



It's Members' Time to Be in the Spotlight!

Join the Show and Tell on Sunday, January 7, 2024

Zoom Meeting at 7:30. Link Will Be Emailed to Members

Sign Up Now to Participate, or Relax and Enjoy Viewing Others' Treasures

January's virtual meeting will be a show-and-tell, where PHSNE members can share a camera, a story, a favorite image or images, and more! In the past, this has been a feature of the December holiday meeting, but this year the December meeting was devoted to a celebration of PHSNE's silver anniversary and a review of its first fifty years.

There is an online signup at *this link*: <https://signup.com/go/ProDvBt>, or send an email to programs@phsne.org with your name, email address or phone number, and the item or topic you'd like to share. Please plan to limit your share to 5-6 minutes so we can have time for 10 shares.

You will receive a notification when you sign up indicating that you will have a slot. If you find the signup is full, email programs@phsne.org and we will schedule you for a future meeting.



Joel Moses with Minolta Hi-Matic AF2, December 2021, Captured on Zoom



Ben Couto with Sony Ai7ii mirrorless digital camera, , December, 2022
Captured on Zoom

We look forward to learning about your favorite cameras, images or other topics, and hearing your stories.

PHSNE Election Results

The following officers and members-at-large were elected at the annual PHSNE meeting that took place on December 3rd:

Officers:

- President: John Felix
- Vice-President: Paul Roberts
- Treasurer: Gregory Crisci
- Secretary: Larry Woods

Members at Large:

- Sid Chatterjee
- John Dockery
- Gloria Polizzotti Greis
- Marti (Martha) Hassell
- Brad Herman
- Ron Polito
- Peter Schultz
- Bernie Zelitch

In Search of Information About Curtis Prints

PHSNE recently received the following inquiry: “I have two Edward Sheriff Curtis prints (1998) that were sold through the auspices of PHSNE with a note indicating the original sale signed by Jack Naylor. *A Piegan Chief* and *An Acoma Woman* are the titles of the works. I am trying to obtain as much information as possible to assist my client in selling the prints. Our primary interest is in how many prints were made from the plates. I am hoping you have the records from the sales.” She dates the Curtis prints as 1998, which is probably the date of the sale since Curtis was a 19th– early 20th photographer who died in the 1950’s, but could also be the date the plate was made..

One PHSNE member “recalls a story that Jack Naylor was asked to go to a Boston printing company to look at some Curtis plates that were going to be sold for scrap. Jack bought them and saved them from being melted. I never knew that Jack had made prints from the plates, which appears to have happened from the inquiry. They may, this being Jack and all, be actual vintage Curtis prints that he had laying around!

Curtis prints are not all that uncommon. If these are copies of Jack’s plates and not vintage plates pulled by Curtis himself, the prints would not have been authorized by any Curtis group/trust for QC; therefore I don’t think these prints would be all that valuable.”



An Ancona Woman, <https://www.loc.gov/resource/cph.3g08853/>

A 1998 *Journal* article (#155, Issue #2, p. 68) notes the sale of Curtis prints that may be relevant to this inquiry. It states, “Curtis photographs are very much in demand, at ever-increasing prices. As a special 25th anniversary offer to benefit PHSNE, a selection of large size prints made from original turn-of-the-century glass plates will soon be available at 30% of their normal price. The 16 x 20 inch black and white prints are on fiber paper, archivally processed and ready for framing.

The offer is made possible by the donated services of Color Services, Inc. of Needham, MA, and the principals, PHSNE members Marc Eliot, Janet and John Ganson, and by the Naylor Museum, owner of the original plates.”

Does any reader have further information about the origin of these prints or Jack Naylor’s involvement with them? Responses sent to snapshots@phsne.org will be relayed to the inquirer.

Numerous inquiries arrive at info@phsne.org each week. Most concern donations of equipment, but if you are seeking photographic information from *snap shots* readers, we will do our best to print your request and get your questions answered.

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. 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 PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453, email membership-chair@phsne.org, or use the Web form at <https://phsne.org/application>.

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Pony Premo 6 To Be Auctioned At *Photographica* in April

One important function of PHSNE is to help find good homes for items people donate, many of which are valuable and/or have interesting histories. The Pony Premo 6 is one such camera. It will be on the auction block at the April 20, 2024 *Photographica* at Newton North High School. It is typical of the kind of camera members would want to display on their shelves.

Manufactured by Rochester Optical Co., the beautiful camera pictured below was purchased by the donor's grandfather who was born in the 1880's.

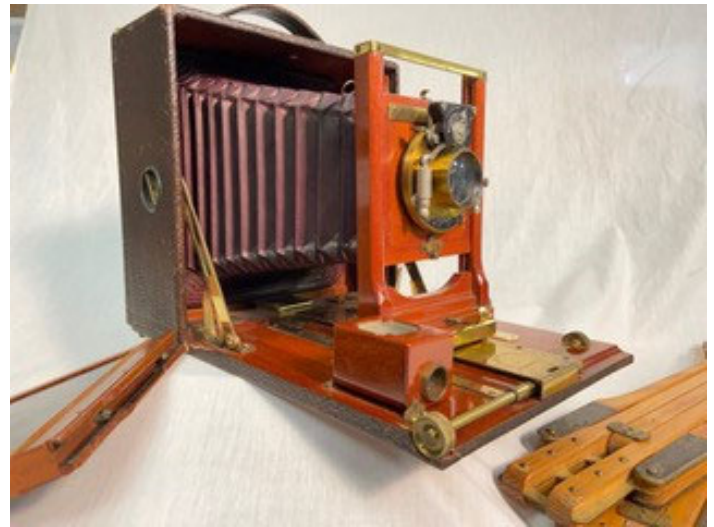
Research turned up little information about Premo cameras. It is noted in McKeown's (1996 Edition) as having been manufactured from "1899—1912. Various lens/shutter combinations." The brief citation notes that it accommodated 4x5", 6 1/2 x 8 1/2", and (a rarity) 8 x 10" plates.



One source that offered useful information was the Whyte Museum of the Canadian Rockies in Banff (<https://whytemuseum.blogspot.com/2019/01/artifact-feature-pony-premno-no6-camera.html>). It referred to the camera as Pony Premno 6, but all other sources identify it as Pony Premo 6. The camera is described as a "small, bellows camera," that was targeted at consumers who "wanted a lighter, less bulky camera that was easily transported."

The Premo line was launched by Rochester Optical Co. in 1893. The company struggled, and it was sold to Kodak in 1903 whereupon it became the Rochester Optical Department, which explains the many references to the Kodak Pony Premo. Kodak continued to produce the Pony Premo after absorbing Rochester Optical.

"Many of these types of cameras are valued because of the unique materials they were made of. The



materials that were used frequently included pig, lizard, or crocodile skins, exotic woods such as mahogany and teak, and various metals such as gold and silver."

While researching the Pony Premo 6, information surfaced about the Pony Premo No. 3, "one of Rochester Optical Co.'s famous wooden drop bed folding



view cameras. It was made for the popular 4x5" film plate format. It has an exciting feature, a diaphragm that can be stopped down to f/128. Such a small aperture might cause diffraction problems when actually used. Therefore the camera's aperture scale reaches a bigger aperture than

Pony Primo 3, Camera-wiki.org (http://camera-wiki.org/wiki/Pony_Premo_No._3).

Five shutter speeds ranged from 1 sec. to 1/100 sec. plus T and B mode. It had a Rapid Rectilinear Kodak lens and a Victor shutter, and the viewfinder was a reflecting variety.

~Photos by a PHSNE volunteer

Remember to Save the Date
Photographica, Saturday April 19, 2024
Newton North High School

MFA Exhibit Focuses on Photo Studios

Creative Spaces: The Photographer's Studio as Inspiration is currently on display at the Herb Ritts Gallery, Museum of Fine Arts (MFA) in Boston. Twenty-five photographers contributed to the show, among them is PHSNE member (and one-time program presenter) Jesseca Ferguson who is quoted in the *Boston Globe* review: "I have often wondered WHERE the studio is for me. Is it an actual location? A state of mind or attitude? An atmosphere? A home? A safe spot or stressful, challenging one?" Her answer: "All of the above, at different times" (<https://tinyurl.com/3r4z2dkk>).



<https://tinyurl.com/4knzv3p>

"The camera is the most important item in a studio. The photographer and photographs run it a close second." Hiroshi Sugimoto expresses this in his "Self Portrait, 1990." The studio is unfamiliar, apparently on a rooftop, and his lab coat seems equally out-of-place. His blurred face, due to the long exposure times, along with the nearby blurred seascape, makes a statement that "understatedly, and also rather marvelously, declares a visual bond between creator and creation."

Globe reviewer Mark Feeney notes, "The breadth of photographers included in the exhibition represents the numerous processes and approaches to the medium, including multiple exposures, photo collages, cyanotypes, platinum prints and digital prints."

The press release from the MFA suggests, "A photographer's studio is a laboratory of creativity—a physical and psychological space for meditation, collaboration and experimentation. *Creative Spaces: The Photographer's Studio as Inspiration* invites visitors to step inside these rooms through approximately 30 20th- and 21st-century photographs from the MFA's collection that document photographers' rarely seen studios" (<https://tinyurl.com/4knzv3p>).

PHSNE Meetings

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

Upcoming meetings:

February 4—Trenton Carls, Head Librarian and Archivist, Cape Ann Museum

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>.

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

Time to Submit Portfolios

Photographers can submit their portfolios to New England Portfolio Reviews Friday, April 5, 2024 or online April 5th—7th (https://griffinmuseum.org/nepr_general/).



Happy New Year!