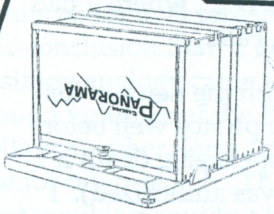


CASCADE PANORAMA



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

April 2003

April Meeting: Wednesday, April 23, 7:00 pm, Home of Bobbi and Ralph London, 6809 SW Raleighwood Way, just west of Portland.

April 23rd Program —

Ben Ehrman, America's Camera Collection: Adventures at the Smithsonian. One of Ben's exploits is noted in Mike Kessler's column below.

In addition, Matthew and Elizabeth Isenburg will be visiting prior to Matt's talk to the Puget Sound group the next day (see below). Guests welcome.

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 0.7 mi. on Scholls Ferry (passing Raleighwood Lane and Hamilton) and turn right onto Raleighwood Way. If you see the Safeway store on your right, 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.

CPHS Calendar

Meeting — May 28 (special place), A Visit to Mike Hanemann's Collection.

Summer Shoot — Sunday, June 29. Touring SW Washington, ending at Jack and Carol Kelly's house.

Matthew Isenburg to Talk at PSPCS Meeting

Well known collector Matthew Isenburg will speak on Thursday, April 24 at 7:30 pm at the Puget Sound Photographic Collectors Society's meeting as part of

Deadline for material for May-August issue — April 30

Show Experience Weekend. His subject, "The Isenburg Collection," will cover two related topics: An overview of the collection as it is displayed in his house; and What is involved in preparing a museum display.

According to *The Bellows*, the Society's publication, Isenburg "is noted, among other things, for his collection of daguerreotypes, including rare outdoor scenes dating to the California gold rush. His collection also includes the cameras and related equipment needed to create these images. He plans to show slides of his collection including portions that he doesn't often show to the visitors to his home in Connecticut." Isenburg is a founder and active leader of the Daguerreian Society and a popular speaker at various society gatherings.

The talk will be at the Des Moines, Washington, Masonic Temple, 2208 S. 223rd Street. Take Midway exit 149 west from I-5, go to the first stop light west of Pacific Highway South and turn right.

Portland Celebrates Photo Americas

Photo Americas, which started April 8 and runs about a month, celebrates photography in Oregon. Activities feature gallery exhibits in over thirty local venues, lectures by distinguished photographers, an auction and a gallery walk. Participants are dealers, photographers and curators from the United States and Europe, including local artists such as Stu Levy, Christopher Rauschenberg and Ann Kendellen. See www.photoamericas.com.

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 photographica 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.

Southern Exposure

Now What Would I Like?

by Mike Kessler

All good things come to an end, and this time it came in a Capsule. No, I didn't suddenly take up drugs. The "Capsule" I'm referring to is *the CAPSule, The Quarterly Newsletter of the Chesapeake Antiquarian Photographic Society*. More to the point, I'm referring to an article in their March issue by Ben Ehrman entitled, "The Acme Camera and Changing Box."

For the better part of thirty years, I've had a bug in my bonnet over a camera that never was: the Acme. I first "discovered" it as a woodcut in a James Queen and Co. catalogue where I instantly fell in love with its unusual, humpbacked silhouette and its myriad levers and buttons. When I read that it could take up to four images on a single plate using a set of swinging masks, I just knew I had to have one. Well I looked and looked from then till now without getting so much as a *smell* of one.

It was during those heady years when I spent many weeks a year driving all over the country in search of antique cameras. I visited countless collectors in nearly every state and jawboned at the shows those I couldn't visit. If there was an Acme anywhere out there, I would have picked up on it. As time went on, my favorite running gag became my reply, when asked what I would like (usually referring to a menu selection at some restaurant), "Oh, I'll have an Acme Camera with Changing Box, thank you!"

I even began to fantasize about the ethereal little beast when, at one of our WPCA shows, I acquired a wonderful cabinet card of a family group, the father and four daughters, all staring intensely, yet reverently, at the Number Four String Set Kodak in the father's lap. My fevered mind came up with a story which I wrote for issue No. 108, Winter 1995/1996 of *the Photographer* entitled, "The Adoration." Since the photograph was taken in Harrisburg, Pennsylvania, I claimed that the father was none other than S.C. Nash, and the Kodak was a spiteful gift from the daughters to their father on the eve of the beginning of the first production run of Nash's own creation, the Acme. The shock of seeing how superior the Kodak was to his brainchild sent Nash into a cataleptic fit, freezing him permanently in the position seen in the photograph. For the ultimate fate of Nash and his four evil daughters, you'll have to scrounge up that particular copy of *the Photographer*, but I warn you it isn't pretty.

So much for history. The Acme has *finally* been found and Ben Ehrman did it. Would you believe it? A nearly complete example had been right there, under our collective noses, in the Photographic History Collection of the Smithsonian Institution's National Museum of American History in Washington, D.C., where it had been donated back in 1927 by B.J. Falk.

Ben contacted me late last year with the news of his discovery, even letting me see the photos well before publication (under penalty of unspeakable death if I uttered a single syllable before I was authorized). I immediately offered two of my most cherished pieces of photographic ephemera for his article: my S.C. Nash catalogue and my Acme sample photo — the closest I ever got to owning the camera.

The article is out now, and copies may be had by contacting Ben (behrman2@comcast.net) who can provide copies for anyone who wants them. I won't spoil the surprise by revealing any of the neat details of this rarest of the rare, but personally I was just blown away by the wealth of historical information in Ben's extremely well written article. Gee, who'd have thought that S.C.'s first name was Scotto.

Finally, Ben let slip in his article that there is a rumor of another Acme in a collection somewhere in Japan. It's a good thing I don't take much stock in rumors — Sayonara!

As the Glue Sets

A Pain in the Brass — Conclusion Part 1

by Milan Zahorcak

Back in January, in the first part of this article, titled "A Pain in the Brass," I related a story that found me puzzling over the fate of one the great early American lens makers, Holmes, Booth & Haydens. The company was founded in 1853, but seemed to have simply disappeared from the scene sometime in the mid to late 1860s. Then an unusual and unlooked-for lead turned up, one thing led to another, and all of a sudden a lot of things made some sense, or no sense at all, and all was to be revealed in the February installment. But in early February new news surfaced, I postponed the February piece, and then the March deadline blew past, and so, here we are.

Those of you who read Isaac Asimov's *Foundation* trilogy may recall that the scholarly archeologists working on the origins of mankind for the *Encyclopedia Galactica* project performed their research by digging through the written archives. And, the evidence on file did not support the speculation that Earth was a likely

place for mankind to have originated. No one actually ever left the library to do any sort of onsite research.

I was amused when I first read that, but with this project, concerning the fate of Holmes, Booth & Haydens, I've gained a deeper appreciation for the limits of archival research, and in essence, I've come to the conclusion that "I guess you had to be there." The Asimov analogy came to mind as I sifted through the bound volumes of the *Philadelphia Photographer* that fellow member, Jerry Spiegel, was kind enough to loan me for my research. Then I, too, came to the conclusion that mankind couldn't have ... no, wait, that's a different issue. Let's see if we can wrap this story up somehow. Let's take what I have, lay it out chronologically, and see what happens. Oh, and I may as well tell you now, this isn't the concluding piece, either.

OK, in the beginning: HBH is formed in 1853 by Israel Holmes, John C. Booth, Henry W. Hayden and Hiram W. Hayden. Henry and Hiram were brothers and cousins of Israel. The business was founded in Waterbury, Connecticut. (Does that location sound familiar to anyone? It's also the home of the *Scovill Manufacturing Company*). Initially, HBH produced brassware: utensils, lamps, etc., but quickly entered the photographic arena by producing Daguerreian plates, alcohol lamps, and so on.

Somewhere around 1853-54, HBH employs Charles F. Usener to head up their New York City photographic works, and they begin to make photographic lenses bearing the logo of *Holmes, Booth & Haydens, New York*. Usener was a prominent New York optician, and there are portrait lenses from that era that bear his name alone, although I cannot determine whether those lenses date from before his tenure with HBH, or from the iffy period in the mid-1860s when HBH may, or may not, still have been in business, but I suspect the latter.

For the next 12 years or so, until about 1865 or 1866, HBH produces an extensive line of photographic equipment, but is best known for its Dag-plate and excellent lenses. Their major US competitor was Charles C. Harrison, also of New York City. C.C. Harrison has little to do with the HBH saga, except that his firm suffered through many of the same difficulties faced by HBH, and we may be able to extrapolate a bit from the Harrison history which is better documented (remembering the *Encyclopedia Galactica* example mentioned earlier).

Now some historical background. Photographically, 1853 through 1866 was the heyday of the wet-plate era, and saw the rapid decline in popularity of the Dag. While wet-plate photography was by no means a simple, off-the-shelf process, in comparison to making a

Dag it was a piece of cake, and large numbers of collodion photographers entered the field.

However, this was also the period of westward expansion, slavery issues, and economic troubles. The nation was in deep recession by 1860, and involved in a terrible Civil War from April 1861 to April 1865. Photography in this period, though well-remembered now for its historical documentation, took a beating as an industry as resources were diverted to the war effort. Major companies like Anthony and Scovill, up until then fierce competitors, combined efforts for a time to rescue a number of other companies from going under, including joint ownership of the C.C. Harrison firm for about a year. (As an interesting side note, for a brief period during 1860 and maybe into 1861, Harrison's name didn't even appear on his own lenses, but rather both the Anthony and the Scovill names were engraved.)

But HBH remained on its own, apparently suffered, and did not recover completely, and the January 1866 issue of the *Philadelphia Photographer* carried a small notice that HBH "had retired that branch of their business" and had "disposed of it to Bryant & Smith." Bryant had been with the John Sawyer Company, and Smith is named as the former director of the HBH photographic department. There is no mention of Usener who had always been referred to as the "chief optician" of HBH.

This is where things start to get hazy. Holmes, Booth & Haydens did not actually go out of business as such in 1866, but continued to sell off their apparently huge inventory of photographic supplies. Bryant & Smith also sold HBH equipment, and more specifically the HBH cameras (lenses), under the banner of "Successors to Holmes, Booth & Haydens." I don't know who, if anyone, was actually manufacturing new stock for them at this time, but if anyone was, it probably was not under the HBH name. So one open question is whether anyone has ever seen a lens with the Bryant & Smith name. I, for one, have not.

In addition, sometime earlier, HBH appears to have lost, or let go, the services of Charles F. Usener because in that same January 1866 issue of the *Philadelphia Photographer*, there is an ad by the Willard Company (uh-oh) that pitches John Dean Cameras (meaning "lenses" remember) that were "manufactured under the direction of Charles F. Usener" and for which Willard is the sole agent.

The very next month, in the February 1866 issue of the *Philadelphia Photographer*, the Willard Company ad crow's that they have now purchased "all of the Improved Curves, Gauges, Tools, & Machinery used by Charles F. Usener" The Willard Company retains Usener and for the rest of the decade their ads describe their "celebrated cameras" (lenses) as being made by

Usener who had been the chief optician for HBH for 13 years.

For the remainder of 1866, and into the start of 1867, there are no HBH ads, just Bryant & Smith as successors to HBH, etc. And the B&S ads continue to sell HBH cameras (meaning lenses, of course) as if there were no end in sight.

But, one year later, in the February, 1867, issue of the *Philadelphia Photographer*, there a small notice that Bryant & Smith "dissolved partnership and sold out to Messrs. Holmes, Booth & Haydens who will continue business at the old stand in New York." And later in that same issue there is an HBH ad that reads in part "Successors to Bryant & Smith" that claims that they are the "Manufacturers of Holmes, Booth & Haydens Cameras" (lenses). Confused yet? Where were HBH for the past year, and what were they doing? I dunno.

By March 1867, HBH is back to running full-page ads, and interestingly they mention that they still have a full stock of ... OK, from this point on I'm going to use the word "lenses" when they actually mean lenses, this "camera" confusion has got to stop ... lenses made under Usener's supervision (meaning new old-stock) as well as a full line of lenses made by their new chief optician (who is not named) that are even more "thoroughly scientific as well as practical."

But is HBH actually back in business? Did they ever leave? Oh, brother, just wait.

HBH ads run through all of 1867 and into 1868, dropping any mention of being "Successors to Bryant & Smith" along the way, but there are no HBH ads in 1869. And in the March 1869 issue of the *Philadelphia Photographer*, there is this fascinating little note from the Willard Company to the Editor of the *Philadelphia Photographer* that reads in part: "Having again secured the services of our former salesman, Mr. A. H. Baldwin (after his absence of about nineteen months, to assist Holmes, Booth & Haydens in closing out their stock of photographic goods)."

What?!? Wait a minute; he was gone for 19 months? Assuming that he came back in March of 1869, it would appear that Baldwin left Willard in August or September of 1867 to go to HBH to help them close out. I wonder what the circumstances were of Baldwin's leaving Willard, or of his employment at HBH? And in what capacity? Who was he formally associated with? HBH or Willard?

Yet HBH was running full page ads during this entire time with no mention of closing or going out of business. But it is fairly apparent that sometime in late 1868, or more likely early 1869, HBH closes up shop, or at least the photographic side of it, for good.

I also wonder about the circumstances of Usener's leaving HBH and joining Willard back in 1866, because this is where my wondering about what happened to HBH started way back in January. That's when I stumbled upon an obscure reference to a lawsuit filed by HBH against the Willard Company, sometime in 1866, which they apparently lost. The reference was to an appeal of the original shareholder suit that went against HBH. HBH lost the appeal as well. My son then did a bit of research for me and found that there were six suits and/or appeals, brought by HBH against Willard between 1866 and 1868, HBH losing all of them. Then, to cap it off, sometime in 1868 there was *Willard v Holmes, Booth & Haydens*, 142 NY 492, 495, a suit brought by Willard against HBH for malicious litigation which Willard won.

And that seemed to be the end of it for HBH. I wish I could tell you what those suits were about, but no amount of digging online uncovered anything on the other cases. This might be interesting for someone closer to New York to look into (Jerry?)

When I mentioned these lawsuits to Jerry in early January, I asked if he knew anything about them. He replied that he didn't, but that it was interesting that I had brought it up because he had found something with the HBH name on it that seemed to have nothing to do with photography. He then encouraged me to dig a bit deeper into the history of HBH, perhaps outside the photographic field.

OK, not very satisfying, but it seems that for whatever reasons, HBH was out of photography by 1869, but as it turns out that was not the end of HBH. Not by a long shot.

Next time, the rest of the story.

3-D Is Not A Triangle

The Search for Abe Lincoln in 3-D
by Ron Kriesel

When Milan Zahorcak could not talk as announced at the March meeting about Photography and the Photographer during the Civil War, Ron Kriesel graciously filled in on short notice. His topic, "The Search for Abe Lincoln in 3-D," is also the subject of his column this month. — Ralph London

Reference: *The Civil War in Depth*, by Bob Zeller, 1997, Chapter 4 — Abraham Lincoln: A Man for the Ages.

My summary of Chapter 4, mentioned above, reviews information Bob Zeller published in his book about the

accomplishments of Arthur Lloyd Ostendorf who was one of the world's foremost authorities on Lincoln pictures. Ostendorf wrote several books and contributed many articles, illustrations and photographs on Lincoln for magazines, books and television. He also practiced as a commercial artist and made many drawings of Abe Lincoln. He passed away at the age of 79 on October 27, 2000.

The following is a list of facts Mr. Ostendorf accumulated regarding the photographs of President Abraham Lincoln and their relation to stereoscopic views:

1. In 1938, Lloyd Ostendorf of Dayton, Ohio, at age 21, began collecting Lincoln photographs.
2. There are 130 different photographs known of Abe Lincoln.
3. Only 9 views are known to have been sold as stereo views.
4. At least 25 more (than the 9) were made with three-lens or four lens cameras which could potentially yield more stereographs of Lincoln.
5. In the 1950s Ostendorf became aware of the multiple-lens cameras used.
6. During his life, Ostendorf painstakingly reconstructed, image by image, nearly all of those 25 Lincoln photographs so they can be viewed in 3-D.
7. Ostendorf authored the book, *Lincoln in Photographs*, documenting every known pose. His collection includes hundreds of Lincoln cartes de visite, dozens of other images and a half-dozen original glass-plate negatives.
8. His rarest stereoscopic find was the upper left hand and upper right hand glass negatives of Lincoln photographed by Lewis E. Walker in 1863.

Background comments:

- The carte de visite revolution brought with it a new style camera equipped with four or more tubes, each able to make its own image on a portion of one glass negative plate.
- Card stereographs were introduced circa 1850-51 and were of the calotype variety. After 1851 these were produced from collodion glass negatives mostly on albumen paper.
- Daguerreotype and ambrotype stereoviews also began to be produced in about 1851.
- Some popular sizes of images and mounts:
 - Carte de visite 2-1/4 x 3-1/2 image, 2-1/2 x 4 inch mount, c1859
 - Cabinet 4 x 5-1/2 image, 4-1/2 x 6-1/2 inch mount, c1866
 - Stereograph 3 x 7 inch mount, 4-1/2 x 7 inch mount (Cabinet, Artiste, or Deluxe) Image size varied, c1859

— Tintype "gems" about the size of a thumbnail, the smallest were produced with as many as 36 on a single plate and were known as tintype "gems," c1860

The Image Seeker

Lewis and Clark Observatory

by Norma Eid

Starting in the year 2000, I began pondering what Oregon would do in 2005 to commemorate the bicentennial of the Lewis and Clark expedition. In the first couple of years in the new century, there were suggestions and plans offered with enthusiasm for the 2005 celebration. While there there are still plans on the drawing board to celebrate that momentous undertaking by the Corps of Discovery, Oregon's lagging economy seems to have dampened the enthusiasm for the year 2005. My grandfather use to speak with pride of the display of fruit from his orchards that he and others had on display in the Agriculture Building at the Exposition. I remember, too, the beautiful Oriental jewelry box that sat on the dresser at my grandmother's house. On one visit she told me that it was a gift to her brought from the Lewis and Clark Exposition by my grandfather.

The major buildings of the Exposition have been photographed often in an assortment of photographic formats. Particularly, stereo cards were very popular at this time, but other formats, like half-toning used on the postcard of the Lewis and Clark Observatory produced by the Morgan Co. of Portland, Oregon, were purchased and mailed to friends and relatives at distant destinations. This card was purchased by a visitor named Grace on October 13, 1905. She mailed it to Miss Laura Jane Gage, 310 Floumoy St., Chicago, Illinois, but failed to put the necessary one-cent stamp on it, nor did she list her return address. The card does have both a Portland and Chicago cancellation mark along with two stamped messages — one in black ink announcing "HELD FOR POSTAGE" and another in red ink stating "This is the article for which postage was sent." That was an impressive amount of service on the part of the U.S. Postal Service for a one-cent stamp, but the green one-cent stamp with Benjamin Franklin's likeness is properly affixed to the card.

Careful scrutiny of the observatory on the postcard does reveal wooden stairs winding around the inner tower to the viewing platforms. Those that were able to reach the top viewing platform featured on the card must have enjoyed a memorable view that probably included Mt. Hood on a clear day. As noted on the

bottom edge of the card, the top viewing platform was 1000 feet above the city below.



1000 FEET ABOVE THE CITY.

Nikon Notes

Nikon 1 Production Numbers: The Myth Clarified II

by Mike Symons

In last month's article (Part 1) I discussed John Baird's article regarding the possible allocation and distribution of the 738 Nikon 1 cameras produced by Nippon Kogaku (Nikon). John wrote a series of articles in the late 1980s entitled, "In the Shadow of Fuji," published in the *Nikon Historical Society Journal*, Issue 22, December 31, 1988. Baird recounted the fact that of the 738 Nikon 1's produced, 229 bodies were left in stock (from approximately August, 1948) to eventually become "Modified" or what we now know as the Nikon "M". Baird's story continues.

"If we go back into history to the late 1940s, we find that Chiyoda Kogaku (Minolta) & Tokyo Kogaku (makers of the Minion 35 at that time), along with

Nippon Kogaku, were forced by the International Trade Agency to manufacture their 35mm models with the 24 x 36 format acceptable in non-Japanese markets. This was fairly important since the GHQ ordered that camera production be allowed only if cameras were exported to gain foreign currency. So the conversion of 229 Nikon 1's into M's meant that some model 1 serial numbers were scrapped and replaced with new "M" numbers. From a recent translation, it is possible that most of the early M's came from 1's produced after 609320 (1/49), although some M's may have come from cameras left in stock in 8/48 (around 60973-74), about the time Japanese camera makers became aware of their unacceptable 24 x 32 format. Lastly, [for] those 50 Nikon 1's sold by N-K directly, it has been suggested that they were marketed in Hong Kong where the 24 x 32 format was not a hot issue, thereby saving N-K from additional conversion of Nikon 1's to M's.

"Anyway, except for those converted into M's, used for samples, or whatever, there leaves only 400 or so Nikon 1's that ever hit the camera shops. One last note: remember those 90 pieces missing from the pre-609320 batch? It is entirely possible that some of these were sold on the black market in Japan in 1948. It was in this year that GHQ almost banned camera production due to this activity. Since it was allowed only to gain foreign currency, domestic purchases were discouraged by means of a high excise tax. Eventually it was agreed that cameras in stock could be marketed in Japan without restriction until 9/48 when at least 80% had to be exported. Strange how this coincides with the time when N-K was examining the idea of producing its camera with roughly a 24 x 36 format (8/48). Since really the only place they could sell the Nikon 1 (24 x 32) without being modified was on the Japanese market, [it was] a post war market without much extra cash that could constitute 20% of total sales!"

"The only place N-K could hope to sell the Nikon 1 (24 x 32) without being modified, was in cash depressed Japan itself, where the home market could only sell 20% of the total sales of Nikon camera production!"

In the next issue, I will delve into the Canadian Nikon 1 connection. I have recently received "insider" information into this part of the early Nikon history. Stay tuned as the world unfolds.

More Cameras in the Movies

In the March *Cascade Panorama*, "Cameras in the Movies," ended by quoting Bill Kimber, "Makes one wonder who provided all the wonderful press and movie cameras used in the current movie *Chicago*." The two articles below, one by Larry Boccioletti and one by Paul Garrett, provide answers.

"We have the answer for you to the question that was posed in your last *Cascade Panorama*," said a short email to me from Bob Lansdale, editor of *Photographic Canadiana*. The email was copied to Larry, who lives in Toronto, telling him how to contact me. I soon deduced the answer involved the *Chicago* cameras, and I eagerly awaited information from Larry. His quick responses included permission to publish his answer. He asked a favor: Needing more bayonet base flash bulbs, he offers to buy any that readers have buried in a closet. He can be reached at larbocci@interlog.com.

Independently, Paul Garrett, the originator of this topic of cameras in the movies, added additional information in the March newsletter of the Arizona Photographic Collectors. An excerpt is reprinted after Larry's article.

Who supplied the movie cameras remains open. It is possibly History for Hire in Los Angeles. Paul wrote in his March article, "That prop house also has an incredibly extensive inventory of early movie studio equipment." Larry, who has never dealt with History for Hire, wrote me, "The local prop house [in Toronto] did not provide any movie cameras, but did say it was a LA firm but refused to name it." — Ralph London, Editor

Press Cameras in the Movie *Chicago*

by Larry Boccioletti

Yes, they were my press cameras used in the movie *Chicago*. The movie was shot in large part here in Toronto.

They rented twenty press cameras, all from my collection of some three hundred cameras, mostly Crown and Speed Graphics but several Busch Pressmans as well. They used over 3000 No. 5/25 flashbulbs which I also supplied. Bayonet base reflectors were selected because screw base bulbs are more expensive and the bulbs are only flashed for effect. The flashguns were a mixture of Graflex and Heiland and were fired from the button on the back of the gun. I have since designed and built a flash array where six flash bulbs are loaded into the unit and fired sequentially from off-camera.

The prop buyer from *Chicago* came to my home to see what I had and picked out the press cameras he wanted along with the flashguns. I believe that I was the only local supplier who had that many cameras in inventory along with the flash bulbs. I was not asked for any other type of cameras, although I had plenty of others on display. I guess they came to me after they had a final decision on what models to use. However, from what Paul Garrett wrote, I'm surprised they used my stuff as opposed to History for Hire's, unless it was the favorable exchange rate. However, the prop buyer was local and had used my stuff on other shows. The last

invoice for twenty cameras is dated March 2002. They wrapped in Spring 2002.

The down side to this rental was as feared: damage to the cameras. I spent two hours demonstrating the proper use and handling of a press camera to the prop people, but, of course, in their translation to the extras, a lot of the information was either omitted or incorrect. Several of the cameras were damaged, mostly as the extras tried to close the camera without sliding the lens board back into the body, thus breaking the lens board tracks. One camera even disappeared. However, I got no static when I presented a bill for the missing camera and the repairs.

I make sure I identify each piece of equipment with accessories and serial number on the invoice, and when it is returned, I ask the delivery person to stand by while I check the returns against the invoice. It is critical that all shortages are claimed immediately, because if the shoot is wrapped, the production company will dissolve, and you'll be left with an unpaid bill.

After fifty years as photographer and collector, I have retired but do vintage photo equipment rentals out of my home as a part-time endeavor. I do not advertise. All my clients are by word of mouth, from one prop buyer to another.

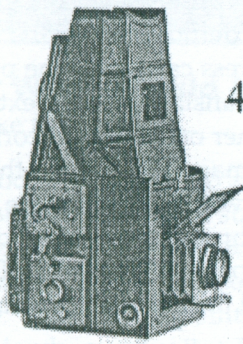
More Movies Photographica

by Paul Garrett

Excerpted from the March newsletter of the Arizona Photographic Collectors

Our [Arizona Photographic Collectors] January newsletter issue has created several inquiries and questions regarding the article, "Matchmatics in the Movies." A couple of other clubs have used the article in their newsletters, and one wondered where all the press cameras materialized from for the movie *Chicago*. I have some insight into this ... to share.

The prop house in the LA area, History for Hire, worked very hard for over a year in attempting to amass forty-five Pre Anniversary Graphics (early version with the folding top mounted optical view finder) that the producers wanted for *Chicago*. The problem was that they wanted them with flash attachments which were not around when the cameras were originally introduced in 1928 and the finder was changed to tubular in 1939. As a result, early flash guns had to also be located and mounted and folding view finders found for the later versions that were otherwise identical. Jim Elyea and his very able team at History for Hire did a great job and were able to fill the order.



4x5 Graflex, Series B

Speeds 1/10
to 1/1000

For Sport Photography

WATCH the action in the hood. As the horse goes over the hurdle or the ball goes over the net, trip the shutter.

With a Graflex it's that easy to put the exciting scene into picture. Guesswork is left out. You know when the focus is sharp, you see what the view includes.

Graflex, Series B, is a unified camera with its Kodak Anastigmat *f*.45 permanently set in a rigid metal mount. Two advantages of the 4 x 5 proportions are that the big size simplifies composition and that the big contact print gives you a satisfying image.

Price of the 4 x 5 Graflex, Series B, with one cut film holder (plate holder optional) and 6 $\frac{3}{4}$ -inch Kodak Anastigmat lens *f*.45 is \$92, tax included. See this splendid Graflex at your dealer's.

EASTMAN KODAK COMPANY

Palmer & Schwing Department

Rochester, N. Y.

July 1924 ad from the Mike Hanemann Collection

Cascade Panorama

8

April 2003



20600 SW Shoshone Drive • Tualatin, OR 97062

Future Northwest Show

Saturday, April 26 — Puget Sound Photographic Collectors Society 23rd 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.

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

www.antiquewoodcameras.com/shows.htm

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

First Class Mail

Meeting, Wednesday April 23,
Ralph and Bobbi London's home.
Ben Ehrman talks on America's Camera
Collection: Adventures at the Smithsonian.

Hear Matthew Isenburg's talk,
"The Isenburg Collection" at the PSPCS
meeting on Thursday, April 24.