



## Food, Fun, and Bargains Galore

Antique cameras, images, collectible books, and more. Check the deals and scavenge the bargain tables—there's something for every collector at *Photographica*. Or just come for the camaraderie, to meet old friends and make new ones. After the show, enjoy a pre-auction snack. Then sit back and enjoy an auction, led by PHSNE's talented auctioneer, Marti Jones.



***Photographica* is Back**  
**The largest photographic show**  
**In New England**  
**To Take Place on Saturday, April 23<sup>rd</sup>**  
**At Newton North High School**  
**457 Walnut St., Newtonville, MA**  
**9:00 A.M. to 4:00 P.M.**  
**Early Birds Welcome 7:00 A.M. (\$20)**  
**Free Admission to Students**  
**And Photography Teachers**  
**All Others \$5**  
**PHSNE Auction to Follow**  
**4:30 P.M.**  
**[phsne.org](http://phsne.org)**



## A Word—Or Two—From Show Manager John Dockery

We are looking forward to greeting our *Photographica* attendees and photographic dealers for the first time in three years. You can expect a great show with items that have been held off the market for all that time. All your favorites - the great deals, The Dollar Table, the after show auction, free cake and ice cream, and free coffee throughout the day will be back. No inflation at *Photographica*! This is going to be a great event. You don't want to miss it. We have a new location this year with lots of easy free parking.

Please check the brand new PHSNE website ([phsne.org](http://phsne.org)) prior to your departure for updates or changes. The list of auction items will be posted shortly before the event.

## Photobook Club Launched by Aperture

Book club enthusiasts may be interested in a new online book club introduced by Aperture. It is easy—and free—to join; visit <https://aperture.org/events/apbc-true-colors-murff/>.

“Hosted by Aperture’s executive director, Sarah Meister, the Aperture PhotoBook Club is a virtual book club that dives into some of Aperture’s most exciting titles, while also regularly featuring noteworthy photobooks released by an array of independent publishers. Each month, we invite you to join Sarah and an intimate group of artists, editors, designers, and writers to look at and learn from the most compelling photobooks in the field.”

The first event will take place on Wednesday, March 30<sup>th</sup>. The featured book is *True Colors (Or, Affirmations in a Crisis)*, by Zora J. Murff. Subsequently, “events will take place on the last Wednesday of every month at 6:00 p.m. ET unless otherwise noted. PhotoBook Club events will be live-streamed on Zoom and members will receive an email at the beginning of each month with the event registration link.” Non-members can watch the recorded sessions anytime on Aperture’s YouTube channel.



## 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 PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453, email [membership-chair@phsne.org](mailto:membership-chair@phsne.org), or use the Web form at <https://phsne.org/application>.

*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 <https://snapshots.phsne.org> 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 PHSNE.

## Major Acquisition for Portland Museum

“The Portland Museum of Art (PMA) is proud to announce that Judy Glickman Lauder—photographer, collector, humanitarian, advocate, philanthropist, and community builder—has made a monumental gift of more than 600 works of art to the museum through a Promised Gift, immediately transforming and cementing the PMA as an international destination for photography” (<https://www.liveauctioneers.com/news/tag/portland-museum-of-art/>).

Included in the extensive collection are images by iconic photographers such as Gordon Parks, Margaret Bourke-White, Diane Arbus, as well as work by Glickman Lauder herself. The range of the works is extensive: “from the anonymous to the celebrity and from the everyday to era-defining events such as the Great Depression, the Holocaust, and the Civil Rights Movement.”

The significance of the gift goes beyond the collection itself. It is anticipated that it “will serve as a keystone for the next great chapter in the museum’s 140-year history. . . . By creating a home for these works at the museum, Glickman Lauder enriches Maine’s already spectacular artistic legacy and pens an exciting new chapter. In the years to come, this moment will be looked back on as a tipping point for our region, the museum, and photography in Maine.”

The first exhibition of selected works will be on display in October 2022 in an exhibition titled, *Presence: The Photography Collection of Judy Glickman Lauder*. The Museum will publish a book to recognize Glickman Lauder’s generous donation to the PMA that will contain nearly 150 full plate reproductions and commentary from Glickman Lauder.

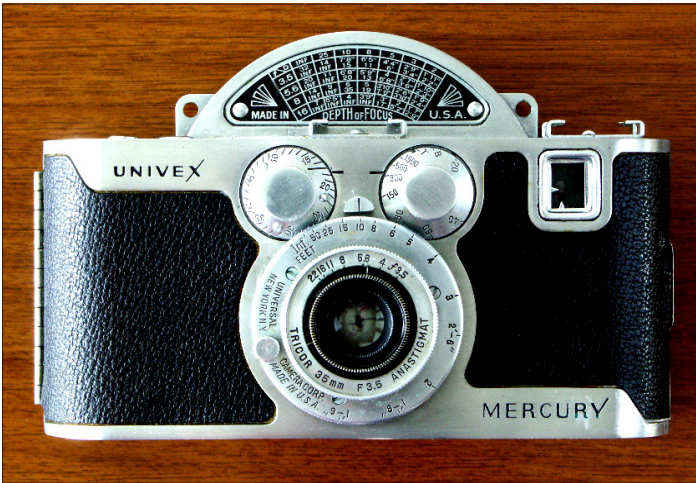
Glickman Lauder is an internationally recognized photographer whose images have been displayed world-wide and are in the permanent collections of major museums such as the Metropolitan Museum of Art, the Whitney Museum of American Art, and the J. Paul Getty Museum. A recent book, one of many she has produced, is *Beyond the Shadows: The Holocaust and the Danish Exception* which examines the rescue of Danish Jews during the Nazi occupation and features her photographs documenting the horrors of the concentration camps.



Gordon Parks,  
*American Gothic*, 1924  
Washington, D.C.

## Mercury CC-1500, A Rare Version of the Mercury CC

Although the Mercury CC-1500 camera appears identical to the standard Mercury CC model (CC stands for Candid Camera), there is a significant difference between the two. What separates this model from the standard Mercury CC is its top shutter speed of 1/1500 second, unheard of at the time. Let's see what led up to this rare model.



Manufactured by the Universal Camera Corp. of New York from 1939-1941, the Mercury CC, cast from an aluminum alloy and covered with leather, was one of the most interesting, unusual and innovative designs of the time. The rounded protrusion on top was due to its unique rotary shutter with a top shutter speed of 1/1000 second, America's fastest camera at the time. The Mercury CC was also the first camera to have internal flash synchronization (hot shoe). The standard lens was the Tricolor Anastigmat 35mm f3.5. The cost of the camera was \$25.00, a very reasonable price considering its features.

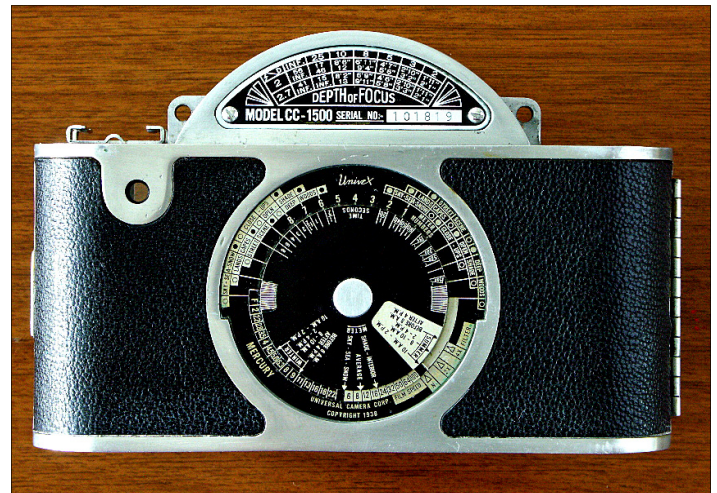
Although this is a half frame 35mm camera, the film used was the Univex 200 roll film, a 35mm film on a special geared spool. The film advance mechanism required the Univex geared spool in order to operate. Instructions for film loading and unloading can be found in the instruction manual available in Butkus's Camera Manual Library website at <https://tinyurl.com/422smrsw> (pages 8-15).

The Mercury CC's top shutter speed of 1/1000 was comparable to fine German cameras of the day; however the Contax II offered a maximum shutter speed of 1/1250. To compete, a higher end version of the Mercury CC called the Mercury CC-1500 (named after its top shutter speed) came out in 1939 with a cost of \$29.75. The Mercury CC-1500 considered

quite rare, was produced for only one year, with an estimated production of 3,000 cameras, compared to 45,000 for the standard Mercury CC model.

The Mercury CC continued to sell well, but World War II caused Universal to cease production and they began manufacturing binoculars and other products for the duration of the war.

After the war, Universal decided to redesign the Mercury CC to accept standard 35mm film. The new model, slightly larger than the Mercury CC would be known as Mercury II, without the "Univex" logo. Although popular, the new body was made from an aluminum-magnesium alloy and did not hold up well compared to the all aluminum body of the Mercury CC.



Newer models did not receive the recognition or acclaim of the Mercury cameras, and the company struggled financially, ultimately declaring bankruptcy and finally going out of business in 1952.

~Story and photos by PHSNE member Richard Berbiar

### About the Author

My interest in collecting antique cameras is an offshoot of my early days in photography when, thanks to my father who was a phenomenal photographer, I set up a darkroom in our basement. At about the age of 12 I started developing my own negatives and prints. Eventually I developed an interest in collecting vintage cameras that were not just uncommon, but unusual in design and/or operation.

Over the years, I have contributed several articles on these cameras which appeared (and continue to appear) in Snap Shots. I hope these articles are both interesting and informative to the reader.

## LOC and National Stereoscopic Association To Launch New Project

The Library of Congress and National Stereoscopic Association are joining forces to launch a “National Stereoscopic Photography Research Collection, fellowship and public program . . . to support one of the nation’s largest collections of this photography format” (<https://tinyurl.com/3ks9bsw9>).

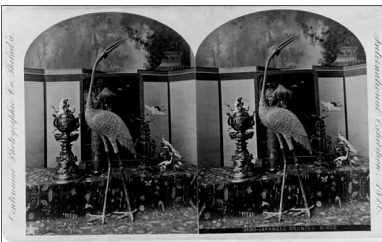
Stereographs remained popular from Civil War times until new technologies displaced them about a century ago. “Recent technical innovations like virtual reality have brought renewed focus to both the history and continued use of the stereo format.” The LOC collection includes early 1850s daguerreotypes to sets produced in the 1930s. Visit <https://www.loc.gov/pictures/collection/stereo/> to view more than 40,000 digitized stereo images.

“A monetary donation from the association has established the National Stereoscopic Photography Research Fellowship and annual lecture at the Library of Congress. The award will ensure support for research on stereoscopy and the history of photography within the Prints & Photographs Division holdings and the unparalleled photographic history collections at the Library of Congress — including over 15 million photographs, rare publications, manuscript materials and historic newspapers — and build awareness of the Library of Congress as a premier research center for photographs in this format.”

Up to two fellowships ranging from \$3,000 to \$6,000 will be awarded annually to cover travel, accommodations, and other expenses to support research projects on stereo photography and related topics. The applications are due by April 15, 2022 for research that must be completed in 2023.

The LOC holdings will include a complete set of *Stereo World* magazines donated by the National Stereoscopic Association along with other important research files.

“The Library of Congress is the world’s largest library, offering access to the creative record of the United States — and extensive materials from around the world — both on-site and online. It is the main research arm of the U.S. Congress and the home of the U.S. Copyright Office.”



Stereo Card, Japanese Bronzes—Birds; LOC

and build awareness of the Library of Congress as a premier research center for photographs in this format.”

### 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:

**May 1**—Phil Pressel, Hexagon KH-9 Spy Satellite Stereo Cameras

### 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.

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

For information on all available PHSNE publications, see <https://phsne.magcloud.com>.

## Man Ray Image Poised to Set Record?

According to *Art News*, the most expensive image ever sold was *Rhein*, a 1999 landscape by Andreas Gursk, but a 1924 Man Ray photograph, *Le Violon d’Ingres*, to be auctioned by Christie’s in May might surpass it; the pre-auction estimate is between \$5 million and \$7 million (<https://www.artnews.com/art-news/market/man-ray-le-violon-dingres-christies-sale-1234619229/>).

“This print of the iconic Man Ray photograph, which depicts his muse Kiki de Montparnasse, is a rare one in that it is considered an original photographic copy. It was made around the time its corresponding negative was first produced, making it valuable in the eyes of photography experts.” To date, the highest price received for a Man Ray photograph was \$3 million for *Noire Et Blanche* (1926) at a Paris auction in 2017.

The image was purchased directly from Man Ray in 1962 by collectors Rosalind Gersten Jacobs and Melvin Jacobs. Photographs from their surrealist collection went on tour in Europe and Hong Kong before returning to New York for the May auction.

A controversial 2021 sale that brought in \$7.1 million consisted of over 200 Man Ray treasures; the Man Ray Trust alleged that the items were obtained illegally, but the auction house claimed otherwise.



Man Ray, *Le Violon d’Ingres*