



PUTIN'S FOLLY



A Ukrainian civilian, wounded in a Russian airstrike on an apartment complex in Chuhuiv, Kharkiv Oblast, Ukraine, was among the first non-military personnel targeted by Russian forces. On February 24th, Putin's army launched a full-scale assault on the independent nation and by the 25th, troops reached the capital Kyiv. While there have been incidents of Russian supply line difficulties, equipment malfunctions and muddled military coordination via Russia's Ministry of Defence, assaults on civilian targets are ongoing and escalating. Photo by Wolfgang Schwan/Getty Images.

As many already know, Russia has embarked on an invasion of the Ukraine. Russian President Vladimir Putin had been building up armaments and troops on Ukraine's border since 2021 in order to enable an assault in late February from three directions: the north, the east and from the Crimea to the south. He has justified his decision with Trump-brand hokum: decrying a peaceful independent nation as an aggressor, calling a democratic government fascist, and declaring Ukrainian President Volodymyr Zelenskyy, a Ukrainian Jew, to be a Nazi.

While these are the official reasons from the Kremlin for the unprovoked attack, the story underneath is more complex. Putin expected that a takeover would be a cakewalk: a more-or-less bloodless coup in which Russian soldiers would simply move in across the border and intimidate the Ukrainian government into submission. It is supposed that Putin intended to install a political puppet beholden to himself as the country's President. His plan to scoop up a quick win in the Ukraine was to reinforce his reputation as a strong man for the Russian people. However, widespread Ukrainian resistance, international condemnation and sanctions, and protests on the streets of Moscow have revealed Putin's miscalculation. However, observers suggest he will not accept withdrawal or failure, which the Russian President likely fears as the end of his influence at home and abroad. We worry that this makes Putin an exceedingly dangerous man.

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PHSC NEWS

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Pictured above: The FED 2 is a Ukrainian manufactured 35mm rangefinder camera. As a lower-cost clone of the Leica II, it was produced from 1955 to 1970. FED was the name of the factory and it opened its doors in 1927 in Kharkiv, a city in northeast Ukraine. As facilities improved, the FED 2 was a major update on the FED 1, while versions 2a to 2e featured mostly minor changes to the original design. The camera above has a 39mm Leica screw mount, accommodating Industar lenses. A Ukrainian might point to the company's concept of a Leica competitor without the typical Leica premium as a prudence characteristic of Ukrainian frugality.

PHSC PRESENTS (VIRTUALLY)

Back to the Future of a Russian Revolution



Scene from *The Battleship Potemkin*, a 1925 film celebrating the foreshadowing of the 1917 Russian Revolution.

Russia has invaded Ukraine, an independent state since 1991, and it has done so under under pretences that are bizarrely false and seemingly paranoid. Many think the reason is simple: an attempt at reunifying the Soviet Union. On the other hand, it might be wise to consider the country's recent economic fluctuations. Though Russia has long positioned itself as a global super power, the Russian GDP (the gross domestic product or total market value of its goods and services) is in fact quite meagre compared to the United States, China, the UK, Germany, India, and even Italy. When Vladimir Putin took over as president, he managed some stabilization of a shaky economy but didn't bring about substantial growth. This has always been a problem for Russian consumer buying power and the ruble. Introduce the interruptions, deprivations and deaths of the pandemic, the statistics of which the Russian government hides from the rest of the world, and you might have the conditions for civil unrest. Putin's recent signing into law of a 15-year jail term for any Russians spreading information on the progress of the war indicates he's afraid of what his people are thinking. It's therefore plausible that popular support of the Putin regime has declined, with the Russian President now seeking ways to divert attention from an internal revolution.

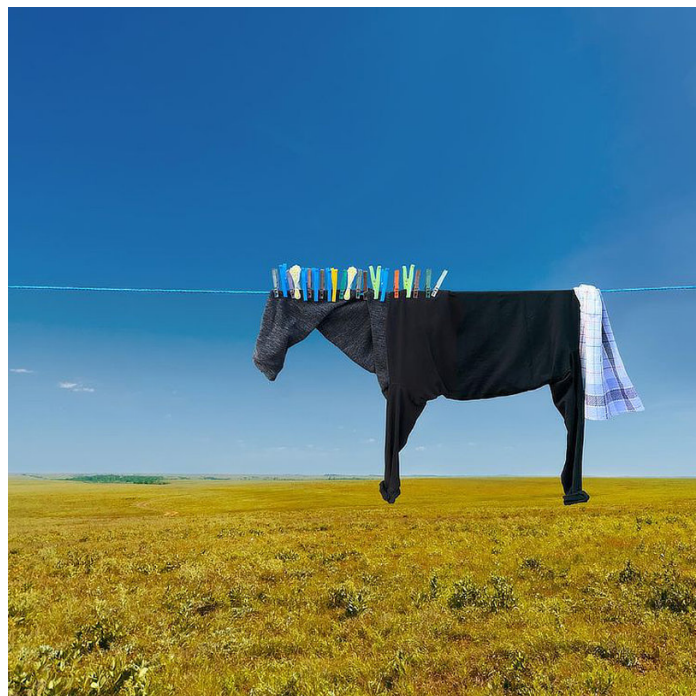
Contemporary Russians are the descendants of those who stood up against the tyranny of the Tsar early in the last century, so it's interesting to contrast current affairs with *The Battleship Potemkin*, a 1925 Russian film directed by Sergei Eisenstein. The film was financed to commemorate the twentieth anniversary of the 1905 revolution in Russia, a catalytic revolt that eventually led to the overthrow of the Romanov family dynasty and Tsar Nicholas II in 1917. In Eisenstein's dramatization of the 1905 events, the crew of the Tsar's battleship rebels against imperial inhumanity, enlists other Russian warships to its cause and finally launches an assault against the Tsar's murderous guard in Odessa. Anyone familiar with recent news will know that one of the first offensives of the Russian military was invading Odessa (Odesa), the Ukraine's strategic port city. Consider the hypocrisy inherent in the descendants of the oppressed of the last century becoming the aggressors in this one.

The Battleship Potemkin is classic fare for any history of film class because of director Sergei Eisenstein's use of montage, especially for the assault of a defenceless Ukrainian population by the Imperial army on what was then known as the Odessa Steps. The director punctuates the mechanical march of the Imperial guard with abrupt cuts of terrorized people scattering and falling on the stairs. Hard-to-forget footage includes a woman imploring the soldiers to help her wounded child only to be shot herself (above), and a murdered mother losing her grip on her infant's pram. The out-of-control baby carriage sequence still manages to wrench an emotional response from viewers today. Click on the link below to watch the original film.

***The Battleship Potemkin* directed by Sergei Eisenstein, 1925 www.youtube.com/watch?v=mCR44ihk6C8**

NEO-PHOTOGRAPHY

Helga Stentzel: Household Surrealism



In the sixteenth century, Milanese artist Giuseppe Arcimboldo (images [here](#)) composed human heads out of fruits, vegetables, meat, crockery, books and other commonplace commodities. At the time, philosophical principles born of the Renaissance called on artists to perfect nature by reconfiguring the ordinary. For that reason, scholars today argue that Arcimboldo may have visualized the human imagination as an inside-out kind of metaphor. Of course, it's equally possible he just painted amusing pictures for the Viennese court.

West London resident Helga Stentzel has demonstrated a talent for taking Arcimboldo's concept into the twenty-first century. Stentzel makes the extraordinary out of the ordinary with clotheslines and carefully arranged piles of past-the-best-before-date edibles. Are her works concerned with critical environmental issues or does she avoid making images weighed down by seriousness? Like Arcimboldo, Stentzel may choose to leave us guessing while we enjoy the work itself. More Helga Stentzel at [blog/store](#) and Instagram [here](#)



STREAMABLES

The Story of a Working Class Nero



Aneurin Bernard portrays overtly-confident photographer David Bailey while Karen Gillan is Jean Shrimpton (left) in director John McKay's *We'll Take Manhattan*; they seem even more mod than the real Bailey and Shrimpton (right).

The movie *We'll Take Manhattan* (2012), available on Amazon Prime, starts with screen text that reads, "In 1962, no one had heard of the Beatles. No one expected to be famous, who was not born rich or titled. And there was no such thing as youth culture. But then David Bailey and Jean Shrimpton went to New York." This is the audience's introduction to a dramatization of the love affair between British fashion photographer Bailey and British model Shrimpton, a relationship which supposedly invented and revolutionized pop culture. The film prefers to refer to pop culture as youth culture, because that makes it sound like the post-WWII shift in social attitudes which continues to be part of current cultural phenomenology. Much more impressive than being part of something called the mod look which lasted about six years.

Aneurin Bernard plays Bailey and Karen Gillan (Nebula in *Guardians of the Galaxy*) is Shrimpton. The plot gravitates around the April 1962 shoot that sends David and an unseasoned Jean to New York to work on a Vogue layout called Young Idea goes West. The pair is harassed on and off by Vogue executive Lady Clare Rendlesham, played by the late Helen McCrory, who is in charge of the Young Idea magazine feature and believes that innovative fashion photography can only be achieved with Cecil Beaton's stiffly posed, aristocratic chiffon-aganzas. Long story short, Lady Clare tries to assert her vision with arrogance the nobility learns in the womb, working-class wunderkind Bailey repeatedly tells her to buzz off and country lass Shrimpton feels insecure throughout the entire episode. However, when Bailey's contact sheets finally reach London, Lady Clare is informed by phone that Vogue's editorial staff is behind Bailey. She is crestfallen but fashion history is made.

Both Bailey and Shrimpton are listed as consultants on the film. It seems that Shrimpton's hand shows in wanting to underline how out of place she felt in the world of couture. It seems Bailey's hand shows in wanting to look like the architect for practically everything the 1960s produced. He not only needs you to know he gave birth to "the cool," he wants you to think he breastfed it until it went off to college. Screenplay writer John McKay, who also directed, succumbed to Bailey's concept of the period. According to the movie, Bailey fostered a fashion movement and style of photography, stood as a role model for the Beatles, single-handedly broke British class barriers and, hardly least, spearheaded the transition from medium format to 35mm.

As Bailey shoots the nervous Shrimpton with his Pentax S3, telling her how gorgeous she is, the film treads lightly on how the David and Jean coupling worked while Rosemary Bramble (his then current wife) was in the background. It keeps some distance from Bailey's well-known predatory sexual practices in the studio and, of course, doesn't cover how temporary this earth-shattering duo of photographer and muse was (he marries Catherine Deneuve in 1965). It doesn't bother explaining that Bailey was simply one of a group of photographers at the time who all displayed the same visual aesthetic in their work and ignores how absolutely vacant his images would have been without the striking personalities who posed for him. However, the movie does go to some lengths to recapture the look of the original New York shoot, great if you happen to be big on beige suede. Watch it if you're a fan of mid-last-century trivia but realize that you're seeing the era through David Bailey's eyes, which might be a bit different from how the Swinging Sixties actually swung.

THE OTTAWA FILE

BY SONJA PUSHCHAK

A Family Album of Ottawa Counter-Protest All-Stars

On February 27th, 2022, people around the world gathered to protest Putin's aggression toward the Ukraine. They congregated in areas intended for large public demonstrations and then peacefully went home at the end of the day. So unlike the Ottawa occupation where protestors choked the city's streets and bullied private citizens for weeks on end. Ottawans carried on as best they could during the Freedom Convoy ordeal but a few deserve to be honoured for finding ways to make a public point about the protest's deplorable tactics.



Air Horn Hero

As Ottawa's City Hall repeatedly hesitated in bringing about any relief for its beleaguered citizens, this 21 year-old resident leapt into action. She led a class-action lawsuit which eventually brought about an injunction prohibiting the incessant honking of truck air horns in downtown Ottawa.



The Cooper Street Trio

Truckers in the Convoy not only blocked streets around the Parliament buildings, they attempted to cause maximum distress on residential roads. When a dump truck led a procession of protest vehicles down their street, these three women stepped into the middle of the road and blocked their path.



Balcony Guy

This man managed an eloquent and animated summary of how tired Ottawa was of the ham-handed, illogical and illegal occupation, all from the impromptu stage of his apartment balcony. We have not provided a transcript of his remarks but feel their character is apparent in his body language.



Blue Jacket Man

This Ottawa man represented the frustrations of the city's residents by walking into a crowd of protestors and loudly suggesting they leave. His diatribe hinted at how idiotic the protest was as a whole, as the Convoy's objective should have been to discuss provincial vaccine mandates with Ontario's Premier, nowhere near Ottawa at the time.

EQUIPMENT REVIEW

BY DAVID BRIDGE

A Look Back at Kodak Cabinetry and the Amateur Printer



The Kodak Amateur Printer, closed (left), and opened (right) with 4x5 negative in place, red light on for positioning, ready for paper.

Now that we may be on the threshold of exiting the plastics era (we hope *The Graduate* was wrong), it's instructive to look back at the pre-styrene and bakelite times when the material of choice for consumer products was wood. Fox-Talbot's cameras, at least as replicated, were attractively constructed and finished wooden boxes, and even in the consumer/amateur photo years of the late 19th and early part of the 20th century, mass-produced cameras and their accessories were mostly wood.

In the musty climate-controlled shelves of the PHSC labs we found this fine example of Kodak's cabinetry: the "Amateur Printer." Donated by a longtime PHSC member and craftsman, this one is an earlier example of a variety of what were basically electric light-boxes designed to contact print on relatively slow photographic paper. The "Amateur" name was to differentiate this product from the similar units sold to smaller photo-finishers of the day.

This unit is more than just a light box. It contains two lamps inside, one red and one white, arranged on a sliding platform so that the yellow (or red) light could

be placed to illuminate the negative (for positioning) then slid away to centre the exposing white lamp. Sliding masks of black metal were included, allowing positioning and cropping of the negative to produce a white border. A piano-hinged two-piece cover with soft felt-covered pads was used to flatten the negative-paper sandwich, and when the handle of the lid was depressed, it turned on the exposing lamp inside (sleazy marketers called this "automatic"). A 15 cm opening on one side, originally covered with a coloured cloth, shed enough subdued light on the table to allow development in adjacent trays.

What made all this make sense was that the contact-printing papers of the day, purchased in convenient small sizes, were of low sensitivity and could be used in subdued light (i.e. without a darkroom). With this machine one could produce negative-sized prints, in this case up to 4"x5". Most consumer cameras were priced so that the most expensive used the biggest film, and hence would make the biggest contact print.

Is it asking too much to have more extremely cool wooden camera equipment? As long as it's sustainably manufactured, that is.

KODAK AMATEUR PRINTER

THE Printer consists of a box with a removable top, in which there is a glass window through which the printing is done. Prints may be made with white margins, any size from 1½ x 2½ to 4 x 5½ inches, by a simple automatic masking device, which holds the negatives firmly until released. Within the box is a small red electric bulb to permit the adjustment of negative and paper, and provision is made for a 60 Watt Mazda lamp, which is automatically turned on when the hinged frame is closed to make the exposure.

In the side of the box is a removable window, covered with orange fabric which serves as a dark-room lamp when developing-out or bromide papers are being used.

The printer is supplied complete, without lamp, but including 5½ feet of electric light cord and plug.

The Kodak Amateur Printer \$10.00

In a 1920 catalogue, this state of the art printer was 10 bucks, lamp extra.

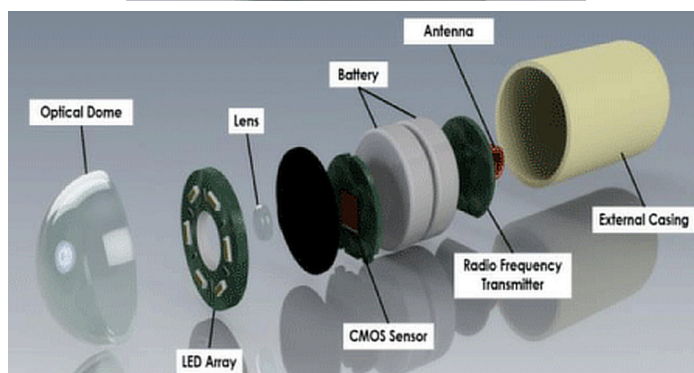
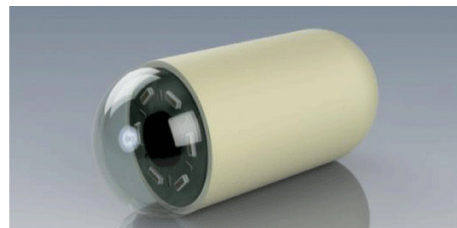
WEB LINKS

COMPILED BY JOHN MORDEN

The Biotechnology of Capsule Endoscopy

A camera that goes where your Nikon doesn't and perhaps shouldn't. Now being used in investigative medicine are pill-sized cameras that can be swallowed. The built-in lights, lens, CMOS and batteries can transmit images out of the body via Bluetooth as it passes through the gastrointestinal tract. Images are captured by a belt worn around the waist. An exploded view of the technology is on display at right and if you want to see an actual intestinal "voyage," click on the link below (the video stops abruptly just short of the climactic exit scene due to YouTube censorship rules). Considering where the camera ends up, they're actually doing you a favour. It's a BBC production starring Dr. Michael Mosley's colon.

www.youtube.com/watch?v=5ufESc1bK78



The Daguerreotypes of Southworth and Hawes: A Style Peculiar to Themselves

Mike Robinson, one of North America's top daguerreotypists, hosts an intense foray into the work of Southworth & Hawes, the famed studio partnership working in Boston from 1843–1863. Robinson reveals fascinating details about their studio setup, lighting management and arrangement, modifications to their cameras and the unusual chemical formulation they used to produce a landmark body of work. If you are interested in daguerreotypes, or collect them, this is a must watch.

Link: www.youtube.com/watch?v=AcPhDJelbTw

Two daguerreotypes by Southworth and Hawes produced in the same studio. One is taken with a camera with a white interior, the other with a standard dark interior.

Portrait of a Scaphander

This essay is a fascinating historical "yarn," a tangled meandering tale by Brad Fox that alights on a number of bizarre and seemingly disconnected events over time and place that eventually reach their zenith with the first deep-sea photograph of Louis Boutan, the 19th century underwater photographer. The article not only establishes how complex history is but reminds the reader how nonlinear human discovery can be.

This essay is one in a series of essays that experiment with presenting history by alternate forms and methods. You can check out Public Domain Review's archives for similar examples of extraordinary and idiosyncratic historical research.

Link: publicdomainreview.org/essay/portrait-of-a-scaphander



Portrait Instantané d'un Scaphandrier (a diver's water-tight suit, with devices for assuring a supply of air), by Louis Boutan, 1899.

ZOOMING

BY CELIO BARRETO

THE PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

in conjunction with

Dr. Hanin Hannouch

and The European Society for the History of Photography

P R E S E N T S

TECHNOLOGIES, EXPEDITIONS, EMPIRES

Three-Colour Photography around 1900

A N I N T E R N A T I O N A L Z O O M S Y M P O S I U M

APRIL 29, 2022

1:00pm to 5:00pm EDT

Hosted by Dr. Hannouch, Curator at Vienna's Weltmuseum Wien, and Programme Coordinator Celio Barreto, this symposium explores the revolutionary properties of the three-colour photographic process with an afternoon of seminars, panel discussions and presentations by noted Canadian and international scholars. Join us for an informative inquiry into the technology, its pioneers, practitioners and advocates, as well as its application in colonial expeditions as a means to bolster imperial ambitions.

Registration for **FREE** tickets will be available from Eventbrite

Email us for updates and information at program@phsc.ca

This online Zoom event sponsored by

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IVY & IZZY

The Shallow End of Deep Fakes

Izzy: Things have been depressing lately.

Ivy: No kidding.

Izzy: The pandemic. The occupation of Ottawa. The invasion of Ukraine.

Ivy: I hear you.

Izzy: And to top it all off, there's James Cameron's warning about deep fakes ([here](#)).

Ivy: The director of *Avatar* and *The Titanic*? You mean where he says, and I'm paraphrasing, with all the innovations in computer hard and software the entertainment business has come up with, we (meaning the movie industry) have built a tool set for creating fake media?

Izzy: That scares me. I mean, with all the misinformation that currently plagues society, what happens when we can't believe what photography tells us?

Ivy: For crying out loud, Iz. When could we ever blindly believe what photography told us?

Izzy: Come on, photography was believable once.

Ivy: Iz, after Hippolyte Bayard took a picture of himself as a drowned corpse in 1840, he got up and made a sandwich.

Izzy: Okay, well, yeah. But that was an obvious kind of fake. I mean, his friends saw him walking around afterwards.

Ivy: How about when Oscar Rejlander hand-altered that photo of Jinx the baby for Charles Darwin around 1872 so



Self-Portrait as a Drowned Man by Hippolyte Bayard, direct positive print, 1840.

Darwin could prove a point about expressions being linked to emotions?

Izzy: I get where you're going. But photographic and videographic tools have become much more sophisticated.

Ivy: Sophistication was never the issue. Humans have been faking visual materials since, well, Michelangelo sculpted a cupid in his studio and swore to everybody it was an antiquity from the early Roman Empire.

Izzy: But what do we do about video in this century when it might be faked to destroy a reputation or start a war?

Ivy: Same as we've been doing. We apply investigative technology to the CG. If something is fake, there's always a way to tell. Now, how about watching a deep fake that will lift your spirits?

Izzy: What, Owlkitty again?



Frame from *Titanic with a Cat*, deep fake movie trailer starring Leonardo DiCaprio and Lizzy the cat (stage name Owlkitty), from a production series by videographers Tibo Charroppin and Olivia Boone. www.youtube.com/watch?v=kEPfM3jSoBw.

THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

Galleries Online



"Way to the church" by Piotr Szudra,
Solargraph on Foma paper.

ONLINE GROUP EXHIBITION

"Connecting to the Divine"

Analog Forever Magazine is showcasing 44 images in this month's online exhibition, entitled "Connecting to the Divine," curated by Douglas Beasley. View the analog photographs at:
www.analogforevermagazine.com/online-exhibitions/connecting-to-the-divine-february-2022



Hall by Lynne Cohen, 1982/2000.

KNOW THEIR NAMES - QUICK FACTS

PhotoED Magazine has put together a list of contemporary photographers of note who deserve to be acknowledged, with their names on track for becoming household words for every Canadian photo nerd! Check out our QUICK facts as to WHY we think they're important. It's an evolving cheat-sheet with names in no particular order. Click [here](#).

Camera Shows Le Montreal Camera Show

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Galleries



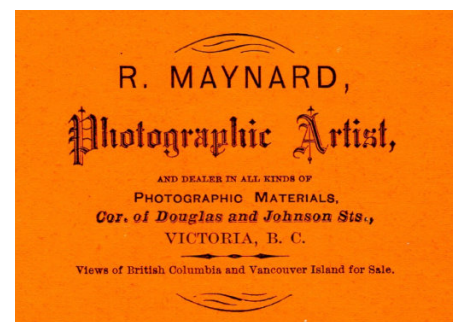
Monumental Flute
by Jill Freedman, 1968.

JILL FREEMAN

Social Documents from 1968-1988

The Stephen Bulger Gallery presents a retrospective of the works of Jill Freedman. Freedman believed that the power of photography lay in human relationships. Unlike traditional photojournalists, she was not an "objective" outsider bearing witness to a foreign world. Instead, she became engulfed in her work by creating bonds with her subjects that forged deeper emotional connections through photography. Until April 23, 2022. For details click [here](#).

Wanted

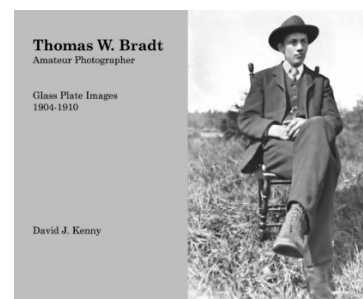


Back of a Richard Maynard
stereograph.

Richard Maynard

Richard Maynard (1832-1907), best known as the husband of Hannah Maynard, was also a photographer. He apparently learned the practical skills from his wife in the 1860s, later becoming known for his landscapes as well as stereo photography from the mid- to late 1870s onwards. I'm looking for examples of his work, either privately held or those in public institutions which haven't yet been tracked down. I am currently aware of most of his pieces in North American collections so am interested in private collectors who possess his images. If Hannah and Richard are new to you, please check my Camera Workers site for mini-biographies: cameraworkers.davidmattison.com Otherwise, you can contact me at: cameraworkers@gmail.com

Books



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

To order David Kenny's book on the early 1900s glass plate negatives by Thomas W. Bradt, which feature rare rural subjects from the Alymer, Springwater, Port Stanley, and St. Thomas areas, click [here](#).