



The challenges of adapting to an online format forced us to reschedule the September meeting. Please mark the following date on your calendar and join us, virtually, for a very interesting presentation about the Minox camera by PHSNE member, collector, and photo historian Vladimir Khazan. An outline of the program was published in the September issue of *snap shots*

Sunday, October 4, 2020, 7:30 P.M.

Invitations, including meeting code and password, will be emailed to members

Enjoy Dorothea Lange Exhibits From the Safety of Your Own Home

Two online exhibits feature iconic photographs by Dorothea Lange, one from the Oakland Museum of California (<https://museumca.org/exhibit/dorothea-lange-politics-seeing>) and one from the Museum of Modern Art in New York (<https://www.moma.org/calendar/exhibitions/5079>). Her work in the 1930s provided some of the most recognized documentation of the Great Depression.



The two digitized online exhibits feature work from other eras as well, including WW II shipyard activity, a 1957 series about a public defender in Oakland, and later images of country life in Ireland.

There is a downloadable teacher's curriculum, including 21 images, at <https://museumca.org/dorothea-lange-curriculum>.

"Dorothea Lange took photographs at Raphael Weill School in San Francisco between April 16 and April 20, 1942 - nine days after the first wave of more than 600 Japanese Americans were evacuated from the city. These photographs document patriotism expressed by children of Japanese ancestry in response to Japan's bombing of Pearl Harbor four and a half months earlier. By the end of May, all persons of Japanese ancestry living in San Francisco would be evacuated to various War Relocation Authority centers for the next three years, including all of the Japanese children in Lange's photographs."
~ Museum of Oakland California

What To Do With the Family During COVID A Suggestion From a PHSNE Member

After carrying around my father's 8mm films for more than 50 years, I recently decided to make good use of my quarantine time by converting them into a format my daughters could watch on their computers. What could be more enjoyable for two grown women than to watch shaky, washed out footage of their father at his fourth birthday party, seeing his grandmother serving a Passover brisket, or strange kids waving obsessively at the camera?



I got out my trusty 70-year-old Keystone R-8 projector to show the films on the wall while I shot video of the moving images with my camcorder on a tripod. After converting eight films, the bulb died. After a mere 70 years! Isn't anything built to last?

So the search for a replacement bulb began. The biggest problem was finding out the letter code of the dead bulb. All of its markings had long since disappeared. My search took me to www.replacementlightbulbs.com which included its projector/light bulb cross reference chart. It had every obscure, discontinued projector imaginable, including my Keystone. Its bulbs were either the 300 watt CXY or the 500 watt CZX. With the new bulb in place the conversion was completed. Now, if I could only convince my girls to watch the "historic" footage.

Happy collecting! ~story and photo by Jeff Seideman

Note: The cross reference chart referred to is helpful. Before you track down and purchase bulbs, check with the PHSNE warehouse crew via snapshots@phsne.org. There are many bulbs stored at the warehouse in Waltham. They may be available in small quantities to members for the cost of postage.

Project SAVE Launches Online Database

Project Save Archives invites you to view a collection of images taken by Christian missionaries and Near East Relief workers from 1900-1920s depicting the daily lives of ordinary people.



Kindergarten graduation class, Armenian Girls' High School, Adapazar, Turkey 1904, photographer unknown. Courtesy of Arousiag Avedian Kashmanian and Marie Bedikian

The images were obtained from descendants of the missionaries, students at the missionary schools, and orphans in Near East Relief orphanages. Project SAVE reports, "Like others who have donated their photos to Project SAVE, they have entrusted us to docu-

ment, catalog, preserve and protect these important historic images from loss, destruction, and being forgotten" (<https://www.projectsave.org/gallery>).

Acquired when digital technology was in its infancy, Project SAVE Archives is pleased to offer this collection online. In an email, Project SAVE stated, "We want these rare images to be seen and for people to access them, share them widely."

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 phsne.org/join or 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; or use the Web form at phsne.org/application).

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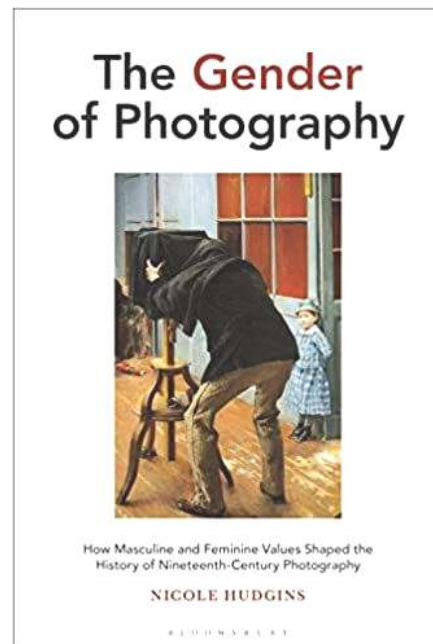
Book Review: *The Gender of Photography*

Not surprisingly, given the times and the general tendency to overlook the contributions of women, "British and French photographic literature made it appear that women's interactions with early photography did not count as significant contributions" (<https://www.amazon.com/Gender-Photography-Masculine-Feminine-Nineteenth-Century-ebook/dp/B082TRP81Z>).

The Gender of Photography: How Masculine and Feminine Values Shaped the History of Nineteenth-Century Photography by Nicole Hudgins, available as a Kindle e-book or in hardcover edition (312 pages) examines this history and "show(s) why and how early photographic clubs, journals, exhibitions, and studios insisted on masculine values and authority, and how Victorian women engaged with photography despite that dominant trend."

With a focus on the years prior to 1890, the book describes the way women were excluded and how they persisted, nonetheless, as amateur and professional photographers.

Some of Hudgins's work on gender and photography in WW I is available free in PDF format at <https://research-repository.st-andrews.ac.uk/handle/10023/5016>.



2020 Journal The Marrs & "Mrs. Jack"

Thomas E. and Arthur E. Marr, father-and-son photographers to Boston's Isabella Stewart Gardner, her art collection—and much more—are author Ron Polito's subjects. His in-depth research on their lives, images, business and photographic techniques spans 100 years, focusing on the Gilded Age to WWII. To be published in December 2020.

Mamiya Press Cameras



Mamiya 23 Standard, private collection

A PHSNE member notes that often people viewing his extensive collection reach for a particular model, a Mamiya 23 Standard Press camera, because of its unusual appearance. This line of cameras which dates to the 1960s includes the original Mamiya Press, Press G (Graflex back), Press 23, Press Standard (renamed version of the original Press), and the Mamiya Super 23. An important feature of the line of medium format rangefinder cameras was interchangeability of most lenses, backs, and accessories.

“The camera body itself is a simple affair, with a single-window combined range- and view-finder that couples to the lens for focusing. It has tripod mounts in both vertical and horizontal positions, a mount for a handgrip for the left hand, and cold shoes on both the body and the handgrip” (http://camera-wiki.org/wiki/Mamiya_Press).

The Mamiya Press had two back options: G (Graflex) and M (Mamiya); unlike most other accessories, they were incompatible with each other.



Mamiya Press, Camera-wiki.org

The Mamiya 600S was marketed under the Polaroid name. “Lenses of fixed focal lengths from 50mm to 250mm were produced, all of which

covered up to 2x3 film sheets, while the 127mm and 75mm lenses offered the greater coverage necessary for the 2 7/8 x 3 3/4 inch images produced by the Polaroid backs.”

In a “double review” of the Mamiya Press Super 23 and Mamiya Universal Press, Kikie Wilkins wrote, “Unfortunately, after using the camera for a few test shots, I began to have shutter issues with the lens. I debated whether to send it out for repair but ultimately decided to replace it with an updated version of the same lens – one of the many great things about film photography is what was once expensive to acquire and own can now in many cases be had quite cheaply.”

The reviewer notes that in 2016 “I purchased a Mamiya Universal Press body for the purpose of using an instant film back on it in order to make a “high end” instant

camera. The Super 23 and Universal are more alike than they are different, yet both were designed to fulfill specific roles” (<https://tinyurl.com/y2qdt2sc>).

One reviewer criticized the Mamiya Press line as “cheap attempts to win the press market away from Graflex and Linhof, and then Rollei. The Mamiya Press cameras were poorly made, and the optics were only so-so. I had a Mamiya standard 23 camera. The lens was pretty mediocre and the mechanical construction was second rate. By second rate I mean things fell off” (<https://www.kenrockwell.com/mamiya/23.htm>).



Mamiya Super 23, Ebay



*Mamiya Universal Press 100 mm
commons.wikimedia.org*

More Things To Do Online

The May 2020 PHSNE meeting was to be a field trip to the Davis Museum at Wellesley College to view two exhibitions on vernacular photography, and the May issue of *snap shots* contained a description of the exhibits in anticipation of the event. Unfortunately, those plans changed when the museum closed to the public as part of the general COVID shut-down. The museum remains closed for the fall; however the two exhibitions that opened in February are now available online: *Going Viral: Photography, Performance, and the Everyday*, can be viewed on the Davis Museum's virtual platform (<https://tinyurl.com/y4t8ottl>), and *Making, Not Taking: Portrait Photography in the 19th Century*, is available in three parts on Google Arts & Culture (<https://tinyurl.com/yv4l2jkd>). A Virtual Artist Talk series is scheduled; events require advance registration.



*Pictures of People Taking Pictures
Going Viral, Davis Museum*

Capturing Images of New England draws from over half a million images dating back to the 19th century. “These photographs depict innumerable facets of life in the region, from urban scenes to rural landscapes to life at sea, and from family gatherings to life in the work place. Daguerreotypes, ambrotypes, cartes de visite, stereo views, tintypes, and prints make up the collections (<https://tinyurl.com/y689bnbc>).



Cider Press, Farwell Farm, Cape Reddick, ME

The Griffin Museum, Winchester MA, is offering many online events of interest to photo historians. Visit <https://griffinmuseum.org/events/> for details. A Zoom link will be sent once you check out. There will be no charge if you have selected free events.

PHSNE Meetings

The meeting schedule has been altered during the COVID epidemic. Meetings now take place online, and the schedule varies. Information will be sent to members in a timely manner via email, website, and *snap shots*.

Upcoming meetings:

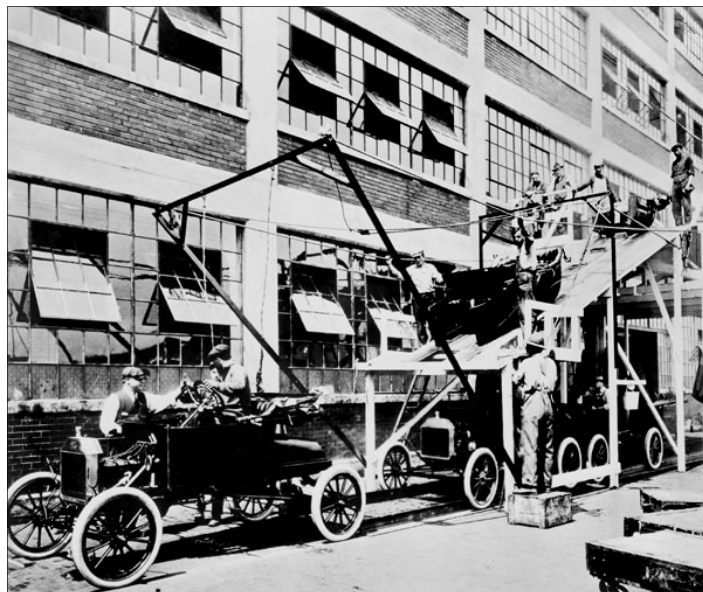
November 1—Steve Dunwell, photographer and writer

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/member-services/archives/> 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 *Photographa* show announcements. Sign up at <http://phsne.org/emails>

PHSNE members can enjoy viewing *Picturing the Century: One Hundred Years of Photography from the National Archives* (https://www.archives.gov/exhibits/picturing_the_century/home.html). The exhibit “commemorates the end of the 20th century with a selection of photographs from the vast and varied holdings of the National Archives and Records Administration. NARA photographs vividly capture the sweeping changes of the last one hundred years. They depict both the mundane and high political drama, society's failings as well as its triumphs, war's ugliness as well as its bravery.



*Trying Out the New Assembly Line, Photographer Unknown
Detroit, Michigan 1913*