

# snap



# shots

Volume 29 Number 8

April 2024

***Photographica 91: Saturday, April 20, 2024***  
**Newton North High School, 457 Walnut St. Newton MA 02460**  
**Show Hours 9:00 A.M. to 4:00 P.M.**  
**Auction to follow at 4:30 P.M.; over 100 lots**  
**Auction preview 4:00—4:30 P.M.**

## ABOUT 100 TABLES

Dealers from all over the eastern U.S.

## EARLY-BIRD ADMISSION

\$20 at 7:00AM

## REGULAR ADMISSION

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

## ABUNDANT FREE PARKING

## DOLLAR TABLE

Opens 11:00 A.M.

## REFRESHMENTS GALORE

Vending machines, coffee, ice cream and cake at 1:00PM, pizza party prior to the auction. Starbucks, a supermarket, and many eateries are within walking distance.

**AUCTIONEER MARTI JONES:** She'll entertain you and keep the auction moving along! Auction items will be listed at [phsne.org](https://phsne.org) one week prior to the show.



VISIT <https://phsne.org/> for Frequently Asked Questions



See p. 2 for information about items from the Henry Weisenburger collection

~Photos of 2023 Photographica by Ryck Lent

### Lost and Found

Herb Peck was a serious collector of images and weapons. His Nashville home was robbed in 1978, and the thief or thieves got away with “three cameras and more than a dozen rifles, shotguns, and revolvers. And a number of Confederate and antebellum images” (<http://tinyurl.com/567jdtvw>). The website offers much detail about the robbery, the search, and the eventual recovery of 56 of the 114 stolen images.



Prior to the robbery, “images were stacked in groups everywhere in the study: A treasure of daguerreotypes, ambrotypes and tintypes of Confederate and Union Civil War soldiers, citizens and antebellum military men.” The loss included many *cartes de visite*.

Peck had photographed and documented the images. From the negatives, he created a poster with thumbnail size photos of 56 of the stolen images and distributed it to collectors across the country. After many years, recognition by collectors helped authorities track down about half of the stolen images. Peck passed away in 2004 before the images were recovered. They will be sold at auction on March 16th after the April issue of *snap shots* has already gone to press.

### 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](mailto:membership-chair@phsne.org), or use the Web form at <https://phsne.org/application>.

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### The Henry Weisenburger Collection



Henry Weisenburger  
2019, photo by Ryck Lent

Heirs to the Henry Weisenburger estate contacted PHSNE after his passing, asking for assistance in handling his extensive collection. Several members visited his Wayland home, a “hoarder’s delight.” They have so far gone through about 150 to 200 boxes, file cabinets, and shelves, performing triage:

Some for donation to schools and a significant number will be at *Photographica 91*. Be sure to visit the Dollar Table, Whitey’s Bargain Table, and the Henry Weisenburger Estate Table.

Henry was a Charter and Honorary Life Member of PHSNE. He served as President (6 terms), Vice-President (4 terms), and a Board Member At Large for many years, as well as “unofficial but authoritative” PHSNE historian and show exhibitor. He was the 1985 recipient of the Victor H. Scales Memorial Award by the Photographic Society of America for service to the PSA. Jack Naylor presented the Jack Naylor Award for devoted and exemplary service to Henry at PHSNE at PHSNE’s 30th anniversary celebration.



Rolleicord Type 1 Art Deco  
1931—1933



Korona V early 1900’s  
Gundlach Optical of Rochester



Graflex Norita 66, from 1972

~Camera Photos  
by Sid Chatterjee

The cameras pictured on this page will be sold at the Henry Weisenburger Estate Table at *Photographica 91*.

## Minolta CLE Interchangeable Lens Rangefinder



A Minolta CLE with 28mm and 40mm lenses, donated to PHSNE, will be auctioned on eBay starting April 2<sup>nd</sup>. Our Seller ID is *phsneusa*. This camera uses Leica M-mount lenses with innovative electronic controls for shutter speeds and exposure.

The Minolta CLE was developed during the cooperation agreement, 1972-1986, between Minolta Camera Company, Ltd. of Osaka, Japan, and Ernst Leitz, GmbH of Wetzlar, Germany. Introduced in 1980, it featured aperture priority automation with an electronic shutter based on the Minolta XG-E/XG-7 circuit design.

Accurate exposure was achieved with through the lens (TTL) metering using a silicon photo detector (SPD) that was located at the bottom of the film chamber and measured the reflected light from the unique pattern printed on the focal plane shutter. TTL flash exposure was done off the film when used with the CLE flash unit. The camera body size was similar to the earlier Minolta/Leitz CL from 1973.

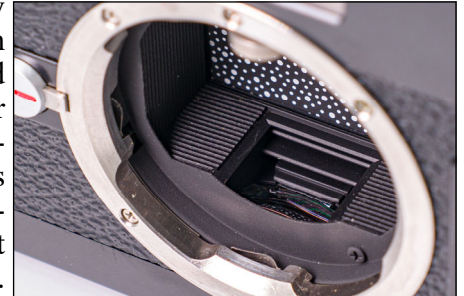


Photographers with Leica M-mount lenses now had a body with leading edge electronic automation. Focus accuracy was improved over the earlier Minolta/Leitz CL with an effective rangefinder base length of 29mm versus CL's 19mm. Compact size, lighter weight and ease of use were always the strong selling features of the Minolta/Leitz CL. The CLE added the convenience of exposure automation and faster film loading using a hinged camera back. Minolta introduced a trio of Minolta Rokkor multi-coated

28mm, 40mm and 90mm lenses to match the bright and clear viewfinder of the CLE.

By the late 1960s, Leica M rangefinder sales were suffering due to the SLR's rising popularity. To help boost M-rangefinder camera sales, in 1971 Leica released the M5 with TTL match-needle exposure metering. Also awaiting was a more affordable Compact Leica, called CL with exposure metering based on the M5. Manufacturing costs prevented the CL being made in West Germany.

Leitz was ready to partner with Minolta which had a reputation for making the innovative SR-series SLR and the Hi-Matic compact 35mm camera.



This reputation in the mid-priced cameras did not help Minolta with the professional SLR market dominated by the Nikon F. Minolta, and Kazuo Tashima, founder and chairman of Minolta, was looking for a struggling but famous German camera maker to lend them prestige and for better financial health, with sustainable growth for both companies.

While the focus of the technology agreement was to develop SLR bodies and lenses, Leitz first asked Minolta to complete the design of the CL and have it made at Minolta's Osaka factory. The Minolta made CL was released in 1973. It was smaller and lighter than the bulky M5 and started to take sales away from full sized Leica M-rangefinders. During 1976, Leitz discontinued the Minolta/Leitz CL because it failed to bring a new group of first time Leica buyers and was essentially robbing Leica M sales. With the Leica M5 missing the sales and profitability targets, it was discontinued in 1975.

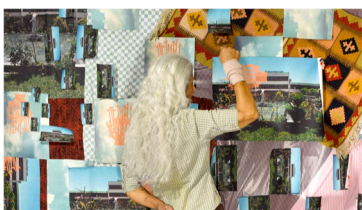
Minolta sensed there was a market for a compact German styled premium rangefinder. They developed the CLE and M-mount lenses based on the collaboration agreement. Minolta CLE received favorable reviews but it only resulted in limited sales success. Production life for the CLE was 1980 to 1985 with approximately 35,000 cameras manufactured.

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The Leitz and Minolta collaboration remained focused on SLR. See <https://petapixel.com/minolta-history/> for details about the unusual and unexpected collaboration between Leitz and Minolta.

## New England and Online Exhibits

### *The Banner Project: Sheida Soleimani at the MFA*



MFA press release

Providence, RI-based artist Sheida Soleimani “constructs elaborate and surreal tableaux in her studio. She then photographs these meticulously prepared sets, which incorporate mixed-media backdrops, props, and symbols. Models are central to each scene, but their faces are always hidden, providing an air of anonymity, if not universality, and shifting focus to their gestures” (<https://www.mfa.org/exhibition/the-banner-project-sheida-soleimani>). The exhibit runs through June 23<sup>rd</sup>.

### *Deep Water at MASS MoCA*



MASS MoCA press release

An ongoing exhibit at MASS MoCA in North Adams, MA, with no current end date, “is the third of a series of rotating exhibitions drawn from a single private collection of music photography. The photographs here bear witness to a wellspring period in modern jazz and blues, and celebrate Black musicians from the 1950s-‘60s” (<https://massmoca.org/event/deep-water/>).

### *Elle Perez: Intimacies at MASS MoCA*

Another ongoing exhibit at MASS MoCA features the images of Elle Perez. The award-winning Bronx-born Puerto Rican photographer, who has had solo exhibitions at major museums world-wide, is “known for photographs that capture with a unique sense of ease the intimacy between friends, lovers, bodies, and nature—as well as the intimate relationship between photographer and subject” (<https://massmoca.org/event/elle-perez-intimacies/>).

### *Christian Walker: The Profane and the Poignant*

The School of the Museum of Fine Arts at Tufts, located in Boston, is exhibiting the work of SMFA alumnus Christian Walker who “was a path-making gay Black photographer active in Boston and Atlanta. Walker made compelling and experimental work about queer sexuality, race, and their intersections from the mid-1970s to the mid-1990s. In the mid-1980s, his artistic practice shifted from documentary photography and portraiture to alternative photo-

### PHSNE Meetings

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

### Upcoming meetings:

May 5—TBD; check <https://phsne.org> for updates.

### 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>.

graphic processes involving multiple exposures, archival appropriation, and the integration of . . . non-traditional materials” (<http://tinyurl.com/59zaabnv>).

The exhibit runs through April 21<sup>st</sup> along with a companion exhibit, *As the World Burns: Queer Photography and Nightlife in Boston*.

### *Breaking the Silence: Nineteenth-Century Indian Delegations in Washington, D.C.*

This online exhibition from the Peabody Museum of



*Itinerary of Delegates in Washington, 1857—1858*

Archaeology and Ethnology at Harvard features images of Native American visits to the U.S. government. It looks at “the context for these visits, the identities of the individuals portrayed, and the use of this type of photography in fashioning an iconic image of the Native American, an image that persisted well into the twentieth century and, in some ways, still survives” (<http://tinyurl.com/jc3tyfmv>).

### *Fitchburg You R Beautiful*

Photographer Ruben Natal-San Miguel is known for “unconventional and unique” portraits of ordinary people. This online exhibit “is Natal-San Miguel’s tribute to the city and its people” (<https://fitchburgartmuseum.org/fitchburg-you-r-beautiful/>).

The portraits, taken by Natal-San Miguel outside of the Fitchburg Art Museum in 2021, “are a celebration and permanent record of the people that make up the museum’s community.”