



**PHSNE Presents History and Products of Zeiss Ikon**

**Sunday, October 3, 2021, via Zoom, 7:30 P.M.**

**Zoom link will be emailed to members before the date of the program**

PHSNE member Vladimir Khazan will be the speaker for the October virtual meeting. He will discuss the history of Zeiss Ikon and show cameras from his collection. The presentation will concentrate on the company's history up to 1945 and cameras manufactured before the war.

Zeiss Ikon, founded as a small microscope maker, grew into a very large camera manufacturing business. During World War II the company did not come up with a single new project; after the war, the company's operations were split between East and West Germany.

Khazan's interest in Zeiss Ikon originated with his first camera which he received on his twelfth birthday, but his love of photography predates that. His father returned from WW II with an Ikonta 4.5x6. It was the family's only camera, and it traveled with them on vacations, after which he helped his father develop the film. "It was fascinating to sit in the dark bathroom, with only a red light, and watch the photos magically appearing. My part was to turn the enlarger on, count aloud, and turn the enlarger off. I wanted to learn how to use the camera, and my father explained how it works."



Carl Zeiss, [wikimedia.org](https://commons.wikimedia.org/wiki/File:Carl_Zeiss.jpg)

At age ten, Khazan was playing with the camera and broke it. He was not allowed to touch the modern SLR that replaced it without his father's supervision. "It was torture," he writes, "but not for long." His father taught him how to use the new camera, and when he got his Zeiss Ikon, he was ready to accept full responsibility for all family photographic chronicles.



Zeiss Ikon Nettar 515, c. 1937

Khazan writes, "Nowadays, everyone has a camera in a pocket, but it was not always so. I belong to a generation that experienced glass plate, sheet film, 120, 35mm, Polaroid and digital cameras—progress took place very rapidly. It's people who make that possible, which is why my presentations always include stories about enthusiastic scientists who contributed their knowledge, talents, time, and resources to move photography forward. Most of those scientists studied chemistry, mathematics, physics, engineering, philosophy, and astronomy; some were musicians or artists, and everyone was an experimenter."

The contents of the program will eventually be incorporated into *The History of Photography*, a set of talks on Youtube. To see other presentations in the series, search for Vladimir Khazan on Youtube.

## Spectacular Photos of National Parks

The National Park Foundation ran a 2020 competition for the best photographs taken by an amateur photographer in a national park and federal recreational lands during the past decade. More than 13,000 entries were submitted. The awe-inspiring winning images can be seen at <https://tinyurl.com/23u7mvae>.



The grand-prize-winning photo, taken by Mark Gruenhaupt, captures the Milky Way Galaxy above a camping area in the San Juan National Forest in the southwestern corner of Colorado, taken in July 2020. MARK GRUENHAUPT

## PHSNE Membership

New members are invited to join for half the rates for the first year. Regular PHSNE membership (U.S. and Canada) is \$20 for students, \$40 for individuals and institutions, and \$45 for a family; foreign membership is \$50. Join or renew online at <https://phsne.org/join> or <https://phsne.org/renew>, or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. Please 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, 47 Calvary St., Waltham MA 02453. (Call: 617-826-9294; email: [membership-chair@phsne.org](mailto:membership-chair@phsne.org); or use the Web form at <https://phsne.org/application>).

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## Thousands of Glass Negatives Rescued

Approximately 4,000 glass negatives, about to be trashed, were offered to photographer Terri Sevene Cappucci, “a documentary photographer and photo preservationist located in western Massachusetts, specializing in alternative photography practices, including glass plate, tintype and hand made photographs” (<https://www.terricappucci.com/index.html>).

Busy with other projects but reluctant to see them destroyed, she took them all. After viewing a few, she realized “They were absolutely stunning. . . . These are parts of the past that we don’t get to see” (<https://tinyurl.com/y5fapts2>). The date range of those identified is from the 1860s to the 1930s. Cappucci realized they were taken by different photographers, probably in Western Massachusetts.

“Some of the glass negatives were too damaged to work with, and there are plenty of formal, stiff portraits — the kind we’ve all seen before. But among those negatives were pictures that offer a compelling glimpse into the past.”

Cappucci may incorporate the photos in a book or prepare an exhibition, and she hopes to see them in a museum’s collection



Photographer unknown, dated 1890

some day. “She follows the guidelines from the National Archives and Records Administration for digital and physical storage of the negatives. She estimates the preservation will cost more than \$5,000, and has raised just shy of \$2,000 via a Go Fund Me campaign.” You can support the conservation project at <https://somebodyphotographedthis.com/support-us.html>.

## Mattatuck Museum Seeking Loans

The Mattatuck Museum, Waterbury CT, is looking for loans of antique cameras, especially the Scovill Detective camera, for an exhibit on Scovill Manufacturing that will open in the fall and run for approximately six to nine months. Please contact Cynthia Roznoy, Ph.D., Curator, Mattatuck Museum, 203-753-0381 x 115, [www.Mattmuseum.org](http://www.Mattmuseum.org) if you have a camera to lend or can help locate one.

## Seagull Produced Diverse Line of Cameras

China's Shanghai Seagull Camera Co. has produced over 20 million cameras since its inception in 1958. The line includes high-quality models on a par with well-known and highly rated comparable cameras produced in Japan, Germany, and the United States.

"The product line of Seagull includes TLR cameras, SLR cameras, folding cameras, CCD and SLR camera lenses, large-format cameras, film, night vision scopes, and angle viewfinders" ([https://en.wikipedia.org/wiki/Seagull\\_Camera](https://en.wikipedia.org/wiki/Seagull_Camera)). The cameras "usually use basic, time-tested mechanical designs that require no batteries" Full manual controls provide the photographer with flexible options.

Many of the Seagull models are hard to find. The Lomography company was the distributor for some models; however a recent search suggests they are no longer selling them. In an undated posting with a review of the TLR, they wrote, "Based on the iconic Rolleiflex Twin-Lens Reflex camera, the Seagull TLR offers excellent quality at an affordable price" (<https://www.lomography.com/magazine/1475-seagull-twin-lens-reflex-camera-staff-review>). They noted that the TLR was "patterned after the Rolleiflex TLR cameras by Franke & Heidecke, heralded as the finest series of its kind."

As with all TLR cameras, the image is reversed when you look through the top-down viewer. "If you swing your camera to the right, your image moves to the left!"

After the Shanghai 4 sold well in China, the Seagull 4 was created for export. "Along with its' successors, the Sea-



gull-4 was widely appreciated by enthusiasts who want to enjoy inexpensive medium photography of excellent quality." In its sales pitch, Lomography stated,

"The current Seagull TLR cameras that you see today offer the functionality of the original 1964 Seagull-4 model, while giving you added features such as a PC flash attachment, improved optics, and increased shutter speed." The 4A-1 included Tessar type lenses.

A PHSNE member's collection includes the Seagull 4BI Haion (shown right; Lomography identifies the models as 4A-1 and 4B-1, but BI—with a capital I, not number 1— is clearly marked on the camera as shown under photo).

Numerous searches turned up very little information about this specific model.

It's a 75mm F3.5 lens TLR medium format 6x6. "Seagull 4B and 4B-1 are simplified models of 4A. The 4B-1 may take 645 formats. The focus screen of 4B-1 is Fresnel lens achieving bright viewing. Unlike 4A, the original lenses for 4B and 4B-1 are [Cooke triplet]. . . . As some Chinese vendors are selling proclaimed Tessar lenses components for upgrading old cameras, one may come up with 4B-1 featuring four-element lenses."

Seagull produced a digital twin lens reflex camera, the CM9. Not strictly a Digital Twin Lens Reflex camera, the CM9 has a built-in projector, making it more of a digital camera styled like a DTLR. It has top 2.4inch screen and a 4.3inch rear touch screen as well as a 600 shot battery life. A remote shutter release is included, which can be neatly stored inside the camera" (<https://www.ephotozine.com/article/seagull-launch-cm9-digital-twin-lens-reflex-camera-28385>).

In 2012 Seagull opened the Shanghai Museum of Old Camera Manufacturing featuring its extensive line of products and focusing particularly on the Seagull 4A series, probably its best known and widely sold models.

PHSNE members who own Seagull cameras, or who have taken pictures with them, are invited to share additional information as well as photos of the cameras. Responses will be printed in the newsletter or posted on the PHSNE website.



## Kodak Pulls Controversial Post

Patrick Wack, a French photographer, created a book of his photos documenting conditions in Xinjiang, a western region of China where they are accused of human rights violations and genocide against Uyghurs and other minority groups. Eastman Kodak posted ten of the images, shot with Kodak film, on its Instagram account that's followed by over three quarters of a million people.

"In the Kodak post and on his own Instagram account, Wack described his images as a visual narrative of Xinjiang's 'abrupt descent into an Orwellian dystopia' over the past five years.' That did not sit well with Chinese social media users, who often object vociferously to Western criticism of Chinese government policies. Kodak apologized for 'any misunderstanding or offense' that it might have caused" ([https://epaper.bostonglobe.com/infinity/article\\_popover\\_share.aspx?guid=9c826542-6e57-4bdc-ad8b-d133482814a8](https://epaper.bostonglobe.com/infinity/article_popover_share.aspx?guid=9c826542-6e57-4bdc-ad8b-d133482814a8)).

Kodak now faces criticism from two directions, as westerners object to the self-censorship. Ariane Kovalevsky, director of Inland Stories comprised of 11 international photographers, including Wack, commented, "A company working in photography should not have been afraid to take a stand on a project that's so important for human rights."



Patrick Wack, *Dust*

Accompanying the Kodak posting that replaced Wack's was a comment that the Instagram account aimed to "enable creativity by providing a platform for promoting the medium of film," not to be a "platform for political commentary."

Wack's book, *Dust*, will be released by French publisher Andre Frere Editions in October. In addition to these controversial photos, the book contains essays and photos of construction sites and landscapes that Wack said, "captures the 'uneasy' relationship between local residents and settlers from China's majority Han ethnic group."

## PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June. Meetings are being held online during the COVID restrictions.

### Upcoming meetings:

**November 7**—Anthony Hamber, *The Rise of Photographic Illustration 1839-1880*, Via Zoom, Time TBA

**December 5**—TBD

### Connect to PHSNE Online and by email:

PHSNE's Web site is online at <https://phsne.org>. See <https://www.facebook.com/PHSNE/> for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit <https://snapshots.phsne.org> for *snap shots* issues since 2005.

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For information on all available PHSNE publications, see <https://phsne.magcloud.com>.

## Conversation Corner



PHSNE member Mark Kronquist, sent this response to an article in the September issue of *snap shots*.

"It was with great interest that I read Richard Berbiar's article on the TDC Vivid, a lovely 5-perf

stereo camera that I use regularly.

I am a 4th generation Oregonian and active View-Master Personal Stereo Shooter as well. When the factory here closed down in the 1990s, I was able to obtain many items, including the pictured cameras, from a retiring engineer. The VM is more common in black and all were designed at Sterocraft Engineering at 20th and Burnside (sadly, not a trace remains today). I do have about 400 blank personal reels and the cutter and inserter to create reels."

Locally, it is our understanding that the Vivid (as you can see, a close relative) was made on much of the same tooling by the same folk. Perhaps someone can do further research?"

Please email [snapshots@phsne.org](mailto:snapshots@phsne.org) if you have information to add to the discussion.