



PRO-MASKERS



Toronto photographer Paul Perrier sees the mask as defining this moment in history. How right he is. His *Toronto Portrait Project* has taken him all over the city, hunting for locations and people sporting civically-minded face coverings. While some potential photo subjects have shied away from leaving an impromptu record with Perrier, others have graciously posed for a portrait, committing to posterity their conviction to follow public health advice that protects themselves and others.

Perrier's interview on tdotshots.com, produced by Mike Simpson, discusses equipment choices, photographic philosophy, and leads to the photographer's slide gallery and Instagram page: tdotshots.com/pandemic-art-the-mask-toronto-street-portrait-photographer-paul-perrier/

IN THIS ISSUE

Pro-Maskers.....	1
PHSC Presents.....	2
Weird but True.....	3
Anomalies at Work.....	4
Virus? What Virus?	5
Equipment.....	6
Web Links.....	7
PHSC Ad.....	8
Ivy and Izzy.....	9
Classifieds.....	10

PHSC NEWS

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Pictured above: The Pentax Optio NB1000 is a Japanese market ultracompact camera with an eye-catching feature: the entire front panel is covered in tiny, Lego-like studs, which are compatible with a competing block system from Japan's Kawada Co. Ltd. Dubbed "Nanoblocks", these tiny construction units can be attached to the front of the Optio NB1000 in pretty much any pattern, making it one of the more visually customizable cameras. If pandemic boredom is your downfall, you can always make cute scenes on your camera before taking scenes with it.

PHSC PRESENTS (VIRTUALLY)

The Cameras (and Photos) of the Astronauts



Earth's portrait (entitled *The Blue Marble*) from the Apollo 17 mission. NASA credits the photo to the entire crew: Gene Cernan, Ronald Evans and Harrison Schmitt. Used was a 70-millimetre Hasselblad camera with an 80-millimetre Zeiss lens on December 7, 1972, from a distance of roughly 29,000 kilometres (18,000 miles).

Rick Nordin has used his PhD in freshwater biology to do research on lakes, advise the British Columbia Ministry of the Environment on water quality, and instruct on freshwater aquatic systems at the University of Victoria, BC. He's revealed his interest in cameras by authoring two editions of the *Hasselblad Compendium*. With those credentials, you might wonder if Nordin has time for anything else.

He has and it's cosmic. In March 2020, just before the pandemic caused academic environments to shutter and lectures to shift online, Nordin gave a talk at the University of Arizona entitled *The Cameras of the Astronauts*. Long fascinated by photography's evolution as a significant part of space exploration, Nordin took his audience through the early days of the American Space Program, starting with NASA's conviction that images were of low importance when material samples of the moon's topography were the goal. However, like many a lunar tourist since, it was Astronaut John Glenn who took a camera along on a flight, starting a photographic practice that would endure through the Mercury and Apollo missions as well as the launches of various robotic spacecraft.

With the kind permission of Dr Nordin, we present the University of Arizona's *The Cameras of the Astronauts* below. Full of extraordinary celestial pics and descriptions of cameras modified for universal use (literally), it may have you wondering if you should have stuck with your childhood ambition to go where no one has gone before. In accessing the video, you will find the lecture appears in two windows: one for the lecture and one for the slide show. Be patient; as with most lectures, a spoken introduction precedes the slides.

www.lpl.arizona.edu/calendar/special-presentation-dr-richard-nordin

WEIRD BUT TRUE

The Thing You Didn't Know about Sean Connery



Lana Turner, 1950, Hulton Archive.

It isn't uncommon for movie-goers to expect actors off the set to exhibit heroic personalities. In general, however, heroism tends to be a high watermark. It's easy to forget how much harness work, stunt work or post-production effects are what appear on screen. Of course, there are always some in the biz who think anything they do in public can be labelled heroic. The less said about them perhaps the greater the relief for the rest of us.

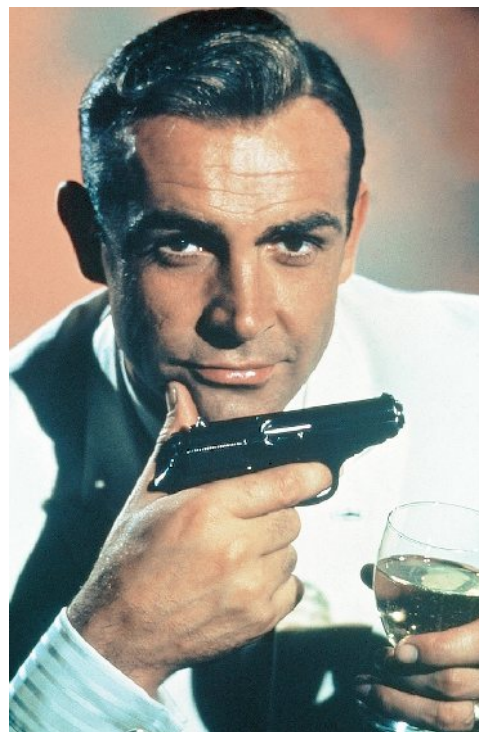
But then there's Sean Connery. Connery passed away late last October. Though he'd had a long career playing any number of fictional characters, he was best known for being the first embodiment of James Bond for the Broccoli/Saltzman film partnership. His Bond was iconic if somewhat misogynistic, fitting in with a post-war notion of tough masculinity, duty to country and an immunity to basic human emotion as a prerequisite for international spying and villain disposal.

Early on in Connery's career, before the 007 franchise, he was in a British film called *Another Time, Another Place* (1958), playing a lead role opposite Hollywood legend Lana Turner. By this time, Turner had gone through a rash of bad choices for domestic partners. She was now linked up with a former Marine and small-time gangster, Johnny Stompanato. Stompanato had accompanied Turner to England, temporarily leaving his day job in California as bodyguard and enforcer for the Cohen crime family. He reportedly wore lime-green suits and pistol cufflinks: what

bigger clue that he wasn't a chartered accountant? As filming continued, it was unclear whether Connery was just being friendly with Turner or if there was a bonafide casual romance developing between the two. Either way, Stompanato, who had a reputation for anger management issues, came to the set with a loaded revolver. He pointed it at Connery. Displaying some instincts attuned to an upcoming role, Connery grabbed Stompanato's wrist and twisted the gun out of his hand. The bodyguard, having displayed an embarrassing lack of skill in what was essentially his line of work, was put on a boat back to America.

So Connery can be said to have shown his worthiness to be the future Bond right there. But what of the professional muscle who had been bested by, gee whiz, an actor? When Turner got back to Hollywood, Stompanato attempted to regain his dignity in the only way reprobates know, by knocking the girlfriend around. Turner had a 14 year-old daughter by another marriage, who was in the house and tired of listening to the physical abuse her mother was taking. She grabbed a kitchen knife and killed Stompanato. The daughter was charged with murder but found not guilty at trial. Apparently, a bodyguard who could lose out to not only an actor but a 14 year-old girl wasn't going to get a lot of post-mortem sympathy.

Hollywood dealt with the aftermath of the affair with its usual taste and delicacy. It made a movie based on Stompanato's murder called *Where Love Has Gone* (1964).



Sean Connery, c1964, United Artists.

ANOMALIES @ WORK

Reutlinger's Studio and the Why of Arthurian Erotica

It's difficult to say whether or not Léopold-Émile Reutlinger (1863-1937) was a typical turn-of-the-century artisan. His uncle founded a successful studio in Paris and his father was a well-respected photographer. When Léopold-Émile took over the established family business around 1890, he continued to excel at the studio's specialities: fashion shots, portraits of pillars of the community, and cabinet cards of French celebrities. Reutlinger could also take credit for being a pioneer in a lucrative if clandestine side gig: French pornography.

Arthurian aesthetic was old news by the time Reutlinger was making his mark. Art Nouveau was the prevailing style choice, a move away from knights and maidens to a focus on nature, a Darwinist-influenced preoccupation with organic evolution symbolized by writhing, curvilinear plants, animals, human hair and draperies.

But Reutlinger's knights and ladies, made in Paris for a French market in the Art Nouveau period, seem to borrow from a Pre-Raphaelite theme. Or do they? Consider that



The Armour Series by Léopold-Émile Reutlinger, Paris, c.1900.

Reutlinger's tame (by current standards) fin-de-siècle erotica is interesting, not for his underground status in the French cottage postcard industry, but for his choice of motifs (see above). His pics share similarities with the decidedly British Pre-Raphaelites, a group of young painters who tried to turn the clock back on industrialization with paintings of noble knights, helpless-but-chaste damsels, romanticized biblical stories and a lush, untouched vision of nature. Pre-Raphaelite images offered a splendidly mythologized reinterpretation of Britain's often dismal medieval past, based around an extraordinary if non-existent king called Arthur. Research in England's royal line often disappoints those who hunt for Arthur because he isn't there. Some think he might be derived from a ruler named Offa (757-796), King of Mercia (the English Midlands). If you say Offa out loud a bunch of times, it kind of sounds like Arthur.

While the words "kind of" tend to describe the legitimacy of the fiction the Pre-Raphaelites helped to concoct, the

academics of the Middle Ages have traced tales of the Round Table to twelfth-century French author Chrétien de Troyes, which means they were never the events of Offa's eighth-century reign to begin with. Also consider that Britain and France took shots at conquering each other throughout history, which means repeat contact smudged the boundaries of English and French culture. But perhaps Reutlinger's suggestive photographs might be seen through the nineteenth and twentieth century's rise of nations. Anne McClintock relates a submission/domination sexual subculture appeared around the beginning of the nineteenth, as many nations went about in search of conquests that would build empires. Did attempts to dominate the world spark related metaphors for intimate human relations? It wouldn't be that big Offa surprise.

Sources

Imperial Leather by Anne McClintock (1995).

VIRUS? WHAT VIRUS?

Totally Under Control: A Timely Documentary



Mandel Ngan/AFP/Getty Images, 2020.

Want a guide on how not to handle a pandemic? *Totally Under Control* (2020), on Amazon Prime, Google Play and Apple TV, is essentially a timeline of the unfolding of the COVID-19 crisis in the United States. Directed by Academy Award winner Alex Gibney, Ophelia Harutyunyan and Suzanne Hillinger, with cinematography by Ben Bloodwell, this documentary takes its title from President Donald Trump's own much-repeated sentiment regarding the coronavirus.

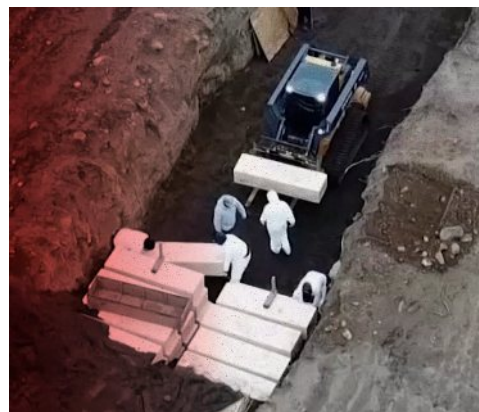
Interviews with Scott Becker, Chief Executive Officer of the Association of Public Health Laboratories; Rick Bright, Director from 2016 to 2020 of the Biomedical Advanced Research and Development Authority (BARDA), and Dr. Eva Lee, Research Director at the Georgia Institute of Technology, establish the film's reliance on verifiable fact early on. Becker recalls that January 7th, 2020 was the first time some of his staff notified him of the virus emerging in Wuhan. Dr. Lee relates that 41 cases reported in China at the end of December meant that hundreds of others were active but not yet apparent. Most pertinent is the early warning delivered directly to Trump by the head of the American Centre for Disease Control, shortly after a January 3rd dialogue with the Chinese CDC. Despite the medical emergency that many sentinels of public health could see coming, the United States went on to suffer ten million cases with over 243,000 dead to date.

There are Republicans who allege that the massive failure of the American COVID response should be laid at the feet of the Obama administration. Many Trump loyalists have insinuated that the previous administration left nothing in terms of research or procedures to follow in the case of an epidemic. This may very well be the crux of the pandemic issue and of the documentary itself. Aside from how ridiculous such a claim is, given the White House had four years to prepare and assemble their own virus strategy, it is well documented that Obama left Trump a pandemic

playbook entitled *Crimson Contagion*, housed at the office of the Assistant Secretary for Preparedness and Response (ASPR). This playbook had been augmented with information gathered from a mock pandemic exercise undertaken in 12 states during Obama's tenure. The mistakes made during the exercise, itemized in the text, underscore how similar the mock event was to the one Americans face now. Lack of funding, slow response, lack of cooperation between federal and state agencies and general confusion were some of the book's conclusions. Anyone in the Trump administration bothering to find and read *Crimson Contagion* after the January 3rd communication with China might have fine-tuned the official response to save some of the 243,000 lives the coronavirus has taken.

The film ticks off a host of reasons why the Trump administration preferred to ignore the playbook to end up bungling the crisis on its own. Locking down commerce, socializing and travel, all responsible for virus transmission, would have decimated Trump's sole argument, an economy he supposedly engineered, for remaining president. When it came to a response team, Trump's selection process was based solely on persons loyal to him, never on infectious disease training. Many of those appointed saw opportunities for self-enrichment at the expense of American lives and took full advantage. What the film doesn't overtly discuss is just as revealing. If Trump's team would have read Obama's playbook and learned from it, that would have given credit to Obama, which the Trump administration wouldn't stomach. Consulting Obama's playbook to still get things egregiously wrong would have revealed the overwhelming incompetence of the top persons in charge. Easier to pretend the book wasn't there.

If you're looking for a chronological list of all the outrageous decisions and errors in judgement that have made up the COVID disaster so far, this documentary is for you. Trump supporters are not expected to take much note of this film, although it might benefit them to know the extent of Trump's concern for their health, prosperity and safety.



Still from Reuters and AP video, shot April 9, 2020, showing labourers stacking coffins on Hart Island in New York.

EQUIPMENT REVIEW BY DAVID BRIDGE

Photo “Computers” Before Computers Weren’t Cardboard



Camera and darkroom computers clockwise from upper left: Kodak Master Darkroom Dataguide, Gralab Darkroom Computer, Kodak Master Photoguide, and the Ansco Exposure Calculator.

We all admire the capability of modern computers to complete tasks quickly and accurately, say for predicting election results. But PHSC labs old-timers ruefully remember the Age of Analogue, when photo calculations were aided by correspondingly analog slide-rule-like devices.

Cardboard was the material of choice, with many of these devices bound in excellent photo mini-encyclopedias such as the pocket Kodak Master Photoguide (whose preface states, “Take this Master Photoguide with you. It contains information normally at home in your reference books”). Exposure equivalents/compensations were a big focus of the cardboard wheel units, but other factors such as depth-of-field and reproduction ratios were also addressed.

It seems that by the latter 20th century, many of these devices referred to themselves somewhat optimistically as “computers,” perhaps more so as the electronic age began. More substantial rotating metal discs could be found as

depth-of-field scales on various camera bodies, with the ultimate hardware manifestation being the many clever implementations of DOF markings on camera lenses (unfortunately, now almost gone from modern equipment).

Many of the devices referred to specific film products of their time, which, in the before days of click-here-for-more-info, was a boon to those thoughtless enough to lose the cute tissue-paper data sheets enclosed in every box of film! Also very brand-specific, subsequent versions of some were re-issued over decades to reflect product changes, creating a sort of historic paper-ish trail of technology.

To their credit, the sliding scales of these computers surely led to a more seat-of-the-pants understanding of photographic numerical relationships than the arbitrarily discrete [f9.76, really?] values presented in our digital world.



Yes! A complete tissue-paper manual in every box of film!

WEB LINKS

COMPILED BY DAVID BRIDGE

Interview: Joe Biden's official photographer Adam Schultz – "Every day I get to do this is a special day," *DPReview*, Barney Britton, published Oct 22, 2020.

www.dpreview.com/interviews/2622047235/interview-joe-biden-s-official-photographer-adam-schultz

Adam Schultz is a busy man. Official photographer for Joe Biden's presidential campaign, he's traveling all over the US with the candidate, taking and sharing pictures of the campaign trail. We caught up with Adam recently to talk about what it means to shoot for a presidential campaign, how 2020 differs from previous election cycles, and why he can't wait until it's possible to take pictures of people without masks on.



Adam Schultz, official photographer for the Biden For President campaign, photo by Drew Heskett.



Ansel Adams flips Pancakes, online video conversion of a 16mm film from 1928, now available at Berkeley Library UCLA digital collections.

digicoll.lib.berkeley.edu/record/153385?ln=en

Commissary comedies: Ansel Adams, Chef. Dan chops onions; Mrs. Drew tells Hubby how; Irene, "The Cook from Canville"; Adams flipping pancakes (Cedric Wright eats one); Grand Forks River; Commissary Band (probably with Cedric Wright with violin).

Preserving the legacy of Harold Feinstein, *British Journal of Photography*, written by Hannah Abel-Hirsch, published on 15 October 2020.

www.bjp-online.com/2020/10/preserving-the-legacy-of-harold-feinstein/

BJP-online spoke to the creators of the documentary *Last Stop Coney Island: The Life and Photography of Harold Feinstein* about the late photographer's life and work. Now, they are raising money to make the documentary available on DVD.

Harold Feinstein could have been a quintessential street photographer. His subject was 1940s New York; his medium, a Rolleiflex camera borrowed from a neighbour. The native New Yorker honed his skills on the beaches and boardwalks of Coney Island, wandering among the sun-drenched crowds in search of subjects.



Coney Island, New York, 1946 © Harold Feinstein.

**Sure, we used to
hang out together.
But we're still hanging in there.**



**Covid-19 has definitely put our shows and fairs on the back burner.
But we want to make sure that conditions are safe before we return.**

**Once the virus is on its way out, the PHSC gang
will start up their popular events faster than you can say
"Got any hand sanitizer?"**

**Hang in there,
and watch this space for updates and notifications.**



IVY & IZZY

Push aside the snobbery about the transitional Andy.

Ivy: So Isidore...

Izzy: Try not to call me that.

Ivy: Okay Izzy, here's the challenge: name a photographer responsible for changing how photography was regarded from the modern to the postmodern.

Izzy: That's easy. Isn't that what this column is about? I'd say Jerry Uelsmann.

Ivy: Nope. Uelsmann's work was a metaphor for a particular decade, the 1960s.

Izzy: Oh. Okay. Then William Eggleston.

Ivy: Wrong again. Eggleston's perspective and approach fits neatly within the postmodern but he was no campaigner and too self-contained. He can't be argued as initiating the change of how photography was understood.



Self Portrait, 1978, using a Polaroid SX-70 Land camera.

Izzy: This is harder than I thought. I give up. Who?

Ivy: Andy Warhol.

Izzy: Ding. You're the one who's wrong there. Warhol was an artist; a painter, not a photographer.

Ivy: First, let's dispense with that lingering photographic snobbery. Warhol's career was almost entirely based on photography. He did film and his paintings and silkscreen prints started with photographs, transformed with paint or inks. Second, let's consider what modern and postmodern mean. The modern era, from approximately the twenties to the sixties, believed in industrialization as society's utopian future. A linear, single-direction sense of progress was the backbone of this optimism.



Marilyns, 1967, silkscreens from photograph.

Izzy: So how's the postmodern different?

Ivy: In the seventies, we transitioned to questioning the structure, the systems, ideals and archetypes society based itself upon, essentially critiquing the meta-narratives that had underpinned our previously un-faceted cultural perspective. We began to think of culture as pluralistic; exhibiting change, not progress.

Izzy: So what was Warhol's role?

Ivy: His visual art practice, originating in photos of common objects like soup cans or mass-culture celebrities like Marilyn Monroe, seemed to mock our belief in our own monumentality, showing our grand assumptions about industry and our own importance to be nothing more than a voracious, constantly looping appetite for insignificant pleasures like shopping. Our supposed pilgrimage of progress was simply reflexive consumption, for which mechanical reproduction (photography and prints) was the appropriate symbol, not to mention the perfect commodity.

Izzy: I guess the blurring of high and low culture, of photography as art, and even the question of what contemporary culture is, we kind of owe to Warhol.

Ivy: Thanks. My twenty minutes are now up.

THE CLASSIFIEDS

Outdoor Exhibits



VID INGELEVICS RYAN WALKER

Framework

For the outdoor exhibition *Framework*, Ingelevics and Walker create a visual pathway of construction-grade wooden frames, installed between two industrial sites in the Port Lands. These frames display photographs taken through windows and apertures of buildings since demolished, as well as other impermanent structures on the site.

On view until April 1, 2021 at ESSROC Cement Silos & Villiers St Median, 312 Cherry St & Villiers St Median (between Cherry & Don Roadway)

More information at:

scotiabankcontactphoto.com/exhibition/vid-ingelevics-ryan-walker-framework/

Online Photo Essay:

scotiabankcontactphoto.com/post/vid-ingelevics-ryan-walker-130-commissioners-street/

Political Videos

DON WINSLOW

Don Winslow wasn't a video maker until the current election. Primarily known as an author of mystery novels, he felt there was information about the then current administration too important to ignore. Working by himself, he produced 32 videos in the last 4 months and has had close to 5 million views. With Joe Biden now officially declared President of the United States, this may be your last chance to view his work and, at the same time, relive some of the political moments that are quickly, and thankfully, fading from view.

Videos at: www.youtube.com/c/DonWinslowFilms/videos

Interview with Don Winslow:

deadline.com/2020/07/don-winslow-president-trump-barbed-videos-coronavirus-policies-watch-1202989421/

Online Gallery



BJOERN OBST

Cuba Taxi

A Vancouver-based photographer's series, shot at night in Cuba, focusing on the country's iconic mid-century American cars. Although largely thought of as objects of nostalgia by visiting tourists, these cars are a primary means of affordable transportation for Cubans.

The Commotion is a new digital platform started by Peppa after closing her Vancouver studio and gallery in May, 2020.

On view to November 28, 2020 at: thecommotion.ca/online-viewing-room-cuba-taxi



ELIZABETH ZVONAR

Milky Way Smiling

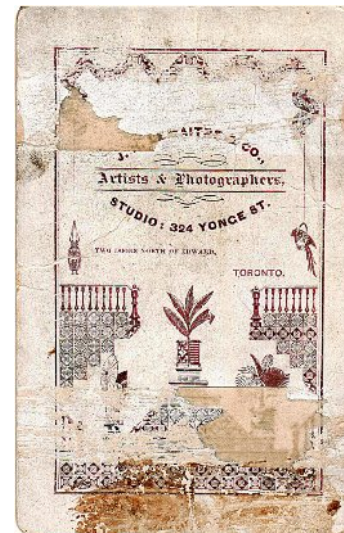
In this public installation, Zvonar juxtaposes a heightened view of the cosmos with the realities of cityscape. Her monumental image of a wondrous galaxy beyond human settlement offers a physical and intellectual opposition to both urban development and the nearby lakefront.

Contact Exhibition on view till April 20, 2021 at Westin Harbour Castle Conference Centre, 11 Bay St.

More information at:

scotiabankcontactphoto.com/exhibition/elizabeth-zvonar-milky-way-smiling-2/

Image Search



Obscure Photographers

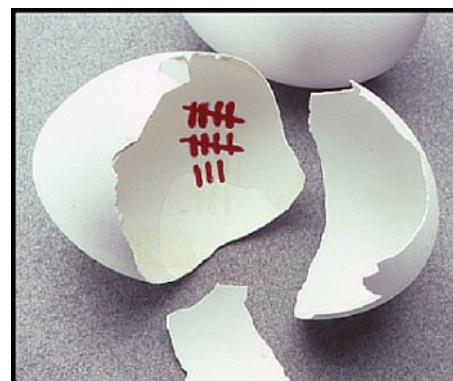
Our journal editor is looking for images from two photographers, J.H. LeMaitre and George Brown, needed for stories in *Photographic Canadiana*. Please send a clean, clear scan if possible.

First: The verso (back) of any cabinet card done by LeMaitre of Toronto from the time when he was at 324 Yonge Street. Example above. Second: Any photograph by Brown from his time in Belleville or Wyoming, Ontario.

Contact Bob Lansdale at:

bob.lansdale@1staccess.ca

New Sites



Impatient Chicken by Stan White

Formerly in charge of the Sheridan Photo Studio, Stan White, now 91 and residing in a retirement residence, has put up a website. Though uneven in places, it's worth looking up for his gorgeous handmade stereocards.

Website address: stanjwhite.com