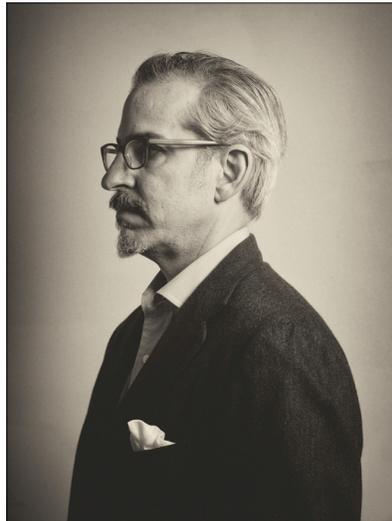




PHSNE Meeting Features Sam Hiser, CEO of New55 Holdings
Sunday, January 7, 2018, 1:30 P.M.
Woman's Club Workshop, 72 Columbus St., Newton MA

The first PHSNE meeting of 2018 features Sam Hiser, CEO of New55 Holdings, LLC. Hiser talks about how New55 PN film came to life at Soundwave Research Lab in Ashland MA, about the ups and downs of bootstrapping a "Social Manufacturing" company, about the short history of photography as it enters its late-infancy, and about photography's long future.



Sam Hiser, Photo by Jared Charney

With black and white film increasingly hard to find, particularly self-developing film for Polaroid and similar cameras, the founding of New55 was welcome news to many photographers. New55 is not only the company's name but also the name of the film it is producing, "modeled after Polaroid's Type 55, a large-format film renowned for its rich, subtle shades of gray (<http://www.bostonglobe.com/business/2014/05/25/new-view-old-film/sBlkL0NHFCAnGYlThSyVbN/story.html>).

Ansel Adams used 4x5 sheets of Type 55 for many of his images of Yosemite National Park. Visit <http://www.vulture.com/2014/05/could-polaroids-beloved-type-55-film-return.html> for a discussion about Adams' use of this film and his role in its development.

Sam Hiser earned an MFA in Photography from the College of Art and Design at Lesley University. He has extensive experience in finance, equity analysis, and open source software integration and market-

ing. He has written about IT issues for *The Economist* and *The Financial Times*.

The New55 website offers access to the store as well as blogposts about the film and the history of the company.

Visit <http://www.new55.net/>, and start the new year with fellow PHSNE members at this very interesting presentation.

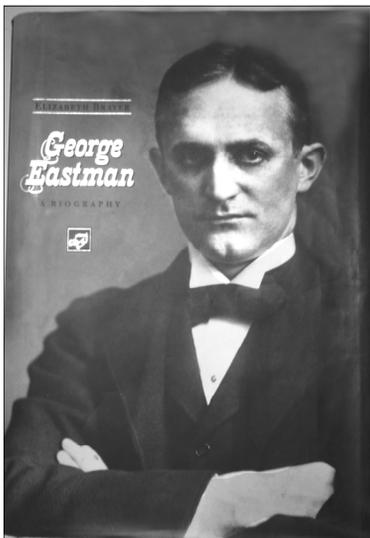


**PHSNE Board of Directors
 And Executive Officers**

The Annual Meeting took place on December 3, 2018. The following slate of candidates and officers were elected:

- President: Joel Moses
 Treasurer: Greg Crisci
 Secretary: Lawrence Woods
 Members at Large:
- John Dockery
 - Jay Goldman
 - Chris Hubert
 - Lewis Regelman
 - Henry Weisenburger

Book Review: *George Eastman, a Biography*



Originally published in 1996, and nominated that year for a Pulitzer Prize, *George Eastman, a Biography* was re-published in 2012 and is readily available at Amazon and other sources. The book was written by fellow Rochesterian Elizabeth Bashore Brayer.

The inside book jacket effectively summarizes its content, identifying Eastman as “the man who changed the world of photography.” It notes that “Eastman’s success was based in part on his own inventions, but even more on his ability to raise capital, recruit technically skilled employees, sell his own products and outmaneuver his competitors.”

The book jacket description goes on to state, “More importantly, Brayer draws a vivid portrait of the man behind the money. . . . His aggressive business personality was a sharp contrast to his personal

life: Eastman once joked that it was his goal to take two six-month vacations in a year.” He was known to travel extensively in the National Parks and abroad.

The book chronicles Eastman’s many contributions to the city he called home, notably the Eastman School of Music, the Eastman Theater, and a medical school for the University of Rochester. His philanthropy extended well beyond upstate New York; he established dental clinics for needy children in several cities in Europe as well as in Rochester, built a new campus for MIT, and as the Tuskegee Institute’s major benefactor, he was the largest contributor to the education of African American children in the 1920s.



Eastman Theater, Wikipedia photo

Writing a biography of Eastman presented daunting challenges. He guarded his privacy to an extreme: “rarely granted interviews, shunned the limelight, and complained that serialized accounts of his career . . . were sensational or inaccurate. He refused to permit publication of even company-sponsored and expurgated biographies. . . . The sole book-length biography of Eastman, written by Carl Ackerman and published in 1930, was financed and edited by Eastman. Contemporaries wrote that material about his life was removed before publication. Eastman’s need for privacy that precipitated this dearth of published material is one of the major themes of his life” (Preface and acknowledgments, *George Eastman, a Biography*).

Noted Eastman Biographer Dies at 84

Elizabeth Bashore Brayer, noted biographer of George Eastman, died in Rochester on November 1, 2017. She was an Eastman Historian at George Eastman House and the International Museum of Photography and film, both of which are now under the umbrella of the George Eastman Museum. While conducting research to identify the architect of the Eastman House, Brayer came across a great deal of unpublished source material. This sparked an interest that eventually resulted in her writing the biography.

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 or renew online at www.phsne.org/join or www.phsne.org/renew, or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. 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@phsne.org; or you can use the Web form at www.phsne.org.

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 www.phsne.org/snapshots 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 the PHSNE address above.

Sound Off for Soundies

The three-minute 16mm musical clips, popular in the early 1940s (through 1947) were displayed on the Panoram, a coin-operated device placed in restaurants, arcades, and other places of amusement. They were shot live and matched to recordings, differing in this respect from the later and better-known Scopitones which presented lip-synced music matched to a recorded track, similar to the way modern videos are made.

Many of the almost 2000 Soundies produced were released in home video formats. They were the music videos of their day. All genres of music were represented.



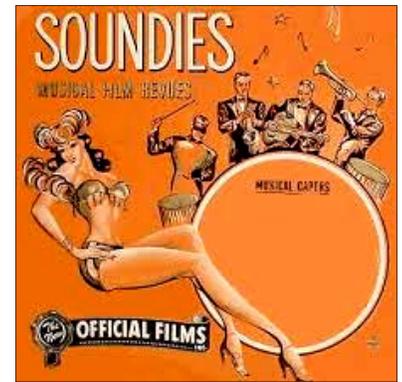
Many featured little-known artists on their way up—or down.

Soundies were usually available on reels of eight, but later included single pieces that ran briefly as fillers for TV. Some reels included “cheesecake” shots that were targeted to wartime military personnel or patriotic themes targeted to the military and civilian population. The name Soundies derived from the Soundies Distributing Corp. of America, can also refer generically to similar mini-films made by other companies.

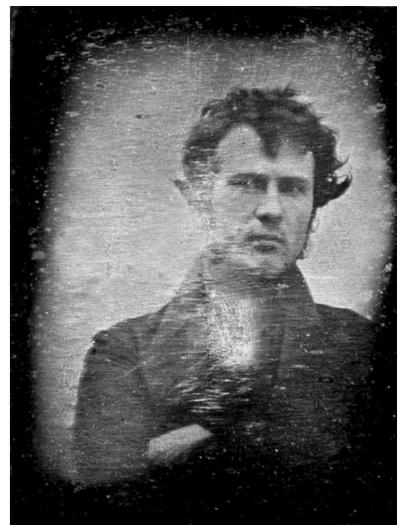
An important legacy of Soundies is that they presented the work of African-American artists who had limited opportunities to appear on the big screen. The list of Soundies performers includes The Ink Spots, Duke Ellington, Dorothy Dandridge, Billy Eckstine, Count Basie, the Mills Brothers, Louis Armstrong, Lena Horne, Nat King Cole, and more—a very impressive list!

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The Soundies concept was incorporated into the Scopitone format in 1958, and remained popular into the 1960s. Scopitone consisted of color 16mm films with a magnetic soundtrack. They were played on a coin-operated jukebox.



The First Selfie?



People have always been interested in capturing images of themselves. The self-portrait was, and still is, a popular genre for painters, and almost immediately after Daguerre introduced his revolutionary process, the first Daguerreotype “selfie” was taken.

In 1839, amateur photographer Robert Cornelius produced the first known photographic self-portrait. Many others soon followed. Besides being a favorite subject, a self-portrait was convenient because photographers could act as their own models.

Today’s selfies are taken in seconds; in 1839 it was an elaborate process. Cornelius ran into the frame after removing the lens cap and sat still for a lengthy exposure before hastily exiting the scene and recovering the lens cap.

For more information about this early “selfie,” visit <https://publicdomainreview.org/collections/robert-cornelius-self-portrait-the-first-ever-selfie-1839/>. The site notes that the word “selfie” was added to the Oxford Dictionary in 2013, defined as “a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and uploaded to a social media website.”

Thanks to PHSNE Volunteers

As we start a new calendar year, it's time to repeat our thanks to hard-working PHSNE volunteers. Hat's off to:

- All Board members, current and retiring, for so many hours of devoted service
- Joe Walters, Membership Chair
- John Dockery, *Photographica*
- Jim McDonough for work on/at *Photographica*
- *Journal* Editorial Committee: Ryck Lent, Whitey Morange, and Ron Polito
- Ron Polito and Joe Walters for proofreading and editorial support for *snap shots*
- Chris Hubert for website management
- Dick Koolish for continuously furnishing sources of interesting articles and useful websites
- The warehouse crew: Walt Friesendorf, Allan Goodrich, Dick Koolish, Joel Moses, Lew Regelman, and Joe Walters (the "regulars") and anyone else who pitches in at the warehouse
- Neil Gordon and Joe Walters for office tech services
- Marti Jones for lending her talents as auctioneer at the *Photographica* auction and Members' Auction
- Jim Chasse for auction help
- Holly Worthington for coordinating the outreach to schools program
- Lew Regelman, Auction Manager
- Ernie and Sherryl Stonebraker for bookkeeping and accounting help with auctions
- PHSNE members who have contributed articles to *snap shots* and the *Journal*
- All others who pitched in, with sincere apologies if you've been overlooked on this limited list

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:

February 4—Joe Reardon, Restoring Photographs

March 4—Arlette Kayafas, Kayafas Gallery

Driving directions to Woman's Club Workshop, 72 Columbus Ave., 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 www.phsne.org. See www.facebook.com/phsne for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit www.phsne.org/archive 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 *Photographica* show announcements. Sign up at www.phsne.org/emails.

Websites of Interest

<http://www.openculture.com/2014/11/archive-of-10000-vintage-analog-cameras.html> — a look at historic camera oddities

<http://bit.ly/2whnSEe> — book review: Two early photographers with very different styles — and the way they covered the assassination of President Abraham Lincoln — are the focus of *Shooting Lincoln: Mathew Brady, Alexander Gardner, and the Race to Photograph the Story of the Century* by Nicholas J.C. Pistor

<http://www.bostonglobe.com/ideas/2016/11/20/this-viral-photo-changed-america/hXAtQi2SJPd3m5yC5H0EPI/story.html> — view the photo that went "viral" in its day (1863) that added fuel to the abolitionist movement