



W.H. BALLARD
MAINE PHOTOGRAPHER
A LIFE
OF
INGENUITY & ART

The Southwest Harbor Public Library
Collection of Photographs
June 30 - July 26, 2013



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Many people work tirelessly for the benefit of the Southwest Harbor Public Library Collection of Photographs. We particularly thank these volunteers for their help in building and maintaining the Ballard Collection and creating this exhibit.

The Ballard Family Rob Michael - Willis Humphreys Ballard's grandson
Deborah Michael Gatz - W.H. Ballard's granddaughter

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The Library Staff and Trustees who so generously cheer us and support our endeavors every day.

W.H. Ballard's History

W.H. Ballard and The Southwest Harbor Public Library

"Willis Ballard established himself as a photographer of unique and exceptional ability...well known for his stunning scenics and photographs of all types of boats. Mr. Ballard shunned national exposure, wishing only a quiet and dedicated life on the island..." - The Bar Harbor Times, May 29, 1980.

"By the time he retired in 1977, [Ballard] had produced well over a million post cards, each done by hand." - Memoir by Diane Eleanor (Ballard) Michael, 1998.

This exhibit of W.H. Ballard photographs, from the collection of the Southwest Harbor Public Library, has been designed to introduce images to the viewer that are less well known than his famous postcards and scenic views of Mount Desert Island and Acadia National Park.

The Southwest Harbor Public Library owns a significant collection of more than 3500 W.H. Ballard photographs and negatives. At first, we did not fully grasp their scope, but we soon learned that the variety and significance of his work was superseded only by its artistry and attention to detail.

Library curators began to catalog and scan "Bill" Ballard's photographs in 2006. As we became better acquainted with the man and his work, our enthusiasm for the Ballard collection grew. Our interest was further piqued by Diane (Ballard) Michael's perceptive and detailed memoir of her father's life written before her death in 2008. Her descriptions of his meticulous and ingenious working methods, plus the recollections of his grandson, Rob Michael, were riveting. We determined to mount an exhibition at the library of Ballard's life and photography. We wanted to show people how extensively he had captured life and work on Mount Desert Island.

Willis Humphreys "Bill" Ballard (1908-1980) grew up in Portland, Maine, the son of Grace T. (Humphreys) Ballard, a sea captain's daughter, and George Robert Ballard, a pharmacist, who was also an excellent amateur photographer.

As a young man, Bill worked as a purser on steamship lines and only took up photography professionally in the early nineteen thirties, when he joined his brother-in-law, Ralph Blood, in Ralph's Portland photography studio.

In 1933 Ballard took a felicitous weekend trip up the Maine coast to Mount Desert in order to take scenic photographs. Shortly afterward he and his wife, Ruth Farnham (Blood) Ballard, decided to make Southwest Harbor their new home. Bill designed a house and workshop, to be built at 66 Clark Point Road in 1935. There he started the Anchor Light Studio, a business that spanned forty-three years.

At first, scenic postcards and salon prints were his bread and butter but whenever opportunity beckoned, he diversified. He took portraits of babies, recorded children at school for the annual yearbooks and then did their graduation pictures. He illustrated books and took book jacket

portraits. He rushed out after a snowfall to take pictures of the island, as it turned white. He photographed local homes and summer cottages. Summer people were fond of putting pictures of their snow-clad cottages on Christmas cards.

Ballard recorded the permutations of Southwest Harbor's local businesses and its Main Street. His work appeared on advertising brochures for Mount Desert Island. He would entrust his camera equipment to the bow of a pitching boat in order to photograph sailboat races. His images of the Southwest Harbor working waterfront with its boat building and fishing industries, coupled with his interest in copying and preserving old photographs, helped create a precious historical record of life in Southwest Harbor.

During World War II, Ballard was an official civilian photographer for the United States Army and Navy, which kept him busy documenting the war work at the Manset Boatyard (later the Henry R. Hinckley Company) and Southwest Boat Corporation.

Despite his modesty and quiet personality, W.H. Ballard's work was the subject of a number of exhibitions and he did enter competitions. In 1937 he was represented by two beautiful photographs of Mount Desert scenery at the Rochester Athenaeum and Mechanics Institute at Rochester, New York. One was a photograph of Bass Harbor Head light and the other showed a yacht race, with the vessels under full sail. Only two other New England photographers were represented at this exhibition.

One early scenic photograph entitled "The Maine Coast" was one of only eleven professional photographs selected to represent the United States at a Pan American Union Exhibit in 1941. In July of that year the front cover of "Commercial Photography" magazine showed a Ballard photograph of the front lawn of the Robert Kaighn cottage, "Balla Cragga," in Southwest Harbor.

A few years before he died, Ballard gave the library images he had made of historic photographs, plus the negatives of Southwest Harbor school groups he had photographed from 1937 to 1963. The library also acquired a collection of his postcards and received many other gifts of his work from generous donors.

Bill Ballard's steamboat photographs were given to the Maine Maritime Museum in Bath. Many of his photographs went to the Mount Desert Island Historical Society and after his death, when his house and studio on Clark Point Road was sold, various collectors bought other images from his archive.

Diane (Ballard) Michael contacted the library in 1990 to suggest we buy some of her father's negatives. W.H. Ballard had been a trustee of the library and Diane wanted her father's legacy to be preserved in the town where he had lived and worked. Fortunately, with the generous help of a number of private donors, we were able to raise the money and purchase 1200 negatives early in 1991.

With the 1983 addition to the library, a darkroom was created, thanks to the generosity of Polly and Miles W. Weaver, the curator of the library's collection of photographs at the time. The room was dedicated to the three photographers whose work constituted the bulk of the library's photographic holdings: Henry L. Rand (1862-1945) an early Southwest Harbor resident and fine amateur photographer, Dr. George A. Neal (1872-1939) a long time Southwest Harbor physician and community leader and Willis H. Ballard (1905-1980) the only professional photographer of the three.

While the darkroom provided a secure storage area for the photographs, it had been built on the cusp of the digital age. New technology had replaced chemicals and sinks. The dark room became the Weaver Archive Room. To preserve the original negatives and prints, yet make the collection available to scholars and the public, we needed to scan the collection.

A number of incredibly loyal and industrious scanners have scanned more than 30,000 documents, negatives and prints for the library. Notably, those we know as "Ridge Runners," a group of eight Acadia National Park volunteers, have made this exhibition possible. They spent two winters scanning 3500 Ballard negatives and, equally important, transcribing the notes he had written on the negative sleeves.

We regret that Diane Michael died before this exhibit could be mounted. We are, however, pleased that her son, Rob Michael of Portland, Maine, has encouraged us to do the show and supported our efforts, even making available for display some of his grandfather's equipment.

Bill Ballard recorded mid 20th century Mount Desert Island with artistry and affection. His legacy is a photographic history to be treasured.

A Biography of Willis H. Ballard

By his daughter
Diane Eleanor (Ballard) Michael - 1998
Edited by Meredith Hutchins

Willis Humphreys Ballard was born in Portland, Maine on December 20, 1906. His father, George Robert Ballard, was a pharmacist, an excellent amateur photographer and an avid outdoorsman. Ballard's mother, Grace Humphreys of Bath, Maine, a musician, was the daughter of a respected and well-known sea captain, in the era of the great sailing ships. Grace Humphrey's own mother had sailed around the "Cape and the Horn" with him and had given birth to her first two children at sea.

When young Willis (in later years known as Bill) was only eleven, his mother died of cancer, leaving a large void in his life. He and his older brother, John, lived with their father and paternal grandmother in Portland, Maine where they attended school. Summers were spent at the family cottage in Popham Beach with their mother's large family. George Ballard drove down every weekend. During those summers, young Willis, hearing tales of his grandparents' sailing days aboard the barks and clippers his grandfather had commanded, developed a deep love for the sea.

George Ballard enjoyed photographing his family and scenes in the area and processed his own work, some of it glass negatives, in the kitchen of the cottage. Willis, however, showed little interest in photography. He was far more interested in the "marvels" of electricity, and became the unofficial school electrician at Deering High School until he graduated in 1924. He did the wiring for school plays and other events. He also became fascinated by ham radio and built his own set in the school laboratory. One day he startled himself by getting an answer from a man in England, quite a feat in 1922.

His formal education completed, Ballard's love for the sea drew him to apply for and receive a job as purser on the Casco Bay Lines, which served the many small islands in the bay off Portland. There he learned much about seamanship and made many long lasting friendships. A year later he obtained work as a purser on the much larger Eastern Steamship Lines. His run was from Boston to Norfolk, Virginia. The company quickly noticed his conscientiousness and promoted Bill to head purser. He was twenty-one years old, which made him the youngest purser ever on the Eastern Steamship Line.

Before he began his new job, his father gave Bill a box camera and urged him to use it. Ballard snapped pictures of passing ships, skylines and fellow workers and one day he took a photograph of a burning yacht off the New Jersey coast and submitted it to a New York City newspaper. To his surprise, they covered their entire front page with it and paid him \$10. "Strangely enough," he later related, "I was impressed but didn't think of making this hobby my livelihood."

However, soon after the burning yacht photo appeared, he received word that his father had died suddenly. The family home at 13 Bedell Street, Portland, was soon sold. His brother John had married and had his own apartment so Bill Ballard, age 21, was on his own. The only home

he now had was the ship.

Within a couple of years, he sensed that the steamship era was passing, so he decided to apply for a job at the company's home office in Boston. When they accepted his application, he rented an apartment nearby and settled in. He sometimes drove home to Portland on weekends, where he stayed with his long time best friend, Ralph Blood. Ralph, who was a professional photographer, urged Bill to learn the ropes and consider becoming a partner in the business.

At first Ballard had little interest in the idea, but when Ralph's little sister, Ruth, came home from the west coast, where she'd worked as a legal secretary, Bill wasted no time getting reacquainted with her. He had known her for most of his life, but he hadn't seen her in several years and she was no longer a little girl, but a lovely young woman. Bill and Ruth began to write to one another weekly and he drove to Portland weekends, stayed with his brother, and spent every minute he could with Ruth. They were married in October 1931. The young couple rented an apartment near Boston and in August 1932 their first child, Dianne, was born in Portland, Maine because they wanted her to be "a native born Mainer." Soon afterward Bill decided to work with his brother-in-law, Ralph. Ballard had been a ship's purser for four years, followed by three more years in the company's Boston offices.

One weekend in 1933, Ballard, Ralph and a friend decided to drive up the Maine coast to Mount Desert Island. They had heard about its extraordinarily beautiful scenery and planned to camp there for a few days and take scenic photographs.

Subsequently Bill took his wife and baby to see the island and they decided that Mount Desert would become their new home. They rented a small house in Southwest Harbor where Bill set up a makeshift darkroom in the bathroom, making this room "by appointment only." He began making salon photographs, postcards and 8 x 10 views. He cut the glass, cut the frames himself and assembled them throughout the years he was in business.

For his first project he used photographs taken on his earlier camping trip to Mount Desert Island, though later in life he would readily tell you that he found he had more to learn about using his camera, as his first photograph of Otter Cliffs was a bit muddy.

After preparing his photographs, Ballard would dress in suit and tie and hat and drive to the Jordan Pond House in Seal Harbor. This lovely old farmhouse almost surrounded by mountains and with its meadow sloping gently down to the pond, was a favorite place for summer residents and natives to meet and be seen.

At that time one "dressed" for an evening dinner and in the afternoon formal teas with popovers and homemade strawberry jam were served on the porch or at rustic wood tables on the lawn. Horse and carriage rides were offered and there was a small gift shop.

Mr. and Mrs. Thomas A. McIntire owned the Jordan Pond house and it was to them that Ballard first went to show his work. Mr. McIntire was so impressed with it that he ordered more and had Bill produce place cards with photographs for the reserved tables. McIntire made a verbal contract with Bill to sell only Ballard photographs. The contract remained in force for forty-five years until the photographer's retirement.

This first commission with the McIntires meant everything when you remember that it was 1934 and all the savings that Ballard had built up during his years at sea were frozen at the bank. The country was struggling with the worst depression in its history and it took courage and careful planning to start out on a new venture such as this. Ruth Ballard even fried peanuts and made cakes to sell in order to supplement their meager budget.

It did not take long, however, for word about the quality of Ballard's work to spread. As his business grew, it became obvious that using the bathroom and kitchen for his processing was not ideal. Then, in 1934, the bank released some of his frozen savings. Ballard designed a Cape Cod style home that Robie Norwood built for him at the corner of Harbor Avenue and Clark Point Road. Bill attached the "Anchor Light Studio" to one end of the house and created an outside waterproof showcase in order to display his "scenics" to people passing by.

His darkroom was located in part of the dry basement and Bill constructed the accessories needed. He made wood sinks, painted them with waterproof coating and plumbed in the water. He washed the photographs by stirring with a glass rod and running water into one end of the sink and out the other. He had no electric print washer until the 1940s, when the Navy gave him an old Paco print washer while he was working for them.

Ballard ran wires and installed lighting where needed and made a small desk with a glass surface, lit from beneath, for touching up negatives and prints. Cabinets, drying racks, storage areas for framing stock and glass and a dry place to store the chemicals he used were also prepared. He made all his frames and cut the glass to fit at a workbench he made outside the darkroom. He did not use premixed chemicals, but mixed them himself, writing the compound used, on each negative sleeve. A pot bellied wood stove for warmth and for heating the water completed the room.

From the beginning, he kept meticulous records in a darkroom journal. By this time he knew for certain that he was a professional photographer and, with the sea in the backyard, he was in a place he wanted to be.

Bill Ballard's business was extremely labor intensive. Unlike the present day, when reproductions are done almost effortlessly with high tech equipment, in the 1930s the photographs and postcards were done one by one. Each postcard had to be measured and cut by hand. (It was several years before Ballard was able to obtain postcard stock.) After the film was exposed, developed, washed and air dried, it had to be examined closely for flaws. If then acceptable, the photographic paper was exposed, developed, washed and dried on racks. When paper dries, it tends to curl erratically and must be flattened. Lacking special equipment, Bill had to do it himself, often with the help of his wife.

At first they used the huge black wood and coal burning kitchen stove to heat two flat-irons, using one iron while the other came to the correct heat, which could be ascertained by moistening the finger with the tongue and quickly touching the bottom of the iron. (There were no thermostats on the old flat irons.) When the iron sizzled a little, it was at the right heat for delicate materials such as rayon. A livelier sizzle signaled that it was ready for cotton, the right temperature to run over a print in one direction before placing it between the pages of a Sears Roebuck catalogue to keep it flat until cool. Four postcards could be placed to a page, or two five by sevens, or one eight by ten print.

Larger salon prints were done in the same fashion, but had to be placed under a make-shift board that was weighted down and, in order to get a photo ready for a salon size print, it needed to be affixed to a special mounting board by applying heat. Ballard first placed a special kind of mounting paper on the back of the print and with a flat iron touched each corner of the paper to the entire board. It had to be done carefully and quickly so that it adhered evenly, without a wrinkle, and the iron must not be too hot, or it would scotch the photograph, or if too cool, it would not stick, and then the time and work expended thus far would be wasted. When one iron cooled, a second one was put to use and the first iron was placed back on the stove to heat.

After the postcards were cut and flattened, Ballard printed his logo on the message side with an old printing hand operated press. Each letter was typeset into a special block, all in reverse. Then the logo was affixed to the block, which was placed into the press. Ink was applied to a round flat surface above the plate that held the block and a lever, operated with the right hand, was pulled downward, causing a cylinder to move over the round flat surface, making it spin and spreading the thick ink over it evenly. The cylinder continued to move downward and ink the letter block. To complete the cycle, the surface of the letter block moved forward and touched the waiting postcard surface. The handle was pushed up and the card carefully removed and put aside to dry. The result was a single printed postcard.

When all the cards were finished, they had to be hand "curled," so they would curve in the same direction. Bill and Ruth accomplished this by placing a card behind a smooth steel cylinder set in a holder that had a handle on the right side. When they cranked the handle, the card would emerge flat.

Before delivery the cards were counted, sorted by fifties, banded with strips of brown wrapping paper and fastened with tape. It took a great deal of time, patience and energy to produce postcards with a retail price of just three cents per card. Forty-three years later, when Bill Ballard retired, the retail price had only risen to ten cents. Today, many of his cards are commanding upwards of thirty dollars among collectors.

As time went by, Acadia National Park became a regular customer for Ballard photos to be sold in their shops. Each October the Park placed orders for his work to be delivered the following spring and frequently Bill was called upon for special projects. After the October 1947 Bar Harbor fire, he made a photographic record of the fire damage, which was later instrumental in correcting distorted reports in the press, some from as far away as Europe, that the island's beauty had been totally destroyed.

Ballard also designed and formatted countless promotional brochures for towns and businesses and Acadia National Park. While his focus remained on Mount Desert Island, he photographed other areas of Maine as well. He produced postcards and scenic views of Popham Beach, his childhood summer home, and Monhegan Island, where a hotel owner took his own photographs and had Bill make them into postcards with a special embellishment and photo credit to the hotel owner.

Ballard's dramatic photographs of Mount Desert Island scenes with its lakes, ponds and eighteen hills and mountains often presented challenging climbs up steep ascents and narrow ledges while carrying a heavy cumbersome case that contained his Graphlex view camera, exposure meters, filters, film and other accessories plus a heavy wooden tripod.

One job he especially enjoyed was photographing the high waves that pounded the rocky shores of Mount Desert Island. He realized that the most dramatic surf came with winter storms, when waves crashed against high ledges, sent spray upwards and produced salt-water suds. Bill could sometimes be found with his camera in the frigid surf or standing on a ledge in the freezing winter wind.

His large Graphlex view camera would be perched on a wooded tripod, as he waited for just the right wave and the correct light angle to meet so he could take a shot. He rarely took more than three or four shots of one scene, for he was never a snap shot artist, who aims the camera and shoots dozens of frames with the hope that one of them might be a good one. Being a true artist and a frugal man as well, he felt this to be wasteful and unnecessary. By carefully studying the wave action, he instinctively knew when to trip the shutter.

He would then head back to his dark room, process the films and study each proof. If satisfied, he might make an 8 X 10 photograph and would do any dodging (lightening) and burning (darkening) needed. He would also make notes of what he had used for settings, etc. on the negative sleeve. If he got positive reactions to the photograph, he would make a salon sized print and postcards. He liked to show the many shades from black to white in a photograph, which became one of his trademarks.

In 1936, the year the Ballard's son, Lawrence Farnham Ballard was born, Bill's photograph of the Bass Harbor Head lighthouse became one of the most popular views he ever captured. It has appeared in numerous magazines even to this day. In 1941 when he photographed the lighthouse again, several features, such as the little boathouse, were gone. Trees covered more of the view and the fog bell had been taken off the tower and hung near the ground. Because his early photograph was well known, thousands of people have photographed the lighthouse from the same vantage point, but those attempting to use the same angle now see a "no trespassing sign."

Bill photographed many Maine lighthouses over the years, including West Quoddy Head, with its red and white stripes and this easternmost lighthouse in the United States is still striking when seen in black and white. Whenever possible he photographed the lighthouse keepers and families and he also compiled an album featuring postcard sized photos and data on all the lighthouses in Maine.

During his long career Ballard took on many of the usual jobs that are the lot of the free-lance photographer and his Christmas cards on photographic paper quickly became popular - family groups under the Christmas tree or summer cottages photographed in the snow.

Winter scenes of fishing boats tied up to docks and photographs of lobster traps and buoys stored on a snow covered dock were in demand and now such views are even more sought after because lobster traps are no longer made of wooden lathes with arched tops and hand knit heads.

Sometimes, when photographing snow scenes, he would show a few footprints in the fresh snow to lend more interest and depth to the shot. To achieve this, Ballard would carefully walk through the snow so that the tracks seemed to disappear into the woods and then walk backward through the same tracks to where he had started.

Bill also did graduation portraits, school group photographs, community events, clubs and variety shows and weddings. His work even extended to photographing automobile accident scenes for the police, which were sometimes "hard to take." Ballard's portrait studio was the family living room with a curtain strung across the room from a center beam. When doing portrait work, he often found that the most difficult part was the retouching, retouching and retouching! Removing circles from under the eyes and touching out freckles and pimples was grueling, eye straining work.

Babies could also be a challenge, though fun. Bill would often call his wife, Ruth, to come and make a child smile. She thoroughly enjoyed this and she could get even the crankiest baby to laugh.

Some of his customers preferred tinted portraits. This was done starting with a black and white photograph and tinting it with oils similar to those used on canvas, except that they were transparent, so that the image showed through the color. The oils were mixed and applied to the photograph with cotton that was wrapped carefully on the end of a small pointed wooden stick.

Originally Ballard did the work himself, but later he taught his wife and daughter to do it. This is now almost a lost art. The type of photographic paper used today isn't as absorbent and resists the oils, which results in a less than ideal finished product. The color tends to slide off over time and produces too much shine.

When World War II began, Bill Ballard attempted to join the military, but was turned down because of a foot problem and poor hearing. However, both the Army and the Navy cleared him to be their official civilian military photographer for classified areas in Maine. This included military boats and ships under construction and the official identification photographs required during wartime. I. D. photos were easy. They were not to be retouched and could be done in the studio with a measured backdrop provided by the U. S. Navy.

Once, a gentleman asked him to alter a photograph of a little boy in a casket. The man had learned that the grieving parents had never had a picture taken of their son. "Could the photograph be made to look as if the child were still alive?" he asked. "Could his eyes be opened and the background of the casket eradicated?"

The latter request was not difficult, but in the early 1940s digital imaging was not an option and opening the little boy's eyes posed a difficult challenge. Bill enlarged the photograph and took it to a good friend in Ellsworth, Robert Morse, a fine artist, and asked his opinion.

Mr. Morse accepted the challenge and did an excellent job of "opening" the child's eyes. Bill then photographed the now altered photograph once again and did some retouching. The customer, who was very pleased, later told him that the parents were overjoyed.

Although postcards were the backbone of W. H. Ballard's business, other commissions gave variety to his work. He was frequently called on to provide illustrations for books and did the photographs for master bird carver, Wendell Gilley in order to illustrate Gilley's written instructions on carving in his book, "The Art of Bird Carving: A Guide to a Fascinating Hobby."

One author who called upon him for a back cover portrait was Southwest Harbor resident Rear Admiral Edward W. Ellsberg, USN ret., who had written a number of military adventure stories such as "On the Bottom" and "Under the Red Sea Sun." Ballard's wife, Ruth, had typed the manuscript for one of them.

Bill also did illustrations for an American Forest Association publication involving close ups of flowers and the tips of tree branches for identification purposes. Many of his photographs appeared regularly in "Down East Magazine," "National Fisherman" and other periodicals.

Bill Ballard was not one to enter contests or exhibit his work except in his studio, but he was once contacted by the "Pan American Exhibit" organizers who invited him to enter photographs in a contest that would select ten photographs to represent the United States in their exhibit. He submitted just one picture, which showed a crooked tree, almost in silhouette, with rolling surf lit by the late afternoon sun. Called simply "The Maine Coast," the photograph was selected for exhibition.

In 1967 the University of Maine invited him to do a one man show at their gallery on the Orono campus and his work has been shown at other exhibits including one at Rockefeller Center in New York.

Since his death, Ballard's daughter has been asked to arrange a number of exhibits, generally as benefits for museums or libraries including a one week exhibit of his photographs taken in the Popham Beach area to celebrate the founding of Popham, Maine, the first permanent colony in the United States, by George Popham in 1607. A descendant of George Popham, Michael Popham, flew over from England and his work at the BBC to help celebrate.

Over the years Ballard was commissioned to photograph boats in all stages of construction, as well as boat launchings and sea trials. Some were large yachts and fishing trawlers and some were small lobster boats. He immensely enjoyed photographing sea trials and sailboat racing, as he loved being out on the water and many of the pictures he took at those races are still popular. The photography was crisp and brilliant and the vessels cut through the water as, spray flying, they leaned into the wind.

A friend, Stephen Stanley Spurling, who owned a lobster boat, would ferry him and his equipment out to a spot near the starting boat and Bill would set his tripod and view camera up on the bow

of the little vessel with his equipment box nearby. The starting gun would fire, the sailboats would be off and the little lobster boat would follow along side with Bill balanced precariously on the bow, measuring light, loading film and snapping pictures.

His daughter, Diane, who often went with him, would see very little of the races themselves. She kept her eye on her father, holding her breath and worrying that he might lose valuable equipment overboard as the pitching boat maneuvered around the racing vessels. She knew that he had never learned to swim, which was not at all unusual for men who went to sea, and while he never lost a piece of equipment, she managed to lose one of her own lens shades overboard.

Occasionally, well-intentioned people would urge Bill to get more up-to-date equipment and modernize his darkroom. While there were some things he would have liked to purchase, he had to be satisfied with the results he obtained using what he had. In the late 1940's color film for the general public became very popular, so Ballard got more and more requests for photographs in that medium, mainly from businesses wanting more colorful brochures. One friend, an executive and promoter of color with Eastman Kodak, tried to get him to switch to color, but he remained unpersuaded.

He did, however, purchase a 35mm Contaflex hand held camera, along with the necessary accessories and would do color work on commission. He also photographed a number of scenes to use on postcards and began to take color slides, handling their distribution the same way he handled his black and white photographs, by wholesaling them to businesses and providing display frames that were lighted from behind. He also retailed them in his studio and built a fine collection of slides that are brilliant and sharp and were particularly popular with the tourists.

Ballard felt that he had to continue with color for the sake of his livelihood, but he could not bring himself to become enthusiastic about it. He continued to do portrait work and scenic views in black and white. He felt that there was more challenge in producing a good black and white product than in shooting in color and his black and white work continued to have a good market, although after the advent of color film, it became difficult to obtain supplies for black and white work in small quantities and the quality of the paper started to slip.

For a while he did consider equipping his darkroom for color processing, mainly because he was rarely happy with what the color labs did with his film. All too often he had to ship back entire orders because of poor and sloppy processing. Scratches, dust particles or fingerprints left on the master slides got multiplied on all the copies. It was frustrating and it meant money and time that he could ill afford. When he ordered color cards, he had to send his original negative to the lab and problems arose far too often. The color would be too dark or too light. The wrong title would be printed on cards and, while the company made a new batch for him without charge, the mistake caused delays in getting the cards to his customers. After the advent of color film, it became difficult to obtain supplies for black and white work in small quantities and the quality of the paper started to slip.

Bill Ballard, 5' 7" tall and weighing 140 lbs, was a quiet spoken man with a soft deep voice and a great sense of humor. He conducted himself with dignity and integrity and his wife, Ruth, said of him that he was a gentleman, a gentle man. He loved his family and made time for them each

week. They picnicked and hiked together or spent weekends at their camp. Sometimes the family went fishing or cruising in their small lobster boat and he taught his son and daughter how to handle a boat and “the rules of the road.”

They picked berries in summer and ice-skated in winter and if it rained, the family might gather around an indoor board game or play musical instruments. Bill played the mandolin and other family members played the guitar, the piano, the accordion and trombone. The entire family valued books and always read.

He was not a man who was not impressed by wealth, celebrity or class. In fact one day when he was called from the dark room into his studio, where he had been working on an order that he’d promised to deliver that evening, he was met by a gentleman who said that his employer, whose yacht was in the harbor, wanted Mr. Ballard to come down and photograph him on the deck with Southwest Harbor scenery in the background.

Ballard replied that he’d be glad to so it first thing in the morning, but he hadn’t the time now as he’d promised a customer to deliver his order by evening.

“But Mr. Ballard,” the gentleman said, “don’t you know how well known and important Mr. _____ is? Surely you can put your delivery off. I knew that my client would pay you double for your trouble. He wants to get under way early in the morning to cruise around the island.”

Ballard again expressed his regrets and assured his visitor that he’d be glad to come down early in the morning, if he were still wanted.

The gentleman said goodbye, all the while shaking his head. An hour later, the owner of the yacht telephoned and said that if Mr. Ballard would do the work in the morning, he would wait for him.

Bill Ballard was civic minded and helped found a much needed ferry service to serve one of the outer islands. He was a trustee of the Southwest Harbor Public Library until a year before his death and served as secretary of the local Chamber of Commerce until he felt that his poor hearing was interfering with the performance of his duties.

As time passed, Ballard was often plagued with illness. In 1956 when he was 49, his doctor found that he had advanced colorectal cancer, which necessitated three surgeries before he was completely cured. This ordeal took a toll on his energy. He also suffered a mild heart attack and from that time on struggled with angina.

During the next twenty-four years he had a number of life threatening illnesses, surgeries and hospitalizations. His wife and daughter did what they could to help, signing photographs, tending shop and delivering orders. After each illness he returned to his darkroom work as soon as he was able. It was amazing how much he accomplished in spite of ill health. He did not give up easily, nor did he complain about his circumstances. He had a strong Christian faith that was of great comfort to him.

Not all his hospitalizations were for illness. One customer from Philadelphia, who frequented his studio summers, was a surgeon specializing in hearing disorders. He once asked if he might ask Ballard a few questions concerning his hearing problem and subsequently told him that there

was an excellent chance his hearing could be restored through surgery. He gave him the name of a specialist in Bangor.

After years of deafness and being told that it was nerve damage and that nothing could be done about it, Bill had given up and even hearing aids were not much help. But the doctor in Bangor also felt that surgery could cure him and after two separate surgeries, first on one ear and then a month later the other, Bill Ballard’s hearing was totally restored and what a time of rejoicing that was.

It gave his spirit a real boost at a time when he had to curtail such strenuous activities as standing on the bow of boats to photograph races or hiking up mountains. Because of his heart disease, he could only go out to take winter photographs when it was not too cold, and the wind was still. There were no more surf shots taken from ledges in January.

He began to concentrate on commissioned work, postcards and Christmas cards. By the time he retired in 1977, he had produced well over a million postcards, each done by hand. In a single year he made 45,000 cards. No longer did he have to use the old-fashioned printer and small hand card curler. He had acquired an electric curler and he sent the cards out to have the embellishments printed on them.

He sought out old faded or damaged, but historically important, photographs. This was before digital imaging became available and the work was tedious, but rewarding. As he became known for the expertise of his work, which was in great demand, he found he had more to do than he could manage.

In 1977 Bill Ballard officially retired. He and Ruth had the time to drive around the Maine making and gathering photographs of the subjects that interested him most. He gathered pictures of Maine’s covered bridges, sought out old forts and the “footprints” of those that had disappeared and collected postcard sized photographs of all the lighthouses and range lights on the Maine coast.

The hobby he most enjoyed, however, was building a collection of old photographs of the steamships that had plied Maine waters, which he put into an album. During the fifty years he worked on this project, he had made many friends with other lighthouse and steamboat buffs. He was a member of the Steamship Historical Society. He and his friends swapped photographs and data with one another and only a short while before his death, Bill completed a three and a half inch thick steamship album, which is now on exhibit at the Maine Maritime Museum in Bath.

Ballard’s health problems continued to trouble him until, in the spring of 1980; he was diagnosed with inoperable cancer of the liver. He died on May 25, 1980, with his family around him. It was his last battle and he lost it, but he had won all the others and he had led a long, useful and artistically satisfying life.

A Memoir of Willis H. Ballard

By his grandson

Rob Michael

Edited by Meredith Hutchins

My maternal grandfather, Willis H. Ballard, had printed the thousands of photographic post cards he produced. Most of the post cards were contact prints made from the larger negatives.

As a youngster I remember watching him place the cards in the developing solution and seeing the images appear out of what seemed to be nowhere. I thought it was the most fascinating thing I'd ever seen. As I spent more time in the darkroom with him, I learned about the photographic process, and most important, I learned the art of patience and attention to detail.

Two years before my grandfather died, I set up my own darkroom, bought a 4x5 camera and became semi-professional. And whenever I would compose a photograph in the camera's viewing glass or go into the darkroom I would ask him in my mind, "How would you do this?" or "What would you consider the best angle?"

I had watched my grandfather make prints since I was a child. He worked with both 4x5 and 5x7 media and constructed a contact printer of wood, which contained four 15-watt light bulbs and one single 15-watt red bulb. The red bulb acted as a safelight to assist him in setting up the masking for the negatives and the white bulbs were used for exposing the photographic paper.

He would write printing instructions on the negative sleeves such as "No light on upper right," which meant to unscrew the light bulb under that portion of the negative in order to give less light under that portion. It was a technique similar to what photographers call burning or dodging and allowed more or less light onto specific portions of the photographic paper while exposing it under an enlarger.

My grandfather purchased photographic paper precut to standard post card size. After carefully cleaning the glass holder, he would place the negative in the contact printer and then mask the negative with black acid free paper to cover all but the portion the unexposed paper would be placed over.

I remember being with him in the darkroom (He used safelights for this operation so one could see.) when he would expose sheet after sheet of paper in the printer and count the exposure time for each one in his head. After he had exposed the prints he wanted, he would place them back in the original shipping box and put it in a location he kept for exposed but unprocessed paper.

Sometime after lunch, or perhaps the next day, he would get back to the darkroom and prepare the chemicals needed to process the prints. He used open trays and would develop each print by hand. This was a lengthy process, as it took as long as 15 minutes to process each batch of prints, consisting of perhaps ten to a batch. After five or six batches the chemicals had to be changed and it could take an entire day to process 200 postcards.

Once processed, the prints would be washed to remove the residual chemicals, which meant keeping them stirred while water flowed across them. After World War II he acquired a surplus print washer from the Navy, which was akin to switching from washing laundry with a scrub board to using an electric washing machine.

Once the prints were washed, they would be placed on racks of cheesecloth to air dry. The drying process caused the prints to curl inward, because the emulsion side would dry at a different rate than the paper base.

This required another process to reverse curl each print in order to make it flat. For this he used a motorized curler, which had a canvas belt that ran around 3 steel rods and was turned by an electric motor. Imagine the letter "V" with a rod at the tops and bottom of the letter. The canvas belt was wound over the top rods and under the lower rod.

It was fascinating to watch him place the prints in the curler, emulsion side down. The curler would draw the prints in and around the bottom rod and toss them out of the machine on the other side. My grandmother, Ruth, did that part of the operation for him many times.

Once the prints were flat, they were transferred to the studio where he had a hand operated printing press. He set the type by hand and printed them one at a time. Not until the late nineteen fifties did he have a single story addition put onto the rear of the house to be used for a workshop. The printing press and curling machine were subsequently used in that room.

My grandfather estimated that over his lifetime he produced more than a million hand made photographic post cards, although he preferred to make larger scenic prints, which he mounted himself. The post cards were sold at such places as Bees in Bar Harbor, the Jordan Pond House and at Taylor's Store at Popham Beach, where he had summered as a child.

He also marketed the cards under his own studio name, "Anchor Light Studio." Every Memorial Day and Labor Day week, he would rent a cabin at Popham Beach to take photos for the next season's cards and deliver cards to Mr. Taylor.

I still possess the contact printer he made so many years ago and the 5x7 Elwood enlarger he used. With the advent of digital photography, I gave up the darkroom ten years ago, after moving into my present home.

I am glad that that a home has been found for them at the Southwest Harbor Public Library and that his equipment has escaped a landfill.

I can't think of a better place for them than Mount Desert Island, where my grandfather lived and worked and was known best.

W.H. Ballard Shows and Publications

This list is incomplete pending further research.

1937 - W.H. Ballard was represented by two beautiful photographs of Mount Desert scenery at the fourth annual exhibit of professional photography conducted by the Department of Photographic Technology at the Rochester Athenaeum and Mechanics Institute at Rochester, New York. One was a photograph of Bass Harbor Head light and the other showed a yacht race, with the vessels under full sail. Only two other New England photographers were represented at this exhibition.

1941 - One early scenic photograph entitled "The Maine Coast" was one of only eleven professional photographs selected to represent the United States at a Pan American Union Exhibit.

The photograph is listed in Ballard's negatives as:

"Surf and Spruce Branch at Otter Point" - January 1941

Number 5650 - The Southwest Harbor Public Library Collection of Photographs

1941 - The front cover of the July issue of "Commercial Photography" magazine featured a Ballard photograph of the front lawn of the Robert Kaighn cottage in Southwest Harbor, "Balla Cragga." His work also appeared in Down East, Yankee, Maine Coast Fisherman, and other publications.

1961 - "Bird Carving" by Wendell Gilley, Photographs by W.H. Ballard. Reissued in 1972 as "The Art of Bird Carving; A Guide to a Fascinating Hobby" by Wendell Gilley with photographs by W. H. Ballard and drawings by the author, Hillcrest Publications, Heber City, Utah, 1972.

1964 - circa 1964 - "Green Grows Bar Harbor; Reflections from Kebo Valley, including profiles of the town that refused to die." Introduction by Cleveland Amory, photographs and text by Sargent F. Collier. Non-credited photographs by W.H. Ballard.

1965 - "Acadia Nat. Park - George Dorr's Triumph" by Sargent F. Collier. Non-credited photographs by W. H. Ballard. The Knowlton & McLeary Co., Farmington, Maine, 1965. Collier's note to Ballard, written on the inside of the cover reads, "Bill Ballard, master of the beauty and solidity of this island" and "W. H. Ballard who is by far the greatest artist of Mt. Desert."

1967 - The Department of Art at the University of Maine at Orono exhibited a collection of Ballard photographs in January and February of 1967. The show was titled, "The Maine Coast." Willis Ballard provided the following mini biography for the exhibition:

"I'm a native of the Deering district of Portland, Maine, and received my education there. I had a dash of salt in my veins, so, after graduation from studies, I took to coastal steam-shipping and was a ship's purser for four years, followed by three more in the company's Boston offices.

"I had nothing more than an amateur interest in photography, and did a little of my own processing from time to time. One day I photographed a burning yacht off the coast of New Jersey, and a New York City tabloid covered its entire front page with the print. Oddly enough, the experience

didn't increase my photographic ardour, [Sic] and the \$10.00 fee failed to impress me enough to cause any desire for freelance work.

"When the coastwise shipping business commenced to show signs of waning, I left for Maine during 1933 to work for a few months with photographer, Ralph F. Blood of Portland, my brother-in-law, whom I have long considered as having the most discerning eye for a scenic view. I learned the valuable rudiments from him and, in early 1934, settled my family at Southwest Harbor and opened the Anchor Light Studio, where I still operate a general photographic business, specializing in landscape work, photographic postcards (of which I am sure I have hand-developed my first million), greeting cards, and publicity scenics. During World War 2, [Sic] I was a civilian photographer on Army and Navy boatyard work in my area of Hancock County. For some years, I was a member of the Photographers' Association of America, and a number of photographs were accepted for their annual exhibits."

1998 - The Mount Desert Historical Society and the Southwest Harbor Public Library mounted a show of thirty-two original matted prints by W.H. Ballard in July 1998. The exhibition debuted at the home of Mr. and Mrs. William P. Stewart on July 16 and continued at the Claremont Hotel on July 28.

W.H. Ballard's work also appeared in Down East, Yankee, Maine Coast Fisherman, and other publications.

Nana's Chocolate Cake with Fudge Frosting and Marshmallows

Ruth Farnham (Blood) Ballard (1909-1990)

Adapted by her granddaughter - Deborah Ruth (Michael) Gatz

	Serves	-	24
Cake	1 square	-	unsweetened baking chocolate
	1/2 cup	-	unsalted butter
	2 1/2 cups	-	all-purpose flour
	2 teaspoons	-	baking soda
	1 teaspoon	-	salt
	2 cups	-	granulated sugar
	scant 1/4 cup	-	cocoa
	2	-	eggs - beaten
	2 cups	-	sour milk
	1 teaspoon	-	vanilla
Frosting	14	-	marshmallows cut in half
	1/4 cup	-	butter
	1 square	-	unsweetened baking chocolate
	1 1/2 cups	-	granulated sugar
	3/4 cup	-	light cream

Melt the 1/4 cup butter with the second square of chocolate.

Add 1 1/2 cups sugar with 3/4 cup light cream, 1/4 teaspoon salt, 1/2 teaspoon vanilla and 1/4 - 1/3 cup water.

Heat carefully, beating slowly until it boils gently and temperature reaches 236°. If it wants to stick on the sides of the pan, add a little water. - Don't overcook or frosting will become too thick. Allow frosting to cool enough so it won't run off the cake.

Pour over top of cake. If it runs off too much, allow the frosting to cool more before trying again.

"Ruth Ballard even fried peanuts and made cakes to sell in order to supplement their meager budget." - Diane Ballard Michael

Many of the girls and women in Southwest Harbor made cakes to sell at the Women's Exchange in the Congregational Ladies Aid Society building at 363 Main Street. Meredith Rich (later Mrs. Kenneth Hutchins) noticed Ruth Ballard's chocolate cake while assessing the cake baking competition.

"In 1953, the summer I was 14... there existed, in the coastal Maine town where I grew up, a seasonal emporium called "The Woman's Exchange." The shop sold baked goods and the winter's handiwork of the women in the community. It was managed by a village widow who collected ten percent on each article sold. Although I could not knit, crochet, or sew, I was learning to cook. Perhaps, I thought, I could make and sell something in the baked goods line.

The focus of my foray was ... the bakery case, where I immediately saw that ginger cookies, brownies, and blueberry muffins were big sellers. A handwritten notice announced that orders would be taken for pies, yeast rolls, and bread. I was especially taken by the sight of a chocolate cake, topped ... with fudge frosting. Regretfully, I decided it would be unwise to compete directly with this fudge cake, but I could turn out an orange sponge cake..." - from "Sponge Cake Summer" by Meredith Hutchins, first published in Down Memory Lane Magazine, May 1992.

"Rob and I remember having this cake for special occasions, usually Mom's birthday." - Robert Edward Michael Jr. and Deborah Ruth (Michael) Gatz, Ruth Ballard's grandchildren.

Deborah found the recipe and made Ruth Ballard's Chocolate Marshmallow Fudge Cake in 2013 and, true to her grandfather's memory, she photographed the process!

Preheat oven to 350° and butter and flour a 9" x 13" pan.

Melt 1 square of chocolate in the unsalted butter and put aside.

Mix together in a bowl - the 2 1/2 cups flour, 2 teaspoons baking soda, 1 teaspoon salt, 2 cups sugar and scant 1/4 cup cocoa.

Add to the dry ingredients - the 2 eggs, 2 cups sour milk and 1 teaspoon vanilla - alternated with the chocolate mixture.

Beat to mix thoroughly. Pour batter into prepared pan and bake 40-50 minutes. Check cake for done-ness by inserting toothpick in middle, making sure it comes out clean.

Cool in pan, but while it is still quite warm, cover the top of the cake with the cut marshmallows. Make sure the cake is not too hot or the marshmallows will slide off; too cool and they won't stay in place.

Make the Frosting:



Cake still fairly warm to the touch without being hot enough to melt the marshmallows.

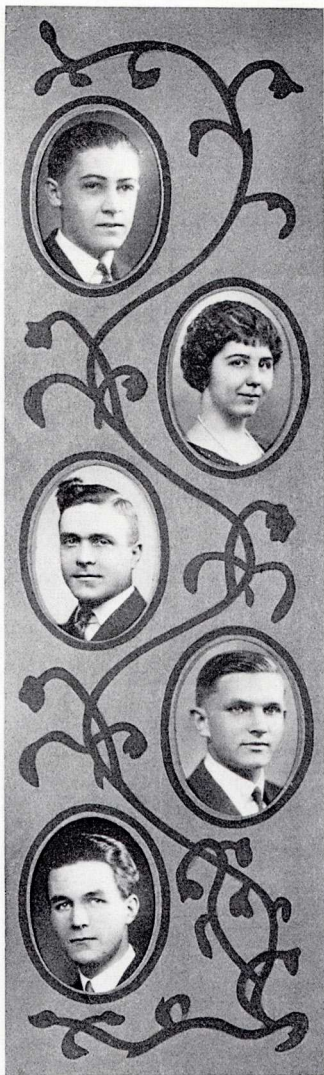


If the frosting is thick enough to leave tracks in it when stirred, it is too thick; I had a hard time getting it to pour evenly over the top of the cake.



The finished product.

W.H. Ballard's Life



WILLIS BALLARD

Course: Scientific

Activities: Radio Club 3, 4 (Sec.-Treas. 4); Yearbook 4; Class Play (Electrician).

Hobby: Tinkering with anything electrical. Ambition: To be an electrician or draughtsman.

Mebbe you think Willy ain't got a temper! One time when Willy was mixing the wires up for the class play—you know he's the electrician—well he gets a shock. He wuz so mad that he jest hauls off and kicks the bulbs an' things an awful welt and says, "Yuh will shock me, will yuh?"—he says.

JULIA M. BENNER

"Jewel"

Course: General

Activities: Geology Club 4.

Hobby: Sitting up with her radio.

Our Julia is a "Jewel," it really must be so;
A "Little" Fellow told us, who surely ought to know.

LEON BLACKWELL

"Brick"

Course: Commercial

Activities: Class Treas. 1; Pres. Radio Club 3, 4; Cheer Leader 4;

Subscription Mgr. of "Amethyst" 4; Cadets 1, 2, 3, 4.

Hobby: Radio. Ambition: "Ain't no such animal."

When the Blackwell Dock-Ash-Grate-Overhead-Valve-Radio Set finally comes on the market, Leon will stop making stump speeches every morning, and will take a night off and make up a little sleep. "Every night by the pale moonlight" he is curling his brick-red hair or playing with his radio set. Sometimes he gets China and sometimes Chile, but he is all the time getting Experience.

THATCHER BLANCHARD

Course: College

Activities: Football 3; Track 9; Student Service 3.

Hobby: Golf. College: Bowdoin.

"Lay on, MacDuff, and —" well, that is Thatcher's war-cry. He manipulates a destructive paw, you know. Moreover, he is fleet of foot and proficient in following up balls, whether golf, base, foot, or basket, a man of determination and upright character.

RALPH BLOOD

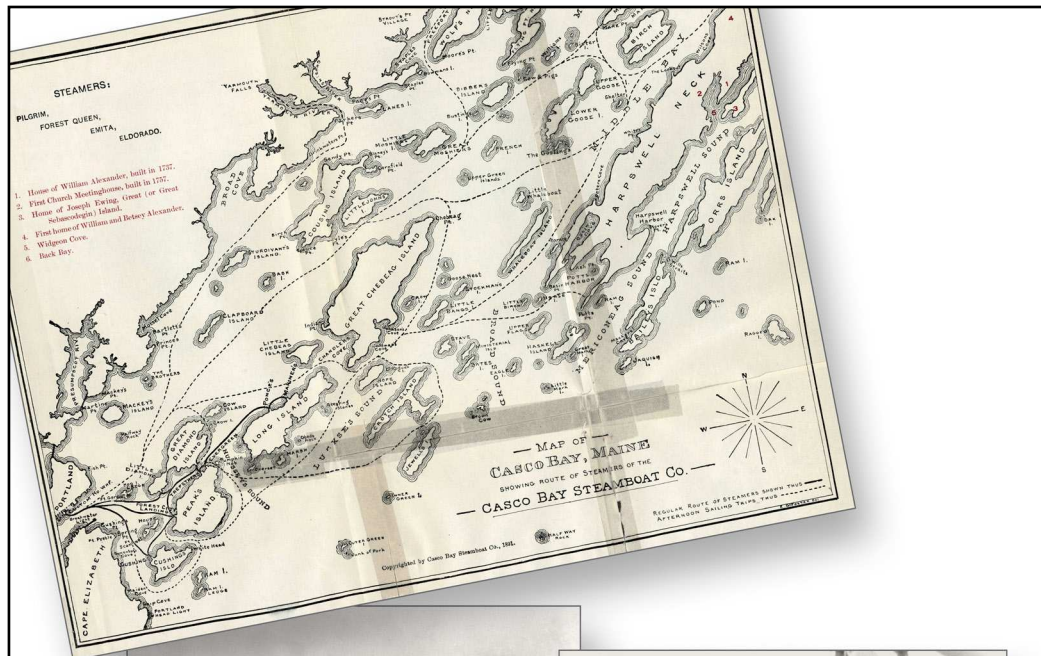
Course: Scientific

Activities: "Amethyst" Mgr.; Cadets 1, 2; Debating Club 3, 4; "Breccia" 4; Electrician for Christmas Bazaar; Junior-Sophomore Debate 3; Coach of Sophomore Debating Team 4; Debating Play; Class Play Mgr. 4; Student Service 3, 4; Band 3; "Breccia" Dance Mgr.

Ambition: To be a John Drew or John D. College: Columbia.

"Now, I want to say just a word about the Yearbook." Hold on, boys! Ripe fruit is all right, but we shall have to draw the line on eggs! Perhaps you have been singing the same little ditty rather often this year, Ralph, but there aren't words enough in our vocabulary to express our appreciation for all the work you have done for the class of 1924.

Willis Ballard and his future brother-in-law and photographic mentor Ralph Farnham Blood (1905-1972) were in the Class of 1924 together at Deering High School in Portland, Maine.



After graduating from Deering High School, "Ballard's love for the sea drew him to apply for and receive a job as purser on the Casco Bay Lines, which served the many small islands in the bay off Portland. There he learned much about seamanship and made many long lasting friendships."
 - Diane Eleanor (Ballard) Michael
 Ballard sailed on the 84' steamer, "Emita" in Casco Bay.

FRIDAY, MAY 28, 1931
TELEPHONE FOREST 2720

ictures For Home Reading

Their Wedding To Be Autumn Event



Willis H. Ballard

Ruth Farnham Blood

Announcement is being made today of the engagement of Miss Ruth F. Blood, daughter of Mr. and Mrs. Roy E. Blood of Forest Avenue in Willis F. Ballard, formerly of Hill City, who is now employed in the office of the Eastern Steamship Company in Boston. The wedding will be an event of the Fall and the couple will reside in Boston.

An engagement of interest here is that of Miss Ruth F. Blood, daughter of Mr. and Mrs. Roy E. Blood of Forest Avenue in Willis F. Ballard, formerly of Hill City, who is now employed in the office of the Eastern Steamship Company in Boston. The wedding will be an event of the Fall and the couple will reside in Boston.



Willis married Ruth Farnham Blood (1909-1990), daughter of Roy Edwin Blood and Lenore Butler (Farnham) Blood, on October 10, 1931. He soon left the steamship line to study photography with his brother-in-law, Portland area photographer, Ralph Farnham Blood (1905-1972). Willis and Ruth's marriage, and his business, flourished for 48 years until his death in 1980. They are shown here in an undated photograph taken by his brother, John Robert Ballard, on the steps of their house at 66 Clark Point Road in Southwest Harbor.



The Ballard house was not large, but it was a busy family home as well as serving as a photography studio and workshop.

Ballard designed the living room to be used as the background for studio portraits. The dark red drape gathered to the left in the color photograph was installed so that it could be pulled across the room and serve as a photographic backdrop.



The black and white photographs were taken in the 1930s and the color photograph was taken by an unknown photographer on February 10, 1985, five years after W.H. Ballard's death.

W.H. Ballard's Tradecraft



Ballard made his outdoor signs soon after his house was built on Clark Point Road. He changed the sign through the years to adapt it to his growing business. The photograph shows one state and the sign parts in the library collection show another



W.H. Ballard photographed Meredith and Philip Rich in his living room studio in 1944 when they were about five and three years old.

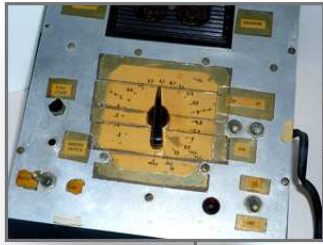
Meredith still remembers sitting on the Ballard's piano bench to pose. She later became the librarian here and one of the curators of the Ballard Archive.

Philip Clifton Rich built several beautiful pieces of furniture for the library, the Photograph Collection computer desk among them.

Number 12085 - The Southwest Harbor Public Library Digital Reference Archive



W.H. Ballard's workshop and darkroom in 1942. In this tiny space in the basement of his house Ballard developed his negatives, adjusted their exposure, marked and cropped them, kept careful notes on each negative sleeve made his prints, cut and uncurled his postcards, and printed his logo on the back of each card producing postcards and prints to support his family while making... magic



The ingenuity that enabled W.H. Ballard's art is illustrated by the tools he used to produce it.

Ballard's darkroom timer - top left - was made in about 1944 by his brother-in-law, Roy Edwin Blood Jr. (1918-), a navy electronics engineer/instructor. He served in the Navy (1940 - 1962) including 26 months on the USS Enterprise.

Ballard "estimated that over his lifetime he produced more than a million handmade photographic postcards... Most of them were contact prints made from larger negatives.

I watched my grandfather make prints [when] I was a child. He worked with both 4 x 5 and 5 x 7 media and constructed a contact printer of wood... It contained four 15-watt light bulbs and one single 15-watt red bulb. The red bulb acted as a safelight to assist him in setting up the masking for the negatives. The white bulbs were used for exposing the photographic paper...

The shelf is where he stored boxes of postcard size printing paper. He would sit at the desk for hours exposing the paper and then take them over to the processing area to develop."

In the beginning Ballard bought large sheets of paper and cut each card himself.

Later "my grandfather purchased pre-cut photographic paper. After carefully cleaning the glass holder, he would place the negative in the contact printer and then mask it with black acid free paper to cover all but the portion the unexposed paper would be placed over."

- From a memoir by W.H. Ballard's grandson, Rob Michael.

After the prints went through a chemical bath, and were washed, Ballard would dry them on racks of cheesecloth. The dried prints curled inward because the emulsion side would dry at a different rate than the paper base.

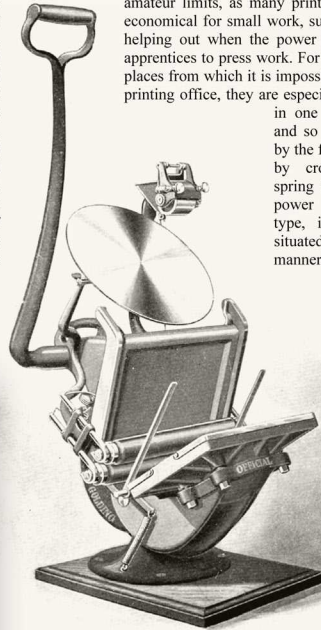
In the beginning Ballard used flat irons heated on his wood stove to uncurl his postcards. Later he bought a Rise Print Straightener - top right - Model 5 A, size 18", manufactured by C.H. Rise, Rapid City, South Dakota.

It was invented by Carl H. Rise (1888-1939) who was granted the patent for it on April 17, 1923. Rise was an optometrist and photographer who established Rise Studio in Rapid City, South Dakota. Rise, like Ballard, produced many postcards that are still collected today. His specialty was photographs of the Black Hills and Badlands.

THE OFFICIAL PRESS

The Most Perfect Hand Power Self-Inking Press Made

This press is made from the best material by skilled workmen, with the same care bestowed upon our larger and more expensive presses. Its small number of parts and simple mechanism make means confined to machine most runs in a hurry, breaking in etc., or in isolated regularly equipped frame and bed are best grade of iron, centrally supported are so reinforced impossible to impression. The print a full form of operating a toggle much the same



3 and 4 the impression is quickly lessened or increased by a single screw at the er. A perfectly square and even impression is secured by adjusting the four draft

The letterpress that Ballard used to print the backs of his postcards, one by one, is still in the collection of the Ballard family.

It shows the wear caused by printing over a million postcards.

Tourists and summer people bought them at the Jordan Pond House and elsewhere for a few cents each.

POST CARD

LORIMER E. BRACKETT
MONHEGAN, MAINE

MESSAGE

ADDRESS

POST CARD

FROM BEE'S
BAR HARBOR, ME.

MESSAGE

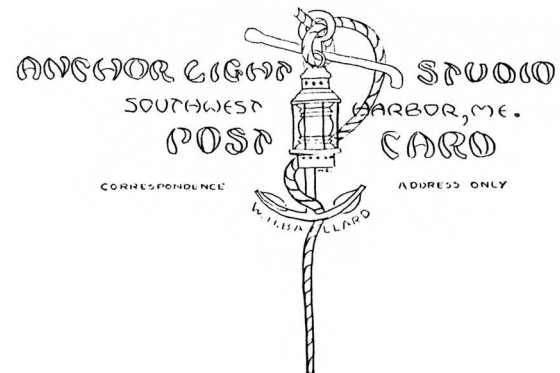
ADDRESS

A MAINE COAST
POST CARD

W. H. BALLARD
SOUTHWEST HARBOR, ME.

MESSAGE

ADDRESS



Ballard used several logos with variations on the same theme depending upon which shop sold his postcards
There were more than those shown here.

May (Schloss) Salisbury, Mrs. Nathan Salisbury Jr. (1893-1985)
designed the Anchor Light Studio logo for him.

Her tiny monogram, "MS" is just visible tucked in below the bottom right corner of the lantern.

There are very few Ballard placecards in existence and fewer envelopes to hold them. This rare collection of placecards, made for the Jordan Pond House, was loaned to the library by long time benefactors Judy and Peter Obbard.

Library curators have searched for the source of the paper Ballard used, and his family has searched for the printing press die that he might have used to cut them. Judy Obbard solved these mysteries when she took them out to loan them to us. She looked closely and saw that each card was carefully cut with scissors - by hand - one by one.



ANCHOR LIGHT STUDIO
 W. H. Ballard
 Commercial and Landscape Photography
 SOUTHWEST HARBOR, MA

Commercial and Landscape
 Photography

**Anchor Light
 Studio**

W. H. BALLARD

Copying—Enlarging—Coloring

Photo Finishing

Have your Diploma framed

COMMERCIAL AND LANDSCAPE PHOTOGRAPHY

Anchor Light Studio

W. H. BALLARD

Copying, Enlarging, Coloring

Amateur Movie Equipment, Amateur Photographer's Supplies

Have Your Diploma Framed

ANCHOR LIGHT STUDIO
 W. H. BALLARD
 COMMERCIAL AND LANDSCAPE PHOTOGRAPHY
 SOUTHWEST HARBOR, MAINE
 04879

Mr. Sturgis Haskins
 88-A Lincoln Street
 Boston, Mass. 02114

30	5x7	A-best prints @ 1.00	
1	Each of:	#247A and	30.00
Y	2	7 - 8 - 9 - 10 -	
11	13 - 14	20 - 27 - 29 -	
35	41 - 62	65 - 61B -	
61C	74 - 81	80 - 65 -	
91	93 - 104A - 104B - 105		
110A	- 110B - 112 -		

Ballard's advertisements became more sophisticated as time went on and he expanded his business.

Starting at the top these ads are from:

- Pemetic Year Book 1936
- The Pemetic Year Book 1939
- The Pemetic Year Book 1944
- Southwest Harbor Directory and Handbook 1939

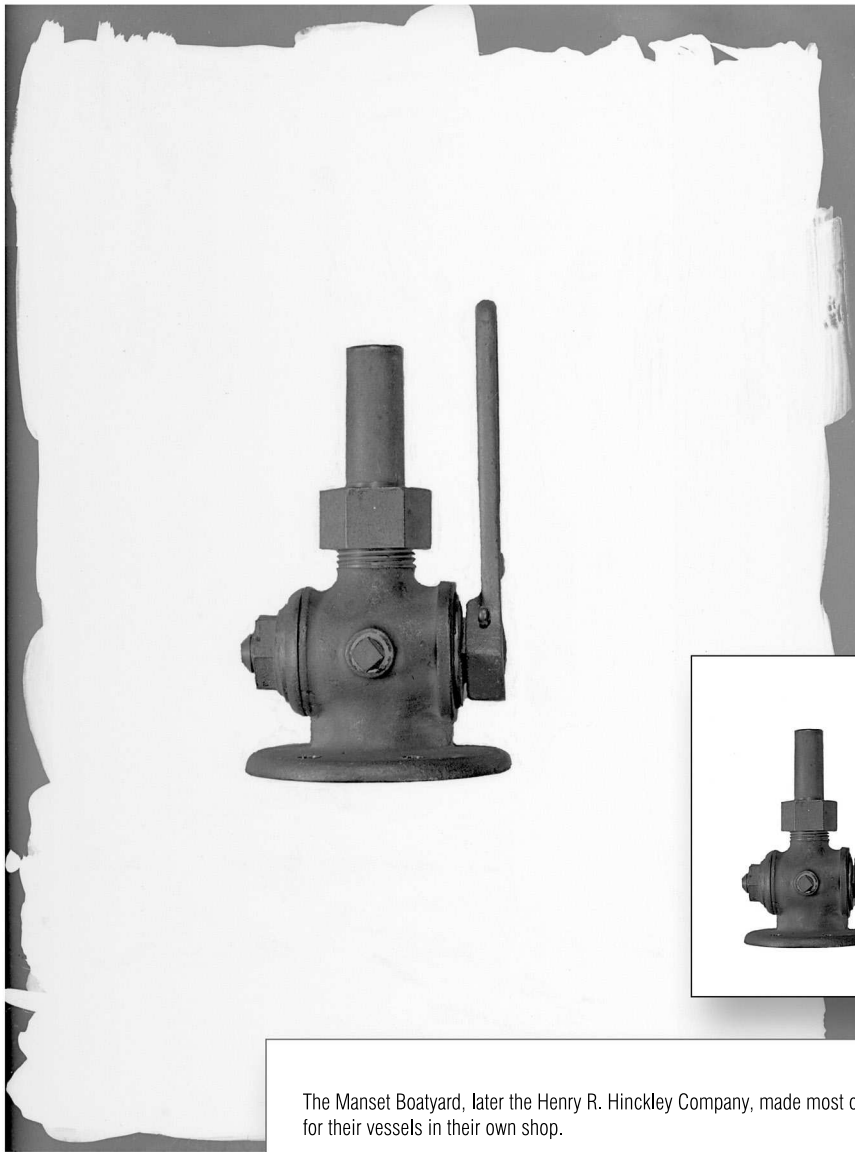
The undated invoice to Sturgis Haskins is probably circa 1970-1977.

PHOTOGRAPHY

Landscape and Commercial
 Enlarging, Mounting, Framing
 Expert Scenic Photography
 See our unequaled collection of Mt.
 Desert Island views at the famous
 Jordan Pond House

HOME MOVIE EQUIPMENT

ANCHOR LIGHT STUDIO
 W. H. Ballard
 Southwest Harbor
 Clark Point and High Roads
 Photographers Association
 of America



The Maset Boatyard, later the Henry R. Hinckley Company, made most of the hardware for their vessels in their own shop.

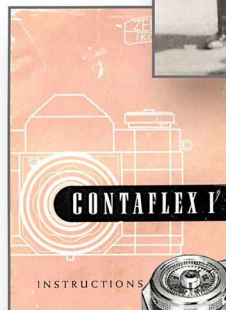
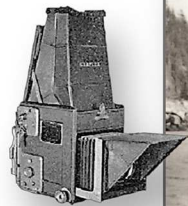
Willis Ballard produced illustrations of their hardware the old fashioned way too. Working in the days before computer generated or touched up images. Ballard photographed hundreds of hardware pieces and then painstakingly isolated each item against a white background by hand, using a brush dipped in white paint.

However imperfect the images seem in their original size, they were beautiful when the photographs were reduced to produce catalog pages.

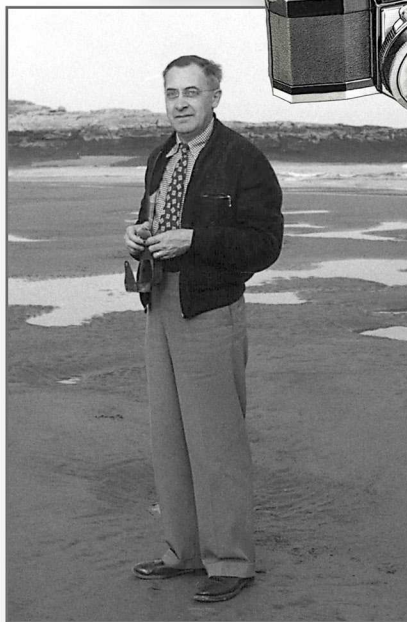
Some of the hardware was used just on Hinckley boats and some was sold at the company's Maset Marine Supply Company in the old Clark and Parker store building (later the Oceanarium) on Clark Point.

The library has over 61 Ballard negatives illustrating Hinckley hardware.

This photograph, taken in June 1943, shows a seacock with tailpiece.



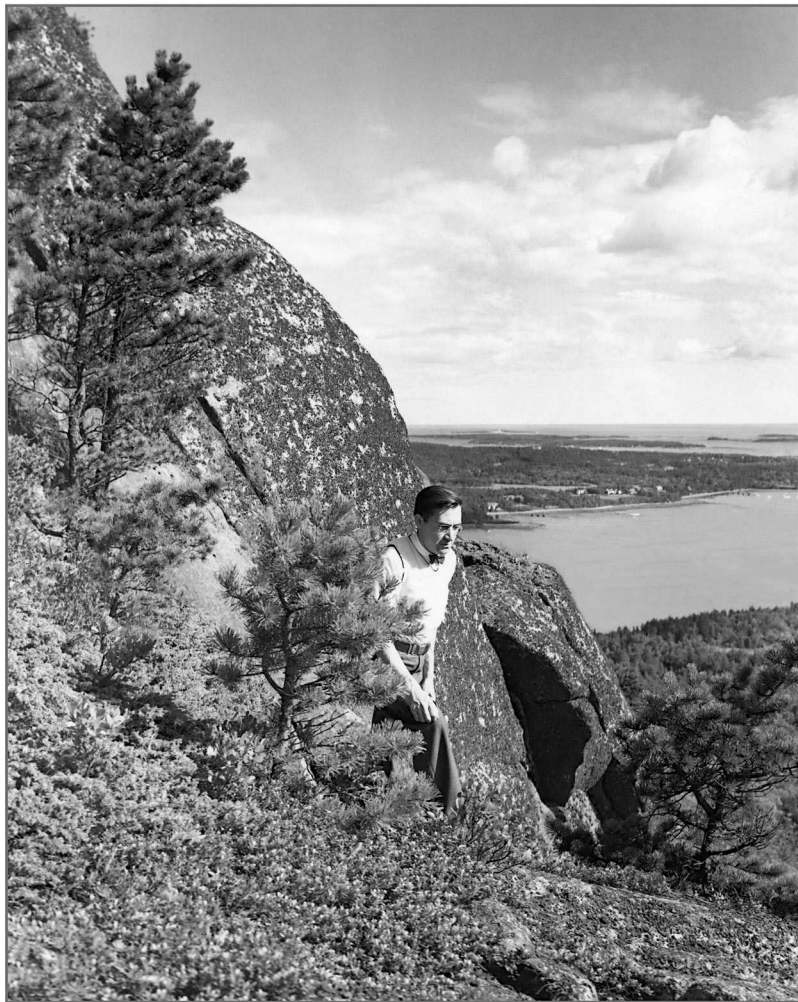
W.H. Ballard holding his Graphlex camera – 1954
In the surf at Popham Beach – September 1946
On Popham Beach - Zeiss Ikon Contaflex camera – 1955



Ballard used several cameras two of which are shown here.

In his early years he carried a Graphlex RB Series D 4x5 that he used to take many of his yachting scenes in the late 1930s. It had a bellows that formed a light-tight seal between two adjustable standards, one of which held the lens, and the other a viewfinder or a photographic film holder. These cameras are cumbersome, but Ballard's Graphlex was portable and he sometimes used it without a tripod. It was not, however, easy to use while clinging to the railing of a boat. He had a Calumet 5x7 camera, not shown here, that he used mostly for portraits and other non-scenic work that he didn't expect to print in a large format. The Contaflex, shown here, is a compact, but heavy 35mm SLR using an X & M flash synchronized leaf-blade Synchro-Compur shutter, with shutter speeds from 1 to 1/500 second. The viewing mirror has a non-instant-return, so once an exposure is made, the finder is blanked out until the shutter is cocked again. He used this for 35mm slides with a Zeiss Tessar 45mm, 12.8 lens. It was all manual – no internal light meter or automatic exposures.

Ballard's color postcards were taken with a 2.1/4x3 ¼ Century Graphic.



W.H. Ballard on Robinson Mountain, later Acadia Mountain – July 1938
Photograph probably by W.H. Ballard
Number 10178 – The Southwest Harbor Public Library Collection of Photographs

While he earned a good part of his income from wedding, graduation and baby portraits, he most loved climbing the Mount Desert hills and exploring the Maine Coast. These expeditions often included challenging climbs up steep ascents and narrow ledges while carrying a heavy, cumbersome case that contained his Graphlex view camera, exposure meters, filters, film and other accessories plus a heavy wooden tripod.

Ballard photographed Mount Desert Island's beautiful scenery for over 40 years.



W.H. Ballard 1906-1980

W.H. Ballard - Photographer



Consult the Southwest Harbor Public Library Collection of Photographs database computer on the second floor of the library for addresses, property maps & lot numbers, information and maps for the photographs. The database is constantly being updated. The amount and accuracy of the information changes as research continues.

Baker Island Light from the Garage Drive - August 9, 1954
Photograph by W.H. Ballard
Number 12134 - The Southwest Harbor Public Library Collection of Photographs



The Philip Moore House, Gotts Island - July 1936
Photograph by W.H. Ballard
Number 12135 - The Southwest Harbor Public Library Collection of Photographs

The Seaside Inn, Seal Harbor - September 1940
Photograph by W.H. Ballard
Number 12136 - The Southwest Harbor Public Library Collection of Photographs



Ernest T. Richardson's Maplewood Lunch and Tourist Camps
Echo Lake Lunch and Tourist Camps - September 2, 1935
Photograph by W.H. Ballard
Number 12052 - The Southwest Harbor Public Library Collection of Photographs





Virginia Somes Sanderson at the Abraham Somes III House - January 5, 1967
Photograph by W.H. Ballard
Number 12137 - The Southwest Harbor Public Library Collection of Photographs



The Somes House Hotel - July 1, 1961
Photograph by W.H. Ballard
Number 12138 - The Southwest Harbor Public Library Collection of Photographs

View South on Main Street from Pemetic School Sidewalk - October 20, 1951
Photograph by W.H. Ballard
Number 7858 - The Southwest Harbor Public Library Collection of Photographs



Children's Book Week at The Southwest Harbor Public Library - November 2-8, 1941
Photograph by W.H. Ballard
Number 5619 - The Southwest Harbor Public Library Collection of Photographs





Carroll Drug Store Soda Fountain - July 1, 1950
Photograph by W.H. Ballard
Number 12139 - The Southwest Harbor Public Library Collection of Photographs



Interior of T.W. Jackson & Son's Market - September 24, 1939
Photograph by W.H. Ballard
Number 6385 - The Southwest Harbor Public Library Collection of Photographs

Stuart Quinn & Archie McEachern with Window Frame for Swans Island Baptist Church
July 21, 1960
Photograph by W.H. Ballard
Number 12140 - The Southwest Harbor Public Library Collection of Photographs



St. Johns Episcopal Church Altar - 1945
Photograph by W.H. Ballard
Number 12141 - The Southwest Harbor Public Library Collection of Photographs





The Bar Harbor Fire From Route 102 in Town Hill - October 23, 1947

Photograph by W.H. Ballard

Number 6355 - The Southwest Harbor Public Library Collection of Photographs



View of 1947 Bar Harbor Fire Damage at Sand Beach, Acadia National Park

August 18, 1954

Photograph by W.H. Ballard

Number 12142 - The Southwest Harbor Public Library Collection of Photographs

New Buildings at Jackson Memorial Laboratory - February 15, 1949
Photograph by W.H. Ballard
Number 12143 - The Southwest Harbor Public Library Collection of Photographs



Kenneth and Ruth Amiro's Seawall Dining Room - August 12, 1947
Photograph by W.H. Ballard
Number 12144 - The Southwest Harbor Public Library Collection of Photographs





"Alexandra Cottage" - Dr. Abigail Mary (Redman) Fulton Cottage
as the Frederick Fox Cottage - May 17, 1949
Photograph by W.H. Ballard
Number 11743 - The Southwest Harbor Public Library Collection of Photographs



The Osborne Milton Kittredge House
and the Boulder on Marsh Creek - September 1950
Photograph by W.H. Ballard
Number 11308 - The Southwest Harbor Public Library Collection of Photographs

Bass Harbor Head Light in the Snow - December 1961
Photograph by W.H. Ballard
Number 12146 - The Southwest Harbor Public Library Collection of Photographs



Captain Harry Brown Dobbins and Ida C. Faulkingham Dobbins
at Bear Island Light Station - August 26, 1948
Photograph by W.H. Ballard
Number 12147 - The Southwest Harbor Public Library Collection of Photographs





The Henry R. Hinckley Company Yawl, "Venturer"
Built for Harry Garner Haskell Jr. - Coming Out of the Shed - May 14, 1956
Photograph by W.H. Ballard
Number 10725 - The Southwest Harbor Public Library Collection of Photographs



The Henry R. Hinckley Company Yawl, "Venturer"
Built for Harry Garner Haskell Jr. - On the Ways - May 14, 1956
She was the largest wooden boat built by the Hinckley Company
Photograph by W.H. Ballard
Number 12061 - The Southwest Harbor Public Library Collection of Photographs

The Henry R. Hinckley Company Yawl, "Venturer" - Sea Trials - May 20, 1956
Photograph by W.H. Ballard
Number 12145 - The Southwest Harbor Public Library Collection of Photographs



Southwest Boat Corporation Seine Boat "Nancy B" - March 1945
Photograph by W.H. Ballard
Number 12148 - The Southwest Harbor Public Library Collection of Photographs



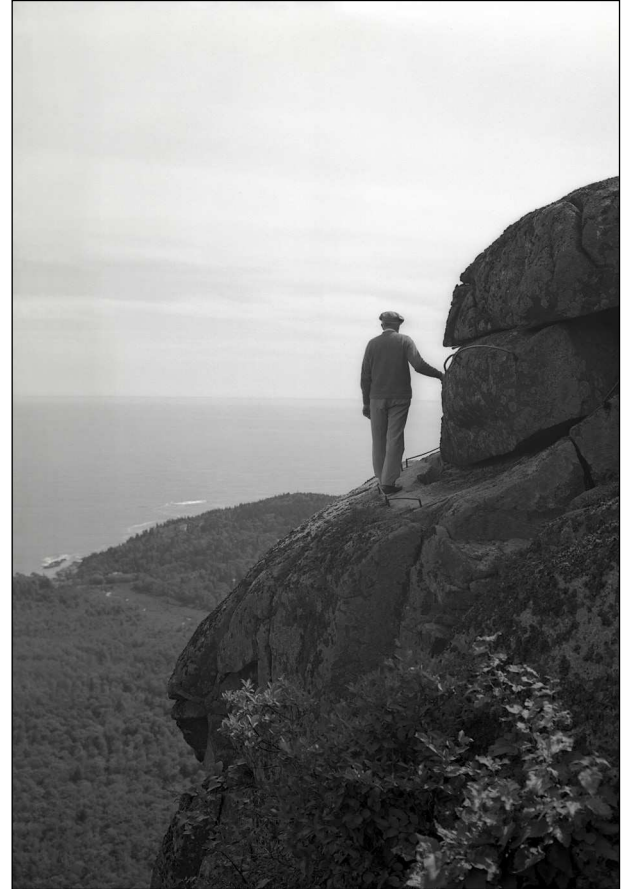


Jordan Pond House from the Lawn - September 8, 1955
Photograph by W.H. Ballard
Number 12149 - The Southwest Harbor Public Library Collection of Photographs



Thomas Andrew "T.A." McIntire and Nellie May (Coburn) McIntire
with Children and Grandchildren - October 22, 1939
Photograph by W.H. Ballard
Number 12150 - The Southwest Harbor Public Library Collection of Photographs

Thomas Andrew "T.A." McIntire on the Precipice Trail, Champlain Mountain
Acadia National Park - September 1938
Photograph by W.H. Ballard
Number 11282 - The Southwest Harbor Public Library Collection of Photographs





The Jordan Pond House Birch Bark Room - July 1946
Photograph by W.H. Ballard
Number 12151 - The Southwest Harbor Public Library Collection of Photographs



Rolls Royce Saloon Parked in the Field
Jordan Pond House 50th Anniversary Tea - August 21, 1945
Photograph by W.H. Ballard
Number 12133 - The Southwest Harbor Public Library Collection of Photographs



Reflections on Echo Lake - July 1941

Photograph by W.H. Ballard

Number 12152 - The Southwest Harbor Public Library Collection of Photographs



Surf and Spruce Branch at Otter Point - January 1941

Photograph by W.H. Ballard

Chosen by the Pan American Society for World Exhibit - 1941

Number 5650 - The Southwest Harbor Public Library Collection of Photographs



Duck Brook Bridge in the Snow - February 1937

Acadia National Park

Photograph by W.H. Ballard

Number 12154 - The Southwest Harbor Public Library Collection of Photographs



Iced Birches at Southwest Harbor - March 1935

Photograph by W.H. Ballard

Number 12153 - The Southwest Harbor Public Library Collection of Photographs



The West Tremont 4-H Club - February 14, 1953
Photograph by W.H. Ballard
Number 12155 - The Southwest Harbor Public Library Collection of Photographs



Pemetic High School Students in Gilbert and Sullivan's "Mikado" - January 26, 1948
Photograph by W.H. Ballard
Number 12054 - The Southwest Harbor Public Library Collection of Photographs



Southwest Harbor School Band - May 1937

Photograph by W.H. Ballard

Number 12156 - The Southwest Harbor Public Library Collection of Photographs



Launching Cruiser "Thalia B." Built for O.C. Nutting

at Southwest Boat Corporation - May 1938

Photograph by W.H. Ballard

Number 12049 - The Southwest Harbor Public Library Collection of Photographs

Otto Clyde Nutting and Thalia Rebecca (Bailey) Nutting
Mrs. and Mrs. Otto Clyde Nutting – May 1938
Photograph by W.H. Ballard
Number 12050 - The Southwest Harbor Public Library Collection of Photographs



"Thalia B." Built for O.C. Nutting at Southwest Boat Corporation – At Sea – May 1938
Photograph by W.H. Ballard
Number 12051 - The Southwest Harbor Public Library Collection of Photographs





Henry Rose Hinckley II, Unknown man and Howe Dwain Higgins
at the Manset Boat Yard, later the Henry R. Hinckley Company - March 12, 1943
Photograph by W.H. Ballard
Number 12157 - The Southwest Harbor Public Library Collection of Photographs

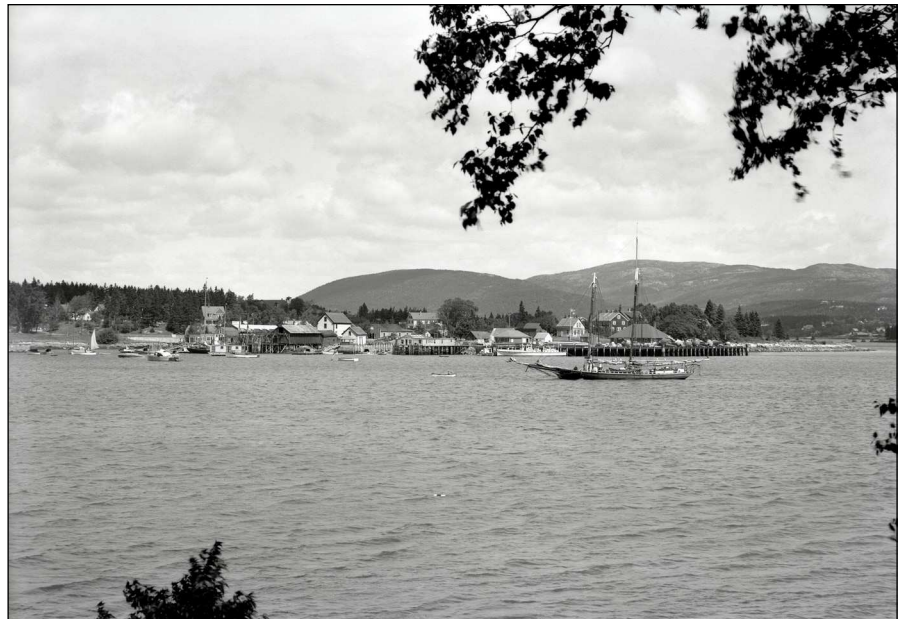


Launching Sardine Carrier "Novelty" at Southwest Boat Corporation - May 21, 1944
Photograph by W.H. Ballard
Number 12158 - The Southwest Harbor Public Library Collection of Photographs

Sardine Carrier "Novelty" at Sea - May 21, 1944
Photograph by W.H. Ballard
Number 9854 - The Southwest Harbor Public Library Collection of Photographs



Schooner "William Keene" Loaded with Salt,
Passing Steamboat Wharf in Southwest Harbor - August 1941
Photograph by W.H. Ballard
Number 11275 - The Southwest Harbor Public Library Collection of Photographs





Diane Ballard on a Buoy at the Buoy Depot. Clark Point - July 1939
Photograph by W.H. Ballard
Number 12159 - The Southwest Harbor Public Library Collection of Photographs



Sightseeing Boat at Beal's Fish Wharf, Southwest Harbor - June 14, 1938
Photograph by W.H. Ballard
Number 5288 - The Southwest Harbor Public Library Collection of Photographs

Sardine Carriers "Helen McColl," "Eva Grace," and "Arthur S. Woodward"
at Clark Point, Southwest Harbor - April 1, 1964
Photograph by W.H. Ballard
Number 5288 - The Southwest Harbor Public Library Collection of Photographs



George Benjamin Dolliver Aboard His Boat at Beal's Fish Wharf - 1946
Hand Tinted Photograph by W.H. Ballard
Collection of George Benjamin Dolliver's great granddaughter,
Aimee (Jellison) Williams
Number 11919 - The Southwest Harbor Public Library Digital Reference Archive





Dragger "Bonaventure" Under Construction at Southwest Boat Corporation
January 12, 1942

Photograph by W.H. Ballard

Number 12160 - The Southwest Harbor Public Library Collection of Photographs



Ralph Ober Phippen Hauling Traps - August 1937

Photograph by W.H. Ballard

Number 9360 - The Southwest Harbor Public Library Collection of Photographs

Sardine Carrier "Joyce Marie" Beached for Bottom Painting
at Southwest Harbor - May 20, 1948
Photograph by W.H. Ballard
Number 7873 - The Southwest Harbor Public Library Collection of Photographs



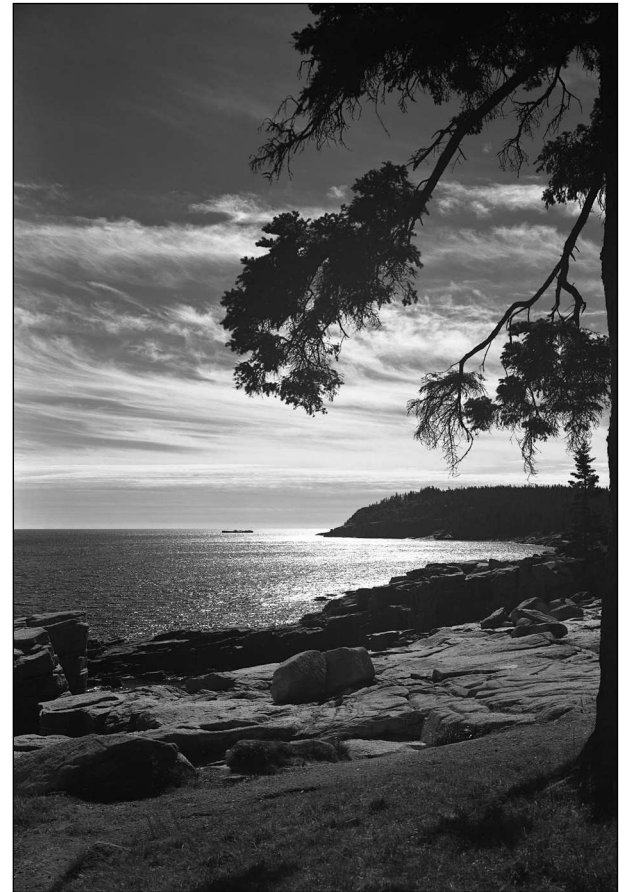
Thurston's Wharf in Fog - July 24, 1940
Photograph by W.H. Ballard
Number 12161 - The Southwest Harbor Public Library Collection of Photographs





Manset Boat Yard, later the Henry R. Hinckley Company
U.S. Navy Yawl Trials - June 29, 1942
Photograph by W.H. Ballard
Number 9786 - The Southwest Harbor Public Library Collection of Photographs

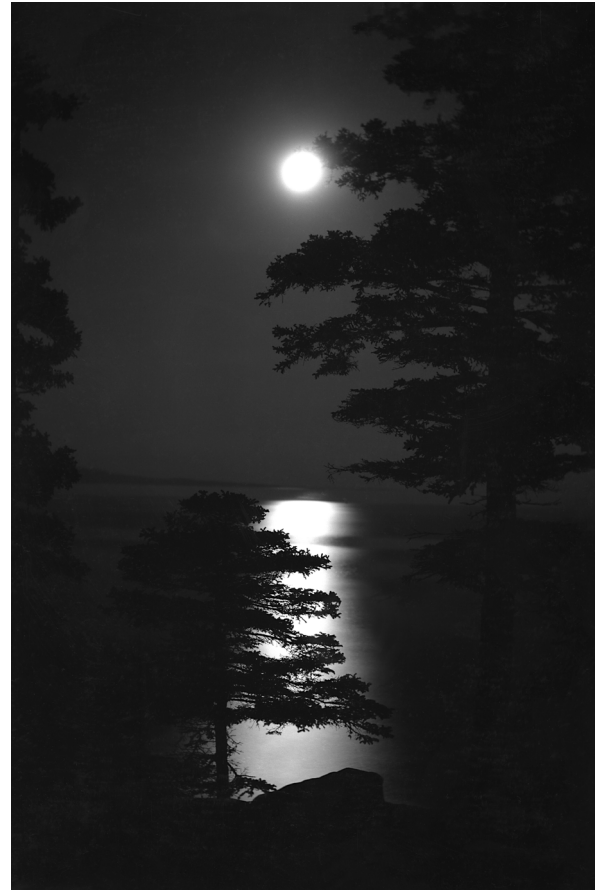
Otter Cliff from Thunder Hole - October 1946
Acadia National Park
Photograph by W.H. Ballard
Number 12162 - The Southwest Harbor Public Library Collection of Photographs





The Snow Owl - Stuffed Owl in Collection of Wendell Holmes Gilley - March 1938
Photograph by W.H. Ballard
Number 12163 - The Southwest Harbor Public Library Collection of Photographs

Moonlight at Deep Cove - September 1933
Photograph by W.H. Ballard
Number 11279 - The Southwest Harbor Public Library Collection of Photographs



Colophon

The Southwest Harbor Public Library
Ballard Scanners

These volunteers
scanned the entire negative collection,
every boat, rock, tree and piece of hardware!
2011 & 2012



Top to Bottom
Left to Right
Front to Back

Don Lenahan

Sharon Knopp & Enoch Albert
Jim Linnane & Maureen Fournier

Bob Sanderson & Don Bell

Marycarol Lenahan

Photographs

All photographs by W.H. Ballard except as noted here or in the text

Cover photograph

Willis Humphreys Ballard at Work in the Surf - September 1946

Photographer unknown

Number 7768 - The Southwest Harbor Public Library Collection of Photographs

Page 37

Willis Humphreys Ballard (1906-1980)

Photographer unknown

Number 12170 - The Southwest Harbor Public Library Digital Reference Archive

Hardware

Dell Precision 470 Workstation

Epson 4990 Photo Scanner - Model # J131b

HP Scanjet 7400C Scanner

Software

Microsoft Windows XP

Microsoft Word 2000

Adobe Illustrated CS2

Adobe Photoshop CS3

Adobe InDesign CS5

Adobe Acrobat 9 Pro

Type

Titles – Commonwealth – 18 pt

Text – Unitus T – 10 pt

Captions - Swiss 721 Light Condensed BT - 8 pt

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Premium Lustre paper

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