

Early Photographic Studios of New Bedford Marina Dawn Wells, Sunday, September 13th, 7:30 P.M. via Zoom



Join Maria Dawn Wells, Assistant Curator at the New Bedford Whaling Museum, for a look back at nineteenth century studio photography in a rapidly changing New England city. "Look pleasant, please," George F. Parlow (1826-1890) reportedly said to sitters when they faced the camera in his studio.

The current exhibition, *"Look pleasant, please": Early Portrait Photography in New Bedford*, highlights the New Bedford Whaling Museum's collection of portrait photographs made between the time of photography's invention in 1839 and the start of a new century in the 1900s.

This exhibition features examples of early photography, such as daguerreotypes, ambrotypes, tintypes, cartes-de-visite, cabinet cards, gelatin silver prints, and albums; celebrates the studio photographers who moved the medium forward in New Bedford; and examines the unique cultural landscape that unfolded around them.



Manuel Goulart (Portuguese, 1866-1946), two portraits, 5 x 7 in., dry plate glass negative. NBWM 1993.48.19.36

PHSNE members Sid Chatterjee, Dana Gee, Steve Goldstein, Kevin Janesch, Peter and Barbara Schultz, and John Wojtowicz made a field trip to the New Bedford Whaling Museum to see the exhibition in June, and were led on a guided tour by Naomi Slipp, Douglas and Cynthia Crocker Endowed Chair for the Chief Curator.

We now thank Wells for bringing the exhibition to our September meeting so more members can experience it. The exhibit, which was featured in the June issue of *snap shots*, will be on display through September 7th.



Maker once known, Portrait of Susie Pope, Louisa Barstow, and Eliza Barstow

Marina Dawn Wells is the Assistant Curator of History and Culture at the New Bedford Whaling Museum. The speaker, who holds a doctorate in American Studies from Boston University, has held fellowships at such institutions as the Winterthur Museum, Mystic Seaport Museum, and the Nantucket Historical Association. At New Bedford, Wells curated an exhibition of coastal photography titled *Reflections*, and an exhibition of prints and paintings named *Entangled in the Lines: Figuring Moby-Dick*, in addition to the current *"Look pleasant, please": Early Photo Portraiture in New Bedford*.

More information about the exhibition is available at <https://www.whalingmuseum.org/exhibition/look-pleasant-please-early-portrait-photography-in-new-bedford/>.

Share Your Treasure With PHSNE Colleagues

Collectors are invited to show off their treasures in *snap shots*. It can be a camera, image, or any item of photographica. Send a photo and brief description of that special item—no major write-up needed. Or share its interesting history or a story about the unusual way you acquired it—how you stumbled upon it at a garage sale or found it in a dumpster, inherited it from its designer, whatever You can claim credit or share anonymously if you prefer.



For starters, here's a Hentz cabinet card from Ron Polito's image collection. You may have seen it in past promotions.

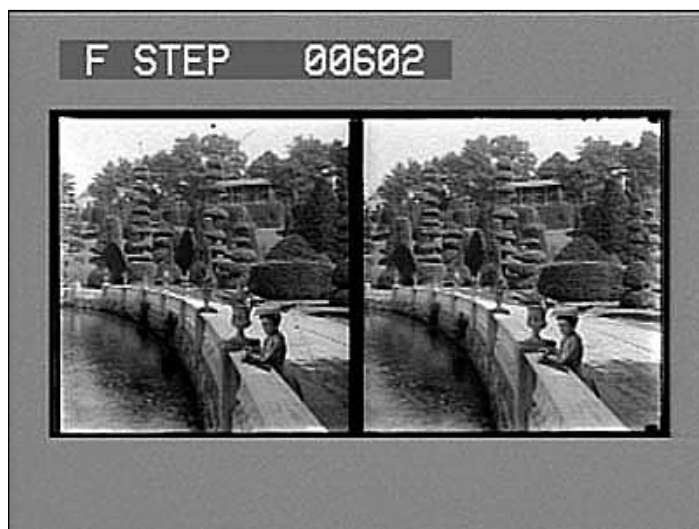
We would like *Share Your Treasure* to become a regular

feature if enough people respond. Please email a brief description and photo of your treasure to the editor at snapshots@phsne.org, sending photos as high resolution jpegs. Don't hesitate to ask if you have questions.

Hunnewell Estate Stereo Catalog Updated

PHSNE is pleased to announce that life member Jim Luedke's catalog of all the known 19th-century stereo views of the Hunnewell estate in Wellesley, Massachusetts has been updated, and was recently released as Version 4. "Discounting reissues, there are 228 different images by 38 identified publishers, and an indeterminate number of anonymous makers. Most of the views were sold commercially" (<https://phsne.org/wp-content/uploads/Luedke.Hunnewell-stereo-catalog.pdf>).

The estate, dating from 1852 and created by Horatio Hollis Hunnewell, remains in the family today. It is thought to be the second-most photographed private estate in the country. "Its showcase feature was its so-called Italian garden, with 250 conifer trees sculpted into whimsical, geometric shapes."



12833. By the placid lake the road winds round
Hunnewell grounds, view along lakeside balustrade; Italian garden

Luedke's catalog is probably the first devoted to stereo photographic history using a standard description code. Version 4 spans 55 pages listing the 268 known stereo views of the estate and includes relevant data about the images. "Unique to the catalog and a first in the stereo field, for each view there is a standard multi-character, descriptive code, codifying the card's physical characteristics—size, card color, and the like, which should prove useful to collectors, researchers, and institutions."

Photographer Chandler Seaver, Jr. (1824-1902), who lived and worked in the Boston metro area, is credited with 89 of the stereo images in the early 1870s. The Kilburn brothers of New Hampshire published 43 views of the estate in the 1880s and 1890s, including the only known image of Horatio Hollis Hunnewell (catalog number 153).

PHSNE Membership

New members are invited to join for half the rates for the first year. Regular PHSNE membership (U.S. address) is \$50 for individuals and institutions, and \$55 for a family; foreign membership is \$60. Current students and educators receive complementary membership. For details contact membership-chair@phsne.org. Check PHSNE website, <https://phsne.org>, or email membership-chair@phsne.org for information about PHSNE activities and membership.

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.

Dollina Line of 35mm Cameras

Introduced in 1935, the Dollina was the second camera to use Kodak's 35mm film cartridges. When later Dollina models were produced, it became known as the Dollina I, sometimes referred to as the base model. It was a horizontal-bed folding 35mm camera with a simple viewfinder (but lacking a rangefinder) with the focus knob on the top.

Because the Dollina was the second camera designed to use 135 cartridges, (4th if you count the



Leica and Contax, which originally used their own reloadable cartridges), the designers of later models were inventing things on the fly and made some choices that did not become the standard in other

35mm cameras. These include:

- *Separate rangefinder and viewfinder windows. This follows the Leica design. A single, combined window did not become standard until the 1960s.

- *Three teeth on the wheel that counts sprocket holes for the film counter. Practically all other 35mm cameras use six.

- *To disengage the sprocket wheel to allow rewind, you pull up on the wind knob, rather than the more standard button on the bottom of the camera, or a switch on the top plate of the camera.

- *To set the exposure counter to zero, you slide a lever to the left, and push a button to the left several times until it reads zero. You then slide the lever back to the right to prevent accidentally changing the counter. The same lever, pushed in a different direction is used to allow the film to advance and increment the exposure counter, just like on the later Argus C3.

- *Like many contemporary roll-film cameras that didn't need a mechanism to count exposures, the shutter reset is a lever near the lens.

- *The hinge for the lens cover is at the bottom edge of the camera and the lens cover is fairly deep, so the lens cover sits below the bottom edge of the camera. This is seen in the photograph of the camera's side. To allow the camera to sit flat on a flat surface, there is a fold-out hinge at the bottom-rear of the camera, the same width as the lens cover's depth.



All photos on this page were taken by PHSNE President Larry Woods; they show various views of the Dollina II in his collection. Introduced in 1936, The Dollina II had a Compur Rapid shutter and high-end lens. Earlier models had a black



finish, later models a chrome finish. Like the original Dollina, focusing relied on a knob at the top that moved a pair of struts. Selling just under \$60, it was a mid-priced camera in its day. Also introduced in 1936 was the Dollina 0, a low-end alternative which



Depth of Field Chart on

featured 3-element lenses, simple shutters, and front cell focusing

The high-end Dollina III had a coupled rangefinder integrated into a new baroque-shaped body. It had a short shelf life which is why it's hard to find one. The final generation

was the Super Dollina, introduced in 1939, and the Super Dollina II launched in 1951. The new body was more rounded and compact, more like the Dollina I and II; the viewfinder and rangefinder were separated. The Super Dollina was manufactured until WW II, and the Super Dollina II was produced after the war and manufactured until the early 1970s; it also sold as Super 35. One feature of the Super Dollina II was the slim advance and rewind buttons.

Certo, the Dresden-based manufacturer of the Dollina, did not have the international distribution that other German camera companies had, so it is not as well known in the US as other brands. Certo is mainly known here for 120 film folding cameras. They survived the war, but were located in East Germany. They were small enough to initially remain a private company, but ultimately became part of VEB Pentacon.

For more information about the Dollina models visit <https://camerapedia.fandom.com/wiki/Dollina> or <https://camera-wiki.org/wiki/Dollina>.

From Iran at Peabody Museum, Harvard

Harvard's Peabody Museum of Archaeology and Ethnology is hosting the exhibit *From Iran: A Visual Testimony* which consists of reconstructed images by Azadeh Akhlaghi.

"The 16 photographs in *From Iran* come from a project called *The Vicious Circle*, which presents 11 key events between 1908 and 1979 — events for which there aren't visual documentation. So these are photographic kin to history paintings" (<https://www.bostonglobe.com/2026/05/29/arts/azadeh-akhlaghi-from-iran-exhibition/>).

The images were created over a fourteen-year time span. The exhibit includes videos of the creation process, shown on a screen 87 inches across by 52



Detail featuring Azadeh Akhlaghi in *The Conquest of Tehran*
Zahir al-Dowleh's Residence, Tehran | August 20, 1909

inches high. Akhlaghi writes, "By reconstructing events that were never photographed, I seek to question the authenticity of images and the ways collective memory is shaped through absence as much as evidence. This project reflects on that recurring cycle and imagines a path beyond it."

Globe reviewer Mark Feeney takes issue with this statement, writing, "This is where that word 'testimony' in the title comes in. But a visual rendering of something that actually happened for which no visual record exists — reenactments, really — surely doesn't qualify as testimony, let alone a path beyond."

Akhlaghi received the prestigious Robert Gardner Fellowship in Photography in 2019. The exhibition runs through March 21, 2027.

PHSNE Meetings

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

Upcoming meetings:

October 4—Vladimir Khazan, Soviet Camera Salute

November 1—Lorne Shields, Cycling Photographica

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>.

Armenia Exhibit Featured in Watertown



Winslow Martin, My Armenia

Iran and Armenia are neighbors, sharing a 27 mile border. Two exhibits at the Project Save Photography Archive in Watertown are about to close: *Winslow Martin: My Armenia: 1999-*

2008 and Like There's No Tomorrow: Astrig Agopian—both are ending on August 29th (<https://www.projectsava.org/>). Check the website for future photographic events.

Passing of Note

We recently learned of the passing of long-time PHSNE member Neil Gordon in December, 2025 in Newton, MA at the age of 82. Gordon was active in PHSNE for many years including Board service. He proudly participated in the holiday show-and-tell just weeks before he died. .

"Neil was a passionate amateur photographer. Over the years, he put up photography shows, most recently in his condo, and regularly gifted prints of his photos to his friends and family" (<https://brezniakfuneraldirectors.com/obituary-archive/neil-gordon-2/>).

Beginning with PHSNE Membership Year 2026 – 2027, **snap shots** will be Emailed. **Please check that the email you gave to PHSNE is correct.** Members with valid email addresses will receive the full color edition of the **snap shots** newsletter in PDF format. For PHSNE members who would like to continue to receive printed copies of the monthly **snap shots**, we are charging a fee of \$15 per year to help pay for the mailing and printing costs.

Use the QR Code to order your printed copy of *snap shots*, \$15 per year.

Or, you can order the printed copy with the payment link at PHSNE website:

<https://phsne.org/renew/>

Add printed snap shots to a PHSNE membership



Please inform all STUDENTS & EDUCATORS you know about PHSNE's Complementary Non-Voting eMembership.

Students and Educators (which includes librarians, curators, archivist, etc.) who are currently enrolled in or employed by a non-profit institution are eligible for a PHSNE eMembership.

eMembership Includes:

- ✓ 10 issues of PHSNE's monthly **snap shots** newsletter emailed (Sept. to June)
- ✓ Invites to 10 monthly in-person or Zoom events featuring topics on photography
- ✓ Free admission to annual **Photographica** camera and image trade show & auction
- ✓ Support from **School Outreach Program** for film based photography
- ✓ Invites to field trips, museum visits, photo shoots and more

Valid proof of current enrollment or employment has to be sent to:

Membership-Chair@phsne.org

or by providing the eligibility information using the QR Code.

Request PHSNE's Complementary eMembership using the QR Code

Membership Year
Sept. 2026 to May 2027



Request PHSNE eMembership