



Photographica Digest

Western Photographic Historical Society

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www.wphsociety.org

March/April 2018

WPHS AT THE ANSEL ADAMS BIRTHDAY PARTY

Matt Cook

Saturday, February 17th, the Center for Creative Photography celebrated Ansel Adams's 118th birthday (Actually, February 20th) with a presentation by Pulitzer Prize winning photographer David Hume Kennerly. Mr. Hume Kennerly was a friend of Ansel's, as well as a noted combat photographer in Viet Nam, Presidential Photographer for Gerald Ford, and world roaming news and event photographer.

Because WPHS underwrote Mr. Hume Kennerly's presentation, the CCP organized a brunch for WPHS members with him. It was a great hour of good conversation and friendship with him and his wife Rebecca Soladay.

WPHS was also provided with tables out in the CCP lobby to show cameras and other photographic demonstrations, like we did last year when WPHS was the sole underwriter of the Ansel Adams Birthday party. And, like last year, we made our presence known before about seven hundred guests.



Brunch with Western Photographic Society

Meeting Notice

We are meeting at the Ward 6 Tucson City Council offices at:

3202 E. First Street, Tucson.

The meetings, for the foreseeable future, will be normally on the first Thursday of the month.

The next meeting will be on
Thursday, April 5th.

THE WPHS RON KUYKENDALL MEMORIAL

NOVEMBER 11, 2017

Ron enjoyed a life, especially in retirement, with cameras and photography at its core.

Ron was passionate about the camera as a complex, integrated mechanism. Ron was passionate about cameras more as "beings," rather than as "things."

Ron was a passionate student of the place of the Camera within the World of Photography.

It was a Western Photographic Historical Society fraternal rite, virtually every meeting, when Ron would show-and-tell a camera, or two, or more. He'd talk about its history. He'd speak about the personalities and trials involved in its creation. He'd describe the evolution of various features, and the operation of its various controls. And then he'd hand the camera he was describing to us to hold, to feel, to look at, to play with.

Ron had something special to offer, and we were the beneficiaries of his passion.

What Ron Kuykendall gave us all those meetings, all these years, was the monthly gift of a rich and panoramic story, revealing all the facets of a jewel or gem of camera history, which we passed around to each and all of us, as if participating in a sacramental ritual.

Look back at the Ron Kuykendall you knew as a member of our club: *He provided the heart of our meetings.*

Thank you, Ron, we will miss you, but we'll never forget you.

*Your fellow members of the
Western Photographic Historical Society.*



Annual WPHS Camera
and Photographica
Sale, Swap, & Show
March 18th, 2018

ON LANDSCAPE LENSES

Mark Sawyer

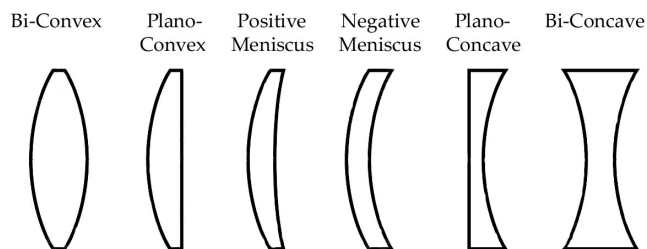
Early Lens Development

Simple single-element lenses date back thousands of years, to ancient Assyria, Mesopotamia, Egypt, Greece, Rome, and other cultures. These were primitive bi-convex magnifiers made of rock crystal, with glass lenses becoming common by the Middle Ages. Euclid offered theories on lens geometry by 300 BC, while Ptolemy wrote theories on optical refraction and reflection around 150 AD.

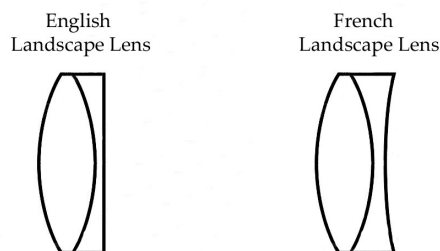
In 1595, the Dutch spectacle-makers Hans and Zacharias Jansen began experimenting using lenses in combination, leading to their invention of the first successful compound lens system in a microscope. The first telescope was also invented in Holland by another spectacle-maker, Hans Lippershey, in 1608, but greatly improved in a series of experiments by Galileo starting in 1610. Though revolutionary, these early lens systems had serious problems, most notably chromatic aberration, which focused different colors of light at different distances.

Up until that time, only Crown glass, based on silica, soda, and lime, existed, and development was mainly by trial and error. In 1674, Englishman George Ravenscroft created the earliest Flint glass, (aka "lead crystal"), which was made from flint rather than sand for silica, included lead dioxide, and had much stronger refractive properties. This allowed new designs worked out using two glasses of different refractive indexes working together, leading to the creation of the first achromatic lens, which focused all colors of light near the same plane, around 1730.

Credit for the first achromatic doublet is often given to Thomas Dolland, but the story has its twists. Chester Moore Hall actually designed the first achromat for a telescope in 1729, contracting the crown and flint glasses to two different lens-makers so they wouldn't know what they were working on. Both the lens-makers sub-contracted the work to another lens-maker, George Bass, who recognized what Hall had designed, and by 1733, Bass was making and selling the achromats. In the 1750's, John Dolland became aware of Bass' lenses, and developed his own version, filing for a patent in 1758. Although by that time many opticians were making achromats, Dolland had the only patent. He never sought to enforce it, but after his death in 1761, his son Peter enforced it vigorously, putting some opticians out of business and making achromats quite expensive until the patent expired in 1772.



Simple Lens Types



Compound Achromat Lenses

The Camera Obscura and the Wollaston Landscape Lens

The camera obscura was a drawing aid for artists used many centuries before photography was invented. The first lens placed on a camera obscura was a simple bi-convex lens, much like a common magnifying glass. It was much brighter than the original pinhole apertures, but suffered from a multitude of problems, most severely, a curved field focus that caused areas away from the center of the image to fall far out of focus. In 1804, William Hyde Wollaston created a positive meniscus lens for eyeglasses. In 1812, he fitted his lens to a camera obscura and found it gave a flatter field of focus and less spherical aberration, rendering the image much sharper across a 45-degree field of view at $f/11$. As camera obscuras were then most popular for making landscape drawings, Wollaston named the camera-mounted meniscus the "Wollaston Landscape Lens", probably the first use of the term "landscape lens" for a single lens.

Nicephor Niepce used a camera obscura with a Wollaston Landscape lens for his early photographic experiments in 1826. Louis Daguerre and William Henry Fox Talbot also used it for their earliest photography, and the Wollaston was still being used on inexpensive cameras into the mid-twentieth century.

The English and French Landscape Lenses

As Daguerre's experiments progressed, he found that while the Wollaston Landscape Lens performed somewhat acceptably at smaller apertures ($f/11$ to $f/16$), the Daguerreotype process needed much more light to reduce exposure times, and at larger apertures, the Wollaston performed poorly. It was also hard to focus, as being non-achromatic, it focused the blue

and UV light the Daguerreotype was sensitive to at a different plane than the visible light. Daguerre contracted with Charles Chevalier, a well-known Paris optician to design a better lens. Chevalier combined the meniscus shape of the Wollaston with the achromatic properties of a crown-flint achromatic doublet to create what became known as the French Landscape Lens. Meanwhile, other early experimenters rediscovered the original plano-convex achromat that was then popular on telescopes. Used on a camera, it became known as the English Landscape Lens.

Though the French and English Landscape Lenses were a great improvement over the Wollaston Landscape Lens, their aperture still needed to be closed down to $f/11$ or smaller for acceptable sharpness. Considering the slow sensitivity of the early processes, photographers demanded something faster, and in 1842, the French government sponsored a competition for a fast, new photography lens. Chevalier won the competition with his *Photographe à Verres Combinés* ("Photography with Combined Glasses") lens, although Joseph Petzval's *Portraitlinse* was clearly the superior optic. But both Chevalier's and Petzval's lenses were compound (multi-element) designs with an achromat as the front element. Most early manufacturers made both these designs in such a way that the front element could be easily mounted by itself, so the lens could be used as a slow-but-wider-coverage Landscape Lens, or used in its entirety as a faster Portrait Lens.

As lens design progressed, new wide-angle lenses with multiple elements superseded the old Landscape Lenses, which being still very simple and cheap to make, were used on inexpensive box cameras. Landscape lenses were also part of Casket Sets of lenses which became popular in the 1880's. These sets contained several elements which could be used singly or combined to make compound lenses, usually Rapid Rectilinears.

The Cooke Rapid View

Taylor, Taylor, and Hobson, the English firm that made the famous Cooke line of lenses, offered a landscape lens called the Rapid View (R.V.) in the 1880's. It was sold as part of Cooke Casket Sets, and as an individual lens. Though it didn't gather much attention at first, as Pictorial photography gained popularity in the late 1880's and 1890's, artistic photographers discovered the Cooke R.V. had a beautiful soft-focus rendition, with a sharp core image overlaid with a soft-focus glow from the lens' outer edges when used wide open.

Taylor, Taylor and Hobson firm hadn't meant for the lens to be used that way, but as sales grew, they recognized a good

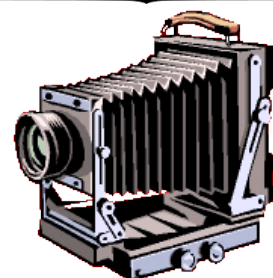
thing and redesigned the aperture mechanism to open a stop wider ($f/8$ instead of $f/11$) for more softness, and re-named it the Rapid View Portrait, (R.V.P.). The lens in both was exactly the same, however, and the smart photographer knew to just unscrew the aperture mechanism from the front of either lens to gain a maximum aperture of $f/7.7$. More than any other lens, the R.V. and R.V.P. landscape lenses helped define the look of early Pictorialist photography. When TT&H discontinued the R.V. and R.V.P. lenses in the early 1900's, demand was such that they brought it back again in 1911 as the Cooke Achromatic Portrait Lens.

A Deluge of Pictorial Landscape Lenses

With the success of the Cooke landscape lenses and the blossoming of Pictorialism as a fine art photography style, nearly every lens manufacturer came out with their own version of a soft-focus landscape lens. A quick list of the more notable soft-focus landscape lenses from the Pictorialist era includes the Pinkham and Smith Semi-Achromat, the Spencer Port-Land Lens (Ansel Adams' favorite soft lens), the Karl Struss Pictorial Lens, the Gundlach Achromatic Meniscus Lens, the Harnovia Kalosat, the Bausch & Lomb Portrait Plastigmat, the Kershaw Soft Focus Lens, the Kunst Plasticca, and the Oscar Simon Kronar.

The last two soft focus landscape lenses in large-scale production were the Kodak Portrait Lenses, phased out in the 1960s, and the Rodenstock Imagon, in production through the 1980s.

Today, there are still enough active photographers seeking and using soft lenses to keep prices on the historical lenses high. But for those looking for the effect, not the history, close-up diopter lenses can be had for a few dollars, and are faithful replicas of the Wollaston Landscape Lens. For a few dollars more, achromatic close-up lenses offer a look that fits in well with the achromatic landscape lenses of the Pictorialist era. For the large format photographers, these can all be found in sizes that screw into common modern shutters, like the 58mm Compur and Copal shutters. And for today's digital photographer, Lomography has recently come out with a 64mm $f/2.9$ achromatic landscape lens for Canon, Nikon, and Pentax DSLRs.



WE WANT TO BE ABLE TO CONNECT AND SHARE WITH YOU

Matt Cook

WPHS Staff is working to make our website, which is now operating, a regular point of connection with you as well as the rest of the known World out there. If you'll share your email with us, we'll be able to send you notifications about meetings, events, and new photographic items we're acquiring. We're looking at the possibility that new acquisitions may be offered to members before being offered to the public. Please send your name, email, city, and state to mattcook24@gmail.com. **WE** will **not** publish or share your information with anyone else.



**Come
Join Us!**

March 18, 2018

60th Annual WPHS
Camera and
Photographica
Sale, Swap, & Show

Admission

General Admission: \$5.00

**Students/Military Free
with ID**

Jewish Community Center

3900 E River Rd, Tucson, AZ

Hours: 9:30am to 2:00pm

Info: 520-444-6149

NEW BOARD MEMBERS

Matt Cook

Tom Chester, a photographer in Tucson who previously lived in San Francisco and Gene Laford, originally from Massachusetts have been added to our Board.

CAMERA SHOW AND CLUB BUSINESS

Martin Kebschull, Treasurer

First, a note about checks written to the club. Please anyone sending checks to the club, please, pretty please, with sugar on top, please, write out the club's name '**Western Photographic Historical Society**' instead of its acronym '**WPHS**'. The bank will not accept or cash checks anymore without the name spelled out.

New Web Site

Our new website is up and running and is a source of a lot of information (and growing). I have been fielding many enquiries about many related issues and am working to iron them out. I would like to hear about your experiences with it. Please email me at admin@wphsociety.org for any issues and suggestions.

One common problem to date that has flowed back to me is that the hyperlinks don't seem to work. I have had similar issues. In conversations with the web developer. To the best of our knowledge, we have fixed what could be fixed with the web site, but in my case, the default for email had to be reset to my email program (in my case Gmail) in the Firefox browser for the hyperlinks to operate correctly. I assume MS internet explorer is similar (as well as others).

Camera Show

Well our show is coming around the corner! Just a few weeks away. In case you hadn't heard, we will be debuting a new location, the Jewish Community Center, JCC, at the SE corner of River and Alvernon (easiest entry is by taking a right on Dodge, coming up from South on Alvernon, just past the Rillito wash bridge). Just look for the main lobby entrance and there will be signs to the show room. If you want more information, want to rent a table (if they are still available) or have a donation, please contact us thru:

- Our web site, www.wphsociety.org
- Or email us at camerashow@wphsociety.org
- By phone at 520-444-6149 (please leave a detailed message)

See you there!

Consignment Changes

Earlier this year, Imre and Candee de Pozsgay made the decision to step down as consignment/donation co-directors. As anyone that has worked this type of position will tell you, there is a lot of work associated with the job. I want to take this opportunity to offer my sincere gratitude for their service



over the past years!

I have stepped into this role, with Gary Sivertsen supplying significant support. While I am talking about support, Rudi Punzman has also been a significant aid in collecting and managing many of these consignments from the folks he knows in the area he lives in for many years.

Over the past few years, we have been discussing what to do about the simplifying and streamlining the consignment effort.

The decision was reached to discontinue taking consignments (except in extraordinary circumstances) and to close out close out the ones that exist.

We did not make this decision lightly, realizing the significant income the club educational fund has received from these consignments (one consignment in particular has yielded a club profit of over \$3k in the last 4 years).

For the most part, this is because the sheer number of consignees and their stuff (I counted just over 50 active files), that have had to be kept up with inventory control, record keeping and payments. The large majority of these consignments were started between 6 and 12 years ago.

When I say close out consignments, this is what I mean. We will be contacting every consignee with the contact information we have in our records in the by the end of the year (starting after the upcoming show). We will offer several options:

1. The consignment owners can come pickup their remaining items. We might be able to deliver locally (by a club member) if that can be arranged.
2. The consignment owners can surrender the remaining items to the club and we will give them a donation deduction form to file with their taxes
3. The club will offer to the consignment owners a cash offer to buy up the remaining items. However, many of the consignees remaining items have little residual value so most of the buyouts will be monetarily small.

Any consignment whose owner we cannot contact with the information on record, will be assumed to be abandoned and will become the property of the club and will be sold along with the other club property.

If you have consignment items outstanding and haven't received any payments in the past few years, it may be because we don't have good contact information. Please drop us a line with your contact information, especially if you have moved in recent years.

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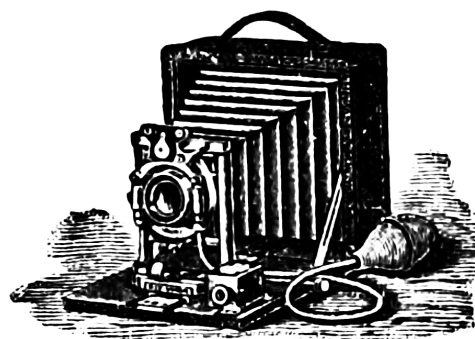
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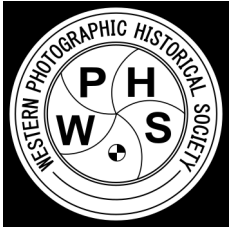
Board Members

Matt Cook.....President
 Mark Sawyer..... Vice-President (Pending)
 Jozef Pacholczyk Secretary
 Martin Kebschull..... Treasurer
 Martin Kebschull.....Donations/Collection Purchases/Sales
 Tom Chester Programs
 Gene Laford
 Ed Jackson
 Brian Nemetz*Photographica Digest* Editor
 Jerry O'Neill..... Ex Officio

Committee Members

Matt Cook.....External Relations
 Clayton Wilson Setup
 Mark Sawyer..... Education





Western Photographic Historical Society

PO Box 14616 - Tucson, Arizona 85732-4616

www.wphsociety.org

Email: postmaster@wphsociety.org

UPCOMING EVENTS AND EXHIBITS

Mar 18th 60th Annual WPHS Camera and Photographica
Sale, Swap, & Show

Apr 5th Monthly Meeting

We'd like your help in developing new programs especially
product presentations. Please contact Matt Cook at
mattcook24@gmail.com

MONTHLY MEETINGS

Next WPHS Meeting April 5th

Join us at a new meeting place, the Ward 6 Tucson City
Council offices at:

3202 E. First Street, Tucson.

Consignment and member camera sales, show and tell and a
brief program are featured every month (except the last two
summer months). The meetings run from 6:00 PM to 9:00
PM with show programs beginning at 7:00 PM.

All are welcome!

ATTENTION WPHS MEMBERS

The club is interested in purchasing your camera collection.
Please contact me at:

Martin Kebschull

520-444-6149

WPHS is a non-profit
501(c)3 organization