



Program Focuses on Women Photographers of New England

Sunday, September 11, 2022, 7:30 P.M., via Zoom

Link will be sent to members before the meeting



PHSNE is pleased to announce that the speaker at the September online meeting will be Lee McIntyre, Ph.D. Dr. McIntyre's article about the photographer Miss C. Smith of Lowell, MA appeared in the 2021 issue of *The Journal*.

For the last 4 years, Dr. McIntyre's focus has been to research, reconstruct, and resurrect stories about early women artisan photographers, women who earned a living from photography between 1840-1930. She shares such stories regularly on her podcast and web site, *Photographs, Pistols & Parasols*. Her talk on September 11th will focus on recent discoveries about women photographers active in New England and beyond.

Dr. McIntyre is an independent historian currently living in San Jose, CA. Since earning her Ph.D. in Linguistics from the University of North Carolina, she has taught everything from linguistics at the university level to English as second language in Japan to practical photography in Germany. Dr. McIntyre is also an award-winning software designer and a co-inventor on many U.S. patents.

One of her primary passions, though, is bringing the lives of early woman photographers into the spotlight. Nowadays, it's a well-accepted fact that women ran photography studios as early as the mid-1800s. However, misconceptions about the lives and careers of these women persist. For example, there's a myth that a woman's path to success was necessarily to run her studio with a man, usually her husband. However, this myth ignores the evidence of women like Miss C. Smith, who never had *any* business partner, male or female.

Of course, there were women photographers who did partner with men, such as Mrs. Clara Ober-Towne, who ran the Towne studio in Boston with her husband (profiled in John Felix's article in the 2018

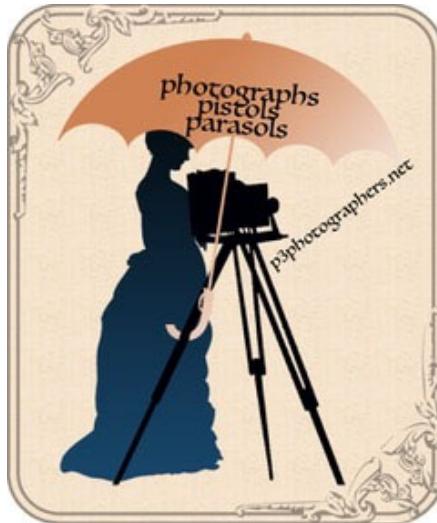
issue of *The Journal*). But for all the married women like Mrs. Ober-Towne, there are also many married women whose successes weren't dependent on their husbands. When Mrs. Emily Gay's husband fell ill in 1877 in Fall River, MA, she assumed sole control of the studio, running it for decades without any partner.

During the talk, Dr. McIntyre will discuss strategies and sources, such as business directories, census records, and newspaper ads, that she utilizes in her research, as well as some of the challenges she faced.

Dr. McIntyre comments, "Part of my goal is to find evidence for their business acumen, including clever uses of ads to promote their businesses. Plus, when unexpected twists in their private lives crop up, we gain an even fuller picture of their lives. Consider: just as Mrs. Gay is building up

her business, her husband turns violent, shooting her brother and kidnapping their youngest child. Not all the stories take such a dramatic turn, of course, but I love it when the research can paint a complete portrait of these early woman photographers."

The podcast, *Photographs, Pistols & Parasols*, is available on all the major podcast directories. It's also available at p3photographers.net, where there are photos and other materials that go with the episodes, and McIntyre's new blog is on that website as well. People can contact me with questions related to the history of early women photographers by sending an email to podcast@p3photographers.net.



Conversation Corner



Nick Graver, PHSNE member from Rochester NY, added interesting information to the discussion that took place at the June 5th meeting about the Exakta camera.

- The Exakta is a left-handed camera**, both the film advance and shutter release are left-handed. That is rather unusual.
- The Exakta is one of the only cameras with a KNIFE inside**, that can cut the film and allow the exposed part of a roll to be removed for processing. Of course, to do that in daylight, the takeup spool needs to be a daylight cassette. The camera is designed for that, but most photographers are not aware of it. Otherwise, it means a darkroom unloading. Still, the knife is a very unusual feature.
- A key aspect to Univex's financial failure cameras is that they mainly used their own special rolls of film**, not standard Kodak or other brands. That was a serious limitation, and a big pain at the time. I was there, and speak from experience. My student medical photographer training was totally done using Exaktas in the 1955-56 era.

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>.

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Inquiry: Can You Help?

PHSNE received an inquiry from Martin Magid about the C. H. Cornell F24 camera/calculator. He forwarded an inquiry from his Internet friend Nathan Zeldes, founder of the Oughtred Society, an international group of slide rule collectors (Oughtred is credited as the inventor of the slide rule).

"I once sent you a link to the strange Cornell aerial photography calculator that I have (<https://www.nzeldes.com/HOC/Cornell.htm>). Now, someone wrote me that the designation F24 on it must refer to the aerial reconnaissance camera model F24 that was in common use at the time (see https://en.wikipedia.org/wiki/F24_camera) .

Since I still haven't heard of any other exemplar of this mysterious calculator, and am truly itching to learn of its origin, I was wondering if I could query the community of photography history aficionados. Perhaps someone has seen this calculator in their youth, or owns one, or has heard of it in relation to the F24? Maybe someone specializing in aerial photography history?"

If you can help shed light on this topic, please send replies directly to snapshots@phsne.org. We will forward replies to Marty Magid and print them if the information is of general interest to PHSNE members.



"At first glance the book "How many?", by Charles Cornell, seems like any of the small hardcover books common a century ago. But when you open the cover you see it's just a carefully padded box that contains a strange calculating device, bearing the title "F.24 Photographic Calculator", and the name of C. H. Cornell."

The calculator would pass for a "slide chart", that inexpensive poor relation of a slide rule, if it weren't much thicker and sturdier, and much more complex. To add to the fun, its two faces are entirely covered in low-altitude aerial photographs." <https://www.nzeldes.com/HOC/Cornell.htm>

Utility Falcon Model F

The Utility Manufacturing Co. of New York (1934-1941) manufactured a variety of cameras including folding cameras, box cameras, and its main camera line of Falcon cameras, a name associated with half frame, sixteen exposure 3x4 cm cameras utilizing 127 film. The Falcon F, c.1938 is a good quality camera, with Bakelite body and heavy cast metal helical lens mount with high quality lens and shutter. Original price was \$17.50.

The heavy cast metal helical lens mount made the camera front-heavy, so a retractable foot located below the lens mount was incorporated for stability when the camera was set down. The lens is a Wolensak Velostigmat 2 inch f/4.5 with stops to f/22. The shutter is a Deltax with speeds of 1/25 – 1/100 second plus B & T.

An interesting feature of the Model F is that the focus locks at every distance mark on the focusing ring. To change the distance, it was necessary to hold down the chrome button on the side of the lens mount. Focusing distance is from 4 – 25 feet plus infinity. Other features include an eye level optical viewfinder and cold shoe.

Similar to other sixteen exposure 127 cameras, the



Falcon F uses an A, B red window system which works in the following manner. After the film is loaded into the camera, the slide on the rear is lowered until the windows "A" & "B" appear. Turn film



wind knob until the No. 1 appears behind window "A". After a photo is taken, wind the film until the No. 1 appears behind window "B". After another photo is taken, wind the film until the No. 2 appears behind window "A". Continue shooting and winding until the No. 8 appears behind window "B". This indicates that 16 exposures have been taken.

The Utility Manufacturing Co. was bought in 1941 by Spartus Corp. and moved to Chicago, IL. In 1951, it was purchased by its head of sales, Herold Rubin who changed the company name to Herold Mfg. Co., but continued to use the name Spartus on their cameras. Herold Mfg. Co. created several inexpensive models into the 1960's, when they ultimately closed their doors and ceased operation.

~Story and photos by PHSNE member Richard Berbiar

Journal Looks Ahead to 50th Anniversary

While the PHSNE Publication Committee is feverishly working on getting the 2022 *Journal* published, work has already begun on the 2023 *Journal* that will celebrate PHSNE's 50th Anniversary.

Last month a few PHSNE members met to brainstorm about what this important milestone issue should "look" and "feel" like. Ideas were tossed around and discussed on how to best make the 50th Anniversary *Journal* portray PHSNE's great legacy.

Work is still in the very initial stage. Anyone interested in contributing ideas and working on this celebratory publication should contact John Felix at president@phsne.org.

Giant Camera—Darkroom Bus

Devotees of the collodion wet plate process face a difficult challenge: the plate must be coated, exposed, and developed while wet in a very short time—15 minutes. Easy to do in a studio setting; not easy if you’re on the road.

Photographer Bill Hao “wanted to take the camera out to his favorite spots in the Canadian Rocky Mountains and shoot landscapes. The instant processing requirement led to a traveling darkroom, which had to be huge. Hao built one out of a Prevost bus/RV” (<https://tinyurl.com/2mkxn6hk>).



Editor’s note: The wet plate collodion process was invented by Frederick Scott Archer in 1848; he offered it free to the public in 1851. Archer was not satisfied with the properties of the then-popular calotype, invented by William Henry Fox Talbot, which used paper negatives.

Court Permits Law Suit

The May 2021 issue of *snap shots* included an article about a controversy over the publication of daguerreotypes of Renty, an enslaved man, and his daughter Delia. Tamara Lanier, a decendent of Renty, wanted to sue Harvard, claiming that Harvard had no rights to the images that forced Renty “to strip naked and pose for a demeaning pseudoscientific study.”

Massachusetts’s highest court recently decreed that Lanier did not and could not own the images; however, she could sue Harvard for the emotional distress caused by the publication of the photographs. In 2017 they were used as cover art for a program.

According to the court’s ruling, “the university engaged in ‘extreme and outrageous’ conduct when it refused to consider Tamara Lanier’s claim she was emotionally damaged by the public display of her ancestors” (<https://tinyurl.com/2s376p5a>).

Lanier had asked the court to grant her title to the photographs which were “taken in 1850 to support

PHSNE Meetings

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

Upcoming meetings:
October 2—TBA

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the white supremacist theories of Harvard professor Louis Agassiz.” While the court reached a 7-0 decision “in favor of allowing Lanier to sue for negligent infliction of emotional distress,” it “also ruled that Harvard retains physical and legal title of the four images, taken when Delia was stripped to the waist and Renty was forced to disrobe.”

By law, rights to photographs belong to the photographer who takes them, not the people who appear in the images. Moreover, the court noted that Lanier’s inquiry began in 2011, but she sued in 2019, after the statute of limitations expired (in 2014).

Record Sale



A Leica prototype that belonged to Oskar Barnack, inventor of the Leica series, crushed previous records as well as the pre-auction estimates. The camera sold

at the Leitz Photographica Auction in June for 12 million euros (hammer price), 14 million euros (including buyer’s premium), which equates to about 14.4 million U.S. dollars, making it the world’s most expensive camera. The pre-auction estimate was between 2 and 3 million euros, and the previous high sale price was 2.4 million euros.

Details about the sale are available at <https://www.barrons.com/articles/leica-prototype-sells-for-a-record-15-million-at-auction-01655238616>. Background information about the UR Leica appeared in the December 2021 issue of *snap shots* (p. 3). The name Leica derives from a combination of Leitz (the manufacturer) and camera.