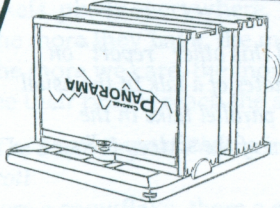


CASCADE PANORAMA



CASCADE PHOTOGRAPHIC HISTORICAL SOCIETY
Portland, Oregon • Founded 1974
Ralph London - Editor • Charlie Kamerman - Desktop Publisher

October 2003

October Meeting: Wednesday, October 29, 7:30 pm, Milan Zahorcak's home, 20600 SW Shoshone Drive, Tualatin. Door opens at 7:00.

October 29th Program —

We'll choose from four topics: Summer Shoot results; Future of CPHS and the *Cascade Panorama* (see September issue); Report from PhotoHistory; and a videotape of Nick Graver's talk, "The Future of Your Collection" (see below).

Directions: I-5 to Exit 289, Tualatin. At the top of the exit, head west towards Sherwood (left if you were coming from the south, right if you were coming from the north). Stay in the right lane. After one block, at the light by Kmart, the road splits. Go straight on Nyberg, do not bear left onto Tualatin-Sherwood road. After one block, at the next light, turn left onto Martinazzi. Don't count traffic lights, but at the second stop sign, turn right onto Avery. Go past the tree in the middle of the road, and take the next left onto Shoshone. 20600 SW Shoshone is the 4th house on the left.

CPHS Calendar

Meeting — Wednesday, December 3 (the Wednesday after Thanksgiving). Place to be determined.

The Future of Your Collection

N.M. Graver on videotape

Would you like to double the value of your collection? How about a "tenfold" increase? Unfortunately, very few collectors spend thirty minutes outlining "The Future of Their Collection," which might have taken a lifetime to accumulate! Having assisted with more than two dozen collection disbursements, Nick Graver has learned that few collections ever reach the "good home" their owner envisioned! Hear what happens to collections: a few good (mostly sad) outcomes.

His talk *has* changed some collectors' lives, and certainly the lives of their survivors. He stresses the following points:

1. Describe what your collection contains.
2. Specify its location.
3. List and label the valuable or historically significant items.
4. Is it in safe storage?
5. Specify what should be done with the collection.

Deadline for material for November-December issue — November 12

A retired medical and industrial photographer who lives in Rochester, N.Y., Nick has been a history buff and collector all his life. He served as program chair for the recent PhotoHistory XII.

Southern Exposure

Report from Rochester

by Mike Kessler

Now that the dust has settled and PhotoHistory XII is itself history, I can let you in on some of the "goings on" back in Rochester. Over the years I think I've attended six of these triennial conventions, and I've had the honor to speak at three, including the one just over. Visiting the George Eastman House and the "International Museum of Photography" has always been a touchstone for a seriously insane collector such as myself and shouldn't be missed by anyone with an ounce of silver nitrate in his blood.

The historical treasures, both images and equipment, which reside in its vaults are among the rarest and most exciting in the world. And when I say "vaults," that's exactly what I mean. Until recently one could view a magnificent cross section of the collection on display in the Mees Gallery. After each of my numerous visits, you could find my greasy nose print on every giant glass panel of the large, undulating presentation. My mental list of which pieces I would make a grab for, should I ever be granted a chance to do a "supermarket run" through the place, was constantly being

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.

added to. To my intense and utter disappointment, I found that currently all of the cameras and viewers and ephemera have been returned to the basement, only to be seen by special appointment. Oh, they do plan to put up another display ... someday when they have the funding.

The first time I talked at PhotoHistory, my presentation was called "When Cameras Had Wings." You guessed it, it was all about Simon Wing and his amazing stable of multiple image cameras. Six years later I did one on our stanhope collection. I was especially proud of my artwork illustrating exactly how I deduced that the stanhope images were originally manufactured. Recently the definitive book on the subject, *Stanhopes: A Closer View*, by Jean Scott has become available. With the help of her husband Ken, who speaks fluent French, they were able to research the history of stanhopes, even finding the final factory where the lenses were ground as late as the 1970s. It is only because of their sense of class and good manners that they have not brought it to my attention that just about everything I concocted regarding the manufacture of lenses was wrong.

My latest effort was entitled "The Art of the Album." Defying all modern trends — namely Powerpoint — I carefully photographed some of the better examples from our album collection with my 40 year old Canon FTQL, using Fuji 35mm tungsten slide film. Apparently it was well received as no one told me that I couldn't return for the next Symposium. Jean and Ken Scott wound up the day with a fantastic Powerpoint presentation on all the new information they had discovered regarding René Dagron and his company down through the years. I have to admit it doesn't get any better than first showing you a stanhope item, then having the enlarged image of the microdot fly right out of the lens and fill the screen. Then came a coup of epic proportions. In what was the finest finish to any presentation that I've ever been to, Jean made two introductions. The Scotts had located the great-granddaughter and great-great-granddaughter of René Dagron, mother and daughter both living in New York, and arranged for them to be in the audience for Jean's presentation. It was a genuine thrill and a pleasure which all those who attended won't soon forget.

As is tradition, on the Sunday after PhotoHistory a really nice camera show was held in the Holiday Inn where most of the attendees stay. Put on by The Photographic Historical Society, the sponsors of PhotoHistory, it's the last of its kind. You know, where nearly every table is filled with wood and brass. And the show made my day (and year) as well. I had only barely begun to circle the room when one of the dealers approached me with a nearly unique, extremely rare stereoscope. It was a folding, Holmes-style viewer made by a New England Shaker, Nelson Chase. You can read all about it in Paul Wing's book, *Stereoscopes: The First 100 Years*, p. 99. It was expensive but it came with additional enticements. It had belonged to another, even more famous Shaker, Elder H.C. Blinn who was a close friend of Nelson Chase. Blinn, it turns out, was a noted author and one of those people whose quotes are still widely read. I'm currently researching the whole Blinn - Chase thing, and an article will surely ensue. Sadly, with the impending demise of the *Cascade Panorama*, it won't be published here. I suspect you can read all about it sometime next year in the *New England Journal*.

For those of you who haven't yet made it to one, I strongly recommend that you plan to attend PhotoHistory XIII in three years. Airline tickets should be pretty reasonable that far in advance.

PhotoHistory Symposium in Verse

by Joan McKeown

You had to be there to understand this other "report" on PhotoHistory. Instead of taking notes of a talk in the usual way, Joan created a stanza. With parallel talks in the afternoon, you could go to only ten of the sixteen talks. - Ed.

"The Business of Photography" — James Jensen

There once was a photographer named Joe
Who as a businessman was quite slow.
So he did his part
To elevate his art
And soon the cash began to flow.

"The Art of the Album" — Mike Kessler

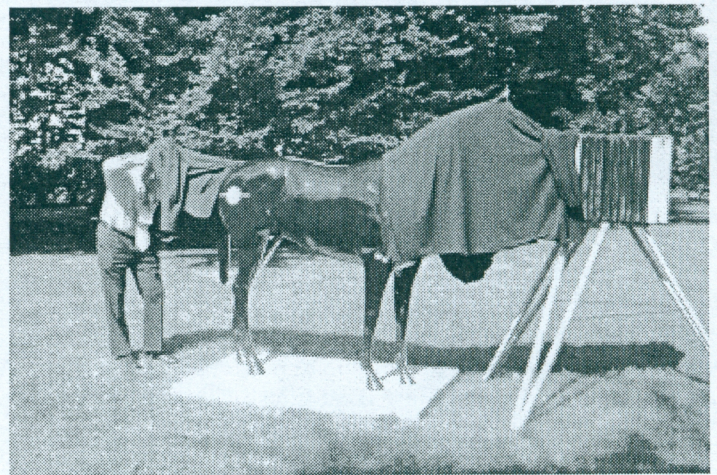
Wood and leather and sometimes brass,
Carved and inlaid, done with class,
Albums, books, wheels, and fans,
Flipflops, turns, rotating stands,
With gold and silver and fancy lass.

"A Look Beyond by Looking Back: Photo-Historians Reflect on Themselves" — Carole Glauber

Photohistory is my game.
Influential books I cannot name.
It's all intertwined in one big maze.
Images, past and present, fill my days.

"The Mirthful Mirror: Expressions of Wit and Humor in the Daguerreotype" — Grant Romer

A talk of humor and of wit,
Some are bold, some are quick.
Can you see the whimsy there?
Hear the chuckles everywhere.



During lunch Jim McKeown posed with the Eastman House Horse. Ralph London photo

Here we see the Eastman horse
Photographing the Eastman house.
Better not back up too fast,
Or this photo will be McKeown's last.

"Deardorff Cameras: Make the Correction in the Negative" — Ken Hough

Some ponder, then research, they explore and they test.
Others produce and market the ones that are best.

"Filmless Photography" — Jonathan Spira

Pixels, pixels everywhere,
The more they have, the more we care.
The more we care, the more we buy.
See their profits reach the sky.

"The Snow Crystal Photomicrographs of W.A. Bentley" — Martin Scott

Here a snowflake, there a snowflake,
Everywhere a snowflake, *snowflake!*
What the naked eye sees is quite a shame,
For no two crystals are the same.

"Zeiss in USA" — Larry Gubas

Zeiss Voigtländer, Zeiss B&L, Zeiss Sony, too;
Zeiss optics are found 'round the world, through and through.

"Frank A. Brownell: Inventor, Designer and Manufacturer in the Early Eastman Kodak Years" — Frank B. Mehlenbacher

George Eastman named the Kodak.
It's a name that's common as butter.
But Brownell was the inventor behind it,
Whose designs were like no other!
I enjoyed the beauty of these slides
Showing cameras! Yes, cameras, I say!
Though all the talks have had their plusses,
I've waited for cameras all day!

"Dagron and the Reymonds: Foremost in Popular Microphotography" — Jean Scott

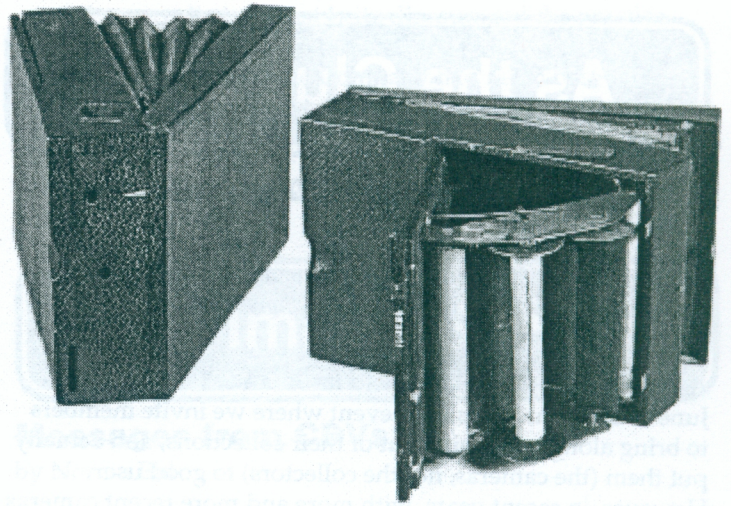
Itty bitty images, one can hardly see,
Placed inside the cutest things ... Oh, what a novelty!
Stanhope souvenirs are found,
Made of wood, nuts and bone,
Metals too and plastics now –
What an art to hone!

"Built Like A Book": Discovery of a First Version Kozy Camera

by Rob Niederman

Finding a first version Kozy Camera was unexpected. It happened as several of us were touring the basement of the George Eastman House during the PhotoHistory Symposium in September. While pausing to admire a group of polished wood box cameras, a small leather covered box nestled between a couple of larger cameras caught my attention. The black leather covered body didn't seem to fit in with the rest of the cameras. Naturally, permission was asked to examine this seemingly out-of-place item.

The camera was unassuming: a surprisingly lightweight box with what looked like a lid hinged on one end. Its pebbled, black leatherette surface had a few features. A small, square ground-glass viewfinder was inset at an angle near the hinged lid on one end of the box. The corresponding lens for the viewfinder could be found on another side of the box with a small hole for a "taking" lens located below it. The camera could have passed for a basic box-form model, but the oddly angled viewfinder didn't match a traditional design.



Photos courtesy George Eastman House

Opening the lid revealed, much to our surprise, a bright red leather bellows that fanned out like pages of a book. Once opened, the design for a first version Kozy Camera became apparent. The oddly angled viewfinder was now correctly oriented at the end of the camera that resembled the spine. Closer examination showed us that the film plane ran along the inside of the end of the bellows pleats. The viewfinder and taking lens lined up perfectly with the film plane. On closing the camera, the bellows fold, and the film plane rotates to its resting position along one of the camera's sides.

Three versions of the Kozy Camera were produced from 1897 to 1901. The first model was patented on July 12, 1892 (no. 478,837) by Hiram A Benedict and advertised for sale in 1897. The bellows was placed at the rear of the camera and the lens and shutter located in the "spine" position. In contrast, the second (square face) and third (round face) models incorporated bellows located on the side of the camera and lenses at the end of the book covers. All versions made 12 or 18 exposures, 3-1/2 x 3-1/2 in, on rollfilm. Interestingly, the third version Pocket Kozy was advertised from 1898 to 1901, suggesting that the first two versions were only made for a short time in 1897.

A few 1897 advertisements illustrating the original Kozy Camera with the tantalizing catch phrase, "Built Like A Book," were the only clues to the camera's existence. The first version Kozy Camera was advertised for \$7 in 1897. According to an 1898 Kozy catalogue, the \$10 "improved" camera was designed to appeal to sportsman, cyclists, and ladies. An aggressive "try and buy" promotion campaign was also launched in a variety of publications. Some of the advertisements stated an objective to, "open the way for a sale of 100,000 in 1898."

Given the rarity of any model Kozy Camera, it is safe to assume that 100,000 cameras were not sold. Few examples of second and third version cameras are found in collections, and until recently, no first version examples of the original Kozy Camera were known to exist. For years, collectors searched for the camera to no avail. The well-known *McKeown's Price Guide* includes pictures of the second and third models and the statement, "No surviving first models known." Finally, here was a camera in front of us that matched the 1897 illustrations.

As the Glue Sets

A Quick History of the Digital Camera

by Milan Zahorcak

Well, you knew it would eventually come to this. A column about digital cameras in the *Cascade Panorama*. A sign of the times. Let me set the stage.

As in years past, the CPHS held its Summer Photo Shoot in June of this year. This is an event where we invite members to bring along something out of their collections, and actually put them (the cameras, not the collectors) to good use. However, in recent years, with more and more recent cameras acquiring collector status (the Nikon F, for example, is now a certified collectible, if not already an antique), more and more members were bringing newer and newer cameras that they simply had not stopped using, but which had slowly migrated onto the collectible stage.

This year, we even began to see some digital cameras that in our ever quickened lives could arguably be claimed as "digital collectibles." We may soon have to redefine the very terms "antique" and "collectible" as they apply to digital gear. With that in mind, I did a quick Google search (how apropos) for the history of digital cameras. Here's an interesting piece that I found online.

The first commercial electronic still camera was the original Sony Mavica, called the Pro Mavica, introduced in 1981, an analog electronic still camera that used a proprietary two-inch floppy disc to store images. Several other companies announced similar electronic still cameras, but these cameras were either too expensive or their images of insufficient resolution — often both — to crack the consumer market.

In the mid-1980s, several camera makers introduced multi-thousand dollar electronic still cameras for the professional market including Canon with its RC-701 and Nikon with its QC-1000C. In mid-1987, Sony unveiled a consumer version of its Mavica, the MVC-C1 Hi Band VF Mavica, an analog still camera, not digital, that stored images on two-inch square discs. In September 1988, Fuji unveiled the DS-1P, the first electronic still camera that recorded images digitally on a 16MB internal memory card developed with Toshiba. But the DS-1P was never sold in the U.S.

In 1991, Kodak packed a 1.3 megapixel CCD onto a Nikon film camera body. The resulting Kodak DCS (Digital Camera System) 100 is often cited as the first true commercially available digital camera, but it was sold only to well-heeled photojournalists for \$20,000.

Electronic camera makers assumed their eventual consumer cameras would be connected to TV sets to create slide shows, not connected to computers. That assumption changed in 1987 when Letraset introduced Image Studio, the first image

manipulation software. But Image Studio was designed only for the Apple Macintosh and handled only grayscale images. In 1990, Adobe released the first version of its now-standard photo manipulation software, PhotoShop, which handled color images. But in many ways, both Image Studio and PhotoShop were applications in search of hardware.

Kodak saw the consumer commercial possibilities of a filmless digital camera connected to a computer and began working with Apple on a consumer version. On February 17, 1994, the Kodak-designed Apple QuickTake 100 was introduced at the Tokyo MacWorld Expo. The QuickTake 100 looked more like a fancy pair of binoculars. It ran on three AA batteries and could store eight 640 x 480 images in its internal solid state memory or could be connected to a PC via a serial port connection. The Apple QuickTake 100 went on sale in the U.S. in May 1994 (for Macintosh only; the Windows version arrived a month later) for less than \$1000, making it the first true consumer digital camera. Kodak followed with its own version, the DC-40, that same spring.

Advances in digital still camera came fast and furious. In July 1995, Casio's QV-10 was the first digital camera equipped with an LCD screen along with a viewfinder. Kodak's DC-25 was the first digital camera to use removable Compact Flash in 1996. The first million (or mega) pixel models arrived in 1997, and each succeeding year has seen nearly a million pixel increases in resolution, along with USB connectivity and a variety of removable media options. In 2002, cell phones equipped with digital cameras began appearing.

The entire article can be found at:

http://www.ce.org/publications/books_references/digital_america/history/digital_camera.asp

Now, I have to admit that I was one of the digi-cam users at this year's summer shoot, but I can honestly rationalize my choice with some simple math. Ready? Given that emulsion based cameras have been around since 1839 (that's 164 years), and consumer-oriented digital cameras have been around since 1994 (that's 9 years), that means that in comparison digi-cams "age" at about 1 digi-cam to 18 emulsion camera years. Thus, my Agfa 1280 (introduced in 1997) can reasonably be claimed to be approximately 108 camera-years old. And a bona fide antique! Except for Don Tempel's 1890s Blair Hawk-Eye, I had the oldest camera there — hmmm, and perhaps by any measure, at that.

A Modern Detective Fable, or, A Callous Disregard for the Facts

by Steve Shohet

When the Londons recently visited CPHS member Steve and his superb collection, he mentioned something interesting he had seen in medical clinics after being alerted to it by an old friend and professional photographer. I asked him for an article. With his fable he noted, "I hope it's not too fanciful but beyond the simplest facts there was

really very little to say about it, and I thought a little whimsy might color it up." - Ed.

It was a dark and stormy night in '36; Holmes was seated comfortably by his fire in the elegant rooms on Louisburg Square on Beacon Hill.

Slowly sucking on his briar, he was reminiscing with Dr. Weston about his famous grandfather, and how the family felt so at home in Boston after their move from London to avoid the war. "Yes," said Weston, "he would have been comfortable with the cobbled streets and these Georgian style houses."

"But," said Holmes, "he would have found the Colonial style of robbery incomprehensible. For example, the Victoria and Albert would never be subjected to the indignity of the recent daylight raid on the Smithsonian. All America is outraged at this insult to its collected memory."

Just then they heard steps, followed by a firm knock on the door. Weston opened it to an impeccably suited, confident gentleman, who demanded to see Mr. Holmes. "I have business with him."

Seated promptly, and provided with tea in Holmes's delicate porcelain, the visitor began his story:

"Holmes, my name is Peter Gonive, and I demand your help," he stated imperiously. "You will profit from it. I have found in my father's attic some very unusual artifacts; they include several large images on metal of old buildings in Washington, a peculiar wooden machine with a curved back and a glass eye, and a much smaller metal machine carrying a tag that says O. Barnack."

Holmes listened attentively, while Weston poured more tea. "I desperately need to find someone to buy these curiosities. Though I know absolutely nothing about them, I recognize that they are unusual and probably valuable. Because of your wide experience, I depend upon you to find a buyer for me."

At this, Holmes asked Weston to bring more tea, and under his breath told him to call the Pickney Street Police. On their prompt arrival, Holmes required that they arrest Mr. Gonive and to search his quarters for the stolen Smithsonian treasures.

After the Pickney Street Boys left with their confessed and manacled charge, Weston settled deeper in his chair and diffidently asked, "All right, Holmes, how did you know?" To which he received the usual curt response, "Elementary, my dear Edward, it was the callus, the Leica Callus."

The Leica Callus: Holmes had observed a pronounced thickening of the medial aspect of Mr. Gonive's right index finger as he tried to curl it through the handle of his cup, the so-called Leica callus. This sign of a heavy, and probably professional, user of screw-mount Leicas, is a result of using that finger in a firm pulling and rubbing motion against the knurling of the winding knob. This effects rapid winding without removing the eye or face from the camera. Eisenstadt had the callus, Capa had the callus, and it is said that Cartier-Bresson's Decisive Moments were intimately linked to it. An expert in the motion was said to be able to get as many as two frames per second if his fingers were nimble enough. Though your correspondent never achieved that rate, one frame per

second was realistic. Ernst Leitz discouraged the practice, claiming potential stress on the winding mechanism, though others have noted that the Company had rapid base-plate winders for sale at the time.

When Holmes heard Mr. Gonive's assertion that he knew "absolutely nothing" about his curiosities, the rest was, well ... elementary.

The Image Seeker

Messages from CDVs

by Norma Eid

The photo that accompanies this article is from a CDV of a Civil War officer. As is the case with too many photos, there is no name or other information written on the photo. Fortunately, there were other CDVs in the group that I was viewing.



The next CDV was of another Civil War soldier, and there was a message on the back side that read, "Brought back papa's revolver, from Charley Curtis, Papa's comrad." This seemed ominous to me. I had read that men had to provide their own revolvers in this conflict. If someone had brought the soldier's gun back to his family, he must have been killed. I also learned that there was a family to mourn his death. He had been killed in the Battle of the Wilderness.

The next photo showed an officer in full uniform; his hands were on the hilt of a sword that he steadied in front of him. His name, C. K. McChesney, was written at the bottom of the CDV. When I turned the card over, there was a message that read, "Look at this picture, and you will see an officer that knows what justice is and one that is loved by every good soldier under his command." It was signed, "Yours Respt. William Vreeland." Now I knew the soldier's name as well as that of his commanding officer.

There were seven other CDVs in the packet as follows:

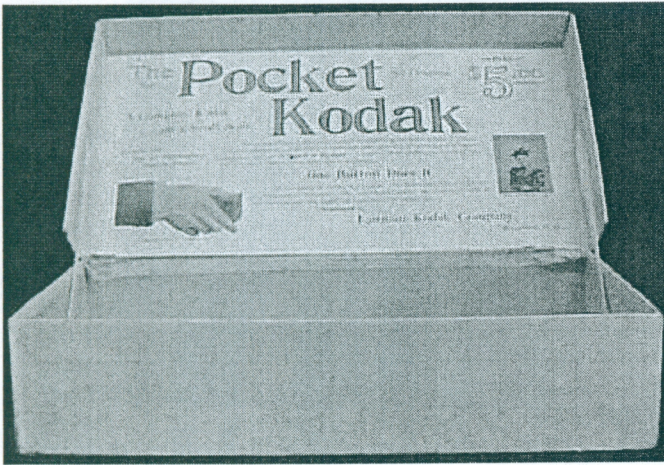
1. Capt. McClumell, 1861
2. Lt. Buck
3. Samuel L. Smith, Quartermaster (This CDV was taken by J. B. Brown, Tenth Reg't. N.J.V.)
4. Will Darby, a Civil War soldier
5. Unnamed Civil War soldier
6. Ben Cutler, Had his cheek shot off in Civil War
7. Civil War soldier, Alfred A. Stratton, Co. G, 147th N.Y.V. He had lost both arms at the Battle of Petersburg, Va.

As I finished looking at these CDVs from a war in the past, I thought of the same sad messages being received today by those that have sent their loved ones off to war. Just as these seven CDVs reminded me of what others in the past have given to preserve and improve our way of life, I thought of men and women still willing to do this today. How fortunate we are.

Pocket Kodak Update

by Ralph London

My article, "The Pocket Kodak: A Popular Little Box Camera," appears in *The Photographer*, Number 100, Winter 1993/1994, pp. 8-15. On page 10, column 1 is the information that dealers were sent a box of six cameras on approval. One such box, won on eBay by Charlie Kamerman, reads "one half dozen Pocket Kodaks." on the outside of the lid. The box also served as a counter display, having two supporting ribbons and colored graphics on the inside of the top cover.



Seller's photo

Concerning the existence of '97 models, I wrote on page 11, column 2, "I have not seen an 1897 model, and I do not know anyone who has." That statement remains true. Thus, I do not know for certain whether any Pocket Kodaks were marked as '97 models. But having searched extensively for many years without uncovering any, I now believe they were not. (Pocket Kodak cameras were made from 1895-1900. It's only '97 models that have not appeared. '95 models are undated with round viewfinders and sector shutters. The later models marked '96, '98, '99 and Model D for 1900 all have rectangular viewfinders and rotary shutters.)

I undercounted the number of springs on the sector shutter (page 10, column 2 says four). There are five; presumably the one I omitted is the spring wrapped around the round shutter lever near its top.

Saving Kodak Packaging

by Gene Flanders

Many interesting items surface on eBay. Less well known is that significant information and fascinating stories emerge as well, such as this instance. Gene Flanders, a Kodak packaging designer from 1966 until 2001, spent his last five or ten years at Kodak designing camera packaging, in particular the worldwide packaging for the single-use camera. He designed the Disc camera logo: the lower case "disc" with a slanted "d" and a circle over the "i." He recently auctioned some Kodak boxes on eBay which Charlie Kamerman won. Further discussion between Gene and Charlie prompted Gene to write this story and allow its publication in the Cascade Panorama. - Ed.

Just before the big employee buyout in 1990 at Kodak, my boss came to my office and said we would be moving to a different area. He had found less space — at less dollars per square foot — and we would have to be packed and ready to go by the weekend. Then came the bombshell. He said take this key and go in the storeroom and have the facility workers dump out all those cabinets and file drawers and haul it to the incinerator.

At that time, I was unaware that the storeroom even existed. I went in and there were four-drawer file cabinets about twenty wide. There were at least eight rows of cabinets stuffed with all packaging samples and correspondence! The samples dated back to the 1900s all the way up to 1990. Every package was there with its predecessor. If a packaging change had ever been made, the new sample was attached and extremely well documented by the faithful servants of the packaging department over the years. One of the ladies who had been doing the documentation for the last 44 years had just taken the buyout. It was fortunate for she would have had a heart attack.

The facility guys showed up with a whole row of "wheelie" dump carts and started flinging the stuff into the carts. I tried to stay ahead of them and grab a few interesting old packages for my office. I even ran back into my boss's office and asked him if I should call someone who might want all this history, like the Eastman House Museum. "Call them if you want, just get rid of the @\$%\$ stuff like I told you." I called the Eastman House, and they were not interested. I couldn't believe it. I hurried back to the storeroom to see what else was flying through the air. I did grab an old binder that had some film cartons and plate labels, mostly from the early 1900s. I kept running back to my office with nice old packages but soon did not have room for any more. The carts kept rolling, and soon the room was empty as directed.

I know I missed so many rare packages, but the ones I did save were displayed in our new conference room on the 7th floor. I had them arranged nicely and showed what Kodak looked like even before they started using yellow. I tried to get an assortment of film, plates, chemicals and, of course, camera packaging. Sadly, even that display was tossed out after I left Kodak in 2001. When I packed to retire, I found one drawer of old packaging that I had saved. Three boxes were sold on eBay to Charlie: the New York World's Fair Baby Brownie, the New York World's Fair Bullet and the Brownie Camera No. 0 (silhouette design).

Nikon Notes

Nikon 1: "As Luck Would Have It!" II

by Mike H. Symons

In last month's issue I detailed how, by good luck and a bit of old fashioned sleuthing, I had stumbled upon a very early Nikon 1 in Tiffin, Ohio. This particular model is sometimes considered to be the Rosetta Stone of Nikon lore. It is the original model which was designed in 1946 and sold starting in March, 1948. I knew I had to own it. The seller informed me that he would pass my offer by his old aunt to see if it met with her approval. He then told me that he didn't see her every day, so it could take a couple of days before he could get back to me. Far be it for me to tell him my enthusiasm and sense of urgency in the matter. I'd have to play it cool and abide by his deadlines.

I agonized over the next two days, knowing that the longer this item was "out there," the more the word would get out. Finally I received his email and was disheartened to hear that his cousin had been pressed into service by the aunt (just what I *didn't* want to hear!) to help sell this old camera, and that the cousin had received an offer of double my current offer. My heart skipped a beat, knowing now that a bidding war was about to ensue. How high could I afford to go? Knowing full well my meager resources, I responded by asking how much it would take to get the camera. He shocked me by stating that because he liked the way I conducted myself in this deal, he wanted to see this camera go to me. If I was willing to put up an additional \$250 more than his cousin's customer's potential offer, plus throw in that Nikon Coolpix 4500 Digital camera, then the old Nikon was mine. I sat back and breathed a sigh of relief before hammering out my "YES." I was on "Cloud-9" for the rest of that day. After getting his aunt's name and mailing address in Tiffin. I wrote him (them) a covering letter. Then I went to my bank and drew a US Dollar Draft for the largest amount I had ever spent on a camera (or might ever hope to spend!). I came home, packaged up the digital camera and sent two separate items: the registered letter to the aunt with my very large US dollar Draft, and the digital camera to him. I then relaxed, feeling elated but still a bit worried about buying a "reported" Nikon 1 from a person I didn't know, had never met or even heard of. Was I completely nuts?

The next day I phoned a fellow Cascade member and good friend from Pacific Rim Camera (I'll call him "PRC") to basically calm myself and maybe even do a bid of good hearted boasting. I had hoped that he would have great words of encouragement on my "find," etc. Well, I got the shock of my life when the ensuing conversation went something like this:

MHS: "Guess what? I finally bought the Nikon 1 I had been looking for."

PRC: "Not that stolen Nikon 1 out of Ohio?"

MHS: "What ... *stolen*?" (shouting!). I had mental images of my hefty US Dollar Draft sprouting wings flying out the window!

PRC: "Yea, didn't you hear?" Then he proceeded to tell me the most outrageous story, a story that made the hairs on my neck stand up on end. "A customer of mine made the high offer on this Nikon 1, was told that he had got it, and was just about ready to send his money when the seller phoned him and told him that while he was out having dental surgery and his wife at work, his home was broken into! Upon his return, he noticed the back door had been forced open. Inside the house was in shambles. Everything had been turned inside out, all his electronic gear, TV, VCR, etc. stolen, *including* the old Nikon camera which had been sitting on the coffee table! So sorry about that!"

MHS: "Are you sure it is the same camera we're talking about, as I just sent big dollars for a Nikon 1 to Tiffin, Ohio. It has to be more than just coincidence."

PRC: "Did the guy send you four 'skuzzy' JPG images, and was the camera number 60969? Hello ... Mike ... Are you still there?" (silence on my part, other than the loud thumping my beating heart!)

MHS: "Well, it seems like he has just sold me that 'stolen' camera, and I just sent the funds yesterday. Now what do I do"?

PRC: "Ouch! Well, it sounds like the same camera all right. I wonder what's going on?"

MHS: "Well, let me relate a story to you which just might clear up this mystery, weird as it might sound." Here is what I basically told him:

I think I know what happened. When the seller contacted me advising me that his cousin had a better offer, he was bound and determined to get that digital camera as a "deal closer." So I ended up paying the aunt \$250 more than this higher bidder, plus I relinquished a decent digital camera to him. He saw this as a "win-win" scenario. In retrospect, I was horrified that the seller couldn't have been more honest and upfront with this other poor guy. If I had been that guy, I would have hit the roof; however, he had no way of knowing what had really transpired and had been caught in an unfortunate scam. I suppose he believed that this guy's house had really been burglarized and the Nikon stolen. End of story for him. So close and yet so far!

Now it was my turn to panic, as unlike the guy who lost out, I had sent the funds. I waited three anxious days, as I had sent the envelope to the aunt "Priority Post/Expedited," then contacted the seller, and he told me that he had sent my camera FedEx and even provided me with the FedEx tracking number. I never did question him on his dishonest practice, but, understandably, never trusted him from that point forward.

The camera was shipped to Portland, Ore., as I had instructed, and I made a special trip to pick it up, once I had received word that the camera had indeed arrived. I had many restless nights leading up to that momentous day, but it all turned out perfectly. I got my Nikon 1, albeit a bit less cosmetically than I had hoped for, but still an extremely historic Nikon, the 48th production model. I'm still annoyed to think that the seller was just too gutless to admit to the other anxious person that he had had a better offer and to say, "so sorry, you lost out."

Based on words of wisdom from my peers, I have decided not to get it restored as I had once thought, but rather leave it with its original patina. It sits in my bank safety deposit box, a key part of my Nikon Rangefinder collection. A couple of very anxious weeks finally ended well for me!

Future Northwest Shows

Sunday, October 26. — Victoria, B.C. Fall Camera Swap 'n Shop, Sandman Hotel, 2852 Douglas at Gorge. Contact Victoria Camera Swap, Box 8148, Victoria, B.C V8W 3R9 Canada, (250) 744-0148, aciphoto@scrimgeour.ca, or visit <http://aciphoto.scrimgeour.ca/prod-VFCS-2003.htm>.

Saturday, November 1, — Portland Photographers' Forum 20th Annual Camera Swap Meet, Jackson Armory, 6255 NE Cornfoot Road, Portland. For this show they are teaming with the Mt. Hood Community College Photography Dept. Contact Neil Poulson, 503-359-7812, neil.fg@att.net, or visit www.portlandphotoforum.org or www.msnusers.com/mhccphotographyclub. Note: Dwight Bash will not be holding a Fall Camera Swap Meet in the Washington County Fairgrounds this year.

Sunday, November 2 — Vancouver, B.C. Camera Show & Swap Meet, Cameron Recreation Centre, 9523 Cameron at Lougheed Mall, Burnaby. Contact Siggy Rohde 604-941-0300 (phone or fax) or Western Canada Photographic Historical Association, P.O. Box 78082, 2606 Commercial Drive, Vancouver, B.C. V5N 5W1 Canada, or visit www.whistlerinns.com/camerashow.

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

First Class Mail

**Meeting, Wednesday, October 29,
7:30 pm at Milan Zahorcak's home.**

See inside for four possible topics.