



**Nicole Hudgins Discusses Her New Book, *The Gender of Photography*
Sunday, May 2, 2021, 7:30 P.M., via Zoom**



The October 2020 issue of *snap shots* contained a review of an important new book, *The Gender of Photography: How Masculine and Feminine Values Shaped the History of Nineteenth-Century Photography*. PHSNE is pleased to announce that its author, Nicole Hudgins, will be the speaker at the PHSNE May online meeting.

It would be unthinkable now to omit early female pioneers from any survey of photography's history in the Western world. Yet for many years the gendered language of American, British and French photographic literature made it appear that women's interactions with early photography did not count as significant contributions.

Using photo journals, cartoons, art criticism, novels, and Victorian career guides, *The Gender of Photography* shows why and how early photographic institutions insisted on masculine values and authority, and how women engaged with photography despite that dominant trend. Focusing on the period before 1890, when most women in the West had yet to develop the self-assurance that would lead to broader recognition of the value of their work, this study probes the mechanisms by which exclusion took place and explores how women practiced photography anyway, both as amateurs and professionals.

The Gender of Photography does not simply challenge the marginalization of women's work in the early history of photography. It goes further, to offer a way of recognizing both the "femininity" and the "masculinity" of photography, arguing that both

The Gender of Photography

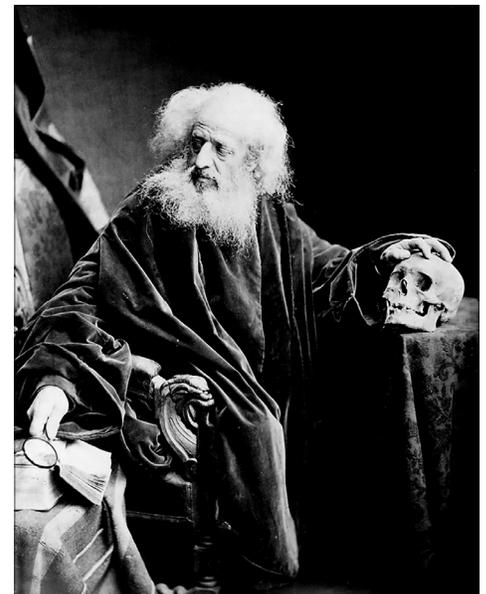


How Masculine and Feminine Values Shaped the History of Nineteenth-Century Photography
NICOLE HUDGINS

ways of thinking about the medium have equal importance.

The book is essential reading for students and scholars of photography, history and gender studies. It contains nearly 100 illustrations and an index that includes all the names of pre-1900 women who used the camera or photographs in their work, who came to Hudgins' attention during research. Several chapters focus on what is called (or not called) men's photography and public discourse during the same period.

Hudgins is an associate professor of history and art history at the University of Baltimore (UB). She has published several articles on the history of photography, and her first book, *Hold Still, Madame: Wartime Gender and the Photography of Women in*



Self portrait by Antoine Samuel Adam Salomon As a Philosopher (c. 1870), Wikimedia Commons

France during the Great War, is an open-access volume in the collection of St. Andrews University's Centre for French History and Culture. Hudgins is currently researching a digital photo history project. Additional biographical information can be found at <https://www.ubalt.edu/cas/faculty/alphabetical-directory/nicole-hudgins.cfm>.

Please join us on May 2nd for this interesting program. A Zoom link will be sent to PHSNE members days before the event.

MFA Acquires Lodz Ghetto Photographs

In 2017, Boston's Museum of Fine Arts hosted *Memory Unearthed: The Lodz Ghetto Photographs of Henryk Ross*. Subjects range from "street and work scenes, to heart-wrenching images of mass deportations, separations, even a hanging" (<https://tinyurl.com/b9eebp3s>).

Ross buried the photos to keep them from falling into Nazi hands. They somehow ended up in the possession of Leon Sutton, a Polish Jew who lived in the ghetto prior to being sent to Auschwitz, hidden until Sutton's death in 2007. They eventually became part of the collection of Howard Greenberg who recently donated them to the MFA. Greenberg said, "These pictures survived. They didn't have to survive. Nobody had to survive. Ross didn't have to survive. Sutton didn't have to survive. But they did, and the pictures are here. It's pretty amazing."



2017 press release for Memory Unearthed exhibit

The MFA is one of the few museums to include Ross's work in its permanent collection.

In Memoriam: Henry Weisenburger



PHSNE joins the Boston Camera Club (BCC) in mourning the passing of Henry Weisenburger at the age of 96. Henry often appeared at the PHSNE warehouse until his recent move to Florida, and he kept active and in touch with New England based PHSNE members by phone through

out his last days.

A Charter Member and Honorary Life member of PHSNE, Henry served as President for more than five years between 1977 and 1996. Vice President for five years between 1976 and 2007, and as a Board member at-large for more years than we can count. Many members will recall visiting Henry at his table at *Photographica* shows. Henry was considered the "unofficial—but authoritative" PHSNE historian. He was the author of the article *Phsne's First Ten Years, 1973-1982* that appeared in the Spring 2005 *Journal*.

"Henry's avocation of Photography kept him active and involved outside of work from his teen years to the time of his death. He won many local, national and international awards. A highly respected judge in competitions, he shared his vast knowledge with all who were interested (<https://tinyurl.com/avpdaamt>).

PHSNE member Jim Luedke wrote, "Henry's loss is a tectonic event in the New England photographic world, where he was active for two-thirds of a century, being a president of six photo organizations including the Boston Camera Club, which he joined in 1954, and the Photographic Historical Society of New England, a member since its founding in 1973." Visit <https://tinyurl.com/aj8e6s36> to see Jim's poignant obituary notice.

Another PHSNE member, Ruth Thomasian, recalled that, "Henry Weisenburger was the first person I met when my dad took me to a PHSNE meeting in the early 1980s when I had just moved back to Boston from New York City. He and Henry were buddies from the Boston Camera Club. They both loved taking slides wherever they went, and then showing off "their best" at BCC meetings. Henry, an engineer whose specialty was designing aircraft nose cones, was a quiet kind of guy, always happy fiddling with his many cameras. I could tell right off that Henry was thrilled his friend had brought a new member to PHSNE."

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 <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 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 <https://phsne.org/application>).

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Anyone Can Produce a Camera With a 3D Printer: Build It From a Kit

For cameras featured in *snap shots*, the descriptions generally contain vital information: which company manufactured the camera, when, and often where. Today, it might be possible to say that “John Doe” manufactured the camera in his basement.



doragoodman.com

Using readily available 3D printers, it is possible for individuals to create a working camera. “In the last five years, Dora Goodman has gone from creating hand-crafted adornments and making modifications to existing classic cameras to offering original open-source, 3D-printed analog cameras” (<https://www.dpreview.com/news/9774269442/these-open-source-medium-format-cameras-are-3d-printed>).

Customers with 3D printers can create the cameras, using free downloadable instructions, or pay to have the cameras printed by Goodman Cameras. Based on her years of experience, Goodman is well aware of the challenges of finding good quality analog cameras. “The Goodman Zone Camera furthers her goal of providing everyone the chance to try medium format photography at affordable, accessible prices.”

Goodman is also producing accessories using the 3D printer. One is a helical lens adapter that enables the use of multiple lenses on the camera; another is an alternative back.

“Shifting the business toward 3D printing has allowed Goodman and her team to be able to design solutions to problems, rather than hunt for rare and sometimes nonexistent parts. This also keeps the product development process more efficient, allowing for continuous upgrades and a flexible, open-source system. Utilizing 3D printing also keeps costs

down, which further Goodman's original goal of making medium format photography accessible.”

A new model, the Scura, was launched last year. It “is available in 35 mm or 6×6 formats” and “is [also] available as open-source so you can build it yourself, a DIY kit or, now, as a fully assembled camera and is recommended for both beginners and advanced photographers who are looking to experience the unique world of pinhole photography” (<https://tinyurl.com/7dwvktwr>).

Goodman’s process eliminates the need to hunt for hard-to-find parts and allows her to constantly redesign the cameras: she states, “anytime we have a new idea we make a design, print it and in a few hours we see if it is working or if it looks good, . . . It’s easy to tweak and fine-tune our products.”

Goodman’s website (<https://doragoodman.com/>) features a variety of 3-D printed cameras including a model that can be customized, the Goodman Zone Camera, launched in 2019. “Analog photography has been around for over a century, evolving as technology changes. Throughout time, the film photography community has served as a collection of minds; minds that collaborate, design, and fine-tune continuously. At Dora Goodman Cameras, we build on this mindset to take traditional analog photography to a new level, mixing the old with the new.”

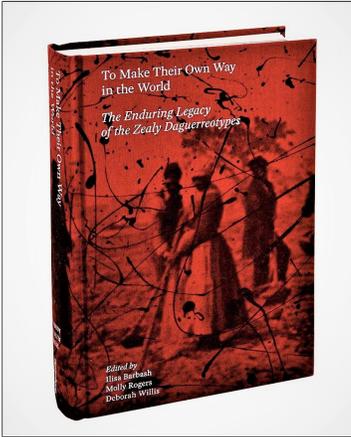


doragoodman.com

For camera lovers, this is the ultimate do-it-yourself project.

Case Dismissed, But Controversy Continues Over Zealy Daguerreotypes

The December 2020 issue of *snap shots* featured an article about antebellum images rediscovered in 1976 and featured in a book titled *To Make Their Own Way in the World: The Enduring Legacy of the Zealy Daguerreotypes*. The 15 daguerreotypes of enslaved people were brought to Harvard in 1850 by Professor of Geology and Zoology Louis Agassiz to support his discredited theory of white supremacy.



The hardcover book sells for \$46.

Since that article appeared, we have learned that Tamara Lanier, a woman claiming to be a descendant of two of the people in the photos, slaves named Renty and Delia, sued Harvard for possession of the daguerreotypes in 2019. The complaint noted, “The story of this case spans 175 years. It is a story about opportunism, greed, and profound moral abdication by one of the country’s most revered educational institutions” (<https://www.npr.org/2019/03/21/705382289/harvard-profits-from-photos-of-slaves-lawsuit-claims>).

The complaint argued that “Harvard has no rightful claim to the images of Renty or his daughter, Delia, forced to strip naked and pose for a demeaning pseudoscientific study,” and that Harvard is “perpetuating the systematic subversion of black property rights that began during slavery and continued for a century thereafter.”

Recently, a Massachusetts judge dismissed Lanier’s lawsuit on the grounds that “the photos are the property of the photographer, not the subject” (<https://www.usnews.com/news/us/articles/2021-03-04/judge-dismisses-lawsuit-over-slave-portraits-at-harvard>). The judge stated, “Fully acknowledging the continuing impact slavery has had in the United States, the law, as it currently stands, does not confer a property interest to the subject of a photograph regardless of how objectionable the photograph’s origins may be.”

The matter is not settled yet; the decision is likely to be appealed.

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:

June 6—Edith Cuerrier, Cromer Collection

July 11—Annie Sollinger,, topic TBD

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>.

Preparation Begun on 2021 Journal

With the ink barely dry on the iconic 2020 *Journal*, the PHSNE Publications Committee is already busy putting together the 2021 issue. It has all the makings of being another fantastic publication, likely containing four main articles.

Ever wonder how those satellite spy cameras back in the cold-war years were able to take such clear photographs of the earth while traveling thousands of miles per hour over a spinning planet? The engineer who designed those top-secret cameras will be describing the exact technology used to accomplish this amazing feat.

A previous issue of the *Journal* reacquainted us with the incredible life of Simon Wing. Along with his son Harvey, they designed cameras and operated franchised studios far and wide. It would be interesting to know what Harvey was thinking after his famous father died and operating the Wing business fell on his shoulders? An article that examines Harvey’s personal diary from 1910 to 1913 may offer some answers.

And speaking of the Wing’s business being far and wide, were you aware the Wing studio franchise stretched to New Zealand and Australia? Who knew? You will become privy to all the details in another piece being prepared for our 2021 *Journal*.

Finally, the 2021 *Journal* will introduce you to Miss Smith, a photographer from Lowell who successfully operated a studio for 30 years after starting the business in 1877 at age 48.

Altogether, the 2021 *Journal* is shaping up to be another great read. Stay tuned.