

**Joe Reardon Program Focuses on Restoration of Photographs
Sunday, February 4, 2018, 1:30 P.M.
Woman's Workshop, 72 Columbus St., Newton MA**



In his presentation to PHSNE on February 4th, Joe Reardon will bring some previously scanned images that are unchanged from the original, and he will restore these in front of the audience. Some of the original images will be torn, tattered and quite

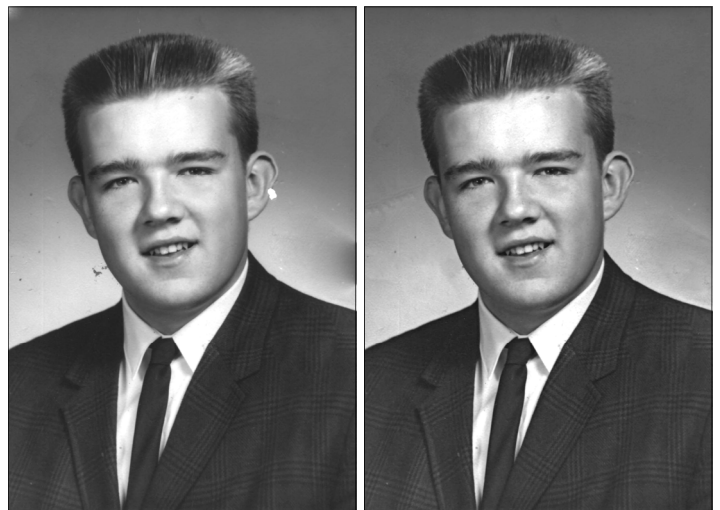
faded. One image is over one hundred years old.

Reardon will reconstruct each image so it will appear as new. He will make use of both Lightroom and Photoshop, as well as various filters and selection tools in Photoshop, to accomplish the end result. In some cases this will require both the use of cloning and content aware fill as well as enhancing the color. With the use of selections, he will use the dodge/burn tools to bring out shadows and tone down highlights. In addition, Reardon will bring some already restored images and share the before and after versions.

Born and raised in Boston, Reardon's passion for photography began while in his teens when his dad presented him with a 35mm camera he won in a local tavern poker game. From the moment he saw his first images, Reardon knew that photography would be his voice in the world. He pursued formal training as a military photographer in the US Navy and graduated from the New England School of Photography. His work has afforded him the unique opportunity to travel the world and to capture the essence of nature everywhere he has visited.

Reardon is a juried artist whose work appears at many galleries including Copley Society of Art, Boston; Cambridge Art Association, Cambridge MA; New Hampshire Art Association, Portsmouth, NH;

Rockport Art Association, Rockport MA; and others. He has had solo shows at these galleries, and his images are currently on display in private collections in the U.S. and Europe. He is a featured artist on the Topaz Labs website (<http://blog.topazlabs.com/webinar/illuminate-photos-using-topaz-luminosity-masks-presented-joe-reardon/>).



Before: Image torn, scratched

After: Image restored

As a photographer, Reardon states on his website, "I feel driven to capture the visual expression of what I perceive to be meaningful about the natural environment through photography. I create photographs of nature so that viewers might recall an earlier, more care-free period in life when they had more time to 'stop and smell the roses' – and recognize the importance of saving time now, to invest in nature again. My goal is to create a visual that reawakens a viewer's memory of the child-like wonder and awe inspired from his/her initial experiences within natural environments – to evoke a sense of seeing and feeling the same things for the first time, again" (www.joereardonphotography.com/).

Join us for this interesting program, and get home in time for the Super Bowl.

Photographers Give Gifts To Those Who Lost Everything



Photo by David J. Phillip/AP
Wikimedia.org;

For those who lose everything in a natural disaster, the greatest loss is often that of the family photographs which often carry cherished memories. Those can't be restored, but part of the healing process

can be the creation of new memories.

After Hurricane Harvey struck Houston, a group of photographers from Massachusetts joined others from Texas and Wisconsin to travel to Houston and take family portraits, at no charge, at an event titled Focusing Forward. They noted that for families facing heavy restoration expenses, photographs would likely be a luxury out of reach.

Fifteen minute sessions were scheduled for about a hundred families, and the favorite images were printed. Additional details about this volunteer effort were printed in the *Boston Globe* on December 1st and can be found at <https://tinyurl.com/y77dqnah>.

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.

Remembering Richard Balzer



We were saddened to learn of the passing of Richard Balzer on December 3, 2017. A PHSNE member from 1982 to 2000, Balzer was fascinated with anything related to visual entertainment. His vast collection included “magic lanterns, peepshows, shadows, transparencies, thaumatropes, phenakistoscopes and a variety of other optical toys. and kinetoscopes” (<http://www.dickbalzer.com>).

According to PHSNE member and friend Ruud Hoff, Dick Balzer's collection was among the top collections in the world. Balzer called his website a virtual “Wunderkabinett – my cabinet of curiosities.” A section of the website (for Flickr) featured Kinoras, Flip Books, and Mutascope as well as the Parlor Kinetoscope, and Balzer's personal collection included a hard-to-find Kinetoscope. The Parlor Kinetoscope was an instant success, but projected movies made the devices obsolete just a few years later.

Balzer published several books featuring his photographs and two on optical toys, peepshows and magic lanterns. He led the the Magic Lantern Society of the US and Canada and was an active member of the British Magic Lantern Society.

While traveling for work, Balzer visited major European photography collector shows. He attended a Magic Lantern convention in Boston in July, 2014 where he showed interesting items from his collection during breaks from the presentations.



Parlor Kinetoscope

Visit <https://tinyurl.com/yc76uy3c> for the comprehensive obituary notice published in the *Boston Globe*. It cites his roles as “writer, documentary photographer, executive coach, and respected collector of antique inventions that create optical illusions.”

~Photos from dickbalzer.com

British Beauties Appeal to Collectors

Great Britain produced some exceptional vintage cameras. Many fall into two categories: Tailboard Style, 19th century wooden folding cameras, and English Style featuring drop baseboards. One distinguishing feature of many British cameras is that the bellows won't fold with the lenses on.

Thornton-Pickard, established in 1888, was a major British camera company. In 1892 John Edward Thornton, one of the founders, patented an innova-



Thornton-Pickard SLR

tive "Time and Instantaneous" shutter and issued licenses to other camera makers for its use.

Thornton eventually left the company and co-founded the Thornton Film Company which patented a three-color cine film produced under license by the Eastman Kodak Company. Meanwhile, the Thornton-Pickard Company continued to produce cameras for

military use during WWI and eventually merged into Amalgamated Photographic Manufacturers which folded in 1939.

Cabinetmaker F. H. Sanderson obtained a patent for a bellows camera with variably movable lens board in 1895. Sanderson's field and "Hand and Stand" cameras use the concept in which "the lens board is held between two pairs of slotted struts, a screwed bolt, connected to the lens board, passes between the slots to clamp the lens board to the struts.

When unclamped the lens board is free to move vertically, tilt and move forward or backwards. This allowed the photographer to roughly focus and compose the subject, then with the struts unclamped a single movement would move the lens board to critical focus and bring the rising front into play. On later models there would be pre-set catches to set the front standard in a vertical position. The second aim of the Universal Swing Front was to allow the camera baseboard and therefore the tripod to remain level and do away with the necessity of tilting the camera and tilt-



Rare Sanderson Hybrid Roll-and-Plate Camera

ing the back" (more detail at <http://earlyphotography.co.uk/site/sanderson.html>). Sanderson's patent was licensed to the Holmes Bros. Co. which manufactured what are considered to be the "first highly flexible modern view cameras" according to Wikipedia.

In 2005, British historian and camera collector Eric Evans read *British Camera Makers* (by Channing and Dunn) and set a lofty goal: to collect one model from every British camera maker from 1839 to the beginning of WW1. His collection eventually represented almost 200



Arthur L. Adams SLR

British camera makers and included several models not listed in the book as well as later models.

Evans considered himself a caretaker of these vintage gems and stated, "the mould is broken. That's probably why I feel the need to look after what is left, even if at times it costs me everything I have and a bit more. I've never sold a camera in my life. I just collect them" (www.woodandbrass.co.uk). He died in 2016, and much of his collection was sold at auction in 2017.

~ Photos of cameras in private collection of a PHSNE member

MOMA Exhibit Features Photographs Of Stephen Shore



Signs

New Englanders who visit the Big Apple are encouraged to view *Stephen Shore* on display at the Museum of Modern Art. The exhibit “encompasses the entirety of the artist’s work of the last five decades, during which he has conducted a continual, restless interrogation of image making, from the gelatin silver prints he made as a teen-

ager to his current engagement with digital platforms” (<https://www.moma.org/calendar/exhibitions/3769>).

The American-born photographer is known for his “straightforward, unglamorous images.” In the past, he has used a variety of style of cameras and alternated between color and black-and-white. Currently, his focus is on digital photography and social media.

There are 19 audios on the MOMA website in which Shore discusses his work over the years right up to his current daily Instagram posts. The exhibit runs through May 28th, 2018. For a *Boston Globe* review, visit <https://tinyurl.com/.yd39z7qr>.

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:

March 5—Arlette Kayafas of Kayafas Gallery, on running a 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 <http://phsne.org>. See <https://www.facebook.com/PHSNE/> for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit <http://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 *Photographa* show announcements. Sign up at <http://phsne.org/emails>.

Check Out These Websites

<http://www.flintsauctions.com/wp-content/uploads/2017/12/Sale-001-Fine-Photographica.pdf>

This is a beautifully illustrated catalog with detailed camera information. The website is slow to open, so be patient. Scroll down until you start to see the cameras. There are many British cameras from the Evans collection referenced in the article on page 3. The sales prices are in British pounds (as of this writing, the pound is worth 1.38 U.S. dollars). Note that many of the cameras were sold with glass plate holders.

<https://northamericanphotohistory.ning.com/>

North American Photographic History site—New website that lists many other sites related to photo history