

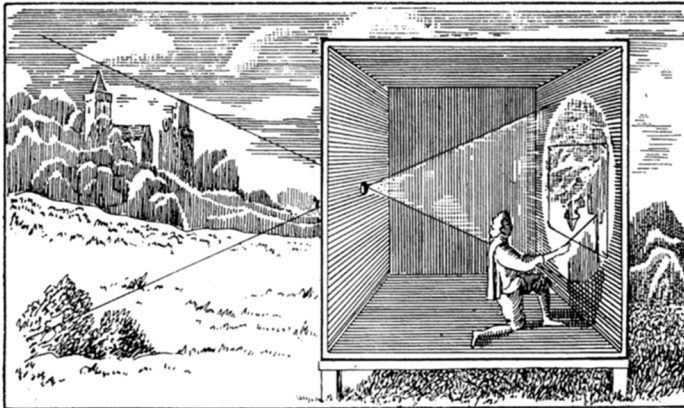
# snap shots

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## PHSNE Celebrates 185 Years of Photography Vladimir Khazan Presents an Overview of Major Advancements in the Field Sunday, October 6, 2024, 7:30 P.M. via Zoom

Since ancient times, chemists, physicists, mathematicians, and others who were involved in discovering various methods of capturing and saving images. PHSNE's October program is dedicated to the 185<sup>th</sup> anniversary of photography. It will focus on innovators whose discoveries caused revolutionary changes in the field. The discussion will be led by PHSNE member Vladimir Khazan.



<https://blackcreek.ca/how-to-make-your-own-camera-obscura/>



Dr. Johann Heinrich Schulze  
geboren 1687, gestorben 1744

[https://commons.wikimedia.org/wiki/File:Johann\\_Heinrich\\_Schulze\\_\(HeidlCON\\_33573\).jpg](https://commons.wikimedia.org/wiki/File:Johann_Heinrich_Schulze_(HeidlCON_33573).jpg)

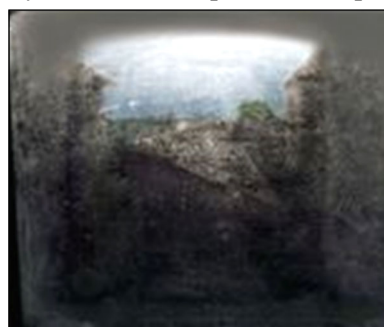
rary images that were used by artists as painting aid, but it could not capture or save an image.

The discovery of the camera obscura that provides an image of a scene dates back to ancient China. Chinese philosopher Mozi (470 to 390 BCE) stated that the camera obscura is a “collecting plate” or a “locked treasure room”. Camera obscura (Latin for “dark chamber” is a light tight room or box with a pinhole allowing light to go through, creating an image on the opposite wall. The camera obscura produced tempo-

The discussion will touch on German Professor Johann Heinrich Schulze's 1724 discovery about silver nitrate which darkens when mixed with chalk due to exposure to light rather than heat, the thinking at the time. He used the phenomenon to *temporarily* capture shadows. His work launched a chemical era in photography.

Khazan will talk about Thomas Wedgwood who used chemicals and the camera obscura to obtain an image, though he was unable to save the image. He will touch on the first surviving photograph taken and saved in 1826 by Joseph Nicéphore Niépce and go on to the discovery by Sir John Herschel that silver nitrate reacts with halides to give images different colors and Herschel's observations, shared with other researchers in 1839, that hyposulphite makes pictures permanent.

In 1841, William Henry Fox Talbot patented a process for paper negatives which he called calotypes.



Talbot, View From the Window, Heliograph, color enhanced  
[https://en.wikipedia.org/wiki/View\\_from\\_the\\_Window\\_at\\_Le\\_Gras](https://en.wikipedia.org/wiki/View_from_the_Window_at_Le_Gras)



<https://aestheticsofphotography.com/>

It made it possible to print multiple copies from one original. Talbot brought exposure time down to seconds. In 1844 he compiled the first ever book illustrated with photographs, all images taken by him. The book demonstrated the limitless possibilities of photography in various fields: architecture, portraying, copying, etc.

## Singer Editions Presents *From Nature*

A selection of anthotypes by PHSNE member Jessica Ferguson and photographs by Rosamond Purcell is on display at Singer Editions in Boston through October 20<sup>th</sup>. (Note: Ferguson will be the speaker at the November PHSNE meeting.) The show includes six of Ferguson's anthotypes, two diptychs and four single images.

The gallery is the foyer/viewing space at Singer Editions, LLC [www.singereditions.com](http://www.singereditions.com). Singer Editions is well known for printing photographs/images



for people such as Arno Rafael Minkinen, Rosamond Purcell, Henry Horenstein, and many others. Their foyer gallery showcases work they have done - either solo or group - so it is not a commercial gallery space.

Located in the Fort Point Seaport area, the gallery is in the Artist Building at 300 Summer St in Boston

(Studio M3). The exhibit will be available for viewing when Singer Editions is open; M-F, 10am - 5pm and also during the Fort Point Open Studios weekend, October 18<sup>th</sup>-20<sup>th</sup>.

## PHSNE Membership

**New members are invited to join for half the rates for the first year.** Regular PHSNE membership (U.S. and Canada) is \$30 for students, \$50 for individuals and institutions, and \$55 for a family; foreign membership is \$60. Join or renew online at <https://phsne.org/join> or <https://phsne.org/renew>, or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order.

Send payments, changes of address, and other contact information, to PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453, email [membership-chair@phsne.org](mailto:membership-chair@phsne.org), or use the Web form at <https://phsne.org/application>.

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## Surprise Donation

In late March 2023, PHSNE received an email asking if we would be interested in donations of Leica camera equipment. Mr. Chan's email stated that he wished to reduce his collection as he approached retirement. Since the PHSNE warehouse was filled with boxes packed for *Photographica 90*, I invited him to bring the items to the show or to mail the items to PHSNE after April's *Photographica*. Surprise! What followed was a succession of donations from Mr. Chan in Hong Kong!



Leica Vario-Elmar 35—70 mm & R 6.2 body

I asked Mr. Chan to tell us how he discovered PHSNE and about his involvement with photography. He informed me that an article in the Chinese Hong Kong edition of the US newspaper *The Epoch Times* had caught his interest. It described the *Photographica* camera show which made him aware of PHSNE and our equipment donation program. He mentioned that his involvement was as an amateur photographer "*taking photos with medium and 35mm cameras since 12 years old in Hong Kong. My first camera was Seagull TLR.*" His future medium format cameras included Rolleiflex TLR and Hasselblad V Series. Leica M-mount rangefinders and SLR's were to become a major part of his picture taking. His life-long interest was to use and collect many of the famous European models. However, with the rising cost and limited availability of negative films today, Mr. Chan primarily uses Nikon and Fujifilm digital cameras.

In due course, I began to receive packages of equipment from Mr. Chan – cameras, lenses and accessories – beautifully packaged and sent from Hong Kong. Over the next 10 months, Mr. Chan donated seven boxes of equipment to PHSNE. His generosity has supplied PHSNE with some highly sought after items for eBay auctions, on-line sales and *Photographica* sales. Proceeds from his donations have been used to support PHSNE's mission of furthering the appreciation of photographic history through our publications and public events. The revenue allows PHSNE to help students explore photography and develop a love of the art.

~Article and photo by Sid Chatterjee, Membership Chair, Board member-at-large, and member of the Donation Committee



## Walker's Pocket Camera: a Big Boost to Early Amateur Photography

Writing about the Walker pocket camera, charter PHSNE member Eaton S. Lothrop, Jr. noted that “the ability of the inventor, the company which he formed, and the techniques employed in producing and marketing this camera had a profound effect upon the photographic industry in the United States (*A Century of Cameras*, ISBN 0-87100-0-44X).

William H. Walker, inventor of this box-form single exposure camera (c. 1881) and founder of the Wm. H. Walker & Co. of Rochester, NY, was hired by George Eastman in 1884 and “listed as a co-inventor of the highly significant Eastman-Walker roll holder.” He rose to the position of secretary of the Eastman Dry Plate & Film Co. and was eventually in charge of operations in London.

At a time when most cameras were crafted individually, Walker was among the first to adapt uniform production techniques, therefore interchangeable parts.

Walker was a successful marketer who advertised

*You can take views seen on your summer travels.*

**PHOTOGRAPHY**  
MADE EASY

**WALKER'S POCKET CAMERAS**

**COMPLETE DRY-PLATE OUTFITS.**

**EVERYBODY**  
FOR

How **YOU** may take Photographs. A new and fascinating pastime. Send 10 cents for Amateur Photographer, and sample photograph taken by an amateur. Circulars free.

**WM. H. WALKER & CO.,**  
**Box C. Rochester, N. Y.**

*For ladies it is far superior to sketching.*

<https://tinyurl.com/5azu6c75>

widely and combined all the materials need to capture and develop images into one easy-to-order kit, a real boon for amateurs. Moreover, he offered a free camera to anyone forming a “club” and ordering five cameras.

Introducing Walker's Pocket Photographic Camera, the maker proclaimed, “Amateur photography is a comparatively new and certainly most fascinating and useful occupation and pastime, and is rapidly becoming generally popular. The professional no longer occupies the wonderfully interesting field of photography undisputed. The march of progress has given us the ‘dry-plate process’ (*Manufacturer and Builder*, May 1882, Volume 14, Issue 5). The article goes on to say that anyone without prior experience could use the “permanently sensitized dry plate, which will retain its properties indefinitely” (<https://tinyurl.com/5azu6c75>).

The camera, made of cherry with nickel plated mountings and red bellows, features an achromatic wide-angle lens and has an adjustable tripod head. It is lightweight and compact, weighing in at two pounds and measuring 4x4x5 inches (<https://tinyurl.com/5azu6c75>).

Accompanying the camera in the complete outfit were twelve dry plates, the chemicals needed to develop them, a ruby lamp, dark box, light-sensitive paper, a printing frame, and instructions. Once the appropriate exposure time was determined, the plates could be exposed and stored for developing at a later date, a feature particularly valuable for vacationers. Potential customers were directed to *The Amateur Photographer*, Walker's manual on dry-plate photography.

McKeown's 1997-1998 edition of *Price Guide to Antique and Classic Cameras* p. 434) identifies Walker's Pocket Camera as very rare; no sales were recorded when the issue was published. McKeown notes that when the body was collapsed, the rail pivots allowed for compact storage, and the pivoting base doubled as a tripod head.



<https://tinyurl.com/5azu6c75>

### Photo Events

- Michigan Photographic Historical Society, October 6<sup>th</sup> ([miphs.org](http://miphs.org))
- Canada's Fall Camera Fair, October 20<sup>th</sup>, Toronto ([phsc.ca](http://phsc.ca))

## PHSNE Member Loves LomoGraflok!

Back in the 20th century, many photographers thought nothing of using lots of Polaroid film for testing, one-shot images, even usable peel-apart negatives. When Polaroid went under, Fujifilm tried to supply working photographers with peel-apart products, but digital took over and the last run of Fujifilm pack film occurred in 2016.

Recently I came across an ad for the LomoGraflok 4x5 Instant Back buried deep in the company website (<https://shop.lomography.com/us/lomograflok-4-5-instant-back>). The inventive Lomographers created a battery-powered semi-4x5 Instax Wide film holder based on the tried-and-true 4x5 Graflok design. The price was right, as were the \$15 10-packs of Instax Wide in monochrome, black border, and regular color (all from Fujifilm).

In late August I tested the LomoGraflok 4x5 Instant Back on my Wista 4x5 SP technical camera. The product includes the Graflok holder, which uses 4 AA batteries to eject the Instax Wide, and a Film Plane Calibration and Mask (FPCM) device. The film is 10.8cm wide x 8.6cm tall (4 1/4" x 3 3/8"); the image is 9.9cm wide x 6.2cm tall (3 7/8" x 2 7/16"). I chose a Fujinon 135mm f5.6 1-500 lens, put the rig together and got started.

The process: Open the holder, put in 4 AA batteries, open the back of the film holder, pop in a 10-pack Instax Wide (don't try different sizes!), close it, push the ON switch, push the film eject button, and watch the cover sheet pop out on the long top side of the holder. Remove the holder from the camera before anything gets ejected or it will get stuck in the Graflok spring bars, causing no end of mess.

You might think this Instant Back will be a cinch. Nope. The FPCM goes into the camera's Graflok holder first, directly in front of the ground glass, 21.2mm further back than the normal ground glass focal plane. The instructions read: "Open the lens/camera shutter, adjust the camera bellows length until you can see an approximate sharp image on the ground glass and focus your subject in detail."

To put it mildly, it is a very time-consuming process. After a lot of trial-and-error, you can get a decent image on the ground glass. Now close the shutter/fstop switch, check your exposure meter (!), set desired shutter speeds and f-stops, and then, very carefully, remove the FPCM from the Graflok holder and slide the LomoGraflok Instant Back where the FPCM used to be. It's much heavier and thicker than the FPCM. Lock EVERY single knob to keep the camera stable and in-focus.

Reviewing the steps to success: aperture and shutter closed; exposure set, shutter cocked, remove the

## PHSNE Meetings

Meetings are usually held online on the first Sunday of each month, September to June.

### Upcoming meetings:

**November 3**—Jesseca Ferguson

### Connect to PHSNE Online and by email:

PHSNE's Web site is online at <https://phsne.org>. See <https://www.facebook.com/PHSNE/> for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit <https://snapshots.phsne.org> for *snap shots* issues since 2005.

Stay connected to PHSNE via our emails: a *snap shots* e-copy, and *Photographa* show announcements. Sign up at <https://phsne.org/emails>.

For information on all available PHSNE publications, see <https://phsne.magcloud.com>.

dark slide, take the shot, close the dark slide. Turn on the holder if there is nothing in the way of the ejection slot. Press the film ejection button, hold your breath...and you will find a black side and white side popping out of the holder. White side is what you want. Now you wait. A long wait. 5 - 15 minutes before the image stabilizes.

Comments after a two day trial of Wista 45 SP with Fujinon 135mm 5.6 and Fujinon 180mm 5.6 (a Fujinon 75mm 5.6 lens would not work due to the 21.2mm deeper focal plane):

- 1) It works! It worked the very first time I used it after an hour or more of tweaking and fiddling.
- 2) Instax Wide is an OK version of a pre-2000 Polaroid Spectra print, but Polaroid back then had the edge on color and depth.
- 3) Instax Wide has a very narrow exposure range. After nearly twenty prints, only four were really saturated and detailed.
- 4) I used my LunaPro F for exposure settings. The trick was to use the incident white dome next to my subjects. Half a stop either way was too light or too dark.
- 5) The Wista 45 SP was stiff after being unused for quite a while. The lenses worked perfectly, but the big issue was finding the right focal point to get a sharp image. (Lomographers suggest that Instax works well with a shallow depth of field image. I'll try it.)
- 6) The 21.2mm rear focal plane is a problem. Most technical 4x5 cameras have a housing and not much room. View cameras with a deep wide-angle lens might work better.

To sum it up: the Lomography gang have created a workable instant film option for large format work.

~PHSNE member Ryck Lent