



Photographica Digest

Western Photographic Historical Society

Volume XXIII No.5

www.wphsociety.org

October 2016

Upcoming Meetings

Mark Sawyer

October's meeting will be a review of the first version of the club's new website. We'll look at it through the digital projector on the big screen! Anyone with show-and-tell items are always welcome to bring them too. We don't have a presentation for the November meeting, so anyone with ideas, please let us know!

Website Update

Matt Cook

We are coming closer to having an updated and active WPHS website. This Friday, September 30th, Mark Sawyer and I will be visiting with Perri Bischoff, our website designer here, in Bisbee. The first order of business will be the choice of a software for our Forum. The Forum is a collection of topics of discussion generated either by our editor, or by the various questions members or visitors pose. Mark has suggested the forum at www.largeformatphotography.info as a prototype of what we could have as probably the most active part of our website. With Ms. Bischoff, we will be reviewing a few forum softwares, free and paid, to incorporate into the WPHS website. We will also be discussing the number of "pages" or title categories within the website: "Who We Are," "Membership," "For Sale by Members," "For Sale By WPHS,"...

Our current WPHS logo is a copy of a copy of a copy... and not adequate for our continued use. We will present a new logo design to you at the October 6th meeting for your approval.

At this Thursday's meeting, we're hoping to have a working prototype of our website up online to show you.

The Revere Stereo

Ron Kuykendall

About 1968, my employer, 3M, bought Revere Camera/Wollensak Optical to enhance their optical capabilities. I became more interested in Revere cameras. I had had a few Revere Eyematic 127 cameras to repair- the built-in light meter/exposure control unit involved an outsized selenium light meter, which did not take kindly to rough treatment- like being dropped. And I had relied on and marveled at a beautifully constructed Revere single 8 movie camera for many years. I had had several stereo cameras but not a Revere. I had used a Kodak Stereo for years because I liked the depth of field the Kodak Anaston lenses produced. The rest of the camera didn't impress me - four speed slide selected shutter and diaphragm controls were not impressive.

The Revere probably weighed twice the Kodak, had nine shutter speeds, a 3.5 Wollensak Amaton lens, and a lot of convenience features- depth-of field scale on the rangefinder focus knob, footage scale for indoor flash, eyepiece diopter adjustment, exposure guide on baseplate for color film, loading instructions inside the back on the focal plane plate and a split image rangefinder. Testing the images, I found no difference in the Anaston and the Amaton sharpness and depth of field. There was available a lens/shutter unit from the



Wollensak name-plated version with four element Enna lenses, but I declined to make the upgrade- in part because I

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was satisfied with the 3-element Wollensak lenses. I am still curious why Revere used the excellent Enna lenses when Wollensak had their magnificent Raptar lenses.

I used the Revere 33 until the commercial photo lab could no longer process the stereo images—returning my roll cut and mounted as 35mm frames. I processed and mounted a few rolls myself, but really became interested in 6x6 images on some older cameras from the 1930's for their close-up capabilities. The Revere outfit was retired to the shelf.

A Look at Film Tanks

Ron Kuykendall

Most of us are familiar with FR, Ansco, Nikkor, Patterson film processing tanks with adjustable spiral plates, light tight construction that allows agitation and changing chemicals. But it wasn't always so. Before spools of film there was glass plates—processed in flat tanks or rectangular tanks with metal plate holders. Neither were light tight nor were they easy to change chemicals, requiring a darkroom and a wet table. Soon came cut film processed just like glass plates but they didn't break. The first roll film had no backing paper, had to be loaded into and out of the wooden camera in the darkroom. Processing was in the same wood or Bakelite tanks using a see-saw motion. The Kemp roller fit in the bottom of a tank keeping the film loop submerged so the film was not see-sawed out of the tank.

When backing paper was developed for rollfilm, Kodak, Agfa and others marketed a reel with a crank, within a tank, that captured the end of the exposed film, winding it into the chemical. There was a second cranked or clock spring driven reel that facilitated a back and forth in the chemicals within the light tight tank. Worked nicely with silver based film but was a

nightmare with color chemistry.

In use until the present for home processing were a number of round tanks with light tight lids allowing agitation and refilling. Most have spiral plates on a hub to hold rollfilm. Most adjust for at least 35 and 120 film—some adjust for 16mm to 116 rollfilm. Early Fink and Rosleive tanks were large, made of Bakelite—shortly they changed to FR and smaller, lighter, molded plastic tanks. Kodacraft used a plastic strip to separate the windings of film within the tank, which usually created undeveloped areas where the two touched. Ansco tanks featured a small spring clip that allowed film loading on a spiral reel with precision— the most frustrating and devastating part of casual processing with all other spiral

reels. Kinnerman, Nikkor, and others used all stainless steel—possibly more professional but just as frustrating to load as plastic even if you possessed the chromed accessory loading tool.

To eliminate all the loading problems, Bower and others offered processing tanks you inserted the film cartridge into

with exposed film inside. A knob engaged the film spool allowing wind/unwind agitation in the one shot/one step chemical provided.

The most sophisticated tank design is from Patterson including all the best ideas of the previous designs— however it needs more than 16oz of chemicals and most amateur chemicals now are offered in 16oz packaging.

All of this is reason for marketing roll film all wrapped up out of the camera ready for drugstore processing – and for 126 and 16mm cartridges designed for processing machines that destroyed the cartridge to process the film – and the Advantix cartridges designed for complete computer control of processing and printing.

There was a lot more to photography than “just press the button and leave the rest to us”



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, October 6th.**

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.

Want Ad

Fisher, McIntosh, Dynaco, Marantz, Pioneer, etc... Tube & Solid State

1940's, 50's, 60's & Up, Mono & Stereo Consoles, Receivers, Turntables, Tuners, Amplifiers. Reel to Reel Tape Decks. Etc.

JENSEN, KLIPSCH, ALTEC, JBL, AR, etc... Speakers, working or not.

Please call: 520-544-7784 or 775-287-9538(cell)

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www.wphsociety.org

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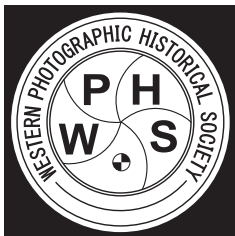
Committee Members

Jerry Day..... Student Support
Clayton Wilson..... Setup
Mark Sawyer..... Education
Ron Kuykendall..... Donations

Attention WPHS Members

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

Imre dePozsgay
520-544-7784



Western Photographic Historical Society

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UPCOMING EVENTS AND EXHIBITS

Oct 6th Monthly Meeting: This meeting will be a review of the first version of the club's new website.

Nov 3rd Monthly Meeting

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 October 6th

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
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