



CASCADE PANORAMA

CASCADE PHOTOGRAPHIC HISTORICAL SOCIETY
Portland, Oregon • Founded 1974

Ralph London - Editor • Charlie Kamerman - Desktop Publisher

April 2002

April Meeting: Wednesday, April 24, 7:00 pm, Home of Bobbi and Ralph London,
6809 SW Raleighwood Way, just west of Portland

April 24th Activity — Meet well known photohistorian and author Eaton Lothrop, Jr. at a dessert. Guests welcome. Eaton will be visiting prior to his talk to the Puget Sound group (see below).

Eaton Lothrop's books include *A Century of Cameras*, *The Unseen Eye* (with Michel Auer), *Photographic Advertising from A-to-Z — Volume III* (with George Gilbert), *Cyclone and Related Cameras*, *The History of Photography as Seen Through the Spira Collection* (with S. F. Spira and Jonathan Spira) and two more in preparation. He wrote the "Time Exposure" column bimonthly for *Popular Photography* from 1971-1988 and edited and published *The Photographic Collectors' Newsletter* from 1968-1975. He continues to be a prolific contributor of articles on cameras and photographic history to a wide range of publications as well as a regular lecturer to societies in the United States, Canada and Great Britain. He is variously a founding member, fellow, honorary member, past president or member of many photographic historical and collecting groups. His hobbies are collecting cameras (since 1960), cartes-de-visite, tintypes and photographs of people with cameras; and writing articles on camera and photographic history.

Directions: From the Sunset Highway, take the Sylvan Exit. (If you were westbound, cross over the freeway.) Go south on Scholls Ferry Road

which you follow down the hill. After the light at Patton Road, continue 0.6 mi. on Scholls Ferry (passing Raleighwood Lane and Hamilton) and turn right onto Raleighwood Way. If you see the Safeway store on your left, you've gone too far. We're on the left at 6809. The phone is 503-292-9714.

Alternatively, from the intersection of Beaverton-Hillsdale Highway and Scholls Ferry Road, go north on Scholls Ferry Road, pass the Safeway store on the right and turn left at the next street, just past Tahitian Terrace Apartments. That's Raleighwood Way.

Eaton Lothrop, Jr. to Talk at PSPCS Meeting

Eaton Lothrop, Jr. will be the speaker at the Thursday, April 25th meeting of the Puget Sound Photographic Collectors Society. His talk, "Fun, Finds, Friends & Fascination ... and a Few Frustrations — 41+ Years of Camera Collecting," is a highlight of the newly created "Show Experience Weekend." Eaton will provide a personal view of his journey through camera collecting, including how he got started, some of the fun — and great — items he has acquired,

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.

Other photographic societies and collecting groups may reprint material provided credit is given to the *Cascade Panorama* and any author. We'd appreciate a copy of the reprint. Reprinting by others requires specific permission.

**Deadline for material for May issue —
May 1**

some of the interesting and fun things he's learned, and a couple of "ones that got away." Biographical information appears above with the CPHS activity information the previous day.

The PSPCS meeting is at the Masonic Temple in Des Moines, Washington, 2208 S. 223rd St., starting at 7:30; doors open about 7. Take the Midway Exit #149 west from I-5, go to the first stop light west of Pacific Highway South and turn right.

The PSPCS show is Friday evening, April 26 and Saturday, April 27 at the Western Washington Fairgrounds Pavilion in Puyallup, Wash.

CPHS Calendar

Meeting — May 29

Southern Exposure

On Wings

by Mike Kessler

Anyone who knows me, or has at least followed my rambling dissertations in print or lecture, understands that I have a particular love for the cameras and other innovations of Simon Wing. Part of our house resembles a shrine to Mr. Wing, complete with icons and various offerings — all I need is a supply of candles. I even devoted a complete issue of *the Photographer*, several years ago [Summer/Fall 1994, Number 102/103 — Editor], to a detailed history of this unique and fascinating character in the history of photography.

There is another Wing however, for whom I am even more passionate; and that is Paul Wing. If your collecting interests stop at cameras, you may not have even heard of Paul. His special love — and he dominated the field completely — was stereo. I say "was" because Paul died a few weeks ago at his home in Massachusetts. This isn't a eulogy — I'll leave that to others more qualified in those matters — and I won't go into

a lot of details, but I just had to reminisce a little about someone whom I'm going to miss a hell of a lot.

When I found that I had an interest in stereo viewers (not stereo images for ___ sake), I found that all roads led to Paul Wing. The guy made a great first impression. He stood a lanky, six-foot four with a booming voice and a perpetual grin on his face. The first time he showed me around his house, filled with all those wonderful stereoscopes that would later end up in his book, *Stereoscopes — The First Hundred Years*, I knew I had finally found a collecting soul mate.

I immediately accused him of being related to the "other" Wing, but he denied any connection. Paul said that he checked into the matter and found that there were three "Wings" who came over on the Mayflower and his relative, and that of Simon's, were two entirely different Pilgrims.

Paul was actually more famous for his skill in taking and mounting stereo photographs than he was for his collecting. Over the years his stereo presentations at NSA (National Stereoscopic Association) Conferences drew the biggest crowds of all, and I used to sit for hours while he tried to impress upon my feeble brain the virtues of creating the proper stereo "window" when mounting 35mm transparencies so the three-dimensional effect would be maximized.

Over the years I ended up with a number of very special treasures through Paul. Some I purchased outright when he had a duplicate; others came when he finally decided to start parting with his better pieces. Once I sent him photos of an especially magnificent floor model stereoscope that I had just acquired. A few weeks later, at a NSA show in the Midwest, Paul stopped by my table. He leaned way over until his shirt pocket was level with my eyes. There, jutting out, was a stereo card. At a nod from Paul I carefully removed it and put on my glasses. It was an unbelievably rare stereo card showing a display of Beckers floor and table model viewers. Prominent in the center of the group was my very stereoscope. Paul then said, apparently enjoying the stunned look on my

face, that since I owned the viewer, I should have the card as well. Then I got a firm slap on the back as he turned and walked away. [Mike wrote about the viewer and card in the *Cascade Panorama*, October 1998. — Editor]

Paul called me a few weeks ago to let me know that he had just been diagnosed with terminal cancer. I was devastated, but I kept it together as best I could so we could talk for a while. I told him that he wasn't allowed to go anywhere and that I planned to send him a card for his birthday. He didn't make it and died two days before.

So that's it! But what a wonderful coincidence that two gentlemen named Wing should leave such important and lasting legacies in Photography and in my life as well. I miss them both.

I Can Identify That Camera From Across The Room. Not!!!

by Geary Hufstedler

Ever have one of those encounters where you recognize a camera, pick it up only to find out it's not what you thought it was at all?

Among other things I like to think of myself as a Blair collector. I have several different models of the Hawk Eye, a Kamaret, the 5x7 Tourist Hawk Eye, a couple of Stereo Hawk Eyes. Not anything really major but just enough to say "Yeah, I collect Blair." What I don't have is a Blair "Columbus," one of those typically big 4x5 box cameras of the 1890s, but this one has a pop-out front like the later 3B Quick Focus Kodak. Blair introduced this camera in time for the Columbia Exhibition 1892-3. It was kind of a World's Fair with the theme of the 400th anniversary of Columbus's big discovery. (It cost 50 cents to get in, but \$2.00 more if you took your camera.) I've always wanted one of these cameras, but I've never seen one. Never seen one offered for sale, even on eBay. Don't even know of anyone who has one in their collection.

Then about four years ago Milan Zahorcak calls me and says, "I know you still collect those big ugly box cameras. I'm sending you one. I don't

know what it is but it's big, ugly and heavy. You'll love it, send me what it's worth." A few days later I get the package, rip it open and, *wow*, a Columbus! I push a button and the front pops out; another button and a door swings open to a beautiful brass lens; another button opens the back door to reveal the gold embossed name "POCO." POCO? What is this? This is not a Rochester Camera Co. camera. This is a Blair camera. Well not exactly. The Blair is plate or roll film whereas RCC's is for plates only. But still close enough to make patent attorneys sweaty with excitement. How can this be a POCO?

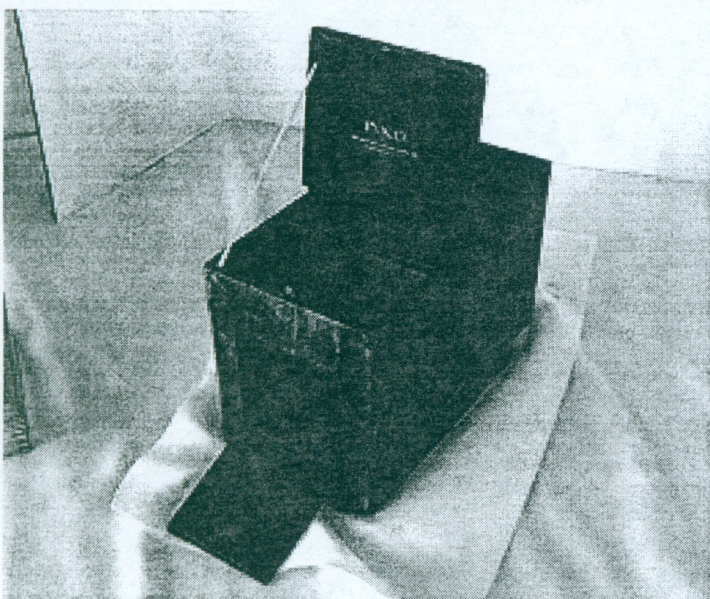
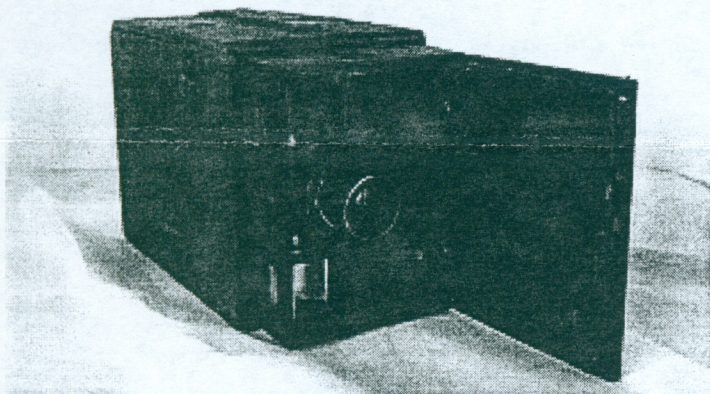
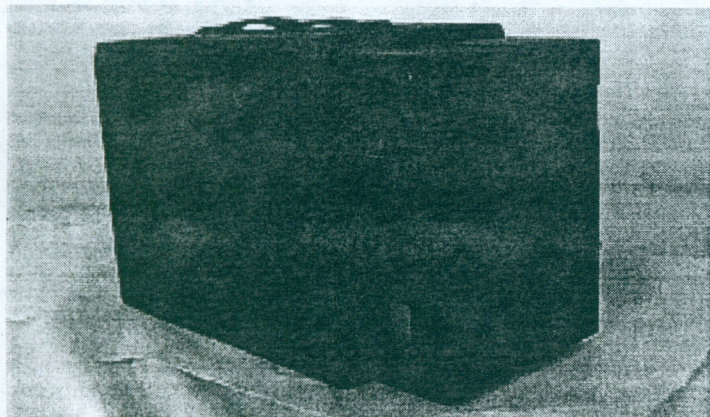
So now the search begins. To the books. McKeown first. Nothing. Gilbert, nothing. Coe, nothing. Maybe there's a hint in the Premo book. Zip. How about old catalogs? I have some RCC and ROC and ROCC and even an ROC-RCC combined catalog, but nothing earlier than 1898, so zip again. I looked in Auer and those three books of Old Camera Ads. No help. I got so desperate that I even looked in that catalog from that Czechoslovakian camera museum. Nyet. Since then I've asked everybody I know and everybody I meet if they can identify this camera and when it was produced.

The thing that drives me crazy is how could Rochester Camera Co. be selling the same camera as Blair. I finally decided maybe Blair stopped making it and sold or licensed the design to RCC. I know Blair changed the name to "The '95 Hawkeye" in 1895, but don't know how much longer it was in production. I have the 1898 RCC catalog and it does not appear. So if my assumption is correct, then Blair dropped it in '96 and RCC produced it in '96 and '97. Now all I had to do was find a '96 or '97 RCC catalog.

Finally after all these years eBay comes to the rescue. One night recently I see a 1897 Rochester Camera Co. catalog offered and one of the jpgs has My Camera!!! Not big enough to read the text, but there it is. Fortunately my camera was on one of the centerfold pages because those are the ones the seller chose to scan. I put in a

ridiculously high bid and some unscrupulous cad snipes me at the last second. So I email Ralph London and ask if he'll send me a photocopy of the page that shows my camera as soon as it got delivered. Yeah, I realize, had he not bid just after me, I would have been emailing someone else to get the page.

When I got the photocopy, the name appears as "The Extension POCO." The text states, "having



Three views of Geary's camera, now identified as "The Extension POCO." (Photos by Geary Hufstedler)

had a very large sale during the last three years." This indicates the camera had been on the market since at least 1894 and means they were on the market simultaneously. I guess Blair did sell a plate or roll film version while RCC sold a plate-only version. Strange but now I'm enlightened.

Obviously this design was not the most successful camera ever to hit the market, else why would they be so scarce. So why was Eastman compelled to launch his version, the Quick Focus Kodak nearly ten years later? Probably because he knew we'd love this stuff.

3-D is Not a Triangle

What Ever Happened To Those 3-D Movies? Part II

by Ron Kriesel

This month's column reprints information from Diane Rulien who is a Board member and Past President of the Cascade Stereoscopic Club in Portland. She compiled this information from various sources on the World Wide Web.

"Centuries of passion
pent up in his savage heart!"
—From *Creature From the Black Lagoon*

Creature From the Black Lagoon is a cult classic. The bittersweet tale of the unassuming monster, threatened by outsiders who do not understand him, is a classic plot. As in *King Kong*, *The Hunchback of Notre Dame*, and *Frankenstein*, the creature falls in love, this time with the female scientist traveling with a scientific exhibition to the Amazon.

According to Universal Studios, the "creature is either the last remnant of a 15 million year old species, or has itself survived since the Devonian age." The Gillman is substantially taller than the average human male, although never accurately measured, and is

approximately 300 pounds. He is reminiscent of the African lungfish, which lives underwater during mating season, but breathes surface air when its lake habitat dries up. (No explanation was ever given for how this lonely creature got to the Amazon, to be discovered by the nosy scientists.)

The underwater scenes, groundbreaking for the era and budget, were performed by Ricou Browning, a former member of the Air Force swimming team. Jack Arnold, the director, felt that the air would have to travel through the creature's gills and would not reveal air bubbles from his mouth or nose. As a result, the costume had no air tank, requiring Browning to hold his breath for up to 4 minutes at a time for his underwater role as the Gillman. Later in his career, Browning worked as an underwater cinematographer and choreographer of underwater action scenes, such as the underwater battle seen in James Bond's *Thunderball* and a principal in the production of the *Flipper* series.

The Creature from the Black Lagoon was so successful that it spawned two sequels (neither of which used 3D photography.) Rumor has it that Universal Pictures is moving ahead with a plan to remake *The Creature from the Black Lagoon*. This bit of trivia comes from one of the various websites devoted to the movie and the details of its production.

[Her other information:] The Film Preservation Society salvages and preserves films left to deteriorate in studio vaults, but the preservation of 3D movies is a matter of double concern. Both sides of the movie must be preserved or the 3D quality will be lost. A search of IMDb, a popular movie website, reveals 58 movies made in the SD Cinematographic process. However, their list does not include *House of Wax* (1953) which was done in 3-D.

Here is the list:

Rittai anime ie naki ko Remi (1977), 3-D *Safari* (2000)(V), *Adam and Six Eves* (1962) (released flat), *America's Greatest Roller Coaster Thrills in 3D* (1994)(V), *Animal World, The* (1956), *Arena*(1953), *Audioscopiks* (1935), *Bwana Devil* (1952), *Captain Eo* (1986), *Cat-Women of the Moon*(1953), *Cease Fire* (1953), *Champagnegalopp* (1975), *Creature from the Black Lagoon*(1954), *Creeps, The* (1997), *Dial M for Murder* (1954), *Diamond, The* (1954)(UK), *Dinosaurs and Other Amazing Creatures* (1995)(V), *Dogs of Hell* (1982), *Fire and Ice* (1983), *Fort Ti* (1953), *Ghosts of the Abyss* (2002) 3-D Video, *Gog* (1954), *Gorilla at Large* (1954), *Hannah Lee* (1953), *Hit the Road Running* (1983), *Honey, I Shrunk the Audience* (1995) (with polarization glasses), *Inferno* (1953), *International Stewardesses* (1974), *Kiss Me Kate* (1953), *Lumber Jack-Rabbit* (1954), *Mad Magician, The* (1954), *Magic Journeys* (1982), *Man Who Wasn't There The* (1983), *Man in the Dark*(1953), *Melody* (1953), *Miss Sadie Thompson*(1953), *Moonlighter, The* (1953), *Nebraskan, The* (1953), *Nozze vagabonde* (1936), *Parasite* (1982), *Phantom of the Rue Morgue* (1954), *Pirates: 3D Show* (1999), *Power of Love, The* (1922), *Sangaree* (1953), *Second Chance* (1953), *Sexcalibur* (1983), *Spacehunter: Adventures in the Forbidden Zone* (1983), *Spooks* (1953), *Stranger Wore a Gun, The* (1953), *T2 3-D: Battle Across Time* (1996), *Taza, Son of Cochise* (1954), *Tesoro de las cuatro coronas, El* (1982), *Third Dimensional Murder* (1941), *Those Redheads from Seattle* (1953), *Ton Banana*(1953) (shot in 3-D, released spherical), *Ullisse* (1954), *(Tridimensionale Chrtstiani) Wings of the Hawk* (1953), and *Working for Peanuts* (1953).

The Image Seeker

Pride of Ownership

by Norma Eid

In 1755 Charles F. Weisenthal invented and patented the first basic sewing machine. While the idea was good, the machine was not. In 1790 Thomas Saint invented one that hinted at machines of the future, but he failed to develop the eye-pointed needle used by machines of today. Bartheleny Thimmonier, a poor tailor of Etienne, France, built the first truly workable machine which he patented in France in 1830. By 1848 he held patents in England and the USA. His machine had evolved from a mainly wooden affair to an all metal machine and was exhibited at the Great Exhibition of 1851 held in England. However, it attracted little attention.

In 1846 an American, Elias Howe, patented a machine with a two-thread locking stitch. Success seemed assured for Howe, but, while in England, he had pawned his patent and had to endure a stormy, tedious and prolonged fight through the court system to regain his patent. He was eventually successful and won tributary rights over all future development of his basic idea of a sewing machine with a lock stitch. The future of the sewing machine was assured.



The lady in this photo had her new White sewing machine moved outdoors (Makes one appreciate the flash camera!), invited friends or

family members to have their picture taken with her, sharing her joy on the momentous occasion. While early photos of women and their sewing machines are not common, they do seem to follow the example of this one with one or two persons watching the new machine perform and others working on their crocheting, knitting, or embroidery work. The lady on the right appears to be working on a project of her own. A careful glance at the photo will reveal her name, Mrs. Imholz, written across the bottom of her apron. On the back of the photo is a notation that she was born January 17, 1856, a 146 years ago.

At some point for reasons that may never be known, the photo was separated from her family line and was found at a sale. The photo has historic interest as it gives a glimpse into the past of the pride of ownership felt by those who were fortunate enough to own such a machine. Within a short time after its introduction, clothing factories began to use the sewing machine to produce a more durable product than handsewn clothing. Companies, such as Butterick, designed patterns that allowed women to sew many clothing items for their families so economically that, in time, the cost of their sewing machines was recovered.

The Cost of Kodaking

by Geary Hufstедler

I've always been intrigued by those articles that quote the price of building something long ago and what that means in today's dollars. "The Million Dollar Hotel Galvez — in today's dollars that would be a Bazillion Dollars." How do they know that?

After years of reading those articles and trying and failing to create a formula to convert those figures for myself, I finally read one that gave me the answer. The answer is not just a formula but a formula combined with a table of Consumer Price Indices. The article, "Time and Money," by Henry Karsh appears in *The New England Journal of Photographic History*, Number 155, Issue 2, 1998, pages 8-11.

In the article Henry explains to us economic neophytes (I just fuel the economy, I don't

understand it) that the Consumer Price Index (CPI) is a gauge of inflation. Which means of course, if CPI is up 2.31%, gasoline at \$1.32 last year will be \$2.13 this year. Get it? Me neither. Maybe that's the way they do it at Enron.

Anyway Henry gives the formula $(168.2 * \text{Price} / \text{CPI})$. Here 168.2 is the current index, Price is the original cost and CPI is the index for the year of the original cost. He also gives a table with every yearly CPI going back to 1820.

The example he shows of course is for calculating today's value for the original Kodak from 1888.

Kodak \$25: $168.2 * 25 / 7.7 = \$546.10$
Developing, printing and new film \$10:
 $168.2 * 10 / 7.7 = \$218.44$

I don't know what kind of money the average guy made in 1888, but I'd hate to have to pay 200 bucks just to get a roll of film developed. That \$2.13 gas sounds like a bargain.

Anyway I've had a lot of fun with Henry's conversion table. Elsewhere in this issue I wrote an article and mentioned the price of admission at the Columbia Exhibition of 1892-93. General admission was 50 cents — \$11.36 today, not bad — but an extra \$2.00 if you took your camera, that's like an extra \$45.46! But, hey, if you spent \$32.00 for a Columbus Camera — \$727.35 — you could probably afford it.

So if you're trying to decide whether or not to spend that 800 bucks on a Digital Nikon, just think in 1915 the No.3A Autographic Special Kodak with Coupled Range Finder at \$75 would be equivalent to \$1249.00. And that's without the case.

Nikon Notes

Judging a Nikon Geek

by Mike H. Symons

I recently found an amusing and thought-provoking article by Craig L. Zeni while browsing a "Bronica/Nikkor" web site. I find most of the items very accurate, not only for

Nikon fanatics, but for each and every one of us in our specific fields of endeavour. Judge for yourself. The source is <http://people.smu.edu/rmonagha/mf/nikongeek.html>

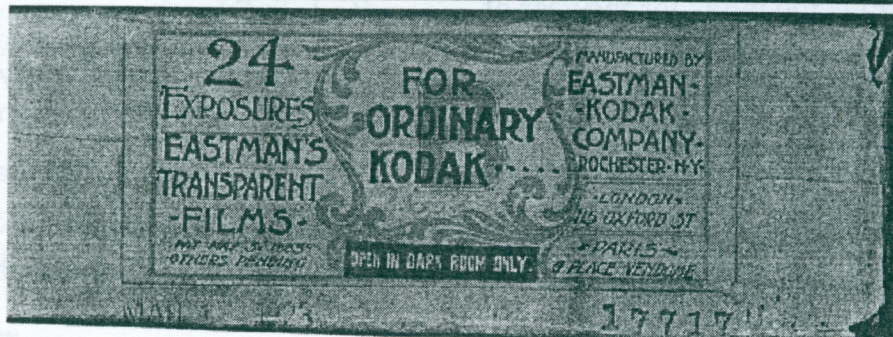
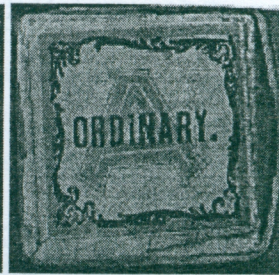
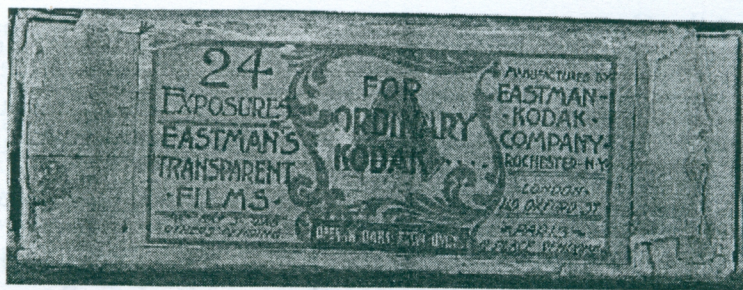
You Might Be A Nikon Geek If:

- * You have more than one "E" focusing screen;
- * You have the exact factory screw-mount lens hood for every Nikon lens you own;
- * You have a finder illuminator clip for your F2A;
- * You have all the battery pack options for your F4;
- * You have actually used an action finder;
- * You are depressed because you already own every Nikon lens you can afford;
- * You believe Canon needs an extra N and makes HO diesel parts;
- * You think interchangeable finders are cool;
- * You know why it's not a good idea to change the battery on a loaded motordrive F2;
- * You know what NAI, AI'd, AI, AIS, AF, AF-D, and AF-I mean, and care;
- * You have PX625 mercury batteries in the freezer for your FTn meter;
- * You know the difference between a Photomic, Photomic T, TN, and FTn meter;
- * You know what "Nippon Kogaku" means;
- * You have duplicate items — both with and without "Nippon Kogaku";
- * You have little black plastic finder caps for almost all your F finders;
- * You bid \$10 on eBay for a little black plastic finder cap ... and lost;
- * You can watch a TV show with a motor drive Nikon being used and identify the camera and motor drive by its sound.

A and B Ordinary Film by Charlie Kamerman

I recently acquired A Ordinary and B Ordinary Kodak film, wooden spoons and original boxes from the early 1890s.

Ordinary film eliminated the need to return the camera to Eastman Kodak for the film to be processed; it still required darkroom loading. Each of my film boxes has hand-pasted paper labels on one long side and one end. I know of an A Ordinary film box with two end labels. This style was used from 1891 to 1895 when it was replaced with a printed carton. These are the two earliest film and film boxes in my collection.



Images actual size.

Future Northwest Show

Saturday, April 27 — Puget Sound Photographic Collectors Society 22nd Annual Camera and Photographica Sale, Swap & Show, Western Washington Fairgrounds Pavilion, Puyallup, Wash. Contact Darrel Womack, 1014 S.W. 119th Street, Seattle, WA 98146-2727, 206-244-6831.



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First Class Mail

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Wednesday, April 24th meeting at the home
of Bobbi and Ralph London, 7:00 pm.

Hear his talk, "41+ Years of Camera
Collecting," at the PSPCS meeting
on Thursday, April 25.