



**Meeting to Focus on PHSNE at Fifty  
Sunday, December 3, 2023, 7:30 P.M. via Zoom  
Brief Annual Meeting and Election Before the Presentation  
Link to be sent to members in December**



In 2023 PHSNE reached an important milestone—age 50. Since its birthday in April 1973, PHSNE has grown from an “idea”, to a fledging club, to a highly respected non-profit organization dedicated to the preservation of historic images, photographic equipment, and history of the people who created our world of photography.

On December 3<sup>rd</sup>, John Felix, current President of PHSNE, will discuss the society’s origins and how it evolved over the years. In many respects, today’s PHSNE is not like your father’s (or grandfather’s). Some things have changed significantly while other aspects of PHSNE have changed little, or not at all.

First PHSNE Board of Directors, 1973



Left to right: Bryon Owens, Lu Rochette, Larry Rochette, Matthew Isenburg, Sharon Isenburg, Dick Bolt, John Craig, Valerie Craig  
Photo by Dick Sanford, also a member of the first board.

John’s presentation will touch upon the evolution of PHSNE’s *Photographica* show, the *Journal*, *snapshots*, monthly programs, auctions, and other aspects of our organization over the past five decades. His presentation will also include photos of many of the individuals who helped build PHSNE, as well as pictures from field trips and events over the years. Don’t be surprised if some of us look a bit younger than we do today.

The discussion will include the current status of PHSNE and the challenges the organization will face as it strives to remain a vibrant organization for another 50 years.

John became a member of PHSNE in 1980 and served in numerous positions over the past 40+ years. These include Board Member-At-Large, Program Chair, Vice President, and President in the late 1990s. After leaving the Board in the mid-1990s to spend more time with his four young children, he rejoined the Board in 2017 and began serving on the Publications Committee. He became PHSNE’s President, for the second time, in 2022.

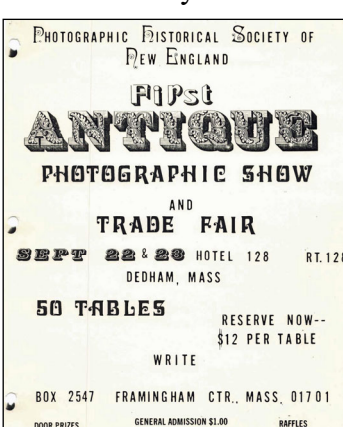
During his time with PHSNE, John’s main interest has been collecting and studying 19<sup>th</sup> century photographs, especially those made by Massachusetts photographers. Over the years, he has published three articles in the *Journal* on this topic. Much of his collection of daguerreotypes, ambrotypes, carte-de-visites and cabinet cards has since been donated or acquired by the Boston Athenaeum.



PHSNE logo  
Designed by  
Laurence J. Curcio, AIA  
Created in stained glass  
by Albert Simo

Original logo; 1973

After retiring following 36-years of service years at the Massachusetts Department of Environmental Protection, John currently teaches part time in Northeastern University’s Department of Marine and Environmental Sciences. He earned a B.S. degree from the University of Massachusetts (Amherst), an M.S.



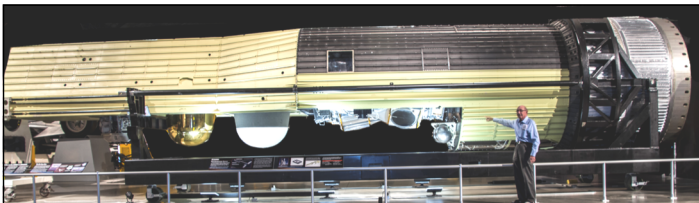
The first trade show, 1973

in marine biology from San Diego State, and Masters in Public Administration from Harvard. John currently resides in Plymouth, Massachusetts.

A brief Annual Meeting and election will take place before the presentation. Absentee ballots were mailed to members in October and must be received at the PHSNE office by November 29th.

## In Memoriam: Phil Pressel

PHSNE members who attended the May, 2022 Zoom meeting were treated to a presentation by Phil Pressel, project engineer in charge of the design of the formerly top-secret Hexagon KH-9 spy satellite's stereo cameras. We are saddened to learn of his passing on October 18<sup>th</sup> in Lincoln, MA.



The Hexagon KH-9 was the last film-based spy satellite, and it helped keep the peace during the Cold War from 1971 to 1986. The stereo camera system worked in perfect synchronization, with 30 miles of film for each camera moving at 200 inches per second linearly and in rotation. This satellite was and still is considered the most complicated satellite ever put in orbit, one of America's best and most successful spy satellites. See 2021 *Journal* for more (<https://tinyurl.com/y982aye6>).

### The Journal Goes Digital

Digital versions of PHSNE's 126 page 2022 *Journal* on Simon Wing & Co. and the 2020 112 page monograph on Boston photographers T.E. Marr & Son are now available for \$10 each.

See [Collection PHSNE publications | MagCloud](#).

### 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](mailto:membership-chair@phsne.org), or use the Web form at <https://phsne.org/application>.

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## A Century of 16mm – Safety First

This year marks the 100<sup>th</sup> anniversary of 16mm movies. The most significant features of the Cine-Kodak 16mm system were safety film and B&W reversal film. Color came in 1928, a lenticular Kodacolor system requiring a special projector lens. Iconic Kodachrome was released in 1935 for 16mm movies.

Most of the early 1900s history presented below is from PHSNE charter member & past president Alan Kattelle's *HOME MOVIES: A History of the American Industry, 1897-1979*. Check it out for much more information, and also see Kodak's *Chronology of Film* at <https://tinyurl.com/7xcy53tu>.



Open view of the earliest version of the Ciné-Kodak Model B <https://tinyurl.com/3hbkvk8t>

Kodak's was not the first motion picture system smaller than 35mm for the home market. Earlier developments include Edison's Home Kinetoscope of 1912, 9.5mm (Pathé), 17.5mm (Bell & Howell), and 28mm (Victor Animatograph). The 16mm format slowly replaced other small formats in the market starting with its adoption for home movie making. Progress was slow in replacing 35mm film in the industrial, educational and military markets until WW II when the military adopted 16mm for instructional films.

Kodak's system had significant advantages in the marketplace. First, Cine-Kodak 16mm film was safety film – cellulose acetate rather than highly flammable cellulose nitrate. Kodak rejected 17.5mm since split 35mm nitrate film, which was produced by Kodak until 1952, might easily enter the home market. Second, they developed a reversal film which eliminated the need to use a second strip of film to make a positive print, reducing film use by a factor of two. An unexpected benefit of the new reversal film was that it reduced the grain size which allowed 16mm film to produce satisfactory results on a 6 x 9-foot screen. Third, Kodak adopted an image ratio that was the then "Academy Standard" of the commercial motion picture industry. This meant that commercial pictures could easily be optically printed onto 16mm film for home rental or sale.

Color came to home movies in 1928 with the introduction of Kodacolor, a lenticular additive color film. Iconic Kodachrome replaced it in 1935 for 16mm. In 1936 the 16mm Magazine Cine-Kodak camera came out further simplifying film making for the amateur.

## Deardorff Camera Headed for PHSNE Auction



This month's featured auction at **phsneusa** on eBay is a significant piece of photo history, a Deardorff 8×10 inch camera. Deardorff was a significant maker of studio cameras in the USA, manufacturing cameras from 1923 to 1988, making cameras from 4×5 inches to 12x20 inches. The cameras were a standard for studio photography in the United States.



Handmade in Chicago, making, perhaps, 200 cameras a year, Deardorff only started putting serial numbers on the cameras about 1949-1951. The 8×10 inch models started with serial number 500 in May, 1950, and ended in 1988 with 6503. Our camera has serial number 6029, making it a fairly late camera. Early models did not have a front swing, though that became standard around 1950, and was often added to older models.

Laben F. Deardorff, born in Ohio, grew up in a religious sect that believed "if you need anything, make it yourself" including food, homespun fabric and clothes, ironwork, lumber and furniture. This helped him later, when he started fabricating cameras. But before that, he moved to Chicago to find work, and ended up spending 30 years repairing and modifying cameras before, at the urging of his future customers, he started manufacturing cameras as L. F. Deardorff & Sons Inc.

Most of the cameras were made of mahogany, with nickel-plated brass hardware. The early ones reportedly used mahogany salvaged from bar tops of bars closed by prohibition.

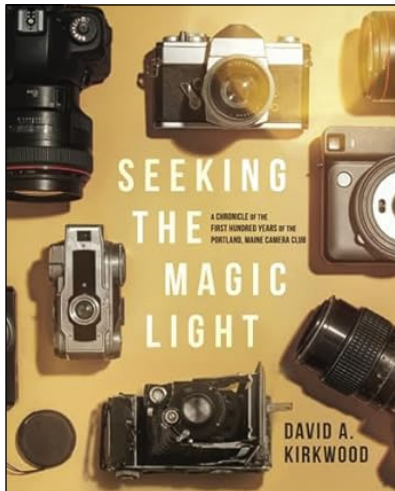


The camera up for auction is in excellent condition. Although using an 8×10 inch camera is not for everyone, this example would be a good choice for someone interested in large negative photography. See the details on the camera at **phsneusa** on eBay.

### Interesting Side Note

"In 1923 Laben [Deardorff] was commissioned by a group of Chicago architects to build 10 cameras to photograph that new Chicago wonder the skyscraper. Amazingly enough, five of the first 10 cameras built still exist, four of them in daily studio use!" (*McKeown's Price Guide to Antique and Classic Cameras*, 10th Edition, 1997/1998).

## *Seeking the Magic Light:* Book on First 100 Years of Portland CC



PHSNE member David A. Kirkwood recently published *Seeking the Magic Light: A Chronicle of the First Hundred Years of the Portland, Maine Camera Club*. Founded in 1899, it is one of the oldest photographic clubs in the country. Next year they celebrate 125 years of continuous meetings.

### Podcasts Features PHSNE Members

Dubbed “the nation’s foremost historical photo detective” by the *Wall Street Journal*, and with multiple tv shows to her credit, Maureen Talyor hosts a podcast in which she interviews people in the field. Two episodes feature PHSNE members Greg French and Sabine Ocker.

French deals in antique photographs and has loaned images for book publications and placed a rare stereo view of Abraham Lincoln in the Library of Congress. The podcast can be accessed at <https://maurentaylor.com/episode-217-collecting-photography-with-greg-french-of-greg-french-early-photography>.

Ocker owns approximately 500 women’s cyanotype snapshot albums, most focused on women’s photographs that document women’s experiences from 1890—1920. She has presented to the George Eastman House, as well as to PHSNE, and has had numerous articles about photographic processes appear in various publications. The interview focuses on the cyanotype process. Podcast is available at <https://maurentaylor.com/episode-204-many-shades>

### Visit PHSNE on Instagram

PHSNE will now be posting photos and videos that are of interest to our organization and its members on its new Instagram account:

**photo\_history\_now**

### PHSNE Meetings

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

### Upcoming meetings:

January 7—TBD, [check https://phsne.org/](https://phsne.org/)

### 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>.

### UMass Amherst Acquires Glass Plate Collection

An article about a large collection of almost 3,000 glass plate negatives belonging to photographer Terri Cappucci appeared in the October 2021 *snap shots* <https://tinyurl.com/4en469dy>.



Terri Cappucci at work

Subsequently, Cappucci was invited to be a speaker, and a description of her presentation was described in the February 2022 issue. In July, that collection was donated to the UMass Amherst Libraries, Robert S. Cox Special Collections and University

Archives Research Center (SCUA). Cappucci, who received her MFA at UMass Amherst, is a documentary photographer, alternative process printer, and educator who has been producing her own nineteenth century-style photographs using the wet plate collodion process for many years” (<https://tinyurl.com/v29srzmx>).

### Research Fellowship Opportunity

The Library of Congress is accepting applications for the 2024-2025 National Stereoscopic Association Research Fellowship. Fellowships will be awarded annually to be used to cover travel to and from Washington, D.C., accommodations, and other research expenses to assist fellows in scholarly research and writing projects on stereoscopic photography, or more broadly within the field of photographic history. Visit [https://www.loc.gov/rr/print/national\\_stereoscopic.html](https://www.loc.gov/rr/print/national_stereoscopic.html) for information.