



Photographica Digest

Western Photographic Historical Society

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May 2015

President's Zone

R. A. Suomala

At the April monthly meeting Martin Kebschull, Imre DePozsgay and Jozef Pacholczyk were unanimously re-elected to the WPHS Board of Directors.

The Spring 2015 WPHS Camera Show and Sale was a better than expected success mainly due to the efforts of the following members and friends listed in no particular order.

Gary Larson, John Gasaway, Talitha Pacholczyk, Jozef Pacholczyk, Dominick Bui, Robert Koons, Ron Kuykendal, Imre de Pozsgay, Candee de Pozsgay, Frank Berta, Mark Sawyer, Jerry Day, Jerry O'Neil, Joann Garrett, Gary Fielding, Martin Kebschull, Terry Coleman, Clayton Wilson, Garrett Allen, Phil Hardy, Ria Ryne, Joe Ancona, Brian Nemetz, Ed Jackson.

Thank you everyone.

Also special thanks to Jones Photo's Fred Hood and Patricia who took the time Sunday to deliver two donated cameras that sold almost immediately.

Mark Sawyer's tintype demonstration was well received. Visitors were fascinated by the ability to produce images using commonly available materials. No batteries and no electronic devices needed! However a certain amount of patience is required, but maybe in this age of instant gratification it can provide time for more thoughtful introspection.

The High School Photo Contest drew 100 entries which is a new record. Jerry Day will cover this in more detail in next month's Photographica Digest.

At the end of the day, the vehicles were loaded and ready to return to our storage area. A job well done!



San Miguel High School Photographic Arts Program

Martin Kebschull

Recently a club member brought this program to our attention as a deserving educational donation opportunity for the club. They are in need of money to support their photographic arts program in order to buy supplies. This program instructs students in both film and digital photographic technologies. Funding is needed for supplies for these classes, especially for the film related expenses. The WPHS board decided to award \$1000 to support this program, and cut a check to them last month as the need appeared urgent. Several of the board members will be taking tours of the facility to see if this is something we will be supporting further.

What follows is some background on the School:

San Miguel High School opened in 2004 in order to create a learning community where students from families of limited financial means have the opportunity to develop to their full potential. San Miguel celebrated its first graduating class in 2008. To date, San Miguel has graduated seven classes of 347 total students. San Miguel is located in Tucson's economically depressed south side where forty-two percent of the surrounding neighborhood population earns less than \$25,000 per year. Also, in this neighborhood, 50% of adult residents do not have a high school education. Most graduates of San Miguel will be the first in their family to complete high school and therefore the first to attend college

At San Miguel, students take a full college preparatory course load while simultaneously holding internships, working in corporations and earning nearly forty percent of their school tuition. The Corporate Internship Program (CIP) at San Miguel gives students the opportunity to form new identities as citizens and

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professionals who have bright futures.

Students are involved in meaningful work experiences and learn job skills that are transferable to other settings. They develop relationships with professionals who serve as mentors. These experiences allow students to focus on their educational and career goals, which require both long-range planning and personal sacrifice. Without the emphasis on career development through CIP, San Miguel would be just another private high school – a school with tuition costs that would make it impossible for the majority of our students to attend.

Students enrolled at San Miguel are expected to exceed the state of Arizona minimums. Additionally, each student is expected to attend college and counseling is provided to assist in developing a personal portfolio used to apply to post-secondary institutions and compete for scholarship dollars.

Upon graduation, each student has completed four years of professional work experience, has applied to multiple colleges/universities across the country. Due to their experience at San Miguel, their graduates are attending institutions nationwide and have been awarded large, merit-based scholarship and financial aid packages.

AnSCO's Beauties

Ron Kuykendall

At one point in time, a camera buff could glance at a used camera shelf in a camera store and pick out the better quality AnSCO folders. Regardless of the film size- nos 1, 1A, 2, 3, 3A, they all had stunning appearances- the real quality leather was dark and shiny with decorative patterns in the leather. Then there was the chrome- hinges, bed supports, focus rails, many levers and knobs, lens board standards, horizontal and vertical movements, even the protruding waist level finder had a chrome cover. In the center of all this chrome sat a big round bad -looking black shutter/lens assembly. Sometimes the lens seemed quite large- looking back at you like a large unblinking eye. And then there was the pièce de

résistance – and AnSCO's trademark for years- the bright chrome leg folding down from behind the lensboard- a chrome “Z” that supported the camera in portrait position. With the showcase lights on them, the AnSCOs sparkled.

I've had several 1's, 1A's, and 3'A's, but my favorite now is a #3. It uses Kodak 118 or AnSCO 3a or 3b film – none of which is available now. The series was produced for about 15 years. It was the last AnSCO with wood in the body-both sides were of wood “to give the body rigidity”, while the front, back, curved ends, lens door, back, and film plane, were of aluminum plate. It was the last large roll film AnSCO camera; the next series was the Vest Pocket 120 series, which AnSCO developed its body system of three stamped shells (front, film transport and back) that defined AnSCO/Agfa technology until the end of rollfilm in the



1960's. By 1925 AnSCO, Kodak, Seneca and others converted to metal bodies; Conley did not and folded in 1926. This new era was for 120 cameras, much smaller - pocket size - many no longer had carry straps. The 3A camera series – the 3 with a 1” longer film frame to match the USPO's postcard size - defined the postcard camera era until WW II. It was the last rollfilm series to sport the maddening waist level finder-later series moved the finder to the top plate as photography moved rapidly into an era of portrait and landscape both using panchromatic film.

My #3 is for 3 ¼ x 4 ¼ images. The camera body is bulky because it was designed for both 3A and 3B filmrolls (6 or 12 frames). The camera is large but easily handled. When opening, the lens board latches to a pin on a

lever/sector focusing mechanism. Footage is read from a scale with a locking pin at each distance marked. There is no provision for close-up images; the minimum distance is 6 feet with no extended bellows. The shutter is a TB 1-150 Ilex Universal with cable release. The lens an Ansco (Ilex) anastigmat 3 element, quite sharp in the center at 7.5 but less so nearing the corners – a very bright image with good contrast and little chromatic distortion.

There is a surprise, however, as photography moved into faster films, film rolls etc, glass plates and cut film holders persisted (and Ansco offered a portrait kit). In the box is a alternate back for glass plate holders with a ground glass focusing screen, a slip-on portrait accessory lens (focusing to a little over three feet), and a wood holder for two glass plates.

I haven't taken pictures with this beauty; 120 film won't lay flat in the roll film mode and I haven't found a 3 ¼ x 4 ¼ holder with a carrier for cut film but it really looks nice on the shelf surrounded by other drab looking 120 folders.

◆

**My last 35MM SLR film camera,
the Nikon N8008s**

R. A. Suomala



My first 35mm SLR was a Exakta VX1000 purchased new in the 1960's at a closeout price from Ponder & Best (later known as Vivitar). This featured an excellent 50 MM, f/2.0 Zeiss (East German) Pancolor lens, an instant return mirror and an excellent pentaprism finder. The camera was new and included a well made leather case for the princely sum of \$79.95. I used this for many years mostly for outdoor photography. As I began to photograph more indoors during live performances of theater and

music it became obvious that the shutter noise was a problem. Then came along the Olympus OM1n, it was quiet and unobtrusive but was still a manual camera that needed to have operator intervention to set the exposure and focus. The OM1n served me well for many years.

A friend who was a professional photographer had been using the Nikon N8008s instead of his much touted F4. The N8008s was lighter, handier and less expensive than the F4. The plastic bodied N8008s was considered less desirable than the rugged metal body of the F4. But the N8008s has stood the test of time.

After Nikon introduced the N90 in 1992 I was able to find a used Nikon 8008s for a reasonable price.

The N8008s has the following features:

1. A Depth of Field preview button allows temporary stopping down to the shooting aperture to check DOF.
2. A Multiple Exposure facility allows up to nine shots within one frame.
3. A unique 'two shot' self-timer. This allowed a second shot to be taken by the self-timer a couple of seconds after the first, giving a more 'relaxed' and unposed picture.
4. Fully programmed automatic exposure, Aperture priority, Shutter priority and fully manual exposure control.
5. 30-second to 1/8000-second shutter speed range with bulb mode.
6. Film-speed setting from DX code or by manual override (ISO 6 to 6400).
7. 1/250-sec. flash synchronization.
8. Evaluative 2D Matrix and 75% Centre-Weighted Average metering modes.
9. Uses AA batteries.
10. Compatibility with the Nikon Multi-Control Back MF-21

I particularly appreciated the quick loading feature for the film. Just insert the cassette on the left side and pull the leader over to a mark on the right side, close the back and the drive motor does the rest.

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The camera back is easily removed and can be replaced by the MF-21 Multi-Control Data Back.



The MF-21 back can imprint on the exposed frame the following information:

1. Date
2. Time
3. Frame count
4. Custom sequence number
5. Desired fixed number
6. Shutter speed and aperture.

The MF-21 back also provides:

1. Auto exposure bracketing to shoot up to 19 continuous frames each with a different exposure.
2. An interval timer to take a number of shots at intervals.
3. A freeze focus function where the shutter is automatically when the subject is in focus.
4. Long time exposures up to 100 hours.

And all of this in a film camera, wow!

The transition from the N8008s to the Nikon D200, my first really serious venture into the

digital world, was made somewhat easier since most of the controls and information displays were similar.

Almost all Nikon non-DX full frame SLR lenses will work with either camera. Some may have to be focused manually and have the aperture set manually but they will work.

I still have the N8008s along with an MF-21 Multi-Control Data Back and a 12 foot remote cord. It is my last 35MM SLR film camera that will be actually used to produce images. The negative images will probably be scanned and printed digitally.

Images from the Spring Camera Show



Above: The High School Photography Contest entries. Look for more details of the camera show's Photo Contest results in next month's *Photographica Digest*.



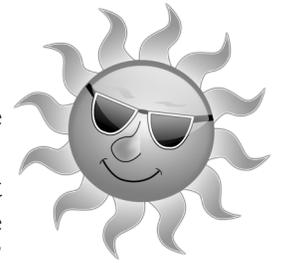
Above: Let's make a deal!



Above and below: Mark Sawyer's Tintype demonstration was a big hit at the camera show.



Notice Summer Break



Due to lower attendance during the summer months, the July and August monthly meetings will not be held. The "Summer Break" ends and the month meetings will start again in September.

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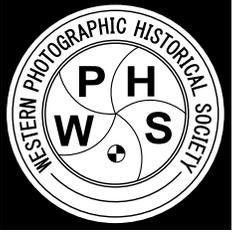
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 Ron Kuykendall..... Donations



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UPCOMING EVENTS AND EXHIBITS

- May 7th The May meeting will see the presentation of awards to the WPHS High School Photography Contest winners followed by Raechel Running, a published photographer for over twenty-five years. Running's work has been internationally recognized. She exhibits her fine art and enjoys teaching visual literacy. She is currently an artist in residence living bi-nationally between Northern Arizona and Northern Mexico. See more at raechelrunning.com and superstitionreview.asu.edu/issue1/art/raechelrunning
- Jun 4th June meeting; program TBA.
- Jul 2nd No Meeting — Summer Break.
- Aug 6th No Meeting — Summer Break.
- Sep 3rd Monthly meetings resume.

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 May 7th

Join us on the first Thursday of every month (except for summer months) at the Pima County Medical Society Building located at 5199 E. Farness Drive, Tucson. Take Grant to Rosemont (turn South), then turn East on Farness Drive to 5199 on the left.

Consignment and member camera sales, show and tell and a brief lecture are featured every month meetings run from 6:00 PM to 9:00 PM.

All are welcome!

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