



FAST FLORAWARD



Tulips from the Stilleben [Still Life] series by Michael Wesely, 2001-2017.

This past summer saw some crazy temperatures dominate our days and nights. It was the hottest July ever recorded in Toronto since the city's data collection began, with an average daytime high of 30.3 C, and 17 days exceeding 30C. Ottawa saw its second hottest July, topped only by the sweltering summer of 1944. And while we Canadians thought we were suffering, Phoenix, Arizona won the dubious prize of being the warmest city on the continent, with 34 days hitting temperatures of at least 110 F (43.3 C).

Some people love the heat. But most of us find long exposures in the backyard or on hotter-than-a-match-head sidewalks the conditions for waning stamina and failing 24-hour antiperspirants. It's definitely hard not to feel like the flowers in the week-long or 168 hour duration long-exposure captures in Michael Wesely's Stilleben or Still Life series. Wesely, born in 1963 in Munich, has a studio in Berlin where his own custom-made cameras, neutral density filters and small apertures make short work of the passage of time for subjects such as floral arrangements and construction projects. Finished prints are anywhere from 50x50 cm to 100x130 cm and larger. Wesely's photos of time-withered flora (above), might be argued as fitting neatly into the category of contemporary vanitas, images meant to remind all of life's transience and the conceit of lusting after temporal beauty.

Sources

Michael Wesely - wesely.org

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PHSC NEWS

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Pictured above: The Heartbeat Camera by Kwanghun Hyun. Hyun, a Korean artist and metal artisan, specializes in clockworks, automata and mechanical installations. In 2012, he started making pinhole cameras. Heartbeat 1 is a gold-plated brass body with a modified Unitas 6497 hand-wound watch movement, with all parts machined by the artist. When the camera's shutter opens, the balance wheel moves, beating like a heart; at a pre-set time the shutter closes automatically. Definite esoterica but perfect for long exposures. <http://www.kwanghun.com/3hands/index.php?mid=portfolio&category=3664>

PHSC PRESENTS (VIRTUALLY)

The 3D Wizardry of Mark Forbes



Computer rendering of the interior of the Yonge Street Arcade, a Victorian shopping mall, demolished in 1954. Indoor shopping was a popular new idea in the nineteenth century, when outdoor shops often fronted on unpleasantly muddy streets.

On the BBC's long-running series *Time Team*, a gang of field archaeologists wander around Britain, digging up lawns and parking lots in the hopes of uncovering England's historic palaces, monasteries and manor houses. More often than not, days of excavation yield just a few unimpressive foundation stones. The crew does its best to spruce up these meagre finds with drawings, historical accounts and broadly-sketched computer simulations. Invariably, however, the overall effect tends toward the underwhelming.

Toronto has never been a home to medieval castles, but it can boast imposing nineteenth-century shrines to business that once lined the streets. Unfortunately, many were torn down as the Mies Van Der Rohe aesthetic swept the twentieth century. While visuals of the city's elegant Victorian constructions still exist, sometimes in partially obscured or incomplete photographs, it would be lovely to have a record of how they actually presented in real time and space. Mark Forbes has undertaken such a challenge. Working with 3D technology, Forbes has been working on bringing several of the city's significant though extinct structures, including Toronto's Yonge Street Arcade, back to life. The Arcade, designed by architect Charles A. Walton, was built in 1884 and demolished in 1954. It was the first indoor mall in Canada and a version of the grand indoor shopping boulevards like the Crystal Palace in London or the arcades of Paris. With glass roofing, ornamental friezes and the latest in electrical lighting, it was the luxurious precursor to the contemporary mall.

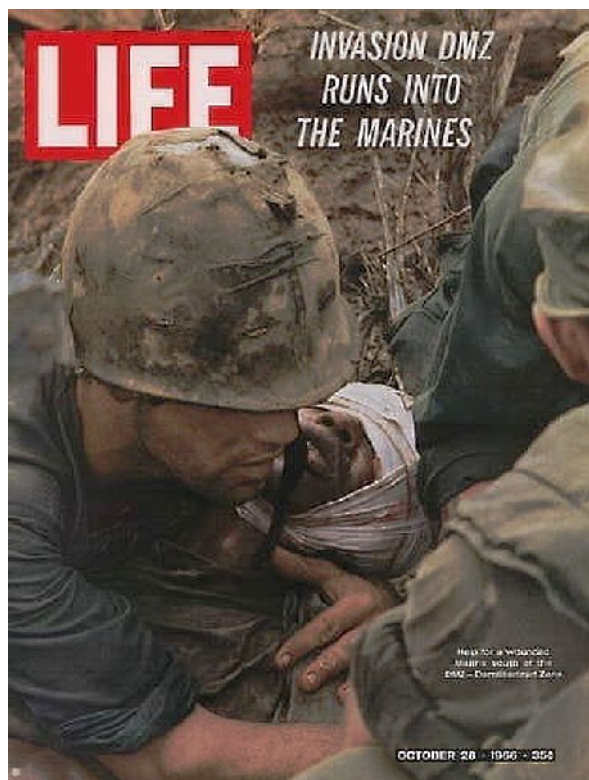
Forbes began his career building and debugging mainframes for Motorola Information Systems before following an interest in 3D animation. Moving to a position at Irwin Toys, he was involved in the groundbreaking creation of *Reboot* action figures directly from the TV show's digital files. From there, he worked for Alias Wavefront, (now Autodesk) creators of industry-changing 3D software used in the production of *Jurassic Park*, *The Abyss* and *Terminator 2*. While at Alias, Forbes also had the opportunity to create characters for *Bingo*, the 1999 Genie award winner for animated short. There are 2D to 3D projects for IMAX and a few Harry Potter films to his credit as well. Forbes is currently building his own 3D historical architecture archive, to form a valuable alternative source for Toronto-based historical productions.

Toronto Historic Digital Repository video: <https://www.youtube.com/watch?v=Ku7S7dtnd04&feature=youtu.be>

All PHSC presentations in the Burgundy Room of North York Memorial Community Hall in the basement of 5110 Yonge St, Toronto, Ontario are cancelled until further notice. Need info? Check phsc.ca.

BACKWARD GLANCE

Life Magazine and the Pandering of Photography



Issues that demonstrated Life's editorial dichotomy: cover from October 28, 1966 by Larry Burrows (left) with story on Vietnam war casualties; cover from August 28, 1965 by Co Rentmeester (right) with story blaming peaceful Black protestors.

What are the raw materials with which a nation constructs a vision of itself? You might want to look at *Life Magazine and the Power of Photography*, the recent exhibit at Princeton University now circulating as a video exhibition tour. Organized as a joint project by the Princeton's Art Museum and the Museum of Fine Arts, Boston, the presentation covers iconic photography that made *Life* one of the most celebrated illustrated magazines in American history. Margaret Bourke-White, Larry Burrows, Henri Cartier-Bresson, Gordon Parks and W. Eugene Smith were notable contributors, capturing some of the most recognizable images of a country trying to take its place as a prominent global power.

The guided tour emphasizes the collaborative efforts of editors and journalists, demonstrating the care with which photography was evaluated in order to be paired with text. Drawing on archival caption files, contact sheets and dummy pages (mock-ups of combined text and image to work out size and positioning), the video takes the viewer through daily in-house procedures and specific past-feature articles to be brought inside *Life's* formula for consistent photojournalism. That formula easily resonated with nearly one in four Americans during *Life's* 36 years of operation.

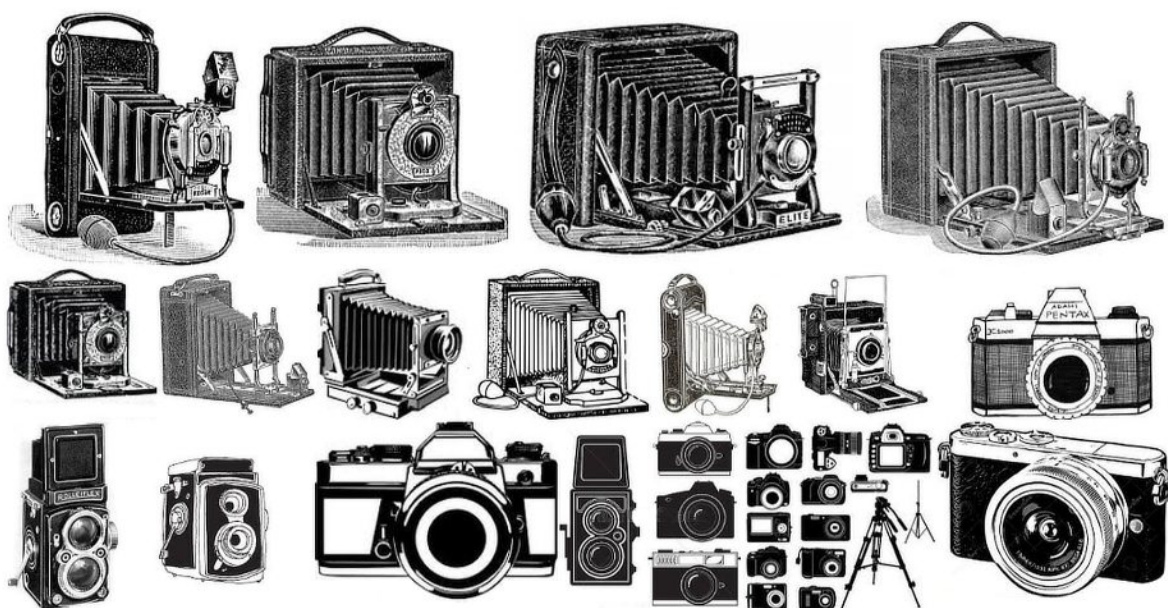
This celebratory exhibit sees itself as bravely owning up to questionable aspects of *Life's* editorial judgment. Pointing out that *Life* was responsible for gearing its content to a

white, middle-class America, attention is drawn to a peaceful Civil Rights protest in 1965, beset upon by a brutal police response. It makes an apology of sorts for the slant of the published text which blamed the violence on Black protestors instead of police. The photographer, it maintains, tried to show police were responsible.

In the face of the false narratives *Life* created, one expects a little more shamefacedness from the exhibit and the tour. That isn't apparent. Neither is just how much fictional American exceptionalism (that the US has a special superiority compared to other nations) was forged by this particular magazine. With highly selective pictures and text, each issue glossed over a real America of struggling farms, foreclosures, racism, predatory business practices, and millions of disenfranchised left out of the American dream. Sad to say that much of *Life's* fabrication is now the basis for the MAGA rallying cry, peddled to a base that knows little about its own history. But some justice can be found in its own fabrication driving away readers. There were only so many images of American soldiers, slaughtered in Vietnam, that could be swallowed near ads to join the army.

Sources

"Exhibition Tour | Life Magazine and the Power of Photography" by Princeton University Art Museum: artmuseum.princeton.edu/art/exhibitions/3612



OUTDOOR AUCTION!

A collector's estate of quality, bargain and novelty cameras, photo accessories, cased and uncased images, and books.

**Sunday, October 4, 2020
TRIDENT HALL PARKING LOT**

(washrooms are indoors)

145 Evans Ave, Toronto

Viewing 10:00am to 11:00am

Auction Starts at 11:00am

A Cash Only Event

Free admission / Free parking / BYOC (bring your own chair)

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

Details and a selection of images at www.phsc.ca

This is a social-distancing auction and masks are mandatory!

Event is subject to COVID protocols / go to www.phsc.ca for updates

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



PHOTO BOOK 101

BY SONJA PUSHCHAK

When the Cold War Makes You Jumpy



Zizi Jeanmaire



Marilyn Monroe



Eartha Kit

So the premise of the *Jump Book*, first published in 1959, is pretty simple. Philippe Halsman, a photographer who possessed some reputation in the bosom of the last century, asked people to jump, freezing the shot in mid-air. As a folio of photographs he worked on for some years before committing it to stores everywhere, it had no end of famous or well-heeled volunteers. In the commentary he wrote to accompany his images, Halsman referred to Freud. He suggested the way a person jumped: the attitude of the body and expression of the arms, revealed the subject's unconscious. He likened himself to a graphologist, someone who finds clues to a person's psychology in handwriting. For that reason, he called himself a jumpologist. At the time, graphology had some credibility; today, it's dismissed as pseudoscience and jumpology has followed it down the tubes. *Jump* received accolades in its day but it was only ever about a bunch of people jumping.

So why take a second look at this collection? Can the contemporary student of culture learn anything from Halsman's hopping humans? Well, consider that Halsman produced more celebrity covers for *Life* magazine than any other photographer and you're suddenly confronted with a shot-meister of mid-century American tastes. Some jumpers you're not

surprised at: Marilyn Monroe, Grace Kelly, Lucille Ball. Some you are: Steve Laurence and Edie Gorme; Kitty Carlisle and Moss Hart; Jack Carson and Dennis Day. Some you're going to be uncomfortable looking at, like J. Robert Oppenheimer (father of the atomic bomb) or Richard M. Nixon (father of the remorseless political agenda). And some, you realize, make it into the book (the president of Union Carbide, the president of U.S. Rubber, the president of U.S. Steel) only because the nation heeds the siren call of capitalism.



Groucho Marx

But published as it was in the midst of the Cold War, *Jump* might be said to reflect another kind of bravado. Little more than a year before, Soviet leader Nikita Khrushchev declared Russia to have a greater missile arsenal than the United States. He suggested that a "shooting match" take place to see which country might be the stronger. American citizens had no idea how far Khrushchev would go and where that match would be. They probably walked around with the unnerving realization that a nuclear war was imminent. Perhaps more people took joy in the moment then, knowing each moment might be the last. When considering those unusual circumstances, this uncomplicated volume may have been the right book for the era after all.

Sources

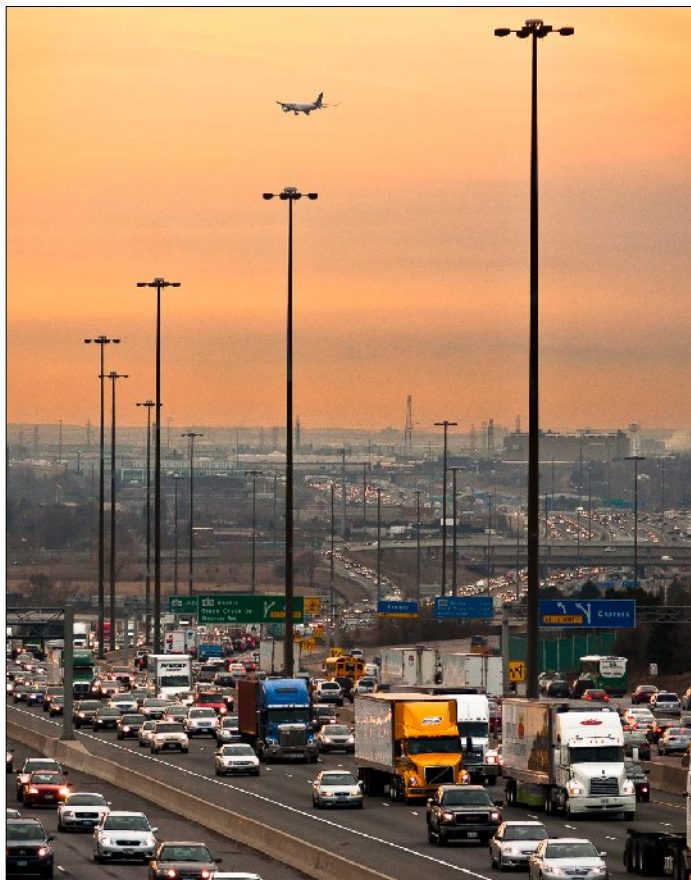
Jump Book by Philippe Halsman (1959), reissued by Abrams in paperback, 1986.

PHSC NEWS September, 2020

EQUIPMENT REVIEW

BY DAVID BRIDGE

Blowing the Suds off the Legendary f4 Beer Can



Minolta 70-210 f4 "Beer Can" shots on an old 12 megapixel Sony, medium crop.

The PHSC labs old-timers were breaking from the monthly mask laundry and bubble assignment session when someone mentioned that Sony had just released an adapter that allows old Minolta A-mount screw-focused lenses to work on their newish mirrorless cameras. A history note: back when "trump" was just a bit of card-playing jargon, the Minolta company invented auto-focus, made those cameras and lenses (some for Leica), and was bought out by Sony.

A favourite from those flapping-mirror days was the 70-210mm, constant aperture f4 lens that eventually became known as the "Beer Can." Many claim its status was

legendary, but no one could explain how something could be legendary before the days of social media. Not too big, sturdy and with a nifty custom lens hood, this lens was a terrific economy zoom for those starting out with early Minolta and Sony DSLRs. Eventually clean samples were selling for \$100-200. These days the fizz has gone off a bit, and we see them on fleabay for \$30-100.

There's always a catch, and in this case the new E-mount adapter is slated to cost over \$300. No doubt they will fly off the shelves, propelled by those who favour lizard-leather Leicas and scratchy LPs.



Left: "Beer Can" (courtesy E. Ching) and right: beer can. Parts not interchangeable.

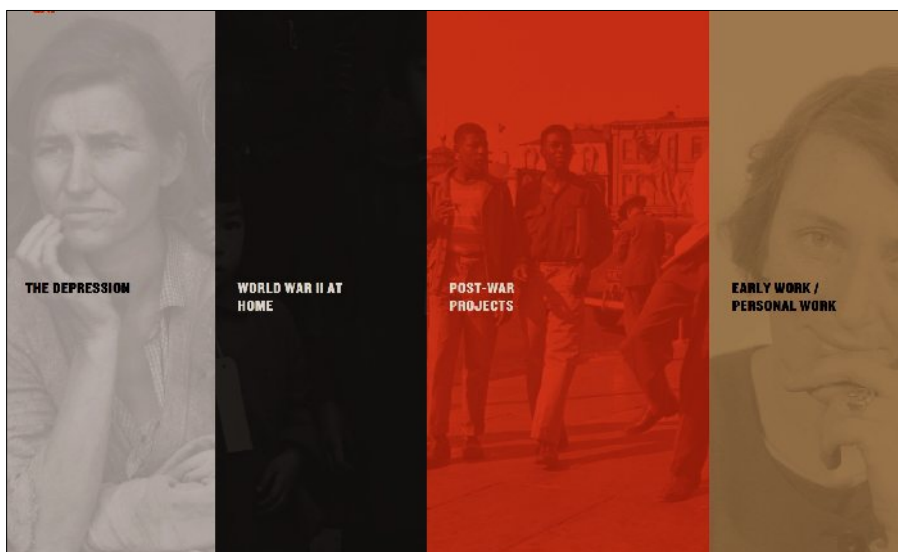
WEB LINKS

COMPILED BY DAVID BRIDGE

Oakland Museum of California showcases the work of Dorothea Lange in a free online exhibition **DPreview**, Gannon Burgett, Aug 11, 2020.

www.dpreview.com/news/3584585869/oakland-museum-of-california-showcases-dorothea-lange-free-online-exhibition

The Oakland Museum of California has put together a digital archive of photographs captured by Dorothea Lange, showcasing some of the best works from the 20th-century documentary photographer and photojournalist.



The LomoGraflok 4x5 Instant Back lets you capture Instax Wide images with large format cameras. **DPreview**, Gannon Burgett, Sep 2, 2020.

www.dpreview.com/news/9634570293/the-lomograflok-4x5-instant-back-capture-instax-wide-images-large-format-cameras

Lomography is back with the announcement of its latest, well, back. The LomoGraflok 4x5 Instant Back is the world's first Instant Back for 4x5 cameras designed for Fujifilm Instax Wide film.

Oldest film in existence which was taken in Leeds 132 years ago is remastered into a stunning 4K video using artificial intelligence, **DailyMail.com**, Jonathan Chadwick, Aug 20, 2020.

www.dailymail.co.uk/sciencetech/article-8643793/Oldest-film-existence-remastered-AI.html

Roundhay Garden Scene was shot in Leeds 132 years ago and shows four people walking around in a circle. Three-second footage is thought to be the oldest film ever, shot by the inventor of an early motion camera. The contemporary engineer has used sophisticated AI software to bump the original 20 frames up to a smooth 250 frame video.



The three-second short silent film was recorded by French inventor Louis Le Prince, who made an early motion picture camera.

PHSC PRESENTS

Our former open-to-the-public talks are no longer being held due to the coronavirus. We are currently in the process of exploring other ways to present photographic topics of historical interest. Check page 2 as well as below for online offerings and other events. All are subject to change.

DANIEL SCHIFFER: MAKING A CEREAL COMMERCIAL IN YOUR DINING ROOM May, 2020

Click on our link on page 2 to find Daniel Schiffer's economical little video on how to shoot a cereal commercial at home. Great for those who have some equipment but heavy on winging it with what you've got handy.

KUTOVA KIKA: WHAT TO DO WHEN YOUR CAMERA DOESN'T LOVE YOU June, 2020

When you've run out of ways of forcing your camera to see you as the vivacious creature you are, turn to Kika's video for tips and tricks that make for fun and swellegant self-portraits.

MARK FORBES: 2D TO 3D WIZARDRY September, 2020

For those who dream of seeing demolished Victorian architectural marvels once again, Mark Forbes drops a few hints on an ongoing project to bring these magnificent structures back to life.

Dear members, friends and supporters:

We hope that you and your loved ones are well and staying safe during this unprecedented health crisis.

Due to continuing COVID-19 regulations, we have suspended the PHSC programme of guest lectures at our monthly meetings.

We will return as soon as is permissible with a new and exciting programme season with great guest speakers.

Please stay safe,

Celio Barreto
PHSC Programme Coordinator

PHSC EVENTS

ESTATE AUCTION ALL BUYERS WELCOME!



Sunday, October 4, 2020
TRIDENT HALL
145 Evans Avenue, Etobicoke
View Items 10:00 to 11:00
Auction starts at 11:00am
Free admission & parking
Clint Hryhorijiw - Chairman
See page 4 for information, updates and
more details at www.phsc.ca

emotions that feed the middle decade. What photographer encapsulates that for you?

Izzy: You're gonna think I'm crazy but I'm going to say Jerry Uelsmann.

Ivy: Okay, tell our hip readers why.

Izzy: At its mid-point, the North American economy is booming because of post-WWII demand for domestic consumables. At the same time, Pentagon and White House policy makers realize that war was a major factor in the US economic recovery. Since the Second World War is now over, big surprise, America continues to find wars it can participate in or supply around the globe. But large segments



Jerry Uelsmann, Philosopher's Desk, 1976.

of North American society disapprove of war and protest American military actions. A growing educated class and the New Age movement, essentially the back-to-nature-ists, may have anxiety about the present but imagine that the future hides an Eden, a utopia that can be realized if social ills are eradicated and people return to "the land." There is an impression that supreme bliss is at hand if everyone wants it bad enough.

Ivy: And Uelsmann?

Izzy: Uelsmann creates this surreal, idealized, physics-defying vision of a generic notion of paradise.

Ivy: Don't forget to mention that Uelsmann's real success came after his collaboration with partner Mary Taylor.



IVY & IZZY

Our Beat, Pop and early PoMo insiders uncover the utopian Uelsmann.

Izzy: So babe, we're basically like sports announcers for the photographers and icons of the modern art scene.

Ivy: Pretty much.

Izzy: And I guess we're the DIY pundits for the Cold War, the Civil Rights Movement, Vietnam war protests and the spectacular rise of the spectacle. Where should we start?

Ivy: How about right in the middle? The sixties.

Izzy: With that one photographer who, like, maybe seems to represent it? How do we narrow it down?

Ivy: It's not a PhD oral, Izzy. Relax. Just consider the



Jerry Uelsmann, Untitled, 1969.

THE CLASSIFIEDS

Photo Contests

the 8 fest

Small-Gauge Film Festival

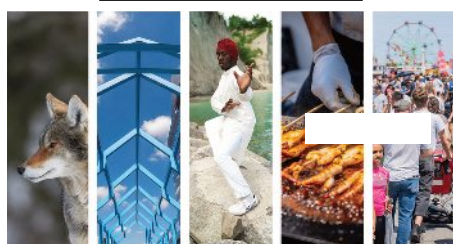
Super 8 • 8mm
9.5mm • Loops, zoetropes & their kin

Call for Submissions, 2021

the8fest is pleased to announce that submissions for our 14th festival are now OPEN!! It's a unique Toronto-based celebration screening films solely on celluloid: 8mm, Super 8 and 9.5mm. We also welcome installation, loops, performance/film, music/film and 'proto-cinema devices' like zoetropes. Submission deadline is October 1st, 2020. You can submit your application using the following form:

forms.gle/qa9FYXH9cEQOuPSA

If you have any questions, reach out to the8fest@gmail.com



A New View -

Scarborough Photo Contest

The City of Toronto and Scarborough Arts are calling upon new and experienced photographers to take their best photos of people, places and things in Scarborough. The photo contest will run from August 17 to September 30. To enter, participants are invited to post photos on Instagram and Facebook with hashtag #scarboroughphoto. Prizes will be awarded in three categories – people, places and things. Full contest details are available at scarborougharts.com/anewview.

Publications

GRAFLEX Journal

The latest Graflex Journal is available for download at journal.graflex.org. For submitting Graflex articles, email Ken Metcalf at metcalf537@aol.com

Online Exhibits



Detail of Hermann Carl Eduard Biewend daguerreotype, 1855.

Soap Bubbles:

Early Outdoor Portraiture

A blog posting by Isadora Chicoine-Marinier from the National Gallery of Canada talks about early attempts at doing outdoor daguerreotypes, focusing on the centuries-old theme of children blowing soap bubbles.

www.gallery.ca/photo-blog/soap-bubbles-early-outdoor-portraiture



CBC Still Photo Collection

Mister Rogers and the CBC

Myseum of Toronto has the remarkable story of the friendship between Mr. Rogers and Mr. Dressup. Fred Rogers actually started his career at the CBC with Ernie Coombs as his assistant. When Coombs turned down an offer to move to PBS with Rogers, Fred had a hand in assuring Coombs's career in Canadian children's TV. Full text with images can be found at: <http://www.myseumoftoronto.com/programming/mister-rogers-cbc/>

Education



PhotoED Magazine + The School of Photographic Arts: Ottawa present:

The Ultimate Canadian Photo Nerd Tote Bag

Made from recycled cotton collected from garment-cutting waste and based on a public vote, this absolutely fabulous go-anywhere bag celebrates FIVE CANADIAN WOMEN PHOTOGRAPHERS everyone should get to know. To purchase: www.photoed.ca/special-offers

Publications

LOOKING FOR ARTICLES ON VICTORIAN PHOTO HISTORY?

Then look to *Photographic Canadiana*. Published four times a year, focusing on photographic history with a Canadian emphasis, it is one of the benefits of a PHSC membership. Monthly *Special Supplements* issues have been added, along with the *Amalgamated Newsletter*, camera society news from around the world.

Join today! Paypal accepted. Information at www.phsc.ca