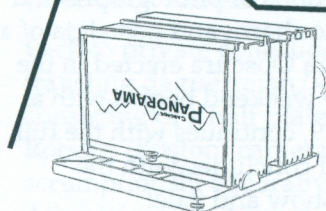


CASCADE PANORAMA



CASCADE PHOTOGRAPHIC HISTORICAL SOCIETY
Portland, Oregon • Founded 1974

Ralph London - Editor • Charlie Kamerman - Desktop Publisher

May - August 2003

May Meeting: Wednesday, May 28, 7:00 pm, Mike Hanemann's home,
2044 Maple Street in Oak Grove.

May 28th Program —

A Visit to Mike Hanemann's Collection. The highlight is an outstanding collection of Graflex cameras and related material.

Directions: Go to 99E (McLoughlin Blvd.). At the intersection with Oak Grove Blvd., there is a Fred Meyer, a Jack in the Box, a Key Bank and a Kentucky Fried Chicken. Turn west towards the river and proceed to the stop sign at Rupert St. Turn right and go to Maple St., about 3 blocks from the right turn. Turn left on to Maple St. The address is 2044 on the left. Lee Street comes in at the western corner of his lot. Phone 503-654-7424.

CPHS Calendar

Summer Shoot — Sunday, June 29. Bring and use whatever cameras you wish, but antique and classic cameras are definitely encouraged. The plan is a short tour of southwest Washington with stops at a couple of photogenic places. The tour will end at the home of Jack and Carol Kelly where you will have an opportunity to photograph to your heart's content in Carol's garden or in the surrounding woods and fields. Naturally, anyone interested in looking through the items on Jack's shelves is also welcome.

We will meet in the parking lot of Fort Vancouver National Historic Site and depart from there at 1:30 pm. Our drive will end in Hockinson (SE of Battleground) about 3:30. There will be a BBQ at 5:30, but please don't bring anything unless you have a favorite beer. Those who cannot make the tour are certainly welcome to meet us in Hockinson. Maps and driving instructions will be mailed in June.

Deadline for material for September issue — August 13

Puyallup Show Displays

by Don Friend

Don Friend is the organizer of the displays for the PSPCS Show. — Ed.

We had thirteen wonderful displays at the 2003 PSPCS camera show held at the Fairgrounds in Puyallup, Washington on April 26th. The judges for this year's event were Matthew Isenburg, Ben Ehrman, and Geary Hufstедler. I wish to thank the judges for their positive comments and expertise. Of the six categories, only three had entries. In the category of cameras manufactured before 1925, Milan Zahorcak won first place for his exhibit of multiple lens cameras, and Ralph and Bobbi London took second place with their display of George Hare cameras. Both of these displays were excellent and worthy of museum presentations.

For cameras manufactured after 1925, Mike Hanemann won first place with his incredible Graphic 70 cameras and lenses. Second place went to Stuart Curry and his display of Universal Camera Company cameras. Third place went to Marvin Nauman for his intriguing Photo Kites, cameras lifted aloft with the help of the wind. J.C. Welch's display of Bolsey cameras showing some of the seldom seen and rare versions of this line finished fourth.

For the "other" category, first place went to Bob Kelly for his exhibit of Argus Slide Projectors. Bob is an expert on everything Argus, and this was a well done and

Cascade Photographic Historical Society members receive the *Cascade Panorama* about 8 times per year. Our calendar year dues are \$15. Visitors and prospective members are welcome at our informal meetings. Society information day or evening: 503-692-9108, 503-654-7424 or 503-292-9714.

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carefully presented display. There was a tie for second place between Bill Kimber and his display of Toy Cameras for kids, and Darrel Womack's display of Barbie dolls having cameras. Third place went to Mike Immel for his collection of light meters. Mike left with many more meters than he came with, one of the intended benefits of creating a display! Stuart Curry did a (second) display of the lowly flash and had samples of many of the different kinds of bulbs and units used to illuminate our images. Les Morgan presented a group of folding cameras from his collection, and Walter Hughson showed off his extensive collection of Photo Pins.

The display categories will likely change for next year.

Live Interviews from the Puyallup Show

by Ralph London

From the Puyallup Show, the San Diego-based Foto Guys, Howard and Jack, broadcast live their weekly Internet radio program of interviews. Matthew Isenburg led off discussing Daguerre and daguerreotypes, the new daguerreians, his camera and image collection, and some major exhibits he has mounted. PSPCS Vice President Bill Kimber explained the workings of that club, the activities happening at the show, and cited his collection of 1,200 cameras including several large studio cameras on rolling stands. Ralph London told about the CPHS group and his oldest camera at the show. Bobbi London explained stanhopos and noted what she likes about collecting, how Ralph and she got started in collecting, and the outdoor Bievres show outside Paris. The entire program can heard by accessing the web site www.fotoguysradio.com and finding the (three segments of the) show for April 26, 2003.

PhotoHistory XII: From Fox Talbot to Digital Photography, with Brownie's Grandson to Boot

Every three years, lovers of photo history make a pilgrimage to the George Eastman House in Rochester, New York. Held regularly since 1970, PhotoHistory is the longest running symposium of its kind in the world. This September 19-21, sixteen presentations will cover broad subjects such as "Humor in Daguerreotypes" and specialized topics like "Traveling on the Nile: Photographic Expedition, 1881-1882" and "Zeiss in the USA," as well as explanations from 30 photo historians on why they chose this subject for their career. CPHS member Carole Glauber of Portland is the speaker for the last topic.

Other topics include new findings from the Fox Talbot correspondence in Lacock Abbey, Deardorff cameras, "Filmless (digital) Photography," "The Business of

Photography" in the nineteenth century, "The Art of the Album" by CPHS member Mike Kessler, and a look at the Brownie camera's inventor, Frank A. Brownell, presented by his grandson. Participants will tour the Eastman House Museum, Eastman's mansion, and the museum's unparalleled collections of photographs and cameras. Come experience the charm and nostalgia of a full-scale working Tent Camera Obscura erected in the Eastman House gardens! The weekend begins with a reception, Friday evening 9/19, continues with the full Saturday of lectures 9/20, and concludes with the Sunday 9/21 Photo Antique Show and Sale!

The web site of The Photographic Historical Society, the organizer, is www.tphs.org. Their email address is tphs@rochester.rr.com. — From PhotoHistory XII publicity

Southern Exposure

Lust List

by Mike Kessler

Some people daydream about little red sports cars or travel to exotic places. Collectors on the other hand often fantasize about things they can never own, unjustly locked away in public and private collections alike. Here are just a few of these items, the very thought of which makes my ears sweat.

Starting with the "Big Three" collectors — Matt Isenburg, Jack Naylor and Fred Spira — I'll begin with Isenburg. (Only one "Lust" allowed per collection, but I will violate my rule right off the bat.) It's a tie between his William H. Butler 1843 daguerreian outfit and what may be the most beautiful and compelling daguerreotype portrait of all time, his Southworth and Hawes "Mona Lisa" (Matt's term).

With Jack Naylor I get two picks as well — one for each collection. From the first all I want is a small but spectacular thermoplastic (a.k.a. Gutta Percha) photo album. They're tough to find in any condition and this one, with blue velvet inserts, was absolutely mint. I haven't actually seen his current collection but I would kill for the inlaid ivory and ebony Megaethoscope he recently purchased at auction.

Fred Spira's outrageously carved Megaethoscope supported by a lion and a serpent is verrrry tempting as well, but I will have to go with his fabulous combination music box and Praxinoscope.

As institutions go, thanks to Ben Ehrman I now know that my pick from the Smithsonian would be their Acme Camera and Changing Box. From the International Museum of Photography at the George

Eastman House, my choice would be their wonderful example of a Lippmann color diffraction photograph — the only one I've ever seen. Michel Auer doesn't have his collection anymore, but since it's now in some Japanese institutional collection, I'll pick (his) Scovill three-book camera.

Back to private collections, Paul Tobias has a wonderful traveling daguerreian/wet plate photographer's outfit consisting of a half plate and a quarter plate pair of Roberts (Boston) cameras which come in a scrumptiously decorative leather trunk. Then there's Allen Weiner, whose small but super high quality collection includes the best example of a Perry Stereoscope anywhere (it's promised to me if only I can outlive Allen).

Then there's a collection I saw many years ago in Indiana, which I've long lost track of. In it was a "take your own photo" machine that I still dream about. It was fashioned from quarter-sawn oak and mounted on a mushroom-shaped iron pedestal. Crowned by four blue and white enameled signs, it featured a circular, beveled glass mirror on one side with a small circular area in the middle where the silvering of the mirror had been removed. The idea was to center your face in the mirror, then press the button on the turned oak hand piece attached to the cabinet by a long, cloth covered cable. Inside the machine the button photograph was then moved through a series of chemical baths in the manner of the old automatic doughnut machines, scooped from one vat to another. The finished photo button then slid down a chute into your waiting hands. Killer!

Though this could go on more or less forever, I'll finish with the collections of Ralph and Bobbi London. Ralph, that ratty old posing chair in the basement would make an acceptable addition to the Kessler Collection, and Bobbi, you've learned too well that any time I sleep over in your guest room, you'd better do a quick check on the carved ivory stanhope chair (have you checked on it lately?).

If you too, as Mike wrote, "fantasize about things [you] can never own, unjustly locked away in public and private collections alike," please contribute your "Lust List" to the Cascade Panorama. - Ed.

As the Glue Sets

A Pain in the Brass — Conclusion...Honest!
by Milan Zahorcak

Back in January, in the first part of this article, titled "A Pain in the Brass," I related a story that found me puzzling over

the fate of a great early American lens maker, Holmes, Booth & Haydens. The company was founded in 1853, but seemed to have simply disappeared from the scene sometime in the late 1860s. But new information and early deadlines delayed the conclusion until our April issue, and even then, we weren't quite done. So let's do a quick chronological recap, and then wrap it up.

1853 — Holmes, Booth & Haydens is formed, initially for the production of brassware of all types, but they quickly developed a very successful line of photographic products, including dag plates and camera lenses.

1853-54 — HBH acquires the services of Charles Usener, a prominent New York optician, who remains their chief optical designer for many years.

1861-65 — The American Civil War creates an economic crisis within the photographic industry and general recession imposes great stress on many manufacturers.

January 1866 — HBH announces that they have "retired" from the photographic side of their business, and had "disposed of it" to Bryant & Smith. Bryant & Smith announce themselves as being the "Successors to Holmes, Booth & Haydens."

February 1866 — Usener becomes the chief optician for the Willard Company, and Willard apparently acquires all of Usener's (and perhaps HBH's) optical lab equipment. But both Bryant & Smith, and what remains of HBH, continue to sell lenses under the HBH name, probably remaining inventory and old stock. There doesn't seem to be any manufacturing of new lenses under the Bryant & Smith logo.

February 1867 — Bryant & Smith announce that they have "dissolved partnership" and have sold out to Holmes, Booth & Haydens!!! HBH ads now read "Successors to Bryant & Smith" and claim that they are again manufacturing lenses, superior to those made by their old optician. But the ads also indicate that they still have a full line of remaining stock, and it is doubtful that they actually started to manufacture new lenses because in . . .

March 1869 — It is revealed that HBH has been closing out their stock of photographic goods for the past nineteen months, that is, since August or September 1867. Interestingly, there is also an implication that the Willard Company (or at least one of their managers) may have assisted HBH in the close out, perhaps buying their remaining stock? After the early part of 1869, there is no further mention of HBH, and it appears that HBH is completely out of the photographic business. But this is not the end of HBH as a company.

The rest of the story.

In 1869, two of the founding partners of HBH, Holmes and Booth, and a third employee, Lewis J. Atwood, left HBH and tried to form another brass company known as Holmes, Booth and Atwood. (David Scott Plume was the treasurer of the newly formed company.) Hiram Hayden, one of the remaining partners of the original HBH, then sued HBA, claiming that the name, Holmes, Booth & Atwood, was much too similar to HBH. Hayden won. HBH retained its name even though it no longer employed the first H, or the B, and subsequently, what was to have been Holmes, Booth & Atwood was actually incorporated as Plume and Atwood.

P&A manufacture lamp supplies, including the burners for Aladdin lamps (remember them?). P&A goes on forever, almost disappearing around 1955 after the great Waterbury flood, but continues as a division of Risdon Mfg. Co. and Dorset-Rex, each of which got part of the original P&A facilities, well into the 1960s and possibly later. After that, no one seems to know exactly what happened, but the Plume & Atwood name disappears.

In 1882, 13 years after Plume & Atwood is formed, Israel Holmes leaves P&A to help found Holmes & Edwards Silver and begins to manufacture silverware. H&E is acquired in 1898 by International Silver, but the H&E name remains in use as a line of International Silver for many years.

Meanwhile back at HBH, the Hayden brothers (or possibly just Hiram), along with James Hayden (unknown relationship), still under the old HBH trademark, continue to make all sorts of brass stuff, including office supplies and even some of the first electric fans, and eventually they start a line of silver-plate flatware in the 1870s. The HBH silverware line continues until 1886 when it is acquired by Rogers & Hamilton, although the HBH name and patterns are retained. But Rogers & Hamilton is then acquired by International, also in 1898, and the HBH name in silverware comes to an end.

The rest of HBH continues in brass, and in 1893 joins a loose grouping of a number of Connecticut brass manufacturers (which include Plume & Atwood) that calls itself the American Brass Company. American Brass is the result of a special Connecticut state charter granted on June 7, 1893 that allowed the formation of a new company from many of the existing brass mills in the state. The charter was extended in 1895 and again in 1897, culminating in the eventual incorporation of the American Brass Company in 1899.

However, in the years between 1893 and 1899, there was a lot of dissension and disagreement as to how the new company should be organized, and early in 1899, both HBH and P&A leave the American Brass association

and go their separate ways before American Brass is formally incorporated on December 14, 1899.

Finally, facing stiff competition, HBH rejoins American Brass in 1901, and by the end of the year, all traces of the original HBH name are gone. Plume & Atwood, as noted earlier, does survive until at least the mid-1950s. And that is that. Whew!

Interestingly, within weeks of the first installment of this article in January, word got around — how I will never know (but thanks to Rob Niederman for forwarding a couple of inquiries to me) — and I began to receive email questions about the photographic side of the HBH business from collectors of brassware, lighting and lamp equipment, office products (McGill's Fasteners, etc.), and silverware, who never knew that HBH was ever involved in anything outside of their own field of interest, much less of them being one of the great names in the early American photographic industry.

These days a wide variety of HBH, H&E and P&A items appear on eBay, and they make for a fascinating side note and a nice addition to any collection of lens lore and photo history.

3-D Is Not A Triangle

Johnson-Shaw Stereoscopic Museum

by Ron Kriesel

What a delightful surprise to go web surfing and come up with a piece of history nearly lost, long forgotten, but newly rediscovered, and also to find a wonderful web site.

Aided by information in a story by reporter Jim Martin in the *Erie* (Pennsylvania) *Times-News*, I can disclose that the history goes something like this: Most of us are familiar with the Keystone View Company which brought the world to our parlors via the stereoscopic print beginning just before the turn of the 20th century. Thousands upon thousands of views were produced until the popularity wore off in the 1920s and 1930s. It is commonly known that at some point virtually all of the negatives and negative contact prints were donated to the Museum of Photography at the University of California, Riverside, California. Some of you who attended the NSA 2002 convention at Riverside may have taken the tour to see some of that extensive collection.

B.L. Singley founded the Keystone View Company in 1892 in Meadville, Pennsylvania. His company continued in the vast and diversified business of the

stereoscopic industry until closing its doors in 1976. Keystone was acquired by the Masthead Development Company and relocated to Davenport, Iowa.

Backing up a bit, it is known that Charles Johnson, a Swedish immigrant, began a 43-year career at Keystone in about 1897. His son, Harold, also worked for Keystone until he retired in 1976, a 53-year career there, ending with the company's closing its doors. At that time Harold's sons, Lance and Eric, along with others mourned the loss of the contents of the Keystone View plant. It appeared that the contents likely had been entombed in a landfill. The Johnson family had begun collecting Keystone memorabilia and artifacts over the years, and Eric and Lance were especially interested in preserving the Keystone legacy. These two had also worked at Keystone a short time, and their parents even met while working at Keystone.

We now learn that George Shaw of Meadville in 1976 salvaged the remains of Meadville's Keystone View Co. and stored that treasure in an empty barn. That was his favorite habit, collecting things which someone else might find interesting another day. The story remained at a standstill until the early 1990s when Mr. Shaw hired Lance Johnson to build a new machine shop for Shaw Industries in neighboring Venango County. They soon found they had common acquaintances and interest in photography. It took several more years before Mr. Shaw got around to offering Eric and Lance a peek inside his barn.

Well, the rest is history, as they say, and history was made when the Johnson brothers discovered their heritage. This collection contains, among much else, more than 60,000 view cards and 15,000 glass negatives. Many of the glass negatives were hand colored, some of them likely colored by the brothers' mother.

Next, the Johnson-Shaw Stereoscopic Museum was formed, to be housed in an historical building at 423 Chestnut Street, Meadville. In exchange for a tax credit, Mr. Shaw donated the collection to the Museum.

The grand opening of the museum took place on October 12, 2002. Mr. John Waldsmith, an author in the stereoscopy field, was the keynote speaker.

You may visit or contact the museum at: Johnson-Shaw Stereoscopic Museum, 423 Chestnut Street, Meadville, Pennsylvania 16335, phone 814-333-4326. The web site is <http://www.johnsonshawmuseum.org>.

Reference: Jim Martin, "Brothers bring light to treasure," *Erie* (Pennsylvania) *Times-News*, Vol. 2, No. 25, 2002. Available with pictures on the Newsletter page of the museum's web site.

The Zoetropes of Culver City

by David Starkman

Reel 3-D Enterprises of Culver City, California
(Mike Kessler sent this article.)

Zoetropes on the streets of Culver City? What is a zoetrope, anyway?

The zoetrope (pronounced ZOH-uh-trohpe), invented in 1834 by William George Horner, was an early form of motion image viewing device that consisted of a drum containing a sequential set of still images, that was turned in a circular fashion in order to create the illusion of motion. Horner originally called it the Daedatelum, but Pierre Desvignes, a French inventor, renamed his version of it the zoetrope (from Greek word root "zoo" for animal life and "trope" for "things that turn.")

A zoetrope consists of a cylinder or drum which has vertical slits located at regular intervals around the surface of the drum. The sequence of images are located on the inner surface of the drum. When the drum is rotated, you look into the area where the slits are at the images on the opposite side of the drum. When rotated at the correct speed, the images appear to be in motion, like a short animation. Like other motion simulation devices, the zoetrope depends on the fact that the human retina retains an image for about a tenth-of-a-second so that if a new image appears in that time, the sequence was seem to be uninterrupted and continuous. This is the phenomena often called "persistence of vision."

Since 1986 Culver City has been our "Home Town." Located in the western part of Los Angeles, Culver City is not technically a suburb, in that it is actually an incorporated city, with its own City Hall, Police Department, public works department etc. However, it is completely surrounded by the city of Los Angeles. More famous cities surrounded by Los Angeles are Beverly Hills and Santa Monica.

Incorporated in 1917, Culver City has a long association with the film industry. Thomas Ince, one of the early silent western film stars, built a studio here, and the Triangle Studios were bought early on by MGM, and this was the home of MGM from the 1930s to the early 1990s. Famous films from *The Wizard of Oz* to *Singing in the Rain* and *Some Like it Hot* were shot at MGM (in Culver City — even though the films themselves falsely claimed "Made in Hollywood." The Ince Studio later became the Selznick Studio, famous as the studio where *Gone With the Wind* was filmed. It later became Desilu, where *I Love Lucy* was made. Today most of the studio properties in Culver City are part of Sony Pictures. Our

own house is on a corner of MGM's old "Lot 2." We have aerial photos of this location from 1927 and 1934. At one time on the site of our home, there was a station with a connection to the "Red Car" trolley lines that once ran throughout Los Angeles. We have been told that this was also roughly the location of the Train Station set that was used in many films — including *Some Like it Hot*.

The reason for all of this movie background is to back up the motto "Heart of Screenland" on the Culver City Seal. Although not as well known as Hollywood, the truth is that many of the biggest "Hollywood" studios have been in, and are really still in, Culver City.

So, it will come as no surprise that the department that is in charge of public art projects has looked to find some film related themes.

That brings us to the Zoetropes of Culver City. We discovered them quite by accident. We were going to one of the new parking structures near Main Street ("The Shortest Main Street in The World"), the heart of Downtown Culver City, when I noticed what appeared to be a 4 foot tall metal zoetrope situated at the corner of the structure. I had never seen a large, metal, industrial strength zoetrope before, but we were sure that this is what it was. It had a diffuser on what is normally the open top (sensible for the outdoor location), and we could see the series of animated images through the slits in the drum. Finally we tested to see if the drum would spin, and, indeed, with a little bit of effort the drum spun very nicely. It was, in fact, a working zoetrope!

Then we noticed another zoetrope, of a different design, across the street! We thought that this was about the cleverest idea for street sculpture that anyone had come up with in a long time.

After a few telephone calls to the City Hall, we tracked down the person in charge of the "Art in Public Places" department. She told us that when new buildings are built, the builders have to put a certain amount of money into a "public art" fund, and that the city had wanted to do something film related. When some artists came up with the zoetrope idea, this seemed to fit the bill very nicely, as the zoetrope is an early "pre cinema" motion picture device.

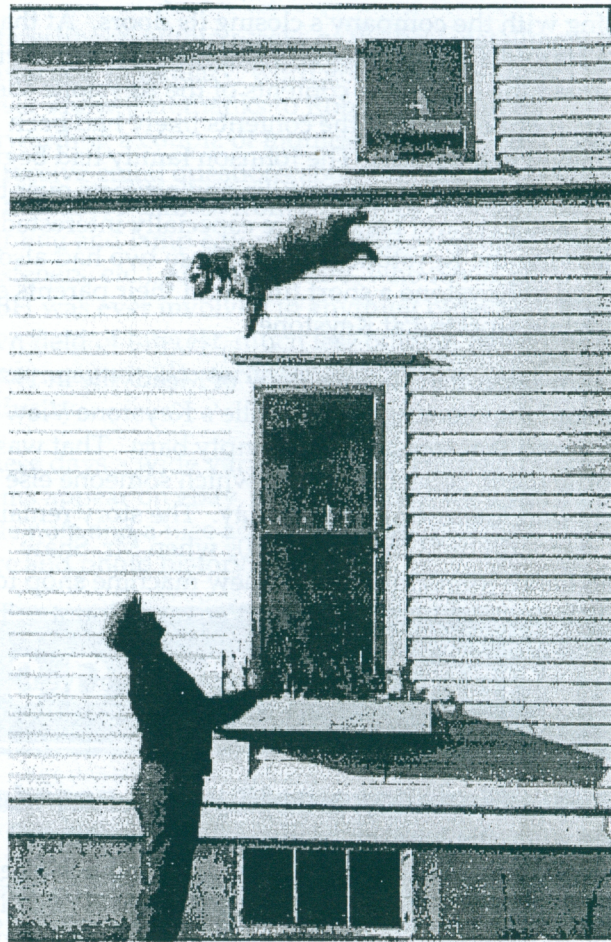
In the end, 6 different zoetropes grace the streets of downtown Culver City — each of a different external design, with a different animation in each one.

As far as we know, these might be the only working zoetropes as art located on the streets of a city in the world. If there are others, we would like to hear about them.

The Image Seeker

Raining Cats and Dogs

by Norma Eid



When I first spied this photograph while browsing in a shop, I wondered briefly if I had found photographic proof of that old saying, "It's raining cats and dogs out there!" Well, at least dogs

Inasmuch as this scene was set up to take a photograph of this action, I was forced to accept the idea that the man and the airborne dog were co-conspirators of what in my mind was a rather risky undertaking for the dog. The dog is not a miniature or toy breed, and his angle of descent appears to be guiding him just over the head and out of reach of the arms of his proposed receiver.

I was searching through a box containing about fifty photos of assorted sizes that seemed to have been taken in the 1930s. When I found this photo, I quickly sorted through the remaining photos hoping to find one showing a successful landing in the arms of the man charged with the responsibility of bringing the pooch in for a safe landing, but such a photo did not surface.

Since purchasing this photo, I have searched for a rational reason for teaching the dog such a daring trick. One fanciful thought that occurred to me was perhaps his owner wanted to be able to rescue the dog if he became trapped in the second story of the house in case of fire. Finally I gave up on rationality and accepted the idea that both the man and dog were proud of their daring trick and wanted a record to show disbelievers after they could no longer perform the trick. I must believe that they continued to enjoy happy landings until they made a shared decision that it was time to retire from such folly.

By having a photo made, the family could always open the album to the page containing the photo and reminisce over the daring game of "catch the dog" played in the past. As evidenced by the sharp photo of the falling dog, the camera used was better than average, and the photographer knew how to set the camera to stop action, avoiding a blurred streak barely recognizable as a dog.

As often happens with old photos, no one takes the time to write pertinent information on the back of the photo, so this bold dog along with his master must remain nameless.

Nikon Notes

Nikon 1: The Canadian Connection

by Mike H. Symons

About 6 weeks ago, thanks to Ralph London, I received an email from Bob Lansdale who asked me if he could send me an article that was written in 1992 (March/April edition) of *Photographic Canadiana*, the newsletter of the Photographic Historical Society of Canada (PHSC). Although I had seen this article before, and might have a copy of it tucked away in a dark recess of my camera storage room, it was interesting to read it again. Probably the most significant fact about this article for me was that I think one of these 50 Nikon 1's passed through my hands about 15 years ago. I was buying it for a third party as I didn't have that kind of disposable income in those days to lavish on camera equipment. The Nikon 1 came out of Vancouver and had no lens, just the body. The price was CDN\$5,700, and I was buying it on behalf of a large American Nikon collector from Alliance, Ohio. In retrospect, do I ever regret not buying it for my own collection! The following is a portion of the article by Eastern Canadian camera collector Fred Hunt, now deceased. The full title of his article was "Explorer Fred Hunt Discovers Nikon in Canada." And now, the rest of the story:

During the winter of 1949-50, two cartons arrived on the dock of Canada Customs bonded warehouse in Vancouver, B.C. Consigned to McQueen, White and Dickenson, the cartons contained 50 Nikon cameras. McQueen, White and Dickenson was a trading company, trading with countries (housewares, fine bone China, etc.) for Canadian resources, lumber, wheat and so on. All that is known involves a shipment of Canadian lumber. It is interesting to note that Bill McQueen, the lead partner of this firm would in later years form McQueen Sales of Canada, becoming the exclusive distributor of Asahi Pentax products in Canada. However at this time the company involved Photolec, a distributor of photographic and electronic equipment owned by Don Coltman. Photolec, a Vancouver-based company also, contacted their Eastern Canada rep. Could he come out and help evaluate and dispose of some cameras?

John Laxton could and did. This was nothing new to John as he has previously successfully disposed of a large shipment of Ricoh twin-lens reflexes. Laxton, trained as an optical devices technician during the war, was "repping" for four or five West coast companies as their "man in the east." After evaluation, John took on the chore of opening each film plane aperture with the help of jeweler's files and a suction tube to draw off the filings. Taking two cameras as salesman's samples, John was off to an odyssey of western Canada cities. The final sale in Winnipeg included his two samples, and John flew home. Some years later, Laxton acquired the business of Central Camera and operated a store on Gerrard St. W. in downtown Toronto for many years (now long gone to development). John is still active in the photo trade.

Hey, western members of PHSC [Photographic Historical Society of Canada] and collectors. Perhaps you should check out flea markets, carefully explore a dusty attic or old chest of drawers; it may be worth your while. Rumoured in McKeown's *Price Guide to Cameras*, a mint Nikon 1 (That's "eye" for Ideal) sold for US\$12,000 in Japan. It would be interesting to hear from anyone with information on the fate of any of these cameras. Please drop me a line c/o this journal.

Photolec was impressed with the response of dealers to the Nippon Kogaku product and tried to place another order, but too late. Another company, Superscope of Los Angeles, had acquired North American import rights. Apparently it was through Superscope that Anglophoto of Montreal obtained distribution rights for the Canadian market about mid 1950s. Anglophoto handled Nippon Kogaku products for about 25 years until June, 1979, when Nippon Kogaku took over the business as its own subsidiary. This has become custom with large firms and their distribution in foreign lands. The name became Nikon Canada Inc. and so remains today. The parent company Nippon Kogaku K.K. died on April 1, 1988, becoming The Nikon Corporation, after their most famous product.

It is interesting to note that author Fred Hunt, writing in March/April of 1992, indicated apparent amazement at the realized sale of a mint Nikon 1 in Japan for US\$12,000. That same camera six years later would have probably realized US\$30-35,000, and now down to about US\$25,000. I will surely take Fred's advice and scour the bushes in western Canada for those elusive

Nikon 1's. Too bad most had their film size altered from 24 x 32 mm to probably 24 x 36 mm. If I found one in the altered condition, I think I would reverse the "procedure" and take it back to a true 24 x 32 mm film size. The serial number would definitely indicate an authentic Nikon 1 (60923-609758).

Sorry guys, I have to conclude this article as I'm on my way out to look at a watertight box of Nikons reportedly washed up on a beach close to here in Victoria. I wonder, could it be? No, surely not, but then again, stranger have happened.

Future Northwest Show

Saturday, June 21 — Columbia Gorge Camera Club Eighth Annual Gresham Camera Swap Meet, Gresham Grange, 875 NE Division St., Gresham, Ore. Contact Krystal White, 1640 SE Ellis St., Portland, OR 97202, 503-239-8912.

For information on shows outside the Northwest, visit CPHS member Rob Niederman's new web page

www.antiquewoodcameras.com/shows.htm

It is dedicated to local and international shows, auctions and conventions.



20600 SW Shoshone Drive • Tualatin, OR 97062

**Meeting, Wed., May 28,
A Visit to Mike Hanemann's Collection.**

**Summer Shoot, Sunday,
June 29 in southwest Washington.**

First Class Mail