



**Dick Moore Presents *The Magic of the Magic Lantern*
Sunday, March 1, 1:30 P.M.**

Woman's Club Workshop, 72 Columbus St., Newton MA

At the March PHSNE meeting, Dick Moore will present a lantern show demonstrating a potpourri of lantern images and projection techniques and their mesmerizing effect on audiences.

The Magic Lantern is a significant part of optical projection that includes the Camera Obscura, Shadow Shows and the Magic Mirror. Following years of research and debate by scholars, the invention of the magic lantern is attributed to Christian Huygens, a Dutch scientist, and dates to 1659. Since then it has been used to mystify, entertain and educate audiences for hundreds of years. Lantern usage also played a significant role in various forms of public persuasion such as temperance, suffrage, religion and political propaganda.

Originally magic lanterns were rather small and limited in projection. Over the years, they advanced in size and capability, parallel to the development of improved optics and light sources, transitioning into marvelous show lanterns of the 1880's, including those made with mahogany with intricate limelight jets and superbly ground lenses in brass casings.

Early slides were individually hand drawn, etched onto glass and then skillfully hand painted. Many lanternists made their own slides, while others were drawn by some of the most famous illustrators of that time, such as Cruickshank, Tennille, and Dore.

With the advent of photography, photographic images were made into lantern slides. Most remained as black and white images; however many were colored by hand tinting. The quality of the tinting would vary, yet much of the work was extremely exquisite, and slides were delicately and intricately colored.

Motion, real and imagined, was achieved with ingenious mechanically designed slides that used multiple pieces of sliding glass, levers, and rotating cranking mechanisms, combined with fades and overlays to achieve the desired effect.

Dick Moore is a historian, collector, and researcher of magic lanterns, lantern slides and their role in early visual culture. He is also a professional Lanternist showman. His presentations focus not only on the entertainment aspects of the lantern but provide an important venue to demonstrate how the lantern images impacted the way people learned about and viewed the world around them. His emphasis is on preserving and authentically sharing these historically important images.

Moore's collection includes images regarding early social issues such as poverty, temperance and white slavery. Other topic areas encompass major explorations, Dickens tales, classic stories, children's stories, American Revolutionary War history, and American and British humor. An extensive section in the collection includes historically rare early circus images from France, the UK, and the US.

The demonstrations allow one to observe and study how the lantern played the formative role in the development of projection techniques. Through Moore's work, one can comprehend and appreciate the importance the project image played in the popular visual and scientific culture of 19th, 20th, even into the 21st century.

Moore is past President of the Magic Lantern Society of the United States and Canada and a member of the International Panorama Council, Circus Historical Society, US Circus Fans Association, and U.K. Circus Fans Association. He has presented programs in the U.S., Canada, and England and written articles for many publications including *The Magic Lantern Gazette*, *Bandwagon* (Circus Historical Society), *The Magic Lantern Society Journal*, *Windswept* (Mount Washington Observatory), and others.

Elsa Dorfman: Me and My Camera At the Museum of Fine Arts **February 8 to June 21, 2020**

“This exhibition is the first to explore autobiography in the work of Elsa Dorfman (b. 1937), a beloved Cambridge photographer known for her large-format commissioned portraits. Working with a 200-pound, 20 x 24 Polaroid camera, one of only a few in existence, Dorfman has photographed friends, artists, and celebrities, all with disarming informality.

Though many of her portraits are of others, Dorfman’s self-portraiture is integral to her entire practice. ‘Being comfortable with the camera on myself affected how I felt in taking pictures of others,’ she once said. ‘I really had in my mind that this was helping me, in some magical way, to take portraits, because people would sense I did it to myself, too.’

Bringing together a selection of 20 x 24 self-portraits made since 1980, *Elsa Dorfman: Me and My Camera* looks at the artist’s life through her work. Intimate photographs of Dorfman with her son, Isaac, and her husband, lawyer Harvey Silverglate, reveal the family’s close bond. Self-portraits of the artist with her camera show the delight she takes in the medium. Some of the photographs show the artist with a bundle of black balloons. These works,

taken on Dorfman’s birthday, form an ironic chronicle of the process of aging.

The exhibition also includes a group of smaller black-and-white photographs from the landmark 1974 photobook *Elsa’s Housebook: A Woman’s Photojournal*. These images celebrate the circle of friends who visited Dorfman at her home near Harvard Square in the 1970s, including Allen Ginsberg and a host of other writers.

Like all of Dorfman’s work, the photographs in this exhibition radiate warmth, inviting visitors into the intimate moments of an extraordinary life.”

~MFA Press Release

<https://mfa.org/exhibition/elsa-dorfman-me-and-my-camera>

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. 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 Joe Walters Jr, PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453. (Call: 617-826-9294; email: membership-chair@phsne.org; or use the Web form at phsne.org/application).

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Lecture

Elsa Dorfman and Self-Portraiture in Photography, a lecture, will take place at the MFA on March 10, 2020, 10:30 A.M.–12:00 P.M.

The Leningrad 35mm Camera

A most interesting and unique camera is the Leningrad, named after the city where it was manufactured (now St. Petersburg, Russia) by GOMZ, a State Optical-Mechanical Factory that operated from 1956 to 1968. With a production run of 76,385 cameras, few were exported, such as the one featured in this article, making it a rare camera. The export model is easy to spot, as the name Leningrad on the front is in English (Roman letters), as compared to Cyrillic letters used on the standard cameras. The GOMZ logo is a pentaprism with an arrow indicating the reflected light path entering at the lower right corner and exiting at the lower left corner.



The Leningrad is a 35mm split image coupled rangefinder camera with some unusual features not found on other cameras. It is very sturdy with a high degree of precision, and it is considered by many to be the most advanced and expensive Soviet camera ever made. At the 1958 Brussels World Exposition, it was awarded the "Grand Prix de Bruxelles."

The first thing one notices is its unique shape, with the prominent angular grip on the left side and large film-wind knob on the top right. The film knob, when wound, puts tension on the film transport and shutter to automatically advance the film and cock the shutter after each exposure, making the camera ready for the next shot. It is capable of taking up to 3 frames per second and 15 shots per wind. Instead of a take up spool with sprockets, there is a large drum on the right side which is designed to rotate half way each time the shutter is depressed.

Other unique features include a large combined rangefinder and viewfinder, which incorporates prisms instead of mirrors for a bright and accurate image, automatic parallax correction, and frame lines for 50mm, 85mm, and 135mm lenses. The first 2 numbers of the serial number, located on the cold shoe, represents the year of manufacture, a clever and informative feature.

The camera houses an M39 Leica screw mount, which allows the use of a large number of German, Japanese, and Soviet screw mounted lenses; however not all M39 lenses will fit due to an incompatible lens mount ring for some lenses.

Other features include a Jupiter "8" 50mm f/2 lens, a cloth focal plane shutter with speeds from 1 second to 1/1000 second plus B, flash mount cold shoe with 5-20 mms adjustable flash sync delay, timer, diopter adjustment on the eyepiece, and a kickstand to balance the camera when needed.

In 1965 the GOMZ factory changed its name to LOMO (Leningrad Optical-Mechanical Union), which had continued success for another 3 years before finally discontinuing the production of the Leningrad.



The Leningrad remains a highly collectible camera, with many advanced and unusual features. As an interesting side note, the camera brought fame and glory to the factory, as special modified versions of the Leningrad were used in outer space during the Leningrad Space Program.

~Story and photos by PHSNE member Richard Berbiar

Princeton Presents LIFE Magazine and the Power of Photography



J.R. Eyerman, Audience Watches Movie Wearing 3-D Spectacles, 1952, press release

PHSNE members in the metro New York and Philadelphia areas may want to head to the Princeton University Art Museum to view *LIFE Magazine and the Power of Photography*.

“Offering an in-depth look at the photography featured in *Life* magazine throughout its weekly run from 1936 to 1972, this exhibition examines how the magazine’s use of

images fundamentally shaped the modern idea of photography in the United States” (<https://artmuseum.princeton.edu/art/exhibitions/3612>).

“Drawing on unprecedented access to *Life* magazine’s picture and paper archives, as well as photographers’ archives, the exhibition presents an array of materials, including caption files, contact sheets, and shooting scripts, that shed new light on the collaborative process behind many now-iconic images and photo essays.” The exhibit runs from February 22 to June 21 and will move on to the Museum of Fine Arts in Boston in August.

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:

SATURDAY, April 18, *Photographica 89*, Newton North H.S., 457 Walnut St., Newton MA

Driving directions to Woman’s Club Workshop, 72 Columbus St., 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/member-services/archives/> 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

PHSNE Supports Analog Photography Classes in Waltham; Volunteers Needed

Analog photography is an important part of Waltham's history because for many years, much of Polaroid's film was produced right here. Unfortunately, however, Waltham High School doesn't have a darkroom. Due to the high cost of maintenance and the growing popularity of digital photography, it was taken down many years ago. Thus, the Waltham Darkroom was created with the goal of connecting students and interested adults with the fun and rewarding art of traditional analog photography. Thanks to the generous support of the Photographic Historical Society of New England, which donated much of the equipment, the cost of participation has been dramatically reduced. Without PHSNE, this program likely would not have been possible.

At the moment, volunteers with darkroom expertise are needed to help teach classes. Instructors would be working with small groups (4-6 people) to teach the basics of darkroom photography including how to take pictures using an analog camera, how to develop film, and how to make black and white prints in a darkroom. This would require a two-to-three hour commitment per week for the duration of the session, which will likely run six to seven weeks, starting at the beginning of March. If you are interested, please email [Kathy Gross at kgross@city.waltham.ma.us](mailto:kgross@city.waltham.ma.us) or Alexia Marriott at alexiamarriott@gmail.com for more information.



PHOTOGRAPHICA

Photographic Historical Society of New England
(PHSNE)

Largest Sale and Display of Used Film Cameras, Antique Images, and
Photographic Ephemera in New England

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- Bargain Tables
- Live Auction to follow at 4:00 pm. Over 100 lots!
See auction items at www.phsne.org (one week before show)

Saturday, April 18, 2020
9:00am - 4:00pm

Newton North High School
457 Walnut Street
Newtonville, MA 02460

Early Birds Welcome at 7:00am (\$20)
General Admission at 9:00am
Free Admission to PHSNE Members,
Students, Photography Teachers,
and Active U.S. Military (with
valid ID)

All Others \$5

www.phsne.org

