



**PHSNE Program Features Views of New Orleans Displayed at Paris Expo in 1867 Sunday, April 2nd, 7:30 P.M. via Zoom
Link to be sent to members in March**

Gary Van Zante, Curator at the MIT Museum in Cambridge, will present *An American City on Exhibition: Theodore Lilienthal's Photographs of New Orleans for the Paris World's Fair of 1867* at the April 2nd PHSNE meeting.

One of the first generation of photographers in New Orleans, Theodore Lilienthal (1831-1894) was one of the city's most successful nineteenth century photographic entrepreneurs; his work as a portraitist and view maker was unsurpassed in the Civil War and Reconstruction era.



St. Louis Hotel

At the height of his commercial success, in the 1870s and early 1880s, he operated one of the largest studios in the South. His most important work survives in a portfolio of views of New Orleans executed for the Paris Exposition of 1867.

In early 1867 the New Orleans city council ordered for exhibition at the Paris fair, and for presentation to the Emperor Napoleon III of France, a photographic series of the major architectural and commercial features of the city. Lilienthal, a successful publisher of topographic stereo views of the city, was in the best position to carry out the work. Entitled *New Orleans and Its Environs*, his Paris portfolio, consisting of 150 large (11x15) albumen photographs, attained significant recognition at the Exposition. In the economically-depressed conditions of post-Civil War New Orleans, city boosters conceived of Lilienthal's photographs as a publicity tool to revitalize overseas trade and attract European immigration and investment, and to this end Lilienthal pictured a vigorous American port city of commerce and culture undiminished by war.

Only recently discovered, Lilienthal's portfolio is now recognized as one of the supreme achievements

of nineteenth century urban photography in America, and the first known municipally-sponsored photographic survey of an American city. This accomplishment is all the more remarkable as Lilienthal himself, prominent in the photographic fraternity of the time, is all but unknown today. Both his career and the photographs that were his greatest work follow the trajectory of early recognition, loss and obscurity, and later rediscovery that pioneer photographic historian Robert Taft identified as characteristic of Civil War era photographic practice.

Van Zante is Curator of Architecture, Design and Photography at the MIT Museum. During 21 years at MIT he has curated or organized over 80 exhibitions. His photographic exhibitions have ranged from American daguerreotype portraiture to contemporary photography of South Africa, and have focused especially on urban and architectural photography, areas of



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his research. He has been visiting research professor in the history of photography at the University of Paris VII, and he is the author of books on nineteenth century urban photography in New Orleans and, recently, on the German photographer Ulrich Wüst, published by Kerber Verlag, Berlin, late last year.

April is BONUS Month!

PHSNE hosts TWO special events in April: the April 2nd program and *Photographica*, the latter to take place on **SATURDAY, April 22nd at Newton North High School**, followed by a PHSNE auction. Plan to attend the largest show in New England. Add to or downsize your collection. Come for great deals and great company. See p. 2 or visit phsne.org for details.

Photographica In Brief

SHOW DATE: Saturday, April 22, 2023

LOCATION: Newton North High School, 457 Walnut Street, Newton, Massachusetts

SHOW HOURS: 9:00AM–4:00PM — Auction Preview 4:00PM–4:30PM — Auction begins at 4:30PM and goes until all lots are sold.

EARLY-BIRD ADMISSION: \$20 at 7:00AM

REGULAR ADMISSION: Adults \$5; PHSNE members, students, photography teachers, and active military (IDs, please) attend FREE.

MORE DETAILS:

- Vending machines, coffee, plus ice cream and cake at 1:00PM
- There is a Starbucks, a supermarket, and many eateries within walking distance
- DOLLAR TABLE opens at 11:00AM
- SHOW TABLES close at 4:00PM
- AUCTION PREVIEW 4:00PM – 4:30PM
- PHSNE AUCTION (100+ lots): 4:30PM until done. Featuring auctioneer Marti Jones

Website includes Frequently Asked Questions about the auction: visit phsne.org.

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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First News Photo: 1848

It would be difficult for modern readers to accept the text-only version of a newspaper. One online source containing “a brief history of the birth of photojournalism,” states that the first illustration to appear in a newspaper, similar to modern courtroom renderings, was around 1806, and the first actual photograph to accompany a news story appeared in July, 1848 (<https://medium.com/exploring-history/the-first-photograph-ever-used-in-news-e87fa3f9eebf>). That photo was printed in a French weekly periodical *Lillustration*. It depicted barricaded Parisian streets caused by a worker’s strike.

The June Days Uprising occurred from June 22nd to 26th, but the much slower pace of news gathering at that time, coupled with the weekly publication schedule, meant that the article didn’t appear until July 1st. The same French publication was the “first paper to publish a color photograph in 1891 and 1907 respectively” (Note: Editor unable to confirm this.)



First Newspaper Photograph, public domain

Sadly, it was reporting of war that gave photojournalism its big boost: especially the Crimean War and the American Civil War. Unfortunately, providing the public with visual documentation of war’s horrors did not reduce or limit its recurrence.

With improvements in technology and more widespread use of cameras, illustrations based on photographs began to appear more regularly in newspapers after the Civil War. “By 1900, images were expected rather than cherished. . . . Today, news does not exist without accompanying images. . . . It only took a century for photography to go from an interesting addition to print journalism to a journalistic force in its own right.”

Linhof Technika Press 70

The Linhof Technika 70 “is an exceptionally beautifully made and very expensive combination of the rollfilm camera and the technical camera” (*Collecting and Using Classic Cameras*, Ivor Matanle, 1986, p. 10). Elements of a technical camera include full back movements and the ability to use it with ground-glass film-plane focusing screen and double-cut film holders, but a coupled rangefinder, brightline viewfinder, and built-in exposure meter are features it shares with high-end rollfilm cameras. Another feature was bellows focusing.

“Designed for news, fashion, sport and press photography,” the camera “seems to have inspired competing products including the Graflex XL (1965) and Mamiya Super 23 (1967)” (http://camera-wiki.org/wiki/Linhof_Technika_Press_70).

“Unlike both the Mamiya Press and Graflex XL, the Press 70 has a combined shutter cocking and film advance lever, however this requires special geared Super- (120 film) and Cine-Rollex (70mm film) backs. Furthermore the Press 70 has an integrated (but uncoupled) exposure meter.” Though 56 x 70mm is more common, the format for the 6 x 7 Linhof is 56 x 72mm. The vertically oriented camera must be rotated on its side for horizontal photos.



The high-end camera was introduced in 1963. In 1967 it was priced at \$745 (\$6,710 in 2022 dollars) and the lenses sold for \$510 and \$769 respectively for 80mm and 53mm wide-angle lenses (\$4,594 and \$6,926 in 2022 dollars).

Shutterbug described the Technika 70 as a “universal’ camera intended for both handheld action and tripod-mounted corrective photography, . . . a combination of press and technical designs” (<https://www.shutterbug.com/content/classic-camerasbrthe-linhof-technika-70>).

The Technika 70 was similar in many ways to the Super Technika III and IV, including features such as a revolving four-way articulating back, front rise, and a drop bed that accommodated wide angle lenses. However, “the top-mounted rangefinder was a completely new design with a larger, brighter find-



Technika 70 with dropped bed, maximum front rise, lens and rear standards tilted back to maximum. Camera back can be adjusted for four-way swing, <https://www.shutterbug.com/content/classic-camerasbrthe-linhof-technika-70>

er having a 6 x 7cm format reflected frame lines for up to three rangefinder-coupled lenses. The lens-coupling cam had a ratcheted mechanism allowing faster lens switching. An uncoupled selenium meter was built-in. The front standard was new, introducing on-axis tilt and lateral shift.”



The viewfinder is somewhat like the Leica M, but the frame lines remain visible all the time, and it is possible to switch the telephone frame lines on or off. The 93.5mm rangefinder base length makes the Technika one of the longest medium format cameras ever manufactured. This feature makes it possible to accurately focus 240mm telephoto lenses at middle distances. In 1979, the Technika 70 was replaced by the 2 x 3 Super Technika V which had a side-mounted rangefinder.

Photography Recognized as Fine Art



Man Ray (1890-1976,
Le Violon d'Ingres, 1924
Sold for \$12,412,500, May 2022
At Christie's, New York

Once seen as craft, photography is now recognized as fine art and widely exhibited in museums and galleries worldwide. In a recent posting, the British auction house Christie's claimed some credit for advancing this view through 50 years of sales that included many iconic images.

Christie's first photographic sale took place in London in December, 1972 "featuring images and equipment that dated back to the dawn of photography." The successful auction "ushered in a great period of discovery as the public rifled through attics and dusted off old family albums to be valued at Christie's."

Visit the site for descriptions of memorable photographs by major artists as well as the images themselves (https://www.christies.com/features/five-decades-of-photographs-sales-at-christies-12581-1.aspx?sc_lang=en).

PHSNE Meetings

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

Upcoming meetings:

Saturday, April 22—*Photographica*, Newton North High School

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>.

Small But Important Exhibit at MFA

Who Holds Up the Sky?, on display at the Museum of Fine Arts in Boston, is a small exhibit featuring only six photographs along with "an extensive set of images from a visual graphic diary." The subject of the exhibit, organized jointly with the Wartime Art Archive at the Museum of Contemporary Art NGO in Kyiv and the Odessa Fine Arts Museum, is the war in Ukraine. The exhibit runs through May 21st. Visit <https://www.mfa.org/exhibition/who-holds-up-the-sky> for details or <https://tinyurl.com/t23fv3xz> for a *Boston Globe* review.

I'm a Little Teapot . . .

Snap shots reader Peter Burg recognized the teapot pictured in the March newsletter and sent a photo of his impressive teapot collection. Not only did he have the same teapot, but also several other photographic themed teapots and related items. The item with boy sitting on the trunk taking a picture (far right) is for sugar cubes and the two people holding the map (third from right) is a milk pitcher; they go with the teapot between them.

Burt wrote, "My wife collected English teapots and found the first one on a trip to England (the one you highlighted in the last issue). Then the hunt began."



Once again, the editor invites you to share photos and stories about your unusual photographic collectables. Email photo (as jpeg) and information to snapshots@phsne.org.