



Todd Gustavson Presents *Machines of Memory*
Sunday, May 3, 7:30 P. M. (EDT) via Zoom



The George Eastman Museum (founded as George Eastman House in 1947) is the oldest photography museum in the world. Its holdings of photographic technology—more than

22,000 objects—is the largest and most important collection of its kind. It was designated as an ASME (American Society of Mechanical Engineers) Historic Site in 2015.

The Technology Collection comprehensively represents the history of photographic cameras, from the 1839 introduction of photography to those from the current digital photography era. The collection was acquired from corporate donors such as the Eastman Kodak Company and Graflex, from hundreds of private donors, and directly or indirectly from well-known photographers such as Alfred Stieglitz and Walker Evans.

Eastman Kodak Company also established its own corporate museum, the Eastman Kodak Patent Collection, which consisted of a complete set of their cameras, most of which were acquired directly from the production line. And as the name implies, it was a collection largely used for legal purposes; it also included a fairly complete set of products manufactured by their competitors.

While the fundamentals of camera design have changed considerably over the last two hundred years (taking into account the Nicephore Niepce process), the concept of photography, the ability to capture and save images has not. Needless to say the photographic process has greatly changed from being an arduous picture-making process requiring specific equipment and the knowledge to use it. This began with the introduction of commercially manufactured gelatin dry plates, ca. 1880, then more so with the introduction of the handheld Kodak and its accompanying photo-finishing system in 1888 by George Eastman.

Twelve years later, Eastman introduced the Brownie camera which, with its \$1.00 selling price, placed the camera in the hands of the ordinary person, without regard to skill or experience. By the twentieth century, the camera was a commonplace device at home, in a scientist's laboratory, a portraitist's studio, a director's movie set, the photojournalist's knapsack, and the car of a family on vacation .

Today, the camera and its related technologies continue to profoundly affect photography and its multitude of users. Replacing traditional film technology, new digital cameras constituted a radical change in the capture, output, and dissemination of images and informational content. In the innovative world of imaging, a widely used term distinguishing the progressive leap from an old to a new era of photography—picture-making and picture-sharing is as near as the family computer, the personal digital assistant, and cellular phone. Rapidly and irrevocably, digital technologies are reshaping the how, what, when, and where of picture-making, although not necessarily the why, constituting a major reconfiguration of the role pictures—and the camera—play in our public and private lives. This talk, *Machines of Memory*, will highlight the museum's camera collection, documenting camera evolution.

Speaker Todd Gustavson is Curator of Technology at George Eastman House in Rochester, New York. He is responsible for the cataloging, storage, and maintenance of one of the world's largest collections of photographic and cinematic equipment, containing more than 22,000 artifacts. He has curated or co-curated numerous exhibitions during his 38-year tenure at the museum, including the traveling exhibition *The Brownie at 100*. He has also authored several books on the collection including, *Camera: A History of Photography from Daguerreotype to Digital*, and *500 Cameras*. Formerly a staff photographer at Chautauqua Institution in Western New York, Gustavson received a B.F.A. in Photography from Louisiana Tech University in 1980.

Remembering Paul Rheingold



With sadness we note the passing of Paul Rheingold, a PHSNE member since 2011. He died on February 28th at the age of 92.

Rheingold began acquiring historic photographs in the 1980s and eventually possessed a collection that included 50,000 mounted

photographs in various sizes and formats and from different eras. As noted in the September 2024 issue of *snap shots*, he gifted The Paul D. Rheingold Historic Photograph Collection to UMass Amherst (<https://libcal.library.umass.edu/event/12856670/>).

A member of the Sunapee Historical Society, he authored *The Early Photographers of Lake Sunapee* and several other books that provided a photo-historical look at the New Hampshire resort where he summered with his family. He contributed two articles to the *Journal: Saturday Night Club: Photos of "Risqué" Behavior from the Turn of the Century (2014)* and *Way Back in School: College Dorm Room Photos Circa 1900 (2015)*.

Rheingold's long and very distinguished career in law is outlined in an online obituary at <https://www.grahamfuneralhomerye.com/obituaries/Paul-David-Rheingold?obId=47450556>. "Paul left an indelible mark on the American legal system and the communities he loved and called home."

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.

Send payments, changes of address, and other contact information, to PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453, email membership-chair@phsne.org, or use the Web form at <https://phsne.org/application>.

Snap shots, edited by Beverly Regelman, is published monthly, September through June, by the Photographic Historical Society of New England, 47 Calvary St., Waltham MA 02453. Volumes 11-29 are available at <https://snapshots.phsne.org>. The current volume is only available to members.

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Griffin Hosts Several Exhibits



Labor Daily/American Working Class, part of its year-long four-exhibit series titled *State of Our Union*, is on display through May 24th at the Griffin Museum of Photography in Winchester, MA. "Through the eyes of photographers

from across the nation, *Labor Daily* examines the dignity, struggles, and evolving role of work in American life."

Illuminating the Archive features the work of Edward Boches. The exhibit in the Founder's Gallery is part of the Museum's efforts to engage contemporary artists with the work of Arthur Griffin. In his Project Statement, Boches notes, "I have always

been drawn to subjects who are passionate about what they do and the process by which they do it." He adds, "My approach is simply to observe my subjects. Who are they? What's their process? How much discipline and focus does it



take? I am less interested in the outcome – on the wall, in the theater, on their plates. Anyone can see that. I'm more fascinated by the making: the preparation, the rehearsals, the obstacles along the way." This exhibit also runs through May 24th.

On display through May 30th is *The Endangered Lobstermen*, an exhibit of Cheryl Clegg's work focused on Maine's lobstering communities. See <https://griffinmuseum.org/current-xhibitions/> for details about these and other concurrent exhibits.



Minox B, a Subminiature Spy Camera

This month we'll be looking at a subminiature Minox camera, specifically the model B, made from 1958 to 1971. It is a classic spy camera because it is tiny (3.8" x 1.1" x 0.6") and easily concealed. Subminiature refers to the tiny negative size – 8x11mm on 9.5mm film. The film comes in a tiny (46 x 19 x 10mm) cartridge that originally held between 15 and 50 exposures. The B's exposure counter goes up to 50, but newer models' counters only go to 36. Film is still made for these cameras in 36 exposure cartridges.



Minox B-3, Wikimedia Commons, Public Domain

The original Minox camera, made in Riga Latvia, was introduced around 1938. It has a stainless steel body and no meter, which made it almost an inch shorter than the B. All models after the original, including the B, were made in West Germany by a new company set up after World War II. They have aluminum or plastic bodies. The B is not the first post-war model. There was a model A in Europe which was sold in the USA, with variations, as the II, III, and III-S.

The model B operates much the same as the original and all other Minox half-inch subminis. The camera opens by pulling it about a half-inch out along the long dimension. Closing it winds the film and the shutter. Opening the camera exposes the lens and viewfinder, and unlocks the shutter button. The 15mm lens has only one f stop – 3.5, wide open, but shutter speeds from 1 second to 1/1000, plus B and T. You change only the shutter speed to set the exposure, assisted by the model B's selenium (no battery) exposure meter. You can also alter the exposure with built-in filters. The B has filters that can be brought in front of the lens with the slide of a finger. The B's filters are Green and Neutral Density. Newer models than the B have a battery for the exposure meter and, on the newest models, for an electronic shutter.

One other adjustment to make before taking a picture is focusing the lens by turning a dial. You have

a range from 8" to infinity. As a spy camera, focusing correctly at short distances for documents was critical, so there is a two foot chain attached to the camera that (on American models) has marks at 1'6", 1', 10", and 8", which match labeled marks on the focusing dial. European models have metric marks on the chain and focus dial. The viewfinder has parallax correction – moving bright lines to show the edges of the frame, which is important when you are focusing as close as 8 inches.

There is one last thing to note. On the model B, opening the camera always advances the film. If you do not take a picture after opening the camera, and just close the camera, you create a blank shot. This was corrected in later models. The camera does need



*Minox B, top, Unknown Author, Wikimedia Commons
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to be closed to fit back into its leather case.

As already mentioned, you can still get Minox film and use these cameras. Blue Moon Camera in Portland, Oregon sells film and also has processing services. It's not cheap, but it can be done.

The Journal
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New England Journal of Photographic History

Helen Keller,
Annie Pratt
and the
Whitman
Studio

PLUS
The Birthplaces of Paper Processes in
Early Boston Photography
Southworth & Hawes: The CPV Years
The Other Southworth

Have You Read the Journal?

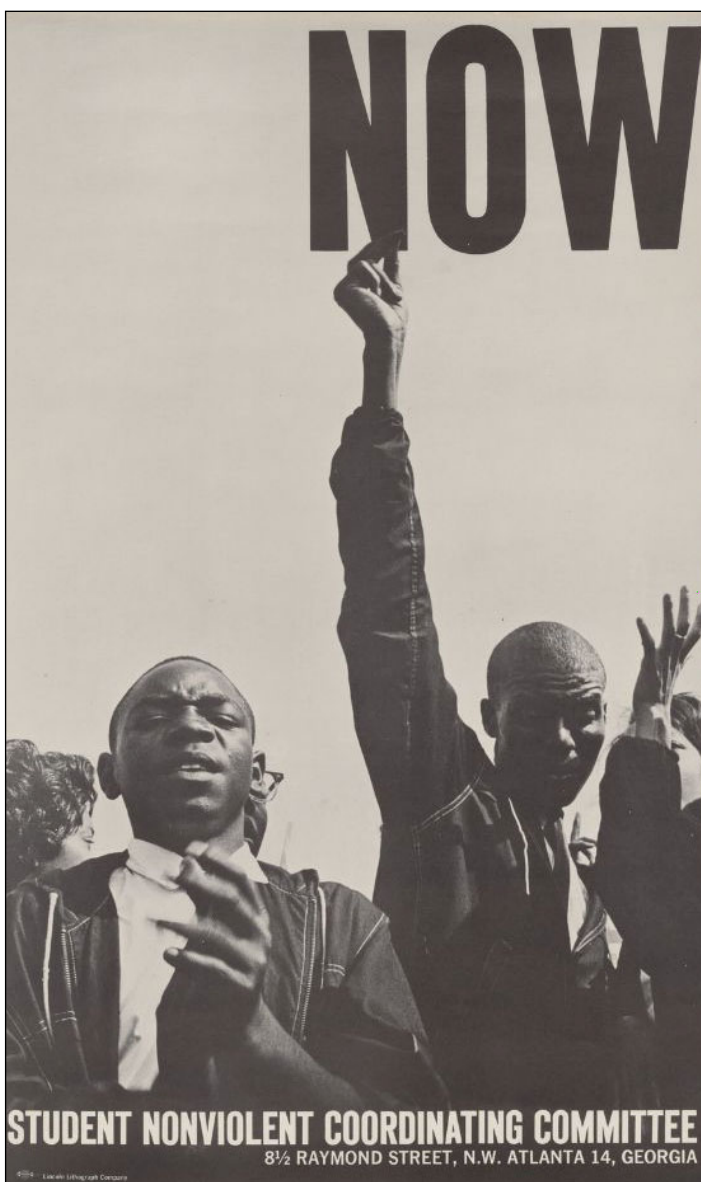
The 2025 *Journal* was mailed in early April. We would appreciate feedback at journal@phsne.org.

If you did not receive your copy, please notify us at the same address.

Harvard Exhibit Revisits Civil Rights Movement

Armed with a camera, college student Danny Lyon joined the Student Nonviolent Coordinating Committee (SNCC) in its southern protests. He attended sit-ins and participated in voter registration drives and other grassroots initiatives. He was the group's first staff photographer. His photographs were widely viewed in pamphlets, newspapers, on posters, and in other venues including the group's own publication, *The Student Voice*.

Eleven of his photographs and three SNCC posters are on display at Harvard's Gallery 1320 until October 1, 2026 (<https://harvardartmuseums.org/article/collections-in-motion-what-s-new-on-view-5>).



PHSNE Meetings

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

Upcoming meetings:

June 7 - TBD

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 Volume 11 (Sept 2005) to Volume 29 (June 2024).

Stay connected to PHSNE via our emails and show announcements. Sign up at <https://phsne.org/emails>.

For information on all available PHSNE publications, see <https://phsne.magcloud.com/tinyurl.com/mr8sv73h>

About Camera or Photography Clubs

"Photography has always been a strange mix of solitude and connection. Most of the time we work alone. We head out with a camera, chase the light, experiment with ideas, and spend hours editing at a computer with nobody looking over our shoulder. Yet almost every photographer I know who has grown, improved, and stayed inspired over the long term has one thing in common: they found a community" (<https://tinyurl.com/3bdua8ra>).

Clubs provide the opportunity to share information, foster creativity, and try new techniques. Members can be encouraged by others and offer encouragement as well. They can inspire and be inspired.

One caveat from Joe Edelman, author of the above article, "Competitions and evaluations have their place. They can push photographers to improve and refine their work. But they should never become the center of a club's identity. When competition becomes the main focus, something important gets lost. Members start worrying about scores instead of ideas. They play it safe instead of experimenting. The atmosphere shifts from curiosity to comparison" He concludes, "Competitions can be part of the experience, but they should never replace conversation, collaboration, and curiosity."

Visit <https://www.joedelman.com/camera-clubs> for a state-by-state list of camera clubs across the United States. There's bound to be one near you.