

# snap shots

Volume 19 Number 3

November 2013

## \*\* NEW VENUE FOR NOVEMBER MEETING \*\*

### The WOMAN'S CLUB WORKSHOP 72 Columbus St., Newton Highlands MA Laura Blacklow Addresses Question— Why Use Old Processes for a New Message?

I am attracted to “alternative” ways of making photographic prints, intrigued by the collapse of present and past that exists when using antique, hand crafted processes or by undermining factory-made materials. With its uneven borders, my handmade photographic prints make no secret that they are selections, only one part of a larger whole. They are one-dimensional interpretations of a three dimensional world.



My artwork, whether in a sequenced portfolio or in a book or combined with a written narrative, invites connections that may not have been previously considered without these intentional interrelationships - associations that may not even have existed when the picture was taken, and ones that challenge the boundaries between the factual depiction and construction of reality.

While acknowledging our collective photographic lineage, I shed the burden of historical photographic documentation. The Romantic Movement's protest against the inhumane and mechanistic aspects of society inspires me to create hand-made objects that balance technology and traditional craft. I can use historical processes or paint on top of electronic and digital prints to make images that do not capitulate to the influence of expectation. I know that I need not create conventionally representational photographs to be a photographer!

Please join me for a conversation about the modified print and about the print as object, after a presentation of some of my work relevant to the issues.

~Laura Blacklow

#### About the speaker:

Laura Blacklow is the author of *New Dimensions in Photo Processes: A Step by Step Manual for Alternative Techniques* (Focal Press, 4th edition, 2007). She is the recipient of a National Endowment for the Arts Regional Fellowship for works on paper, the St. Botolph Club's Morton C. Bradley Award, Polaroid Corporation's Artist Support Program, a Research Grant from the David Rockefeller Center for Latin American Studies at Harvard University, and the Massachusetts Cultural Council Fellowship for her hand-colored black and white photographs. Blacklow is on the faculty of the School of the Museum of Fine Arts, Boston.

Her work has most recently appeared in *500 Handmade Books*, Julie Chen, Lark Books, 2013; *Light and Lens: Photography in the Digital Age*, Robert Hirsch, Elsevier Publishing, London, 2007; and *Exploring Color Photography*, Fourth Ed., Robert Hirsch, McGraw Hill, New York, 2005.

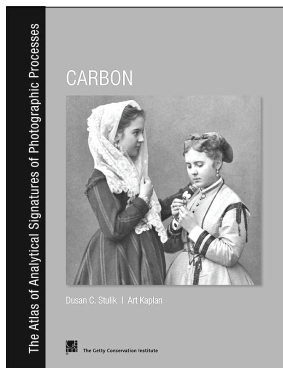
Visit her web site at [lblacklow.com](http://lblacklow.com).

#### Regarding the Woman's Club Workshop: Important Information—Please Take Note

If you would like a map, go to mapquest, not Google; the Google map is not accurate. Driving directions to the Woman's Club Workshop and public transit information are on page 4.

We hope to see you at the new venue. The December holiday party and Members' Auction will take place there as well.

## Getty Releases Atlas of Photographic Processes



Carbon: one of 11 process sections of the Atlas

According to the Getty Museum press release, “Scientists at the Getty Conservation Institute (GCI) in Los Angeles have released the first installment of *The Atlas of Analytical Signatures of Photographic Processes*. Available online, this initial publication of the *Atlas*—which will be continually updated—provides detailed scientific information on eleven of the most common and important black-and-white photographic

processes and process variants (about fifty).

The publication is a valuable resource for anyone interested in the preservation of photographs. It “captures and re-assembles critical information regarding . . . historic processes that is at great risk of being lost during these waning days of traditional chemical, or analogue, photography.” At present, *The Atlas* is available as a pdf, but the GCI is hoping to make it available in an interactive format. The pdf can be accessed at no charge at [getty.edu/conservation](http://getty.edu/conservation) or [http://getty.edu/conservation/publications\\_resources/pdf\\_publications/atlas.html](http://getty.edu/conservation/publications_resources/pdf_publications/atlas.html).

### PHSNE Membership

**New members are invited to join for half the rates for the first year.** PHSNE membership is \$15 for students, \$35 for individuals and institutions, \$40 for a family, and \$45 for foreign membership. Join or renew online at [phsne.org/join](http://phsne.org/join) or [phsne.org/renew](http://phsne.org/renew), or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. Members should check the expiration date on the *snap shots* mailing label before sending in 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. (Call: 617-826-9294; email: [membership@phsne.org](mailto:membership@phsne.org); or use the Web form at [phsne.org/contacts](http://phsne.org/contacts)).

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## MFA Presents Images by Twelve Women from the Middle East

In its review of a current MFA exhibition, Martin Feeney wrote in the *Boston Globe* (August 31), “The most famous storyteller in Middle Eastern culture is a woman, Scheherazade. In the ‘Thousand and One Nights,’ she told stories to save her life. This lends a grim irony to the fact that the lives of women in much of the Middle East are radically circumscribed — and it lends a defiant irony to the title of *She Who Tells a Story: Women Photographers From Iran and the Arab World*.”



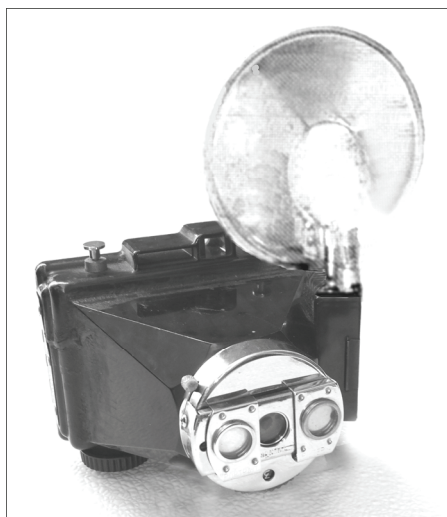
Photo from MFA press release

The MFA press release states that the images by twelve women photographers from Iran and the Arab world constitute “Provocative work [that] challenges perceptions of Middle Eastern identity.” It notes that, “Their provocative work ranges from fine art to photojournalism and provides insights into political and social issues, including questions of personal identity and exploring the complex political and social landscapes of their home regions in images of great sophistication, expressiveness, and beauty.”

Two of the photographers use calligraphy, usually reserved for men in Middle Eastern cultures, in their work: Iranian Shirin Neshat superimposes it on her photographs and Moroccan born Lalla Essaydi covers her subjects’ clothing and bodies with it. One of the women photographed subway riders in Cairo, as Evan Walker did in the subways of New York. The wide-ranging exhibit includes surreal images, documentaries, and more.

The exhibit consists of almost one hundred photographs and two videos. It runs through January 12, 2014 at the Museum of Fine Arts in Boston. For more information, see [mfa.org/exhibitions/she-who-tells-story](http://mfa.org/exhibitions/she-who-tells-story).

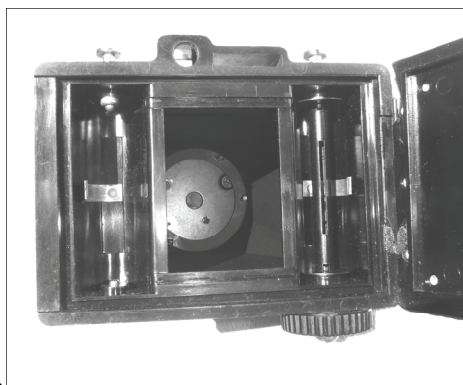
## Early New England Camera Turns Up in PHSNE Warehouse Parts Box



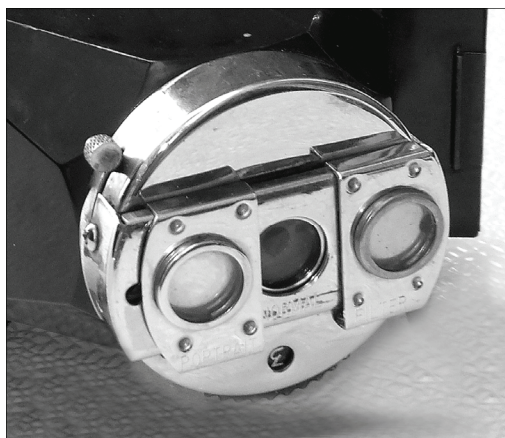
Dover 620A and flash unit

Just when you think you've seen every type of camera ever made, you come across something new and quite unusual. A Dover 620A turned up at the warehouse and caught the eye of Dick Koolish, one of the PHSNE volunteers working there.

Named for its city of origin, the plastic and chrome camera was manufactured in Dover, NH in 1950. This camera was based on a design of the failed Direct Positive Camera, the "Polaroid Camera" of its day, produced in Boston two years earlier. You exposed paper prints, developed them on the spot, and produced a set of prints. What a lot of work!



Rear view showing vertical exposure area

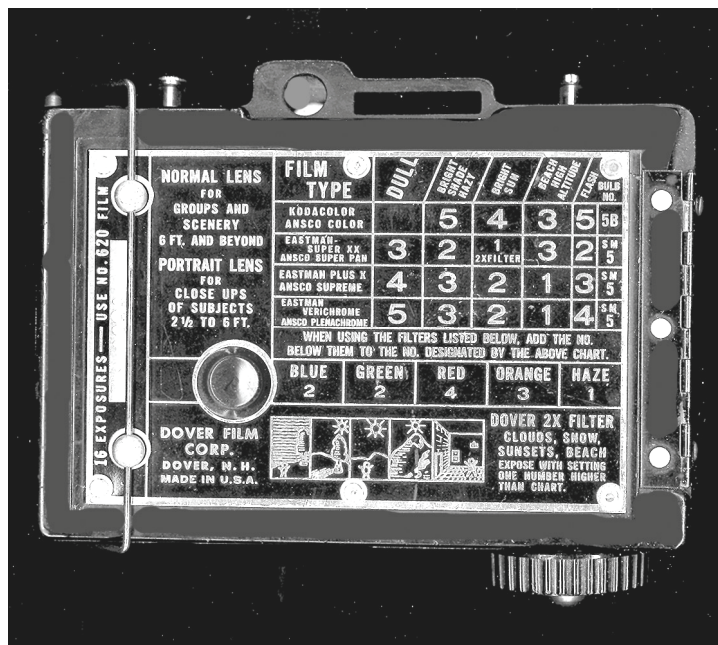


Chrome lens mount  
Closeup lens on left; yellow filter on right

The Dover took 16 vertical pictures, 4.5 x 6cm, and used 620 film which may be hard to find but is available at B&H Photo. 120 film is the same size; if you can re-spool it in a darkroom,

you can use it to check out the camera and its operation.

The camera's main feature is the easy to use portrait filter or the yellow filter; each slides easily in front of the lens. Instructions and information are



Instruction and information on back of camera

printed on the back of the camera. They refer to a 2X filter that must have been supplied as an accessory. The instructions are simple because the films and bulbs available at the time were limited.

A built in rotary disk has five f-stops. The lens is a Somco F9 meniscus lens, the shutter is single speed, and a flashbulb socket is provided.

Images taken with the camera, can be viewed at [junkstorecameras.com/Dover620A.htm](http://junkstorecameras.com/Dover620A.htm). They are not very sharp, but their nostalgic appearance makes them interesting.

~Story and photos by Lew Regelman

### Renew for 2013/2014

Thanks to the 200+ renewals we have received to date. Early renewal saves PHSNE the cost of a second notification. If you have not renewed yet you can renew online at [phsne.org/renew](http://phsne.org/renew) or by returning the renewal form you received with the September issue of *snap shots*. If you don't have the paper form, you can get a renewal form at [phsne.org/membershipform](http://phsne.org/membershipform).

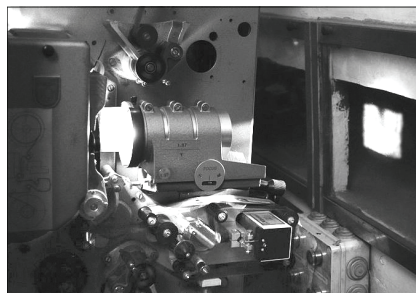
~Joe Walters

## Movie Theaters Face Major Changes As Distributors Go Digital

Local movie houses have few options as major movie distributors switch to digital only format. The equipment is very expensive, with digital projectors running about \$70,000. For multiplex theaters, that is multiplied by the number of screens in the facility.

In addition, maintenance is more difficult and costly than the mechanical repairs on older projectors. The owner of the Colonial Theater in Belfast MA was unable to show movies using a newly up-graded software program according to a January 27th *Boston Globe* article. He said, "We lost more shows in a month than we had lost in the previous 17 years. We just couldn't get the movie going. You try everything, you call for help. You don't need a projectionist. You need a computer genius."

Moreover, while the old projectors were in use for decades, the computer based projectors will probably become obsolete quickly and need frequent replacement. The choice for most movie houses is to adapt or close—or limit offerings to classic films on existing projectors.



*Projecteur cinematographique 35mm  
Roman Bonnefoy*

### PHSNE Meetings

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

### Upcoming meetings:

**December 1**—Holiday party and Members' Auction.

### Driving directions to Woman's Club Workshop:

From I 95/128—exit 20 take route 9 East toward Boston and Brookline. At first light make left turn onto Woodward, then right at stop sign onto Lincoln. Turn left on Columbus (just past post office). Building is the second on the right.

Limited time parking rules do not apply on Sundays. Park on Columbus or Lincoln. There is a public parking lot on the other side of Lincoln opposite the Church.

### Public transportation:

MBTA Green D line (Riverside branch) to Newton Highlands stop. Cross the tracks and go North on Walnut, then left on Lincoln. Turn right on Columbus. Building is second on the right.

### PHSNE Online

PHSNE's Web site is online at [phsne.org](http://phsne.org). Scheduling changes due to weather conditions or other factors will be posted on this website.

Join the PHSNE Forum online discussion moderated by Joe Walters; sign up and log in at [phsne.org/forum](http://phsne.org/forum). For an archive of back issues of *snap shots* and meeting presentations, visit [phsne.org/archive](http://phsne.org/archive).

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Photographic Historical Society of New England  
Next Meeting: Sunday, November 3, 2013, 1:30 PM  
The Woman's Club  
72 Columbus St, Newton Highlands MA



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