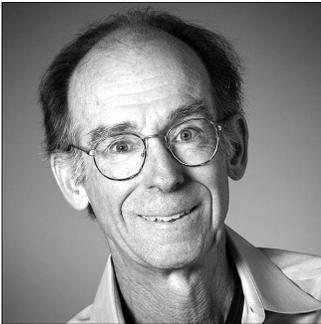




Steve Dunwell Presents *Documenting the World of Work*
Sunday, November 1, 7:30 P.M., via Zoom
 (Remember to set your clocks back one hour)



The camera is a powerful tool for recording social conditions. In the 1890s, documentary photography was taken to a new level, inspired with a zeal for social justice and respect for labor. Factories were expanding, and a

few photographers began to produce images of the workers inside.

Working for the Red Cross and others, Lewis Hine photographed children at work in textile mills. His images are shocking documentary classics. With a simple boxy camera and rather slow film, he made a big difference in working conditions.

Inspired by Hine and others, our presenter, Steve Dunwell, took his camera into dozens of textile mills in New England in the early 1970s. The goal was to document working people in their factory environment. New England had been the birthplace of American industry, and textile mills were commonplace. Many New England rivers had them, marking every possible waterfall. When the industry declined, thousands of workers were still employed there. Almost all were clustered in immigrant enclaves that the mills had created. Dunwell's photography in and around these mills, combined with his-



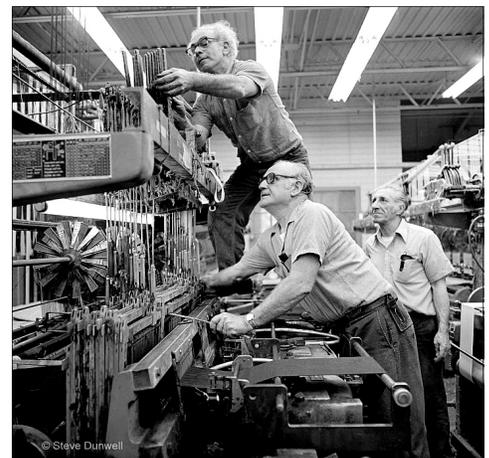
torical research and interviews, was published as "The Run of the Mill" (Godine Press, 1978).

The PHSNE program will feature Dunwell's images and a discussion about the

people that he met and photographed. Dunwell will reflect back on Lewis Hine and Walker Evans and their pioneering work, and discuss their cameras and techniques. Finally, he will share his enthusiasm for this amazing enterprise of people and machines - the factory.

Dunwell makes photographs of New England – its people, landscape, and industry – for publications, for collectors, and for advertising. Many of his photographs are featured in fourteen picture books on regional subjects. Industrial history has been a primary interest throughout his professional career. His photos of mills and workers helped create the National Park in Lowell and the Industrial Museum in Waltham.

Since that time, Dunwell has continued to visit and document industrial sites around New England, with



a special emphasis on early hydro power and textile plants. He also works on corporate and editorial assignments, concentrating on architecture and aerials. His outstanding regional images are published by Back Bay Press, including *Extraordinary Boston* and the best-selling *Boston Freedom Trail*. His photographs are included in numerous corporate and private collections as well as museums and libraries.

Dunwell lives in Boston, where he teaches photography workshops and serves his neighborhood as a Historic Commissioner. Visit his website at <https://stevedunwell.com>.

Restoring The Photo House in Tel Aviv

An archive of approximately one million negatives documenting the early years of the state of Israel are housed in an unused storefront in Tel Aviv. A recent article in *The Times of Israel* reported that Ben Peter, grandson of photographer Rudy Weissenstein who created thousands of these images, is trying to restore the site. <https://bit.ly/3hkD4ad>.



Hangng laundry in pre-state Israel

“When I look at my grandfather’s collection, I think of a man who left his family in Europe and came to a place because of an idea and documented all things that interested him,” said Peter. Weissenstein’s photos included everything from small personal moments to the signing of the Israeli declaration of independence.

Years ago, the family tried to sell the million or so negatives to museums and collectors with no success. Family members created an exhibit to com-

memorate the 100th birthday of Tel Aviv. Peter began the work of digitizing and organizing the archives at an “old fashioned” store his grandmother was still running. An award winning 2011 documentary *Life In The Stills* described their efforts to save the store. However, they were evicted and forced to move to a temporary location.

Peter “wanted to bring the studio back to life in its original location, with plans for exhibits and merchandise. He also wanted to create a place where people could have formal photographs taken, and a gallery with lectures and workshops hosting other photographers, carrying on the work that the original Photo House had done.” The relocation was accomplished, but costly, and Peter is trying to raise funds to restore the business.

Save the Date

Looking ahead to December, it’s the time of our annual PHSNE holiday party, but unfortunately gathering to celebrate is not an option this year. So we’ve gotten creative. Our holiday celebration will be an online Show and Tell to take place on Sunday, December 6th at 7:30 P.M. We invite members across the U.S. and worldwide to share one of the treasures in their collections.

To participate, please prepare a brief show and tell, 5—6 minutes. You can feature a camera, images, a project—anything of interest to PHSNE members. Submit your idea to <https://signup.com/go/dmDkdpz>. After the first 10 slots are filled, the rest will be standby if we have extra time, or we can contact you about sharing at another Zoom meeting in 2021.

Zoom has tutorials so it's good to test it with someone to make sure you're presenting the item in the best light possible. A simple search for “Zoom tutorials” will yield videos and websites that can acquaint you with the platform. If you have more technical needs let us know. The Zoom meeting link will be sent later.



PHSNE Membership

New members are invited to join for half the rates for the first year. Regular PHSNE membership (U.S. and Canada) is \$20 for students, \$40 for individuals and institutions, and \$45 for a family; foreign membership is \$50. Join or renew online at www.phsne.org/join or www.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 Joe Walters Jr, PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453. (Call: 617-826-9294; email: membership-chair@phsne.org; or use the Web form at phsne.org/application).

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Ermanox—or Ernox?

A number of sources claim the medium format Ermanox, launched in 1924, was initially called the Ernox, but this is up for debate since the Ernox name doesn't appear in the catalogues of the Dresden-based Ernemann Company. What is not debatable is that the "camera has a *huge* and unusually fast Ernostar 85 mm f/1.8 lens" (<http://camera-wiki.org/wiki/Ermanox>).

"The unusually large aperture made *available light* photography a real possibility. It was this feature that made the camera famous, especially in the hands of Dr. Erich Salomon (1886-1944), who used it to make candid."

The camera features a focal plane shutter with speeds of 1/20 to 1/1000 of a second plus B and T.



National Museum of
American History
Smithsonian Institution
Dr. Salomon and Ermanox



Ermanox, Camera-wiki.org

Originally, the Ermanox was a metal camera covered in black leather. A strut-folding version followed. Both had folding Newton viewfinders. Finally, there was an SLR version, the Ermanox Reflex with a folding leather hood and focusing screen on top.

Adlake Camera

The origin of the name of the Adlake Camera is evident—a merger of the names of the Adams and Westlake Company of Chicago founded in 1874. Known for manufacturing railroad equipment, and still in that business, the firm also produced cameras in the late 1800s. "The Adlake magazine cameras used alternate plate holders with hinged front door" ([http://camera-wiki.org/wiki/Adams %26 Westlake](http://camera-wiki.org/wiki/Adams_%26_Westlake)).

The Adlake is a large, heavy camera, weighing about five pounds and considerably more if holding a dozen 4x5 glass plates. Its dimensions are 7" (height) x 5 1/2" (width) x 8 1/2" (length).

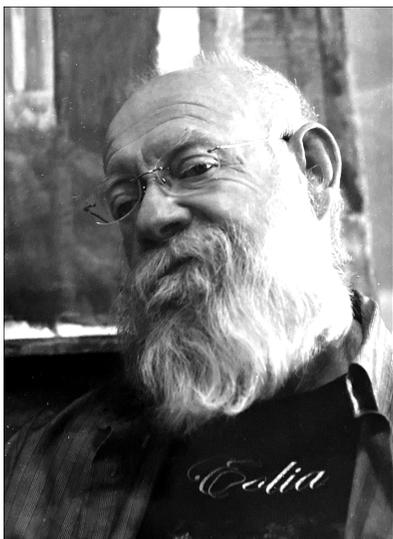


http://camera-wiki.org/wiki/Magazine_camera

The camera allowed the photographer to slide an unexposed plate "into the metal frame separating the camera chamber from the storage area. Then the loading door is closed and the plate opening lever (on the camera top) is pushed to the end of its arc. This causes the plate holder cover to open. The camera is now ready to make a photograph."

Adlake features include "two reflex viewfinders, accommodating both horizontal and vertical formats. The shutter can be set for time and instantaneous exposures. [There is] a button protruding above the lens opening - this button is set in the up position for instantaneous exposures, and down for time. The button below the lens opening is the shutter release. It is slid either up or down to fire the shutter. Lens aperture and focus are not adjustable" (<http://www.vintagephoto.tv/adlake.shtml>).

Where Are They Now and What Are They Doing?



Selfie taken with Studio 10A

In 2018 an article appeared in *Ink Magazine*, Connecticut's Art, Culture, and Lifestyle publication, about the current activities of former PHSNE President Richard (Whitey) Morange who retired after a long teaching career at Belmont Hill High School and moved to Connecticut where he established an art studio in New Lon-

don (https://issuu.com/inkpublications/docs/sept_2018_ink_magazine—p. 60).

“Over the years he got more and more interested in old photographic equipment and processes, using some of them in his teaching and in his own work” At Belmont Hill, he taught photography along with painting, drawing, and ceramics, and during that time he joined PHSNE. “It’s a great organization,” he said. Morange contributed to PHSNE’s publications, the *Journal* as well as *snap shots*.

Through PHSNE, Morange became acquainted with “the late Thurman F. (Jack) Naylor, a successful inventor and entrepreneur who collected and curated vast, valuable collections of photographic equipment and images.” Among other treasures, Naylor had, a very rare Megaethoscopio, a ‘prephotography’ instrument from 1863, housed in teak and ivory.

With a much more modest collection, Morange hunts for bargains, particularly at the auctions following PHSNE’s *Photographica* shows and especially at the end of the auctions when prices drop. “His sturdy folding tripod cost \$5, not \$100.”

Morange’s philosophy is that cameras are “for use. They’re not museum pieces.” He refitted an old Poco to use film, not plates and still uses his Speed Graphic. “It’s my go-to camera for large format,” he said. “It’s big, it’s ugly—who cares? It’s as reliable as ever.” He refitted an 8 x 10 portrait camera dating to around 1915 by adding a “funny front” that gives him unusual results when he changes lenses. “I’m

PHSNE Meetings

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

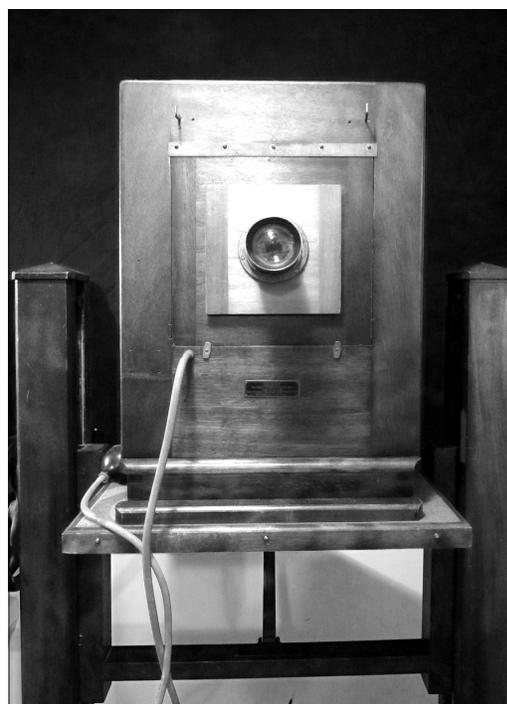
Upcoming meetings:

December 6—Members’ Show and Tell

Connect to PHSNE Online and by email:

PHSNE’s Web site is online at <http://phsne.org>. See <https://www.facebook.com/PHSNE/> for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit <http://phsne.org/member-services/archives/> for PHSNE history and *snapshots* issues. Scheduling changes due to weather conditions or other factors will be posted on this website.

Stay connected to PHSNE via our emails: a *snap shots* e-copy, and *Photographa* show announcements. Sign up at <http://phsne.org/emails>



Studio 10 A, purchased a PHSNE auction

not a photographer,” he insisted. “I’m a painter and a teacher. But—I like to play with all this.”

Morange remains an enthusiastic supporter of PHSNE, promoting it when he can. Most of his retirement activities center around his painting,

and his work has been shown in various galleries in Connecticut.

“Retirement did require some downsizing, so he has donated equipment to Spark Makerspace, where he hopes to start and run a darkroom; and he has donated such items as a ‘magic lantern’ projector and numerous glass plate negatives to the New London Maritime Society. Still, he can’t resist fascinating new finds.”