



**Gallery Kayafas Comes to PHSNE**  
**Join Arlette Kayafas on Sunday, March 4, 2018 at 1:30 P.M.**  
**Woman's Club Workshop, 72 Columbus St., Newton MA**

Arlette Kayafas opened Gallery Kayafas in 2002 in Boston's South End. She came to the gallery business as a collector. Arlette and her husband, Gus Kayafas, have been collecting photography for 50 years. Their collection contains works from the 19th - 21st centuries, beginning with the daguerreotype and including the most contemporary works.

For the PHSNE program on March 4<sup>th</sup>, Kayafas will discuss collecting and her gallery programming. With Gus's help, she will bring several items that currently hang in their home, part of a collection that includes photographs by Harry Callahan, Aaron Siskind, Diane Arbus, August Sander, and Caleb Cole. In addition, she & Gus will share a portfolio published by Palm Press, Inc., which has examples of the earliest processes.

Initially, the gallery showed only photography that focused on the young and emerging artist who was

often paired with a well known and established photographer. Recently it has also been showing works on paper, painting, and sculpture, while still maintaining a focus on photography

For Kayafas, collecting photography and running the gallery are all about relationships. She believes she has a responsibility to the artist, the client, the neighborhood, and her colleagues to exhibit only the best works. The size of the gallery allows her to show more than one artist at a

time. When choosing artists to be paired, careful attention is paid to how the work relates—the visual conversation between artists is important. When asked about selecting her artists and exhibits, she explains that she only shows work that she would own.



**Message From the PHSNE President**

Since assuming the role of president on January 1<sup>st</sup>, I have spent the past several weeks getting oriented to a variety of new and existing responsibilities. Members are in and out of the warehouse on a regular basis, handling new donations and equipment, putting together auction lots for the upcoming *Photographica*, making sure the dollar table lives up to its reputation for excitement, and tending to the variety of tasks that keep PHSNE operational.

Looking forward, we all will benefit by cultivating a vibrant and growing membership that will enjoy sharing the excitement of traditional photographic methods. Toward that end we are recruiting support from newer members fluent in the ways of social media to expand our member base. We are hoping they can help spread the word that film photography plays well in a digital world.

*Continued on page 4*



Breazu Wedding, Matt Hills

As reported by Danny McDonald in the *Boston Globe* (January 6, 2018), Newton MA resident Matt Hills traveled to Eastern Europe with three friends after graduating from Brandeis in 1981. In Bucharest they stumbled upon a small wedding and were invited into the church. Matt had the only camera, and he took more than twenty photos. Unfortunately, he lost the couple's address, and the photos were placed in an album containing Hills's travel photos. Efforts to trace the couple failed.

Recently he was thinking about those photos and turned to social media for help. This time, through his sister's Facebook account, he was able to locate the couple. Coincidentally, the connection was made on the bride's birthday. Zinica and Liviu Breazu finally got to see their wedding photos thirty-seven years into their marriage.

## 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 [www.phsne.org/join](http://www.phsne.org/join) or [www.phsne.org/renew](http://www.phsne.org/renew), or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. 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@phsne.org](mailto:membership@phsne.org); or you can use the Web form at [www.phsne.org](http://www.phsne.org).

*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 [www.phsne.org/snapshots](http://www.phsne.org/snapshots) within a few days of mailing. Articles and exhibition/book reviews are always welcome. Send to [snapshots@phsne.org](mailto: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 the PHSNE address above.

## Worth the Wait

Sometimes the photographer is slow to return the wedding photos. A Romanian couple waited more than thirty years to view theirs.

## Wellesley Offers White Exhibition:

### *Clarence H. White and His World, The Art and Craft of Photography, 1895-1925*

A pioneer in photography, Clarence White played a pivotal role in asserting the new medium's place as an emerging art form at the turn of the twentieth century. Organized by the Princeton University Art Museum—home to White's archives—this first retrospective in decades reexamines the photographer's contribution to the field, establishing his place among the ranks of his storied contemporaries: Alfred Stieglitz, Edward Steichen, and Alvin Langdon Coburn, among others.

Beginning with the eager amateur's experiments with photography in Newark, Ohio, the exhibition introduces visitors to White through his early forays into "pictorialism." Drawing on inspiration from the contemporary art world of the day—the arts and craft movement, Japanese wood-



Clarence H. White, *The Sea*  
(Rose Pastor Stokes, Caritas Island, CT),  
1909, Palladium print

cuts, and trends in portraiture and genre painting—White created hauntingly beautiful images in grayscale that drew on the camera's sensitivity to light and shadow. These images of tranquil domesticity and childhood wonder earned him esteem internationally and paved the way to his participation in the Photo-Secession led by Alfred Stieglitz.

White began teaching photography in 1907, initially part-time. Later he would organize summer courses in Maine and Connecticut, and ultimately establish the Clarence H. White School of Photography in New York. White's students—both men and women—went on to influence the fields of fashion, advertising, and art photography in the United States and abroad. Work created by his most successful students, such as Margaret Bourke-White, Laura Gilpin, Margaret Watkins, and Doris Ulmann, will be included in the exhibition. ~Wellesley College press release

Tickets are required for this special exhibition which runs through June 10, 2018. Visit <https://www.wellesley.edu/about/test/events-2/node/140506> for details. A special program will take place on April 8, 2018 at 11:00 A.M.

## The Amazing Career and Varied, and Successful Accomplishments of Little-Known African American Daguerreotypist Augustus Washington

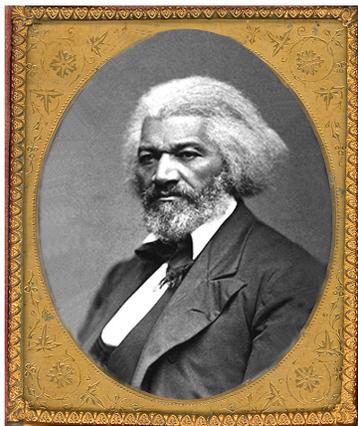


John Brown, Abolitionist, 1846-1847  
Augustus Washington, Wikimedia

History often ignores the contributions of minorities, so the name Augustus Washington may not be familiar to photo historians unless they are dag enthusiasts. Washington was a nineteenth century daguerreotypist who ran successful studios in Hartford and later in Liberia.

Washington was passionate about learning at a time when higher learning was out of reach for most African Americans. He persisted and eventually was admitted to Dartmouth College in 1843 where he learned the art of making and processing daguerreotypes. Financial concerns made it impossible for him to continue his studies, and he left Dartmouth in 1844, moving to Hartford where he taught photography to black students. In 1846 he established a photographic studio. He advertised moderate prices for a process that was quite expensive at the time, even offering free daguerreotypes for a short window of time, thereby broadening the market for the relatively new process.

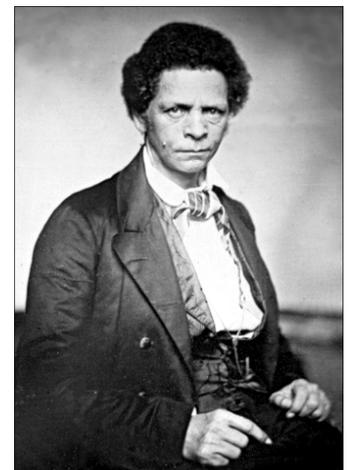
Local competition was limited, and his business thrived. In an area rife with anti-slavery sentiment, his clients included abolitionists, political leaders, and prominent writers. One important daguerreotype is of abolitionist John Brown. He also photographed poet Lydia H. Sigourney and maintained a long-term correspondence with her.



Frederick Douglass, Wikipedia

“Washington’s daguerreotypes are nuanced and showcase his skill as a portraitist. Because of his education, he understood light and composition. Many of his photographs have his subjects captured from the side, a style that was unseen at the time. He did not make images for the sake of creating them... one can see the thought that has gone behind each photograph.” (<http://betterphotography.in/perspectives/great-masters/augustus-washington/40630/>).

The son of a former slave, Washington held staunchly anti-slavery views and resented being relegated to the status of second class citizen in pre-Civil War America. He was attracted to the efforts of the American Colonization Society which was encouraging and helping African Americans to resettle in Liberia. In 1853 he left his successful studio and, with his wife and children, emigrated and set up another photographic studio in Monrovia, Liberia’s capital. It too was prosperous, but eventually he launched a new career as a farmer in a desire to branch out and achieve personal satisfaction in a very different arena. He ran a successful sugarcane farm and later moved on to serve in the Liberian House of Representatives and Senate



Joseph Jenkins Roberts  
First and Seventh President  
of Liberia, Wikimedia

“Upon his 1875 death, the *African Repository* noted his many accomplishments and prominent status concluding that ‘Nothing could induce him to return to this country [America], having acquired a handsome property and freedom and a home in his ancestral land.’ How different might his story have been had he never picked up the camera!” ([https://en.wikipedia.org/wiki/Augustus\\_Washington](https://en.wikipedia.org/wiki/Augustus_Washington)).

The new National Museum of African American History and Culture hosts a significant display to recognize his work and achievements. Ironically, there are no known images of Washington himself.

Continued from page 1

*Photographica* attendance bears this out. Attendees of the younger generations seek to adopt their first film cameras in many shapes and forms; from basic point & shoot cameras to fully adjustable precision versions using film (including larger formats) in place of a digital sensor. A resurgence of photo labs able to process and scan film has helped, as have moderating costs. Sharing results via social media has been enriching for all involved. Studying a 600 dpi or greater scan of a film negative can be enthralling, not to mention cost effective!

The new PHSNE website which has been under development for many months is slated for release soon. Keep a lookout for some new and exciting features and information!

Best regards, and keep shooting Film!

~Joel Moses, President, PHSNE



John Dockery  
Photographica Show Manager

**Save the date!**  
**Photographica 87**  
**Saturday, April 14, 2018**  
**Auction after the show**

Get great deals at the show, auction, and on the dollar table. Show details will be posted on the website and publicized in the April *snap shots*.

### PHSNE Meetings

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

### Upcoming meetings:

**Saturday, April 14**—*Photographica 87* and PHSNE auction

**May 6**—Field trip to new Simon Wing Photographic Museum, East Sandwich MA

### Driving directions to Woman's Club Workshop, 72 Columbus St., Newton Highlands MA:

From I-95/Rt-128 exit 20 take Rt-9 East toward Brookline/Boston. Turn left at Woodward St, right onto Lincoln St, and left onto Columbus St. WCW will be to your right. The WCW is about 1.4 miles inside 128.

Coming west on Rt-9 from Boston, turn right on Walnut St then left on to Lincoln St, then right onto Columbus St. The WCW (#72) will be to your 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:** See <https://mbta.com/>

### Connect to PHSNE Online and by email:

PHSNE's Web site is online at <http://phsne.org>. See <https://www.facebook.com/PHSNE/> for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit <http://phsne.org/archive> for PHSNE history and *snapshots* issues. Scheduling changes due to weather conditions or other factors will be posted on this website.

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

## Interesting Online Sites

<https://www.theatlantic.com/photo/2018/01/50-years-ago-in-photos-a-look-back-at-1968/550208/> - excellent journalist photography recalling events 50 years ago in 1968.... some of the worst of times and some of the best

<http://bsidefilm.com> *The B Side: Elsa Dorfman's Portrait Photography* (2016) by Cambridge documentary filmmaker Erroll Morris. includes both her signature 20x24 Polaroid portraits but also a number of less-well-know b&w images from her early years living and working in Cambridge where she photographed poets, singers and counter-culture heroes from the 60s and 70s. This film was mentioned in an October 2017 *snap shots* article though access was limited. Trailers, and possibly the film itself, may be more widely available today.