

snapshots

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"PHOTOS WHILE YOU WAIT"

20th Century wet-process street portrait photography is Eaton Lothrop's subject at the May 6 meeting

Long before there were Polaroids there were pictures in a minute, turned out by street photographers using cameras that exposed images -- and then processed them right in the camera.

These "picture in a minute" cameras, the photographers who used them, and the images they produced, are the subject of the May 6 program by one of PHSNE's grand masters. Eaton Lothrop is a Charter Life Member of PHSNE, a frequent speaker at meetings, and a regular presence at Photographica.

Street cameras appeared in the last decade of the 19th Century, says Lothrop -- small cameras with attached developing tanks for processing ferrotype dry plates. They eliminated the need for using -- and transporting -- a dark-tent for on-site finishing, or for returning to the darkroom.

From the collection of Eaton Lothrop



A street photographer with a Mandel Post Card Camera. The photo was also made by a street camera -- a One Minute Camera Co. camera. This can be determined by the dots around the edge of the photo, which were unique to One Minute Camera Co. cameras.

In the first decade of the 20th Century these cameras became pretty much standardized, and the street photogra-

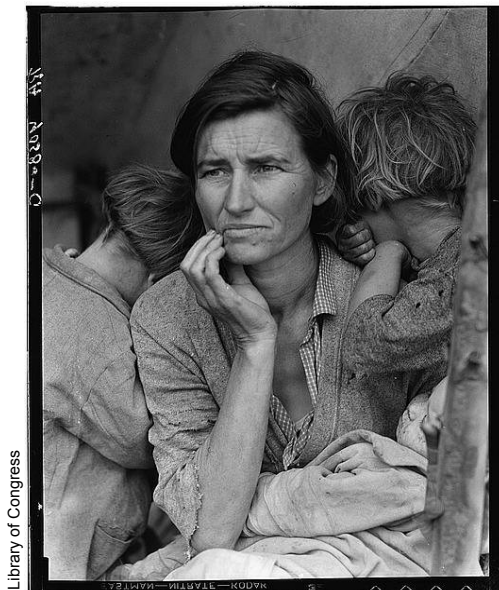
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13 Photographs That Changed the World

Photographs have a unique power to change our perception of the world around us. And so do lists. Writing in the Jan.-Feb. issue of mental floss magazine, Ransom Riggs listed 13 photographs that have had the kind of effect. His list ranges from famous images of war by Matthew Brady and Robert Capa to frauds like the Loch Ness Monster and visual jokes like Man Ray's "Le Violon d'Ingres."

For every photograph on Riggs' list, like his No. 2 choice, Dorothea Lange's photograph, "Migrant Mother," 10 others are missing. What would be on your list of the most famous photographs of all time? Do you agree with Riggs' choices? Or in this video age are images losing their ability to

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Library of Congress

Dorothea Lange photographed Florence Owens Thompson and her children in a migrant workers' camp near Nipomo, CA, in 1936. It's an image that has come to represent the human cost of the Depression.

Exhibitions and Shows in the New England Area

Vanished Kingdoms: The Wulsin Photographs of Tibet, China & Mongolia comes to the **Peabody Museum of Archaeology and Ethnology**, Harvard University, after a national tour. The exhibit, organized by the Peabody Essex Museum in Salem, MA, presents 31 rare colored lantern slides taken by two young Americans, Janet E. and Frederick R. Wulsin, Jr., of lamaseries, religious ceremonies, and landscapes they encountered during their expedition for the National Geographic Society in 1923. It continues at the Peabody through September 9. (Peabody Museum, 11 Divinity Avenue, Cambridge, MA, 617-496-1027, on the Web at www.peabody.harvard.edu.)

Panopticon Gallery of Photography has moved out of its Waltham space devoted to both galleries and imaging services. It will continue its gallery operations in the Hotel Commonwealth, 502c Commonwealth Avenue, in Kenmore Square (617-267-8929). The imaging services operation will relocate to 5 Pond Park Road, Unit #1 in Hingham, MA 02043 (781-740-1300), and Panopticon will continue to have a drop-off for film and printing services at the Boston gallery.

Since the Ansel Adams exhibition in late 2005 at Boston's Museum of Fine Art, the landscape photographer and environmentalist has become ubiquitous. No fewer than three Adams shows are in progress or planned in New England.

Ansel Adams in the East: Cruising the Inland Waterway at the **Fitchburg Art Museum** presents small-format photographs taken during a cruise aboard a private schooner from Norfolk to Savannah in 1940, through June 3. (Fitchburg Museum, 185 Elm St., Fitchburg, MA, 978-



©William Wegman

"Man Ray Contemplating the Bust of Man Ray" a 1978 image, is included in *William Wegman-Funney/Strange*, through July 31 at the Addison Gallery of American Art, Phillips Academy, Andover, MA, 978-749-4015, www.addisongallery.org.

345-4207, www.fitchburgartmuseum.org.)

From May 12 to Sept. 3 the **George Eastman House International Museum of Photography and Film** will present *Ansel Adams: Celebration of Genius*. The show will include work from the 1920s through the 1960s drawn from the collection of a museum with which Adams had a close relationship. (GEH, 900 East Ave., Rochester, NY, 585-271-3361, www.eastmanhouse.org.)

And from June 29 to Sept. 30, 2007 **Smith College Museum of Art** will show 40 Adams photographs from its permanent collection. (Smith College Museum of Art at the Brown Fine Arts Center, Route 9/Elm Street, Northampton, MA, 413-585-2760, www.smith.edu/artmuseum.)

Membership News

New members — Robert Pincus and Linda Weisz, Cross River, NY, interests include cameras and images.

PHSNE membership is \$30 for an individual, \$36 for a family, and \$40 for foreign membership. Please send checks in U.S. dollars drawn on a U.S. bank or dollar-denominated international money orders for dues payments. Communicate all changes of address and other contact information, to: Adrian Levesque, 4 Sugar Hill Drive, Nashua, NH 03063, or e-mail ALevesque@aol.com.

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MFA Will Name Gallery After Herb Ritts

The Herb Ritts Foundation has given Boston's Museum of Fine Arts a \$2.5 million gift and 189 prints to establish a photography gallery named for him.

The museum stirred controversy in the art world in 1995 when it gave Ritts, best-known for his fashion work and celebrity portraiture, his first museum show. While critics argued over whether Ritts' work was art, 250,000 attendees made it one of the MFA's all-time most popular exhibitions.

The gift makes the MFA the largest holder of Ritts' work (another 45 prints were donated in 2000), and will doubtless be seen as a historic event in the art establishment's growing acceptance of photography as an art form.

New Book Chronicles Boston Daguerreotypist Isaac Augustus Wetherby

Wetherby's Gallery, by Marybeth Slonneger, highlights the life of the Boston portrait painter and daguerreotype photographer, Isaac Augustus Wetherby (1819-1854), based on daybooks that he kept until the mid-1860's. Wetherby was largely self-taught in both painting and photography, his formal training limited to a few drawing lessons from an itinerant folk artist named Rice.

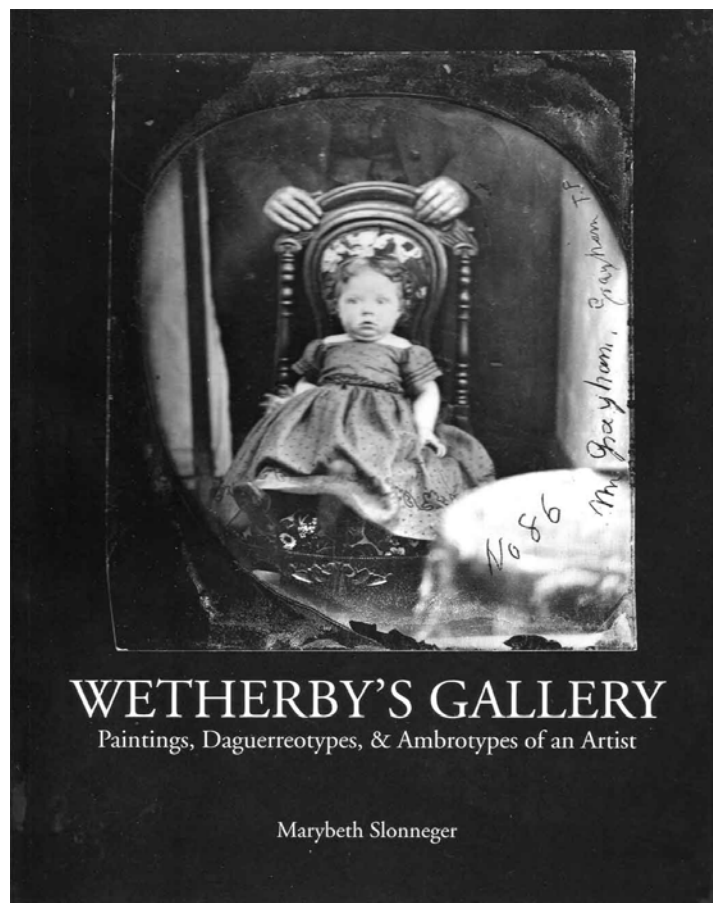


Marybeth Slonneger

Wetherby became somewhat itinerant himself at 15 years old, when he established his first studio in the front room of his parents' home on Ziegler Street in Boston. Wetherby traveled to nearby communities, often boarding with his clients.

While never giving up his love of painting, Wetherby realized how useful photographs were for shortening the time needed for sittings. He was aware of the new technique by at least June of 1841, when he was making miniature frames for the Boston lens dealer Ari Davis for Davis' own daguerreotypes.

Four months later, Wetherby purchased his first camera from Davis for \$25, in exchange for portraits of Davis and his wife. Wetherby went on to paint hundreds of portraits of Bostonians from life — or, in some cases, death — by way of a daguerreotype (or imagination). Noting that economic conditions were getting increasingly "dull" in Bos-



The cover for *Wetherby's Gallery*, one of Wetherby's daguerreotypes.

ton and with the urge to own land in Iowa, Wetherby moved to the Midwest in 1854. He bought 40 acres of land, opened a Daguerreian Studio in Iowa City, took the first photograph of the state capitol, and left a valuable record of his working artistic life which lasted until 1897.

Wetherby's Gallery includes more than 150 illustrations. It is available from By Hand Press, 1109 Davenport Street, Iowa city, Iowa 52245, for \$23, including postage within the United States.

A List of Famous Images: 13 Photographs That Changed the World

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move us? What photographers are missing? Here is Riggs' list:

1. "Omaha Beach, Normandy, France," Robert Capa, 1944
2. "Migrant Mother," Dorothea Lange, 1936
3. "Federal Dead on the Field of Battle of First Day, Gettysburg, Pennsylvania," Mathew Brady, 1863
4. "Murder of a Vietcong by Saigon Police Chief," Eddie Adams, 1968
5. "V-J Day, Times Square, 1945", a.k.a. "The Kiss," Alfred Eisenstaedt, 1945
6. "Hindenburg," Murray Becker, 1937

7. "The Tetons - Snake River," Ansel Adams, 1942
8. "The Corpse of Che Guevara," Freddy Alborta, 1967
9. "Einstein with his Tongue Out," Arthur Sasse, 1951
10. "Dalí Atomicus," Philippe Halsman, 1948
11. "Loch Ness Monster" a.k.a. "The Surgeon's Photo," Ian Wetherell, 1934
12. "Gandhi at his Spinning Wheel," Margaret Bourke-White, 1946
13. "Le Violon d'Ingres," Man Ray, 1924

The list appeared in the Jan.-Feb. 2007 issue of *mental floss* magazine, and is available with the images and Riggs' commentary on the Neatorama.com Web site (see <http://tinyurl.com/yhdjoa>).

The Journal Wants YOU!

The co-editors of PHSNE's *New England Journal of Photographic History*, Adrian Levesque and Ruth Thomasian, welcome inquires about writing and submitting articles for publication. What makes an interesting journal article and the process of preparing a submission are described in "Writer Guidelines and Editorial Policy" document that's available upon request.

Please be in touch with Adrian or Ruth about article ideas. Ruth Thomasian, phone 617-923-4542 or 4563, e-mail archives@projectsave.org; Adrian Levesque, phone 603-889-4056, e-mail alevesque@aol.com. Please put "PHSNE Journal" in the subject line of your e-mail.

May Program: "Photos While You Wait"

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pher became a familiar sight plying his trade at fairs and beaches and parks, wherever a crowd congregated and people would pay for a souvenir image.

Production of street cameras continued in one form or another in the United States until shortly after World War II., when the introduction of the Polaroid camera in 1948 spelled the doom of the commercial "picture in a minute." But street photographers still ply their trade today, with home made cameras using in-camera developing/fixing, in some of the lesser developed countries around the world.

Though not even remotely approaching "fine art" photography, the photos produced throughout the years by these entrepreneurs represent important documentation of an often ignored segment of the world's societies.

PHSNE Meetings

Meetings are usually held on the first Sunday of each month at 1:30 p.m. at Waltham High School, preceded by a mini trade fair at 12:30 and an open meeting of the PHSNE board at 11:00 a.m.

June 3 — Annual field trip: the New Hampshire Institute of Art, and Marti Jones' house/museum.

July and August — no meetings.

Directions

Waltham High School is at 617 Lexington St., Waltham, MA. The high school is at the top of the hill, behind other school buildings.

From I-95 (Route 128) Northbound: Take Exit 27 and follow Totten Pond Rd. 1.2 miles east until it dead-ends into Lexington St. Turn left and go .5 miles north. Turn right into the school complex.

From I-95 (Route 128) Southbound: Take Exit 28, Trapelo Rd., east 1.3 miles to Lexington St. Turn right and go south .8 miles to school complex on the left.

From Boston/Cambridge: Take Rte. 2 west to Exit 54B, then Lexington St. south 1.7 miles to school complex on the left.

From Lincoln and West: Take Route 2 east to Exit 53, Concord Ave. Go east 1 mile, then right onto Lexington St. and 1.3 miles south to school complex on the left.

PHSNE Online

PHSNE is online at www.phsne.org. PHSNE member Ralph Johnston is the Web master.

FIRST CLASS MAIL
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Photographic Historical Society of New England
Next Meeting: Sunday, May 6
'Street Portrait Photographers'

PHSNE
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