



**Black Image Center Preserves L.A. Black History
Zoom Presentation, Sunday, May 5th, 7:30 P.M. (Eastern Daylight Time)**



“The Black Image Center was founded in the summer of 2020 and opened in the Culver City Arts District in 2022. Conceived during the pandemic, it was a time when we

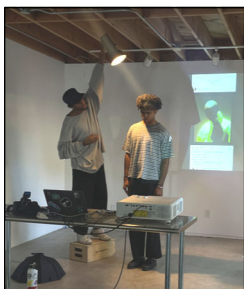
were seeing Black pain captured by non-Black photographers. BIC was born out of a desire to put indigen-ous, Black storytelling tools back in the hands of our own community. Today, Black Image Center is a 501(c3) committed to uplifting LA's Black storytellers through community, educational offerings, and job opportunities. Through our programming, we establish pipelines to the creative industry and build ongoing legacies by preserving LA's Black history.”

Maya June Mansour, the speaker at PHSNE’s May online meeting, is a photographer and producer with roots in Black America and the Middle East. Her work, primarily using analog photography, explores themes of spirituality and justice. Mansour’s self portraiture practice engages her background as both a photographer and a model, and investigates the relationship between identity and healing.



Quilt-making workshop at grand opening

Mansour has collaborated with Participant Media, Converse, the Getty, For Freedoms, Collective for Black Iranians, and more. In 2022 she was awarded a Google Image Equality Fellowship which “aims to support the next generation of image-makers of color (<https://tinyurl.com/56w453my>).



BIC Lighting Studio

Mansour is one of the co-founders of BIC which she de-



Visitors to BIC are encouraged to take Polaroid pictures and attach them to a board to commemorate their visit

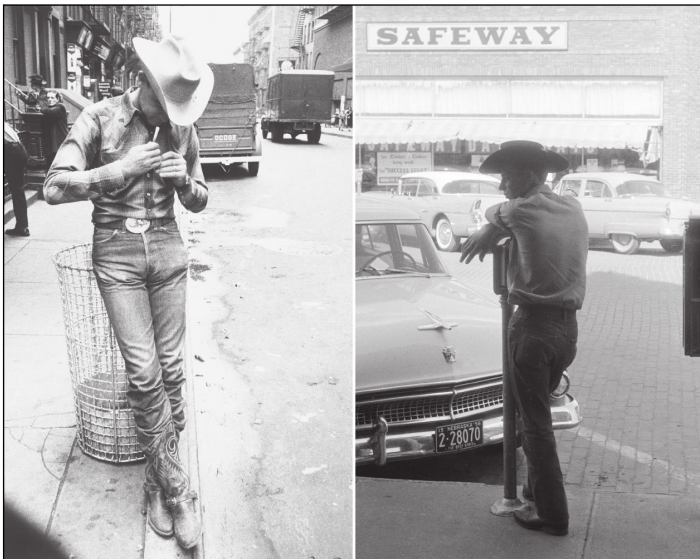
scribes as “a community photography space in Los Angeles County that redistributes storytelling resources from the creative and entertainment industries in Hollywood to LA’s Black residents.” Their website describes it as “a space where Black artists can come to stimulate their imaginations through photography, and one that can provide resources for their economic empowerment” (<https://tinyurl.com/bdfuhx3n>).



<https://tinyurl.com/bdfuhx3n>

The Addison Gallery Hosts *Robert Frank and Todd Webb Across America, 1955* Save the Date: View the Exhibit on June 15th with PHSNE Colleagues

The exhibit *Robert Frank and Todd Webb Across America, 1955* is on display at the Addison Gallery located on the campus of Phillips Academy in Andover, MA. The June PHSNE meeting will be a field trip to the exhibit, and we encourage local members to save the date and join us on June 15th at 1:00 P.M. Further details will be in the June *snap shots* and at <https://phsne.org/>.



Left: Robert Frank, Rodeo, New York City
Right: Todd Webb, Cowboy, Lexington, NE
MFA Houston (<https://tinyurl.com/2p9sk9rm>)

In 1955 photographers Robert Frank and Todd Webb were awarded Guggenheim grants to travel across the USA documenting American life. “Frank’s cross-country trip by car would result in the celebrated book *The Americans*. Webb was awarded a grant to walk, boat, and bike across the United States to depict ‘vanishing Americana, and the way of life that is taking its place’” (<https://addison.andover.edu/exhibition/robert-frank-and-todd-webb-across-america-1955/>). The exhibit displays results of their respective journeys.

While Frank is an icon, Webb is relatively unknown. “Their work is displayed side-by-side for the first time. Radically different photographs made in the same location reveal the photographers’ diverse perspectives and approaches.”

The photographs were taken to document contemporary American life in the 1950s; however, today they provide a nostalgic look at bygone days. “What seems to us a window on a moment in distant time — which makes the images all the more interesting today — was for Frank and Webb very much of the moment.”

The exhibit was organized by the Museum of Fine Arts, Houston.

View Clarkson Stanfield Album Online

“Don’t miss this unprecedented exhibition of the Clarkson Stanfield Album, a superb volume of early photographs by the celebrated Scottish partnership of Hill & Adamson” (<https://tinyurl.com/37v34334>). Assembled in 1845, this amazing album represents “one of the earliest sustained explorations of photography as an artform.” It contains the combined works of photographer Robert Adamson (1821—1848) and painter David Octavius Hill (1802-1870). The well-preserved images consist of “portraits, architectural and landscapes scenes, and pioneering social documents.”

The album consists of over 100 prints in an elegant gold-tooled purple leather folio. It was purchased by Clarkson Frederick Stanfield and is identified by that name. There are few albums Adamson created before his early death at the age of 26.

Understandably, the album is in need of structural repair. While it is temporarily disassembled, sections are available for online viewing. The current exhibition contains 39 salted paper prints from the Gernsheim Collection, acquired by the Harry Ransom Center in Texas in 1963.

The online exhibition is scheduled to end June 2nd.

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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Available at *Photographica 91* at the Henry Weisenburger Estate Table

One of the many treasures to be sold at the Henry Weisenburger Estate Table at *Photographica 91*, as previewed in the April *snap shots*, is a Graflex Norita 66 (6x6cm). The many iterations of its name are explained by camera-wiki: Rittreck 6 x 6, Warner 66, Norita 66, and Graflex Norita (http://camera-wiki.org/wiki/Rittreck_6%C3%976_and_Norita_66). The “slightly modified” Japanese-made camera was exported beginning in 1971 and sold in the United States as the Graflex Norita.



With its Rittron 80 mm f/2 standard lens, renamed Noritar in 1972, “It was the fastest medium-format camera lens of its time.” Lenses ranging from 40mm to 400mm were also available. The camera was sturdy and well-designed.

In a 2003 review, Dante Stella opined that the Graflex-Norita 66, with its brass and glossy black enamel body, “is a 6x6 SLR that looks like a 35mm SLR on steroids” (<https://tinyurl.com/yc4fuyvk>).

Basic functions included its large cloth focal plane shutter with speeds of B, 1-1/500 seconds, an automatic diaphragm, a lens with stop-down lever, and a single non-interchangeable back. The camera takes 12 exposures on 120 film or 24 on 220 film.

According to Stella, “the Norita 66 has a surprisingly-bright finder that features a somewhat coarse fresnel brightener, a micropism collar, and a horizontal split screen in the center.” The winding mechanism requires two strokes: the first cocks the shutter, the second winds the film.

Another collectable to be sold at the Weisenburger Estate Table is the Korona V manufactured by the

Gundlach Optical Company of Rochester, New York at the beginning of the 20th century. It was “designed to be the crowning effort in Gundlach's evolution of camera design and manufacturing” (<https://tinyurl.com/j736wvfm>).



Made of wood and covered with leather, and featuring polished nickel plated hardware, the Korona V is a long rack and pinion focus camera with a rising and falling front. It offers “a reversible brilliant finder and two tripod sockets” and is “fitted with a special symmetrical convertible lens housed in a model F automatic shutter for the 4 x 5 and 5 x 7 size and the model D shutter for the larger 6 1/2 x 8 1/2 size.”

As noted by PHSNE member Ralph London in the 2013 *Journal (First Flight Photo Facts)*, the Korona V was the camera used by the Wright brothers to document their historic flight at Kitty Hawk (<https://tinyurl.com/mr3r2f9c>).

Stop by the Henry Weisenburger Estate Table at *Photographica* and view these gems and many more.

~Photos by Sid Chatterjee

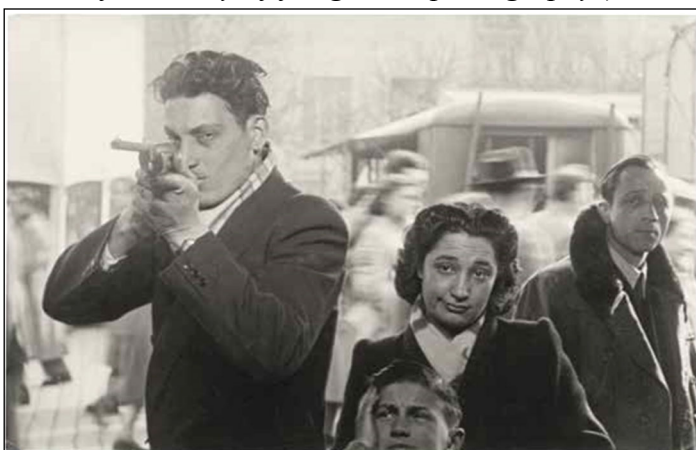
Check Updated List

An updated list of collectables available at the Henry Weisenburger Estate Table at *Photographica*, and items to be sold at the PHSNE auction following shortly after the show, will be posted at <https://phsne.org/> on April 13th. The list will include specifics about the Korona V being sold. Find that camera or photographic item you've been looking for, and come to *Photographica* prepared to add a treasure to your collection.

Books From the MIT Press

The Weird, Wonderful History of Fairground Photography, an essay from photographic historian Clément Chéroux's book "*Since 1839... Eleven Essays on Photography*" presents a glimpse into a little-documented photographic scene at fairgrounds. The few archival records are mostly regulations and complaints, and negatives were often destroyed.

"Beyond the poor quality of their products, operators of photography booths suffered from the bad reputation of the whole fairground enterprise." (<https://thereader.mitpress.mit.edu/the-weird-wonderful-history-of-fairground-photography/>).



From Chéroux's book: Anonymous

According to *Photographic News* in 1879, "some operators, after quickly pretending to take a photo, offered their customers a portrait in a little case, advising them to keep it closed for three or four hours until the chemical process was complete. . . . Impatient customers who opened the case too early found no image at all, of course. And to customers who returned demanding another portrait, the photographer merely replied that they had been warned, then proposed that they have another photograph taken for a supplementary fee. Others waited patiently for the chemical process to finish, only to discover too late that they had been tricked, giving the photographer time to leave quickly."

In *Why Photography Matters*, author Jerry Thompson posits that photography matters "not only as an artistic medium but also as a way of knowing." He writes, "Photography is unique among the picture-making arts," and "forcefully and persuasively, [Thompson] argues for photography as a medium whose business is not constructing fantasies pleasing to the eye or imagination, but describing the world in the toughest and deepest way" (<https://thereader.mitpress.mit.edu/jerry-thompson-how-photography-works/>).

PHSNE Meetings

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

Upcoming meetings:

June 15—Field trip to Addison Gallery, Andover, MA. Details to appear in June *snap shots* and online at <https://phsne.org>.

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>.



From Thompson's book: Walker Evans, Roadside Stand Near Birmingham, Alabama
Office of War Information Photo Collection, MIT Press Release

Conversations on Photography

Project Save Photograph Archive offers a series of online discussions. Topics include *Collective Stories, the Self, and Photography*; *The Invention of Photography: 1839 and Beyond*; *Photography as Tool, Language and Builder*, *The Armenians of Whitinsville*; and *Photography/Changes*. Access the online conversations at <https://projectsave.org/events>.

Founded by past PHSNE President and Honorary Life Member Ruth Thomasian, the mission of the unique Project Save Photograph Archive is "Preserving the global Armenian experience through photography."