



## SHINING EXAMPLE



**The Stanley Hotel in Estes Park, Colorado, 2015.**

The Stanley Hotel in Estes Park seems like a typical American vacation spot until you know that Stephen King stayed there in 1974, making it the model for the Overlook Hotel in his 1977 novel *The Shining*. The Stanley today is proud of its reputation, currently welcoming guests to a choice of either historical rooms with classic furnishings, updated rooms with a boutique atmosphere or rooms with high paranormal activity (these are in demand so availability is limited; please book in advance). It also boasts HDTV, complimentary WiFi and seven Tesla Supercharger stations.

Colorado is in the throes of its fifth COVID wave so The Stanley advises its guests that rooms will be cleaned after each booking but not during your stay. If you need dry towels, contact the front desk (thank you for understanding). The Stanley cares about the safety of employees and guests and is continuously monitoring the coronavirus situation. The hotel recommends but doesn't mandate face coverings, reminds that bathroom locations all have hand-washing facilities, doesn't mention distancing or vaccinations, and suggests that the indoor restaurant and bar encourage mask wearing when patrons are not eating, drinking, talking or laughing. Approximately 60% of the citizens of Colorado are fully vaccinated, with 1 in 99 persons contagious. In need of an otherworldly experience? Try The Stanley: they may be adding new ghosts every day.

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### PHSC NEWS

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**Pictured above:** The Demon Detective Camera was the only camera manufactured by the American Camera Company of London, England. Patented in 1888 by Walter O'Reilly, the camera was manufactured from 1889 to approximately 1905. The Demon No.1 was fitted with a fixed-focus 30mm f/10 lens and a simple spring shutter, allowing small stealth captures from the palm of the hand without resorting to a viewfinder. Only Beelzebub and, we guess O'Reilly, would cherish such a diabolically underhanded way of invading the privacy of Victorians.

# PHSC PRESENTS (VIRTUALLY)

## Medical Malpractice Leads to Lupine Self-Loathing



'Don't you understand, Edith -- the blood through his brain will change his whole character -- his mentality -- his desires -- his whole life!'

**George Chesebro as the heroic and beleaguered Dick Bannister, a man in need of a second opinion.**

As might be appropriate for a Halloween issue, PHSC Presents what might be the earliest known werewolf movie, retrieved from cobwebby archives by the light of a single, guttering candle. While Eastern Europe tends to be more or less the home of the vampire, and Britain has the honour of nurturing the most notorious ghosts and their stories, our wolfin-where-art-thou places the birth of the howling phenomenon in the far-off reaches of the unknown wilds of...wait for it...Canada.

*Wolf Blood* (1925), directed by and starring George Chesebro, is an American silent film that can easily be mistaken for an interior of British Columbia logging industry promotional. Company foreman Dick Bannister, played by Chesebro, is trying to keep those trees falling, those logs floating and the company's bottom line in the black while a rival outfit keeps sabotaging Bannister's day-to-day operations. The viewer is stuck watching some really slow-paced timber cutting (what do you want, it's 1925) and a timid romance emerging between Dick and Edith, the wealthy logging heiress. You're approximately fifty minutes into a one-hour, seven-minute movie before a fight causes life-threatening injuries to hero Dick.

The surgeon Edith has brought along (you can tell he's a professional because he's wearing jodhpurs) can't get a willing human donor to save Dick's life so decides to go with an inter-species blood transfusion with a wolf, encouraged by a handbook possibly titled *Medical Procedures No One Takes Seriously*. Dick recovers but the movie's special-effects team gives up at this point and goes for a psychological twist: the loggers at the camp band together to wolf-shame Dick, who's trying to repress giving up shaving, drooling around Edith and asking for puppy chow at the camp canteen.

It's seriously dull compared to any other werewolf origin story: Lon Chaney Jr as *The Wolf Man* (1941), Michael Landon as *I Was a Teenaged Werewolf* (1957), Jack Nicholson as *Wolf* (1994) or anything equally worthy out of the current century. However, if you're a fan of *Mystery Science Theatre 3000 (MST3K)*, or even remember *Fractured Flickers* (1963), where comedians provide satirical voice-over for B movies, consider *Wolf Blood* for an outdoor Halloween screening party as a test of your humour-ready improv muscle. Be forewarned, *Wolf Blood* contains prejudicial references and vintage sexist dialogue. Viewer discretion is advised.

[publicdomainreview.org/collection/wolf-blood-1925](https://publicdomainreview.org/collection/wolf-blood-1925)

This film is sourced from *Public Domain Review*, a website dedicated to the exploration of curious and compelling works from the history of art, literature, and ideas – focusing on works in the public domain, the vast commons of out-of-copyright material that everyone is free to enjoy, share, and build upon without restrictions.

# PHOTO BOOK 101

## We Might not See Them but They See Us



Cast keystone, New York, c1898, Brooklyn Museum.



Terra cotta plaque, c1900, Brooklyn Museum.

Stephen King isn't the first person who comes to mind when you think coffee table book. But King agreed to preface f-stop Fitzgerald's *Nightmares in the Sky: Gargoyles and Grotesques* (1988), a collection of sometimes startling carved faces lurking at roof lines, under the eaves and beneath the creeping overgrowth of New York City. King manages to impart some sly and disturbing vitality to these stony monsters and, in his meandering conversational style, brings epiphany and catharsis to Fitzgerald's sightings. New copies are priced like Stephen left his DNA on the title page but if you're just curious, put a hold on one at the library ( [www.torontopubliclibrary.ca/detail.jsp?Entt=RDM411776&R=411776](http://www.torontopubliclibrary.ca/detail.jsp?Entt=RDM411776&R=411776)).



Terra cotta keystone, c1895, Brooklyn Museum.



From the Collection of Irreplaceable Artifacts, New York.

# STREAMABLES

## Haunting can be Daunting at Bly Manor



**Mike Flanagan's *The Haunting of Bly Manor* (2020), a series where a homage becomes another thing entirely.**

*The Turn of the Screw* (1898) is a classic novel of haunting and being haunted, one which Oscar Wilde praised as “a most wonderful, lurid, poisonous little tale.” The title refers to the gradual, relentless pressure that tightens a screw: it describes the reader’s nerve-wracking journey to discover whether or not the small children of Bly Manor, Miles and Flora, are possessed by malevolent and deviant spirits.

Henry James wrote the novel purposefully to cause doubt about his story’s narrator. Does the speaker divulge relevant information in earnest or is there intention to mislead? James’s narrator and governess, separate characters in the tale, sound reliable at one turn only to say things that shake the reader’s faith at the next. At the book’s climax, no one is sure how the speaker has come to know the events in such minute detail or whether the governess, whose name we never learn, is mentally ill, lies to get attention, or has truly witnessed a horrific spectacle of ghostly interference in mortal lives.

So really, the virtue of *The Turn of the Screw* is in the ambiguity that keeps readers guessing. There has been no fewer than twenty-seven filmed versions of it, with many taking a shot at hinky interpretations. Director Mike Flanagan has joined those ranks with *The Haunting of Bly Manor* (2020), a nine-part series available on Netflix.

Henry James fans can’t help making comparisons so expect some spoilers to follow. The world of Bly has now

been updated from the late Victorian to the 1980s. American Daniele (Dani), played by Victoria Pedretti, answers an ad for an au pair in London that has remained unfilled for months. She’s taxied to Bly’s picturesque mansion by the cook (Rahul Kohli), where she meets Hannah Grose the housekeeper (T’Nia Miller). Miles and Flora seem like delightful children and all for a short time seems idyllic. But the audience soon learns that the children aren’t the only ones to worry about. Dani seems to be haunted. Hannah may be haunted or she may be a ghost. The au pair before Dani, Rebecca Jessel, who purportedly killed herself after a unhealthy love affair with Peter Quint, has been seen walking around. Quint, legal assistant to the children’s uncle, has been killed by a mysterious entity that stalks the grounds. He’s also been seen, looming as an unhappy ghost trying to find a way out of the seemingly supernatural confines of Bly.

Previous attempts at interpreting the novel have haunted other characters besides the children, but Flanagan goes all out by doing it practically across the entire cast. If you throw in the love story between Dani and the gardener, a lavish backstory of Bly’s eerie foundations from the Baroque and a logical explanation of who the narrator is, you have a reasonably interesting yarn that bears little resemblance to the original. By the last episode, all ambiguity is out the window. Even though Flanagan borrows from other James stories for his adaptation, excessive tinkering in due course makes this production a completely different animal. It’s watchable, but don’t sit there expecting to see the expected.

# PHOTOGRAPHERS: THEY GET EATEN

BY SONJA PUSHCHAK

## The Foreshortened Life and Times of Michael Rockefeller



**Ethnographic explorer Michael Rockefeller with his camera in the Malay Archipelago.**

October requires a macabre tale of photography, all the more unsettling when it appears to be true.

Michael Clark Rockefeller (1938-1961, declared legally dead 1964) was a younger son of noted Rockefeller scion Nelson, who served as Governor of New York and later Vice-President to Gerald Ford. Despite a privileged background, Michael's early academic accomplishments showed some promise: he obtained a BA in history and economics from Harvard University and did a brief stint in the US Army before undertaking a fact-finding expedition to the Malay Archipelago (north of Australia) on behalf of Harvard's Peabody Museum in 1960 (view a collection of Michael Rockefeller's photographs: [www.peabody.harvard.edu/node/210](http://www.peabody.harvard.edu/node/210)). It was while he was in the Netherlands region of New Guinea studying the Dani tribe that Rockefeller had a brief encounter with the Asmat tribe, a group he would decide to revisit a year later.

Michael was drawn to the unique attributes of the Asmat: he hoped to take more photographs and collect their ethnographic data and artifacts. Intent on experiencing, or perhaps even recapturing, Victorian-era excitement over discovering remote cultures, Rockefeller knew that populations unaffected by Western civilization were quickly disappearing. Bringing never-before-seen Asmat customs and objects to the attention of the Peabody would likely establish his reputation as an explorer and researcher

overnight, an idea that was possibly gathering strength in his mind at the time.

In 1958, a Dutch patrol had killed several Asmat leaders. Rockefeller returned to the region in 1961, when anger toward colonial oppression was still high. In the vicinity in a pontoon boat, Rockefeller and a Dutch anthropologist were experiencing difficulties with treacherous waters when their boat overturned. After drifting further from land for nearly two days, Rockefeller told his companion that he felt he could swim to shore. Rockefeller was never seen again; the anthropologist was rescued the day after.

The official explanation was that Rockefeller drowned or was eaten by sharks. Nevertheless, had he made it to shore, he would have reached the Asmat village. Hoping to shed light on his disappearance, [Carl Hoffman](#) launched an expedition over fifty years later to interview any Asmat persons still living who could attest to what had happened to the young explorer. A series of tense exchanges in the community finally led to Hoffman's team being brought to a place where a human skull was removed from the soil. It had a hole in its side and the jawbone removed: signs of cannibal activity as practiced by the mid-century Asmat. At long last, Hoffman was able to establish that Michael Rockefeller had been consumed: not, however, as a victim of a daily Asmat habit but as an uncommon act of revenge for lives taken by the Dutch.

# EQUIPMENT REVIEW BY DAVID BRIDGE

## The Kenney, Pallister and Moe of Nikon Lenses



**The Zoom NIKKOR-C 1:3.5 43-86mm and related objects: a lens destined for the produce aisle.**

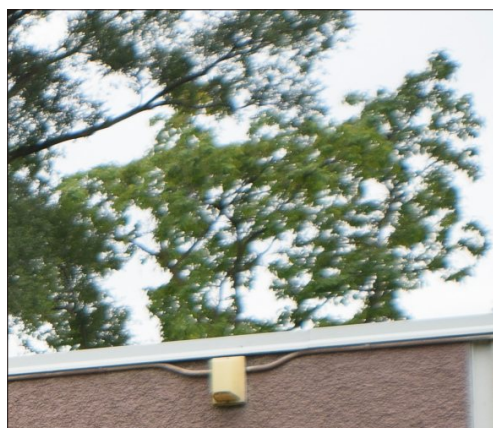
Once again, the PHSC outdoor fall cornucopia has yielded up some optical superlatives. This Zoom Nikkor is generally thought of as the very first zoom lens covering the “normal” focal length range, a historic first. But to our surprise, it also showed up in Nikon pundit Ken Rockwell’s list of Nikon’s worst lenses! Damning evidence all over the net would lead one to imagine it would have been about as popular as Jason Kenney at a public health convention, but in fact it has been one of Nikon’s best sellers. No doubt those early adopters valued novelty and convenience over quality (think mp3, cellphones, Apple and Windows Vista).

Having said this, the lens is a lovely heavy chunk of metal and glass with a single control zoom and focus barrel. Unlike many, this one was smooth and tight and

comes with the most gorgeous curved engravings of depth-of-field we have ever seen.

We resolved to determine how bad this lens was, and set about combing the vast Lens Dungeon of PHSC Labs for a good comparison. First, we came up with the later Zoom-NIKKOR 35-70 3.5-4.8. Well, it also shows up on Mr. Rockwell’s list as a low-rated replacement. Undaunted, we confidently trotted out our modern-ish AF-S Nikkor 24-120 f4 G but, alas, there it languished on the Lemon List.

Testing of the three lenses seemed to reveal that the 43-86 was noticeably the worst, and the modern lens the best of the lot. But more satisfying was the thought we had created a sort of Kenney, Pallister and Moe trio of Nikon’s least admired. Some collectors skim the top: we at the PHSC proudly skim the bottom.



**Image (left) using Zoom NIKKOR-C 1:3.5 43-86mm. When you pixel peep (right), you see a lack of crispness.**

# WEB LINKS

COMPILED BY JOHN MORDEN

**The Mandalorian's "baby Yoda" Grogu, replicated by Lauren Markland and Grant Imahara as a completely animatronic device, on Adam Savage's Tested.**

[www.youtube.com/watch?v=nfYBIBNreCY](https://www.youtube.com/watch?v=nfYBIBNreCY)

We've featured Adam Savage's DIY fantasy instrument workshops from time to time. However, nothing so far is more fun than eavesdropping on a conversation where Savage and Lauren Markland discuss how she and the late Grant Imahara created a completely animatronic version of Grogu: the universe's cutest green baby. The original for the series was a combination of animatronics and puppetry, controlled by two technicians and was made by Legacy Effects at a cost of 5 million dollars. This version is stand-alone: it's programmed to exhibit realistic random movement while you wear it in a baby carrier.



**Using wet-plate collodion photography process for high-end food photography!**

[www.dpreview.com/news/6502081214/video-using-wet-plate-collodion-photography-process-for-high-end-food-photography](https://www.dpreview.com/news/6502081214/video-using-wet-plate-collodion-photography-process-for-high-end-food-photography)

Photographer Markus Hofstaetter works with the wet-plate collodion process. While this process has typically been used for portraiture in the past — and Hofstaetter does that too — he recently teamed up with food photographer and chef Hans Gerlach to use wet-plate for food photography. The results, as shown in the image on the left of green beans, have a stark and dramatic quality.

In a blog post at [blog.markus-hofstaetter.at/2021/09/a-170-year-old-process-and-high-end-food-photography/](https://blog.markus-hofstaetter.at/2021/09/a-170-year-old-process-and-high-end-food-photography/) by Hofstaetter, he discusses how he met with Gerlach, then goes into detail regarding camera set-up, lights and chemistry. Then Gerlach brought food over, they grabbed some plants from Hofstaetter's garden, and got a unique photo session rolling.

**The new (maybe new-ish) format for images files on the web.**

[insanelab.com/blog/web-development/webp-web-design-vs-jpeg-gif-png/](https://insanelab.com/blog/web-development/webp-web-design-vs-jpeg-gif-png/)

The older image file formats, JPG, PNG and GIF, have a new contender: the WEBP format. First introduced in 2010, it has been slow to catch on but has been showing up more frequently as of late. This may be due to the power of the company pushing its adoption: Google. The above link gives a user-friendly description of the new file format. However, if you search Google in programming and development sites, you find many less glowing takes on this new kid on the block. Due to the less professional language often used, I'm going to resist linking to them.

It likely has a place in a web designer's tool kit but I am not, at present, all in. Many of the tools I use do not fully support the new format but you should be aware of the WEBP because there's every possibility you'll be seeing more of it in future. Google may press ahead in making that happen.

web  p

# ZOOMING

BY CELIO BARRETO



## Generation Homeless Impact of the Unhoused Crisis

A Film by Jason S. Cipparrone

**SEPT 15, 2021 - 8:00 EDT**

Toronto-based filmmaker Jason S. Cipparrone pursues the emotional truths behind living on the streets in Toronto, one of North America's rapidly growing but increasingly unaffordable cities. He has worked with the city's unhoused community during the COVID-19 pandemic in order to document and reveal the overlooked and their stories.

Register on Eventbrite for FREE tickets:

[www.eventbrite.ca/e/phsc-presents-jason-cipparrone-tickets-165352703387?aff=ebdsoporgprofile](http://www.eventbrite.ca/e/phsc-presents-jason-cipparrone-tickets-165352703387?aff=ebdsoporgprofile)

Any questions? Email us at [program@phsc.ca](mailto:program@phsc.ca)

This online Zoom event sponsored by the Photographic Historical Society of Canada







# IVY & IZZY

## A Time Warp of Rocky Horror Canadiana

**Ivy:** Hey Izzy, you doing an outdoor *Rocky Horror Picture Show* screening this year?

**Izzy:** Thought I might.

**Ivy:** Doing Dr. Frank-N-furter again?

**Izzy:** That's a tough costume for October. It might get cold. Think I'll just do a low-impact Brad, with a scarf and thermal socks. How about you?

**Ivy:** Magenta, as usual. Love the Elsa Lancaster hair and the Transylvanian accent. As you know...

**Izzy:** Yes, your dad's from Transylvania. I know.

**Ivy:** Not only that; the Magenta character comes closest to Lili St. Cyr, *Rocky Horror's* Canadian connection. You know, in the Susan Sarandon song where she sings "God bless Lili St. Cyr."

**Izzy:** Really? Canada?

**Ivy:** Lili St. Cyr, formerly Marie Van Schaack, was a femme fatale, stage performer and burlesque queen, a tantalizing celebrity of Montreal's Gayety Theatre located on the Rue de Ste. Catherine in the 1940s and 50s. She was statuesque and invented a variety of costumed stage personas, one of which was a maid like Magenta. Her most famous act was a semi-transparent bathtub in which she pretended to take a bubble bath.

**Izzy:** I guess she was sort of a Gypsy Rose Lee?

**Ivy:** Exactly. Only, in her day, she was bigger than Rose Lee and other performers competing in the genre. She put a lot of work into her stage tableaux and had the skill to carry them off.

**Izzy:** Okay, she was popular in Montreal. I'm not running Montreal down but how did she come to the attention of an English-New Zealand transplant to America by the name of Richard O'Brien, who wrote the script for *Rocky Horror*?

**Ivy:** In 1951, St. Cyr was arrested for "lewd and lascivious" behaviour in Montreal. The bylaw at the time stipulated that no performer should leave a stage with fewer clothes than when they came on. Not only did St. Cyr volunteer to re-enact her bubble bath skit for the court, the performance itself had been conceived with careful attention to the law. St. Cyr started out nude, then rose from the tub and got dressed. The prosecuting attorney in the case was Jean Drapeau, later to become the Mayor of Montreal, known for shepherding the city through Expo 67. He was aware that St. Cyr was making Montreal a popular tourist destination, so didn't attack her vigorously during the trial. The jury acquitted her, declaring her performance to be art. That, for her, was the springboard to Hollywood.

**Izzy:** I have relatively little to offer here but do go on.

**Ivy:** Her big break came when performing the same bubble bath act at Ciro's in Hollywood. Again, she was arrested, but the press spilled so much ink on a play-by-play of her court appearance that the publicity made her a celebrity. She then had the opportunity to star in a series of low-budget films after which she finally retired into the lingerie business. O'Brien was inspired by her and, who knows, maybe Frank-N-furter was too.

**Izzy:** What's there to say except God bless Lili St. Cyr?



**Lili St. Cyr in her Bubble Bath, 1950.**

### Sources

Mtl642 website: AHGM - Hotel Association of Greater Montreal

# THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

## Camera Shows

### VANCOUVER CAMERA SWAP MEET

October 17th, 2021

CROATIAN CULTURAL CENTRE

3250 Commercial Drive @ 16th Ave. Vancouver, BC

SHOW TIME 9:00 AM - 4:00 PM \$5.00 P/P

TABLES @ \$60.00

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Table set up starts at 7:00 AM




Proof of vaccination and mask wearing are required for entry and  
for vendors.

### “Going My Way?”



to the  
**Photographic Show & Sale**  
Sunday, October 17, 2021  
10:00am to 3:00pm

Royal Oak Elks Lodge, 2301 East  
Fourth Street, Royal Oak, MI

**PHOTOGRAPHS,  
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Admission: \$6

Website: [MiPHS.org](http://MiPHS.org)Email: [motz48073@yahoo.com](mailto:motz48073@yahoo.com)

## Galleries



Maharaja with Tiger, c1890,  
Solander Collection.

### BREAKING THE FRAME

Experience the unexpected at the ROM's debut of *Breaking the Frame*, featuring more than 90 original and vintage prints from the Solander collection, including unconventional work by Malick Sidibé, Ansel Adams, Diane Arbus, Henry Fox Talbot, Robert Frank, and Dorothea Lange. Images compiled to push our understanding beyond the ordinary. *Breaking the Frame* runs until Sunday, January 16, 2022, with timed and ticketed entry only. More info at:

[www.rom.on.ca/en/exhibitions-galleries/exhibitions/breaking-the-frame](http://www.rom.on.ca/en/exhibitions-galleries/exhibitions/breaking-the-frame)

## Online Auction



Renée, by Jacques Henri Charles au  
Lartigue, 1931, printed 1981.

### HERITAGE AUCTIONS

A site offering frequent auctions of well-known, rare and obscure photographs held by Heritage Auctions. Worth having a look if you're a collector or even a student who wants an idea of current value. <https://fineart.ha.com/c/search-0&N=3175+793+794+792+2088+4294939446>

## Courses

### THE ECO FRIENDLY DARKROOM

BY THE VERDANT LUMINUL THREE:  
SANJA LUKAC + BRUCE HILDESHEIM +  
FRANCIS WILLEY

HOSTED BY:  
LAURENCE BUTET-ROCH



### PHOTOED MAGAZINE

presents the Verdant Luminul Three: a collective speaking on darkroom processes less destructive to the environment. Join them on Wednesday, November 3, 2021 at 7pm. Tickets are \$7.14 on Eventbrite.

[www.eventbrite.ca/e/photoed-magazine-presents-the-eco-friendly-darkroom-tickets-184262753857?aff=ebdssbonlinresearch](http://www.eventbrite.ca/e/photoed-magazine-presents-the-eco-friendly-darkroom-tickets-184262753857?aff=ebdssbonlinresearch)



### LIFT WORKSHOPS AND COURSES - FALL 2021

The Liaison of Independent Filmmakers of Toronto (LIFT) has launched another lineup of workshops and courses in film, digital and interactive art. Hosting both online through the delivery platform (Zoom), and two in-person workshops (at limited capacity) with a dedicated roster of industry instructors. Take this opportunity to upgrade your skills, and invite a friend or two for a continued learning experience. Each attendance goes toward supporting our organization and the independent film community. LIFT, 1137 Dupont Street, Toronto, Ontario M6H 2A3  
Contact: [workshops@lift.on.ca](mailto:workshops@lift.on.ca)