

snapshots

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January Meeting: The Elegance of the Hunnewell Estate

Program brings 19th Century Horticultural Extravagance To Life in Three Dimensions

PHSNE member Jim Luedke collects 19th century photographs of Wellesley, MA. That means three things, he says: “The only photo subjects in that town to be found in any quantity are Wellesley College, the Hunnewell Estate, and Ridge Hill Farms.”

For PHSNE’s January 7 meeting, traditionally devoted to programs by members, Luedke will reach into the Hunnewell third of his collection and collaborate with PHSNE’s Webmaster and resident 3D wizard Ralph Johnston to present his collection of stereoviews of the Hunnewell estate in projected 3D.

Horatio Hollis Hunnewell (1810-1902) was a wealthy banker and railroad owner who was one of the nation’s foremost horticulturists. A veritable latter-day Thomas Jefferson, Hunnewell imported numerous new species from Asia and Europe and cultivated them in Wellesley. He was also the popularizer of rhododendrons in the U.S.

Hunnewell created an extravagant terraced garden of



Horatio Hunnewell turned his estate in Wellesley across Lake Waban from Wellesley College into a topiary fantasy that appeared on countless stereoviews and postcards. This stereo card from Jim Luedke’s collection, copyrighted in 1872, captured the view from an observation pavilion Hunnewell built on the shore of Lake Waban.

topiary conifers, just across Lake Waban from Wellesley College, with extensive greenhouses, his 1852 house and plant conservatory, his 1860’s irrigation system, and his extensive grounds, outbuildings and gardens. All of this still stands today — and happily was all documented by a host of stereo photographers from about 1860 to 1905.

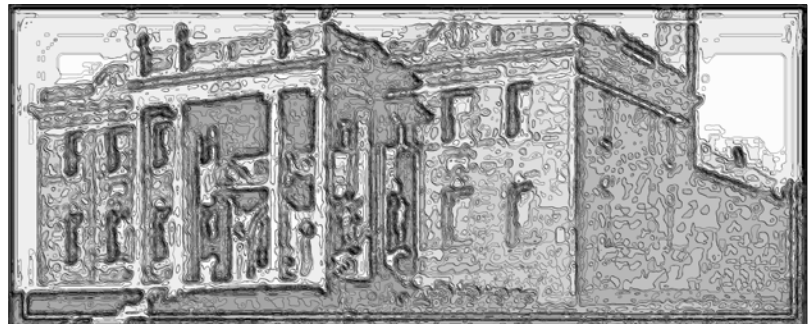
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Photographica Is On the Move to a New, Larger Location

Photographica next April is moving to a new home — the Americal Civic Center, at 467 Main Street in Wakefield, MA.

“The center has advantages that will contribute to future success for the show, starting with a hall that’s nearly twice the size of our current venue,” said show manager John Dockery. “It’s near I-93 and I-95, it’s got great parking, and it offers great amenities for the dealers.”

As a result of the move Photographica 67 is rescheduled for April 14, and 15, 2007.



The Americal Center is an historic landmark, built as a state armory in 1913.



Photo by Lowell Bursch

The Great American 35 Exhibition Brings Out Some Classics

The Great American 35 Exhibition brought out the classics for the December PHSNE meeting — classic American-made 35mm equipment used to shoot classic subjects from portraits to seascapes, many by photographers who were classic enough themselves to have bought their equipment brand-new half a century or more ago.

“There have been a lot of positive vibes,” said Paul Nisula, who organized the effort that educated PHSNE members on historic American-made equipment, got them to dig out their own American cameras and put them to work shooting slides for the program, and projected the



resulting show of 90 or so slides. “We’re looking for something similar to do for next fall.”

After the program the photographers gathered for the group photo above and flashed the classic 35mm equipment they used to take

their pictures: Al Holmy (Argus C3 Golden Shield), Ed Shaw (Spartus), Alan Kattelle (Argus C3), Adrian Levesque (Kodak Pony), John Wojtowicz (Ciro 35), Paul Nisula (Kodak Signet 35), Ralph Johnston (Argus C21), Eleanor Holmes (Argus C3) and obscured behind her, Jim Hemenway (Argus C3), Ralph Damon (Argus A), And Ernie Holmes (Bolsey).

Photographic Exhibitions and Shows In the New England Area

By James B. Hill

At the **Museum of Fine Arts, Boston** “*Fashion Photography*” complements the Museum’s “*Fashion Show: Paris Collections 2006*” exhibit. Images of fashion have been an integral part of photography since the beginnings of photography, but when the ability to inexpensively reproduce photographic images in print combined with the increasing popularity of fashion magazines in the early part of the 20th century, the photography of fashion exploded, and began to explore new, exciting, and sometimes even shocking avenues of the art. The photography of fashion became a major influence on couture, as well as on all other major aspects of modern art and design.

This exhibit features some of the important fashion photography of the past hundred years by the some of the most influential photographers of fashion – Cecil Beaton, Edward Steichen, Irving Penn, Richard Avedon, William Klein, Deborah Turbeville, Helmut Newton, and Herb Ritts, among others. “Fashion Photography” will be on display at the Museum of Fine Arts through March 25, 2007. (465 Huntington Avenue, Boston, MA 02115, phone 617-267-9300, www.mfa.org.)

Continuing Exhibits

“*The Yachting Photography of Willard B. Jackson*” — through May 20, 2007 at the Peabody Essex Museum (East India Square, Salem, MA, 01970, 978-745-9500, www.pem.org).

“*Discovering Tutankhamun: The Photographs of Harry Burton*” — through April 19, 2007 at the Metropolitan Museum of Art (1000 5th Avenue at 82nd Street, New York, NY, 10028, telephone 212-535-7710, on the Web at www.metmuseum.org.)

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Photographic History: Every Picture Tells a (Detective) Story

By David DeJean

Photographs are meant to be read just like books. But while a book is a self-contained object intended to reveal its meaning — if you can read the language it is written in — reading a photograph can be more difficult. The meaning of a photograph depends on a good deal of information that is specific to the time and place the photograph was made, but may be external to the image itself.

This panoramic view, for example, came to me with two wooden boxes of glass plates of stereoviews that had originally belonged to PHSNE member Paul Wing. This one, the only non-stereo, is an 8-by-5-inch negative. I made a high-resolution digital copy on my PC scanner.

It is a lovely image, sharp and carefully composed. The intended subject seems to be the streetscape in general rather than any particular business. But where was it made, and when?

There are no street signs in the image, but many business names are visible, and several business signs incorporate street numbers, including “Baltimore Tea Co.” on a building at the far right of the image, and “Baltimore Shoe Manufacturing Co.” just visible under Sulzbacher’s awning.

Getting to An Approximate Where

There are three business names easily visible: A. B. Sulzbacher & Co., Levingston’s just to its right, and Joel Gutman & Co. on the tallest building at the center of the image.

The most readily available source of external information on anything these days is the Internet, and Google searches for “Gutman” and “Sulzbacher” produced ties to Baltimore: the American Jewish Yearbook for 1905, published by the Jewish Publication Society of Philadelphia listed Mrs. Joel Gutman, of 1903 Eutaw Place, Baltimore, as a patron of the society. The state of Maryland’s online archives say that in 1867 A. B. Sulz-

bacher, signed a petition to the state legislature regarding voting rights. Also, the Maryland Indexes to the Census of 1870, on the same site, list “Sulzbacher, Aaron; Age: 41; Sex: M; Race: W; Birthplace: BAVA [presumably Bavaria].”

But I can’t get any more specific than “Baltimore” without more external information. While there’s no street number on Sulzbacher’s, when I enlarge the image I can see that Mettee’s Wallpaper, next door, is at No. 42, E. S. Van Witsen’s, Tobaccoist, at 38, Gutman’s store at No. 30-36, and McLelland and Rowley, Painters, at No. 26. But what street? And what’s the cross street? The awning in the left foreground says No. 178 — but so does Levingston’s, to the right of Sulzbacher’s.

But What’s the When?

On the Internet, Baltimore city directories yield a partial answer. An 1864 directory locates Mettee’s and E. S. Van Witsen’s at their proper addresses on the west side of North Eutaw Street. But it also places A. B. Sulzbacher’s dry goods business at the “southwest corner of Eutaw and Lexington.” Yet when I search for 42 N. Eutaw on Mapquest, the result, at least on a current Baltimore street map, isn’t close enough to Lexington, so external evidence says the cross street in the picture must be something else, and the date must be later than 1864.

Internal evidence says the image must date to before the widespread adoption of the telephone and electricity in the 1880s: there are tracks laid in the street, but no overhead wires, so that streak across the lower right corner is probably a horsecar moving through the time exposure that made the picture.

Thanks to the Internet I know the image shows North Eutaw Street in Baltimore after 1865 and before the early 1880s. But my need for external evidence has exceeded what the Internet can provide. A more exact date may depend on a trip to Baltimore to search directories, or contact with a historical society.

Or perhaps there might be a PHSNE member who could help?



Annual Members Auction Coming on February 4

It's time to start sorting through those drawers and boxes, getting your six lots ready for the annual PHSNE Member's Auction. The auction will be held as usual on the date for the February meeting, which this year will be February 4.

Anyone (PHSNE member or non-member) may submit up to six lots for the auction (and of course you can buy as many lots as you want). If you have bulky items to auction, advance notice is appreciated: please contact Lew Regelman, auction manager, at 781-642-7867, so he can include them in his plans. Advance notice is not required, though. You may bring items for the auction with you to the meeting.

The complete rules for the auction are posted on the PHSNE Web site (go to <http://www.phsne.org/auctions>).

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Luedke has been involved with collecting, and with PHSNE, since the mid-1970s. He's been a Life Member since 1975 and has had a seller's table at the past two Photographicas. He's also a long-time member of the Boston Camera Club, and a past president and secretary of that organization. He's also a past board member of the Griffin Museum of Photography in Winchester, MA.

PHSNE Meetings

Meetings are usually held on the first Sunday of each month at 1:30 p.m. at Waltham High School, preceded by a mini trade fair at 12:30 and a PHSNE board meeting at 11:00 a.m.

February 4 — The annual Members Auction. Review the rules at www.phsne.org and get your lots ready.

March 4 — "An Introduction to the History of Digital Photography," Myron Allan Seiden.

Directions

Waltham High School is at 617 Lexington St., Waltham, MA. The high school is at the top of the hill, behind other school buildings.

From I-95 (Route 128) Northbound: Take Exit 27 and follow Totten Pond Road 1.2 miles east until it dead-ends into Lexington St. Turn left and go .5 miles north. Turn right into the school complex.

From I-95 (Route 128) Southbound: Take Exit 28, Trapelo Road, east 1.3 mi. to Lexington St. Turn right and go south .8 mi. to school complex.

From Boston/Cambridge: Take Rte. 2 west to Exit 54B, then Lexington St. south 1.7 mi. to school complex on left.

From Lincoln and West: Take Rte. 2 east to Exit 53, Concord Ave. Go east 1 mi., then right onto Lexington St. and 1.3 mi. south to school complex on left.

PHSNE Online

PHSNE is online at www.phsne.org. PHSNE member Ralph Johnston is the Webmaster.

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Photographic Historical Society of New England
Next Meeting: Sunday, January 7, 2007
'Wellesley's Historic Hunnewell Estate in 3D'



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