

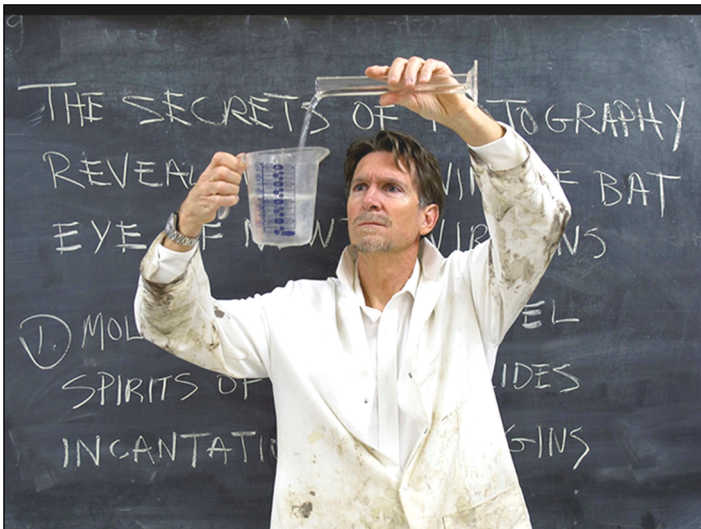


Brian Taylor Shares His Photographic Journey
Sunday, September 10, 2023, 7:30 P.M., via Zoom
Link to be mailed to PHSNE members in September

PHSNE is pleased to present a lecture by Brian Taylor, a renowned contemporary photographer, professor, and gallery director. Known for his lively lectures on historic and contemporary photography, Brian will lead us on a fascinating journey through his

Light: A Social and Aesthetic History of Photography.

Brian taught as a Professor of Photography at California State University, San Jose for 40 years, and served as the Chair of the Department of Art and Art History. After university teaching, Brian served as the Executive Director of the Center for Photographic Art (founded in Carmel, California by Ansel Adams) from 2015-2019. Now gleefully back in his darkroom and studio, Brian continues to lecture and teach workshops for arts organizations across the country from Stanford University in California to the Penland School of Craft in North Carolina.



Behind the Scenes: Brian Taylor as Mad Scientist

own photography over the past 50 years. Beginning as a young disciple of strict, West Coast Zone System Photography under Ansel Adams, Brian eventually discovered his own voice. His innovative artworks reveal his explorations of alternative photographic processes including historic 19th Century printing techniques, combining photography with mixed media and handmade books.

Brian has been a recipient of grants from the National Endowment for the Arts and the Polaroid Corporation. His work has been exhibited nationally and abroad in numerous solo and group shows and is included in the permanent collections of the Bibliotheque Nationale, Paris; the Victoria and Albert Museum, London; the San Francisco Museum of Modern Art; the Los Angeles County Museum of Art; and the George Eastman Museum, Rochester, NY. His work has been published in *American Photographer*, *Alternative Photographic Processes*, *Photo Asia*, *Photographic Possibilities*, and *Seizing the*



In 2017, Redwood City, CA commissioned a permanent public art project as part of its sesquicentennial celebration. Brian created a “large, six foot tall photo sculptural ‘book’

with 20 pages forming 10 open spread diptychs. Each pair of images serves as an iconography presenting a pervasive quality of the city” (<https://www.briantaylorphotography.com/#/nacht/>).

The pages span the eras including pre-civilization, settlement, the coming of the railroad, redwood trees, to modern development.

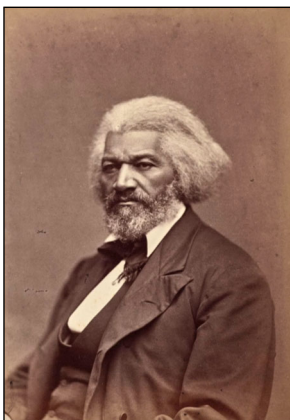
Additional samples of Brian’s work can be seen on his website <https://briantaylorphotography.com/>; for a *Lenscratch* interview of Brian is available at <https://lenscratch.com/2019/06/the-brian-taylor-mixtape/>.



Redwood City Main Library

Please join us for a broad and diverse visit with Brian Taylor on September 10th.

Wadsworth Atheneum Hosts Exhibit *I Am Seen . . . Therefore I Am*



George Kendall Warren,
Frederick Douglass, 1879

Frederick Douglass was the most photographed person in the 19th century by design; there are over 160 known portraits of him. He knew that his “own picture—the serious, dignified grace of it, always well-groomed, stoic, and finely dressed . . . was a counter-

strike to the degrading images of enslaved Black people that permeated American life, mawkish caricatures of minstrels, or photographs of stone-faced laborers depleted and in tatters. For Americans

to think of Black people differently, he reasoned, they would first need to see them as such” (<https://tinyurl.com/27p9b9td>).

I Am Seen . . . Therefore I am: Isaac Julien and Frederick Douglass is at the Wadsworth Atheneum in Hartford CT through September 24th. It features *Lessons of the Hour*, an “immersive, multi-screen film installation” by Sir Isaac Julien and “rare nineteenth-century daguerreotypes—on public view for the first time—saluting the studio practices of the African American photographers of Douglass’s era, as well as the many compelling sitters who sought to have their images captured and remembered” (<https://www.thewadsworth.org/explore/on-view/iamseen/>).

PHSNE Membership

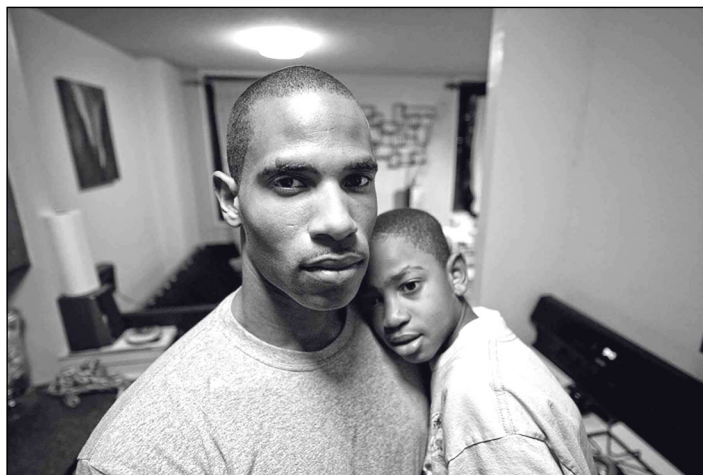
New members are invited to join for half the rates for the first year. Regular PHSNE membership (U.S. and Canada) is \$30 for students, \$50 for individuals and institutions, and \$55 for a family; foreign membership is \$60. Join or renew online at <https://phsne.org/join> or <https://phsne.org/renew>, 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>.

snap shots, edited by Beverly Regelman, is published monthly, September through June, by the Photographic Historical Society of New England, Inc., 47 Calvary St., Waltham MA 02453. It is available at <https://snapshots.phsne.org> within a few days of mailing. Articles and exhibition/book reviews are always welcome. Send to snapshots@phsne.org. Authors retain copyright to their original articles; however upon written application to the *snap shots* editor, PHSNE may grant non-profit societies with similar aims and interests a one-time right to reproduce a *snap shots* article as long as the author and source are credited and a complimentary copy of the publication is sent to PHSNE.

PEM Show Features Black Atlantic Artists

On display at the Peabody Essex Museum in Salem MA, *As We Rise: Photography from the Black Atlantic* features works collected by Dr. Jebbetg Nibtagyem a Canadian dentist, who said, “These were things I wasn’t seeing on the walls of galleries or museums, and I wanted to make a space for them” (<https://www.bostonglobe.com/2023/05/19/arts/picture-by-picture-canadian-dentist-built-photography-collection-by-artists-black-atlantic/>).



Zun Lee, Jebron Felder and his son Jae’shaun at home, Harlem, New York, September 2011, from *As We Rise: Photography from the Black Atlantic* (Aperture, 2021). Courtesy Zun Lee, from the *Father Figure* Project.

Having grown up in Windsor, Ontario, just across the Detroit River and with a view of the American city, Nibtagyem was a frequent visitor to the Detroit Institute of Arts, and was greatly influenced by it.

The exhibit “explore[s] Black identity through a compelling compilation of photographs from African diasporic culture.” The show “looks at the myriad experiences of Black life through the lenses of community, identity and power.” (<https://www.pem.org/exhibitions/as-we-rise-photography-from-the-black-atlantic>).

Over 100 works are on display by Black artists from North and South America, the Caribbean, Europe, and Africa. “Black subjects depicted by Black photographers are presented as they wish to be seen, recognizing the complex strength, beauty and vulnerability of Black life.” Essays accompanying the images “provide insight and commentary on this monumental collection.

As We Rise will be on display through December 31st, 2023. The PEM website includes this cautionary note: “This contains explicit content and may not be suitable for children.” Tickets are required for this special exhibit.

Of interest to PHSNE members: A number of images in the Atheneum exhibit described at left are from the collection of PHSNE member Greg French.

Two Models From the Agfa Karat Series: The 6.3 Art Deco and Agfa Karat 36

In 1936, Agfa introduced the Agfa Karat 6.3, first in a long series of models. Reflecting the times, it was of an Art Deco design. It had a collapsible front plate and featured a Galilean tube that served as viewfinder. It “uses a type of film cartridge called 'Rapid' that holds twelve 35mm frames. The camera is loaded with a light tight Rapid film cartridge which holds the film. The film advance mechanism transfers the film into a similar cartridge on the other side of the camera. The film is not rewound and the receiving cartridge is taken for developing” (<http://www.artdecocameras.com/cameras/agfa/karat/>).



Agfa Karat 6.3 art deco

The Karat evolved over the years. “From [a] humble model with a three-element f/6.3 front-cell focusing Igestar lens through an f/4.5 version to quite sophisticated models with f/3.5 four-element Solinar sith Compur shutter. All took twelve exposures 24mm x 26mm on 35mm film in special Karat cassettes” (*Collecting and Using Classic Cameras*, Ivor Matanle, 1986, p. 35). The author comments, “They are sadly unreliable and should not be bought as cameras for use.”

As Rapid cartridges are no longer produced, the website contains information about how to circumvent that problem. Shutter speeds are 1/25s, 1/50s, and 1/100s, and the aperture spans f/6.3 to f/22. The camera lacked a flash.

Camera Wiki describes the Karats as a series of “strutfolding 35mm cameras made by Agfa. Two distinct series can be observed, first from the mid-1930s until the breakout of WWI and one from 1946 until

the mid-1950s” (<http://camera-wiki.org/wiki/Karat>). It states that the Rapid cassettes were used until 1948; at that point the Karat 36 was designed to use standard 35mm cassettes; however, “27 years later the Karat cartridges were revived as Agfa's Rapid film system.”

The Agfa Karat 36 received a less-than-stellar review from Perry Ge: “We all have our go-to cameras. This is not mine. It is however one of the quirkiest cameras in my unreasonably large collection of rangefinders and rangefinder lenses” (<https://www.35mmc.com/12/07/2019/agfa-karat-36-review>). Ge describes the Agfa Karat 36 as “a collapsible 35mm fixed-lens rangefinder with a small bellows tucked behind a metal frame. It uses a synchrocompur leaf shutter with speeds up to 1/500s.”

The “quirks” Ge mentioned were described in some detail in another photographer's review based on only one roll of film because he was “outdone by one of the quirks a couple of times” (<https://photothinking.com/2020-01-17-agfa-karat-36-v3-36-carat-camera/>). Despite his frustration, and decision to avoid using that camera, he acknowledges that the quality of the one roll of film successfully developed was quite good. In its day with was competitive with the Retina rangefinder.



Late model Agfa Karat 36, photo by Alf Saguro

A favorable review of a late model Karat from the 1950s, which includes some history of the company, suggests the problem may have been fixed and offers a two word summary, “German Rangefinder” (<https://mikeeckman.com/2015/11/agfa-karat-36-v1-5-1950/>).

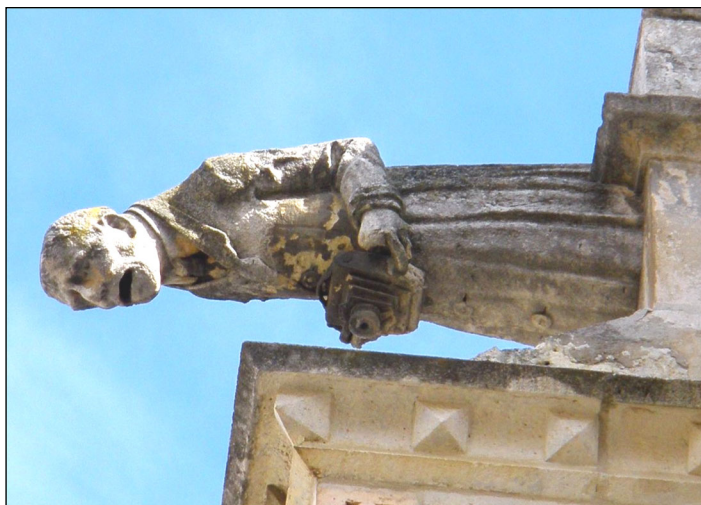
Gargoyle Ready to Take Your Picture



The Gargoyle Photographer, Luis Morato

“The Gothic Cathedral of Saint Antolin in Palencia is sometimes known as ‘the unknown beauty.’ It is the third-largest in Spain and also the one with the longest central nave. The cathedral’s exterior is lined with a number of striking gargoyles. Among the skeletons and mythical beasts, there is one that seems to be out of place: A curious character in a buttoned cassock juts out from one of the cornices, wearing a camera around his neck”

(<https://www.atlasobscura.com/places/photographer-gargoyle-palencia-cathedral>).



The Photographer Gargoyle, Zarateman/Public Domain,

An earthquake and tsunami struck Andalusia in 1755, and the roof and cornices of the Palencia cathedral were badly damaged. Restoration took place in 1908-1910, led by a local architect Jeronimo Arroyo.

The “photographer’s” history is not known, but there is much speculation. One theory is that it honors a photographer who was struck and killed by a falling stone during the restoration. Another is that the gargoyle honored Jose Sanabria, a friend of Arroyo’s who often photographed the work in progress. A more recent theory emerged as a result of research in 2017 by journalist/historian Julian Garcia Torrellas. He posits that the “model” was Luis Rodriguez Alonso, also a friend of Arroyo’s.

PHSNE Meetings

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

Upcoming meetings:

October 1—PHSNE member Vladimir Khazan

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.

Stay connected to PHSNE via our emails: a *snap shots* e-copy, and *Photographa* show announcements. Sign up at <https://phsne.org/emails>.

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

How Color Looks in Black and White

Have you ever wondered what the original colors were in a daguerreotype or a black & white photograph? The links below demonstrate how specific colors are translated by the daguerreotype process, collodion-based emulsions, and modern black & white film.

- Daguerreian process, if you have a Facebook account, sign-in and use this link: [\(11\) Facebook](#).
- Collodion and modern film, short article at [Curious About Color? | The Sewing Academy](#). Also, click on The Compendium, and E-Publications tabs for interesting material on 19th century dress.
- Collodion and modern film, more detailed article available at [Citizens' Companion photo article \(raggedsoldier.com\)](#)

PHSNE Archives Seek Missing Issues

PHSNE is looking for missing issues of various publications for its archives. If you have any of the following, please send a good quality scan to journal@phsne.org or mail print copies to PHSNE Archive, 47 Calvary Street, Waltham, MA 02453. We will return the originals and reimburse the postage.

The missing issues are:

- *Photo-Nostalgia*, November 1975, #23
- *Photo-Nostalgia*, December 1981
- *snapshots*, April 2005
- *snapshots*, June 2005

Correction

The June issue included a photograph on page 2 that was not credited correctly. The photographer was Jody Dole. We regret the error.