

snap shots

Volume 14 Number 9

May 2009

Picturing Modern Navies From Hampton Roads to Sagami Bay

Sunday, May 3, 2009, 1:30 PM, Waltham High School



Photo by B. A. King

Stephen B. Jareckie

C.S.S. *Virginia* in 1862 and the Japanese surrender aboard the U.S.S. *Missouri* in 1945 serve as book-ends to the lecture.

Mr. Jareckie has served as Photographic Advisor to the Fitchburg Art Museum, Fitchburg, MA, since 1996 and as Curator of Photography Emeritus at the Worcester Art Museum during this same time period. His military experience was with the U.S. Army 52nd Medical Battalion, Eighth U.S. Army, Korea from 1951-1953. He is a member of the

Mariner's Museum, Virginia, Bridgeman Art Library



C.S.S. *Virginia* (left) battles U.S.S. *Monitor*, 1862

United States Naval Institute. His interest in modern navies dates back to his high school years.

Among the many publications of the Worcester Art Museum that he has contributed to are *American Photography: 1840-1900*, (1976 exhibition catalogue), and the *News Bulletin and Calendar of the*

Worcester Art Museum for the MOMA exhibits *Cartier-Bresson: Recent Photographs* and *Photographs by Dorothea Lange*. His publications for the Fitchburg Art Museum include entries for the exhibits *Ansel Adams in the East: Cruising the Inland Waterway* and *The Civil War Remembered: Photographs and Artifacts*.

Topics that Mr. Jareckie will discuss from the Civil War through World War I include the Battle of Manila Bay; the Spanish-American War, 1898; the German Asiatic Squadron facing British battle cruisers at the Battle of the Falklands, 1914; and the Battle of Jutland, 1916 - the most significant naval engagement of World War I.



U.S. Navy Archives

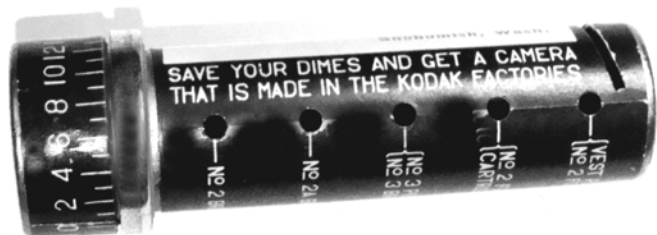
Japanese surrender aboard U.S.S. *Missouri*

World War II topics include the engagement of the German battleship *Bismarck* against the British battle cruiser *Hood* in Denmark Strait; the U-Boat war in the Atlantic; the Japanese attack on Pearl Harbor; the Battle of Midway; the Struggle for Guadalcanal; photo coverage of the Pacific War by Edward Steichen and his U.S. Navy photographers; the United States drive across the Central Pacific to the Philippines; 1945, the final war year; and the Japanese delegation signing the instrument of surrender aboard the U.S. battleship *Missouri* in Tokyo Bay, September 2, 1945 (Victorious U.S. and British ships had previously anchored in the outer Sagami Bay).

Join us on May 3rd for this very informative historical presentation.

You Can Bank on This

Many years ago I was lucky enough to add a fairly unique photo item to my collection. It is a combination bank produced by the Eastman Kodak Company specifically designed to be given to young children so that they could save enough dimes to buy any one of six Kodak Cameras on sale at the time. The cameras were the No 2 Brownie (\$2), No 2A Brownie (\$3), No 3 Premo Jr or No 3 Brownie (\$4), No 2 Folding Cartridge Premo (\$5) and finally the Vest Pocket Kodak No 2 Folding Brownie (\$6).



You could see how many dimes you had accumulated through small holes on the side of the bank. When the bank contained enough dimes, you would bring it to the sales outlet – maybe a hardware store, drugstore, or even a photo shop. The dealer had the combination and would trade the coins for a new Kodak Camera. The bank would be closed again, and you could start saving for a better camera or for one for another member of the family.

The bank in my collection is marked “This bank to be opened by Phil Mc Kee, Next Door to Post Of-

fice, Snohomish, Wash.” The 3 inch high chrome plated bank is embossed with the words “KODAK BANK, PAT. APP. FOR.”

It was difficult to date the bank precisely. I checked into the ages of the cameras and when they were available for sale. Some were on the market from 1904 through 1934, but a few were only made between 1912 – 1914 and one manufactured only from 1916 -26. So my guess is that the bank was useful from about 1916 to 1919. *- Lew Regelman*



Call for “Show and Tell” Articles

“Show and Tell” is always one of the highlights of the monthly PHSNE meetings. At that time, members bring out some of the more interesting cameras and photographs from their collections and share interesting stories about the objects—how they were obtained, their historical context, how they were restored (if necessary), and any unusual characteristics.

A printed “Show and Tell” could be a regular feature of *snap shots*. This would enable all our members to view some unique pieces. The story above is one example. You are invited to submit photos and commentary about your favorite photographic items. The editorial staff can assist with the writing. Send your ideas to snapshots@phsne.org or mail to PHSNE, P.O. Box 650189, West Newton, MA 02465-0189. Please include your phone number and/or e-mail address.



See through Kodak demo camera would make a good “show and tell”

PHSNE Membership

PHSNE membership is \$15 for students, \$30 for individuals, \$36 for a family, and \$40 for foreign membership. Please send checks in U.S. dollars drawn on a U.S. bank or dollar-denominated international money orders for dues payments.

Current members can read their renewal date from the mailing label on *snap shots*. For example, “Dec 2008” means your membership expires in December of 2008. Please check your label before sending in your dues.

Send payments, changes of address, and other contact information, to Joe Walters Jr, PHSNE Membership Chair, P.O. Box 650189, West Newton, MA 02465 (phone: 617-694-5594; email: membership@phsne.org, or use the Web form at www.phsne.org/contacts).

snap shots, is published by the Photographic Historical Society of New England, Inc., P.O. Box 650189, West Newton, MA 02465-0189.

Ode to Kodachrome

Engines of Our Ingenuity, a radio series produced by the University of Houston's Music School on KUHF-FM in Houston "about the *machines* that make our civilization run, and the *people* whose ingenuity created them," presented the following Ode to Kodachrome written, produced, and narrated by Roger Kaza.

"Old photos are often kind to us. They fade and soften along with our memories of the people in



Photo courtesy of Eastman Kodak Co. archives

them. You *feel* the time gone by as much as you see it. But not all of our captured images are so considerate.

Mannes and Godowsky, inventors of Kodachrome

A few weeks ago some of my family was in town, and we were watching a slide show of travels from 30 years ago. Just to clarify — and date myself — we're now talking about slides as in those little squares of cardboard with a piece of celluloid film sandwiched between them. The ones you watch on a movie screen, not your computer. As expected, some of my slides had faded badly. But not the ones shot in Kodachrome. Their light came flooding back in full force. They looked like they were taken yesterday.

Yet it's entirely possible that Kodachrome, renowned for its longevity, might not be around much longer. Now only one lab in the entire world attempts its finicky processing. And while the film can still be purchased for 35mm slides, many previous formats, such as those for 8 and 16mm movie cameras, have disappeared. So let's spend a minute celebrating a legendary film.

Rolls of Kodachrome have lined the camera bags of photographers for over 70 years. Yet, despite the name, Kodak really didn't invent it. It was the product of two over-talented teenage musicians, Leopold Godowsky II and Leopold Mannes. Both had famous musician parents and were pursuing music careers. But after seeing the 1918 film *Our Navy*, and lamenting its extremely primitive color quality,

they went home and built their own movie camera, and projector. Then, while they were still in college, they patented a color film process using filters. But it was unwieldy and impractical. A few years later, though, on a music trip to Europe, Mannes chanced upon an investment banker who was intrigued with the boys' work. With his backing, Godowsky and Mannes continued to pursue their research. Finally, in 1930, Eastman Kodak recruited them to Rochester to create the film that would become Kodachrome.

Kodachrome is a remarkably fine-grained film, with exceptional color depth. For skin tones it is peerless — think of the famous National Geographic cover of the Afghan girl. But getting the correct exposure can be tricky. Kodachrome veterans often take three shots to guarantee that one will be good. You overexpose the first, underexpose the second, and let the camera's meter choose the third. The depth of resolution is staggering. One estimate suggests that to equal the detail found in a 35mm slide, you would need a 25-megapixel digital camera. Today most of them top off around 12.

And besides all its technical virtues, Kodachrome captured our imaginations. Paul Simon wrote a song about it. Utah gave its name to a state park. Somehow I can't imagine "Compact Flash Card" State Park. And will the digital wizards of 70 years from now be kind enough to guarantee that my photo files will open on their computers? Doubtful. But hold that Kodachrome slide you found in the attic up to the light. It may not be kind, but it's true.

Godowsky's father was the legendary pianist of the same name. His compositions and transcriptions are considered some of the most difficult ever written. Godowsky married George Gershwin's younger sister Frances.

Mannes' parents founded the Mannes College for Music in New York. Interestingly, after inventing Kodachrome, Godowsky and Mannes returned to their music careers.

Joseph Solomon Friedman's 1946 classic *History of Color Photography* is now online at Googlebooks. There is a long, detailed section on Kodachrome and its process." - Roger Kaza

For more information on *Engines of Our Ingenuity*, check out their web site at <http://uh.edu/engines/>.

Footnote: Kodachrome slide stability has been tested by Eastman Kodak; when stored under dark conditions, slides will last one hundred years.

Area Exhibitions and Shows

Peter Vanderwarker's architectural photography has earned him an international reputation, and he is well-known in Boston for his writing about the urban landscape. In the exhibition *Vanderwarker's Pantheon: Minds and Matter in Boston* at **The Boston Athenæum**, he mixes photographs of buildings and spaces that shape Bostonians' everyday experiences with portraits of Bostonians influenced by and who in turn influence that shared experience.

While Vanderwarker's work appears regularly in several architectural magazines, he is probably most familiar to New Englanders through the Cityscapes series of the *Boston Globe* (coauthored with architecture critic Robert Campbell). His most recent book is *Beacon Hill: A Living Portrait* (2008).

Boston Athenæum, Boston, MA 617-227-0270, www.bostonathanaeum.org. Through May 2nd.

A recent acquisition by Harvard's Sackler Museum has become an exhibit of photographs titled *Sacred Sites: 19th-Century Photographs of Jerusalem*. It includes views of the Church of the Holy Sepulchre and the Dome of the Rock— sites that are held sacred in Judaism, Christianity, and Islam, an early salt print by Auguste Salzmann, albumen prints by Robertson and Beato and Louis De Clercq, and a mammoth plate print by Francis Frith.

Arthur M. Sackler Museum, Cambridge, MA 617-495-9400, artmuseums.harvard.edu/sackler. On view through August 2nd.

- Dave DeJean

PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June, at 1:30 p.m. at Waltham High School, preceded by a mini trade fair at 12:30 and an open meeting of the PHSNE board at 11:00 a.m.

June 7 — field trip, Peabody Essex Museum, Salem, MA

Directions

Waltham High School is at 617 Lexington St., 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 Rd. 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 Rd., east 1.3 miles to Lexington St. Turn right and go south .8 miles to school complex on the left.

From Boston/Cambridge: Take Rte. 2 west to Exit 54B, then Lexington St. south 1.7 miles to school complex on the left.

From Lincoln and West: Take Route 2 east to Exit 53, Concord Ave. Go east 1 mile, then right onto Lexington St. and 1.3 miles south to school complex on the left.

PHSNE Online

PHSNE's Web site is online at www.phsne.org. George Champine is the Webmaster.

Join the PHSNE Forum online discussion: sign up and log in at www.phsne.org/forum, moderated by Joe Walters. For an archive of back issues of *snap shots* and meeting presentations, visit www.phsne.org/archives.

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Photographic Historical Society of New England
Next Meeting: Sunday, May 3
Waltham High School, 1:30 P.M.



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