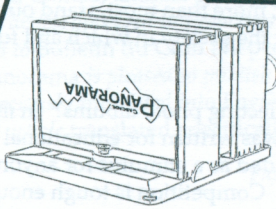


# CASCADE PANORAMA



CASCADE PHOTOGRAPHIC HISTORICAL SOCIETY  
Portland, Oregon • Founded 1974

Ralph London - Editor • Charlie Kamerman - Desktop Publisher

September 2003

September Meeting: **Tuesday, September 30, 7:30 pm, Milan Zahorcak's home, 20600 SW Shoshone Drive, Tualatin.**

## September 30th Program —

*Note special day and date.* Three topics: Summer Shoot results, Report from PhotoHistory, and Future of CPHS and the *Cascade Panorama* (see below). Host Milan suggests, "After, say, 6 pm is OK, probably don't need a whole lot of formality these days. Folks can come for dessert and help clean up dinner dishes."

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

Meetings — Wednesday, October 29 and Wednesday, December 3 (the Wednesday after Thanksgiving). Places to be determined.

## Future of CPHS and the *Cascade Panorama*

by Ralph London

A group of members recently assessed our current position. I summarize the conclusions reached (both as a CPHS member and as editor).

Several times over the past years, we have discussed the future of CPHS, always asking what members wanted, and generally concluding we would continue with perhaps a few changes. That path is no longer possible. Attendance at local CPHS meetings in the Portland area has dwindled so that they are no longer sustainable on our current schedule. Our membership, both local and remote, has also fallen and with it our funds, nearly all of which go to print and mail the *Cascade Panorama*. Realistically, the group determined the following changes are necessary.

CPHS will continue, but differently. We'll continue to have the Summer Shoot, and fall, winter and spring meetings, probably at member's homes. We will also plan get-togethers for informal discussions at local eating places. We'll announce our activities by using email nearly exclusively. We will no longer collect dues.

**Deadline for material for October issue—  
October 8**

The *Cascade Panorama* will cease publication, essentially at the end of this year. I expect two more issues will appear dated October and November-December. Unfortunately, I no longer have the necessary enthusiasm to continue "monthly" editing, even with all the help that is provided, especially from our dedicated columnists, desktop publisher and also Marcus Lae who mails each issue. As we all know, the *Panorama* has been a cooperative, voluntary effort by many people over the years, which has been the key to its success.

If there are special articles for the *Panorama* you have been planning but just have not yet written, now is the time to write them. If you would like to write a farewell article, there is time to think about that. Obviously, a related series of articles cannot start with Part 1 in the final issue.

Although I have received several gracious comments wishing the *Panorama* not stop, I have been unable to find a successor as editor. We could still publish articles by email or on a web site, perhaps using Adobe Acrobat, which gets us color at "no cost." However, I cannot serve as emailer or webmaster for such an undertaking.

Unless strong willingness develops to make alternatives happen, these changes will start in 2004.

## Southern Exposure

### Collecting Photo Albums

by Mike Kessler

*On September 20, PhotoHistory XII, the triennial conference of photo historians, will be held at the George Eastman House in Rochester, New York. At that conference, I will present an illustrated lecture entitled "The Art of the Album." Here is a condensation of that presentation.*

Other than the size of their windows — evidence of their use for cartes de visite, cabinet cards or any of the countless other nineteenth

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.

century photo sizes — photo albums have very little to do with photography. Their closest kin in the pantheon of collectibles would be that of elaborately bound books. No copy of *Canterbury Tales* was ever bound in as elaborate a manner as even the least expensive, turn-of-the-century celluloid photo album, while some extreme examples would be more at home among the crown jewels in the Tower of London than on a coffee table.

Most sizes of early photographs originated from the logical partitioning of the silversmith's standard 6-1/2 by 8-1/2 inch silver plate, originally chosen in the 1840s as a source for daguerreotypes. Later on however, when the carte de visite craze of the 1860s had run its course, the larger cabinet photograph and even larger sizes like the Paris Panel were created by photo album manufacturers, eager to open new markets for their wares.

Arising simultaneously with the invention of the four-lens camera and the millions of cartes de visite (a narrow version of the "quarter plate") that followed, most early photo albums were made from leather applied to thin wood or cardboard. Soon these leather albums became more heavily constructed and elaborately embossed, often gilded in floral and geometric designs and studded with porcelain buttons to protect their ornate surfaces.

As the popularity of collecting images of family and friends spread higher up the ladder of class and affluence, one could, for a price, have albums made from a wide variety of materials including ivory, rare woods, mother-of-pearl, silver and gold and embellished with just about any gemstone you could think of. During the Civil War, exceptionally fine velvets were used in conjunction with such classic book crafts as gold leaf embossing and fore edge carving and painting, creating some of the most stunning photo albums to be found.

It was during this early period that music box albums first appeared. Small Swiss cylinder mechanisms were placed in a compartment at the back of the album, tinkling out their melodies when switched on by opening the album cover. In the 1880s these were joined by disc players with changeable tunes.

Common photo albums in the cabinet card period (1878-1910) were often produced in combinations of gaudy, patterned velvet and the era's new "wonder material," Celluloid. Invented as a substitute for ivory billiard balls, this early plastic was quickly found to be the ideal material for forming into the wild and colorful shapes dictated by the taste of the period. As in the cdv albums of two decades earlier, these as well could be had in all manner of exotic and expensive constructions.

The easiest, and in many ways the most satisfying, type of photo album to collect is Celluloid. Beautiful examples are continuously being offered on eBay, though near perfect examples are scarce and usually command prices of \$100 to \$400. On the other hand, think of Celluloid albums as being literally printed on a press. The variety is infinite but their rarity and value will never approach that of "hard" albums — my own term for albums other than those made in quantity from leather, cloth, velvet or Celluloid. What's left are the largely hand made albums which we (my wife Gladys is also a passionate collector) especially try to acquire. Crafted from onyx, brass, glass, ivory, shell, carved wood, etc., the best of these can deplete your collecting budget by several thousands of dollars.

As with any collectible, condition is paramount. Not only should the covers be as perfect as possible but the pages inside as well. A few minor tears are usually acceptable and can be carefully repaired, but missing segments and stained or written on pages definitely reduce an album's desirability. Conversely, if the covers are sufficiently spectacular, the inside pages can even be absent. I once paid a steep price for a fabulous set of Onyx and Pietra Dura album covers where the pages had been discarded and the covers turned into a Victorian blotter (It's a future restoration project). Although I appreciate an album filled with beautiful examples of the photographer's art, my

particular goal is find albums that have never been used. These I cherish and keep pristine. However, albums which have been used but may be partially or inappropriately filled, usually end up as repositories for our collection of cdv's and cabinet cards of children with toys, animals, and of course my favorite, people posed with examples of stereoscopes and cameras found in other segments of our collection. Our photo albums relate handsomely to our overall collection of photographica, but they, more than most, stand out as elegant pieces of sculpture, reflecting the society in which and for which they were created.

Should you now try your hand at collecting photo albums? In my opinion: Definitely *not!* This article was written for educational purposes only and is in no way intended as a stimulus for anyone wanting to start their own collection. Competition is tough enough as it is, and I don't need any more bidders to do battle against on the Internet auctions. Trust me. You will receive far more satisfaction with a thoroughly researched and lavishly displayed collection of that staple of early Americana: *barbed wire!!!*

## The Image Seeker

### "Old Abe," The Eagle

by Norma Eid

The original from which this copy was made is a CDV size card, but the shield on which the eagle is perched was properly finished in red, white, and blue. The card is titled "The New Picture of the Eagle." Some reading this article may feel the writer is stretching her claim that she writes about old photos; however, the first line of print under the title states, "(From a photo taken in March 1865)" and goes on to describe it as an "Album Portrait of 'Old Abe' the Live Eagle which was carried through a three year campaign, and many battles, by the 8th Wisconsin Regiment." He is identified as being with Company C, first called the Eau Claire Badgers but later called the Eagle Regiment. Abe was quiet when between battles but raised a frightful ruckus during conflicts causing General Price of the Confederate ranks to state that he would rather get that eagle than capture a whole brigade or a dozen battle flags.

The cards bearing the photo of "Old Abe" were to be sold for 15 cents each or 10 for a dollar at the Great Sanitary Fair in Chicago which was to open May 30, 1865. When the Civil War ended, the nation turned its attention to the health of its citizens and attempted to stamp out epidemics and contagious diseases. Such fairs were a way of educating the citizenry.

Not as many of the cards of "Old Abe" were sold as hoped, but his story became well-known and can be found on the Internet under "8th Wisconsin Regiment," "Origin of 'Old Abe' " or "The Little Corporal."



## For Ladies' Enjoyment: Handbag Cameras

by Bernard Plazonnet

*Bernard Plazonnet lives in Chamalieres, France, where he collects tropical, wood & brass, unusual TLR and bizarre cameras. The original version of his article appeared in French as "Au Bonheur Des Dames," Supplement 4/5 to Bulletin du Club Niépce Lumière, April 2003. The Cascade Panorama is pleased to publish this shortened version which Bernard graciously translated into English. This is the first time we have published an article translated specifically for the Cascade Panorama. - Ed.*

*Fashion is a form of ugliness so intolerable that we have to alter it every six months.*  
— Oscar Wilde

Since its inception, the Gracious Art of Photography has always included bright practitioners from the Fair Sex. However, women have been less enthused by far than men over practicing photography as a hobby or a profession. If we exclude tales from the photographic unconscious where men value themselves by the sophistication of their gears and the size of their camera zooms (is Dr. Freud around?), it is of interest to have a look at cameras specifically marketed for women.

Weight of the equipment and complicated technology were perceived as the sworn enemies of women's practice. First developments were targeted at these foes although a male chauvinistic attitude was detected by some open minds. In 1882 Henry Clay Price wrote, "If amateur photography is pleasant ... can the gentler sex resist an accomplishment which henceforth may combine the maximum of grace and fascination? The 'tyrant man' will not be needed to carry a pocket outfit ... weighing complete but three and three-quarter pounds. ... Ladies and gentlemen alike or together might share in their use and the pleasure they may afford. Some of the amateur photographic societies now forming will do a gracious act by inviting ladies to their membership. This latter will seem like a dissertation and without question it is." J. Lancaster & Son marketed in 1891 "The Ladies Camera" and advertised, "This apparatus has been especially designed for Ladies. It is entirely free of complications, and although strong yet it is extremely light and portable ... For Ladies it is an admirable apparatus."

The cameras mentioned in these two quotations were adaptations of contemporary models to a specific group of customers. Further marketing attempts were more calculated and refined. They appealed to conventional feminine traits and to ladies' interest in a skillfully composed toilette (apparel). Carry a camera and take pictures to be in vogue and *comme il faut* (ladylike), why not? Hence some of these cameras designed for the ladies were cameras in the appearance of this *petit rien* (nice little thing) which epitomizes Femininity, the handbag.

Lancaster Ladies Cameras, c. 1893-1895 (UK)

W. James Lancaster established his business in 1835 as a spectacle maker and optician, becoming Lancaster & Son around 1876, a few years after they first became involved in marketing photographic equipment. In 1895 their main location in the Birmingham area was in Colmore Row. Channing and Dunn mention Lancaster & Son had no manufacturing facilities of their own and relied entirely on subcontracting. Apparently, they were very successful, claiming in 1894, "During the last 10 years sold over 120,000 cameras and 150,000 lenses." It is rather easy to find a Lancaster camera at photo fairs, and this is in line with such statements.

The nomenclature of the Lancaster "Ladies cameras" is a bit confusing. McKeown considers the one and only authentic Lancaster Ladies camera to be the model whose "front door hinges over 270 degrees to lay under the body; the rear door forms a tailboard for rearward extension of the back." In this model the lens board does not move (an exemplar made of mahogany is shown in figure 1a).

In the model described below, the front door hinges down around 90 degrees, and the front standard with the lens slides inside two grooves made in the internal part of the door. Actually, its name should be "Portable Instantograph." Since it is basically an Instantograph disguised as a handbag, this camera is still described as a "Ladies Camera" by many including Michel Auer (see figures 1b, 1c and 1d).

It is made of mahogany, covered in leather with a carrying handle on its top and, when closed, it may be perceived as a lady's handbag. Once the front door is opened, the front standard can be engaged into the grooves, and it can be positioned securely by tightening a long screw included in a coiled spring. A badge engraved "Folding Instantograph Patent" is affixed at its top, and this standard can be shifted upward about one inch. The camera in our possession is equipped with a Lancaster achromatic lens, and a Lancaster "SeeSaw" shutter is fitted on it. A pneumatic device actuates this shutter which can be set for "Time or rapid exposure." Tightening the front standard in place using a long screw and the presence of a "SeeSaw" shutter are characteristics of Lancaster folding cameras. There is a small accessory shoe affixed to the end of the "drop bed" to accept a viewfinder that slides in.

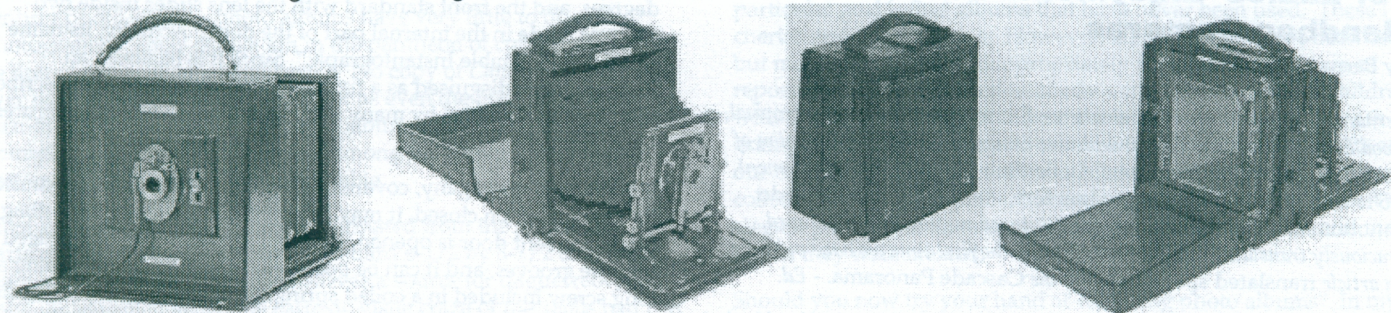
The lady photographer opened the back door of the camera to access the ground glass. The ground glass support could "hinge in place" to create a space for introducing the double dark slide/plate holder. The double dark slide could be inserted either from the top or from the right side of the camera, depending upon how the ground glass support was attached to the back of the camera. A long notch exists in the right side of the back for this purpose, and the back door is asymmetric in this respect. Swinging the back standard is feasible to some extent after loosening three notched nuts, two on the right side and one on the left side of the body. Some fine focusing could be achieved through a rack and pinion system located at the bottom of the right side. A Thornton-Pickard brass plumb bob is affixed to the right side for vertical checks. This camera was available in various plate sizes. The described model is a quarter-plate camera. Two threaded tripod sockets exist, one in the front door, the other in the left side (diameter is neither 3/8in nor 1/4in but smaller). The overall dimensions of this camera are H (excluding handle) 7-3/8in x W (including nuts) 7 x D 4-3/8 at bottom/3-1/4 at top. It weighs 2 pounds 10 oz. It is covered in a leather of average quality, dark in color with a gilt pattern on each door.

The Photographic Ladies Handbag by Rietzschel, c. 1906 (Germany)

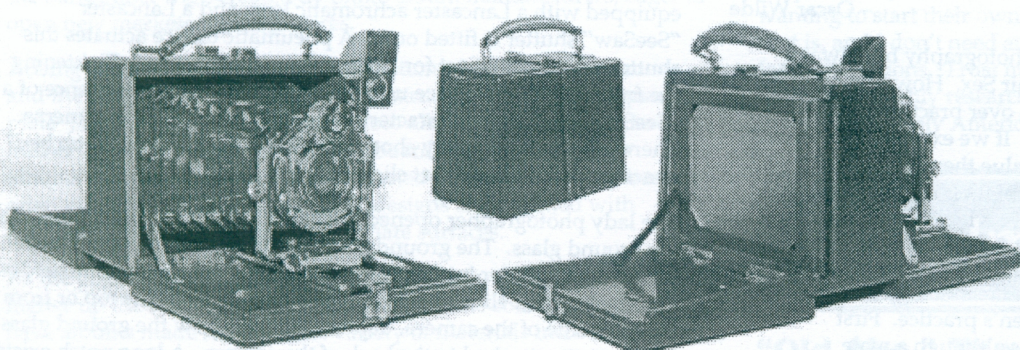
Some ten years later than J. Lancaster & Son, the German firm Rietzschel offered a photographic Ladies Handbag. A Heinrich Rietzschel, an optician, founded in 1896 his *Optische Anstalt* (optical firm) in München, Gatelbergstrasse 36-37. He was granted his first patent in 1898 for a "Linear Anastigmat" lens. The company moved to Schillerstrasse, 28 in 1900, and the first Rietzschel camera, the "Clack," was manufactured at this time. In 1901 the firm employed 100 people, and the Ladies Handbag was produced in those years, early in the 20th century.

The example shown in figure 2 is covered in maroon snakeskin. The handle is made of woven nickel plated brass strips, but handles covered in leather were made. The user opened the two wider sides to operate the camera (figures 2a and 2c). The front door acts like in many drop bed cameras: the front unit bearing the lens and shutter assembly is attached to a red Russian leather bellows and slides over a median rail made of nickel-plated metal. The focusing scale of 2 meters (about 6.5 ft) to infinity is engraved on a small plate on the left hand side of the rail. Opening the back door reveals a ground glass which can slide out to the right and can be replaced by a dark slide/plate holder. The camera body is notched in this respect. The inside of the wooden body is nicely varnished. The pictured camera possesses an oval label affixed inside the back door from the retailer Sonneck & Co/München/Kaufingerstrasse, 13.

Lancaster Ladies Handbag Camera. Figures 1a, 1b, 1c, 1d.



Rietzschel Photographic Ladies Handbag. Figures 2a, 2b, 2c.



The lens is a Rietzschel Anastigmat f:6.3/135mm fitted in a Bausch & Lomb Unicum shutter (model 1897-1907). The speeds, engraved on a dial, are 1, 1/2, 1/5, 1/25, 1/50, 1/100, B and T. There is a tilting brilliant viewfinder attached to the front unit. This unit can be shifted up or down with a total displacement of 25mm (about 1in). The ground glass size is 8 x 10.5cm (3-3/16 x 4-3/16in), very close to quarter-plate. The body possesses a 3/8in tripod socket. The overall dimensions of this camera are H (excluding handle) 5in x W 6-3/8 x D 3-3/4 at bottom/3-3/16 at top. The weight of this camera is 2 pounds without a plate holder in it.

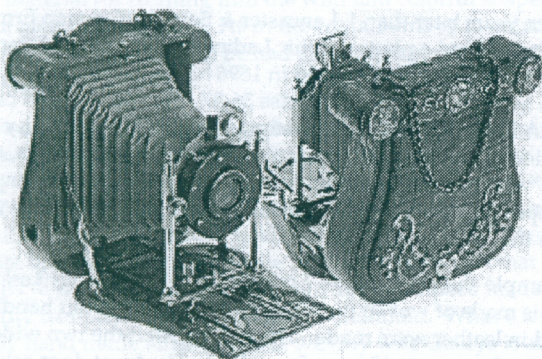
Kauffer & Alibert Photographic Ladies Handbag. Figures 3a, 3b (top), 3c(bottom), 3d.



The Photographic Lady Handbag by Kauffer & Alibert, 1895 (France)

A French patent SGDG (Sans Garantie Du Gouvernement (without any guarantee from the French Government)) Nr. 245307 was granted to Bernard Kauffer

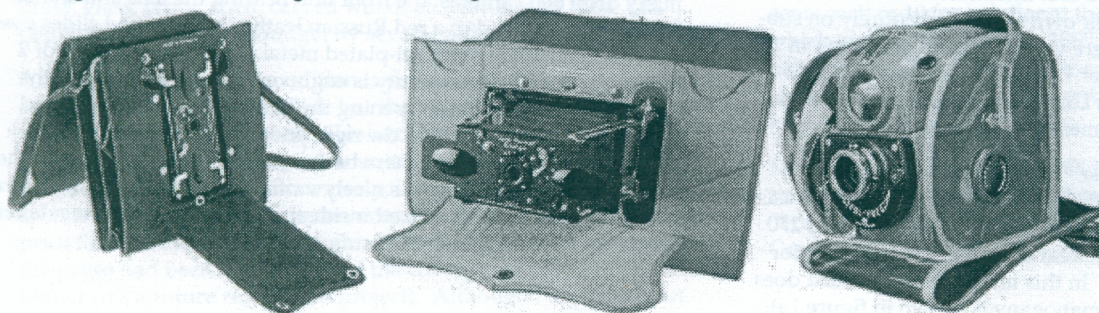
Certo Damen Camera. Figure 4.



on February 23, 1895 for a "Chambre photographique formant Sac de Dame (Photographic Camera as a Lady's Handbag)." Kauffer asked Charles Alibert, optician, 12 rue Saint Martin, Paris, to manufacture it. According to Michel Auer only four samples are presently known. One camera is Model #1, and three cameras are Model #2 (see figure 3).

Model #1 opens like a suitcase, and the front standard and the bellows are kept in place by four metal struts (figure 3a). Model #2 opens like an ancient traveler bag giving access to the ground glass and to plate holders (three holders, plate size 9 x 12cm/3-1/2 x 4-3/4in) placed in a compartment (figure 3c). Model #2 could operate after the opening of one or two front flaps (figure 3b). The flap(s), when opened, give access to the front standard. Two variations do exist to set up this front board. Either it is set up by four metal struts as in Model #1 with a helicoidal focusing flange attached to the lens (the sample at George Eastman House, Catalog Nr. A398.00001, is this version). Or the lower part of the front

Ensign Ladies Handbag Cameras. Figures 5a, 5b, 5c.



board can slide between two rails affixed to the inside part of the lower flap in the two-flap arrangement. This variation of Model #2 is shown in figure 3d and described below.

Focusing the camera is done by sliding the front board along the two rails located in the middle part of the drop bed. There are three metal shoes where a brilliant finder could fit (one is located on

the right internal side of the lower flap). However, since there is no distance scale which could be used for a quick adjustment, a brilliant finder is not that useful. Maybe the viewfinder supports were added afterwards. The lens is bound with nickel-plated brass, no apparent brand on it, and includes an iris diaphragm and a rotary shutter. The focal length is 13.5cm, and the actual opening of the Kauffer camera lens becomes f:12 although the original lens size should permit f:4. The culprit is the circular opening of the rotary shutter; besides, images were probably better at f:12 than at f:4. Kauffer and Alibert's handbag is equipped with two 3/8in tripod sockets, one in the front part of the left side, the second in the bottom of the camera. The overall dimensions are H 7-3/8in (excluding handle) x W 8 x D (closed) 7. Its weight is close to 2 pounds 7 oz. with three empty plate holders in the compartment. The color of the covering leather is an unusual dark maroon.

Although the title of the patent meant "Photographic Camera as a Lady's Handbag," I believed, without any specific expertise in handbags and without attending the "Winter 1895" fashion shows, that this bag was lacking some feminine chic. It looks like a physician's bag or a small traveler's baggage. It recalls another camera-in-a-bag, "The Pullman (Detective) Camera," marketed by a British firm SJ Levi & Co, 71 Farrington Road, London, EC, c. 1896. However I was wrong. Effectively, continuing research let me find evidence about fashion in that period. Browsing extracts of *La Mode Illustrée (Fashion in Pictures)* of 1896, I found two élégantes (fashionably dressed women) wearing clothes produced by Mmes. Coussinet-Piret, rue Richer à Paris. The lady on the left hand side holds a bag very similar to the invention (see drawing at right). So Kauffer and Alibert's Lady's Handbag was very trendy in its time!



Certo Damen Kameras, c. 1906 (Germany)

Around 1901, Alfred Lippert and Karl Peppel founded a company to manufacture photographic equipment at Hertelstrasse, 35 in Dresden. The firm was registered in 1904 as "Peppel & Lippert, Fabrik photographischer Apparate" and became "Fabrik photographischer Geräte Alfred Lippert" in 1905. The same year it relocated to Peterswalder Landstrasse, 11-13 in Dresden-Zschachwitz. The Certo brand was declared in this year too.

The Certo Damen Kamera is certainly the model conceived to be closest to Art Nouveau style within the mini-group of handbag cameras created at the beginning of the 20th century. Its design appealed to a couple of competitors for co-marketing purposes. Dr. Adolf Heseckel und Co, Berlin, distributed it as "Pompadour," and J. Lancaster & Son, Birmingham, sold it as "Ladies Gem Camera" under British Patent 24962 granted to Certo on November 6, 1906.

The most current plate size was 6.5 x 9cm/2-1/2 x 3-1/2in, and the camera was equipped with an f:8/105mm Aplanat Certomat lens in a 3-speed shutter 1/25, 1/50, 1/100 and B (figure 4). A 9 x 12cm/3-1/2 x 4-3/4in model has been mentioned, and it was equipped with an f:8/150mm lens, either a Certomat or an Aristostigmat (Meyer, Görlitz). The metal body is covered in (fake?) alligator skin of a light brown-tan color and shows a cannot-be-missed lyre shape. Art Nouveau metal ornaments are silver plated. A brilliant finder is affixed to the lens shutter support. This front support can be shifted both in vertical and lateral directions. Obviously, a lyre-shaped door closes the camera when the bellows is folded. The overall dimensions are H 5-1/2in x W 4-1/2 x D 1-1/4. A chain was used for the handle.

Two Ensign Vest-Pocket Photographic Handbags, c. 1928 (UK)

In 1834 George Houghton became a partner in Antoine Claudet's business. They were located at 88-89 High Holborn, London as Claudet Houghton dealers of glassware. In 1839 they obtained a license from LJM Daguerre to exploit his daguerreotype process in the United Kingdom. In 1926 Houghton & Butcher (GB) was the manufacturer, and Ensign Ltd. marketed the products. The company was named Ross-Ensign when it disappeared in 1961.

Patents describing the inclusion of the Ensign Vest Pocket in luxury handbags were granted to Samuel Aspis, a handbag manufacturer, both in UK and in USA. I became aware of two models.

The first model depicted in figure 5a was sold at WestLicht Auktion in Vienna on November 15, 2002. Its design was covered in UK patent 250468/25 granted in 1926. It is a black leather shoulder bag with the patent number imprinted on it, lined in dark blue satin, and containing a double purse compartment, shoulder strap, and cosmetic mirror on a stud-fastened catch revealing the camera (the mirror cannot be seen in figure 5a). The second model, whose picture 5b was kindly supplied by Adrian Edward Richmond, the noted Ensign specialist, exhibits a gilt engraving just above the camera. It is engraved USA patent 1,656,852 and Made in England just below. This second camera has small pockets for a comb, a small mirror and any other life saving accessory.

These two handbags were equipped with a black Vest Pocket Ensign camera. The camera can be seen folded in figure 5a and unfolded in figure 5b. It could be loaded with Ensign J1 film which was the equivalent of Kodak 127. Its f:11-32/3in lens is of achromatic type, and the shutter speeds are 1/20, 1/40, 1/60, B and T. The overall dimensions of this camera are H 2-1/4 in x W 5 x D 1 (folded) or 4 (unfolded). The weight is close to one pound (without film).

Ensign "Ful Vue a la mode," 1953 (UK)

Ensign introduced its first Ful Vue model in 1939. It was characterized by a large brilliant finder which could remind one of its quasi-contemporary, the Voigtländer Brilliant. The mirror of this finder was made from a plate which had been chrome plated and polished.

The model described here is a "Ful Vue a la mode" based on the 1950 Ful Vue II. This camera was originally offered after World War II in blue, white or red, the colours of the Union Jack. Other colors were subsequently introduced, and the model was sold in a soft transparent plastic case, the manufacturer suggesting the camera had to be coordinated with the élégante's dress. Honestly, my dearly beloved brethren, is this the true purpose of a camera intended for women?

The Ful Vue a la mode, pictured in figure 5c, was a 2-1/4 x 2-1/4in camera using 120 film (620 later on). It was fitted with an f:9/3in meniscus lens which had three preset focusing distances: 2-3, 5, 6 to Inf. (yards or meters). The rotary shutter offered T and I (about 1/125) and was synchronized for flash lamps. Loading the film was performed after removing the support of the spools attached to the right side of the camera. The overall dimensions, when this camera is out of its bag, are H 4in x W 3 x D 4-3/16. It weighs a little bit more than 14 oz without film in it.

The serious literature describes these photographic handbags in chapters dedicated to spy cameras. However, their purpose became obvious to everybody when a photographer used them. Rather than "spy cameras," they could be called more accurately "disguised cameras" which probably sounded too much Mardi-Gras to publishers.

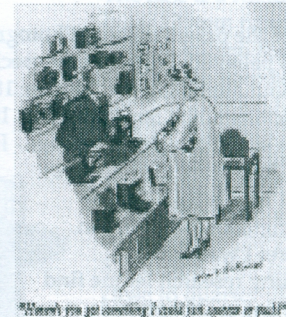
This paper was intended to look at cameras for amateur women photographers. Professional women photographers Julia Margaret Cameron, Clementina Hawarden, Catharine Barnes Ward, Alice Austen, Imogen Cunningham, Laure Albin-Guillot, Margaret Bourke White, Lee Miller, Gisele Freund and Bettina Rheims, to name but a few, never asked for Queen-size equipment. The so-called roadblocks which were supposed to stop women on the road to photography, weight of equipment and complicated technology, were actually smoke screens. They never turned down the resolute Ladies. On the other hand, some manufacturers who smelled that sweet odor of dough were simply verging on the ridiculous. Bob White quoted an ad from the British firm Adams for their "Ledo" camera which "required absolutely no knowledge of Photography." This camera probably had a nice career as a bookend and is apparently totally forgotten. Along came Kodak, charming Kodak, whispering Kodak, with their motto "Modern camera for the modern Girl." No more ladies, instead girls. After World War I the roaring twenties gave women the vote and automobiles to drive, and the corset was thrown in the fire. George Eastman had expressed the idea, "A picture of a pretty girl sells more than a tree or a house." The Great Yellow Father did not play with weight or technology for his women's cameras. All these colorful objects — Vanity, Ensemble and Coquette — were decorative, fashionable and also photo cameras. In most of the ads, women with cameras did not appear to be actors but witnesses. They pictured nice views during a trip with husband, lovely babies, growing children and nice homes. Kirche, Kinder, Küche (Church, Children, Cuisine) were declared to be the women's activities in old Germany. Any attempt to add another C-word, Camera, on top of the first three? Anyway, women became ubiquitous in Photography, and we can wonder what the status of coexisting genders is since many male photographers do not think first of women with a photographic apparatus but of women without any apparel.

To cut the long story short, let us browse through Jim and Joan McKeown's *Price Guide to Antique and Classic Cameras*, 11th ed. We can notice in the section "Compacts and Vanities," pp. 759-760, a few feminine necessities which are look-alikes of cameras. Hence, the loop is closed; there is a definitive strong link between Woman and Camera.

Since Fashion is what goes out of fashion, and comes back one day or the other, just wait long enough to experience, "Welcome back to photographic handbags!"

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The *New Yorker* cartoon reads, "Haven't you got something I could just squeeze or push?"

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Camera picture credits: 1a Courtesy PCCGB. 3a Photo Michel Auer. 4 Photo Leica Shop. 5a Photo WestLicht. 5b & 5c Photos Adrian E. Richmond. All others by author.

## Directions: The Zoetropes of Culver City

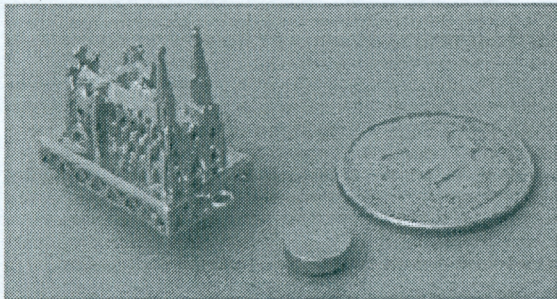
The May-August issue of the *Cascade Panorama* included David Starkman's article on the zoetropes. Mike Kessler has since provided these directions for locating them. - Ed.

Start at the very short Main Street, just off Culver Blvd. Just to the left of La Ballona Mexican Restaurant is a little alley-like pedestrian walkway where you will find the first zoetrope just to the left side of the walkway entrance. Continue west down this walkway to the parking structure straight ahead on the right side. At the first corner of the parking structure that you come to is another zoetrope. If you then continue to walk westward, there is another zoetrope at the next corner of the parking structure on Cardiff St. From that point if you look across the street, there is another one right on the sidewalk, and the pedestrian walkway continues. We'll let you explore to find the others, but they are all in sight from this pedestrian walkway as you continue west. There are six if you find them all.

## A Stanhope with a Battery

by Bobbi London

Stanhope collectors are always seeking items unlike any they have seen in other collections. I was intrigued this July when an antique dealer told me he had a stanhope that lit up. Actually, I was dubious, having never heard of such an article. I was truly impressed with the 14K gold cathedral charm he finally located.



Cathedral charm, battery and U.S. quarter.  
Ralph London photo

At the base of the charm is a covered compartment which holds a small battery, 5/16in in diameter and 1/8in high. When the cover is pressed, the battery contacts an extremely tiny light in the center of the cathedral, located behind the image of the stanhope. It illuminates the interior of the cathedral as well as providing additional light for viewing the photographic image.

The charm is large, 1-1/8in tall, 1in long, and 1/2in wide, larger than any church charm I've seen. The stanhope image is the Lord's Prayer, common in churches. This cathedral charm was one of a number that came off a bracelet with battery-lit charms. None of the others had a stanhope. There was no identifiable company or maker, and I would be happy to learn more about their manufacture. Are there other similar stanhopes out there, waiting to be found?

## Nikon Notes

### Nikon 1: "As Luck Would Have It!" I

by Mike H. Symons

Every once in a while, the "business" of camera collecting takes some strange twists and turns. Case in point: You might recall in my last "Nikon Notes" article, I related the Canadian Nikon 1 connection about a reported 50 Nikon cameras that had arrived at a Canada Customs Bonded Warehouse in Vancouver, B.C., Canada consigned to McQueen, White and Dickenson, a trading concern in the late 1940s. I concluded the article by stating that I was on my way out to scour some Vancouver Island beaches looking for a watertight box of Nikon cameras from that shipment! Well, search as I might, no cameras came to light, so my search for a Nikon 1 carried forward, perhaps forever. I once stated that "chancing" upon a Nikon 1 could only be realized in the following two scenarios: (1) stumble upon one at a garage sale/flea market, Sally Ann or Value Village type of venue where the price tag would be about \$19.95 or (2) buy from a dealer or collector where the price would be in the \$25-\$30,000 range! As far as I was concerned, there would be no middle ground. Either one or the other option only. Those that knew what it was would charge accordingly. End of story or so I thought!

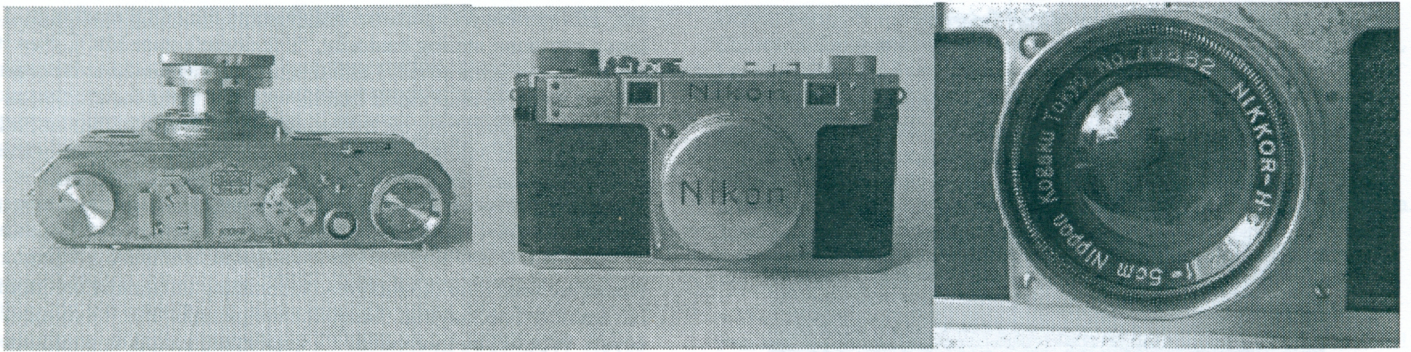
About six weeks after my article in the *Cascade Panorama*, I was conducting my daily search for newly listed Nikon/Nippon Kogaku items on eBay. Somebody from Tiffin, Ohio was selling an old leather Nikkor lens case for \$5. No bidders yet. No big deal. However, something in his description got my attention. He mentioned that it was from the "Made in Occupied Japan (MIOJ)"

era. His terrible JPG pictures didn't show the MIOJ markings. I sent him a response, stating basically, "if it doesn't state MIOJ, then it ain't!" In the same email, I asked him if he happened to have any old MIOJ items. He responded that he would amend the auction as there was no MIOJ stamping on the old lens case, and also that he had his late uncle's old MIOJ Nikon and was planning to sell it on behalf of his aunt. When I excitedly requested the serial number, he responded 69069. Had he made a transposition error, and was it indeed, in reality, 60969, an authentic (and very early!) Nikon 1?

About an hour later (an anxious hour sitting in front of my monitor!), his email arrived saying, "Sorry for the mistake, but the number is 60969. Would I be interested?" I then asked him if he could shoot some JPG images of this camera. Heck, I didn't even know if there was a lens at this point. The JPG images arrived a couple of hours later and, although of very poor quality, gave me an exciting first look at the camera, lens and case. Initially I was disappointed with the condition of the camera body, as I could see some top and front plate corrosion. The lens appeared authentic for the body and in very nice condition, and was an extremely early version of the collapsible 5cm/f2.0 Nikkor-H.C. It was number 70862, one of the earliest in this series yet discovered. The body, number 60969, was actually the 48th Nikon production model, as the first 21 were produced as "test cameras," given out to factory technicians and company executives. These test samples (6091-60921) were put through their paces, and improvements were made before number 60922 was actually placed on the market in March, 1948. The shutter curtains were in terrible shape, and the shutter mechanism was almost nonfunctional. So, even though his JPG images showed a less than perfect Nikon 1 specimen, I had found an extremely rare Nikon 1 in that rarified category of the first 100 produced, a bonus for Nikon collectors. I could hardly contain myself.

Wondering what to offer him was the next dilemma. The seller made it a bit simpler for me by stating that it certainly wasn't "perfect," and that my offer should reflect that. He must have had an old copy of *McKeown's* at his disposal, as he started reciting prices: a really decent version was priced at \$10,000 while a "parts body" would get about \$2,000. Without actually viewing this camera, but knowing it "appeared" to be the genuine article, I was caught on the horns of a dilemma! I wondered if he had told anybody else, and if so, if any other Nikon collectors had made him any kind of an offer. Tiffin, Ohio seemed so far away at this time it might as well have been Mars. To make matters worse, he told me he was going to a "show" that upcoming weekend. This really provided some additional stress, until I found out that he was referring to a collectable glass show in Cleveland. (Actually he is a collector of Tiffin Glass). He was, however, aware of a camera show in Cleveland that very same weekend, and that he might drop in to see if anybody was interested. Yikes! I'd better put in an offer and hope that his aunt accepted it before this weekend "thing" happened.

So my initial offer was US\$2,850. Why that number? Well, it just sort of popped into my head, based on overall cosmetic condition, his statement on camera values, plus a keen knowledge about the limits of my bank account! It didn't take him long to respond, stating that due to the condition, he felt that I had made a fair offer, and if it were his camera, he would close the deal immediately! He stated that he would be seeing his aunt in the next two days and would present my offer to her. Then I started worrying. He had mentioned that his aunt lived in Tiffin, so why would it take two days to run my offer by her? Obviously, he didn't read my sense of urgency in closing this deal. More sweaty palms! I then decided to sweeten the pot by offering him my Nikon Coolpix 4500 digital camera, a camera that I was planning to sell anyway. Looking over the terrible JPG images he had sent me, I figured he could use a better digital camera. That really got him excited, as he admitted that his aunt had only promised him \$100 if he sold this old camera. The Nikon digital camera would be a bonus for him. The aunt probably figured she would get about \$400 for the camera and would give him 25% for his troubles.



Mike Symons photos

Was my offer of \$2,850 (plus a digital camera) accepted? Stay tuned for the thrilling conclusion in next month's issue. This deal got a bit dicey after that initial offer. Meantime, above are some images of the Nikon 1 camera and lens outfit.

### Future Northwest Shows

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](http://www.portlandphotoforum.org) or [www.msnusers.com/mhccphotographyclub](http://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 Center, 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.

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

[www.antiquewoodcameras.com/shows.htm](http://www.antiquewoodcameras.com/shows.htm)

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

### October Toronto Show

Sunday, October 5 — Photographic Historical Society of Canada Annual Fall Photographica Fair, Coffee Time Soccer Centre, 7601 Martin Grove Road (1/4 mile south of Highway 7 on the east side), Woodbridge, Ontario, Canada. Contact Larry Boccioletti, 1248 Jane Street, Toronto, Ontario M6M 4X8, Canada, phone or fax 416-243-1439, [larbocci@interlog.com](mailto:larbocci@interlog.com) or visit [www.phsc.ca](http://www.phsc.ca).



20600 SW Shoshone Drive • Tualatin, OR 97062

Meeting, Tuesday, September 30, at Milan Zahorcak's home

The Future of CPHS (see inside)

Summer Shoot results and Report from PhotoHistory



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