

snap shots

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Photos by Harold B. Lewis

The Final Days of the Naylor Museum

Oral history presentation is on the program for December 7

Jack Naylor's photographic collections had a couple of homes and at least two incarnations: He sold it once, rebuilt it and tried to sell it again. He produced a glossy sales brochure sent to collectors and museums all around the world. He held a marathon auction in New York that produced another comprehensive catalog and moved part of the collection. But by then illness was taking its toll. He died before he could close a second deal.



Lew Regelman

The remaining bulk of the collection was sold to a Viennese auction house, WestLicht, and items marked "ex-Naylor" appear among the lots in that

company's current auctions (you can see an online catalog at www.westlicht-auction.com — the book-camera on the site's home page is from Jack's collection).

The story of the dismantling of the Naylor collection is the subject for PHSNE's December meeting. Lew Regelman

Two stages in the life of Jack Naylor's museum: at top, his first collection installed in his Chestnut Hill, MA home; below, the second. At right, a watch camera from Jack's beloved collection of detective and spy gear.



will lead a graphical tour of the Naylor collection, and moderate a discussion of the last hectic days of clearing out Jack's museum in the basement of his house in Chestnut Hill, MA, and his warehouse in Needham.

The auction house was under a strict deadline, and its representative was glad to have some help. PHSNE was contacted and invited to remove historical materials that pertained to the society, records, archives, and publications that went back to Jack's days as secretary of the organization and editor of the *Journal*. Several members who participated will have interesting stories to tell about the scramble, as the winnowing of photographic history became photographic history itself.

PHSNE members George Champine, David DeJean, Ralph Johnson, Ron Polito, Lew Regelman, and Joe Walters will share their experiences, and members are invited to share stories about Jack and his museum. The program will include videos, slides, and photographs of the collection as well as stories of how Jack obtained some of the unusual items in his collection.

Shows and Exhibitions Around New England

"Focus on Photography: Works from 1950 to Today" at Dartmouth College's **Hood Museum**, in Hanover, NH, surveys the museum's post-1950 photography collection and traces advances in technology — such as digital photography and computer manipulation — that drive the contemporary artists' work, styles, and processes. The exhibit includes works by Joel Sternfeld, Nikki S. Lee, Loretta Lux, Subhankar Banerjee, Lotte Jacobi, and William Christenberry. January 13, 2009, through March 8, 2009. (Hood Museum of Art at Dartmouth College, Wheelock Street, Hanover, NH 03755, 603-646-2808, www.hoodmuseum.dartmouth.edu.)

Southern California is not exactly on the New England museum and gallery circuit, but it has become a major locus of photography collections and exhibitions. The Getty Center's exhibition schedule makes photographic history a regular feature, and the Los Angeles County Museum of Art has made major acquisitions. Even if you can't get to California, the World Wide Web can get you closer to these museums. The Getty, in particular, offers rich Internet content about its exhibitions and collections.

The current Getty exhibition of the work of Carleton Watkins, "*Dialog Among Giants*," brings together daguerreotypes, stereoviews, and mammoth wet-plate images of California in Gold Rush days, a pristine Yosemite, and panoramas of San Francisco. In 1850, at the age of 20, Carleton Watkins is believed to have arrived in California from New York via South America. He embarked on a life in photography that began during the

PHSNE Membership

PHSNE membership is \$15 for students, \$30 for individuals, \$36 for a family, and \$40 for foreign membership. Please send checks in U.S. dollars drawn on a U.S. bank or dollar-denominated international money orders for dues payments.

Current members can read their renewal date from the mailing label on snap shots. For example, "Dec 2008" means your membership expires in December of 2008. Please check your label before sending in your dues.

Send payments, changes of address, and other contact information, to Joe Walters Jr, PHSNE Membership Chair, P.O. Box 650189, West Newton, MA 02465 (phone: 617-694-5594; email: membership@phsne.net, or use the Web form at www.phsne.net/contacts).

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Charles E. Young Research Library, UCLA, Los Angeles

Before there was Ansel Adams, there was Carleton Watkins. Watkins' photographs of Yosemite (here North Dome and Mirror Lake) showed the grandeur of the American West to a worldwide audience and won Watkins acclaim in Europe as well as the United States.

Gold Rush and ended abruptly when the 1906 San Francisco earthquake destroyed his negatives. (The J. Paul Getty Museum, Getty Center Drive, Los Angeles, CA 90049, 310-440-7300, www.getty.edu.)

The Los Angeles County Museum of Art is the only U.S. venue for "*Vanity Fair Portraits: Photographs 1913–2008*," a show that combines historical work by photographers who made their reputations in the pages of the original Vanity Fair, like Edward Steichen, Cecil Beaton, and Imogen Cunningham, with images from the revived publication by contemporary photographers including Annie Leibovitz, Helmut Newton, and Herb Ritts.

The museum is also showing "*A Story of Photography*," 65 images carefully selected from the more than 3,500 works in the recently acquired Marjorie and Leonard Vernon Collection. The presentation is a capsule survey of the history of photography in the nineteenth and twentieth centuries, running from images by William Fox Talbot and Julia Margaret Cameron to Paul Strand, Ansel Adams and Edward Weston. (LACMA, 5905 Wilshire Blvd., Los Angeles, CA 90036, 323-857-6000, www.lacma.org.)

— David DeJean

Photographic Jewelry at the National Portrait Gallery

Wearing jewelry containing photographic portraits was popular in the nineteenth century. "Tokens of Affection and Regard: Photographic Jewelry and Its Makers" currently on display at the Smithsonian's National Portrait Gallery in Washington, D.C., presents more than 50 examples of antique photographic jewelry drawn from the collection of Larry J. West and the National Portrait Gallery's permanent collection.

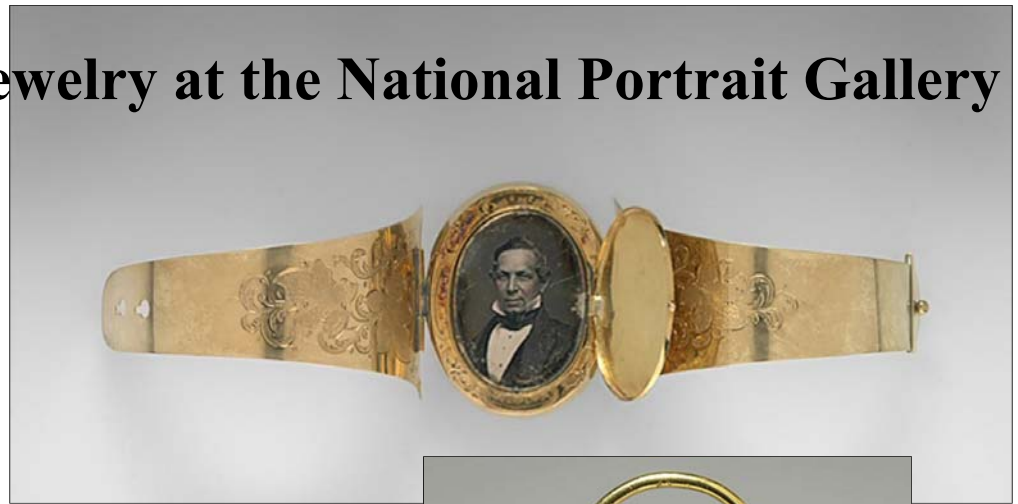
The exhibition presents examples from a variety of photographic media, including daguerreotypes, ambrotypes, tintypes and paper prints. While some of the photographic jewelry in the show was worn for a specific function, such as an expression of mourning, other pieces were prized largely for their decorative value. The show features examples of photographic jewelry ranging from bracelets, rings and necklaces to watch winders and pins, as well as daguerreotypes of people wearing this jewelry.

Although most of the jewelry in the exhibition is not attributed to specific photographers, the show includes an 1853 advertisement for New York City-based daguerreotypist Martin M. Lawrence, whose gallery, among other services, marketed "a great variety of Locketts, Bracelets, Pins, Rings, &c."

In addition to the photographic jewelry on display, the exhibition includes images of some of the celebrated pioneering photographers of the 19th century known to have made and sold photographic jewelry, including Mathew Brady, Jeremiah Gurney, Albert Sands Southworth and Josiah Johnson Hawes.

(For more on antique photographic jewelry and Larry West's collection, see *Antique Photographic Jewelry: Tokens of Affection and Regard*, by Larry J. West and Patricia A. Abbott, published by West Companies. Information about the book is available from www.photojewelrybook.com.)

The exhibition, mounted by Ann M. Shumard, curator of photographs for the National Portrait Gallery, will run through June 21, 2009.



Photos from National Portrait Gallery, Smithsonian Institution

From top: This 1855 bracelet gives the exhibition its title: it is engraved on the reverse, "A Token of Affection and Regard, E.G.S." The daguerreotype locket, made by Jonas Edwards about 1845, shows Samuel F. B. Morse, a photographer and inventor of the telegraph. The hair band, itself made of woven hair, dates to 1850. The daguerreotype of a little girl is set in a pin and surrounded by pearls.

What Will You Bid? A Preview of PHSNE's February Member Auction

The warehouse crew is already at work assembling the lots for the annual Members' Auction, coming up on Feb. 1. These cameras will be included. You can see more photos at www.phsne.net/pubs — click on "Gallery," then "Auctions," then "Members' Auction 2009-02-01."

The Pax M3 (right) from Japan's Yamato Optical Co. circa 1957 has a coupled rangefinder and a nicely finished Leica-like design.

The Zeiss Ikon (below) is a 1960s-era Contessa variant with a Tessar lens, Prontor shutter.



Photos by Lew Regelman



The USA-made Agfa Memo (above) is a pre-WW II horizontal folder — not a common 35mm design — that uses non-standard Karat cassettes. The Voigtlander Vitomatic II (left) is part of a line of 35mm cameras that began in 1950 and lasted two decades. It has a coupled rangefinder and coupled match-needle lightmeter.

PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June, at 1:30 p.m. at Waltham High School, preceded by a mini trade fair at 12:30 and an open meeting of the PHSNE board at 11:00 a.m.

Jan. 4 — Member Programs

Feb. 1 — Annual Members Auction

Mar. 1 — Pete Bass on Polaroid large-format

Directions

Waltham High School is at 617 Lexington St., Waltham, MA. The high school is at the top of the hill, behind other school buildings.

From I-95 (Route 128) Northbound: Take Exit 27 and follow Totten Pond Rd. 1.2 miles east until it dead-ends into Lexington St. Turn left and go .5 miles north. Turn right into the school complex.

From I-95 (Route 128) Southbound: Take Exit 28, Trapelo Rd., east 1.3 miles to Lexington St. Turn right and go south .8 miles to school complex on the left.

From Boston/Cambridge: Take Rte. 2 west to Exit 54B, then Lexington St. south 1.7 miles to school complex on the left.

From Lincoln and West: Take Route 2 east to Exit 53, Concord Ave. Go east 1 mile, then right onto Lexington St. and 1.3 miles south to school complex on the left.

PHSNE Online

PHSNE's Web site is online at www.phsne.org. Ralph Johnston is the Webmaster.

Join the PHSNE Forum online discussion: sign up and log in at www.phsne.net/forum, moderated by Joe Walters. For an archive of back issues of *snap shots* and meeting presentations, visit www.phsne.net/pubs.

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PHSNE
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Photographic Historical Society of New England
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