Campion, *The Guardian*, Oct. 6, 2014.

**There's stuff waiting for
YOU**



AT THE

ESTATES AUCTION

**Vintage, collectible and functioning cameras
with good quality photo accessories.**

Sunday, November 17, 2019

ROYAL CANADIAN LEGION HALL #101

3850 Lake Shore Blvd. West, Toronto

Viewing 10:00am to 11:00am

Auction Starts at 11:00am

Free admission / Free parking

Clint Hryhorijiw - Auction Chairman 416-919-9617 auction@phsc.ca

Details and a selection of images at phsc.ca/Auction-Fall2019/

**Note: This is not a
consignment auction.**



WEB LINKS

COMPILED BY LOUISE FREYBURGER

How to travel with film By Kosmo Foto - 18/01/2019

kosmofoto.com/2019/01/how-to-travel-with-film/?fbclid=IwAR3V4q0oeKkaQ6dbEwFnIsxkgk7zB0kO6d2ECiBAAd4TxhcCwLaal7BDBWU

Shooting film in the city you live in or a daytrip away is one thing. What if you want to go further afield? What if you want to head to the other side of the world, or spend a few weeks on the road, and you want to bring your film gear along with you?

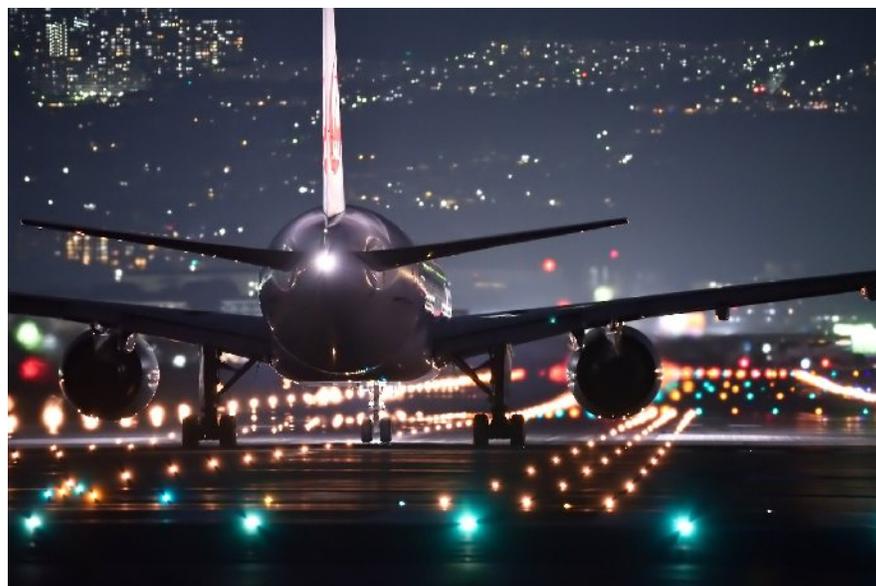


Photo: Pixabay



Albumen photograph: Gelli, Colliery, South Wales © Science Museum Group collection

Photographing Birds From a Boat: A Guide to the Basics By The Editors, Audubon Magazine, Summer 2016

www.audubon.org/magazine/summer-2016/photographing-birds-boat-guide-basics?ms=digital-eng-social-facebook-x-20190900_fb_link_-_boat_photography&utm_source=facebook&utm_medium=social&utm_campaign=20190900_fb_link_-_boat_photography&fbclid=IwAR1I8CW3lkxvbdSLzHQmlj9yYMDgflP9kmubJpv7kveZ1rklw9zWiFU8_0

You know the photo you really want. Maybe it's a Common Loon navigating a remote lake in northern Minnesota. Or an Atlantic Puffin perched on Eastern Egg Rock, off the coast of Maine. Or a bunch of Roseate Spoonbills feeding in a backwater of the Everglades. The good news is that you can get that shot. The bad news is that it won't be waiting for you at the end of a boardwalk.

A brief guide to photographs on glass By National Science and Media Museum, September 11, 2010

blog.scienceandmediamuseum.org.uk/a-brief-guide-to-photographs-on-glass/?fbclid=IwAR2ZfnYEi0Tj3Dwg3BH_w7FdmrVmUtjqn75vyMBllqViiLpvMe57rA2uruk

From albumen negatives in the 1840s to the gelatin dry plate, which was in use until the 1970s, learn about the history of glass photographic negatives...



Western Grebes. Photo: Gary Luhm

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. Presentation at 8:00 pm unless otherwise specified. Presentations are subject to change.

A SUPER 8 HALLOWEEN!

October 16, 2019

Terry Lagler brings fabulously cheesy vintage 8mm horror movies to our screen for an evening of free popcorn, scary snacks and some great vintage-style merch!

COLLECTING RARE POSTCARDS and PHOTOGRAPHING EDO

November 20, 2019

Victor Caratun presents on collecting postcards, past and present, while Celio Barreto reveals more of the

mysteries of Japan's Edo period photography.

CHRISTMAS BLOWOUT

December 18, 2019

Our annual Xmas party, Show and Tell, Silent Auction and gift exchange along with seasonal refreshments.

PHSC EVENTS

FALL FAIR

Sunday, October 27, 2019

TRIDENT HALL

THE BIG ONE!

145 Evans Avenue, Toronto (Etobicoke)

(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

ESTATE AUCTION ALL BUYERS WELCOME!



Sunday, November 17, 2019

ROYAL CANADIAN LEGION #101

3850 Lake Shore Blvd. West, Toronto

View Items 10:00 to 11:00

Auction starts at 11:00am

Free admission & parking

Clint Hryhorijiw - Chairman

Details at www.phsc.ca

IMAGE SHOW

Sunday, November 24, 2019

ARTS and LETTERS CLUB



14 Elm Street, Toronto

(Yonge and Dundas)

12:00am to 4:00pm

Free Admission

Ashley Cook - Curator

Details at www.phsc.ca



VI AND DOT

Fret about a not-so-little evil on the Prairies.

Dot: So Sis, it's Halloween and I've been wondering about photography and its ability to inspire fear. I mean, what scares us in an image? Monsters? Ghosts? Blood?

Vi: How about environmental disaster?

Dot: Well, it's tragic but I'm not sure it sends chills down your spine.

Vi: I think you're wrong and I have the perfect example: the Dust Bowl. After the American Civil War, the Federal government introduced a series of acts to allow people to farm wild public land, an extension of Manifest Destiny. The grass-covered plains, the heartland of the United States, historically experienced dry spells. However, up until the 1920s, the sod was too difficult to break with wooden ploughs so most of the land was used for grazing. Then came iron and steel ploughs and the motorized tractor. The belief was if the land was turned to mechanized agriculture, the presence of crops would encourage more rainfall, remaking the dry prairie climate. Many of the new farmers were not from farming traditions so had no knowledge of land stewardship. Add a few uncharacteristic wet years and everyone was duped into thinking it was a workable scheme.

Dot: So what went wrong?

Vi: Nothing, at first. Wheat prices were high so every farm planted wheat. But when the Great Depression hit at the beginning of the 1930s, wheat prices fell because, well, everyone was planting wheat. So settlers dug up more and

more grassland to plant wheat just to break even. Ploughing tore up the long-rooted prairie grasses which had held soil in place for centuries and when the rain wouldn't come, soil blew around in the wind. And because the plains were rather flat, wind storms could really gather speed. This became the Dust Bowl, almost a decade of no rain, no crops and frequent dust storms, clouds of choking dirt miles high that swept the entire west, U.S. and Canada, sometimes reaching as far as New York City. Scared yet?

Dot: Maybe a little. Were people starving?

Vi: Yes. They couldn't grow food because there was no rain. So much dust blew around that you couldn't get out to buy food either; often you were trapped inside your home. And you weren't even safe there. The wind drove dirt with such force that it penetrated cracks and got inside your house. You could also be trapped as mountains of soil built up against doors and windows. And if you could get out, you inhaled so much dust that you contracted dust pneumonia, a lung disease for which there was no cure. The sky was often black with particulate matter, even in daylight, and farmers became little more than prisoners, slowly dying from the relentless storms that allowed no escape.

Dot: Sounds like a plot for a horror movie.

Vi: If you consider the psychological effect of a terrible thing you cannot defeat or even negotiate with, you do have the premise for a horror movie. *The Day After Tomorrow* (2004) attempted to explore the environmental idea, with climate change destroying most of the world and causing mass migration. Or there was *Annihilation* (2014), where a strange alien phenomenon mutated nature and turned it into something evil. Whether the Dust Bowl was a direct inspiration for these films or not, it gave us an early indication of what a real environmental disaster might be like.

Dot: I think I'll stick to pictures of Bob Hope and Bing Crosby this Halloween.

Vi: Still scary, but in a different way.

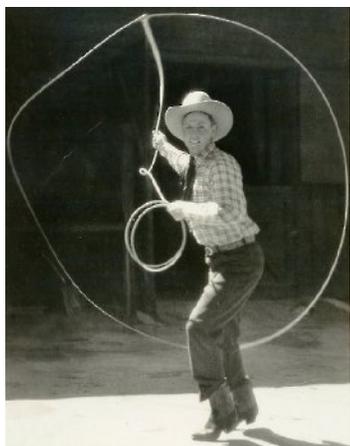


"Dustbowl", Glenbow Archives NA-2496-1.

THE CLASSIFIEDS

Camera Shows

LASSO SOMETHING FOR YOUR COLLECTION



Michigan Photographic Historical Society
Photographica Show & Sale
 Sunday, October 20, 2019
 10:00am to 3:00pm
 Royal Oak Elks Lodge
 2401 E. Fourth Street, Royal Oak, MI
 Admission \$6 - Free for Students
 Contact: 248-549-6026
 Email: motz48073@yahoo.com
 Website: MiPHS.org

Travel

Cuba Photo Workshop 2020



January 8-15, 2020
Chivirico, Cuba

Interested in joining a photography workshop that Simon Bell will be leading in Cuba? It's designed for photographers of all skill levels. You'll come away with lots of wonderful images and a deeper understanding of the love of photographing Cuba. Great location, great price and limited to just 15 participants. To read more about this photo-travel opportunity: [PhotoCuba Workshop](#)

Courses

Urban Heritage Photography Workshop in Old Montreal



May 14 - 17, 2020
(Thursday-Sunday)
Hotel Gault, 449 Sainte-Hélène Street, Montreal, QC,
phone: 514-904-1616

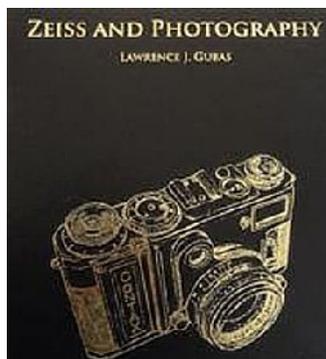
Learn to photograph architecture, streets, and plazas that speak to the historic cultural values of a community, in a way that is worth preserving and celebrating.

This workshop is part of the 2020 Vision Workshop and Lecture Series conducted by Rick Hulbert, RCA. Tuition: \$1,295. Hotel details and the course daily schedule at:

www.rickhulbertphotography.com/urban-heritage-photography-workshop-old-montreal

Books on sale

Zeiss and Photography
 by Lawrence J. Gubas



Informative history and catalogue of Zeiss equipment, perfect for the serious collector or research into German precision manufacturing. On sale at a new reduced price. For details go to CameraBooks.com.

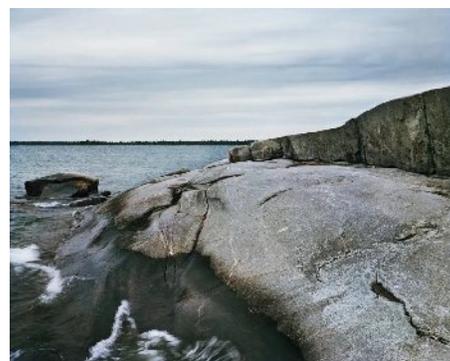
Exhibitions



Toronto Digital Photography Club
Sunday October 27, 2019, 10 to 3
PHSC Fall Fair,

Trident Hall, 145 Evans Avenue
 The Toronto Digital Photography Club was originally established in 1947 as the Toronto Guild for Colour Photography. It is one of Canada's premier photography clubs and one of the oldest with a rich history. Please come by and see our marvellous print displays and learn about our wide array of club activities. You can also sign up to become a member! Regardless of your skill level, membership in our club offers many opportunities to improve your photographs. You'll also meet people with interests in various photography genres and will share ideas while participating in fun and friendly outings. Additional information: tdpc.ca

Galleries



Joseph Hartman | Georgian Bay
September 14 - October 26, 2019
Stephen Bulger Gallery
1365 Dundas Street, Toronto, ON
www.bulgergallery.com

Hartman documents the small communities along Georgian Bay's North Eastern shoreline using a traditional 4 x 5 view camera, producing large scale prints that immerse the viewer in dramatic nature.