

snapshots

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Dye Trying

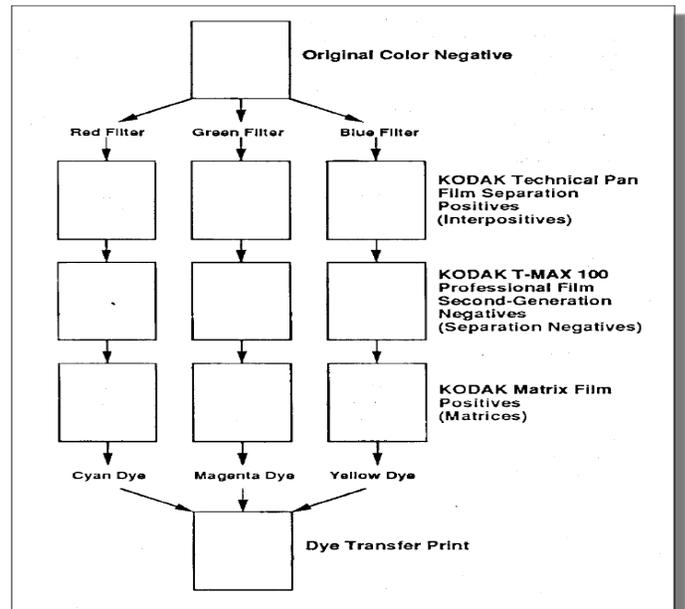
A piece of history about an historic photographic process, dye transfer printing, is the program for the December 4 meeting

The dye-transfer printing process, was introduced by Kodak in 1946 and the company stopped supplying the materials in 1994. Yet even today dye transfer is unequalled both for the quality and permanence of the prints it produces -- and the complexity of the process of making a dye-transfer print.



Lewis Regelman

Lewis Regelman, member of PHSNE and retiree from Eastman Kodak Company will present a film on the Kodak dye transfer process at PHSNE's December meeting. "As far as I know, this film was released very soon after the process was announced and is probably the first film about the subject ever made," says Regelman. "This may be the only film ever made



The dye transfer process, from a 1990 Kodak publication.

about this process.

"Dye transfer requires three black-and-white silver separation negatives for each color. If you have ever done darkroom work, you will be fascinated by all the steps necessary to get a perfect dye-transfer print. When you see this film, you will understand why dye-transfer prints were so expensive they were produced primarily for mu-

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PHSNE's Alan Kattelle to Receive Movie Archivists' Award

Alan Kattelle, a charter member and former president of PHSNE will be presented on December 3 in Austin, Texas, with the The Silver Light Award of the Association of Moving Image Archivists (AMIA). The award nomination cites Kattelle for his "unparalleled knowledge of amateur film history. . . . He has one of the largest private collections of amateur film equipment and literature in the world, and has published the definitive book on the subject."

Kattelle is also the subject of an oral history project that will be available through AMIA, George Eastman House, and Northeast Historic Film.

Kattelle's collection began with a Kodak folding camera that his father had used on a trip to Europe when Alan

was a child. "My father said he couldn't get film for it any more, and if I didn't want it he was going to throw it out, so I took it. I was working in Manhattan near Grand Central Station, and Kodak had an information booth there, behind the big photo murals they put up. I asked the people there about it, and they told me. I was interested, and I started buying more cameras at the antiques shops that were then on Second and Third avenues. When I'd buy something I'd take it over to the Kodak booth.

"They got to know me pretty well and when people would come to them with some old camera and say, 'Wouldn't you like to have this for the Eastman House museum?' they'd send them over to me. One day a guy

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Photography Events in the Museums and Galleries

By James Hill

The Connecticut Historical Society Museum (1 Elizabeth Street, Hartford, CT, 860-236-5621, www.chs.org) presents *"A Camera at War: World War II Photographs of the Pacific Theater Through Art Kiely's Camera"* until January 22, 2006. Kiely, a Marine Corps combat photographer, documented the war in the Central Pacific from Saipan to Iwo Jima in 1944 and 1945, and this selection of photographs from the late West Hartford resident "vividly depicts the struggle with Japan" during this climactic campaign.

Photographer Alex McLean has flown his Cessna 182 over the United States and Europe for over twenty-five years, documenting the land below in photographs that beautifully depict the complex lines, grids, and patterns that can only be seen from above. The **Peabody Essex Museum** (East India Square, Salem, MA, 866-745-1876 www.pem.org) presents *"Air Lines"*, an exhibit of some of the best of these images from the Hanscom Field-based photographer and designer, on display until April 23, 2006.

And a reminder – the *"Ansel Adams"* exhibit at the **Boston Museum of Fine Arts** (465 Huntington Avenue, Boston, MA 02115, 617-267-9300, www.mfa.org) presents photographs from the Lane Collection, described as the "largest private holding of Adams' work in the world," showcasing rarely exhibited photographs from the 1920s through the 1970s as well as such iconic Adams images as *Monolith*, *The Face of Half Dome* and *Moonrise, Hernandez, New Mexico*. The exhibition will close December 31, 2005 – don't miss it!



Newton History Museum

'Saved from the Dump' Exhibit on Value of Family Photos at Newton History Society

A cardboard box of photographs rescued from a New Hampshire dump turned out to be a treasure trove for the Newton (MA) History Museum. The images of the Lord family and its home in Newton have become an exhibit that stresses the meaning of family photos for future generations. For information on hours and location, see www.newtonhistorymuseum.org.

Large Formats (With Some Small Exceptions)



Henry Weisenberger's wooden Korona, Bud Midgley's Sabre 620, Jack Billington's Luftwaffe Robot, and Jim Hemenways' 11x14 Korona field camera.

Show and Tell at the November meeting brought out the big guns - large-format antiques - and a few much smaller specimens.

Lowell Bursch Photos



AMIA Honor for Kattelle

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showed up with this big hunk of cast aluminum. It was a Kodak 16mm, the first movie camera Kodak made for the amateur market. I'd always had an interest in projection -- I'd had a magic lantern when I was a kid -- and that got me started on amateur movie equipment."

As he bought cameras he would research them, and he found that while there were articles in special-interest and hobbyist publications, there was no real reference material on the subject. So working with his wife Natalie he started writing one. It was published in 2000 as *Home Movies: A History of the American Industry, 1897-1979*.

1979 was an auspicious date for the Kattelles for another reason: it was the year he retired from a career as an engineer and business executive and they moved to Hudson, MA, to a house on Lake Boon that had been in Kattelle's family -- a place that as he says, "should probably be on the National Register." The living room is completely paneled and painted in a style he calls "Swedish

Dye Trying: A Look at Dye Transfer Printing

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seums and wealthy collectors."

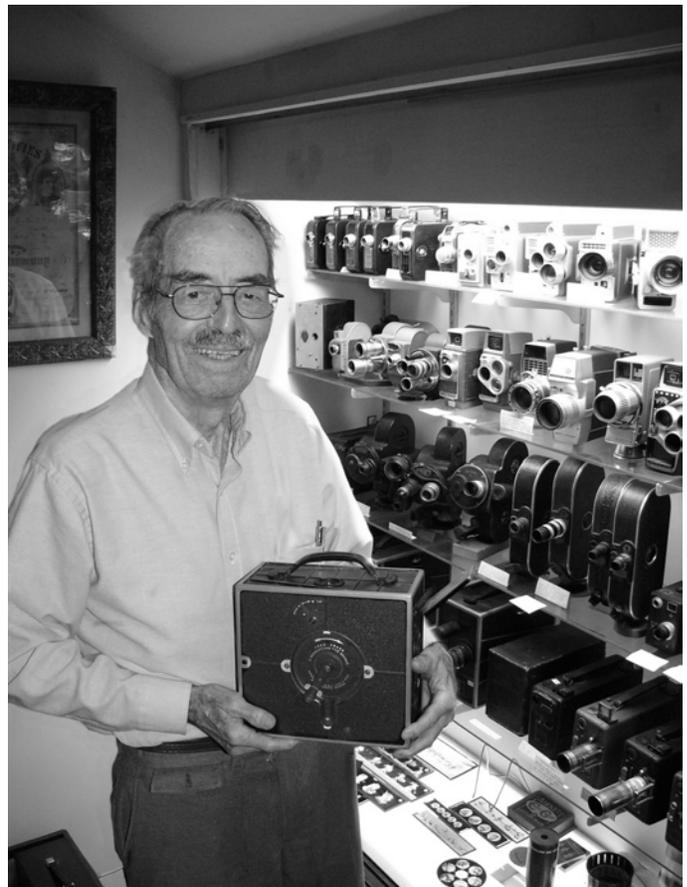
The dye transfer process was developed by Louis Condaux and Robert Speck and replaced an earlier technology, Eastman Wash-Off Relief. In the dye-transfer process, three separation relief positives are each dyed one of the appropriate complementary colors and successively squeegeed onto a sheet of photographic paper. Very subtle shades of color can be reproduced, and dye transfer was probably the most permanent color process that existed until the advent of digital color photography.

The permanence of dye-transfer prints is legendary, says Regelman. "K & L Color Services, Inc. in New York City used to offer a 50 year guarantee for dye-transfers against fading. Ken Lieberman, Executive Vice-President of K & L, said 'I have never had a dye-transfer print returned to the lab because of fading.'"

In addition to the science of the dye transfer film, Regelman will showcase the art of photography with a documentary on the work of Gordon Parks. The program, originally an HBO special, presents work by this great photographer who uses his photos to illustrate his poems. The meeting will be held at Waltham High School. See Page 4 for directions.

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Primitive." The Alan and Natalie Kattelle Collection was installed in an upstairs room. Kattelle's house and collection will be the destination for the annual PHSNE field trip in the spring, before it moves to a new home at Northeast Historic Film, a film conservation center in Bucksport, Maine.



David DeJean

Alan Kattelle holds a version of the camera that launched his amateur movie collection—a hand-cranked 16mm Kodak.

Membership News

New members — Tadao Kurosawa, Saratoga, CA, interests include wooden box cameras; Edward Lilley, Bradford, VT, history, landscape; Greg Ritter, New Brunswick, NJ, film 1850-1950; Robert G. Salvi, Somerville, MA, instants, stereo; Ken Wright, San Diego, CA, early wood cameras, panoramics, stereo.

For contact information on these new members e-mail ALEvesque@aol.com. Include "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 status information, to: Adrian Levesque, 42 Deerhaven Dr., Nashua, NH 03064, or e-mail ALEvesque@aol.com.

Project Save Calendar

TK from Ruth. Text goes here.

PHSNE Meetings

Meetings are usually held on the first Sunday of each month at 1:30 p.m. at Waltham High School.

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.

Upcoming Meetings

January 8 — Meeting at Waltham High School: Members Program: Short programs by Ralph Johnston, Bud Midgley, and David DeJean.

February 5 — Member's auction.

A Party Invitation

Join in helping to get *snap shots* to your fellow members! Ask any member of the board about the monthly mailing party, where you can get to know your fellow members better and help to put *snap shots* in the mail!

Address Service Requested

P.O. Box 650189
West Newton, MA 02465-0189

PHSNE



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Next Meeting: Sunday, December 4, 2005
"Dye Trying: A Look at Dye Transfer Printing"

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