



IMPORTANT ANNOUNCEMENT



Minister Katt having difficulty hearing a reporter's question at a Toronto presser.

The Government of Ontario is pleased to announce the appointment of Meer Katt, Minister in Charge of Shutdowns and Vaccine Appointments. Katt brings his extensive experience in crisis management to the position and has released details on the government's way forward in the pandemic for the coming months.

No stranger to life in sparse, desert-like conditions, Katt is a social animal and understands that the government's emphasis will be on keeping the herd out and about at all costs. Katt feels it is well within his mandate to disregard the advice of public health officers as he is highly trained in standing on stumps to scout for approaching spikes in infection rates. Typically a burrowing minister, Katt knows the importance of construction to the economy and will consistently resist shutting down job sites even where occurrences of transmission threaten to overwhelm hospitals. The cabinet sees Katt's genetic adaptation (he is capable of voluntarily sealing his ear openings) as an asset when taking questions from media or "taking a break from negativity." And if the public gets upset about confusing, unfairly-defined and spottily-applied shutdowns or poorly-coordinated vaccine distribution, Katt will be the first minister (but not the last) to dive into the nearest hidey-hole until the criticisms (or the critics) die out. To learn more about Ontario's shutdown minister, visit animalia.bio/meerkat.

WARNING :The April issue contains both fake and factual content.

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PHSC NEWS

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Pictured above: The AlfaView Solar-Powered Bullet Dummy Fake Surveillance Camera is your next move should you think real surveillance is a trifle expensive. Using "fake" and "dummy" in the product name may seem redundant but they're trying to let you know this camera's function is to fool the ruffians casing your property, not to actually record footage. The solar panel at top is the only part on the unit that works, powering the flashing LED during the day. When darkness descends, AA batteries are required to continue that semi-realistic look. Obviously, you won't need wiring or electrical sockets. CAD \$19.99.

PHSC PRESENTS (VIRTUALLY)

Practical LED Lighting for Filming a Hit Sci-fi Series



Going through these doors takes you into the stage set for the Rocinante: the former Martian warship commandeered by Captain James Holden and his crew in the series *The Expanse*. Director of Photography Jeremy Benning gives you a tour of this futuristic off-planet society to explain the tech and strategies behind lighting sci-fi sets.

There are some who think that all you need to film a sci-fi drama is find an abandoned Martian warship. The rest of us know that sets for the hit series *The Expanse* had to be imagined, worked out schematically and built from the ground up. Director of Photography Jeremy Benning tours the viewer through these phenomenal creations to relate how lighting *The Expanse* is not like your run-of-the-mill television production. To add atmosphere, get around budget constraints, clearly separate the heroes from the bad guys and figure out how to light faces in helmets in the dark, LED lights are the new darlings in problem solving for videography. The techs responsible for the series, who you'll meet when you click on the video below, have become masters of how to put varieties of consumer-market LEDs to work.

Producer Manny Danelon, Gaffer Harry Stroud, Lighting Console Programmer Ken Wiebe, Rigging Gaffer Gary Deneault and Set Wireman Davidson Tate guide you around the monumentally convincing Rocinante set to reveal what it took to flesh out a day-to-day environment aboard ship. Though most of the lighting is built in, Benning demonstrates mobile LEDs, rigged by Stroud, which highlight actors' faces when shooting close-ups in a shadowy set. They're happy to give you a look at the neat handheld console that controls colour variation and saturation on this hand-rigged marvel. You shouldn't get the impression that the production lighting palette was chosen at random: Benning discloses the colour model was U.S. military battle mode on aircraft carriers, so it's nice to know the future in space will give a nod to the past. Mind-blowing describes the level of recorded data the production needs, especially if reshoots are required, so Wiebe's segment discloses that set lighting is tracked per page of the shooting script: he can push a button on a computer and retrieve any setup. And if you thought that the helmets the Rocinante crew wear are a simple affair, these guys will show you how they crowd a whole lot of tech into some really tiny spaces.

Produced in 2018 and shot by the Canadian Society of Cinematographers, the video not only emphasizes how many Canadians work on this production and how many Canadian products get plugged into it but why great effects can be had for some pretty modest dollars.

www.youtube.com/watch?v=o76cgx5tv54

STREAMABLES

Two Hundred Years from Now in *The Expanse*



Avasarala (Shohreh Aghdashloo), Holden (Steven Strait) and Draper (Frankie Adams) try to figure out what the Martian high command is up to in the Toronto-shot sci-fi series *The Expanse*.

Earth has colonized space. As the mother planet, it still wants to think it's calling the shots. However, Mars, now an advanced-tech military civilization, is spoiling for a war that will establish it as top dog. The Outer Planets Alliance (OPA), which includes the inhabited moons of Jupiter, Saturn and the Asteroid Belt, is populated by mineral salvagers descended from working-class Earthers of generations ago. They feel they've always gotten the short end of the stick in negotiations with the other two jurisdictions and are eager for anything that will give them a power advantage. Trying to stay alive and relatively decent in all the greed, cruelty and egregious decisions you'd expect from cutthroat interstellar competition is the crew of the ship *Rocinante*: Earthers James Holden and Amos Burton, Belter Naomi Nagata and Martian Alex Kamal.

The first season of *The Expanse* on Amazon Prime, based on the novels by James S.A. Corey and developed for television by Mark Ferguson and Hawk Ostby, can be a little hard to settle into. That's because the mysterious and terrifying protomolecule: the infectious substance found on Saturn's satellite moon Phoebe, has to be unpacked gradually. The protomolecule can invade any organism's or human's biomass, reprogramming it in unpredictable, frightening and fatal ways. Season 3 sees evil corporation Protogen get hold of this alien agent to inoculate small children, turning them into monstrous weapons that feed on ionizing radiation. Protogen dupes parents into believing that their children need to be isolated for medical reasons but it has every intention of selling tots after they've been weaponized. You will come to hate Protogen's CEO and his chief bio-engineer like you've hated no other villains in sci-fi

before. Persevere through the first season and hang in for the rest of the series because it's absolutely worth it.

Some of *Expanse's* success rests with thoroughly compelling characters. It's a disappointing twist of fate that I'm not Earther Chrisjen Avasarala, the gravel-voiced United Nations style icon, played with incredible dash by Shohreh Aghdashloo. She's a shrewd political survivor who isn't afraid to get her manicured hands dirty. Of course, a lot of *Expanse* fans wish they could channel the cool of Amos Burton (Wes Chatham), the ethically ambiguous former muscle-for-hire from the slums of a post-apocalyptic Baltimore. Burton has some of the best lines in the series and perhaps it isn't snatching too much out of the bag if you know Burton will play a pivotal role in the final showdown between an anxious father and Strickland, Protogen's bio-engineer. If your tastes run to strong female characters, Belter Captain Camina Drummer (Cara Gee) is titanium in overalls. She gets spinal damage but doesn't lie around; she builds herself a mech exoskeleton so she can intimidate the enemy in new ways. Even so, she remains the inveterate Belter outsider, sneering at the idea of standardized uniforms aboard a ship: "I've sacrificed too much in my life to adopt the traditions of my enemy." Finally, if you just want a character who stockpiles cases of whoop-ass in her footlocker, you'll love ex-Martian Gunnery Sergeant Bobbie Draper (Frankie Adams).

You're a sci-if fan but can't stand another farcical fur or tentacle-covered alien species? Then *The Expanse* is your thing. While the rest of us wait for Season 6, you can catch up on previous seasons and decide whether you're a committed Earther, a Martian warmonger or a rebel Belter. Who cares about good interplanetary relations?

MEDIA-ROLOGY

A Closing Comment on a Clutch of Calamitous Claims



**Visiting the Paignton Rugby Club, October 2015 by
Anwar Hussein.**

It's been about a month since the Duke of Sussex participated in a bombshell allegation of racist comments made by a still undisclosed member of the Royal Family in an Oprah interview. Since then, there has been widespread media and public support for the celebrated ex-royal and many calls for the monarchy to be abolished. Commentators have summed up the interview as a liberating moment for Harry, a means of establishing himself as an American A-lister away from the oppression of British traditions.

In the interview, Harry revealed how he felt it necessary to whisk his family away from the predatory UK paparazzi and the unhealthy atmosphere of Buckingham palace. The public's heart went out to Harry as he spoke about the oppressive nature of his life as a royal. All who tuned in couldn't help but admire his courage and fortitude.

As Harry avoided mentioning the 13 million pounds left to him by his mother because it would have made the interview too long, he blinked back tears as he related his previous near-imprisonment in a fully-renovated, historic luxury residence with groundskeepers, secretaries, security, butler, valet, maids, chef and wait staff, and nanny service. Indeed, however, the stories of relentless tyranny he only

hinted at were even more heartbreaking. There was the time the palace's HR department talked him into a game of strip billiards in Las Vegas. Then there was the time they snuck into his residence before a party to switch his giant pickle outfit for a Nazi uniform. If Harry had let viewers know how many times they'd been responsible for nothing in the fridge to drink except vintage Dom Perignon and endless lobster salads on the luncheon menu, the evening might have proven too horrifying for even the well-prepared. Harry also kept to himself the trials of private fittings at his bespoke tailor, with the anguish of having to choose between hand-finished cashmere or imported silk. How could anyone with a shred of humanity expect him to relive the pain of finally having to cry, "I can't decide! I'll take suits in every premium fabric you've got!"

Indeed, Harry showed great restraint in discreetly withholding the name of the person who made the offensive comment about his progeny. He did it to protect a royal reputation, which, luckily, just happened to protect the additional 5.6 million pounds coming to him from his dad. But really, why give up the one guilty dude when tarnishing the entire family makes for better screen time? Thoughts of finance no doubt raised a most concerning issue for poor Harry: how was he going to afford his own security detail while relinquishing royal status with only 18 and a half million pounds to his name? No wonder Tyler Perry had to step in. Harry was able to impress viewers with his knowledge of royal protocol by insisting that Buckingham Palace was withholding security on a whim, choosing not to bore people with the fact that security for dignitaries is arranged and paid for by the country visited and not by the palace. But the most interesting revelation by far was that great-great grandfather George V had predicted that Harry might want a royal title for his first-born, and so had arranged to cut him off at the knees back in 1917.

In conclusion, the Oprah interview was an eye-opener for us all. Speaking of which, we must mention how uncharacteristically cunning it was of Harry, now that he's been hired by the Oprah organization for a new film project, to realize that most people would fail to link his claim of not being paid for the interview with being paid by Oprah for something right after the interview. Fortunately, Harry knows a deferred payment is still welcome cash. So we now wish the duke-formerly-known-as-a-prince all the peace, privacy and quiet contentment that fulfilling contractual promotions and obligations for various entertainment corporations are sure to bring. We're sure that relations with his grandmother will continue to be amicable, even with timing the release of the interview to coincide with the final weeks of her husband's life. And while we're at it, we'll keep our eyes peeled for his many happy future interactions with the American paparazzi, a polite, introspective and remarkably warm bunch of folks.

ANTI-PHOTOGRAPHY

A Contradictory Manifesto: The Paradox of the Futurists

"We intend to sing the love of danger, the habit of energy and fearlessness...We intend to exalt aggressive action, a feverish insomnia, the racer's stride, the mortal leap, the punch and the slap...We will glorify war - the world's only hygiene - militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for, and scorn of women...We will destroy the museums, libraries, academies of every kind..."

And so ran the Futurist Manifesto, written by Filippo Tommaso Marinetti and first published by the Paris newspaper *Le Figaro* in 1909. Marinetti felt the need to jot down the art movement's founding document after wrecking his brand new Fiat avoiding a couple of cyclists in Milan. At the time, Marinetti gave his occupation as poet, a poorly paid vocation even then. However, selling what he wrote hardly mattered: Marinetti's father was Italian bourgeoisie, raking in profits from being legal advisor for foreign companies setting up in Egypt.

Marinetti was evidently tired of Italy's cyclists, general bucolic sleepiness and its lack of industrialization. He was ready for total nihilistic revolution. Art history tends to argue that cries of anarchy arise from society's disadvantaged looking for a share in prosperity. Marinetti advocating the destruction of Italy's institutions was a bit unusual, given the prevailing social system had provided his exceedingly comfortable life. However, the above contradiction held dear by the movement's fearless leader would end up being only one of the inconsistencies in the unfolding Futurist cause.

As a group, the Futurists worshipped fast cars, airplanes, motorcycles (two wheels were okay only if attached to an engine), heavy machinery and movies. They loved Henri Bergson's pseudo-scientific ideas on dynamic movement, were entranced by the movement-dissecting photography of Edward Muybridge and Etienne-Jules Marey, and admired Lumiere films. What didn't they love?

Futurist photography. The reason was simple: the movement was crowded with late Victorian artists (Balla, Boccioni, Carra, Severini) who were looking for a way to keep painting and sculpting alive. They could see how photography was increasingly a relied-upon medium of representation and that was writing on the wall they wanted to circumvent as long as possible. Futurist Anton Bragaglia managed some ground-breaking avant-grade photography (see below) but his work was eclipsed by indifference within the ranks. The movement may have inspired American-British photographer [Alvin Langdon Coburn](#) but it scorned practitioners at home.

The Futurists disdained women but had a number in the movement. They saw themselves as nonconformists but fell under the spell of a bohemian-intolerant Benito Mussolini. Nationalist Mussolini was interested in supporting WWI as an opportunity to rise in Italian politics but "sold" the war as a cleansing revolution. The Futurists loved the idea of society being cleansed. Wanting an independent nation (think Italy First), the fledgling Fascist dictator insisted that the country reduce its reliance on wheat imports. The Futurists went all in, denouncing spaghetti.

Futurist artists departed on bicycles (yes, bicycles) for the Great War's front lines. In the end, the cleansing war killed Boccioni and a number of other minor Futurist members. Marinetti finished his tour of duty inside a tank which he called his "new mistress." After the war, he felt the time was right for staging a new exhibition of Futurist work. He left out the work of any Futurists.

Sources

"When Futurism Led to Fascism—and Why It Could Happen Again" by Rose Eveleth www.wired.com/story/italy-futurist-movement-techno-utopians/

"How the Italian avant-garde survived the trenches of World War I" by Selena Daly, theconversation.com/how-the-italian-avant-garde-survived-the-trenches-of-world-war-i-65508



Anton Bragaglia's photography made good use of multiple exposures and slow shutter speeds but founder Marinetti wasn't a fan.

EQUIPMENT REVIEW

BY DAVID BRIDGE

To Flash Beamer or Not to Flash Beamer? Beam Me Up!



Shooting the robin 1, worm 0 encounter with the MagMod MagBeam Fresnel Flash Extender.

Sadly deprived of a spring trip to the PHSC Florida Ornithological and Stripmall Preserve, our naturalists have resolved to make do with the best of local fauna. This brought up the weighty discussion of providing enough light for our consumer-grade telephoto lenses to focus and deal with the inky depths of Toronto's April shadows.

Not that our modern DSLRs aren't miracles with their low light high-ISO performance, but sometimes this is not enough when the natural light is coming from behind the subject, or blocked by the dumpster removal truck. Fill flash is a normal part of homo sapiens portraits, and works just the same way for the boids, the drawback being most flashes inverse-square themselves to zero light after a few score feet.

To the rescue comes a somewhat specialized flock of products known as flash beamers. These use a fresnell lens (like in the lighthouses of yore) to narrow and intensify the flash beam, giving you a chance to shed more flatish light on your favourite spring harbinger.

Now indiscriminate use of fill will surely disqualify you from Urban Nature Photographer of the

Year, but used sparingly it provides enough light to produce a reliable catch-light in the eye, and enough sharpness and detail to satisfy those of us who still wonder where a bird's nostrils are located. Some trial-and-error is required to aim the narrow flash beam where the camera is pointing and not into your neighbour's hot tub.

Having a modern electronic miracle camera also introduces the daunting challenge of how to balance flash and existing light, given the control of this may or may not be hidden several layers deep in your camera menus. Entire books have been written on this.

The other problem is mounting these on your fancy aftermarket flash: some require permanent adhesion of velcro strips (oh horror) while others come with a nifty expandable sleeve that slides tightly over your Nikoblitz, allowing the outrigger lens to magnetically attach.

These units, like all nature/outdoor products, command a king's ransom, matching the high cost of the Tilley hats and fancy nature tour spa B&Bs that, alas, even our one-percenters won't be enjoying this year.



MagMod MagBeam Fresnel Flash Extender extended. Try to say that fast.

WEB LINKS

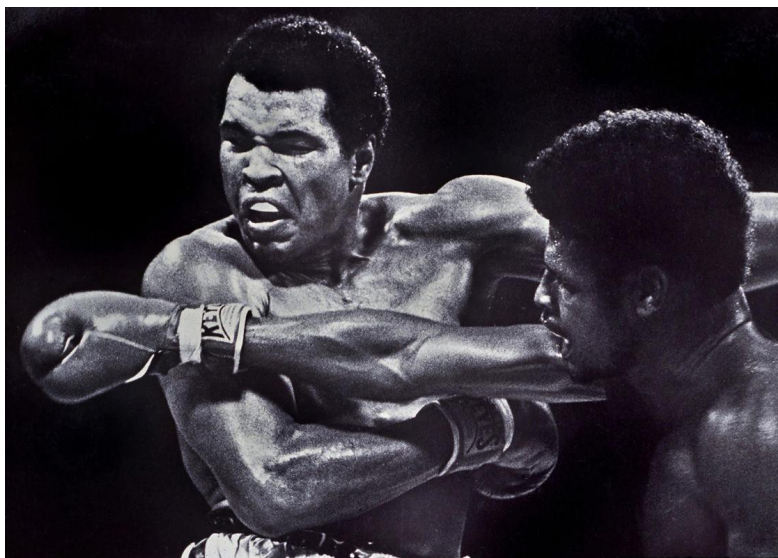
COMPILED BY DAVID BRIDGE

The stories behind the images: The photos of J.B. Forbes, St. Louis Post-Dispatch via The Online Photographer, Mike Johnston, March 26 2021.

https://theonlinephotographer.typepad.com/the_online_photographer/2021/03/jb-forbes-has-retired.html

J.B. Forbes, who is retiring after 45 years, spoke with Columnist Bill McClellan to discuss some of his favourite images.

In the second Muhammed Ali - Leon Spinks fight in New Orleans on 9/15/78, Ali took back his title from the local St. Louis boxer who had surprised Ali earlier in the year by beating him in Las Vegas. Spinks was still considered a newcomer to pro boxing after winning a gold medal in the Olympics, by J.B. Forbes.



Daguerreotypes

- Invented by Joseph Nicéphore Niépce and Louis Daguerre
- Officially announced January 7, 1839 and made publicly available
- Made on highly polished silver-coated copper plates and developed with mercury vapours
- Image surface is shiny and appears mirror-like
- Found cased
- Typically depict portraits

BRUCE COUNTY
museum & cultural centre

Top: [Unidentified woman] [ca. 1854-55], Augustus Washington Bottom: [Unidentified man and woman, seated, facing front] [ca. 1855], F. Grace, Library of Congress, Prints & Photographs Division, Daguerreotypes Collection.

Photographs & Photography at the Archives, Bruce County Museum.

www.facebook.com/BruceCountyMuseum/videos/1169967990122912/?so=channel_tab&rv=related_videos

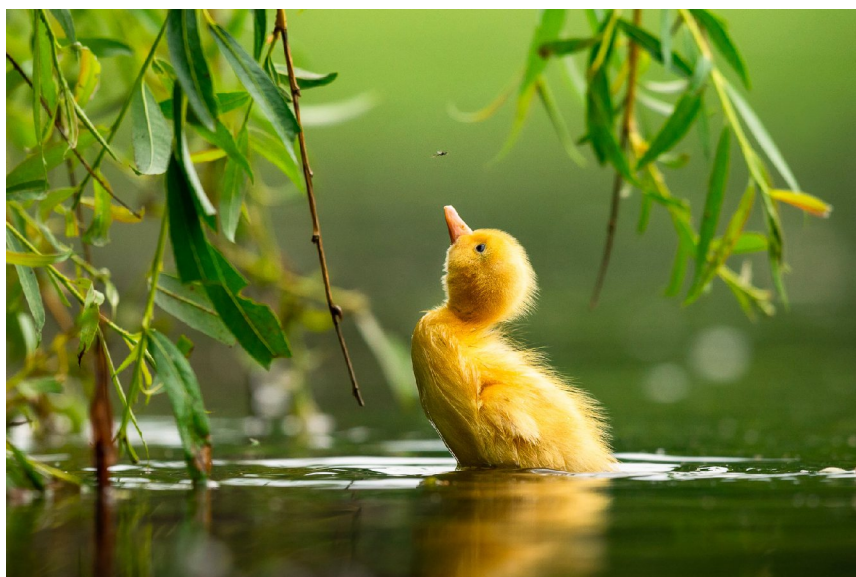
[Facebook video, login not required, click rectangle with title, "Photographs and Photography at the Archives"]

Explore the history of photography through BCM&CC's archival collection!

From cyanotypes, tintypes, and cabinet cards to 35mm and sheet negatives, witness the evolution of photography and learn about some of the photos housed at BCM&CC.

Slideshow: 2021 Bird Photographer of the Year finalists, DPReview, Kara Murphy, Apr 6, 2021.

www.dpreview.com/news/2282996842/slideshow-2021-bird-photographer-of-the-year-finalists?utm_source=self-desktop&utm_medium=marquee&utm_campaign=traffic_source



Finalist image 'Mallard Duck' by Zdeněk Jakl.

ZOOMING

BY CELIO BARRETO



VISUALLY COMPELLING HISTORIC CYCLING PHOTOGRAPHICA

A Talk by Lorne Shields

Canadian Collector and Historical Cycling Authority

An online Zoom presentation followed by a Q&A session with Lorne Shields

APRIL 21, 2021 - 7:30 EDT

In a search spanning 50 years, Lorne Shields has built one of the most significant collections of cycling photographs anywhere in the world. Join us as he reveals more of the remarkable personal conveyances hidden in the history of transportation.

Register on Eventbrite for FREE tickets:

www.eventbrite.ca/e/visually-compelling-historic-cycling-photographica-tickets-139957816597

Any questions? Email us at program@phsc.ca

The PHSC Annual General Meeting (by Federal mandate) will precede the Shields presentation.

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





IVY & IZZY

Just What is it That Makes Yesterday's Pasta So Different, So Appealing?

Izzy: Deceptive.

Ivy: That's a bit harsh. I prefer to think of myself as mildly clever.

Izzy: I'm talking about April Fool's Day. People argue about its origins but the central concept for celebrating the day is deception.

Ivy: You don't want me to go into the Darwinian purposes for deception, do you? You know, deception as a strategy for survival or as a means of establishing ranking within a community. Or as a means of keeping food resources local.

Izzy: What? Really?

Ivy: Sure. Take, for instance, the fake spaghetti you buy in your local supermarket. You think you're getting quality stuff when it's really just a second-rate imitation product. However, there are still a few locations around the world where the real thing is grown and eaten.

Izzy: What do you mean, "grown"?

Ivy: Come on, Iz. I thought you knew that spaghetti is a grain, a cereal and organic starch, like rice. However, while most cereals are grasses, spaghetti is unique in that it grows on trees.

Izzy: No kidding?

Ivy: Absolutely. In 1957, the BBC produced a documentary that gave people first-hand knowledge about real spaghetti,



Picking spaghetti in the traditional manner in Ticino.

grown in traditional groves like they've been doing for hundreds of years. These rare trees are still carefully tended and pruned by hand and, after the strands mature in late summer, they are picked, boiled and eaten at an annual harvest festival. That's quality spaghetti.

Izzy: I've got to see that documentary. I can't believe I've been so ignorant of where food comes from.

Ivy: Iz, you know what else is Darwinian?

Izzy: No, what?

Ivy: The Darwin Awards, the tongue-in-cheek foundation that draws attention to, among other things, gullibility.

Izzy: Have I been had?

Ivy: By a mildly clever person.



Cooking and serving Ticino's bountiful harvest.

Sources

"Spaghetti-Harvest in Ticino" BBC current-affairs programme *Panorama*, April 1, 1957 www.youtube.com/watch?v=tVo_wkxH9dU
The Darwin Awards darwinawards.com

THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

Wanted



RUSSIAN CAMERAS

Rangefinders, SLRs or DSLs

Ed James, longstanding PHSC member, is still 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

Contests



CAFFEINATE THAT CAMERA!

PhotoEd Magazine, Sparkplug Coffee and the Spark Festival of Photography are looking for unique takes on the idea of coffee-at-home! Let that magical brew as an aesthetic, philosophical or obsessive habit be your guide. Entry is FREE and open to all Canadian residents. Deadline: April 25, 2021 Submission guidelines, prizes awarded and entry forms available at:

www.sparkplugcoffee.com/focus-on-coffee-contest

Contests



CANADIAN HERITAGE PHOTOGRAPHY FOUNDATION (CHPF) CONTEST

The Canadian Heritage Photography Foundation aims to promote Canadian photography and photographers. We are looking for your pictures! This is your chance to show us your best work and each month's contest will be based on a unique theme. This month's theme is Landscape, starting on March 22 and running until April 3. Participants will be able to upload photographs to enter. See the full contest page:

www.gogophotocontest.com/chpf

Online Exhibitions



Talbot's half sister, Henrietta Horatia Maria Galsford, by Henry Fox Talbot, a portrait given to her by Talbot.

WILLIAM HENRY FOX TALBOT

Sotheby's Auction House

Almost 200 images by one of history's first photographers, William Henry Fox Talbot, are going under the hammer in New York. The collection is expected to go for up to \$500,000 US. View some of the works online at: edition.cnn.com/style/article/talbot-photography-sale-sothebys/index.html

Online Exhibitions



THE DOGS OF OLD LONDON

Between 1966 and 2006, Libby Hall collected old photographs of dogs, amassing thousands to assemble what is possibly the largest number of canine pictures ever gathered by a single person. Libby began collecting casually when the photographs were of negligible value, but she ended up publishing four books on a now valuable collection. A sample of her images at: spitalfieldslife.com/2021/03/20/the-dogs-of-old-london-o/



JUDY SHAPIRO

Lockdown 2.0: A Fundraiser in Support of Toronto's Hospitality Industry.

This project merges the worlds of food service and documentary. The photo-essay series Lockdown 2.0, tells behind-the-scenes stories of restaurant chefs, owners, and staff, as they try to safely steer their livelihoods through constantly changing operational restrictions. On view at Stephen Bulger Gallery, and available as fundraising prints through FFOTO at:

ffoto.com/collections/lockdown-2-0?fbclid=IwAR0tCp-euSVQ1bifOdAKfSde6Qq0lEXafwXiVdLT1ht1axAgU2krlBX3mIM