

Dust Collective: Handmade and Small Edition Books Sunday, February 2nd, 7:30 EST, via Zoom

Artists Barbara Bosworth and Emily Sheffer will present an artist talk about their work with Dust Collective, a publisher specializing in small-edition, handmade photography books, at the February PHSNE meeting.

Emily Sheffer founded Dust Collective in 2017. Each Dust Collective book is skillfully designed, showing a close attention to material and the beauty of the photographic image. Dust Collective publishes works that address landscape, often as metaphor, memory, home, and narrative space. Themes such as climate, ecology, migration, and our changing environment, often shape these “landscape stories.” Dust Collective operates out of Sheffer’s home studio in New England.

Sheffer and Bosworth have collaborated on several artist books, including *Some Lights Are From Fires*, *Diana’s Baths*, *Swifts*, *From Where the Sun Now Stands*, and *Light of the Eclipse*. Their creative partnership involves Sheffer as designer and Bosworth as artist.

Their most recent publication, *Evening: The Meadow*, marks the 10-year anniversary of Bosworth’s 2015 publication, *The Meadow*. This special edition features 21 previously unpublished images from the series, accompanied by poems by D’Anne Bodman, the former owner of the meadow. This special, limited edition was hand crafted by Bosworth and Sheffer.

Emily Sheffer is a photographic artist, educator, and book designer. She is the founder of Dust Collective. Her work examines the relationship between landscape, time, and materiality, using photography and book arts to explore narratives within the natural world. Through these artworks, she invites viewers to touch, feel, and move through layers of history,

geology, and myth, encouraging a reflection on our relationship with landscape.

Sheffer earned her MFA in photography from The University of Hartford, and BFA in photography from The Massachusetts College of Art and Design. She currently lives in Massachusetts.

Bosworth is a photographer whose large-format images explore both overt and subtle relationships between humans and the natural world. Whether chronicling the efforts of hunters or bird banders or evoking the seasonal changes that transform mountains and meadows, Bosworth’s caring attention to the world around her results in images that inspire viewers to look closely. All of Bosworth’s projects remind viewers that we shape nature and, in turn, are shaped by it.



Barbara Bosworth, *Diana’s Bath*

Bosworth grew up in Novelty, Ohio. She currently lives in Massachusetts where she is a professor emeritus of photography at the Massachusetts College of Art and Design in Boston.

Her work has been widely exhibited, notably in solo exhibitions at the Museum of Fine Arts in Boston, the Cleveland Museum of Art, the Denver Art Museum, and the Peabody Essex Museum.

Documenting Abandoned Motels

Anything of interest to a particular photographer is worth documenting. E. Husa had a childhood "happy place," a motel near Old Sturbridge Village in Massachusetts, a 55 room inn on Route 20. Driving in the area about 15 years ago, she was startled and saddened to note that the inn was abandoned. "This place that was the source of so many great memories was gone. It had an impact on me," Husa said, and it started her on a quest to locate, photograph, and document the disappearing motor inns that once lined the roads and highways (<https://www.bostonglobe.com/2024/11/22/lifestyle/an-obituary-classic-american-roadside-inn/>).

Husa's website <https://deadmotelsusa.com/>, launched in 2018, contains many "Kodachrome-



preserved photos and postcards of these motor lodges in their midcentury glory, alongside updated, moribund pictures of the remaining ruins."

A few of the motels will have a second life, including the Pine Knot Motel pictured here that was in operation from 1967 to 2015, slated to reopen in 2025.

Photographica 92 Is on the Horizon

Saturday, April 26th at Newton North H.S.

Photographica is once again approaching. Last year's show set a modern (post Internet) attendance record with 520 attendees gathering together in one place at one time for one whole day to celebrate what photography was like before cellphones. For those of you who have not attended a recent show, it might be a surprise to you that the average person in attendance is now under 30 years of age and has a 50-50 chance of being a female.

Please consider offering to help the show crew the week prior up to the day of the show. When the show grows, so does the work load. The fact that we need more people to put on this show is a sure sign of its continuing success.

Do you have a closet, barn, or storage unit full of forgotten working photographic items that have a layer of dust on them? Do you have enough to fill a 6' table? Would you like to see the stuff getting used again? Do you have a spouse who wants the space back? If so, try your hand at being a "dealer for a day." Due to the recent volume sales of PHSNE consignments items, I am pleased to be able to offer something that has been very scarce in the past few shows, namely table space. Short version - \$100.00 per table. 2 or more people can share a table. I have set aside 20 tables at this year's show for non-dealer members.

I can't promise you that you'll make a lot of money, but I can tell you you'll meet a lot of new people and have a lot of fun throughout the day. You have plenty of time to get your stuff together for the show. The new *Photographica* attendees aren't looking for pristine Leicas and Blads, they want basic 35mm, 120mm, and large film cameras, Canon AE1s from the 1970's and 1980's are all brand new to them! They also need film darkroom materials other than enlargers. If this sounds interesting to you, let's talk. Contact me at photographica@phsne.org.

~John Dockery, *Photographica* Show Manager

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.

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>.

Snap shots, edited by Beverly Regelman, is published monthly, September through June, by the Photographic Historical Society of New England, 47 Calvary St., Waltham MA 02453. Volumes 11-29 are available at <https://snapshots.phsne.org>. The current volume is only available to members.

Articles and exhibition/book reviews are always welcome. Send to 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.

Encore, Butterfly Effect

PHSNE member Dan Troxell talked about the Butterfly Effect at the December Show-and-Tell meeting. He sent *snap shots* links that provide further information about the Butterfly Effect, a project undertaken with a high school in Des Moines. The links take you to a KCCI News Feature (<https://tinyurl.com/2wkaubz6>), and a Des Moines media Facebook account (<https://www.facebook.com/thebutterflyeffectindesmoines/>).

The Purma Series

The London based Purma Cameras Ltd. was created in 1935. Its name derives from a combination of the founders' names: Tom Purvis and Alfred C. Mayo. The company produced Purma cameras from 1936 to 1959 except when suspended during WW II.

"The cameras of the **Purma** brand were 127 roll film viewfinder cameras with innovative gravity controlled shutters, based on the company's patents of 1935 and 1936, designed by founder A.C. Mayo" (<http://camera-wiki.org/wiki/Purma>).

There were several models: the Purma Speed (introduced in 1936), Purma Special (1937), and the Purma Plus (1951—1959). While the Speed had an enameled metal chrome body, the Special was made almost entirely of Bakelite, and the Plus of aluminum. The Speed had a six-speed shutter, 1/25—1/200, and a flip-up viewfinder. In 1952 the company filed a patent for a fourth model, the SAMA, but it was never put into production.



Purma Plus, Geoff Harrison

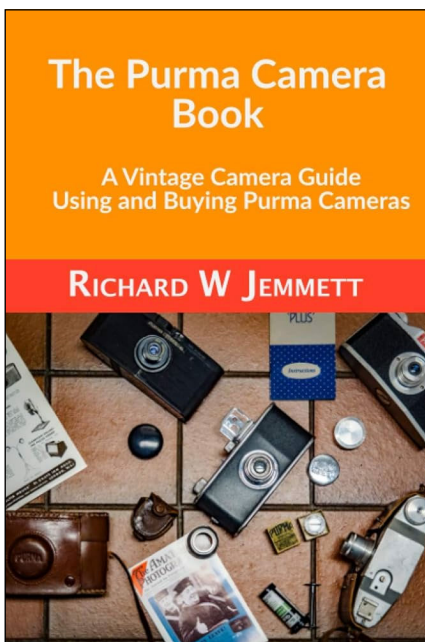
<http://camera-wiki.org/wiki/Purma>

When held horizontally, the exposure time was 1/150 second; held vertically with winding knob down it was 1/25 second; held vertically with winding knob up it was 1/450 second (*Cameras From Daguerreotypes to Instant Pictures*, Brian Coe, 1978, p. 129).

"Although the shutter was ingenious, its construction caused the camera to be very big in relation to its small picture size." A Beck Anastigmat f/6.3 lens was housed in a sprung telescoping mount covered

with a screw-on lens cap.

Unlike most cameras, the shutter release is on the photographer's left and the case opens upwards, not from the back forward. The removal of the screw-on lens cap causes the lens to spring out of the camera body. The plastic optics in the viewfinder are reputed to be the first use of plastic optics in a camera.



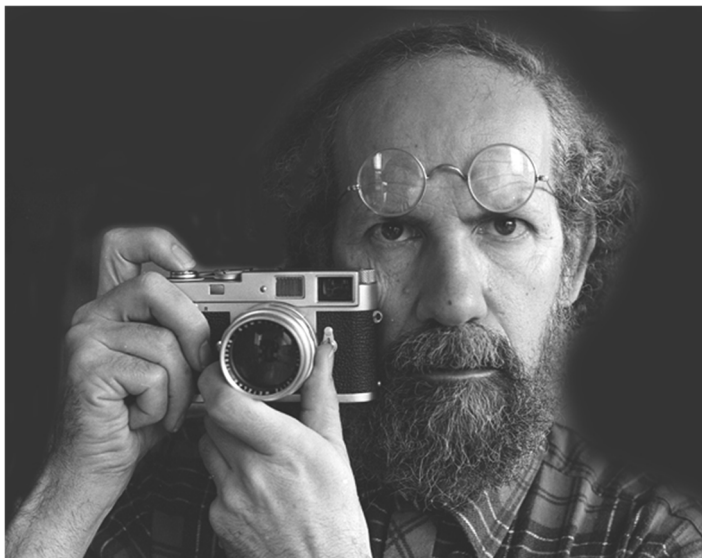
According to the online description, the book by Richard W. Jemmett has "all the information you might ever need on Purma cameras, including the manuals" (<https://cameragocamera.com/2023/10/07/purma-plus/>).



<http://camera-wiki.org/wiki/Purma>

The Special was the most common model. It produced twelve 1.5 inch (38mm) square pictures. An unusual feature was "a solid metal, curved focal-plane shutter with three speeds, controlled by a weight, which varied the slit-width. The shutter is cocked using a pear-shaped lever on the top edge, above the lens; the slit width/shutter speed depends on which way up the camera is held. Horizontal gives medium speed, vertical with winding knob down gives slow, and vertical, knob up, fast."

Remembering Michel Auer



Michel Auer, self-portrait

PHSNE notes, with sadness, the passing of Michel Auer (1933—2024) on October 22nd. Auer was very active with PHSNE in its early days as a dealer at shows and speaker at meetings. He was awarded an honorary life membership in 1980.

In an online obituary, the Swiss photographer was described as “one for the most significant collectors and dealers of cameras and photography and a historian and supporter of photography” who may be “best known by some for his books on cameras and, latterly, for his Foundation based in Hermance, Switzerland which exhibited photographs and cameras from his collection as well as having a public presence through exhibitions and public events” (<https://britishphotohistory.ning.com/profiles/blogs/in-passing-michel-auer-1933-2024>),

After earning a master’s degree in photography in 1958, he created and ran the Big laboratory in Geneva, which specialized in large-size photo enlargements; it continued in operation until 1975. Beginning in 1961, his focus was on collecting cameras and writing books about it, using his own photos to accompany the text. With Michele Ory, whom he later married, he established a stand at the Paris flea market at Clignancourt. Several of his major collections were acquired by various museums in Europe and Japan.

Auer published *The Illustrated History of the Camera*, the first coffee-table book on cameras, in 1975. He collaborated with fellow PHSNE member Eaton S. Lothrop on a book of disguised cameras. Some, but not all, of his books were translated into English.

PHSNE Meetings

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

Upcoming meetings:

March 2 - Annie Sollinger, Rheingold collection

April 26 (Saturday) - *Photographica* 92

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 Volume 11 (Sept 2005) to Volume 29 (June 2024).

Stay connected to PHSNE via our emails and show announcements. Sign up at <https://phsne.org/emails>.

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

Inside Migrant Shelters

The *New York Times* offers a close-up look at families and conditions in migrant shelters in New York City. More than 225,000 migrants have arrived in the city since 2022, many sent in buses by southern governors. Throughout 2024, *Times* photographer Todd Heisler and metro desk immigration reporter Luis Ferre-Sadurni visited shelters of all types, from small and large hotels to tent cities.

While the majority of migrants are from Latin America, many come from other parts of the world including China and Russia. Communication is often difficult when so many different languages are spoken.

An article about the project, including a number of photographs, is available at <https://tinyurl.com/mryv373u> and a video interview of Heisler is at <https://tinyurl.com/rmf5faty>.

Stereoscopic Research Fellowship

Applications for the National Stereoscopic Association Research Fellowship are due by March 1, 2025. The grant exists to support research in the society’s significant holdings and the vast Library of Congress holdings that include more than 15 million photographs as well as other historic research materials.

For information about the grant, including eligibility and how to apply, visit https://www.loc.gov/rr/print/national_stereoscopic.html. The Fellowship must be completed between September 1st, 2025 and August 31st, 2026.