



**Edith Cuerrier Presents The Gabriel Cromer Collection**  
**Sunday, June 6, 2021, 7:30 P.M., via Zoom**



*Photo by Will Green*

In 2016, the Institute of Museums and Library Services awarded the George Eastman Museum, in Rochester, NY, a grant to achieve the following: “The George Eastman Museum will catalog, digitize, and provide online access to the Gabriel Cromer Collection of early photography, which includes photo-

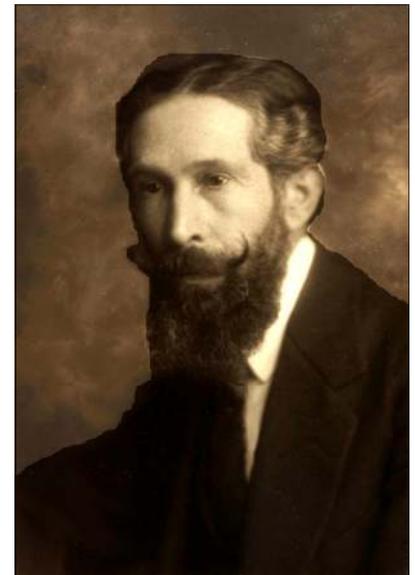
graphs, prints, albums, books, cameras, lenses, and early motion studies. The collection is of renown in both the area of early photography as well as early French photographic materials. Completion of this project will allow the museum to achieve physical and intellectual control over this important collection, while serving the public by providing free online access for both scholarly research and recreational inquiry.”

The IMLS grant provided the funds to hire a cataloguer and a photographer to fully digitize, document, and inventory the collection in preparation for an exhibition originally scheduled for 2022. The cataloguer would have to be fluent in French due to the Parisian origins of much of Cromer’s materials as well as his handwritten notes.

Collector Gabriel Cromer (1873-1934) was a Frenchman living near Paris during the first 30 years of the 20<sup>th</sup> century. In that time, he amassed a remarkably comprehensive collection of photographic material related to every aspect of the early history of

the medium, including its inventors and earliest practitioners (i.e. Daguerre’s 1844 portrait, and 1839 Giroux camera). Through an interesting set of circumstances, this collection made its way to Rochester, NY, in 1939.

In 2017, Edith Cuerrier was hired by the George Eastman Museum as the cataloguer for the Gabriel Cromer Collection Project. She relocated to Rochester, NY where she immersed herself in the world of Gabriel Cromer and his collection for the next two years. In her presentation, Edith will share some of what she learned and experienced while working on this fascinating project.



*Portrait, Gabriel Cromer, Courtesy Eastman Museum*

Edith Cuerrier is a French Canadian who grew up near Montreal and has been living in Newfoundland for almost two decades. She served in the Royal Canadian Air Force for 22 years as a military photographer before earning a Bachelor of Arts in Archaeology from Memorial University of Newfoundland in 2006. In 2009, Edith completed a Master’s in Photo Preservation and Collection Management from Ryerson University.

She has been working as an archives technician at the Provincial Archives of Newfoundland and Labrador, on and off, since 2009. In 2016, she founded the Photographic Historical Society of Newfoundland and Labrador.

Additional background information can be found at <https://collections.eastman.org/search/Cromer>.

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### So Long for the Summer

Traditionally, PHSNE does not schedule meetings for the summer and there is no July or August *snap shots*. We are closing the books on Volume 26. Look for the first issue of Volume 27 in September.

For the foreseeable future, meetings will continue to take place online. The Zoom format has allowed members far from New England to participate, a rare benefit in what has been a very challenging year. As a result, we have welcomed several new members from far-off locations.

No *Photographica* show is planned for the fall; decisions will be made as soon as possible about a spring show.

### PHSNE Membership

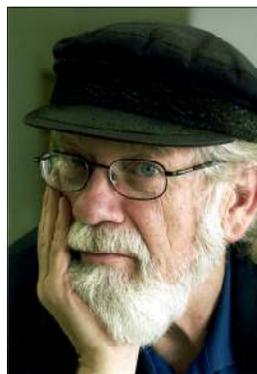
*New members are invited to join for half the rates for the first year.* Regular PHSNE membership (U.S. and Canada) is \$20 for students, \$40 for individuals and institutions, and \$45 for a family; foreign membership is \$50. Join or renew online at <https://phsne.org/join> or <https://phsne.org/renew>, 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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### In Memoriam:

#### John Dockery Remembers Ed Shaw



Ed Shaw, who passed away on April 7<sup>th</sup>, has moved on to a new adventure. I can only hope they are ready for him! The stories he would tell. My favorite Ed Shaw story was the time he, while at a young age, snuck a live seal onto a bus. Where he got a live seal or how it got on the bus, I never learned. Details!

PHSNE, an organization that is thriving today, would probably not still be in existence were it not for Ed and his merry band of *Photographica* helpers. Ed's foresight, initiative, vision, business savvy, and people skills helped establish a strong financial foundation for PHSNE's future. He kept careful watch on the PHSNE bank account along with his good friend and fellow PHSNE member, the late George Gero.

Ed's long involvement with PHSNE spanned over several decades. As *Photographica* Show Manager, Ed defined PHSNE and to many people attending the show, Ed Shaw was PHSNE. I somehow became incorporated into the merry *Photographica* band. At first I was given small but useful roles. I never realized how I was being watched and evaluated. Ed was that good. Apparently at some point, I gained both his trust and his esteem.

When Ed decided it was time for him to step away from *Photographica*, he asked me to manage what was his baby, the show itself. I look back now some 20 plus years later and I'm amazed how easily he stepped back and gave me complete autonomy.

Ed never offered unsolicited suggestions but I knew he was always there for support. I twisted his show into a pretzel, and it became something it never had been before. Ed never said a word to me.

I told Ed many times how amazed I was that he and his team had run a 300+ table show twice a year for decades. His terse reply was always the same, "Different world."

Nowhere else in my professional life was I ever permitted this amount of authority or autonomy. I don't know what you saw that so many others didn't see, but Thank You, Ed.

~John Dockery, Show Manager, Photographica

The *Boston Globe* obituary can be viewed at <https://tinyurl.com/dyy8jch3>.

## Samuel Broadbent, 19th Century Daguerreotypist

One of the premier daguerreotypists of the 19<sup>th</sup> century was Samuel Broadbent (1810-1880). Influenced by his father Dr. Samuel Broadbent, he started out as a portrait artist who supported himself in this manner for at least twelve years.



*Young Girl With Painted Background*  
Sixth-plate daguerreotype, c. 1848 — 1850, Collection of Richard Berbiar

Broadbent set up a studio in New York City in 1840 where he had a professional association with another Samuel—Samuel Morse, who introduced Broadbent to the Daguerreotype process.

Throughout the 1840's Broadbent established, and then abandoned, several studios. Since he was a well known painter in the south and had built up many relationships there, he decided that he would now offer daguerreotype portraits instead. He became an itinerant photographer traveling the southern cities and photographing his subjects in Savannah, Georgia; Charleston and Columbia, South Carolina; and Fayetteville and Raleigh, North Carolina.

In 1849 he settled in more permanent locations, first in Wilmington, Delaware, and finally Philadelphia, Pennsylvania which at that time was a thriving artistic community. It is not known exactly when Broadbent began using his famous painted background, but in his advertisements, that was his first preference. It was of course up to the sitter to select a plain background, painted landscape background or draped background. Most images seen today reflect the landscape background as the favorite choice of sitters. Daguerreotypes with his painted landscape

background are very desirable because his sitters seem to be part of the background.

Early backgrounds include a column on the right side, whereas later backgrounds do not. Only on his later work, probably while in Philadelphia, does his stamped "S. Broadbent" appear on the left side of the mat.

The two daguerreotypes within this article represent two of Broadbent's typical work. Both are early versions with a column. One daguerreotype of a young girl clearly shows the column, while the other daguerreotype, a close-up of a woman, only shows the lower portion of the column which is barely noticeable.

Several daguerreian photographers used a wide assortment of landscape backgrounds and all appear to have different scenes, so it is relatively easy to spot a Broadbent daguerreotype due to the placement of trees, water mountains, and sky, as well as the earlier column. The top of the chair is also noticeable in most images and is of course the same.



*Woman With Painted Background*  
Sixth-plate daguerreotype, c. 1848-1850, Collection of Richard Berbiar

After the daguerreian era had passed, Broadbent went back to painting. It was obvious that he incorporated his love of painting into his daguerreotypes, with each scenic background itself a miniature painting.

~Story and photos by Richard Berbiar

For additional information about Samuel Broadbent, see "Samuel Broadbent, Daguerreian Artist," Rebecca Norris, *The Daguerreian Annual 2001*, pp. 134-147.

## There's a New Museum in the Big Apple

A branch of Stockholm-based Fotografiska adds a new and vibrant museum to New York City's already rich cultural scene. The museum occupies a six story landmark building in the Flatiron District, named for the iconic Flatiron Building located on Fifth Avenue between 22<sup>nd</sup> and 23<sup>rd</sup> Streets.

Calling itself “anything but an ordinary museum,” Fotografiska “offers an unexpected mix of world-class art, vibrant cultural programming, exceptional dining, music, nightlife and curated retail” (<https://www.fotografiska.com/nyc/>). Museum hours are limited, so plan ahead if you are in or will be in the New York metro area.



Photo: Malikhah Legs, Legs Series, 2016/1437 © Hassan Hajjaj. Courtesy of the Artist and M.E.P. Paris/France

Three current photographic exhibits run through the fall. The dramatic colors, textures, and patterns of *VOGUE*, *the Arab Issue*, are eye-popping. “Hassan Hajjaj’s photography challenges the viewer through an eclectic confrontation of styles, and invites them to re-examine cultural stereotypes and clichés. . . . This immersive exhibition brings together five im-

### 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:

July 11— Annie Sollinger, Visual Archivist, University of Massachusetts. Topic 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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portant series developed over the past three decades” (<https://www.fotografiska.com/nyc/exhibition/vogue-the-arab-issue/>). This exhibit runs through November 7, 2021.

*ONYX* is the evocative exhibition of Adrienne Raquel’s work. She “ventures beyond the societal stigma often associated with exotic dancing, and depicts a captivating narrative of femininity, sisterhood, self-transformation, and strength among the performers. Through portraiture and environmental vignettes, the dancers are photographed in their most vulnerable yet powerful moments — both on and beyond the performance stage” (<https://www.fotografiska.com/nyc/exhibition/onyx/>). Raquel claims she is, “endlessly inspired by femininity and the beauty of the female form.” *ONYX* is on display through August 29, 2021.

Rounding out the trio of photographic exhibits is *Your Gaze Belongs To Me*, running through September 5, 2021. This provocative exhibit challenges “conventional socio-cultural ideas of gender constructions and questions of nationality in a globalized world” (<https://www.fotografiska.com/nyc/exhibition/your-gaze-belongs-to-me/>). Consisting of over 50 images by Chinese-born photographer Pixy Liao, “*Your Gaze Belongs to Me* is part of an ongoing, long-term project called *Experimental Relationship*.”

### HELP WANTED

PHSNE is seeking volunteers with the appropriate technical expertise to help with the website. Contact [president@phsne.org](mailto:president@phsne.org) if you are interested.