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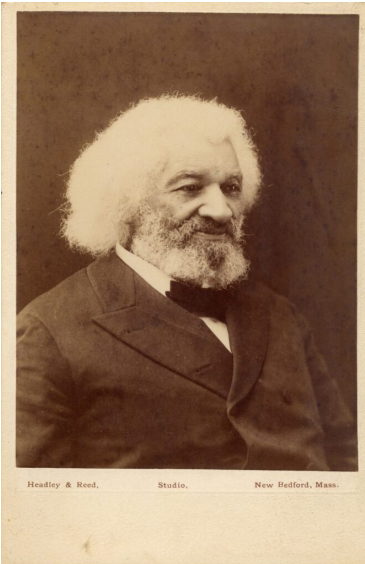


shots

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PHSNE is hosting a trip Saturday June 6th to the New Bedford Whaling Museum in New Bedford, Mass., to see their current special exhibit “*Look pleasant, please*”: *Early Portrait Photography in New Bedford*. We will meet at the Museum at 9:45 A.M. for a 10:00 A.M. tour with Chief Curator Naomi Slipp, who will provide insight into the Museum’s collection of photographic portraits made in New Bedford between the invention of photography in 1839 and 1900.



James E. Reed and Phineas Headley (studio 1890-1896), portrait of Frederick Douglass, 4 1/4 x 6 1/2 in., cabinet card. NBWM 1996.21.54.

Photographers in the collection include brothers Charles Bierstadt (1819-1903) and Edward Bierstadt (1824-1907), itinerant practitioner Edward S. Dunshiee (1823-1907), the area’s first woman photographer Hannah H. Worthing (1843-1920), Azorean photographer Manuel Goulart (1866-1946), and Black photographer James E. Reed (1864-1939). These photographers established themselves in this port city in a flourishing economy, during the rise and fall of whaling and the textile industry boom.

Their cameras captured people from a wide variety of backgrounds and experiences: new immigrants (as some of the photographers were themselves), merchants, captains, sailors, couples on their wedding day, notable sitters including Frederick Douglass (one of his last known portraits, taken by Reed); and some whose names, once known, today are anonymous.

A range of photographic processes is represented, from daguerreotypes and ambrotypes through tintypes, cartes de visite, cabinet cards and gelatin silver prints. Studio advertising, furnishing, and equipment are illustrated. This exhibit traces the evolution of this growing and diverse coastal city, and the advancement of technology and photographic tech-

niques. It examines how the sitter is framed by the photographer, and how the sitter wanted to be seen. In turn, the visitor examines their relationship with photography and the image of self.

The PHSNE group tour is limited to 25 spots, group rate \$20 each, first come, first served. To register, please send an email to programs@phsne.org with names of those in your party, so that date and time sent are recorded. Open until spots are filled, or Wednesday June 3 at mid night, whichever comes first. Attendees will be responsible for their own transportation to and from the event, and will pay a PHSNE representative \$20 cash or check at the Museum before admission..



Portrait of Susie Pope, Louisa Barstow, and Eliza Barstow, 2 1/2 x 4 in., 1976.32.4.36



Bierstadt Brothers, portrait of Louise Howland and dog, 1860s, 2 1/2 x 4 in., carte de visite. NBWM 1976.32.4.14.

The Museum is located at 18 Johnny Cake Hill, New Bedford, Mass. Restaurants available within walking distance; after the tour you may see the rest of the Museum, or leave to get lunch and return. The exhibit runs through September 7, 2026.

Hunnewell Estate Stereo View Catalog— New Version

PHSNE is pleased to announce that life member Jim Luedke’s catalog of all the known 19th-century stereo views of the Hunnewell estate, Wellesley, Massachusetts, outside Boston, has been updated, and is now released as Version 4. The estate, one of the most elaborately landscaped in the country, is believed to be the second-most stereographed private estate in the U.S. Created in 1852 by Bostonian Horatio Hollis Hunnewell, who died in 1902, the estate is still in the family today. Its showcase feature was its so called Italian garden, with 250 conifer trees sculpted into whimsical, geometric shapes.

The field of stereo photographic history has never had a standard descriptive catalog, similar to Scott’s catalogs for postage stamps. Luedke’s is believed to be the first, being devoted to a single subject notwithstanding. The 50 page catalog lists the 288 known stereo views of the estate, identifying, for each view, the maker, date, the names of public institutions owning the view, and other metadata. 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.

See the catalog at <https://phsne.org/wp-content/uploads/Luedke.Hunnewell-stereo-catalog.pdf>.

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.

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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Recently Engaged?

If you’re newly engaged, you can choose to spend a typical \$200 to \$2,000 on a photo shoot to announce the occasion—or you could visit a retro photo booth to get vintage photo strips for around \$10. Many couples are choosing the latter route these days. They offer a “spontaneous, low-cost alternative to formal shoots” as documented in a recent article in the *New York Times* (<https://www.nytimes.com/2026/03/19/style/photo-booth-engagement-shoots.html>).

There aren’t as many of the photo booths as there used to be, but they are making a comeback. Using this process, instead of a traditional photo shoot, “evokes a sense of nostalgia” besides bringing the cost way down. Some couples use the candid images to post on social media platforms like Instagram and Tik Tok.



*Eliza Hodgson and Stephen Wright celebrated their engagement with a visit to a photo booth at an art gallery near their home in Vancouver, British Columbia.
Credit...via Eliza Hodgson*

The Kardon by Leica

PHSNE member Mark Kronquist, also a member of the Leica Society International (formerly LHSA), submitted the following article about the Kardon based on a presentation he made to the Leica Society.

During World War II, the Allies were cut off from German and European cameras, binoculars, and other high quality photographic and optical equipment. The US Government seized the Leitz New York assets and instructed them to produce a US-made



Leica. By 1943, it became apparent that they were not able to do so. The Kardon was perfected just in time for the end of the war.

Leica cameras started reappearing on the American market, dooming the Kardon (and British Reid Leica copy). The US Signal Corps stepped in and purchased a few and some were sold on the civilian market. Very few survive, let alone with the original case.

In stepped Peter Kardon, a naturalized US citizen originally from Odessa, Russia. Kardon already had achieved a reasonable degree of business success as president of the Premier Instrument Corporation. According to one photographic historian, the personal risks Kardon took for the creation and manufacture of the Kardon camera were motivated by his desire to assist the nation that took him in as an immigrant in 1939 and that enabled him some degree of success for him and his family. In other words, it was his inspired payback for his realization of the American Dream.

As a subcontractor to E. Leitz, Kardon eventually produced the first "American-Made" Leica Camera, as it was called. The contract called for a production

run of 6000 American-made Leica IIIa models, utilizing production equipment from E. Leitz.

The effort immediately encountered two major obstacles. First, the production equipment provided by E. Leitz was in such poor condition it could neither be used nor serviced. Second, detailed analysis of the IIIa showed that its design didn't allow for mass manufacture. Rather, each piece required hand adjustments from experienced craftsmen. This would not do for mass manufacture or for easy repair in the field. So, Kardon embarked on the task of de-



signing a new camera whose interchangeable parts would meet these requirements.

This improved design capable of mass manufacture is the first significant contribution by Kardon to the photographic world. The effort involved the talent of many Kardon family members (Leonard, Bernard, Nathan, and Frances Kardon, and son-in-law Irving Gross). They collectively succeeded in designing and producing a Leica IIIa-based camera of easier assembly and service than that of Leitz in Germany. The completed camera featured a seasoned and well regarded 47mm f/2 Ektar lens of American design and manufactured by Kodak, set upon a Kardon designed and assembled lens mount. It was an improved Leica of American manufacture.

However, the technical success was not met with business success. Kardon had only recently delivered production samples for the government when his contact was canceled upon the victory of Allied Forces over Japan. It was financial disaster for the company, only having recouped 10 percent of its total investment.



NASA Shares Artemis II Photos

NASA has posted the Artemis II multimedia resource collection on a site where “you can view and download mission photographs, behind-the-scenes videos, podcasts, and more” (<https://www.nasa.gov/artemis-ii-multimedia/>).

The galleries include *Journey to the Moon*, *Mission Images*, *Flight Day Highlights*, *Artemis II Splashdown and Recovery*, and many others. A podcast and the Artemis Audio Library bring the sounds of the mission to you, all “free and available for download for you to integrate into your own music or podcasts.”



Earthset captured through the Orion spacecraft window at 6:41 p.m. EDT, April 6, 2026, during the Artemis II crew's flyby of the Moon. A muted blue Earth with bright white clouds sets behind the cratered lunar surface. The dark portion of Earth is experiencing nighttime. On Earth's day side, swirling clouds are visible over the Australia and Oceania region. In the foreground, Ohm crater has terraced edges and a flat floor interrupted by central peaks—formed when the surface rebounded upward during the impact that created the crater.

Image Credit NASA

Join Us On Zoom

Zoom meetings make it possible for members all around the country to join us for monthly meetings—all over the world, as a matter of fact, with adjust for time zones. If you can't attend in real time, consider watching the YouTube video, which can be found at [PHSNE Virtual-Meetings - YouTube](#).

Please note, PHSNE does not host programs during the summer months. There may be activities scheduled; if so, they will be publicized via email and on the website. The next issue of *snap shots* will be the September issue, to be mailed in mid-August.

Have a great summer!

PHSNE Meetings

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

Upcoming meetings: The next regular monthly meeting is in September. There may be summer activities that will be publicized via emails and the website.

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>.

Great Passport Photos!

Yes, some passport photos are stylish and flattering, and worth sharing. In a London studio that operated from 1953 to 2019, photographer David Sharkey “did the impossible: He created hundreds of flattering passport photos,” some might even be considered glamor shots, often of celebrities. His son, Philip Sharkey, has placed over 300 of these in *Passport Photo Service: An Unexpected Archive of Celebrity Portraits*. A number of the photos can be viewed at <https://www.nytimes.com/2026/04/12/books/review/passport-photo-service-philip-sharkey.html>.



Joan Collins in 1979, David Sharkey