

snap shots

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June 2006

Music Hath Photographic Charms, Too

'From Gershwin to Gillespie' with Tony Decaneas is PHSNE's program June 4 at 1:30 at the National Heritage Museum

The current exhibit at the National History Museum brings together famous musicians and famous photographers for a meditation on portraiture. And Tony Decaneas, PHSNE member and owner of the Panopticon Gallery, will be our guide through the exhibit for the June meeting.

The exhibition, drawn from the George Eastman House collection, is arranged in four sections: Champions of American Music, Great American Composers, Legends of American Jazz, and Icons of American Pop.

Its curator, musicologist Olivia Mattis, says, "I looked for images where the photographer and the musician were engaged in a creative dialogue. There is a spark or an energy that is released when two creative forces come together in a single artistic expression."

Decaneas, whose gallery represents two prominent photographers of musicians, Ernest C. Withers and Ron Pownall, adds another dimension: he's interested in what the viewer brings to the photograph, and the effect of time: "I suspect that if we looked at these images when they were



GEH, Bequest of Edward Steichen



Boris Samarov Photo

Tony Decaneas, left, will conduct a gallery tour of the "Gershwin to Gillespie" exhibit of portraits of famous musicians by famous photographers at PHSNE's June meeting.

taken they wouldn't have had the impact they do now. Time is a seasoning."

For directions to the National Heritage Museum at 33 Marrett Road (the intersection of Route 2A and Massachusetts Avenue) in Lexington, MA, see "Visitor Information" at www.monh.org or call 781-861-6559.

PHSNE Wants You ... to Join the Great American 35 Exhibition

What are you going to do this summer? Why not use it to get ready for the Great American Thirty-Five Exhibition. This trip down memory lane will reintroduce you to photography the way it used to be. The challenge: Use an American-made 35mm camera to take slides for the exhibition, which will be PHSNE's program for December 2006.

There are lots of classic cameras to use: Ansco, Argus, Bolsey, Clarus, Kodak, Perfex, and others. (And if you use a light meter, make sure



it's made in America, too — DeJur, GE, or Weston, for example.). The rules are simple:

1. "Dust off" an American made 35mm film camera of any vintage that is manual focus, mechanical, not battery dependent and has adjustable focus, f-stops and shutter speeds.
2. Shoot slide film, *not* prints. (the Exhibition will be a projected show.)
3. Submit your most interesting six slides with a story. (We'll call for submissions beginning at the September meeting. Your slides will be returned.)
4. Remember, this isn't a contest and there are no prizes. Entrants are asked to bring the camera used and tell us about the slides while they are being projected.

Photographica 65: The Art of the Photographic Deal

The 65th Photographica Show and Sale was a great success, especially for Rachel Esser of Dorchester, MA, who won the doorprize, a one-year PHSNE membership and a Fujifilm FinePix F410 digital camera, compliments of PHSNE member Jack Farber of Hunt Photo and Video, Melrose, MA, .

“There were lots of winners,” said John Dockery, who took over as Show Manager. “We had a near-sellout of tables. Attendance was down a little, which we’re blaming on the weather, but the dealing was brisk and the dealers were happy. We took reservations for 25 percent of our space for Photographica 66, next October 28 and 29.”

The show’s reputation as a good place to get good deals continues to spread, said Dockery, and he cited a Web discussion on the Analog Photography Users Group site, <http://www.apug.org/forums/showthread.php?t=27231>.



Ron Rubin Photo

Signs of the times: Buying and selling at PHSNE’s Photographica.

“I want to thank all the volunteers who helped make it such a smooth show,” said Dockery. “We could use some more volunteer help and we’re working on ways to make it easier to be both a Photographica attendee and a volunteer. I’d be happy to hear from anybody interested.”

Photographic Exhibitions and Shows in the New England Area

By James B. Hill

The Portland Museum of Art (Seven Congress Square, Portland, Maine, 207-775-6148, www.portlandmuseum.org) hosts what is likely to be a delightful summer exhibit, “*The Quiet Landscapes of William B. Post*,” on display from June 3 through August 27, 2006. The show features 59 vintage black-and-white prints and 10 glass plate lantern slides of the work of William B. Post (1857-1921) of Fryeburg, Maine, in the first exhibition in a century dedicated to his work.

The introduction of the handheld amateur camera (the

Membership News

New member — Karl Huntington Neugebauer, Watertown, MA. Interests are daguerreotypes, photo history, and black-and-white photography. For contact information e-mail ALevesque@aol.com with “PHSNE” in the subject line.

PHSNE membership is \$30 for an individual, \$36 for a family, and \$40 for foreign members. Please send checks or money orders drawn in U.S. funds for dues payments. Communicate all changes of address and other contact information, to: Adrian Levesque, 4 Sugar Hill Drive, Nashua, NH 03063, or e-mail ALevesque@aol.com.

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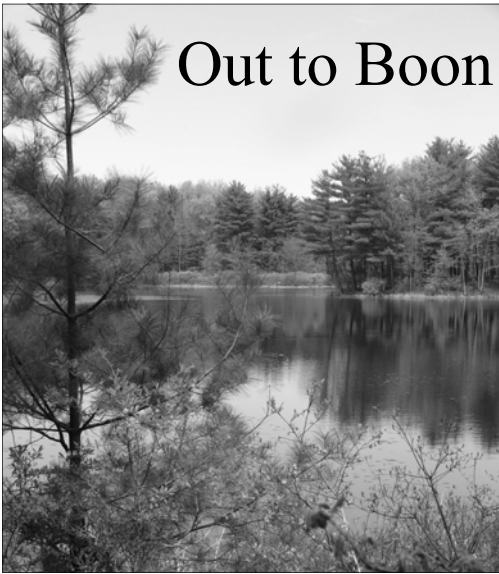
Kodak #1 in 1888), did more than just bring the medium to the masses -- it also created a reaction among serious amateur photographers in Europe and the United States that became the Pictorialist movement. Pictorialists, heavily influenced by Impressionism, believed that photography could be used to create fine art, fully equal to painting or sculpture.

William B. Post, a founding member of the New York Camera Club and a contemporary of Alfred Steiglitz, was an ardent amateur photographer, and a seminal pictorialist. He left a seat on the New York Stock Exchange and moved to Maine in 1898 to concentrate on photography. Like many of the pictorialists, Post used landscape, often photographed in mist, snow, or marginal light, to explore how tonal quality might evoke emotional effect.

The Quiet Landscapes of William B. Post will be accompanied by a selection of work by other Maine pictorialists from the Museum’s collection, including photographs by Alfred Brinkler, Chansonetta Stanley Emmons, and Francis Libby.

Also this summer, a contemporary exploration of land and landscape is featured at the **Boston Museum of Fine Arts** (465 Huntington Avenue, Boston, MA 02115, 617-267-9300, www.mfa.org) in “*Laura McPhee: River of No Return*.” The Boston photographer Laura McPhee spent more than two years photographing in a remote area of central Idaho, and her large-scale color photographs are described as juxtaposing “. . . Americans’ conflicting ideas about landscape and land use and our values and beliefs about our relationship to the natural world.” “*Laura McPhee: River of No Return*” is on display at the MFA from May 13 to September 17, 2006.

Out to Boon Lake for a Picnic with Alan Kattelle



Every year PHSNE takes a field trip; spend some time with fellow members and exercise the photographic muscles. This year the destination was a bit different — the Hudson, MA, home of PHSNE Past President Alan Kattelle — but the results were up to standard, in no small part through the efforts of Elizabeth and Henry Weisenburger, who co-hosted.

The weather smiled and it was a day to relax in the sun, wander down to the lake, and marvel at Alan’s house, with its decorated living room and his own private museum housing a world-class collection of amateur film-making and projection gear.



Alan is a sculptor as well as a photo historian.



Ruth Thomasian and Alan Kattelle pore over a picture in Alan’s gallery.



Alan and Marion Underwood in front of Alan’s collection of amateur movie gear, the subject of his book, *Home Movies, A History of the Amateur Motion Picture Industry in the United States*.

Lowell Bursch Photo



Above: lounging the spring sunshine — Adrian Levesque, Jim Mowbray, and Neil Gordon.

Jim Hemenway Photo



Right: A group photo on Alan’s creative spiral staircase, with Alan, PHSNE President John Wojtowicz and Ruth Thomasian on the steps. Co-hosts Elizabeth and Henry Weisenburger are directly in front of John.

David DeJean Photo

PHSNE Is Going to Alaska

PHSNE is on the go again with another Ed-venture: Alaska! The trip departs August 31, 2006, and returns Sept. 15, with sightseeing in Salt Lake City, and Yellowstone and Teton National Parks and the Pacific Northwest, before departing from Vancouver, B.C. for a seven-day cruise of Alaska's Inside Passage ending in Seattle.

The \$2,300 cost of the trip includes U.S. air fare, motor coach transportation and hotels in addition to the cruise. For information, call Ed Shaw, 617-965-0807.

Write for the Journal

The co-editors of PHSNE's *New England Journal of Photographic History*, Adrian Levesque and Ruth Thomasian, welcome inquires about writing and submitting articles for publication. An introduction to writing for the *Journal*, "Writer Guidelines and Editorial Policy," describes the range of *Journal* content and the process of preparing submissions for publication. These guidelines are available upon request.

Topics are virtually endless, but your article must go beyond show-and-tell description of equipment or images to provide research, analysis, and criticism that reveals your special knowledge of photographic history.

Please be in touch with Adrian or Ruth about article ideas. Ruth Thomasian, phone 617-923-4542 or 4563, e-mail archives@projectsave.org; Adrian Levesque, phone 603-889-4056, e-mail alesque@aol.com. Please put "PHSNE Journal" in the subject line of your e-mail to insure that it is not blocked.

PHSNE Meetings 2006-2007

Meetings are held on the first Sunday of each month except July and August 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.

Meeting Dates in 2006-2007:

September 10	February 4
October 1	March 4
November 5	April 1
December 3	May 6
January 7	June 3

Directions

Waltham High School is at 617 Lexington St. in 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 Web master.

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Photographic Historical Society of New England
Next Meeting: Sunday, June 4, 2006
'Gershwin to Gillespie, Portraits in American Music'
At the National Heritage Museum



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