



ODE TO CHROME



That special day with bouquets, chocolates and intimate dinners may or may not be celebrated with your significant other this year, so Helena Aguilar Mayans's images of romantic solitude might seem made to order for any distant Valentine relationship. Originally from Olot, a town in Spain nestled in the northern volcanic region of Catalonia, Mayans graduated with a BA in Fine Arts and an MA in Art Education from the University of Barcelona. Along the way, she developed an interest in projections of Victorian femininity that share kinship with the feminist writings of Virginia Woolf. Her photographs evoke notions of childhood sanctuaries and secret gardens that become adult spaces of respite, contemplation and longing.

The Mayans photograph above was shot with LomoChrome Metropolis XR 100-400 (120) film using a Kiev camera. The Lomography company, home of LomoChrome film, has been a curious contender in the consumer equipment and film arena since the early 1990s. As purveyors of lower-cost trendy plastic bodies and low-quality lenses with mild distortion issues, they sell film similarly lacking in dependability in terms of colour balance. Often seen as experimental film, the mystery of what you might get when the film's developed has been the company's promotional concept for the last thirty years. Mayans uses LomoChrome because it tends to mimic some of the tendencies of the early colour-process autochromes with less labour than the autochrome pioneers were willing to tolerate. However, even she alludes to the uncertainty that haunts the LomoChrome transition from viewfinder to negative to print. To see more of Mayans photography, click [here](#).

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PHSC NEWS

Editor - Sonja Pushchak
Distribution - David Bridge
Contributors - John Morden,
Louise Freyburger, David Bridge
Views expressed in this publication solely
reflect the opinions of the authors.

news@phsc.ca

www.phsc.ca

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Facebook

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Pictured above: The Kiev 88 is a low cost way to try out medium format photography with 120 film. As a cheap camera with a poor reputation, many secondhand owners have taken to buying two Kievs at a time to have one for replacement parts. It was manufactured in its namesake, Kiev, Ukraine, until 2008 when the factory closed. The Kiev 88 and the Kiev 88TTL were equipped with Volna-3 lenses out of the box and the difference between the models was the non-metering prism on the 88 as opposed to the TTL metering prism on the 88TTL. The later Kiev 88CM was an upgrade as it allowed for more lens options. Helena Aguilar Mayans relies on her Kiev despite its durability issues.

PHSC PRESENTS (VIRTUALLY)

Does Equipment Make the Movie? The Shot List Knows



A photography crew captures a scene from the Sam Mendes film *1917*, which illustrates the use of a stabilizer rig. The choice of equipment makes the viewer feel like they're in the midst of the action in World War I.

Ever wonder how they shot Tom Cruise clinging to a plane as it takes off from the runway? How about the scene where the evil Colonel Landa, played by Christoph Waltz, conducts a Nazi interrogation at a kitchen table at the same time the camera lets you know there's someone hiding under the floorboards? When Daniel Craig as 007 changes out of his skeleton suit and walks onto the roof of his hotel on the Day of the Dead in Mexico City, how does the cinematographer follow him on his hunt for an international criminal?

Whether you're considering a career in filmmaking, think of yourself as a knowledgeable camera buff, or just want to indulge a notion of how your favourite movie scene got made, Episode 5 of *The Shot List: The Ultimate Guide* itemizes the camera devices that have become standard for professional filmmakers. Come to think of it, you might want to send this video to the guy who swears he could have turned out a better version of *The Terminator* on his phone. That's because contemporary directors rely on an array of specialized equipment, irreplaceable in terms of setting mood, advancing plot and creating a convincing fantasy experience. In fact, the last few decades of filmmaking have trained audiences in the emotions that different types of camera gear evoke. Want to intensify the panic a character's feeling when things go wrong? Follow them around with a handheld with a shoulder rig: with no stabilizer, the shake the camera imparts makes things seem precarious and risky. Want to give people a sense of how a binge-drinking character is dizzily nauseous? Put a body cam on the actor so they film themselves as they careen around a room.

The Shot List holds the viewer's attention by using clips from recent movies to illustrate what the right equipment choice achieves in the right hands. Technical yet well-paced, it's a great introduction for anyone professing an interest in becoming the next Tarantino or even the next Ed Wood. We've chosen this episode because of its equipment-centric theme but other videos in this series cover a range of photographic concerns that every good director or photographer needs to master. If you're curious, check out their tutorials on shot sizes, framing, camera angles, depth-of-field, camera movement, lenses and frame rates on YouTube.

Camera Gear: Every Type of Camera Rig Explained [The Shot List, Ep 5] www.youtube.com/watch?v=heJ9hWNb10g

NEO-PHOTOGRAPHY

Reconfiguring the Absurd for Future Photography

Pictorialism was the tail end of Victorian confidence in the British Empire. It assumed that a photographer could tidy up a problematic world by softening focus and shooting ephemeral events of light and shadow. It didn't make sense by the time World War I was shredding faith in conventional perceptions of civilized existence. Marcel Duchamp (1887-1968) joined Paris Dada to critique Europe's cultural obsession with empire building's conquest and materialism. He satirized society's tendency to wage war over assets with images of low-rank, mass-produced items given gallery status: urinals, coat racks and shovels.

It was likely that a visual critique of acquisition would arise again, with an apt occasion being the "Me" generation of the 1980s. *Quiet Afternoon*, a 1984-1985 series of still-lives by Swiss photographic collaborators Peter Fischli and the late David Weiss, was a landmark exercise in re-contextualizing the ordinary. Conceptually-minded Fischli and Weiss took what was lying around their studio and assembled it to remove routine functionality and meaning. In its day, work of this kind was appreciated as photographic playfulness: a sculptural approach, perhaps even a funky application of physics, to the mundane. However, its real contribution to the history of photography was in revitalizing Marcel Duchamp's rejection of the elevated or privileged subject, in order to repurpose the absurd as an expression of ever-shifting attitudes toward materialism and the consumer. Permutations of the absurd are utilized time and again in contemporary image making, and it's no exaggeration to suggest that such a device will persist in social criticism well into the future.



Peter Fischli and David Weiss, *Equilibres (A Quiet Afternoon)*, 1984–86.

PHOTOBOOK 101

Iconic Photography that Hasn't Changed America



Civil Rights leader Martin Luther King Jr. with his father, Martin Luther King, Baptist minister, and his son Martin Luther King III, Atlanta, Georgia, March 22, 1963.

James Baldwin (1924-1987) was a poetic and articulate writer, activist and pundit, sought after for his insights on the trajectory of the Civil Rights movement. He grew up poor in Harlem, made contact and moved with the literary glitterati in Greenwich Village and then spent time in Paris after World War II. He was best known not for his novels, which lacked a curiosity about character's lives; nor for his reporting. His talent lay in writing about politics by which he could reveal some aspect of his experience of growing up Black in a racist America.

Baldwin met Richard Avedon (1923-2004) in the high school they both attended where they worked on the school paper together. Avedon grew up in a Russian-Jewish immigrant family that ascended as his father rose from

menial work to owning a retail dress business on Fifth Avenue. Avedon studied photography at the New School for Social Research and was recommended by his New School instructor to the Art Director of *Harper's Bazaar*. He eventually became the lead photographer at *Vogue* magazine.

Baldwin and Avedon became reacquainted when Avedon was assigned to photograph Baldwin after an essay of Baldwin's on the contentious role of Christianity in Black poverty had just been published in *The New Yorker*. Baldwin was in demand by media for his elegant-but-damning observations on American life. Avedon and Baldwin decided then on a collaboration, a book that would reveal the character of the contemporaneous mid-twentieth century New York both knew intimately. The book was to contain photographs by Avedon and Baldwin's more than 20,000 word essay.



George Lincoln Rockwell, commander of the American Nazi Party, with members of the American Nazi Party, Arlington, Virginia, October 15, 1963.



The Generals of the Daughters of the American Revolution, DAR Convention, Mayflower Hotel, Washington, DC, October 15, 1963.

Nothing Personal was published in 1964; Taschen re-issued a facsimile in 2017. Hilton Als, who wrote about Baldwin for *The New Yorker*, described *Nothing Personal* as visualizing "the exceptional in the real...Not the "sublime" or transcendent, but the brutality, theatre, innocence, and confusion that made up their racist, sexy, and impossible city of love and lovelessness." A re-examination of *Nothing Personal* with its portrayals of smug Whiteness, marginalized Blackness, and the unfortunately resilient American Nazi Party discloses a statement by Avedon and Baldwin of how far the United States had yet to go in terms of just and progressive nationhood in the 1960s. In light of the Trump era, the distance between what America is and what it should be has grown. *Nothing Personal* gives the reader the impression of how far America hasn't come in almost sixty years, and how unlikely it is to transcend its inherent flaws.

THE OTTAWA FILE BY SONJA PUSHCHAK

The Tesla Solution for Anti-Vaccination Truckers



Aside from the glaring problems with the Freedom Convoy's objectives, the protestors who descended on Ottawa did a miserable job of managing images. Vandalizing the Terry Fox statue blew through social media and upset Canadians in record time.

At the end of January, truckers in semis, truckers in Ram trucks, trucks with American bumper stickers and people in economy cars that they hoped looked like trucks, pulled into Ottawa to protest the vaccine mandate they maintained was endangering their freedom. They were there to champion freedom by blocking roads and hobbling daily life for the people of Ottawa. Peacefully clogging Wellington Street in front of the Parliament buildings while peacefully shouting profanities and peacefully blasting air horns all day and all night, they made clear their intention to overthrow a democratically-elected government in order to fulfill the desires of a few guys wearing MAGA hats and mullet toques.

There was a bit of confusion among those watching the protest because of the number of American flags, suggesting American interference in Canadian affairs. It also implied that some of these 18-wheeled political experts might have taken an accidental turn somewhere on the 401, believing themselves in Washington, DC at a blockade of the White House. Surely they didn't somehow think protesting a mandate in Canada would have any bearing on the vaccine mandate in the United States if they had to deliver goods across the border? Or was it that these masters of direction couldn't tell which side of the border they were on?

The fact that these trucker-slash-constitutional scholars spent a few moments drafting complex constitutional reforms at the local Tim Hortons before heading to the capital meant they didn't have time to plan for anything as unimportant as provisions in case nothing was open at their destination. But they demonstrated an uncanny ability to adapt to adverse conditions by urinating on the War Memorial and stealing food from the homeless. They filled

the hours waiting for the government to take their tantrum seriously by creating an anti-vaccination Terry Fox memorial. Funny, anyone who knows the Terry Fox story knows he would have given anything if he could have gotten a vaccine for the cancer that took his life.

Canadians noted Conservative politicians at all levels were quick to demonstrate their solidarity with the protestors. Because it's all about personal freedom, right? Because it's really important that these particular truckers and their supporters be free to bully and intimidate the mothers and children, seniors, and healthcare workers of Ottawa. Of course, if we all operated under the trucker's definition of freedom, then the rest of us might be free to deny the protestors benefits, social services or medical care. Ah, freedom. So open to interpretation.

Toronto tended to get off lightly by blocking the blockades. (Road closures in the core? Slow traffic? What else is new?) But our sympathies remain with those still trying to shake the Convoy loose. At least the protestors seem to be losing Conservative support since they shut down the Ambassador Bridge, stopping shipments of parts which lead to Ford, GM and Toyota closing factories. I guess it would be a challenge even for Doug "Open for Business" Ford and his party to defend killing the Ontario auto industry. The final irony in the chaos? Remember when Elon Musk tweeted "Canadian truckers rule"? Not sure why he did because his company, Tesla, is developing hardware and supporting software to autonomously pilot trucks which will essentially eliminate drivers ([here](#)). Autonomous delivery is already employed in Europe. Perhaps these truckers should go back to work while they still can.

EQUIPMENT REVIEW

BY DAVID BRIDGE

Trashing Trophies: How to Evaluate these Nikon Classics



Nikon F3 HP (left) and the Nikon FE (right).



And let's not forget the Nikon N2000 (left) and the Nikon F90 (right).

Yes, you may have too many old cameras. Herewith are PHSC lab's thoughts on which old Nikons should go the way of your Erin O'Toole-endorsed turkey-sized air fryer.

Nikon F3 HP: Popular nostalgia item with built-from-lego styling. Nikon made these for 100 years, so collectors may find a newish one that works. Shutter release impossible to reach without risking repetitive strain injury. Meter is always switched off when you want it to be on; little meter tab difficult to slide. Idiosyncratic flash bracket unique to this Nikon. This camera has the smoothest ever film advance, and, of course, a giant viewfinder image with as many pixels as your retina can stand. Pretty usable for the 90% of us who need glasses.

Nikon FE: A batteries-required version of the series that includes the much-admired FM, FM2, FM3a and FE II. Just-right size and solidity. So good looking that Nikon has unsuccessfully tried twice to produce a similarly elegant digital: witness the overstuffed Df and recent failure-of-proportioning Zfc. Sensible controls and large viewfinder that doesn't work for the 90% of us who need glasses.

Nikon N2000: This is the manual-focus version of Nikon's first venture into electronic/auto-focus cameras. The N2020 auto-focus version's autofocus is glacial and inaccurate. But what's not to like about a camera that winds its own film and runs forever on 4 AAA batteries, even if it whines like a 747 spooling up. Large viewfinder that's hopeless for the 90% of us who need glasses.

Nikon F90: Thick as a brick, and about the same weight. The melted plastic blob styling will not impress your millennial friends. Usable autofocus, but won't work with non-screw lenses. Winds its own film and runs forever on 4 AA batteries. Pretty usable for the 90% of us who need glasses. Be aware that this model has a coating on the back door that inevitably turns sticky. This goo can be removed by liberal applications of WD-40 and elbow grease. Wear gloves.

Which to keep? Ugly as it is, the F90 is the most advanced and likely to continue working longer, being a much younger model. The FE is lovely; ours is broken and most would recommend, as with a certain political leader, that replacement might be better than an attempt to repair.

WEB LINKS

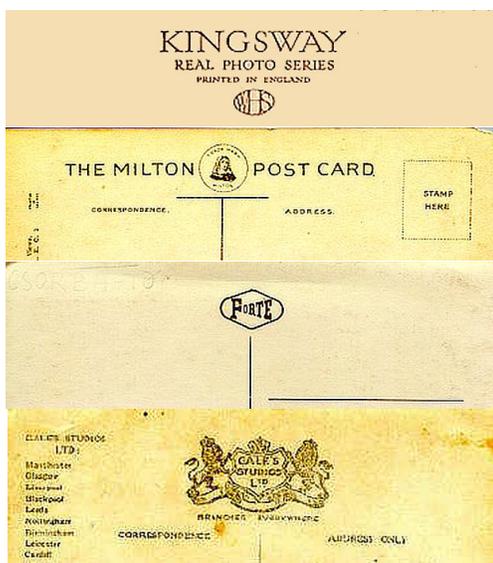
COMPILED BY JOHN MORDEN

Le Monde Masqué

This series of images was created by French photographer Helene Guetary, coming out of the first Paris lockdown in 2020 to rejoin the outside world. Now as a participant in a global masked culture, Guetary decided to make sense of the shock of change by recalling primordial functions of the mask—to reveal, to hide, to transform, or to question. The result is a reification of the human need to make the mundane mystical and to manufacture identity by a bricolage of the inanimate. See her folio of self-portraits at: www.heleneguetary.com/le-monde-masque?lightbox=datatem-kbkuc6j5



Fighting Deer Mask from the series *Le Monde Masqué* by Helene Guetary, 2020.



How to identify and date vintage Real Photo Postcards by their backs.

If you're new to collecting Real Photo Postcards (RPPC), dating the cards can be an issue. The first step is knowing what you have: RPPC are photographic postcards reproduced on photographic paper with a postcard back. There are many postcards that reproduced images by halftone printing methods that are not real photos: the best way to tell the difference is to look at the postcard with a magnifying glass. If the photo is printed and not developed, you will see the image is made up of tiny dots, the same as mass-printing processes for magazines, newspapers or other publications. A RPPC has solid areas with grain but no dots. If the postcard has a stamp box, using the index in the link below can get you the paper manufacturer and from that an approximate age of the postcard. If that doesn't work, check out the Postcards Backs section. Link: www.playle.com/realphoto/?fbclid=IwAR30bmYZUEgeYfW0tqJ6ByCfFgG77tf3ohOF_e33qCktCgLVzUt_R5W9WXo

National Gallery Canada Focus on the Collection: Julia Margaret Cameron

Mina Markovic, a valuable new member of the PHSC working on social media, has an article posted on the National Gallery of Canada Blog. The essay discusses British photographer Julia Margaret Cameron's portraits during the mid to late 1800s. As Alfred Tennyson's wife Emily remarked, "Mrs. Cameron is making endless Madonnas and May Queens and Foolish Virgins and Wise Virgins and I know not what besides."

www.gallery.ca/photo-blog/focus-on-the-collection-julia-margaret-cameron-1815-1879



Alethia, featuring an adult Alice Liddell (Lewis Carroll's model for *Alice in Wonderland*), by Julia Margaret Cameron, 1872.

ZOOMING

BY CELIO BARRETO



Percy Hennell's Surgical and Nationalist Colour Photography, 1940-1948

Dr. Christine Slobogin, Medical Humanities

FEBRUARY 16, 2022 - 8:00 EST

Dr. Slobogin showcases the nationalist fervour and anxieties that dominated the consciousness of an English wartime population through the works of British photographer Percy Hennell. Relationships between Hennell's seemingly disparate projects of reconstructive surgery, homeworkers assigned to military positions and the centrality of the farmhouse in the war effort reveal key aspects of the role of photographic propaganda during World War II.

Register on Eventbrite for FREE tickets:

[/www.eventbrite.ca/e/something-useful-in-the-national-sense-by-dr-christine-slobogin-tickets-165373952945?aff=ebdsoporgprofile](https://www.eventbrite.ca/e/something-useful-in-the-national-sense-by-dr-christine-slobogin-tickets-165373952945?aff=ebdsoporgprofile)

Any questions? Email us at program@phsc.ca

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



authoritative origin. Because the “original” *Star Wars* was only a reflection of *Star Trek*, *Buck Rogers*, *Flash Gordon*...

Izzy: Are you trying to tell me there’s no such thing as an original?

Ivy: Didn’t John Donne say, “All mankind is of one author, and is one volume: when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated...”

Izzy: When did he say that?

Ivy: The guy’s dead. He said it in 1624.

Izzy: Look, is it bad to love something that you think is unique, maybe even quintessential?

Ivy: You can think something is unique without it being so. And you have to keep in mind the definition of quintessential: the one best example in a category or class. By the way, I really loved *Cowboy Bebop* with live actors. The casting was great and the production really captured the feeling of the original.

Izzy: Which original?

Ivy: Exactly.

Sources

“[The Ecstasy Of Influence](#)” by Jonathan Lethem, *Harper’s* (2007)



Cowboy Bebop characters Spike Spiegel, Jet Black, Faye Valentine and Ein the corgi in anime (above) and live-action (below).



IVY & IZZY

Reflecting on the Meaning of an Original that Isn't

Izzy: The nerve. They’ve gone and released a live action remake of *Cowboy Bebop* (2021). Why’d they have to screw with the original?

Ivy: By original, do you mean the 1998 anime set in the 22nd century where interstellar bounty hunters Spike Spiegel and Jet Black (the cowboys) take off in their spaceship *Bebop* to recover the galaxy’s criminals for woolong (money)?

Izzy: Yes. That anime series was awesome. It had purity. No attempts should have been made to copy it.

Ivy: ...or do you mean the paperback manga series, based on the same characters but with different stories, which had its public release about a month after the anime *Bebop* aired on TV Tokyo in 1998?

Izzy: Oh. Okay, the graphic novel series too.

Ivy: Or, Iz, do you mean the many influences that the *Bebop* anime and manga borrowed from: *Blade Runner* (1982), *Lupin III* (1979), *Barbarella* (1968), *Johnny Quest* (1964-1965), *Peter Gunn* (1958-1960), *Buck Rogers* (1939), *Flash Gordon* (1936), Kabuki, westerns...

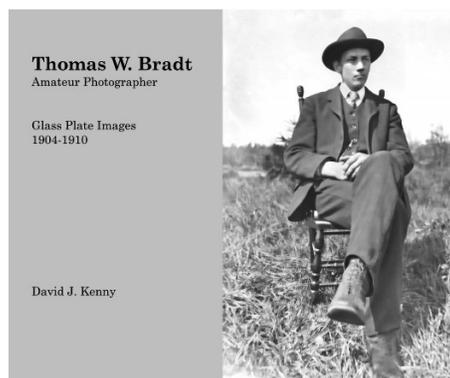
Izzy: Do not sidetrack me with a cultural analysis. They just shouldn’t have touched it.

Ivy: Spoken like a true fanboy. Okay, if you maintain that “purity” actually exists in cultural production, which it doesn’t, then you have to stop watching all those *Star Wars* spin-offs like *The Mandalorian* and *The Book of Boba Fett* because they have no “purity.” They are simply simulacra, versions of copies of past cultural entities that have no meaningful

THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

Books



Thomas W. Bradt: Amateur Photographer by David J. Kenny

David Kenny has published a book on his collection of glass plate negatives shot by Thomas W. Bradt between 1904 and 1910. The pictures feature the Alymer, Springwater, Port Stanley, and St. Thomas areas and cover a wide range of rare rural subjects.

To order the book click [here](#).

To ask questions of the author, email: nitrate.film@icloud.com

Galleries Online



The Wave, digital collage, by Laura Kay Keeling, 2021.

GALLERY 44 Salon 44 Online

Gallery 44's annual fundraising exhibition moves online! Representing the best in Canadian photography, Salon 44 brings together an incredible collection of over 60 established and emerging artists with works priced for both new and seasoned collectors alike. All proceeds from the sale directly support artists through meaningful production, education and exhibition opportunities. On line March 3 to March 19, details at: www.gallery44.org/exhibitions/salon-44-online-2022

Galleries



Domestic Symphony (detail) by Margaret Watkins, 1919.

ART GALLERY OF HAMILTON Margaret Watkins: Black Light

Hamilton-born photographer Margaret Watkins is yet to receive her rightful place in the history of photography. This exhibit seeks to rectify this through the presentation of over 100 works that reflect Watkins' extraordinary talent. Until May 29, 2022. For details click [here](#)

Contests

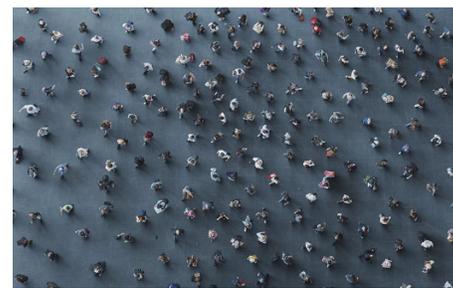


Last year's Junior Grand Prize Winner was Single Swan by Owen Ritchie.

ROM Wildlife Photographer of the Year Contest

The ROM Wildlife Photographer of the Year contest returns for a seventh year! Whether you're an amateur or professional photographer, ROM invites you to share your captivating images of the natural world for a chance to win some amazing prizes from Henry's Camera and have your photograph on display at the Museum. Open to all residents of Ontario with Youth and Adult categories. To find out how to enter, click [here](#).

Galleries



Berlin 1 by Adam Magyar, 2019.

STEPHEN BULGER GALLERY Wanderlust: Around the World in 80 Photographs

The Bulger Gallery presents a collection of works by gallery artists intended to address and possibly satiate the desire to travel, long suppressed by the realities of the coronavirus. The title's satirical look back at Jules Verne's novel takes ironic note of a time when difficulties circling the globe were due to unsynchronized Victorian transportation modes, not travel prohibitions. On in gallery or online until February 26, 2022. For details click [here](#)

Wanted



Frank Micklethwaite, c1887.

Micklethwaite Photos

Bill Micklethwaite is still interested in finding photographs taken by Frank William Micklethwaite, Fred William Micklethwaite, Percy and John Micklethwaite, and John (Jack) H. Micklethwaite.

If any images by this family of photographers are in the hands of PHSC members, please contact Bill by phone: 778-965-0078, or email: micklethwaite.photos@gmail.com.