



## THE GREEN GUY



The last St. Patrick's Day parade in Toronto on Sunday, March 10, 2019, heading west on Queen Street, by Jack Boland.

Google the St Patrick's Day Parade and cancelled festivities in Montreal, Toronto, Chicago and Buffalo may pop up before those in Dublin and Belfast. Once held annually on March 17th, the celebration's proliferation outside of Ireland spoke to its popularity, no doubt due to the immutable ritual of which all devotees partook: dressing up as leprechauns to brave imbibing challenges into the wee hours.

For a being so central to tradition and mythology, today's leprechaun is a strange amalgam of modern advertising minds more than a creature born in the mists of ancient Celtic forests. In fact, a parade attendee's first instinct (should we have a parade after the onset of herd immunity) might be to don attire similar to a fictional twentieth-century dehydrated-marshmallow cereal mascot. However, it's only fair to confirm that the original creature, minus the green knee-pants, was equally imaginary, a way in which proto-historical peoples explained unexpected losses or deaths.

As Victorian Britain got into the heavily-mythological King Arthur schtick to pump up its notions of nationhood, authors like William Butler Yeats followed suit, attracting support to Irish nationalism with tales of home-grown bogus fairy folk. The more sham-than-shamrock elfin conman was always characterized as devious and unreliable, which makes Nobel Prize-winning Economist Paul Krugman's term for dodgy statistics: "leprechaun economics," understandable.

### Sources

"leprechaun economics" [www.reuters.com/article/us-ireland-economy-idUSKCN0ZT21K](http://www.reuters.com/article/us-ireland-economy-idUSKCN0ZT21K)

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## PHSC NEWS

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**Pictured above:** The FLIR Scout TK pocket-sized thermal vision handheld monocular camera uses a 160x120 Vox Lepton Microbolometer detector with a range of 100 yards, weighs 6oz and has a built-in LCD display (640 x 480). It records up to 4 hours of video or up to 1000 still images and sports an internal 5-hour rechargeable lithium-ion battery. Once a convenient way of recording moonlight pub crawls and green-clad hijinks, the FLIR Scout now comes in handy for narrowing down what's overturning your garbage bins at night. Cost \$795 CAD.

# PHSC PRESENTS (VIRTUALLY)

## A Wet-Plate Clamp Made by A Savage



**Want one of these? Adam Savage takes you through the process of making a glass plate clamp for cleaning large ambrotype positives, although first putting together a fully-equipped metal and wood workshop like his might take you some time.**

Adam Savage has had (and still has) a fabulous career as a special effects engineer, prop designer, graphic designer, carpenter, set designer and toy maker in Hollywood. He's worked on movies such as *Galaxy Quest*, *Star Wars II*, *The Mummy* and *The Matrix Reloaded*, has been a presenter on *Mythbusters*, co-hosts the weekly podcast *Still Untitled: The Adam Savage Project* and was appointed Creative Director of SiliCon, the Silicon Valley Comic Con, in 2020. By the way, he succeeded Steve Wozniak. His "one-day build" tutorials enjoy a massive almost-cult following, with his YouTube channel boasting six million subscribers.

When British actor and filmmaker Gary Oldman (James Gordon in the *Dark Knight* trilogy, Sirius Black in the *Harry Potter* series and Winston Churchill in *Darkest Hour*) approached Savage about a glass plate clamp for his ambrotype hobby (you're going to have to ignore it being called a tintype), Savage was only too happy to whip one up, filming the entire step-by-step process. So if you want to be sent to Savage's to-die-for workshop with its giant animated Swiss Army knife, click on the link below for twenty-plus minutes of pure geeky hands-on bliss.

[www.youtube.com/watch?v=4MVxJNawefM](https://www.youtube.com/watch?v=4MVxJNawefM)

This video was made June 2020 during the COVID-19 lockdown in San Francisco. It was self-shot by Adam Savage and edited by Joey Fameli

# PHOTO BOOK 101

## The Fifties: Forgotten But Not Gone

As shouts of “Make America Great Again” are drowned out by the sound of shirtfronts twisted in sweaty hands and murmurs of, “I was only following the president’s orders, your honour,” this may be our last stab at the period that drifts around every North-American conservative politician’s mind like narcotic smoke. Come on gang, you know I mean the 1950s.

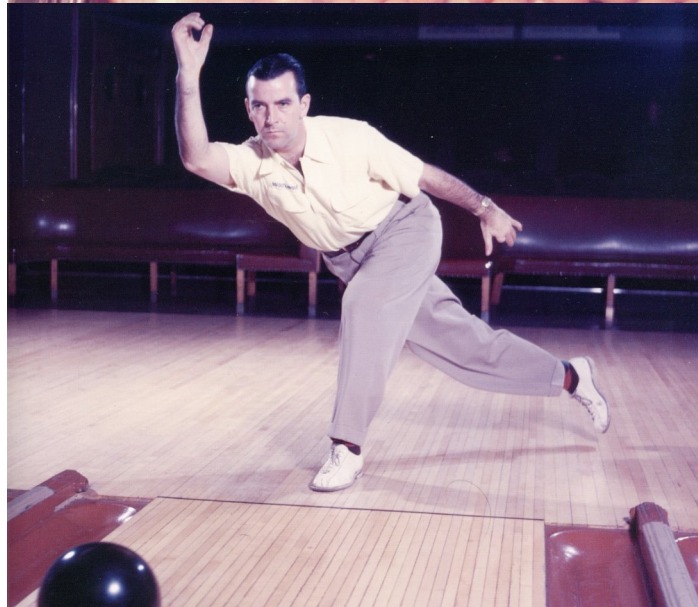
*The Forgotten Fifties: America’s Decade from the Archives of Look Magazine* is a memory-jog pictorial treasury from the popular photography magazine established around the same time as *LIFE*. Started in the thirties, the *Look* biweekly hit its stride in terms of circulation in the fifties when, by mid-decade, it was selling 3.7 million issues a year with a minimum of serious articles and a maximum of feel-good photo-spreads for the white suburban middle class. Still, the feel good part was no mean feat since these were the years of the Cold War, McCarthyism and the crusade against domestic subversion (one had to be on guard for what might be crouching in the neighbour’s hydrangeas). This compilation doesn’t fail to demonstrate how the witch hunting (real hunting, fake witches) of un-American Americans was a soiled undergarment on an otherwise well-dressed society of decreased poverty and increased affluence, made possible by the decent incomes of post-war industrial employment.

*Forgotten* breaks down those well-thumbed sources for current socio-political fibs and falsehoods by organizing each year as a separate chapter, dividing the decade up into a chronology of pastel-tinted events. There are some fun recalls for the I-know-it-all historian, like Stanley Kubrick (*Dr. Strangelove*; *2001*; *Eyes Wide Shut*) starting out as a *Look* staff photographer. It’s not much of a stretch to say his image of a lingerie model can’t hide the eventual direction of his career. Taken as a whole, the book tends to lean toward yesteryear’s awkward pin-ups, styrofoam families, shiny new cars with fins and media personalities. While the book proudly promotes some of *Look*’s more thoughtful photojournalism on segregation, disenfranchised Americans or Brown vs the Board of Education, the effort seems to be a bit beside the point. This was a publication successful at concealing the darkness of the era’s core values with Orange Bowl queens and Lawrence Welk’s bubble-beset Stepford singers.

Yet, there is virtue in *Forgotten*. It gives the reader a crash course on the nationalist mythology that gets zip-tie enthusiasts all misty-eyed. Search online for a copy at your local library or, heaven forbid, scout one out secondhand with an internet vendor. It’s definitely more fun than a CPAC convention.

### Sources

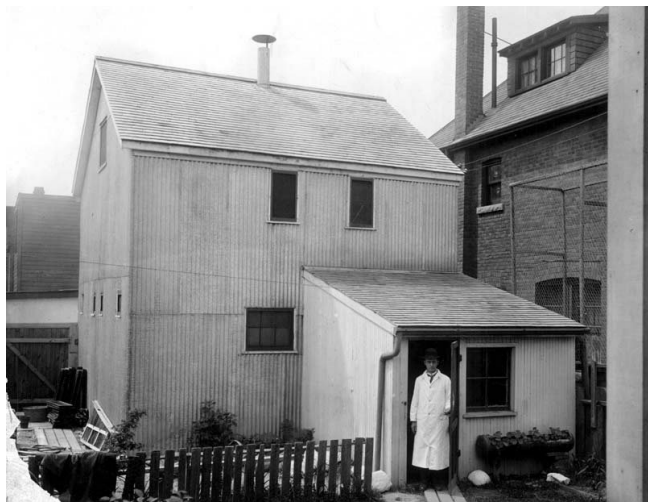
*The Forgotten Fifties: America’s Decade from the Archives of Look Magazine* by James Conaway (2014).



Convertible full of oranges by Douglas Jones; America’s favourite pastime by Robert Lerner and Welk’s bubbles by Bob Sandberg.

# THE TORONTO FILE

## Why Canada Connaught Make its Own Vaccines



**First facility for the development of diphtheria antitoxin in 1914 was at the Barton Avenue Stable at 145 Barton Ave, Toronto. Horses were responsible for developing the antibodies for the vaccine. (Sanofi Pasteur Canada Archives)**

While coronavirus vaccines now seem to be flooding into Canadian provinces, the delay in getting vaccines to the Canadian public has not dissipated as a heated topic. Critiques have been loud and frequent regarding the delay, as the federal government has essentially had to wait in line while pharmaceutical manufacturers in other countries (the United States being on that list) first addressed needs within their borders. In effect, Canada has found itself in the awkward position of having to go begging for something it should have been able to produce at home. How did Canada find itself near the tail end of the vaccine queue? It's an issue with an interesting history.

In 1913, there was a diphtheria outbreak. Hundreds of children across the country were dying. Toronto doctor John Gerald FitzGerald knew of an American manufacturer producing a treatment but at a then exorbitant price of \$25 a dose, out of the reach of most Canadians. In primitive conditions by today's standards, FitzGerald developed an antitoxin and immediately made it available to public health providers throughout Canada. Diphtheria deaths stopped being the grim forecast for less-than-wealthy families. FitzGerald didn't stop there. He obtained lab facilities from the University of Toronto, assembled a team and produced affordable treatments for other fatal diseases of the day: tetanus, typhoid and meningitis.

FitzGerald's laboratory took the name of Connaught and its scientists continued to be front-and-centre for key twentieth-century medical breakthroughs like penicillin, polio and smallpox vaccines. These had a huge benefit, not only for Canada but the rest of the world. Earning global respect, Connaught's success was founded on an ethos of serving humankind rather than generating dividends. It created low-cost, life-saving drugs that financially-motivated

pharmaceutical corporations consistently shunned.

So where are the Connaught Laboratories now? In the 1980s, Conservative Prime Minister Brian Mulroney exercised his party's ideological belief in the private sector, a notion that private enterprise could do everything better without government intervention. He privatized Connaught, which means he sold a publicly-owned Canadian philanthropic institution. Although the sale was prefaced on a requirement that the purchaser remain dedicated to research and development, somewhere along the line the labs started to drift toward putting profit first. Then Connaught was said to be not profitable enough and was eventually sold on to a multi-national French company, Sanofi Pasteur. Is Sanofi Pasteur the company Canadians will get COVID vaccines from? The corporation has announced they've experienced setbacks and will not be successful in getting any vaccine to market for at least the first half of 2021.

Between 1989 and 2010, financial analysts mused on the slow decline of vaccine production in the world, seeing the output of vaccines concentrated in a handful of companies as an astute means of monopolizing profits. Some economists still maintain that view, though that attitude may be rapidly losing favour. Luckily, the force of global demand has brought additional players to the field, potentially serving to recalibrate vaccine production for some time to come.

### Sources

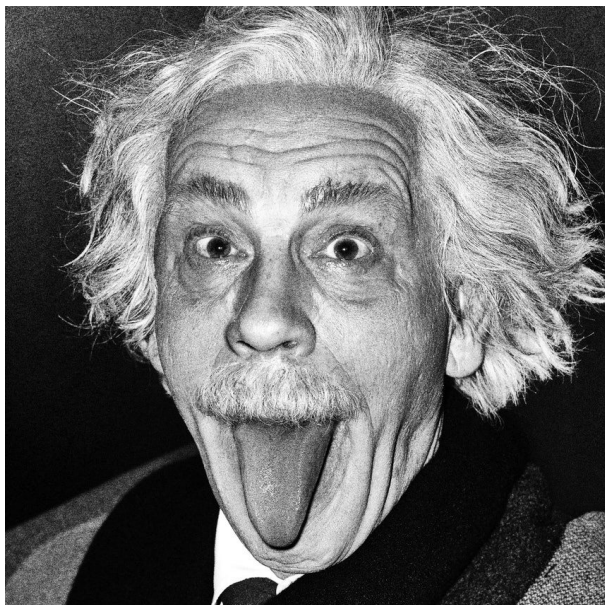
"Origins: From the Connaught Fund & Back to Connaught Laboratories" [connaught.research.utoronto.ca/history/article1/](https://connaught.research.utoronto.ca/history/article1/)  
 "The public lab that could have helped fight COVID-19 pandemic" by Lina McQuaig, [www.thestar.com/opinion/contributors/2020/03/11/the-public-lab-that-could-have-helped-fight-covid-19-pandemic.html](https://www.thestar.com/opinion/contributors/2020/03/11/the-public-lab-that-could-have-helped-fight-covid-19-pandemic.html)



**The Connaught Laboratory, shown here in 1919 as part of the U of T, helped pioneer the commercial production of insulin. Near current day Steeles and Dufferin. (Toronto Star Archives)**

# SAY CHEESE

## John Malkovich Got Tired of Being John Malkovich



In *Being John Malkovich* (1999), an unemployed puppeteer finds stopgap employment as a clerk in the nondescript Mertin-Flemmer building. In the process of schlepping paperwork, he comes across a low door in a neglected corner. Prying it open and crawling into a tunnel, he inexplicably finds himself inside the mind of John Malkovich. As time wears on, word spreads in the puppeteer's circle and a rash of people enjoy the experience of what it's like inside Malkovich's head. Finally, Malkovich himself becomes aware of the little door and crawls into the tunnel to see what will happen. He finds himself in a world where everyone looks like him and they can only say the word "Malkovich."

After a bout with cancer in 2013, American photographer Sandro Miller decided to pay homage to the

images with the greatest influence on his career. He asked friend Malkovich to model. In two sessions, one in 2014 and the other in 2017, Miller recreated over 60 of the most monumental shots in the history of photography, with Malkovich as stand-in for a stellar list of celebrated figures. While Malkovich is somewhat of a chameleon in the first place, skilled at rummaging around in other personas, Miller found it quite a challenge to channel the intentions of renowned image makers to recreate lighting, settings and film quality. The photographer insists that the 1999 movie, although one of his favourites, was never the inspiration for the project. However, the tidy juxtapose of everybody being Malkovich to Malkovich being everybody is just too much fun to ignore. Click below for more images: [www.sandrofilm.com/story/malkovich-malkovich-malkovich-homage-to-photographic-masters](http://www.sandrofilm.com/story/malkovich-malkovich-malkovich-homage-to-photographic-masters)



# EQUIPMENT REVIEW BY DAVID BRIDGE

## The Disturbingly Dark Tale of the Dektol Developer



**Left: “old” 2016 Dektol Chardonnay; right: “new” 2020 Dektol Dark Ale and in the middle: the prints are okay.**

With too many Zoom seminars burning little squares into their retinas, PHSC lab's codgers from the bifocal generation moved to reanimating their darkrooms, and with it, a project to test the inevitable expired elixirs slowly oxidizing in the dark. Our plan was to compare some elderly unopened Kodak paper developer powder (expired 2016), with a fresh new bag purchased in 2020.

For the non-darkroom-diva types, Kodak Dektol has been around since Ansel Adams was a kid, and generally is the clear liquid in a tray that you slip your exposed print into, resulting in that miracle of image formation before your eyes. Did we mention clear liquid?

Kodak generously supplies this stuff in packages of powder sufficient to mix one gallon - a size that is incredibly difficult to find a mixing carafe for. So we dragged out our prize 5L bucket found at a PHSC sale, and with trepidation mixed the 2016 powder into some steamy water. Our hearts sank when we saw the straw-coloured result, but then our own appearance has degraded since those heady pre-Trump times. Nevertheless, we vowed to keep the faith and test the aged one regardless.

Moving on to the new batch, we immediately noticed that the 2020 crystals looked like three-week old sidewalk salt. To our horror, the final mix was extremely dark, about the colour of Guinness but without the foam. A quick check with the internet wags informed us that this new tint had been noticed worldwide. Many vowed to not allow a drop of

it in their darkrooms, let alone dip their prize-winning prints in it. Others mused on reported supplier changes (we were still naively thinking this glop came from a vat in Rochester), while some posited that there was a link to a new form of plastic packaging. Kodak themselves posted that there may be some discolouration of the solution, but that this would not affect in any way the functionality of the product.

Undeterred, we continued with our tests, checking any differences in final density and paper staining between the two developers. A manipulated test print was made that could be duplicated exactly in short order. The results, to our non-densitometrist eyes, were a wash. We could not detect any problems with either batch of soup, old or new, blonde or porter. This was good news since we now have, well, two gallons of paper developer stock to play with!

The web has now rumoured that the Big Yellow has moved on again to a new continent for chemistry sourcing, and probably as we write, the dark clouds will pass and life [at least developer-wise] will get back to normal. We hope so, because the decline of any source of film/darkroom material these days is a serious threat not only to our anachronistic hobby, but to those who valiantly try to maintain the vital supply lines.

Many thanks to that Downtown Camera store in Toronto that has fought the good fight to make the stuff available, and who provided support and clarification.

# WEB LINKS

COMPILED BY DAVID BRIDGE

## 'Revealing' the unseen virus on film BBC, In Pictures, Feb. 10 2021.

[www.bbc.com/news/in-pictures-55981480](http://www.bbc.com/news/in-pictures-55981480)

When the coronavirus hit the UK, Nicola Muirhead, like many photographers, set out to record her experience.

She photographed the people and places around her but soon felt the images needed something extra to bring the unseen virus home to the viewer.

After some experimentation, Muirhead began to treat the pictures with a variety of "ritualistic disinfecting", exposing them to household cleaning products meant to help stop the spread of coronavirus, such as hand sanitiser, soap, and bleach..



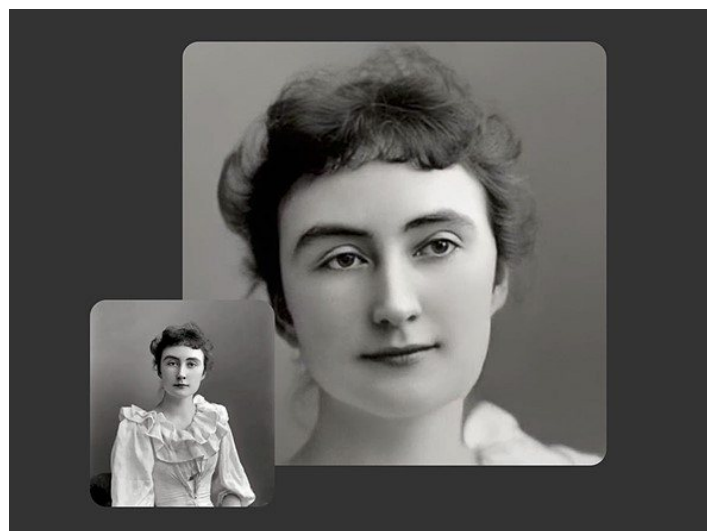
Photo by Nicola Muirhead

## 'Deep Nostalgia' AI tech animates old photos and brings them to life, DPReview, Jeremy Gray, Published Mar 1, 2021

[www.dpreview.com/news/4889126219/deep-nostalgia-ai-tech-animates-old-photos-and-brings-them-to-life](http://www.dpreview.com/news/4889126219/deep-nostalgia-ai-tech-animates-old-photos-and-brings-them-to-life)

The online genealogy company MyHeritage has launched a new AI-powered service, Deep Nostalgia. This new service animates family photos (or other photos, as we'll see) to allow users to 'experience your family history like never before.'

Deep Nostalgia uses AI licensed from D-ID to turn still images into animated photos like the Live Photos feature in iOS portraits in the 'Harry Potter' films. Deep Nostalgia relies upon videos of facial animations, which the AI then applies to a still image. For example, an old black and white portrait of a man looking off-camera comes to life, with the subject moving his head, blinking and smiling at the camera.



## Migration Through the Lens of an Unknown Burmese Studio ROM Magazine, by Deepali Dewan and Justine Lyn, Mar 2020

[www.rom.on.ca/en/collections-research/magazine/migration-through-the-lens-of-an-unknown-burmese-studio](http://www.rom.on.ca/en/collections-research/magazine/migration-through-the-lens-of-an-unknown-burmese-studio)

A collection of images captures the visible migrant Indian community along with the social isolation caused by British temporary migration policies. This image is part of a series of 99 negatives from an unknown commercial photography studio in Mandalay, Burma (Myanmar). Mostly dated to 1890–1910, they are largely studio portraits of Indian and Burmese men, women, and children as individuals, couples, or groups.



# ZOOMING

BY CELIO BARRETO



## The Great Bear Rain Forest In Search of the Spirit Bear

**A Film by Dr. Ron Goodin**

**Ontario Wildlife and Nature Conservation Photographer**

**An online Zoom presentation followed by a Q&A session with Dr. Goodin**

**MARCH 17, 2021, 7:30-10pm EDT**

**Login starts 7:30pm / Film and Q&A 8-10pm**

A team of wildlife photographers goes in search of endangered Grizzlies, Black Bears and the rare Spirit (Kemode) Bear in the majestic rainforests of British Columbia's threatened wilderness.

**Register on Eventbrite for FREE tickets:**

[www.eventbrite.ca/e/the-great-bear-rain-forest-by-dr-ron-goodlin-film-screening-qa-tickets-136066102375](https://www.eventbrite.ca/e/the-great-bear-rain-forest-by-dr-ron-goodlin-film-screening-qa-tickets-136066102375)

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

### Time to Talk in Generalities

**Izzy:** I'm having trouble telling the days apart. I'm endlessly doing the same stuff at the same time, over and over and over. Some days feel like they're speeding up; other days seem to last forever.

**Ivy:** So you're either Bill Murray or you're in a lockdown.

**Izzy:** Well, the sameness is getting to me. Time distortion is so disorienting. And, geez, uninspiring.

**Ivy:** Maybe you need to look at artists who treated time like a plaything.

**Izzy:** Is this going to take long?

**Ivy:** Was that a time joke, Iz? Never mind. I'm talking about the Canadian collective, General Idea.

**Izzy:** Didn't I see their retrospective at the Art Gallery of Ontario about ten years ago? I remember a lot of fake medieval shields.



The Armoury of the 1984 Miss General Idea Pavillion, 1985–1990. View of the installation in the Art Gallery of Ontario.

**Ivy:** My point exactly. General Idea, made up of AA Bronson (Michael Tims), Felix Partz (Ronald Gabe), and Jorge Zontal (Slobodan Saia-Levy), set up a studio in Toronto in the early 1970s. These conceptualists built some of their work on fictional narratives, retrospectives and archeological excavations. Their experiments ambiguously contained references to the past, the present and even the future, yet avoided chronological containment. Installations could be interpreted as materials of General Idea's time being rediscovered sometime in the future; as evidence of an anomalous history concurrent with the past but completely out of step with known historical trends, or simply as paradoxical Dadaist revival. Mock-umentary film played a large part in preserving their performances.

**Izzy:** I'm not sure I get it. Can you spell it out for me?

**Ivy:** Okay, let's take the Miss General Idea idea (I swear, I'm not repeating myself). The original Miss General Idea Pageant, an aesthetically-conceived ridicule of beauty pageants and popular culture, took place in 1971. References to former Miss General Ideas of 1969 and 1970, who never existed, were part of the 1971 concept. Once the "pageant" was over, Bronson, Partz and Zontal announced the next annual pageant would be in 1984. In 1977, they undertook a performance in which the 1984 Miss General Idea Pavilion was conceptually destroyed by fire. The artist-archeologists then reportedly excavated artifacts from the ruins, some of which had the appearance of ancient Roman frescoes but featured contemporary kitsch motifs like poodles.



View of the Boutique installation from the 1984 Miss General Idea Pavillion, 1980, Art Gallery of Ontario.

**Izzy:** So if I understand correctly, you're telling me that General Idea made art making fun of the over-seriousness with which historical periods, art and institutional preservation are often perceived.

**Ivy:** Iz, that's the general idea.

### Sources

*General Idea: Life & Work* by Sarah E. K. Smith (2016)  
[www.aci-iac.ca/art-books/general-idea/biography](http://www.aci-iac.ca/art-books/general-idea/biography)

# THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

## Wanted



### RUSSIAN CAMERAS

#### *Rangefinders, SLRs or DSLs*

Ed James, longstanding PHSC member, is looking for three common Russian cameras for a camera display he's assembling. He's looking to buy and would appreciate an email outlining what models are available with prices.

You can contact Ed James at:  
[emjames@wcgwave.ca](mailto:emjames@wcgwave.ca)

## Online Exhibitions



After Chipmunk, c1896-97.

### Archie Gordon, In Memoriam

Hilary Dow from the National Gallery of Canada presents the memorial photobook compiled by Lady Aberdeen, Vice-regal Consort of Canada between 1893 and 1898. As one of the few amateur woman photographers of the day, her creation of a visual record of an upper-class life tied to nostalgia and remembrance was intended to honour the passing of her son at the age of 25. Presentation includes photos by William Topley. To view:  
[www.gallery.ca/magazine/your-collection/at-the-ngc/lady-aberdeens-memorial-photobook-to-her-son-an-elegy-in-visual](http://www.gallery.ca/magazine/your-collection/at-the-ngc/lady-aberdeens-memorial-photobook-to-her-son-an-elegy-in-visual)

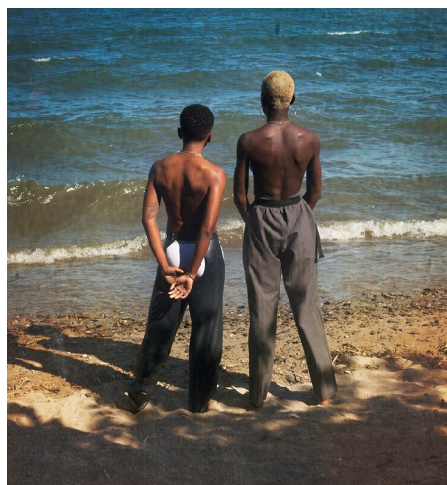
## Online Exhibitions



Red admiral butterfly by Doug Currie.

### INSECT MIGRATIONS

Spring is getting close as the insect migrations north have started. Read about some of the species that are returning to Ontario in an article by Antonia Guidotti, an entomology technician at the ROM. View at:  
[www.rom.on.ca/en/collections-research/magazine/insect-migrations?utm\\_medium=email&utm\\_source=engagingnetworks&utm\\_campaign=feb252021&utm\\_content=feb+rally+cry](http://www.rom.on.ca/en/collections-research/magazine/insect-migrations?utm_medium=email&utm_source=engagingnetworks&utm_campaign=feb252021&utm_content=feb+rally+cry)



### JORIAN CHARLTON

#### *Out of Many*

#### Gallery TPW

This exhibition pairs vintage 35mm slides from Jorian Charlton's folio along with her family archive from the 1970s and 80s in Jamaica, Toronto, and New York. Her own photographic practice explores the visual references involved in Black aesthetics and Jamaican-Canadian identity. The exhibition speaks to the fluidity of the immigration story, new ways of thinking about Caribbean-Canadian culture, and rediscovers the family album through a contemporary lens. View some of the works online at: [www.out-of-many.ca](http://www.out-of-many.ca)

## Contests



### FOCUS ON COFFEE

#### Sparkplug Coffee, SPARK Photo Festival, PhotoEd Magazine Photography Competition

Calling Canadian coffee-loving photographers! Share your best, most captivating, unique, coffee-at-home image with us in our "FOCUS ON COFFEE" competition. Photographers of any level are welcome to submit their work for consideration.

Prizes, guidelines & entry at:  
[www.sparkplugcoffee.com/focus-on-coffee-contest](http://www.sparkplugcoffee.com/focus-on-coffee-contest)

Deadline: March 21, 2021 - 11:59 pm.



One of last year's winners: Slightly Suspicious by Ania Avadanei.

### ROM WILDLIFE PHOTOGRAPHER OF THE YEAR CONTEST

The ROM Wildlife Photographer contest returns for a 6<sup>th</sup> year! Whether you're an amateur or professional photographer, the ROM invites you to share your images of the natural world for a chance to win some amazing prizes and have your photograph on display at the museum. Open to all residents of Ontario, both youth and adult categories. To find out about this year's prizes, rules and how to enter:  
[www.rom.on.ca/en/exhibitions-galleries/exhibitions/wildlife-photographer-of-the-year-2020/](http://www.rom.on.ca/en/exhibitions-galleries/exhibitions/wildlife-photographer-of-the-year-2020/)  
 Deadline: March 21, 2021.