



**Printing the Unseen:
Fungi as Material, Method, and Metaphor
Sunday, September 7th, 7:30 P.M. (EDT)**



In *Beyond the Eyes*, artist Yuqi Liu draws from the natural world not only as subject, but as collaborator. Centering on the hidden lives of fungi, the project explores how mushrooms might shift the way we see—both visually and ecologically. Blending microscopy, handmade paper, and traditional printmaking, Yuqi’s

artist book invites a slow, tactile engagement with fungal life and its often-invisible complexity.

The project began with Yuqi foraging mushrooms in the woods of New England, guided by seasonal rhythms and an intuitive process of observation. Back in the studio, she examined the structures of mushrooms under a microscope. These delicate and intricate forms—webbed gills, cellular lattices, spore arrangements—were captured through microphotography and later translated into copper plate etchings. Using pure etching techniques, the prints were transferred onto paper handmade from shiitake mushrooms and Kozo fiber. The transformation—from fungi to fiber, from image to print—mirrors the natural cycles of decay and renewal that ground her practice.

The mushroom paper itself is an essential part of the project. The shiitake mushrooms were grown by the artist using a home cultivation kit, then pulped and combined with Kozo fiber to create sheets. This labor-intensive process involved beating the fresh mushrooms into pulp, mixing them with pre-beaten Kozo, and reforming the blend through traditional papermaking methods. In this way, the mushrooms become both the subject and substrate of the book—embedding their presence physically and metaphorically into each page.

Each unbound spread of *Beyond the Eyes* weaves together etchings, field notes, poetic fragments, and subtle textures. The book’s quiet palette and organic forms echo the forest floor, inviting close observation and gentle handling. Created at the intersection

of science, craft, and ecological awareness, the work reflects Yuqi’s deep interest in fungi as metaphors for resilience, reciprocity, and interconnection. For her, the book is not merely an object, but an evolving process—shaped by cycles of foraging, growing, breaking down, and remaking.

Yuqi Liu (b. 2002, China) is a printmaker, bookmaker, and research-based artist currently pursuing her MFA in Printmaking at the Rhode Island School of Design. She earned her BFA in Illustration and Printmaking from Parsons School of Design, graduating with departmental honors.

Yuqi is the co-founder of Yuqi Studio in Anhui, China, where she leads workshops and promotes traditional print and papermaking practices. Her work has been exhibited across the U.S., including the BWAC Gallery in Brooklyn, the Idiosyncratic Printmaking Biennial at RISD, and the Art Complex Museum in Massachusetts, where she received the 2025 Takach Press Award. Her artist books and prints are



Above: Turkey tail fungi surface under the microscope, pure etch printed on mushroom paper

Below: Detail of the mushroom paper with decorative edges



Nüshu script using pulp printing on handmade paper.

held in public collections including the Fleet Library Special Collections at RISD, the New York Public Library, and the RISD Museum.

Rooted in eco-feminism, land-based research, and material storytelling, Yuqi’s practice spans print, sculpture, and bookmaking. Recent projects include *Between Silence and Sword* (寂与刃), an installation that reimagines a poem by Qiu Jin in the

PEM Hosts *Building Dreams*

“Artist Jung Yeondoo invites you to look closer at your neighbors—the strangers you might pass in an apartment elevator or a busy street — and imagine their dreams” (<https://www.pem.org/exhibitions/jung-yeondoo-building-dreams>). A two-part exhibition at the



Peabody Essex Museum in Salem, MA, *Evergreen Tower* (2001) and *Bewitched* (2001-ongoing) features images by the Korean photographer. The website includes a two-minute video interview of Yung.

His subjects “are ordinary families and individuals with whom he collaborates to tell a deeper story. Whether asking people to open up their living room or share their innermost dreams, Jung uses the camera to show people as they are, but also as they wish to be seen.”

Building Dreams is on view through January 6, 2026. It is running concurrently with *Korean Art*, a landmark installation of [the Museum’s] remarkable Korean art collection.” The PEM states it is “the oldest continuously operating museum in the U.S. and the first American institution to collect Korean art.”

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.

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, 47 Calvary St., Waltham MA 02453. Volumes 11-30 are available at <https://snapshots.phsne.org>. 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.

May Leaves Extraordinary Gift

Sir Brian May, guitarist for the music group Queen, has more than 200,000 stereoscopic images in the Brian May Archive of Stereoscopy, a charitable organization created in 2022 to house his amazing collection.

The Archive “employs two curators who care for the mostly Victorian and Edwardian photos on metal, glass and paper, as well as little more than 500 stereoscopic viewers of all shapes and sizes from the 1850s to the 1970s” (<https://museumcrush.org/victorian-virtual-reality-photographs-from-the-brian-may-archive-of-stereoscopy/>).

His lifelong passion began when he sent away for a free stereo card, offered by the cereal Weetabix, depicting two hippos. He took advantage of a companion offer to “Send One and Sixpence and a packet top, and we will send you a Vistascreen viewer, so you can see your cards in magnificent 3-D realism.” The hippo card is included in his vast collection.

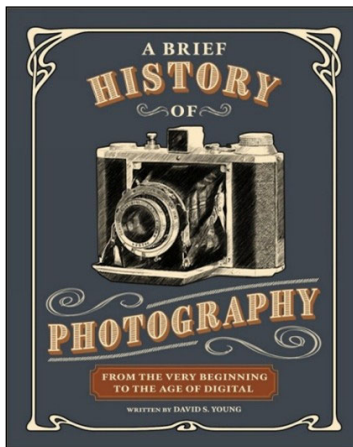


Dickens, Watkins, Brian May Collection

May’s other interests include the environment and astrophysics. For more information about this extraordinary collection and “Gift to the Nation,” visit <https://storyhorizon.net/news/84811>.

For Your Book Shelf

Author David Young describes *A Brief History of Photography* as “a book like no other” (<https://furnfeather.ca/>).



One reviewer states it “majors on facts but manages to be entertaining at the same time – thanks to a sprinkling of regular boxes covering *Trivia*, *Oddities* and *Auction Mania* (<https://tinyurl.com/BHoP-Review>).

Check Out the Olympus 35 SP

This month, we look at perhaps the most advanced compact rangefinder camera ever made, the Olympus 35 SP. The time period is the 1970s and 1980s, before auto focus point and shoot cameras came along. The most popular compact rangefinder camera of that era was the Canon Canonet G-iii QL17, with well over a million sold. The 35 SP is a very similar camera, but in my opinion superior because of a better lens and a spot meter. This camera and its successors, the Olympus 35 SPN and 35 UC, were the only compact rangefinders to ever have a built-in spot meter in addition to the center-weighted averaging meter.



Introduced in 1969, three years before the Canon, the 35 SP has a 42mm f/1.7 G. Zuiko lens, with seven elements (G is the 7th letter of the alphabet) in a design similar to the Leica Summilux 50mm f/1.4. It can operate in manual mode, with the meter available for reference, and in aperture priority, shutter priority, and full auto exposure (program) mode.

The focusing range is 2.8 feet (85 cm) to infinity, accomplished with about a 60 degree turn of a lever attached to the lens, which is coupled to a double-image rangefinder. Shutter speeds range from 1 to 1/500 second, plus B with a 10 second self timer, which only works in manual exposure mode. The f stop range is 1.7 to 16 in manual mode, but to 22 in auto mode. The camera weighs 600 g, 21 oz.

Film speeds can be set to ASA (ISO) 25-800, reflecting most films available at the time, which ranged from 25 to 400. The diaphragm has five blades, common on similar cameras of this vintage, which if visible in pictures (from, say, lens flare) is pentagonal.

Two features are arguably less advantageous than on the Canon. First, the meter “eye” is not in the lens barrel, behind any filters. If you use filters, you will need to do exposure compensation manually, by adjusting the ISO speed. Second, the 35 SP does not have the QL (quick load) feature of the Canon. Film loads in the camera conventionally, like all other cameras that have hinged backs without QL – you attach the film to the take-up spool, advance the film, and then close the back. I do not find that a problem.

The lens is outstandingly sharp. It does not seem to have any distortion, even wide open, and it is sharp at all f stops, though there is some improvement from 1.7 to 2.8. F/1.7 is the half stop between f/2 and f/1.4. The lens’s 42mm focal length is almost the 43mm diagonal length of the 24×36mm film frame. The film

frame diagonal is theoretically the focal length of a “normal” lens. Very few 35mm cameras have lenses that come close to this “normal.”

The meter output is visible above the picture image in the viewfinder. It shows EV (Exposure Value) numbers. There are EV numbers on the lens barrel linked to the shutter speeds and f stops. In manual mode, you turn the shutter speed ring, f stop ring, or both until you see the EV number you want. You can then turn both rings together to select a different shutter speed/f stop for that EV number.

For automatic exposure, select shutter priority or aperture priority by selecting the shutter or aperture you want on its ring, and set the other ring to “A”. Setting both rings on “A” gives you full exposure automation, what we now call Program mode. The meter bar is color coded. The left side is red, indicating that the scene will be overexposed. The right side is yellow, indicating that the shutter speed may be too slow for hand-held use. In auto modes, just check that the indicator is not in either end. For ISO 100, the usable meter range is EV 5.5 (1/15 at f/1.7) to EV 17 (1/500 at f/16). Higher ISOs can get down to EV 3.

There is no off switch for the meter. The meter is always on in center-weighted mode. I guess the assumption is that you use a camera case, and the camera is enclosed in darkness when not in use, which preserves the battery.

To use the spot meter, press the “Spot” button on the back of the camera, below the wind lever, where your right-hand thumb rests. The spot mode covers about 9% of the picture, indicated by the bright rangefinder patch at the center of the viewfinder.

The camera does not have a depth-of-field indicator (common on other lenses above or below the focusing scale).



For flash photography, there is a hot shoe and a PC cord connector. To set exposure, set a guide number for the flash on the lens body, and the camera adjusts the f stop as you focus. The camera handles guide numbers between 32-250 feet and 20-80 meters.

The Olympus 35 SP is a delight to hold and use, and its clean design is typical for the era. The biggest operational issue is that the camera used a PX625 mercury battery, which is no longer made and unavailable. This battery was common to many cameras of the late 60’s and early 70’s. The battery issue will be discussed in the next issue of *snap shots*.

~Story by PHSNE Board Secretary Larry Woods

~Photos by Brad Herman

Open House Tour in Rhode Island

New England-based PHSNE members might be interested in an open house tour on Saturday, September 13th offered by S.K. Grimes, a well-known company that does custom machining for photographers. They are opening their shop in Woonsocket, R.I. for an Open Studio in collaboration with DESIGNxRI as part of Design Week R.I. The behind-the-scene tours will include machining demos, project discussions, and tacos.



S.K. Grimes 2024 Open Studio

S.K. Grimes is celebrating its 28th year of serving the photographic community with precision machining, lens mounting, and custom fabrication services. Many of

its projects directly relate to the cameras and equipment PHSNE members collect, restore, and use—particularly large-format and vintage gear. From flange adapters to reworking shutters and creating custom mounts, they strive to keep these tools in active use. More information about their work can be found at www.skgrimes.com.

To Our Many Friends in Michigan

Many PHSNE members live in Michigan and nearby states, and we enjoy a reciprocal sharing agreement with the Michigan Photographic Historical Society (MiPHS). You are invited to join the Argus Annual Gathering at the Argus Museum in Ann Arbor on October 9th-11th. The event kicks off with an opening reception for the former Director of the Argus Museum, Cheryl Chidester, and features her Photographic Show. For more information and full conference schedule, please visit the website <https://www.argusmuseum.org/fall-conference>

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A Podcast to Note

The June 24th episode #94 of *Camerosity* has a discussion about changes in the camera industry. Meredith and Corey Reinker from Roberts Camera and Indiana and Zeb Andrews of Blue Moon Camera and Machine join the *Camerosity* regulars for an engaging discussion of recent changes and the resurgence of film. Other guests on the podcast mention local stores that support the film photographer and classic camera fan. Our friends at Vermont Center for Photography receive a well deserved mention. You can find this podcast at this podcast at <https://tinyurl.com/3hdp7ry8> or look for *Camerosity* on your favorite podcast app.

PHSNE Meetings

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

Upcoming meetings:

October 5—Vladimir Khazan

November 2—Katherine “Kappy” Mintie

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 Volume 11 (Sept 2005) to Volume 29 (June 2024).

Stay connected to PHSNE via our emails and show announcements. Sign up at <https://phsne.org/emails>.

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

Coming Soon: Attend a Block Party

PHSNE will participate in a Gloucester, MA Block Party. We will have several tables loaded with camera equipment for sale and materials publicizing PHSNE. Come visit us – we will be in front of the 80 Main Antiques & Ephemera store.

The block party takes place on Friday, August 29, 2025 from 6:00 – 10:00 P.M. on Main Street. Downtown Gloucester comes alive when the street is closed off and they have live music, street performers, vendors, food vendors and more!

Additional information can be found at <https://business.capeannchamber.com/events/details/block-party-2-2025-36631>.

A Traffic Safety Issue is Being Addressed Did Photos Play a Role?

A Somerville resident’s window overlooked an intersection that experienced crashes on a regular basis. He photographed the many accidents he witnessed over a period extending more than two years and submitted them to MassDot which considered the intersection one of the state’s “top crash locations.” The city finally acknowledged the problems at the site and is addressing them.

The situation was covered in a recent article in the *Boston Globe* (https://epaper.bostonglobe.com/infinity/article_popover_share.aspx?guid=f6c84ee9-7daa-42d9-ad43-4d98bead91f5&share=true).