



**Ken Hough Highlights Deardorff Cameras
Sunday, March 3, 2024; 7:30 P.M., via Zoom
Link to be emailed to members before the meeting**

Ken Hough is an expert on all things Deardorff. He writes, "I have been around Deardorff Cameras nearly 37 of my 53 years. I bought my first Deardorff at a studio sale in 1971 for \$15.00!



I had a Speed Graphic, and I knew I liked large format. The 1937 5x7 Deardorff I bought had gold hardware and red stained wood. Also for sale was a row of #10 circuit cameras,

but I didn't know what they were at the time and at \$50 each, they were too expensive for a teenager's budget.

I thought my Deardorff was far older than '37 and was unaware the company was still in business in 1971. That year I started to go to the great old Chicago camera shops. While in Altman's, towards the rear of the store, I saw an 8x10 Deardorff folded up in the display case. At \$1,200.00 it cost more than a Hasselblad.

! Fast forward through the Navy as an optical man and marriage and working retail. In 1980 a high school classmate brought me an 8x10 Deardorff in disassembled condition. Like mine, a 1937 model. He asked if I could repair it.

I stripped and refinished it. It looked good but I needed parts which I ordered from Deardorff and received six months later. I took the camera to the Deardorff office and showed it to Merle and Jack Deardorff. Jack handed me 4 cameras on the spot to refinish for him. I started to go to Deardorff three days a week for 14 months learning the skills I needed to be hired. I did all the refinishing for Deardorff from 1980-88. During this time I also did repairs and new construction of cameras at the factory and also learned the history of the company and who used Deardorffs. Jack made me historian of Deardorff.

1988 saw the bankruptcy of Deardorff and the end of an era. It also saw the end of parts for me. By

1990 I had made contact with the metal suppliers Deardorff used and had a supply of metal, but at a very high price. Deardorff bought enough for a few years of production while I only needed parts for repair, a few at best. That problem still exists.

Despite the 1988 bankruptcy I was associated with Jack Deardorff from 1980 to 1993. Differences of opinions caused that relationship to dissolve.

Many people think Deardorffs are rare. They are not but parts for them can be. Even more recent models (1950-1988)

can have slightly different parts from one made a couple of years before. When I had to reproduce a metal part I generally had a camera to copy it from—but sometimes not. That

required time and patience on my part as well as the full understanding of my customer. I got backlogged at times. I had up to 35 cameras lined up to refinish, each requiring a week if I had the proper parts. I used only original Deardorff metal and wood parts.

I sometimes ran out of parts and had to spend a lot to get them and had to wait, often months, till my suppliers could make them, and then clean and plate them. It can be a hassle, but it was all worth while. The cameras had a new lease of life, another 50-75 years, and that's all that matters." He no longer restores or repairs Deardorffs, and his service as historian has ended.

Hough provides a brief history of the Deardorff company and cameras on his archived website <http://tinyurl.com/bd4fvm2c>.



Photo shop image by Jim Lersch

A Deardorff V-8 camera donated to PHSNE was sold on our Ebay auction site *phsneusa* on January 8, 2024. It is living a comfortable and pampered life in southern New Hampshire.

Can You Shoot Pictures In The Dark And Around Corners?

A camera that can take photographs in the dark and around corners would solve “a massive problem for engineers trying to build things like self-driving vehicles capable of seeing pedestrians and road signs even when it’s dark” <http://tinyurl.com/yhkh3ah7>). A camera that can do just that is being developed by Boston-based Ubicept, founded by Sebastian Bauer and Tristan Swedish. Bauer predicts that “this technology is going to replace a large part of conventional imaging, . . . It’s a paradigm change.”



Cofounders Bauer and Swedish
<https://www.ubicept.com/team>

The initial technology was developed at MIT and the University of Wisconsin. Bauer did his engineering doctorate research at the Karlsruhe Institute of Tech-

nology in Germany and his postdoctoral work at the University of Wisconsin; Swedish earned his doctorate from the Media Lab at MIT.

To accomplish its goals, Ubicept uses SPAD sensors (single-photon avalanche detector) instead of the CMOS (complementary metal-oxide semiconductor) widely used in digital cameras. SPADs are elements of lidar systems (light detection and ranging) which are used in recent models of iPhones.

See <http://tinyurl.com/5n78cs5u> for related TED Talk.

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. Please check the expiration date on the *snap shots* mailing label before sending in dues.

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>.

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MFA Exhibit Features Women of the Black Panther Party

Stephen Shames has been the official photographer of the Black Panther Party since his student days at the University of California, Berkeley. From 1965 to 1973, “he made hundreds of powerful images capturing the Panthers’ activities, and he became their official photographer in 1968. Many of the images record the everyday lives and critical work of the women who comprised more than 65 percent of the party’s membership.” Twenty-seven are on display at the Museum of Fine Arts in an exhibit titled *Comrade Sisters: Women of the Black Panther Party* (<https://www.mfa.org/exhibition/comrade-sisters-women-of-the-black-panther-party>).



MFA Press Release

While the Black Panthers are generally associated with well-known and widely recognized male leaders, the photographs in the exhibit “document the efforts these women undertook at community schools, free medical clinics, voter registration sites, community nutrition programs, and elder care centers across the United States, and some feature party leaders such as Ericka Huggins and Kathleen Cleaver.” The photographs “[make] it clear that the party’s unsung women were at the very heart of the collective movement—and [ensure] the lasting legacy of the comrade sisters in the process.”

Mark Feeney’s review in the *Boston Globe* includes an overview of the history of the Black Panthers (<http://tinyurl.com/2atuv5yf>). Feeney notes that the FBI considered the Black Panthers a serious threat despite its relatively small membership (fewer than 5,000). He writes “The image [the Panthers] cultivated was flauntingly masculine (something all too common with movement politics of the time, white as well as Black). Yet party membership was 65 percent female.”

The exhibit runs through June 24, 2024.

Fujifilm X-T2: A Digital Gem to be Auctioned by PHSNE

For a change of pace, the featured camera is not an antique film camera but a near-contemporary digital camera, a Fujifilm X-T2, donated to PHSNE. It will be auctioned on eBay as of March 1st. The seller ID is *phsneusa*.

The X-T series is Fujifilm's main line of mirrorless "DSLR-style" APS-C cameras that have interchangeable lenses and an electronic viewfinder in the center of the camera under a prism-shaped hump. To date there have been five single-digit models (X-T1 to X-T5) which are weather sealed and near professional-grade, plus a less expensive two digit X-Txx series in which cameras are not weather sealed, and a three digit X-Txxx series which has a simpler sensor. There are other "DSLR-style" Fujifilm interchangeable lens cameras - an X-H series that is full professional grade, and a smaller, lighter X-S series.)



In my opinion, the X-T2 is currently in the sweet spot of technology versus value. Announced in 2016, its auto-focus function is greatly improved from the X-T1, and the pixel count jumped from 16MP to 24MP. Originally costing \$1599 (body only) when first released, bodies have been recently selling

for around \$400-\$500 on eBay.

Although the normal kit lens found with the X-T2 is an 18-55mm zoom, the camera in our possession comes with two Fujinon Aspherical zoom lenses, an 18-135mm (full-frame equivalent 27-200mm) f/3.5-5.6, and a 55-200mm (82-300mm equivalent) f/3.5-4.5. The lenses and camera use the Fujifilm X mount. The camera has 2 SD card slots.

Other specifications of the camera include 325 autofocus points, of which 169 in the center use phase-detection, a 2.36 Mdot viewfinder, a 3" articulating LCD screen, ISO 200-12800 (boosted ISO 100-51200). The shutter ranges from 4 seconds to 1/8000 in program mode, 30 seconds to 1/32000 if you use manual mode and the electronic shutter. Flash sync is 1/250. There is a PC connector as well as a hot shoe, but no built-in flash. The camera can take 4K videos. The self timer has 2 and 10 second delays. The camera has a WiFi connection, as well as micro HDMI and USB 3.0 wired ports. The USB port can be used to charge the battery, or use the supplied external charger. The battery is a Fuji NP-W126S, CIPA rated at 340 exposures.. The body does not have image stabilization, but Fujifilm lenses have 5.5 to 6 stops of Optical Image Stabilization.

Unlike most other brand digital cameras, the camera does not use a Bayer sensor. It uses a Fujifilm X-Trans sensor which uses a different, more irregular pattern for red, blue, and green receptors in a 6x6 grid. Bayer uses a

finer 2x2 grid which requires a low-pass filter on the sensor to control moire patterns. Without needing a low-pass filter, the Fuji sensor



supposedly gives a higher image resolution. This is not something I could verify objectively, but the pictures from this camera were very sharp.

A feature that distinguishes the X-T2 from most other digital cameras is that there is no "PASM" selection dial. There are three control dials on the top of the camera: ISO speed (with "A" for Auto), shutter speed (T, B, 1-1/8000 and "A" for Auto), and exposure compensation (± 3 stops in 1/3 stop clicks). The lenses have two manual switches: OIS (Optical Image Stabilization)—on/off, and Aperture—automatic/manual.

For Program mode, you just set the ISO and shutter dials to "A". For Shutter mode, set the exact shutter speed you want. I never tried using A or M mode. The ISO and shutter speed dials have toggle buttons in the center to lock rotation so you don't change a setting by accident. I liked the ease of changing discrete shutter speeds and ISO speed.

Beyond that, the camera operates like most digital cameras. Press the shutter half-way down to set focus and exposure (the camera has face detection), press all the way down to take the picture. Auto-focus was fast and accurate in my experience. Similar to other digital cameras, there are front and back wheels to do things like change aperture and shutter speed when in Program mode and a Diopter adjustment wheel for the viewfinder.



One thing not found on most other digital cameras is a threaded socket on the shutter button that uses the same cable release that you haven't used since you last had a film camera. There is also a wired electronic re-

remote cable release, and a phone app available, though the ratings for the Anderoid version are only 1.6 out of 5.

I found the camera simple to operate, pleasant to use, and it produced excellent results. The body is small, about the size of a compact SLR from the 1980's, and weighs about 18 oz. The 18-135mm lens is large, almost 6" long, and another 18 ounces, but it is smaller and lighter than my Olympus E-M1 mark II and 12-100mm lens (very similar 24-200mm equivalent lens, smaller Micro 4/3 sensor). If I were to start with a new system now, I would seriously consider Fujifilm and the X-T2.

~Story and photos by Larry Woods, PHSNE Secretary

Exhibits Ending Soon

So Easy To See: Berenice Abbott's Super Sight

“In 1939, relentless experimenter and inventor Berenice Abbott embarked on a new project to ally photography and science, proposing a bold artistic role for herself as a ‘friendly interpreter between science and the layman’” (<https://mitmuseum.mit.edu/exhibitions/so-easy-to-see-berenice-abbotts-super-sight>).



for herself as a ‘friendly interpreter between science and the layman’” (<https://mitmuseum.mit.edu/exhibitions/so-easy-to-see-berenice-abbotts-super-sight>).

Without using an enlarger, Abbott was able to “produce large photographs of small objects” using a process of direct image capture, based on the camera obscura, which she called “Super Sight.” The exhibit at the MIT Museum showcases results of this experimentation through March 2024.

In The Room Where It Happened
An exhibit at the Griffin Museum of Photography features work by White House photographers over the past six decades. “Our understanding of the U.S. presidency is largely shaped by images. Photographs of political campaigns, international engagements, historic legislation, and national tragedy, accompany more intimate family scenes and humanizing portraits, each contributing to the global perception of the American presidency for generations to come” (<https://griffinmuseum.org/show/presidents/>).



© Pete Souza

The Eye of Senator Patrick Leahy
The Vermont Supreme Court Gallery will display works by the retired senator in an exhibit that runs through March 29th. Leahy stated, “I started taking photographs when I was three or four years old. I was born blind in one eye, but you only need one eye for photography” (<http://tinyurl.com/kmy3paws>).



<http://tinyurl.com/z6xpy78w>

Prominent people have easy access to important people; they are often successful amateur photographers. Leahy, who was particularly successful as a photographer, had his work published in *Time* magazine. He photographed everyday scenes as well as famous people and important places.

PHSNE Meetings

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

Upcoming meetings:

Saturday, April 20—*Photographica*, Newton North H.S.
<https://phsne.org/photographica/>

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 since 2005.

Stay connected to PHSNE via our emails: a *snap shots* e-copy, and *Photographa* show announcements. Sign up at <https://phsne.org/emails>.

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

Huge Award for Copyright Infringement

A long-running dispute resulted in the largest award ever for violation of a photo copyright. The court fined Pacifica Senior Living \$6.3 million for consistently using photographs by Scott Hargis without authorization. The fine represents the legal maximum of \$150,000 per image. The company chose to fight the suit rather than settle.

Based in California, photographer Hargis specializes in architectural images. He hopes the penalty sends a strong message to respect copyrights.

Hargis had wisely registered the photos with the United States Copyright Office. “Once a photographer has their works registered and an infringement has been found they must decide whether to sue for willful or non-willful. Non-willful carries a maximum of \$30,000 in damages and willful has a maximum of \$150,000” (<http://tinyurl.com/mvubjtee>).

Photographers have fared well in recent court decisions. “This time last year, a photographer was awarded \$1.2 million after a company used his photo of a pigeon for over a decade without compensating him for it” and photographers have prevailed in a number of copyright infringement court cases.

An Appeals Court ruling found in favor of Lynn Goldsmith in her suit against the Andy Warhol Foundation. “Artist Andy Warhol created a series of silkscreen prints and pencil illustrations (“Prince Series”) based on a copyrighted 1981 photograph of the musician Prince, taken by Lynn Goldsmith. Warhol made some aesthetic changes to Goldsmith’s original photograph, but they remained ‘recognizably derived’ from the original” (<https://www.oyez.org/cases/2022/21-869>). A district court agreed with the Foundation claim that it was fair use, but the U.S. Court of Appeals (Second Circuit) determined that the recognizable derivation “failed to transform and was thus not fair use.”