



LEVITATION GIRLS



From the series *Levitation Girl* by Natsumi Hayashi.

Princess Mako of Japan, niece of Emperor Naruhito and daughter of Crown Prince Fumihito, married a commoner, Kei Komuro, in late October. The ceremony was quite modest with registration at a government office, not the usual trappings and rites associated with Japanese royalty. In an additional move that surprised many, Mako refused a payment of approximately \$1.3 million that female royals are to receive when they lose imperial status. Male royals always keep their status if they marry commoners; females may not.

The Japanese public, caught between tradition and modernization, disapproved of the princess marrying outside royalty, so the married couple made plans to leave Japan, taking up residence in New York City, where Komuro will work as a lawyer and Oxford-educated Mako will also be employed.

The couple has been compared to Harry and Meghan, with many feeling Mako has given up too much to marry the man she loves. Perhaps a better comparison can be found in the images of Tokyo-based photographer Natsumi Hayashi (above). Known as *Levitation Girl* for self-portraits that seem to float above the ground in urban settings, Hayashi symbolically defies the social gravity that weighs many women down. Mako, having left her hereditary constraints behind, is now free to rise as she chooses.

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PHSC NEWS

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Pictured above: The Minolta Gold CLE is a standard TTL-metering aperture-priority automatic 35mm rangefinder camera that uses Leica M lenses. First introduced by Minolta in 1981, the Gold edition, with plating and lizard skin accents, was intended to celebrate the success of the regular consumer CLE. Only 300 were made and those were sold by lottery in Japan, making them extremely rare outside of the country. The Minolta Gold CLE is one in a long line of gold cameras, the first produced by Leica with the 24-karat plated, crocodile-skin wrapped Luxus II. Like many a monarchy, gold edition cameras are pretty, nice to have around but seem of minimal practical use.

PHSC PRESENTS (VIRTUALLY)

What to Do When the Leafbergs Advance



The Nicholas Brothers in *Stormy Weather* (1943): superhuman acrobatics in time to music.

We're in the thick of November. The leaf blower competitions are on: neighbours are encouraging their leaves to visit other yards until one family on the block ends up with a giant accumulative leafberg. Days are shorter, colder and the only seasonal upside is mask wearing keeps your face warm. Yes, things seem joyless and bleak until people gear up for the December holidays. However, we at the PHSC are ready to present some methods for temporarily lifting flagging moods.

Uptown Funk was a song written by British-American record producer Mark Ronson, sung by Bruno Mars and featured as the lead single for an album released via download in 2014. It was an overwhelming international hit and enjoyed incredible longevity in terms of consumer preferences and music consumption. Our first link is the official video for the song with Ronson and Mars showcasing great moves in some energized post-war-inspired atmospherics. www.youtube.com/watch?v=OPf0YbXqDm0

But that's not all. There are a lot of lacklustre mashups on the internet but this French video, www.youtube.com/watch?v=EmnSm_d2lI4, skillfully syncs fragments of 100 movie dance clips to Uptown Funk. It's a clever compilation that pays close attention to rhythm and cutting, managing to seamlessly place *West Side Story*, *Reservoir Dogs* and *Kung Fu Hustle* in the company of *Shaun of the Dead*, *Beetlejuice*, *The Full Monty* and *Napoleon Dynamite*. With this video's emphasis on movies from late in the last century, such an endeavour wouldn't be complete without *Footloose* and *Dirty Dancing*, with former dancers-turned-actors Kevin Bacon and the late Patrick Swayze.

Then Michael Binder came along to fashion the song as a brilliant pairing with the footwork of vintage Hollywood stars. Linked here, www.youtube.com/watch?v=M1F0lBnsnkE, is his version, which opens with Jean Harlow turning on the radio from her movie *Red-Headed Woman* (1932). Incidentally, that was the film where famously platinum-blond Harlow dyed her hair red as part of a national publicity campaign. Classic bits by Fred Astaire, Gene Kelly, Rita Hayworth and the under-valued Eleanor Powell are scattered throughout, but it might be *Panama Hattie* (1942), *Boarding House Blues* (1948), *Hellzapoppin'* (1941), and particularly *Stormy Weather* (1943) that prove Black dance innovation topped white movie industry efforts.

Our final link deservedly showcases the full scene from *Stormy Weather*, where the Nicholas Brothers flawlessly execute that entire physically-gruelling number, introduced by the legendary Cab Calloway: www.youtube.com/watch?v=8yGGtVKrD8-

PHOTO BOOK 101

Outdoor Eating Hasn't Always Been a Picnic



A posh nosh at William Rennie's House, Ellis Avenue, Toronto, c1900-1910, Toronto Public Library, Baldwin Collection.

The British aristocracy loved eating outdoors. Hordes of servants would follow lords, ladies and guests over estate grounds with lavish spreads of meat, fowl, pies and sandwiches, pastry and beverages. Feasts were laid complete with linens and floral arrangements, a sort of elegant dining room without walls. Domestic staff contended with all the hunting parties, garden parties and outdoor teas that the social calendar demanded, but even with the extra trouble and preparations, the idea had its allure for those employed to serve. The picnic was more than a break from toil indoors: it was temporary participation in the fresh-air freedoms that only money could buy.

So one can understand how the elaborate customs of British outdoor dining got transplanted to, ahem, a backwater like Victorian Ontario. Upper and lower class migration to the province knew the importance of public appearances and Lindy Mechefske reveals the etiquette in *Ontario Picnics, A Century of Dining Outdoors* (2021). Whether you were well-to-do or just scraping by, eating outdoors for almost any reason was never a time for informality. Families of prominent Ontario businessmen and politicians did their part to project entitlement: wives and daughters wore delicate hard-to-clean whites while boys looked appropriately uncomfortable as Little Lord Fauntleroy. Yet attendees of working-class picnic parties like one at the Annette Street Methodist Church in 1890 also donned finery if only to eat egg salad on the grass. As might

be expected, standards of self-presentation relaxed for men only outings. The Bouillon Club of Mattawa, Ontario, 1890s, had men in shirt-sleeves meeting at none other than Bouillon Rock for, you guessed it, bouillon cooked over an open fire.

Photos show the Great Depression as bringing about change in al fresco dining and attire. A robust 1920s economy made the automobile available to the middle-class but the Crash of 1929 made gasoline an expensive luxury. Still, the tank could be filled for a once-a-year modest picnic lunch. The decline in consumer spending affected what got dropped in the Sunday service collection plate, so large outdoor parties sponsored by churches fell by the wayside. With family being your only company, the impetus to dress up also drifted away.

Ontario Picnics gives the reader graphic evidence of how closely dining habits and social contact have been linked to class-based notions of the self. It also provides some insight into how current pandemic necessities might follow past trends. Most of us pre-COVID headed indoors to restaurants with arctic-level A/C in summer while current years of virus restrictions have sparked a renaissance in eating outdoors. It threatens to carry on into the fall and, who knows, early winter with patio heaters. Next spring, councillors in the City of Toronto may still insist on turning those makeshift parking-space dining spaces back into parking. What a difficult choice: more cars and pollution, or more patios?

WOMEN AND WAR

How Photography Changed War Perspectives in Vietnam



Catherine Leroy, before her parachute jump 1967 (left), Kate Webb at a Vietnamese refugee camp, c1968 (right).

Most of us visualize war through photojournalism. For Vietnam, much of the war was represented by male photographers embedded with American troops. Images sent to news editors were chosen to underline the nobility of the cause, the sacrifices of military personnel and the brutality of the enemy. Photographs that supported headline events were a third imperative, to assure a voting public of the progress toward victory. Many of us are now aware that a Vietnam War “win” for the United States was never possible. What was possible, however, was the start of a shift in the perspective from which wars like Vietnam might be covered.

Larry Burrows, Eddie Adams and Nick Ut produced persuasive images but female photojournalists Frances FitzGerald, Catherine Leroy and Kate Webb attempted to change the standard war narratives that male photographers told. FitzGerald was moved to record the suffering borne by Vietnamese civilians, unwilling

participants frequently considered little more than statistical data by both governments. French photographer Leroy focused on the personnel and circumstances on the fringes of armed forces activity. Leroy was also the first female photographer to parachute with airborne troops. The battalion acknowledged it with a ceremony but the Johnson administration shrugged it off, preferring to ignore female courage. Leroy wasn't alone; Kate Webb developed a visual frame of reference for the North Vietnamese and Vietcong while a hostage of guerrilla fighters twice.

To be a public informed about the actual cost of the war required more than traditional viewpoints. Female reportage provided needed contrast for pro-war photojournalism. Without pioneers like FitzGerald, Leroy and Webb, who knows how long the US might have sold the war back home?

Sources

You Don't Belong Here: How Three Women Rewrote the Story of War by Elizabeth Becker, 2021



Frances FitzGerald Military ID Card 1971 (left), Elizabeth Becker in Cambodia n.d. (right)

THE TORONTO FILE

BY SONJA PUSHCHAK

A Time for Giving Thanks that Your Broker's on Speed Dial



**Suzanne Rogers (left) at Mar-a-Lago, posing with former U.S. president Donald Trump, her two sons, and husband Edward Rogers, chairman of Rogers Communications and the Toronto Blue Jays (right).
If you post it on social media, it stays on social media.**

Some photographs are appreciated for imparting information we otherwise couldn't access. If you've gotten bored with Elon Musk bragging about the length of his rocket or Jeff Bezos Blue Moon-ing earthlings without personal fortunes, give this image with its made-in-Canada story a whirl. Our working title is All in the Family Trust.

Here's the backstory. Edward (we'll call him Ed) Rogers is one of the heirs to a multi-million dollar Canadian technology, telecommunications and media corporation. Ed is named after Edward S. Rogers Sr, who started the company in 1925. The current Ed, grandson of the late Ed and son of the lately late "Ted" (also named Ed but let's not confuse people), and not to be mistaken for the fourth Ed who's a kid, feels he gets no respect. The rest of the family doesn't seem to recognize his razor-sharp business instincts, which consist mostly of being named after other Eds. Thus he is the Rodney Dangerfield of Rogers Communications and has been trying to take control of the company.

Ed Three feels he's done everything he can to earn the respect he so richly deserves. He's started at the bottom of every chairmanship and directorship he's ever been handed and worked his way up to more chairmanships, directorships and other positions with leather chairs and

lengthy titles. He's also been at the helm for every great company decision. Is your pager trouble-free? You owe it to Ed. Been on hold for an hour and 53 minutes with a Rogers call centre? You have Ed to thank. Still watching cable? Yup, Ed's handiwork. In fact, Ed feels he's so good at the whole corporate management thing that he was the first to notice that Maple Leaf Entertainment, co-owned by Rogers and Bell Media, was making too much money. This was humble Ed at his best. He wasn't about to stand for Masai Ujiri doing what no one thought possible: making the Toronto Raptors a profitable team. Ed did everything in his power to get Ujiri removed as President of Basketball Operations. Ed just wants you to know that if Ujiri stays on as president, it wasn't because Ed stopped trying to get him canned.

Say what you like about Ed, he has to be applauded for making the ultimate pilgrimage (see above).

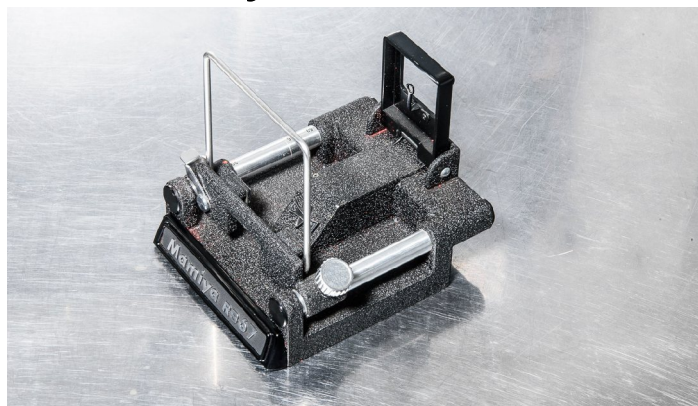
Travelling by plane, golf cart, Jimmy Choos and Jason of Beverly Hills loafers, Ed and the family voyaged to distant Mar-a-Lago to obtain a private audience with the pumpkin-coloured pompadour of American politics, Donald Trump. Understandably, the meeting was conducted secretly in a secluded area of the Trump resort complex where admittance was strictly monitored and enforced, so Donald could bestow his mystic blessing upon Ed, his lovely wife Suzanne and Ed's miniature executive trainees. It was a meeting so clandestine, so undercover, that Suzanne was careful to limit its posting only to her Instagram account.

You'd think with all that Ed had done for Rogers, mom Loretta Rogers and sisters Melinda and Martha would be grateful. But no, they seem to think that Ed might want to remodel the family's cash cow in his own image, which might cause it to more closely resemble money-losing equine hindquarters. For a while, that put Toronto Mayor John Tory in a tight spot. Should he continue to be supportive of Ed and, big surprise for Toronto voters, Don? Or should he side with Mom, Melinda and Martha in a board of director's vote (Tory is on the board) to remove Ed as Chairman of the Family Trust? As it turns out, Tory had no need to choose as the Supreme Court of British Columbia ruled in Ed's favour. Like a guy handed a deluxe Lego empire kit, Ed now has the authority to take it all apart.

EQUIPMENT REVIEW

BY DAVID BRIDGE

Photography for Weightlifters: the Mamiya RB67



All 3,148 grams of an RB67 (above), the “sports” finder (top right), and the metering viewfinder (bottom right).

Like some individuals, there are cameras we admire not so much for their practicality as for their noble intent and versatility. A PHSC member recently dug up their Mamiya RB67 and its trove of accessories, and wondered why they had ever thought they would want such a dreadnought of a device in the first place.

The RB67 camera, with the word “professional” boldly displayed on its side, is a 120/220 roll film camera with interchangeable film backs, viewfinders and shutter-equipped lenses. Weighing in at 6 lbs. plus, we can see why these cameras mostly found use in studios, often on unruly stacks of loose paper.

Why, then, is there an accessory handle with built-in shutter release? It effectively magnifies the twisting torque on your wrist when trying to hand-hold the monster. Then there is the neck strap, necessarily engineered with custom fittings strong as box-car couplers to securely attach it to the body (failure of these would be broken-toe country).

Operationally, the RB67 seems to mimic some of the most inconvenient aspects of the view cameras it may have replaced. Of course, we have a dark-slide (with precarious side-of-camera storage slot) to impede exposure, and a dullish ground glass to focus on. Efforts

to link the film winding, dark-slide removal, and shutter cocking and firing with mechanical logic are admirable but can get out-of-whack. Since most everything either rotates or comes off, there is a mile or so of foam seals that can leak light.

Of course, part of the fun is the accessorizing, and here we have a veritable minefield of items. Continuing along the line of imagined versatility, there is a wire-frame “sports” viewfinder complete with focussing periscope looking down at the ground-glass. We cannot picture wielding this combo at a sports event without a previous regimen of weight training and a high-protein diet.

Our favourite is the metering magnifier viewfinder. As you look down into the camera, enabling the meter causes a little photocell-equipped arm to swing out in an arc over the ground-glass to take a reading. A match-needle effort in one corner provides one with a shutter speed to be set. If you are deft with the lever, you can selectively meter different parts of the scene!

Topping off the jack-of-all-trades picture is the ability to focus close: yes, there is a built-in bellows and focussing rack, decorated with a glorious reproduction-ratio chart/computer. Admirably, with great respect, we put this “big tent” camera back in storage.

WEB LINKS

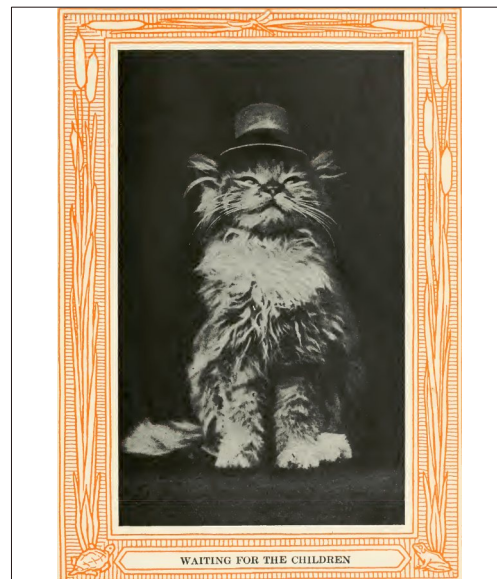
COMPILED BY JOHN MORDEN

***Kittens and Cats: A First Reader,* by Eulalie Osgood Grover, published 1911.**

Eulalie Osgood Grover is likely best known for writing *Mother Goose* but this charming little book with dress-up cats seems to have been a “pet” project.

Images were provided by Rotograph Co. (1905-1911), a popular postcard manufacturer, which means they were almost certainly an early example of the work of Harry Whittier Frees, their staff animal photographer. After Rotograph shut down, Frees went on to have a career in animal photography. Also interesting are the last pages in Grover’s book: instructions to teachers on how to use the text in the classroom, which provide a glimpse into teaching language in 1911. Regrettably that this posting just managed to miss National Cat Day on October 29.

The link to download the book from the Internet Archive:
archive.org/details/kittenscatsbooko00grov/page/n7/mode/2up



Apple’s new \$25 Polishing Cloth for monitors and screens.

Seriously? If you go to any Canadian store that sells tires or perhaps even a despot American hardware outlet, wipes and cloths for cleaning glass are around five bucks or less. Sure, a lot of us like Apple equipment but the guys in the marketing backroom are deluding themselves if they think an Apple logo on a fuzzy dollhouse placemat is going to make anyone part with \$25. Apple may feel that it’s all in the ad wording, playing up the Polishing Cloth’s soft, non-abrasive material that cleans any display, including nano-texture glass, safely and effectively. But actually, by this point, we’ve all leaned forward to use the t-shirt we’ve got on.

If you’re really looking for cheap cleaning options, Review Geek came up with four: www.reviewgeek.com/101606/4-cleaning-cloths-that-are-less-expensive-and-probably-better-than-apples/

Dating Photomatic Portraits by Sean Nolan

By dating, we don’t mean a Saturday night for drinks and dinner; we mean dating the year(s) in which photo booth prints were produced. If you’ve had an encounter with a photo booth in the last few decades, you know they spit out a few portraits in a short strip of prints. In a more distant past, however, they produced small framed images.

Nolan’s guide begins, “The photo booth was a private place where, hidden behind a curtain, you could take your own portrait. These pictures, taken without professional supervision, are wonderfully informal and often reveal a spontaneity and sense of character not found in more formal portraits of the period. The photographs range from staid passport photos to wacky strips where you could act out a scene in four poses.

“The photo booth was also a place where society’s censors could not enter. Gay, lesbian, or interracial couples could embrace in privacy. Risqué self-portraits were possible long before the advent of the Polaroid camera or digital photography.”

Sean Nolan has taken the time to date Photomatic portraits using frame design. His current release is available [here](#) in pdf format. The guide includes links for other books and updates to the guide. And don’t forget, another Nolan project appeared on page 3 of the May 2018 NEWS..



**Photomatic image in a cardboard
'Photoframe,' c1943 – 1945.**

ZOOMING

BY CELIO BARRETO



A conversation with Andrew Wright

Multidisciplinary Photographer

NOVEMBER 17, 2021 - 8:00 EST

An award-winning Canadian photographer and professor of Visual Art in the department of Visual Arts at the University of Ottawa, Wright explores the contradictions between photography's promises and failures, highlighting the role reproductive technology plays in mediating the natural world for the viewer.

Register on Eventbrite for FREE tickets:

www.eventbrite.ca/e/phsc-presents-andrew-wright-tickets-160673293145?aff=ebdsoporgprofile

Any questions? Email us at program@phsc.ca

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





IVY & IZZY

When Comedy Gets Serious

Izzy: As a pair of photo historians, I think we're too serious.

Ivy: Maybe. Maybe not. Some subjects require seriousness.

Izzy: They might, but we have a sense of humour too, don't we? Aren't there any fun photographs? Why's it always Barthes this and Benjamin that and Foucault in a turtleneck sweater?

Ivy: Alright Iz, I cede the floor. Take your shot.



Izzy: Let's analyze Dave Engledow. Dave's images feature him and his baby daughter in what have been described as funny but highly precarious situations. The guy's really popular on the net but I have a question about his humour.

Ivy: What?

Izzy: Who's the butt of Dave's jokes?

Ivy: Dave himself as the dad. Dave represents himself as a totally incompetent, unhandy, oblivious parent that doesn't

seem to notice his child getting into the most over-the-top predicaments. Everything that happens is essentially Dave's fault. But Dave the photographer's talent is in creating a fantasy that commiserates with the ordinary: every parent's bewilderment at how a split-second's inattention results in absolute offspring mayhem.



Izzy: Interesting. Did Dave have to work out who his comedy is directed at?

Ivy: Absolutely. The aim in comedy is to lampoon something but to have the audience identify with your point of view. If they do, you're funny and popular. If they don't, you bomb.

Izzy: So what's fair game in comedy?

Ivy: Self-deprecation, like Dave's work. Then there's satirizing human folly: pointing out the dumb things people do in general. Pointing out the foibles of particular sub-groups in a population only works if you are a member of that group. Then there's taking shots at the powerful with jokes based on evidence. You know, speaking truth to power.

Izzy: What's not fair?

Ivy: The weak or oppressed like the poor, victims of crime or the disabled. They're already at a disadvantage so that kind of comedy routine becomes bullying.

Izzy: Should comedians be censored?

Ivy: Actually, a system of judgment for stand-up already exists. It's called the audience. If a comedian crosses a line, the audience has the power to stop being an audience.

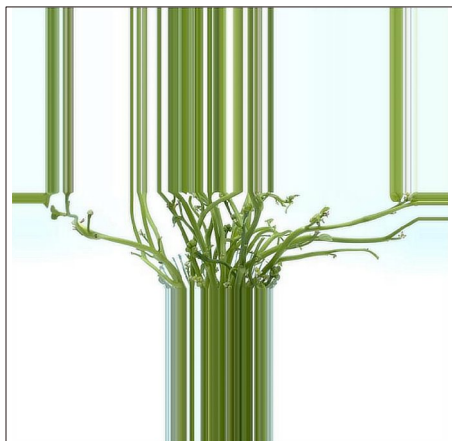


Sources www.instagram.com/wbfather/?hl=en

THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

Publications



Thu Ho, Moncton, NB.

PHOTOED The Eco Issue Digital Extra Edition.

www.photoed.ca/digital-issue

The PhotoEd Digital Edition is great bonus material that just can't be squeezed into the bursting-with-content print edition of PhotoEd magazine. It's circulated free of charge so all you photophiles hesitating to get a subscription can get a taste of Canada's best independent photography magazine. Best viewed on a BIG screen, as all quality Canadian photography should. If your tablet can't get the tech-y hang of our digital edition, try this link: issuu.com/photoedmagazine

COFFEE + MAGS = BLISS Photo Holiday Gifting in 2021

Coffee and magazines: the perfect coupling for Canadian photography lovers! Who wouldn't want to #ShopLocal and support TWO female-led independent businesses while feasting the eyes and the palate? This special offer of a year's subscription (3 fabulous issues) of PhotoEd and a 300g bag of Sparkplug Coffee, a Toronto-based e-commerce business that delivers fresh roast, fair-trade coffee to your door, can be yours for \$78. Direct link to purchase:

www.photoed.ca/coffee

(Offer available ONLINE only. RRP \$78. Shipping included. 3x/year. CANADA ONLY.)

Galleries



Ashley Beerdat,
participant from JAYU, 2021

GALLERY 44

Outreach is Gallery 44's award-winning program, providing youth from underserved communities within the GTA with a series of hands-on workshops and discussions that explore the visual power of images. This year, G44 delivered a virtual program using one of photography's earliest processes: cyanotypes. Runs until February 11, 2022. More info at: www.gallery44.org/exhibitions/outreach-2021



Emilio Amero, A Bride Dances, 1937

ROM

Breaking the Frame explores more than 90 original and vintage prints from the Solander collection; an inspiring display of new and unconventional approaches to photo history. Runs until January 16, 2022, with timed and ticketed entry only. More info at: www.rom.on.ca/en/exhibitions-galleries/exhibitions/breaking-the-frame

Galleries



Garry Winogrand, Los Angeles,
California, 1969

AGO

Documents, 1960s-1970s

In the 1960s and 1970s, documentary photography took on new power and meaning. In the aftermath of the Second World War, interactions shifted between citizens and their governments, colonizers and the newly independent, and men and women as new sociocultural dynamics evolved. This exhibition looks at how photographers around the world—from Bamako to Mumbai, Pretoria to Toronto—used the medium to celebrate, witness, and critique their worlds in new ways. With timed and ticketed entry only. Runs until December 5, 2021. ago.ca/exhibitions/documents-1960s-1970s

Camera Shows

Vancouver Camera Swap

After 2 years of living with uncertainty, organizer Tonchi Martinic was able to put a camera show on at the Vancouver Croatian Cultural Centre. "Despite higher costs due to COVID and rain, this show was a success... We had 56 tables that offered every type of film camera and related accessories. I was very happy to see old friends, collectors, and young enthusiasts...low interest in antique and classic cameras...[high interest] for famous brands and fast lenses."

The next show in Vancouver

has been booked for April 10, 2022. Thank you all, and I hope to see you again at the same place.

Tonchi Martinic: 604-681-8419