



Photographica Digest

Western Photographic Historical Society

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March 2016

Paul Gareth Remembered

This is a Bio for Paul Garrett that was in the bulletin handed out his memorial Service held on Saturday January 30th (Reprinted with Joann's permission).

Martin Garrett was born October 24th, 1930 in Cottonwood, South Dakota to Paul Cecil and Adelia Leffler. When he was nine years of age, the family moved to Lewiston, Idaho where he attended school, was a paper carrier and starting at the age of 12 years, worked at JCPenney in the stock room and sweeping floors. After graduating from Lewiston High, he attended one year of college while continuing to work at Penneys. In January of 1951, he entered the Army during the Korean conflict and served three years through December of 1953. With the aid of the G.I. Bill, he attended the University of Idaho where he received a degree in Business Administration in 1957 and then went to work full time with the JCPenney Co. in Lewiston, Idaho. In 1959 he met Joann McDaniel on a blind date and they were married on September 20, 1959. A year later they were transferred from the Lewiston store to the JCPenney store in Missoula, Montana where their two children were born. Julie Ann in 1960 and Paul Daniel in 1962.

Paul's career with JCPenney spanned 34 years. His first store as manager occurred in 1968 when he and the family were transferred to Anaconda, Montana. In 1974 Paul was promoted to the Regional Office in Buena Park, CA and the family moved to Southern California so Paul could travel for the company to the 10 western states assisting Penney managers in small stores. In 1978 the family moved to Yuma, AZ where Paul managed one of the larger JCPenney stores. In 1986 he was transferred to Costa Mesa, CA to manage the store there. In

December 1990 he retired and he and Joann moved to Tucson in 1991 to be closer to family and watch their two grandchildren grow up.

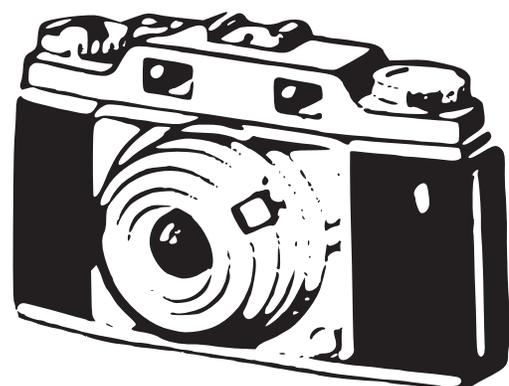
Paul's interest in camera collecting began in 1980 and at its peak consisted of about 5,000 vintage and collectable cameras beautifully displayed in his "camera room" at home. For 25 years he and Joann traveled to camera shows where they bought, sold and traded cameras.

In 1996 he was instrumental in starting the Arizona Photographic Collectors in Tucson; in 2003 the name was changed to the Western Photographic Historical Society. Paul was well known and respected nation-wide by many camera collectors. His organizational skills were unparalleled. He had a quick wit and great sense of humor.

He and Joann enjoyed leisure travel but most of all enjoyed family activities. In 2012 Paul received the Lord, joining Joann as a believer, and was welcomed into the Cactus Bob Men's Bible Study at Catalina Foothills Church. He truly will be missed by family and friends.

He is survived by Joann, his wife of 56 years, a brother Ronald Garrett and a sister Shirley Wheelock; a son Paul Daniel; daughter Julie Flannery (Tom); grandson David Shassetz and granddaughter Kimberley Hancock (Adam); and great-grandchildren Lily and Laz Hancock.

Donations may be made to Alzheimer Disease Research, 22512 Gateway Center Drive, Clarksburg, MD 20871.



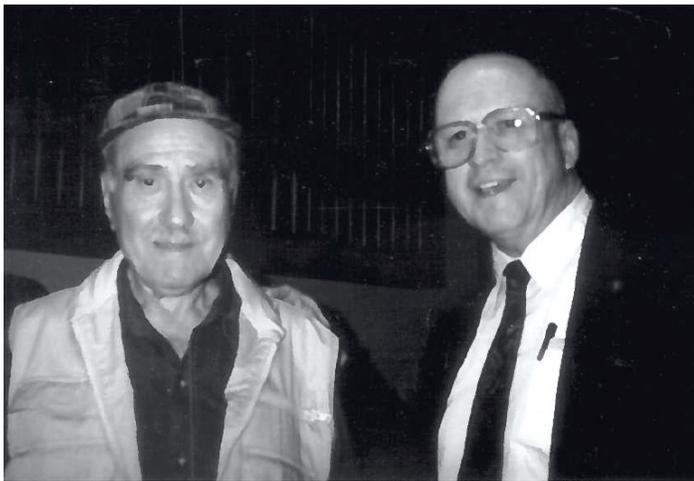
Artie Shaw in Tucson

Tom Garcia

Back in August 1998 I had a short article published in these pages concerning my reasons for purchasing a Kodak APS (Advanced Photo System) camera. I concluded by saying "I hope the APS system will catch on." That didn't come to pass. It was Kodak's last effort at mass marketing an "Everyman's Camera." Little did we know then that by today virtually every person, adult and child, would carry a camera in his or her pocket and Kodak would not make a dime from film sales.

Kodak announced the death of APS in January, 2004. Both Kodak and Fuji discontinued film production in 2011. APS film is still available on Ebay but it seems to be mostly outdated film which expired 7 or so years ago.

The first picture taken with my APS camera (by my wife) was a shot of me and band leader (retired) Artie Shaw on stage at the University of Arizona. Phyllis didn't know about the automatic focus system (shutter button halfway down) so she didn't focus, just snapped.



In January 2016 Mark Sawyer wrote in the WPHS Photographic Digest about his Velostigmat Series II lens with a diffusion adjustment that provided a form of "soft focus" to pictures. That is what I got with the Artie Shaw photo. I can call it soft focus but it is really out of focus. Oh well, once in a lifetime shot and at least I got it. Artie Shaw donated his personal papers to The University of Arizona

School of Music. The school collection also includes material donated by Linda Ronstadt, Jo Stafford and Les Baxter.

Notice - Meeting Change

We are meeting at the Ward 6 Tucson City Council offices at:
3202 E. First Street, Tucson.

The meetings, for at least the first six months of 2016, will be normally on Thursdays. **The next meeting will be on Thursday, March 3rd.**

WPHS Spring 2016 Camera Show

March 20th, 2016

The Spring 2016 Camera Show will be held at the Hotel Tucson City Center – Inn Suites (I-10 and St. Mary's) on Sunday, March 20th, 2016. The show hours for the public are 9:30AM to 2PM.

Doors will open for exhibitor set up at 7:30 AM on Sunday.

A table registration form and single page flier on the show itself are available on our website wphsociety.org.

As in the past, requests for specific table positions will be done on a first in – first serve basis – with completed application and payment in the WPHS offices.

We look forward to a good show this spring. We thank you for your past support of the shows and look forward to seeing you again on March 20th.

Please e-mail Ed Jackson with any questions or visit our web site.

Ed Jackson
WPHS Show Committee Member
WPHS Spring 2016 Show
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Universal

Ron Kuykendall

Some time ago, I acquired three Universal cameras- Roamer, Uniflex and Buccaneer. All are quite useable, if slightly clunky, post WWII standard film cameras. As I researched the trio it became a story about one man, a company (two men) and the three cameras. The two salesmen, Githens and Shapiro, with the backing of a holding company, decided to sell cameras. They contracted with Norton Labs of upstate New York to design for them a small plastic camera with non-standard film, that could be sold for less than \$1. In 1933 the pair traveled to Norton to examine the prototype. Upon returning to New York they proceeded to replicate the Univex A from what they had seen, patenting the camera as production began in 1934, priced at 39 cents. The only difference in the two cameras was the film-Norton used a Kodak film with the film advance knob attached to the spool-Univex used a unique six exposure roll with a v-shaped end on the spool. The frame size was about 1 1/8 x 1 1/2, costing 10 cents for the six frame roll. The patent case following went to the Supreme Court, a landmark case, Norton lost because Universal had put the design into production first. Interestingly, an attachment for two Univex A's appeared on the market to allow stereo images. Universal's response was to change the design of the camera so the Duex attachment would no longer fit the camera. Universal sold 3.5 million cameras and 15 million film rolls the first three years—probably paving the way for the much more expensive 35mm Kodak Bantam of 1935 and the wildly successful Argus A of 1936.

1935 was a big year for Universal—they introduced the folding pocket Univex AF camera using the same film but with a better doublet lens, and Universal hired an engineer, George Kende. The AF, priced at about \$3.50 sold 15 million cameras in 3 years. Producing 20,000 cameras a day, Universal advertised in 1936 they sold more cameras than any other manufacturer. Universal had a steady income

from processing the rollfilms – just remove the 6 frame strip of film and tape a new one in place and the spool was ready for resale.

Kende came to Universal from General Talking Pictures, where he had invented both the sound-on-disk system and today's sound-on-film system. Kende introduced a production line lens grinding system in 1937, when Wollensak and Ilex could not produce enough handmade lenses to meet Universal's production. Also in 1937 Kende developed a complete line of inexpensive (\$10) single 8 movie cameras and accessories using of course single 8 magazines that only Universal provided. In 1938 he designed the Iris/Zenith line of cameras, using a new unique Universal filmroll. He also designed Universal's greatest achievement, the Mercury half frame camera system (using U.S. made 35mm film in a unique geared cartridge). Featuring a rotary shutter from the movie camera design, the camera provided speeds to 1000, matching the best German cameras. However, 1938 became a bad year for Universal—Gevart, who supplied the unique film for Universal cameras, abandoned their Belgian factory before the Nazi invasion, and started construction of a new plant in the U.S., and Universal had to publicly admit they were using a non- U.S. made filmstock as WWII began to involve the U.S. For two years Universal could not obtain new stocks of film. Universal sales fell by half in a year and again by half the following year as people threw Universal cameras away. Universal introduced Dufay color film in 1938 but Dufay failed in 1941. In a complete turnaround, Universal introduced a Kodak 135 film camera, the Corsair in 1940, trying to regain some position in the marketplace. Preparing for war, the War Department gave Universal a lifesaving optical contract for binoculars. Universal, under Kende's leadership, provided sets of binoculars on new state of the art automated machines designed by Kende that automatically ground banks of lenses. Universal came out of the

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conflict with money in the bank, experiencing sales of \$5 million a year.

Rejecting an advanced 35mm SLR Kende had ready for production, salesmen Githers and Shapiro decided to bring back Universal's weary prewar designs—Iris, Zenith, Corsair and Mercury as 35mm cameras and the single 8 movie line. By late 1946 Universal was again losing ground. This is when Kende developed the four cameras—Meteor, Buccaneer, Roamer, and Uniflex.

The Meteor was a simple 6x6 camera with a 2 element lens in a collapsing lens barrel.

The Buccaneer was a much more serious design of cast aluminum, massive in appearance, with a flat back, but well balanced and easy to use—somewhat like the C-3. The lens was Universal's own design from its wartime binocular experience – three element 3.5 coated lens, but not Cooke, in a helical focusing, pop out lens

barrel. Lens performance was quite good for the era—sharper than the Wollensak Anastigmat found on most of the post war cameras. The two blade shutter was a Universal design-10 to 300(?) speed with body release. The top housing contained a coupled long base rangefinder/viewfinder, hot shoe, an extinction meter and a large film wind knob similar to Agfa's pre-war Karat series that cocked the shutter and advanced the film by the sprocket, not the take-up spool. Altogether making for an unusual appearance, and probably not convincing many buyers the Buccaneer was better than Universal's reputation.



The folding 6x9 Roamer was more conventional-cast aluminum body, eye level and waist level finders, front element focusing, three element coated lens, Universal's two blade shutter-25-200, and a very convenient, unique on-the door, shutter release. This is the camera with which the 1970 McMinville UFO "pictures" were taken. With the 4.5 lens, again, a very competent camera.

The Uniflex 6x6 TLR is much like its sisters, a bulky cast aluminum body with exposed rivets

looking like something belonging to a B-29. Same three element lens (f4.5) and two bladed shutter. Shutter release, film wind, and focus knob are all on the right side. The viewfinder image is bright, due to the finder's 3.5 lens. A quite competent, if unusual camera, and the beginning of Universal's slide to bankruptcy. The glue under the leather covering was something new, from B.F. Goodrich. In the heat of summer, purchasers suddenly found the glue

to be oozing out and all over the camera. Almost all the cameras had to be sent back to the factory to be disassembled cleaned and reassembled. Universal filed a one-million-dollar lawsuit against B.F. Goodrich and dealers stopped ordering Universal cameras.

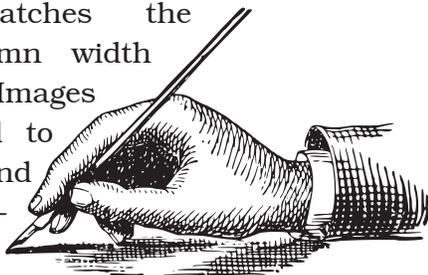
At the same time; Universal incurred a one-million-dollar loss from a failed high end film projector line; Universal took a NLRB action to the Supreme Court and lost, resulting two years later in the Taft-Hartly Act; and a union strike action against parts suppliers shut down production for most of the year. 1948 saw Kende resign from Universal to eventually design instrumentation for the space program;

most of the board and officers of the company resigned; operating losses reached one million, mostly due to development of the Minute-16 camera just as the market turned away from "spy cameras"; and Universal sold its on hand stock of cameras at auction to raise operating cash, only to find dealers and public both in revolt when the auctioned items appeared on the market at half price. Universal then assembled a Vitar and a Uniflex III cameras from its parts bins - neither camera meeting any success in sales. At the end of the year the banks called in Universal's operating line of credit and refused to cash paychecks. 1949 saw a terminal event in Universal's struggle: a murder/suicide involving the president's secretary and a line worker that horrified New Yorkers for months. Universal filed for bankruptcy and disappeared.

Call for Articles

Brian Nemetz (Editor)

The *Photographica Digest* is always in need for articles. I encourage members to share their photographic knowledge by writing articles. Articles can be submitted to the editor directly at wphs_editor@comcast.net, to any board member or via the WPHS website. Articles need to be in electronic form (i.e. a word processor files). Articles can be saved in almost any common file format, including MS Word, Open Office Writer, or plain text. Please keep the formatting of the article's text simple: no fancy paragraph styles, carriage returns only at the end of paragraphs, single spaces between words (avoid multiple spaces to 'align' text - use tabs instead). Photographs (or other images) may also be submitted with articles. Images should be saved as a JPEG and be at least 1088 pixels wide (this matches the newsletter's column width when printed). Images will be converted to B&W, resized and cropped as necessary.



The WPHS is always accepting Consignment or Donations for our upcoming

Please contact

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775-287-9538

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www.wphsociety.org

Western Photographic Historical Society

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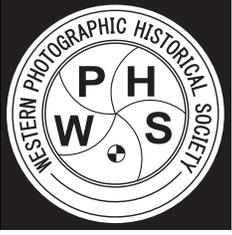
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UPCOMING EVENTS AND EXHIBITS

Mar 3rd Monthly meeting.
Ed Jackson will give a talk on
photographing butterflies.

Mar 20th **2016 WPHS Camera and
Photographica Show,**
Hotel Tucson City Center (Inn Suites),
475 N Granada Avenue, Tucson, AZ,
From 9:30 AM to 2 PM.

We'd like your help in developing new
programs especially product presentations.
Please contact Robert Suomala, Program
Chair, at 520-399-2796.

MONTHLY MEETINGS

Next WPHS Meeting March 3rd

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!

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