



BEARLY LUCKY



This past year has given us enough bad news; how about a story that could have ended tragically but worked out for all parties involved? A domestic surveillance camera caught a mother brown bear exploring a California backyard with her cubs. The family's dogs caught sight of the trespassers and started barking. Swiping at the dogs with her paws, the bear was likely ramping up for a more aggressive defence when teenager Hailey Morinico heard the commotion and ran outside. Her first instinct was to protect her pets and, without thinking, she pushed the bear back over the wall, gaining enough time to get the dogs inside and out of danger. The bear and cubs, sensing there were better places to hang, eventually wandered off.

Any wildlife professional will tell you that physically engaging with bears is incredibly dangerous and even Hailey herself admits she wouldn't recommend what she did in the heat of the moment. The salient strategy is always to give wild animals plenty of space. Maintaining regional parks, wetlands and forest for animal habitat accomplishes that. Preserved wilderness guarantees a sustainable environment in which native species can forage undisturbed, leading to fewer life-threatening confrontations with humans. In order to assure nature's untouched beauty thrives, consider supporting municipal, and especially provincial, leadership that favours leaving conservation areas intact.

To see video: www.bbc.com/news/av/world-us-canada-57325483

IN THIS ISSUE

Bearly Lucky.....	1
PHSC Presents	2
Streamables	3
Photo Book 101.....	4
Media-ology.....	5
Equipment.....	6
Web Links.....	7
Zooming	8
Ivy and Izzy	9
Classifieds.....	10

PHSC NEWS

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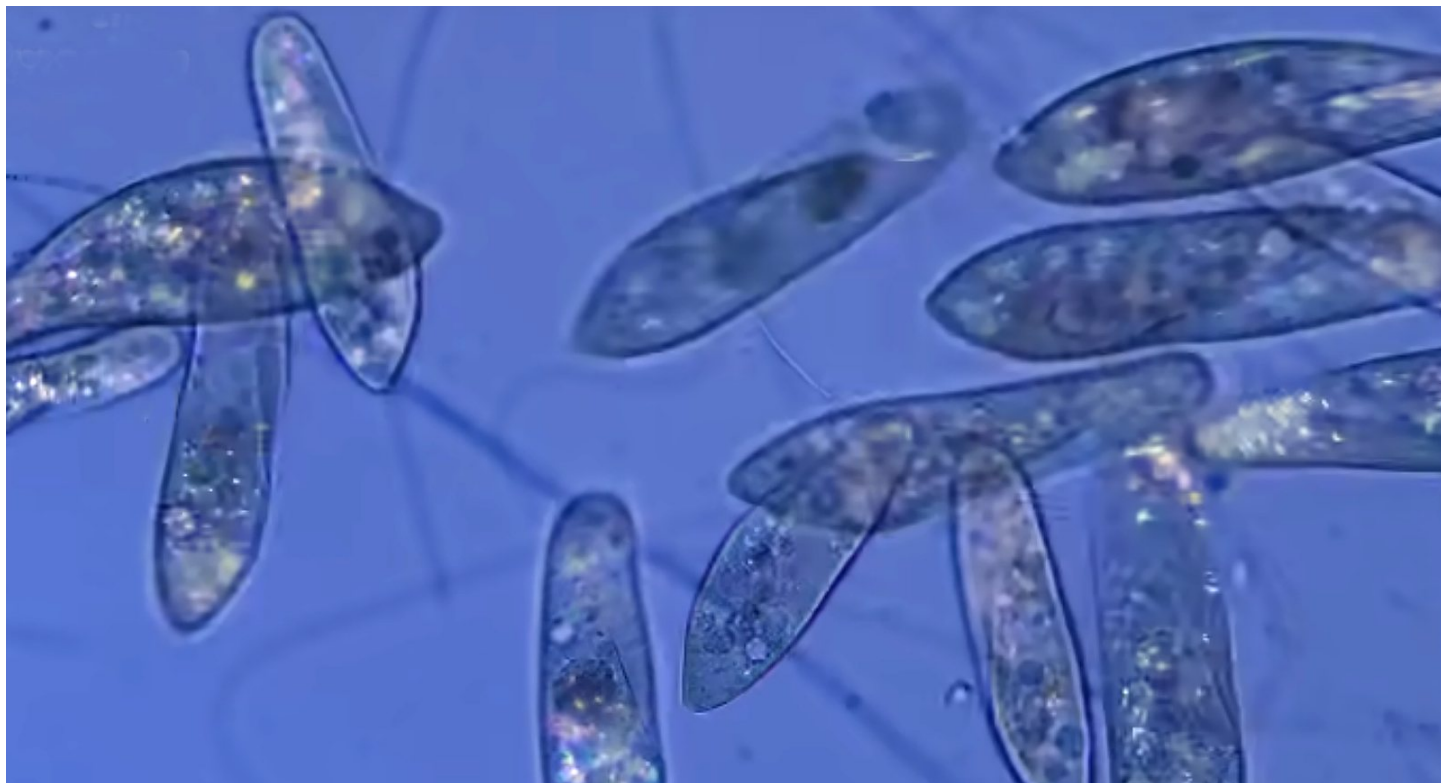
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Pictured above: The Mamiya Super 16. An updated version of the popular Mamiya 16, it was introduced to the market in 1951. Although the Super 16 had the same look and lens (a 25mm four-element/f3.5-11) as the original, this camera came with significant changes. The lens was changed to a focusing lens with an engraved scale on top of the camera, the shutter was given a wider range of speeds and a built-in, slide-in filter-holder was added to the front of the lens. One of the most popular sub-miniature cameras ever made, the Super 16 proved that capability and adaptability didn't have to rely on maximum size or power.

PHSC PRESENTS (VIRTUALLY)

Honey, I Shrunk the Lighting Equipment



Paramecia at 200 times enlargement, shot using polarized light microscopy.

Ask any photographer's advice on lighting today and you'll likely get too many suggestions rather than too few. This is in marked contrast to Victorian photographic pioneers who only thought of light in terms of sunlight or shadow-obliterating chemical flash. Since the contemporary marketplace offers an artificial lighting solution for any problematic capture at the same time that phone features can instantaneously alter light direction or quality on a previously taken image, even a photo novice has some awareness of light as the primary interpreter of what and how we see.

Scientists wanting to explore the microbial realm actually face lighting issues too. They need to employ it to see organisms invisible to the human eye. How that light is applied, however, makes a significant difference in how the organism appears. Thus PHSC Presents is pleased to offer a different kind of studio lighting tutorial: the varieties currently used in tandem with microscopy. While some viewers might find the stars of this video a bit squirmy, hesitant or awkward, please give them a break. It's microbe improv: they've had no time to rehearse.

This 13 minute film, a last episode in the series *Journey to the Microcosmos*, takes you through four conventional ways of lighting microscopic performers: Bright Field Microscopy, where the light source is located underneath your friendly neighbourhood specimens; Dark Field Microscopy, a source of light modified by a disk in the condenser so that it only hits the sample; Phase Contrast, which enhances contrast for transparent and colourless organisms, and Polarized Light, in which certain components of colour in light are blocked to allow remaining colours to dominate, creating glowing highlights in those cuddly little moss piglets (tardigrades) and the more business-minded paramecia.

[aeon.co/videos/theres-no-one-way-a-microbe-looks-only-different-clever-methods-to-see-it?utm_source=Aeon+Newsletter&utm_campaign=fef77955c1-](https://www.aeon.co/videos/theres-no-one-way-a-microbe-looks-only-different-clever-methods-to-see-it?utm_source=Aeon+Newsletter&utm_campaign=fef77955c1-)

[EMAIL_CAMPAIGN_2021_04_29_04_51&utm_medium=email&utm_term=0_411a82e59d-fef77955c1-68600381](https://www.aeon.co/videos/theres-no-one-way-a-microbe-looks-only-different-clever-methods-to-see-it?utm_source=Aeon+Newsletter&utm_campaign=fef77955c1-EMAIL_CAMPAIGN_2021_04_29_04_51&utm_medium=email&utm_term=0_411a82e59d-fef77955c1-68600381)

This film is sourced from Aeon, a bi-monthly registered-charity digital magazine committed to circulating thought-provoking essays and video by leading authorities on science, philosophy, society and the arts. For the rest of the series *Journey to the Microcosmos*, go to: youtube.com/microcosmos

STREAMABLES

A Practitioner of the Ultimate in Peel-off Portraits



When Edwin H. Land invented the in-camera print developing system we know as the Polaroid, he had lofty notions of just how important it would become to the history of technology. When it came to the 20x24 Polaroid camera, which produced peel-off prints of equal size, the Polaroid Corporation was equally obsessed with legacy. With only six ever built between 1976 and 1978, the photographic behemoths were reserved for high-profile sites: MIT, the Film Society in New York City and the Impossible Project in the Netherlands. The fourth Elsa Dorfman had to wheedle, cajole and practically nag out of Polaroid's hands. Even though it was almost 1980, a gender-bias streak kept Polaroid executives from even thinking of renting the machine to a woman. Yet of all operators of the over-sized Polaroid camera, Elsa Dorfman became the best known.

Equipment geeks will definitely be drawn to the Elsa Dorfman documentary, *The B Side: Elsa Dorfman's Portrait Photography* by filmmaker and Dorfman friend Errol Morris, currently available on Netflix. Others will be attracted to her inner circle and many faithful clients eager for a momentous portrait. Close friends with Beat poets Allen Ginsberg and Lawrence Ferlinghetti, married to civil rights lawyer Harvey Silvergate, Dorfman had Bob Dylan, Joni Mitchell, Steve Tyler, Anais Nin and Julia Child, among hundreds of others, sit for photographs.

Elsa Dorfman was born in Cambridge, Massachusetts in 1937, the daughter of a grocery chain buyer and a housewife. She was relieved to go off to university to escape the fate of marital drudgery (by the skin of her teeth, says Dorfman) for young Jewish women of the day. After an undergraduate degree in French literature, Dorfman got a master's degree in elementary education, with the intention of being employed at the public school level. She taught a

short time before photography and the readings she arranged for Beat poets quickly became a preferred preoccupation.

The Polaroid SX-70 was introduced in 1972 with the same public fanfare as the iPhone. Dorfman, who had already spent years in the darkroom, was excited by its possibilities and, frankly, its convenience. Anyone who hasn't loved the stench of developer knows what she means: it's barely tolerable drudgery of another kind. So Dorfman spared herself the part of photography she didn't like and by the early 1980s was immersed in the portrait part she did. The novelty of having one's image preserved in such an unusual format assured her of a steady stream of customers for whom she captured two prints per sitting. The client chose one and Dorfman kept the other. The one left to her Dorfman called the B side.

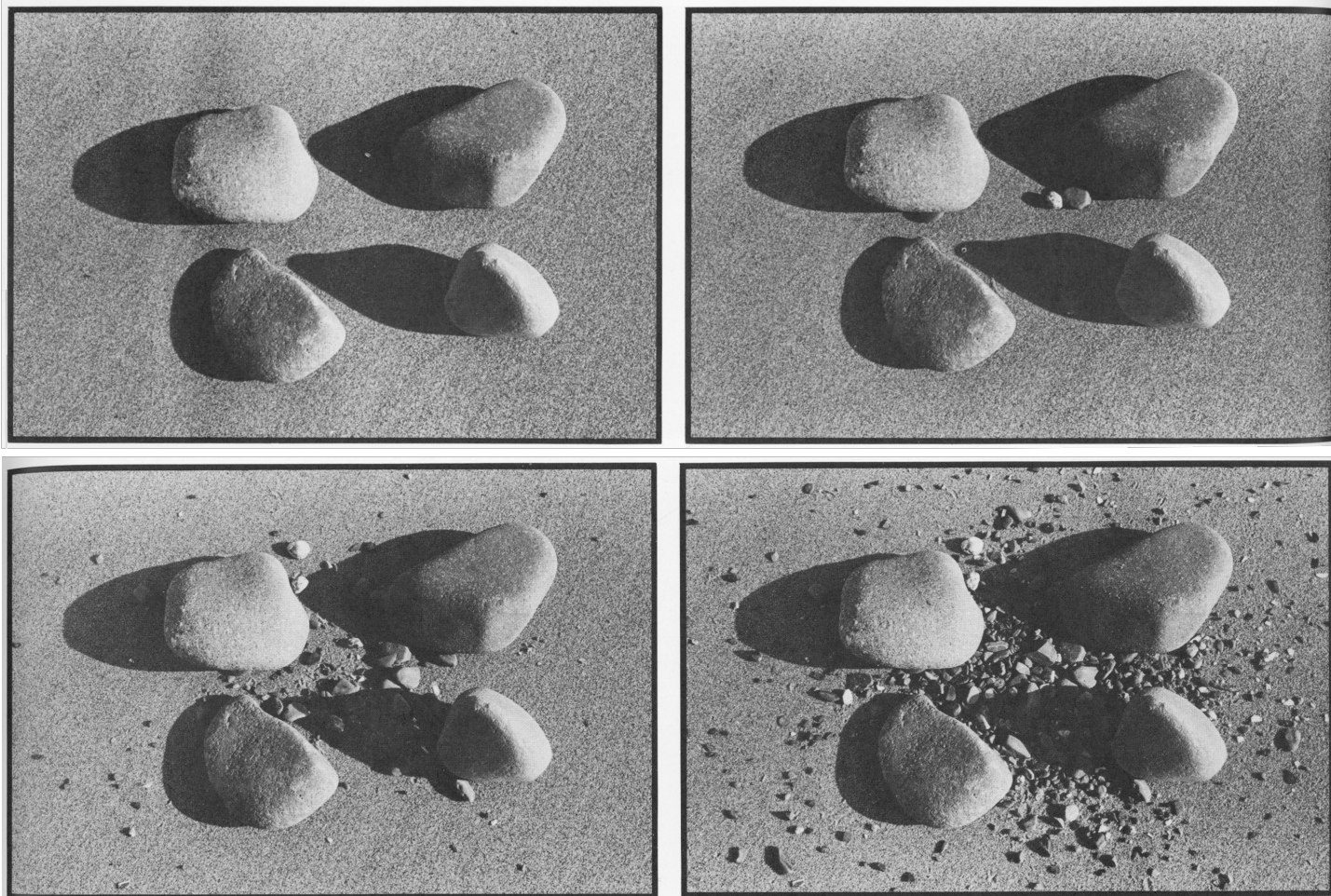
It's hard not to be absorbed by the story of Dorfman's resolve. But just as Marx said that capitalism sows the seeds of its own destruction, the camera industry undertook some sowing of its own. The Dorfman film contains a short clip of Edwin Land, walking around what appears to be the future location of the Polaroid factory. He's speculating that one day the camera, like the phone, will be something you use all day long. He has no clue how prophetic this statement is. The utopia Land is naively visualizing is one in which his SX-70 is the "ultimate" camera, full stop, with no other type of photographic technology coming after. As we all know, something does come after, and it radically changes the livelihoods of people like Dorfman and Land.

Sources

The B Side: Elsa Dorfman's Portrait Photography directed by Errol Morris (2017).

PHOTO BOOK 101

The Pun-gent Photography of Bruce A. McMillan



Groaning board fare: Bruce A. McMillan's pun-tastic Rock Group Getting Stoned. McMillan's 1978 compilation of visual puns captured the imagination of amateur camera buffs and dads in the late seventies, before cat videos and water-skiing squirrel YouTube channels became the way to say you've got time on your hands.

The evidence that people have been purging their basements, garages and storage lockers during the pandemic is now on display on lawns and once green spaces everywhere. Walking around the neighbourhood is currently a series of slowdowns to surreptitiously peer at piles of other people's stuff. The rule is take it if you want it when you see it. I once passed a bunch of Carl Hiaasens and thought I'd get them on the way back; by the time I returned, all that was left was a dog-eared *Dora the Explorer*. By September the world out there could be under different rules, which might be the same rules we had before COVID-19, so this is the perfect time for us to look back at a collection of photographs that Marie Kondo would feel duty-bound to escort to the fire hydrant flea market for you.

Punography (1978) was actually kind of popular for a year or two after publication, coinciding as it did with a relatively temporary period of consumer optimism sandwiched between the end of the Vietnam war and Black Monday, the catastrophic drop in the stock market of 1987.

Think of it as the stretch that gave birth to the 20 Minute Workout and Trivial Pursuits. State of Maine resident Bruce A. McMillan, sometime television producer-director, photographer and caretaker of a secluded island off Maine's coast, felt what the world needed was an assemblage of visual puns based on well-worn clichés. Considering that Jack Torrence started doing security rounds with an axe after spending too much time alone in the Overlook Hotel, it's almost a relief that McMillan manifested the effects of isolation with this little project. Reminiscent of Duane Michal's narrative sequences but without their depth and charm, McMillan's work nevertheless attracted the attention of guys who bought cameras with no idea of what to do with them. *Punography* can be classified as kitsch: an artifact of lesser taste due to its sentimentality, as well as ephemera: a collectible with short-term popularity and social importance. It might be easier to think of it as a series of dad jokes. You can probably find copies on the internet, but if I were you, I'd look through what's lying in your neighbour's front yard first.

MEDIA-ROLOGY

Will an Election Win be Cummings for Erin O'Toole?



Dominic Cummings and Erin O'Toole: can both of them squeeze into a portable blue war room at the same time?

Every so often, Canadians should show some gratitude for the institutions we've inherited from an intertwined history with Britain. Like cheese, for example. What would the average Canadian burger be without an authentic slice of fake cheddar? We call it cheddar here but the genuine prison jumpsuit-coloured foodstuff is found in the village of Cheddar, in the English county of Somerset, and was invented sometime in the 12th century. Then there's our system of justice. That probably came shortly after the first Englishmen arrived on Canadian shores in the early 17th century, wanting to show the meadow voles of Newfoundland just who was in charge. Most of the country eventually adopted those judicial traditions because Canadians came to love a legal system with wigs and gowns. And Whigs in wigs and gowns.

But perhaps the most intriguing import may yet prove to be related to Dominic Cummings. You've probably come across his video on Twitter and wondered, why is this guy calling the UK Prime Minister and his government incompetent, and what's it got to do with what's on my burger? Well, Cummings was advisor to Boris Johnson, Prime Minister of Great Britain. Cummings was an unelected shadowy back-room boy who was given carte blanche to form government policy. Generally, forming policy is restricted to elected officials, like Boris. If they prove to be screw-ups, like Boris, they can be un-elected next time around. Voters have no such influence over advisors, who can be harder to get rid of than raccoons having dawn hate sex outside your bedroom window.

Why did Mr. Johnson place so much power in Mr. Cummings's hands? Maybe he was impressed by the

Cummings business acumen. Not everyone can convince Russians that what they need more than food and shelter above subsistence level is an airline with direct flights to uber-expensive Vienna. Of course, all were shocked when Cummings's no-fail Russia-to-Vienna airline failed. But Boris could also have had a thing for Cummings's many key roles with various Brexit campaigns, dedicated to removing the UK from the European Union. Boris was sure Britain would be better off exiting an international organization that had saved it from economic collapse in the 1970s. The catchy Brexit slogan "Take Back Control" was invented by Cummings. Roughly translated it means make shopping queues for Brits resemble those nostalgic Russian breadlines.

At this point, one cannot help but notice some basic relationships between Dominic Cummings and cheese making. Tossed out of the Johnson administration this past November, probably for giving Boris all the appeal of expired Velveeta, Cummings, who by the way is credited with Johnson's 2019 election victory, threw some final shade in committee hearings at the government shaped by him in order to distance himself from the government he shaped. Dom's now looking for another political fixer-upper further away from an ungrateful British public. Cue Erin O'Toole, who has decided to hire former Johnson/Cummings campaign teams Topham Geurin and Stack Data Strategies to manage his run for Canadian Prime Minister. Pretty sure those British think tanks were chosen because of their affinity with the portable blue room at the heart of federal conservative sophistication. And surely, when it comes to something aged in the dark that melts easily, which is often seen with crackers, it's hard not to think of O'Toole.

EQUIPMENT REVIEW BY DAVID BRIDGE

Why it was Tough Going for Silent Film Stars with Acne



Although even the most aged of PHSC labs hacks have no real memories of the pre-income tax days, they are aware that black and white films were different then. One of the big differences was the very low sensitivity of these films to red light. These films, nonsensically labelled “orthochromatic” were eventually replaced by the more evenly colour-sensitive “panchromatic” films (Kodak says they discontinued ortho negative film for the movies in 1930-31). No longer did young Mary Pickford’s red blemishes have to look black.

Thanks to our torch-carrying friends at Ilford/Harman, we have a modern 35mm/36 exposure orthochromatic film, Ilford Ortho Plus. Our collection of film-burners luckily included a 35mm old enough to have lived in the consumer ortho era, additionally appropriate because the Kodak Retina IIa used for testing at least had previous models dating back to the 1930s.

Everyone will agree that Retinas are mostly lovely little cameras with horrible squinty pointing devices for which the

word “viewfinder” is a gross exaggeration. But we loaded up our sample with Ortho, brought a modern DSLR along for reference shots, then masked up and ventured into the Covidian miasma. Carrying a vintage camera that had to be held to the eye ensured we had several metres of separation from suspicious passersby who weren’t aware that cameras used to point away from the user.

The subterranean PHSC labs had finally warmed up from their winter deep freeze, and developing went smoothly by-the-Ilford book, with solutions obediently sitting at 68 F. Negatives emerged consistently exposed but of extremely low contrast. Scanning revealed very subtle grain. And yes, the Ortho film does produce a darker image for red things, compared to a “straight” conversion of a colour digital file (see images below).

Wonderfully, Ilford make this emulsion available in 35, 120 and sheet film. Also wonderfully, there are way better 35mm cameras than the Retina.



Left to right: digital colour, digital-to-monochrome conversion, and Ilford Ortho Plus (note the dark rendering of the NOW logo).

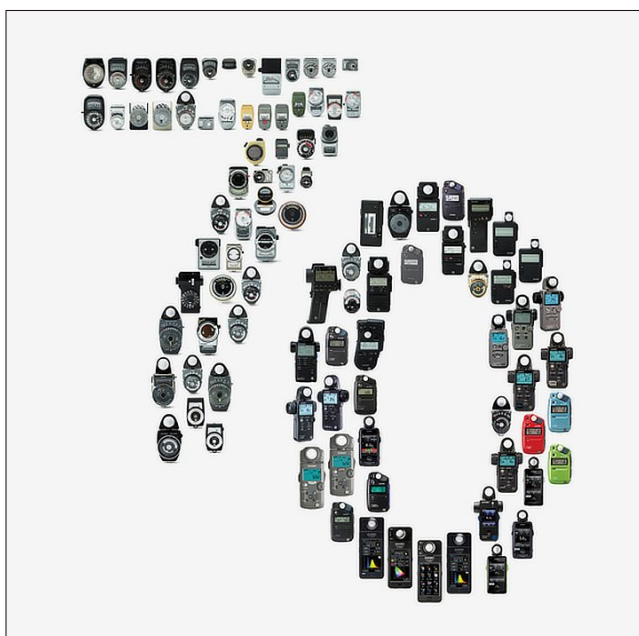
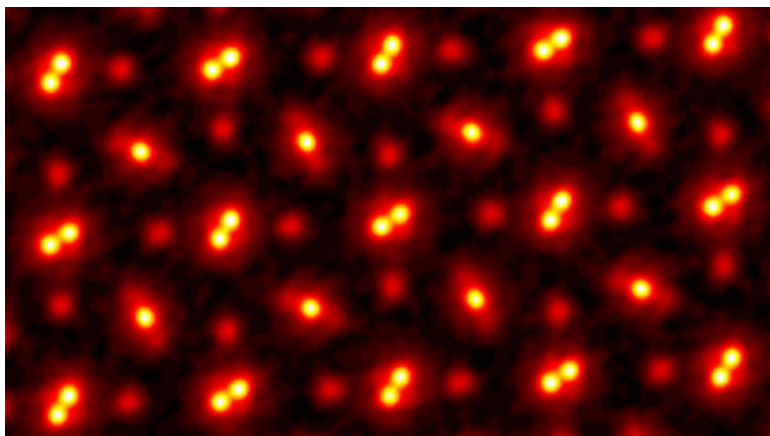
WEB LINKS

COMPILED BY DAVID BRIDGE

Cornell University researchers break their record with stunning high-res photo of atoms, *Dpreview*, Jeremy Gray, May 28, 2021.

www.dpreview.com/news/8423437023/cornell-university-researchers-break-their-record-with-stunning-high-res-photo-of-atoms

Macro lenses are awesome photographic tools because they let you see the world around you with greater detail and in fresh, new ways. But what if you had a way to see even closer, so close that you could see actual atoms? This is what a research team led by David Muller has been doing at Cornell University.



Sekonic celebrates its 70 year anniversary, teases limited-edition light meter, *Dpreview*, Gannon Burgett, Jun 1, 2021.

www.dpreview.com/news/1190348690/sekonic-celebrates-its-70-year-anniversary-teases-limited-edition-light-meter

June 1st marks the 70th anniversary of Sekonic, a Japanese brand known for its light meters, color meters and illuminometers which have been staples in the cinema and photography industries.

70 years ago, Seiko Electronic Co. Ltd was established in Toshima, Tokyo, Japan by Mr. Ryuichi Mitani. That same year, Seiko Electronic Co. Ltd would go on to release its first Sekonic-branded exposure meter, the Sekonic L-1.

Second World War through the lenses of German soldiers – in pictures, *The Guardian*, Jim Powell, Sat 5 Jun 2021, 10.52 BST.

www.theguardian.com/world/gallery/2021/jun/05/the-second-world-war-through-the-lens-of-german-soldiers-in-pictures

In 1939, thousands of German soldiers, many of them conscripts, were dispatched across Europe. They went armed not only with weapons but with cameras – the famous German Leicas and Rolleiflexes – with orders to photographically capture what they saw.



A group of refugees in the Rahachow area, close to the Dnieper river, a region briefly occupied by German forces in the summer of 1941.

ZOOMING

BY CELIO BARRETO



Paulette Michayluk: On Inspiration Photographer and Podcaster JUNE 16, 2021 - 8:00 EDT

For over a year, Toronto-based Photographer Paulette Michayluk has been persuading photographers to reveal their secrets on the essential elements of creativity via her podcast *Defend The Darkroom*. These animated and engaging conversations have focused on the why of pursuing the insuperable image above the mechanics of technical production. Join us as Michayluk shares lessons learned on the critical role of inspiration in a creator's professional, personal, societal, and cultural evolution.

Register on Eventbrite for FREE tickets:

www.eventbrite.ca/x/paulette-michayluk-on-inspiration-tickets-139961170629

Any questions? Email us at program@phsc.ca

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





IVY & IZZY

The Hallmark of a Drugstore Collection

Ivy: What do you know about Hallmark?

Izzy: Aspiring concert violinist falls for author of best-selling edible forest fungus identification books.

Ivy: What kind of greeting card is that?

Izzy: It's not a greeting card, it's a Hallmark movie. You've never seen one?

Ivy: I have a low tolerance for violins. And fungus not found on frozen pizza.

Izzy: Filmed entertainment was a vertical move for Hallmark, a company that had previously depended on greeting card sales. When those declined because of email, text and social media, they moved into programming, promoting traditional nuclear family values tweaked to feel contemporary. Most Hallmark productions are aired on an American pay television cable channel but some of that stuff makes its way onto Canadian network TV. Not odd if you know that most of the filming for Hallmark movies takes place in Canada, using American and Canadian actors. Anyway, that's what I know about Hallmark.

Ivy: So you don't know anything about Hallmark's Photographic Collection?

Izzy: Should I?

Ivy: In 1964, Hallmark Vice President David Strout made the first acquisition on behalf of the company of a series of 141 prints by Harry Callahan. From 1979, Hallmark's photographic holdings were added to by Keith F. Davis,



Untitled by Gregory Crewdson, 2006.

bringing the collection from 650 to 6,500 works by about 900 artists. Spanning the length of the history of photography, the collection includes images by Southworth & Hawes, Alvin Langdon Coburn, Dorothea Lange, Roy DeCarava, Gregory Crewdson, Andy Warhol and Cindy Sherman. The collection was donated to the Nelson-Atkins Museum of Art in Kansas City, Missouri in 2005.

Izzy: So, isn't that kind of an edgy collection for a company espousing traditional values? Some of those photographers were critical of those very elements in American society.

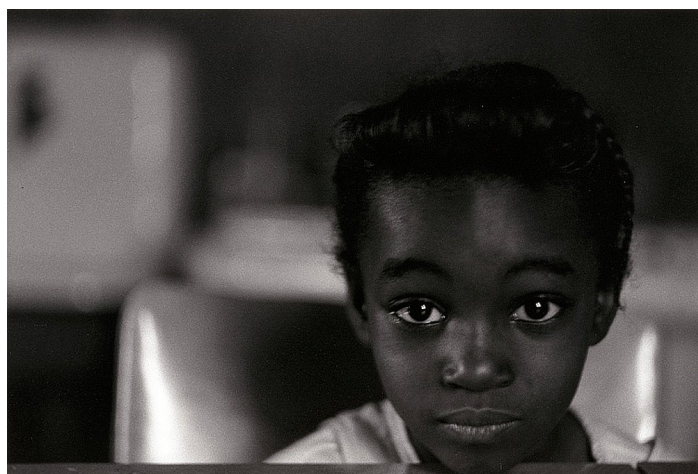
Ivy: Maybe that's what's unusual. The collection isn't edgy; the least political works of every artist seem to have been painstakingly selected. Company executives with collection oversight likely wanted photography that would introduce them to the art world as serious cultural benefactors but at the same time not compromise the company mandate. They ended up with a collection as devoid of deeper meaning as a drugstore greeting card display.

Izzy: So a collection can end up taking on the personality of the collector...

Ivy: ...and become its own ironic comment.

Sources

Pictures in the collection can be viewed at: www.nelson-atkins.org/collection/photography/

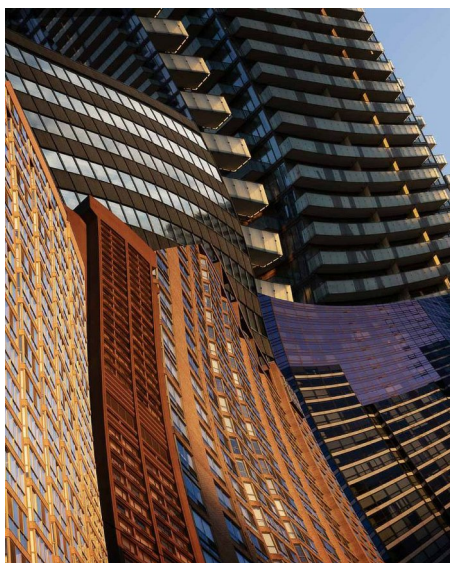


Arnette, New York by Roy DeCarava, 1957.

THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

Online Exhibition

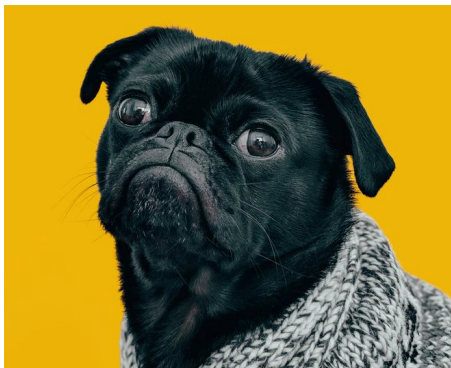


MAXIMUM EXPOSURE 26

Maximum Exposure is the annual exhibition for Ryerson University's School of Image Arts, home to the country's largest and oldest photography program. The online exhibition features innovative work by 200+ emerging artists working in photography, video and digital media. This year's show features work from the senior thesis class, the third year show, and the Rougher Digital Media Festival. Above image by Kush Sapra. View the balance of this portfolio and others at:

maxex2021.functionima.com/

Contests



CANADIAN HERITAGE PHOTOGRAPHY FOUNDATION CONTEST

The Canadian Heritage Photography Foundation is promoting Canadian photographers. We are looking for your pictures! This month's theme is "Photographs of Pets," from June 4th to 24th. Full details:

www.gogophotocontest+++.com/chpf

Online Exhibition



Skyline Restaurant, Parkdale, n.d.

MARGARET GDYCZYNSKI - COFFEECORECONFESSION

For the 25th CONTACT exhibit, ongoing restrictions related to COVID-19 coupled with growing vaccination rates means all indoor exhibitions planned in May at artist-run centres, galleries, and museums may open later in the year. In keeping with the Festival's traditional May launch, Margaret Gdyczynski's show on coffee shops in Toronto of 16"x20" digital photo composites:

coffeecoreconfession.com

For more Contact info go to:
scotiabankcontactphoto.com

Hiatus!

The PHSC NEWS will be hitting pause for the months of July and August.

Notifications of upcoming Zoom events will still be sent to your inbox. If pandemic restrictions ease, we will also send details of any summer shows that can be attended in person.

We resume publication in the fall. Stay safe and see you in September!

Online Event



PHOTOED MAGAZINE PRESENTS: IN PRINT NOW*

PhotoEd presents a lively panel discussion on the online indy magazine market today, featuring the insights of publishers from Toronto, Saskatoon, New Brunswick, Montreal, Calgary and Ottawa. Moderated by Laurence Butet-Roch on June 26, 2021, from 7 – 8 PM EDT. Tickets are \$6.32 on Eventbrite:

www.eventbrite.ca/e/photoed-magazine-presents-in-print-now-tickets-157254846479

Online Courses



Cinematographer Iris Ng, photographed by Michael Barker.

LIFT SUMMER 2021 WORKSHOPS AND COURSES

The Liaison of Independent Filmmakers of Toronto is offering a new season of online courses in film, digital and interactive art.

Registration for our Summer 2021 season is now open! Go to:

lift.ca/workshop-registration/