



**Photo Cataloging Project is Focus of PHSNE Meeting
Sunday, February 3, 2019**

1:30 P.M., Woman's Club Workshop, 72 Columbus St., Newton MA

The Senter Digital Archive at the Haverhill Public Library contains digital images of film and glass negatives, slides, lantern slides, postcards and photographic prints. Images range in date from the 1850s to the late 20th century; they include studio portraits, press photographs, and work by local photographers. Subjects include Haverhill, Massachusetts and area architecture, businesses, people, schools, churches, manufacturing, engineering, copies of historical documents, maps, monuments, the Haverhill Public Library itself, and more.



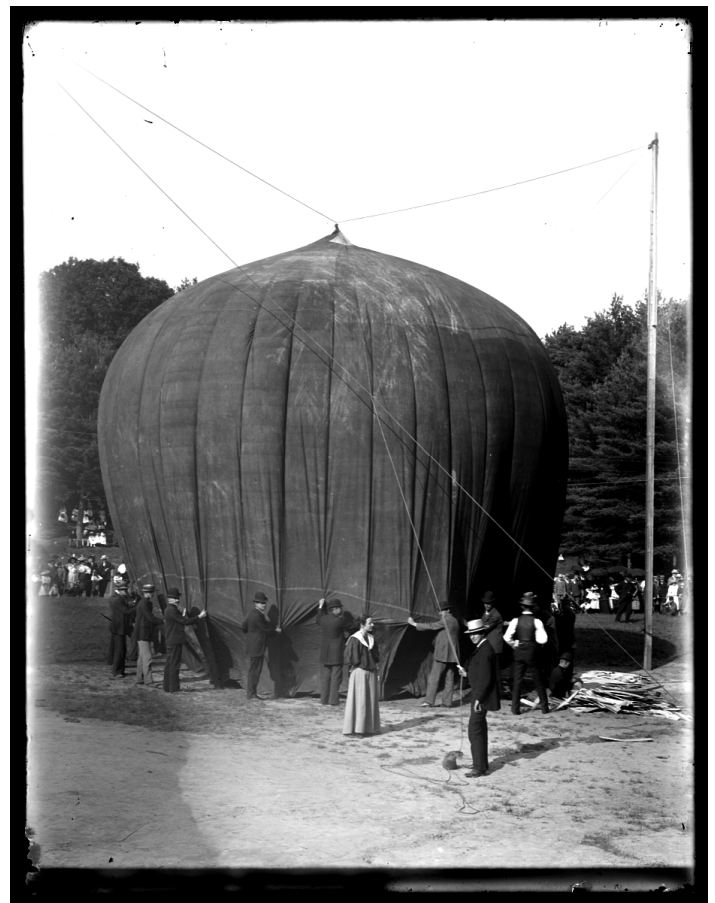
tized and are displayed as positives (<https://haverhill.pastperfectonline.com/>).

The larger images online have watermarks, which is the library's policy, but patrons can request un-watermarked digital files, JPEGs, or very hi-res TIF files. There's a camera icon at the bottom right of the enlarged images that says "Request Image."



Woman at the Helm of a Boat

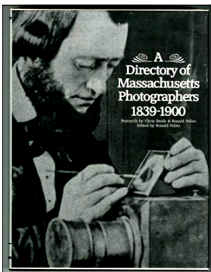
Librarian Dana Gee will talk about the library's searchable online cataloguing project at the February PHSNE meeting. The catalogued images include an early 20th century 8x10 glass negative panorama of Haverhill from the top of Tilton's Tower, no longer standing; 1890 nitrate negatives from an early sheet film Kodak camera; lantern slides; etc. Visit the library's website and hit the Random Images menu button to browse the negatives which have been digi-



Balloon Ascension Preparations

Join Dana Gee and fellow PHSNE members on February 3rd for a behind-the-scenes look at the Haverhill digitization project. You'll have plenty of time to get home for the Super Bowl.

Now Online: *A Directory of Massachusetts Photographers: 1839-1900*



It is now possible to search and download free of charge a modified version of *A Directory of Massachusetts Photographers: 1839 – 1900*, co-authored in 1993 by Chris Steele and PHSNE member Ron Polito. To comply with copyright restrictions all 100 illustrations of nineteenth-century photographs, cameras, and

photographic studios have been removed, but retained is the directory's listing of 6800 nineteenth-century photographers and allied professionals, arranged under 293 Massachusetts cities, towns, and villages.

Also available are eight appendices covering topics such as women photographers, photographers' Civil War military service, photographic patent holders, and changes in nineteenth-century Massachusetts town boundaries. New content consists of an errata and additions sidebar to the original directory and a second sidebar provides a list of a resources regarding nineteenth-century Massachusetts photography.

This online *Directory* is hosted by the University of Massachusetts Boston's Open Archives Program. See <http://openarchives.umb.edu> and search for *A Directory of Massachusetts Photographers*.

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 at phsne.org/join/, renew at phsne.org/renew/ or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. Members should 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).

snap shots, edited by Beverly Regelman, is published monthly, September through June, by the Photographic Historical Society of New England, Inc., 47 Calvary St., Waltham MA 02453. It is available at <http://phsne.org/member-services/archives/> within a few days of mailing. Articles and exhibition/book reviews are always welcome. Send to snapshots@phsne.org. Authors retain copyright to their original articles; however upon written application to the *snap shots* editor, PHSNE may grant non-profit societies with similar aims and interests a one-time right to reproduce a *snap shots* article as long as the author and source are credited and a complimentary copy of the publication is sent to PHSNE.

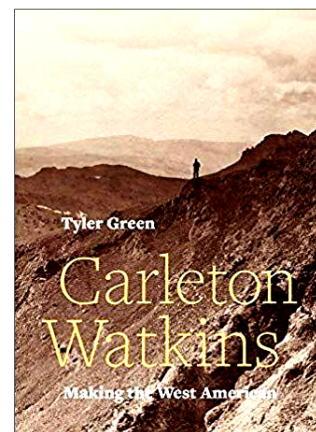
Photohistory Treasures Lost In Natural Disasters

Two natural disasters, both in California, claimed a treasure trove of photohistory. The most recent was the devastating Woolsey wildfire in November, 2018. The home of collector Manfred Heiting was lost to the flames while its owner was away. The fire claimed almost 25,000 books on photohistory, many rare and irreplaceable, as well as photographs and ceramics which had been acquired in 2012 by the Museum of Fine Arts in Houston (MFAH). About 6,000 books had already been transferred, but Heiting was slowly and painstakingly cataloging the rest.

MFAH Photography Curator Malcolm Daniel said, "The quantity mattered, because it allowed you to learn about a range of material. For example, he didn't just have a first edition of Robert Frank's 'The Americans.' He had every edition, in all 20 languages, in mint condition, so you could see the differences." He added, "Some things are replaceable, maybe, and some things aren't," but the likelihood of finding photo-books of equal quality and quantity isn't good, because Heiting had scoured the market for many years. Daniel noted that while we generally consider photographs a "final product," in earlier years books were largely the way photographers displayed their work. For more information, visit <https://tinyurl.com/y9fb8dbo>.

The other loss relates to the work of Carleton Watkins. A reviewer of *Carleton Watkins: Making the West American*, a new book by author and podcaster Tyler Green, asks, "How do you tell the story of an artist whose archive was destroyed?" <https://hyperallergic.com/470447/carleton-watkins-and-photographys-romance-with-the-american-west/>. The reviewer notes that, "Green writes a very readable story about a figure who blended art and science, helped establish photography as an art, and whose images helped galvanize a citizenry that would eventually establish a national park system around the country. Green managed all of this despite being faced with a researchers nightmare: Watkins's archive was destroyed in the 1906 San Francisco Earthquake."

(Editor's Note: *Snap shots* reviewed *Carleton Watkins, The Complete Mammoth Photographs* in the January 2012 issue.)



Good Things Often Come in Little Packages Mamiya 16 Subminiatures

Many collectors are partial to spy cameras. They are very complex and versatile, they produce sharp images that can be blown up to large sizes, they're designed to work under adverse lighting conditions, and there are interesting stories behind them; besides all that, they require very little shelf space for display.



The Japanese manufacturer Mamiya was producing optical equipment for the military during World War II. After the war, the company returned to the manufacture of cameras. Until 1953, their cameras were marked “Made in Occupied Japan.”

Mamiya’s first subminiatures with a built-in light meter were introduced in 1949. The model was commercially successful. It had “a fixed focus Cute f3.5/25 mm lens, a guillotine shutter with speeds of 1/25—1/100 second, and took 16mm film in special cassettes” (Michael Pritchard and Douglas St. Denny, *Spy Camera, A Century of Detective and Subminiature Cameras*, Wordpower Publishing, 1993, p. 50). The camera was well suited for intelligence purposes and was “used extensively to photograph student demonstrations and suspected communist gatherings. Mamiya-16 Police cameras are considered the rarest of all the Mamiya subminiatures.”

“Mamiya made a fairly successful series of 16mm cameras for 13 years -- from 1949 to 1962. Their cameras are known for their outstanding features and

ease of use. Their downfall was due, in part, to the nemesis of 16mm cameras—a unique cassette. Actually, Mamiya made a wide variety of cassette styles, but all the types apparently fit in all of their cameras. Some were metal, some plastic. Some were single-lobed, some double-lobed. Some had snap-on caps, some screw-on. Some were designed for re-use, some not. Mamiya also made many cosmetic changes within each particular model. In other words, your Super 16 II probably will not look exactly like your neighbor's Super 16 II. These differences are not well documented, and the various idiosyncratic types are prized by collectors” (<http://www.subclub.org/shop/mamiya.htm>).

As part of his collection, one PHSNE member has two Mamiya 16 subminiature cameras including the Mamiya 16 Automatic (shown at left and above). Introduced in 1959, the camera features “a collapsible optical miniature viewfinder and a built-in selenium meter combined with an analog calculator for exposure settings that is coupled to the aperture. Other selectors are the shutter speed thumb-wheel, the film type reminder, the distance setting shifter, and a shifter to set a yellow filter in front of the lens” (http://camerapedia.wikia.com/wiki/Mamiya_16_Automatic).



There were many versions of the Mamiya 16 in a time span of more than two decades. In the early 1960s, “the craze in subminiature photography was on the slide. Recognizing this, Mamiya soon gave up production of the Mamiya-16 line and began concentrating on 35mm single lens reflex designs” (Pritchard and St. Denny, p. 50).

*A Message From the President:***PHSNE Hires a Technical Consultant**

PHSNE has hired a technical consultant to support and build on the website revision undertaken by Chris Hubert and Walter Friesendorf over the past year. He is local and would be able to respond quickly to issues as they present themselves. If you have suggestions or encounter

problems with the website, please send them to website@phsne.org. Multiple areas of content included in the 2017 Journal have been integrated into the website, and other content has been updated to reflect upcoming events.

Planning is underway to incorporate Google Analytics so the Board of Directors will know which features of the website are being accessed, how many times over a given period, and from which general geographical location. This data is of interest to the Publication Team and will lend itself to more relevant content. Security for the website will be further enhanced and content kept more current.

PHSNE is exploring avenues within the membership to enhance social media presence.

~ Joel Moses

PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June, at 1:30 p.m. preceded by an open meeting of the PHSNE Board at 11:00 a.m.

Upcoming meetings:

March 3—Alan Ward, architect, photographer

April 6 (Saturday) - *Photographica* 88

Driving directions to Woman's Club Workshop, 72 Columbus St., Newton Highlands MA:

From I-95/Rt-128 exit 20 take Rt-9 East toward Brookline/Boston. Turn left at Woodward St, right onto Lincoln St, and left onto Columbus St. WCW will be to your right. The WCW is about 1.4 miles inside 128.

Coming west on Rt-9 from Boston, turn right on Walnut St then left on to Lincoln St, then right onto Columbus St. The WCW (#72) will be to your right.

Limited time parking rules do not apply on Sundays. Park on Columbus or Lincoln. There is a public parking lot on the other side of Lincoln opposite the Church.

Public transportation:

See <https://mbta.com/>.

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>.

Interesting Websites

<http://zauberklang.ch/filmcolors/> - Timeline of Historical Film Colors: This database was created in 2012 and has been developed and curated by Barbara Flueckiger, professor at the Department of Film Studies, University of Zurich to provide comprehensive information about historical film color processes invented since the end 19th century including specific still photography color technologies that were their conceptual predecessors.

<https://quod.lib.umich.edu/t/tap/7977573.0009.107?view=text;rgn=main> - Finding Family in The Times of India's Mid-Century Kodak Ads: Lengthy discussion of Kodak's presence in India.

<https://www.theatlantic.com/technology/archive/2018/05/how-the-50-mm-lens-became-normal/560276/> - It's often called the optic that best approximates human vision, but approximation is relative.