



Presentation by Terri Cappucci to Focus on Photographic Preservation
Sunday, February 6, 2022, 7:30 P.M., via Zoom
 Link to be emailed to members in timely manner



The October issue of *snap shots* featured an article about Massachusetts photographer and preservationist Terri Cappucci who rescued thousands of glass negatives destined for destruction. PHSNE is pleased to announce

that Cappucci will be the speaker at the February online meeting. She will discuss her work as preservationist in general, the factors that led her to photographic preservation work, and her experience with the glass negatives that were rescued.

Cappucci's website details the horrific loss she suffered when a flooded studio destroyed 20 years of work on a black-and-white documentary film from South Africa (<http://terricappucci.com/blog/archives/01-2021>). Not surprisingly, her interest in digitizing and preserving her work became a prime interest. She notes, "It would have been better to have the digital back up than have lost so much."

Located in western Massachusetts, Cappucci is a documentary photographer "specializing in alternative photography practices, including glass plate, tintype, and hand-made photographs." As a photojournalist, she took freelance photos for the *Boston Globe*, the *Boston Globe Magazine*, and *The New York Times* for more than 15 years. She then launched a 20 year project, from 1994-2014, a photographic study of the social and political changes in the South African province of Kwa Zulu Natal. Before much of the work was ruined, she had a well-received exhibit, *South Africa in Black and White*, at the Massachusetts State House in Boston.

Cappucci holds a BA in Photojournalism and MFA in Photography from the University of Massachusetts Amherst. "As an artist, Terri has

taken her photographic experience and merged her expressive and intentional compositions, to create prints using historical photographic processes. She is committed to utilizing one of the many printing techniques, to match what she feels the image is commanding. She spends much of her time exploring the depth of the Gumoil Process, an uncommon practice that combines historical and contemporary hand-made printing methods. Other processes she works with include bromoil, emulsion transfer and lift, wet plate photography (glass plate and tintype) and giclee film transfer."

Cappucci received specialized training regarding historical photographic processes and preservation from the George Eastman Museum and the Northeast Document Conservation Center. She has worked on



Barn #2, Wet Plate Collodion
 Photo by Terri Cappucci

the preservation, digitization, restoration, and archiving of photograph collections.

On her website, she comments, "While digital photography is an active part of my portfolio, my preference has

always been working with film and with antiquarian processes. There is something beautiful that happens in a darkroom when I watch the image come to life in front of me. In a world where people don't print photographs as often, I need that tactile experience to stay in touch with my own artistic process. When I work in wet plate, bromoil, or gumoil, I catch myself in a delicate, yet graceful dance, between the camera and the positive image that is emerging in my hand. These are the experiences that inspire and grow my vision."

A Great Find at *Photographica*

Photographica is famous for helping people find great gear and collectables, but back in 1996, it brought two people together in a relationship that has



spanned the last 25 years! Boston artist and art educator Cristina Hajosy met her husband-to-be, web developer and performance artist Christopher Burbul, at the Spring *Photographica* in 1996! “We were both vending in the same row,” recalls Chris: “Cristina was representing New England School of Photography, and I was

selling used cameras.” “We started dating and were married in 2001. The rest is history!”

After a two-year Covid hiatus, *Photographica* is scheduled for Saturday, April 23rd. Plan to attend; you never know what treasure you might pick up!

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.

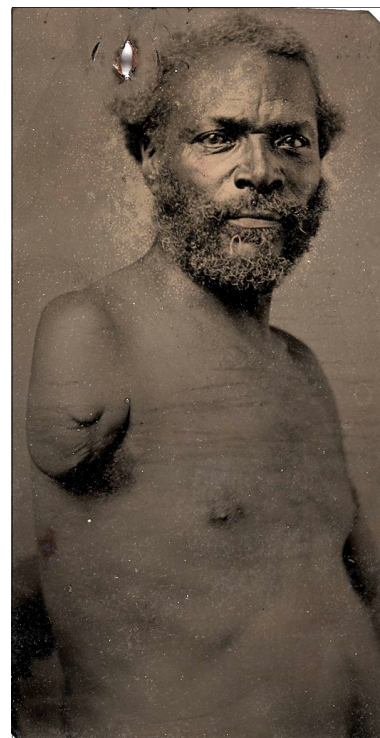
Send payments, changes of address, and other contact information, to PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453, email membership-chair@phsne.org, or use the Web form at <https://phsne.org/application>.

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Researchers Value Archive Images

The National Archives and Records Administration (NARA), located in Washington, D.C., contains pension application files, many of which include tintype images. Often those images are offered by the petitioner as evidence to support claims of injury, identity, or relationship, in other words, to verify that the claimant was entitled to a pension. The posted files “include claims filed either by a surviving soldier or his dependent (a widow, parent, sibling, minor child or children)” (<https://tinyurl.com/ywuw62ab7>).

Generally, those combing NARA’s pension files are “hoping to see the youthful face of a fresh volunteer who bought a tintype ‘likeness’ to impress his sweetheart back home, or the weathered face of a veteran soldier who anticipated his last battle and longed to be remembered by family and friends Instead, researchers are sometimes startled to find an image of a disfigured old man or astonished to find an image of his wife, now a widow.”



Photographic image from the approved ‘Death or Disability/Old Wars’ pension file of Landsman Philip Dudley, U.S.S. Lexington, SC 2274 (NAIDs 74624425 and 200157659). Dudley was serving aboard a timber-clad gunboat in April 1864 when wounded by enemy musket fire from the shores of the Red River in Louisiana. He submitted this tintype to the Pension Bureau to show that his upper left arm was amputated too near the shoulder joint to allow for the practical use of an artificial limb.

In some instances, the images provided evidence of fraud. “The variety of images found in pension files reflects the fact that these were working files created by the Federal government during a time when standardized vital records did not exist to prove one’s identity or relationship to another person. Adopting an alias in the 19th century was simple and undetectable even by the U.S. military; and one did not always bother to secure an annulment or legal divorce before marrying a second (or third, or fourth!) spouse.”

Minolta Maxxum 7000 Paves the Way

From time-to-time, the warehouse crew comes across an unusual camera as they sift through donations and prepare for auctions. A recent find was a Minolta Maxxum 7000, destined for the April 2022 auction if the Covid situation doesn't interfere with plans for *Photographica 92*.

Introduced in 1985, the 35 mm Maxxum 7000 35 mm SLR was also known as the 7000 AF in Europe and the α -7000 in Japan. It was “the first camera to feature both integrated autofocus (AF) and motorised film advance, the standard configuration for later amateur and professional single lens reflex cameras” (https://en.wikipedia.org/wiki/Minolta_Maxxum_7000).



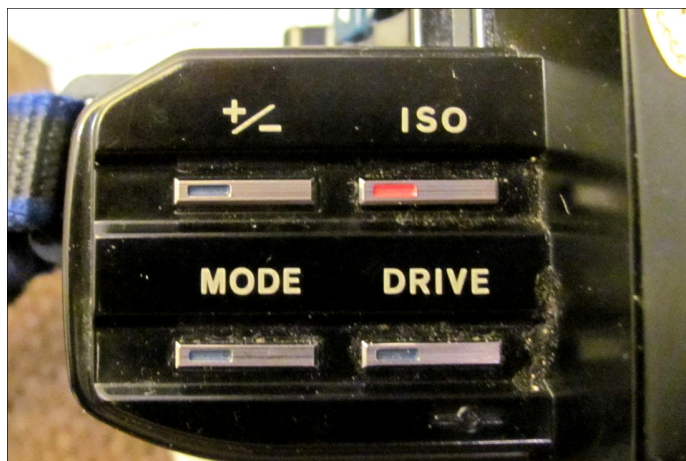
Because the focusing drive was inside the camera body, along with its AF sensors, the lenses could be smaller and less costly. The A system provided a new lens mount that was not compatible with Minolta's earlier cameras. Though the A system still exists today, it has been modified as technology allowed for new functions. The A system is now owned by Sony after Konica and Minolta merged in 2003 and then transferred assets to Sony in 2006.

“The aperture and focus were mechanically driven through the lens mount from the camera body. However, electronically controlled buttons on the camera body now replaced the mechanical aperture ring on the lens, and the setting was electronically displayed on the body and in the viewfinder. The metal housing of older Minolta SLR cameras was replaced with a lighter, cheaper body made of plastics. In other respects, the Maxxum offered most of the standard features of other cameras of the day, with the exception

of a rather low flash sync speed (1/125 sec.) and no multi-exposure capability.”

Minolta ran into patent issues with the Maxxum. It was forced to change its logo when Exxon argued that the XX logo was similar to theirs; also its autofocus was determined to violate a Honeywell patent, resulting in a fine of over \$125 million. (See <https://tinyurl.com/yhvb94p2> for May, 2006 *Popular Photography* article by Hubbert Keppler with photo of Maxxum body with new crossed XX logo.)

The Maxxum 7000 was reviewed by Kevin Lane who writes, “The biggest break from the X-700 (and virtually all other previous SLRs) was how the camera is operated. Instead of the traditional dials, the Maxxum 7000 uses four top placed buttons and two sets of up/down buttons to set the camera. This can be as simple as setting the exposure mode to Program and then shoot away, allowing the camera to choose aperture and shutter speed while it also focuses the lens. In Program mode, the Maxxum 7000 becomes a hefty but highly accurate point-and-shoot” (<https://kosmofoto.com/2021/05/minolta-maxxum-7000-review/>).



Another reviewer, Ken Rockwell, wrote, “The Maxxum 7000 has center-weighted metering, a body-integral AF system, and full digital computer control. The AF motor is in the camera and drives the lens through a screwdriver connection poking out of the lens mount.

The MAXXUM 7000 has a life-sensing touch switch: just touch it and the meter wakes up without needing any pressure on the button. Press a little more to turn on and lock AF and press the rest of the way to shoot” (<https://www.kenrockwell.com/minolta/maxxum/7000.htm>).

Curtis Exhibit Out West

PHSNE travelers and western members can enjoy *Light and Legacy: The Art and Techniques of Edward Curtis* at the Scottsdale Museum in Arizona. On display through spring 2023, it “will offer museum guests an opportunity to view one of the largest collections of Curtis material with a breadth and depth rarely presented in a single exhibition” (<https://scottsdalemuseumwest.org/project/light-and-legacy-the-art-of-edward-curtis/>).

Beginning in the late 1890s, the iconic photographer traveled widely for three decades in the American and Canadian west and Alaska documenting life in these then wild and remote areas. “Curtis’s project—what would become the 20 volumes of *The North American Indian*—would become the most ambitious ethnographic enterprise ever undertaken in the United States—and it would cost him nearly everything: his health, marriage, celebrity, and, in the end, all rights to his life’s work. Edward Curtis would recede into obscurity until the 1970’s, when the fruits



Medicine Crow, goldtone
Peterson collection

of his labors would come to light once more in a Boston bookstore warehouse.”

The exhibit includes the “lavish, richly illustrated” tome *The North American Indian*, photogravures including their original copper plates, goldtones (also called orotones), platinum prints, silver bromides, silver gelatins, cyanotypes, and glass plate negatives; recordings Curtis made to preserve indigenous language and music; and information about Curtis’s contributions to photographic technology.

Curtis intended that his work would “help Indigenous Peoples preserve and maintain their cultures and traditions.” With the support of influential public figures, his images found their way to postcards, magazines and books, lectures, a “musicale,” and a movie that featured an all-Indigenous cast.

His work is not entirely without controversy. “Despite his best intentions, his images, though undeniably beautiful, contributed to the romanticization of Native Americans.”

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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:

March 6—Eric Luden, Digital Silver Imaging

Saturday, April 23—*Photographica*

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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Exhibit at Fitchburg Art Museum

There is a short window to view *Abelardo Morell: Projecting Italy* at the Fitchburg Art Museum; it ends February 6th.

“Boston-based and world-renowned photographer Abelardo Morell has been using the *camera obscura* since the early 1990s, creating a body of work defined by the contemporary use of a technology that predates the camera. By creating a dark room with no light entering other than through a small pinhole, Morell brings the world outside into the room, projected upside down on the opposite wall” (<https://fitchburgartmuseum.org/projecting-italy/>). The images of Italy celebrate the 20th anniversary of the Center for Italian Culture at Fitchburg State University. (PHSNE co-sponsored a talk by Morell; see April 2013 *snap shots*.)



Alberto Morell,
Camera Obscura: Palazzo Jungle Room
(detail), 2008, archival pigment print

Two Henry Horenstein Exhibits

Photographer Henry Horenstein has two current exhibits in New England, *Where Everybody is Somebody* at 3S Artspace in Portsmouth N.H. (through March 20th) and *Henry Hornstein: Animalia* at Gallery NAGA in Boston (through February 5th). Visit <https://3Sarts.org> and <https://galleryNAGA.com> for additional information, or read a *Boston Globe* overview of both exhibits at <https://tinyurl.com/mwv2n2rd>.