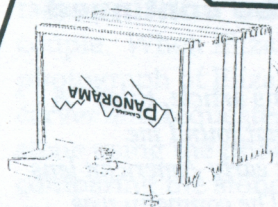


CASCADE PANORAMA



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

March 2003

March Meeting: Wednesday, March 26, Instrument Sales and Service,
33 NE 6th Avenue, 7:30 pm. Doors open at 7:00.

March 26th Program —

Milan Zahorcak will talk about Photography and the Photographer during the Civil War. He has promised to include lenses of the period.

CPHS Calendar

Meeting — April 23 (special date and place), Ben Ehrman, America's Camera Collection: Adventures at the Smithsonian.

Show Experience Weekend Attracts Matthew Isenburg

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 Show Experience Weekend. 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.

**Deadline for material for April issue —
April 2**

Southern Exposure

Close Calls

by Mike Kessler

For more than 25 years I had the best job imaginable; I traveled all over the U.S., visiting collectors and searching for photographic antiques. Along the way I filled my car with cameras from museums and collectors that needed restoration, returning them on my next trip east. Looking back I don't know how I survived.

Traveling literally on a shoestring, I had several close calls due to my habit of sleeping in my Volkswagen Beetle. Once I pulled off into an empty field to set up my "camp" when a nervous farmer, armed with a shotgun and two German shepherds, convinced me to move elsewhere. Then there was the time I was the only moving vehicle on the Interstate during an ice storm near Buffalo. Somehow, with clenched fists and parting with a few quarts of sweat, I managed to creep along the crown of the highway for more than 30 miles just to get to my appointment with a collector in Erie.

Mother nature gave me another jolt when, while crossing northern Texas on my way back to California

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.

from one of my annual trips, the sky suddenly got darker than a well digger's you-know-what. On the far horizon I could see the setting sun, underneath the storm clouds, silhouetting a picket fence of a dozen or so tornado funnels. I pulled at least six "g's" as I screeched the car around and headed for the nearest motel.

My closest call, though, may (or may not) have happened the time I was antiquing way up in northern Maine. My modus operandi involved stopping at every antique shop, second hand store and camera shop I could find, asking everyone there for old cameras or photography related stuff. During one such stop I was approached by a man who overheard my questions. "I've got a really old camera," he offered. "Great," I said, "What kind is it?" "Don't know" was his reply. "Well, is it wood?" "Yeah, it's wood." "Does it have bellows?" "Yeah, it's got bellows." "Red bellows?" "Yeah, red bellows." "Brass lens?" "Brass lens."

As this line of questioning went on, I started to have the feeling that I could suggest that it had green polka dots and he would say yes. What really worried me, though, was the fact that this guy, a kid really, of about 20 or so, was at least three times my size and his friend, who kept his mouth shut, outweighed me by at least 40 pounds.

"Why don't you follow me to my place outside of town and I'll show it to you?" I thought I detected a hint of nervous anticipation in his voice. By this time a little voice of my own was telling me to cool it. For a brief moment one particular scene in the movie *Deliverance* popped into my head.

I told my two new acquaintances that I had to see an antique dealer just down the street but that I would meet them in fifteen minutes and go take a look at their camera. Back in my car, I ducked into an alley and parked behind a dumpster where I would have a good view of the street. I waited there and watched for nearly an hour while the two guys drove back and forth through the length of the town, looking for yours truly. Finally when they went one way, I took off in the opposite direction with more than a little feeling of relief.

Did I miss out on a great antique camera or something else? I'll never know, but every time I recall the incident, I think of a line that I picked up somewhere and love to repeat. "Life's an I.Q. test." That time I think I passed the test.

As the Glue Sets

A Pain in the Brass — To be continued 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 next installment. Sigh, but that was in January.

Oh, good grief. ... again. Sorry, folks, our March deadline was moved up and I'm not done puzzling out the HBH scenario. Perhaps, next time?

The Image Seeker

The Stephens, Oregon Pioneers by Norma Eid



This photograph shows the tombstone of James B. and Elizabeth Walker Stephens, pioneers to Oregon

in 1844. It is found in Lone Fir Cemetery in Portland, Oregon. While I took the photo of the stone, that would not make it eligible for a column dedicated to photos taken in the past. What does qualify the photo for this column dates back to a photo that was taken in 1887 or earlier of the above-mentioned couple. When Elizabeth died in 1887, James took a photograph of Elizabeth and himself to a stone carver and requested that he design and execute a stone using the photo for guidance. Anyone comparing the stone and photos of James and Elizabeth would agree that the stone carver did his work well. James died in 1889, and the stone marks both graves.

James Stephens had arrived in the Oregon Country with some money with which he bought from Dr. McLoughlin a very large parcel of land on the east side of the Willamette River. By the time that the second wagon train arrived in 1844 McLoughlin had decided he would concentrate on keeping the Americans south of the Columbia River and hope to keep the land north of the river for the English. To carry out this plan, he was willing to sell the land that he owned south of the river to the Americans.

The land that Stephens bought from McLoughlin was the best business deal that Stephens ever made. He platted the land and over the decades sold off parcels usually to recoup from a bad investment he had made. Much of the land was developed and ultimately became the city of East Portland, a separate city from Portland at that time. Stephens built and ran the Stark Street Ferry which crossed the Willamette River between Portland and East Portland. Stephens was a cooper by trade and also ran a cooorage.

Stephens had brought his father with him in 1844. His father died soon after their arrival and was buried on a plot of land on Stephens' property. Later, others were buried there; ultimately the cemetery was named Lone Fir and is still in business today. Visitors to the pioneer section of the cemetery can visit the grave with likenesses of the occupants carved on the tombstone.

Patently Obvious?

Submitted by Milan Zahorcak

In recent issues of Scientific American, there have been numerous of articles about the editor's dismay over the apparently endless controversy about, much less the actual issuing of patents for, "inventions" that violate the 2nd Law of Thermodynamics — i.e., Perpetual Motion. Patents are curious things, and have often created

unlooked for problems in unlikely areas. Photo history is almost defined by its patent-related issues.

The article reprinted below originally came to me, untitled and uncredited, from someone I was exchanging information with while I was still living in Texas in the late 1980s. I received it as a photocopy of a clipping. Years later, but still 8 years ago, I got my first computer, scanned it into my OCR software, and filed it away. I recently stumbled onto it again as I transferred files from one archive to another.

Interestingly, a Google search for two of the names that appear in the article (Miles Berry and Richard Beard) found the original publication. It turns out that this article first appeared in a Canadian magazine devoted to holography, Wavefront, in the Spring Issue, 1987. The article, headed "Some Lessons from History," appears in its entirety online, and can be found at:

http://www.holonet.khm.de/visual_alchemy/wavefront/wave21.html

Rather than using my somewhat altered, amended and reformatted OCR version, we've decided to use the actual text as it appears online today.

Some Lessons from History

Wavefront, Spring, 1987

Ed Wesly offers a chronology of photographic patent conflicts as a kind of parallel to the current problems in holography. While one cannot draw a one-to-one relationship between photographic history and holography, similarities between the two (in terms of their infancy and growing pains) are unmistakable. Perhaps history has some lessons to offer for those currently embroiled in a conflict to control the future of holography.

Only in post-revolution France could an invention be given "free to all the world" and its inventor rewarded with a lifelong pension from the government.

That invention was the Daguerreotype process, the world's first truly practical photographic method, invented by Louis Jacques Mandé Daguerre in the mid-1830s.

Apparently, the French did not consider England part of the planet as the process was patented there just days before the official French announcement. Licenses were required to practise the art of daguerreotyping and were enforced by Miles Berry, agent for Daguerre.

Photo-historians Helmut and Allison Gernsheim speculate that the French government let Daguerre patent his invention in England as balm for wounded national pride, since a subject of the Crown claimed to have preceded Daguerre in using the "Pencil of Nature". If the English were to use the superior French process, they would have to pay for it.

In 1841, Miles Berry sold the patents to Richard Beard, a coal merchant turned daguerreotypist licensee, for 150 pounds annually. A trifling 800 pounds for the daguerreotype monopoly netted him 25 to 35 thousand pounds in 1842! The sole exception to his jurisdiction was the rooftop studios of a Frenchman, Antoine Claudet, who bought a license directly from Daguerre before the Berry patent was issued. (*Milan notes: which didn't prevent Beard from trying to take out an injunction against Claudet anyway. Beard lost*).

Many people challenged Beard's patents. A 5 1/2-year lawsuit resulted in Beard's bankruptcy in 1850, three years before the patents expired. Although his patents were upheld, no damages were awarded and that, coupled with the high legal costs, proved his ruination.

The English had a native son who also invented his own process of photography, one William Henry Fox Talbot. In his process, a negative image was formed by exposure in the camera. It had to be contact printed onto another piece of sensitized paper to reverse tones. There was a definite advantage to this last fact, since many copies could be produced from a master negative. But the texture of the paper base printed through, causing a loss in sharpness.

Because the image was printed out directly in the camera, Talbot's "photogenic drawing" needed more exposure than Daguerre's. Once Talbot added a development step after exposure to increase sensitivity (and rechristened his process the Calotype, herein referred to as the Talbotype), he began to get nutty about patents too.

At first, everyone had to have a license. In August, 1852, Talbot relaxed his stranglehold, allowing amateurs and landscape artists to practise freely, while he pursued the lucrative portrait market.

But since most portraitists were practising a technically superior (although patented) French process, Talbot actually hindered the adoption of his own invention with his rigorous licensing.

Talbotypes and Daguerreotypes were almost immediately abandoned when the wetplate, or collodion process, was introduced. It was more

sensitive, less expensive, and its variants produced a positive in one step directly or could be replicated through positive-negative printing.

It was this last point that threw Talbot out of control. Since he was the father of the negative-positive scheme, he felt the collodion process infringed on his turf. After a fiery, 10-year court battle, with lawyers from both sides providing as much misleading information as they could muster, a decision was reached, but not in Talbot's favor.

Photographers were free to practise the wet collodion process. Or were they? In America, James Cutting patented a variation of the wetplate process called the "ambrotype." His patent also covered the inclusion of silver bromide in the collodion emulsion, essential to speed up the material for portraiture.

This "bromide patent" meant anyone practising wetplate photography was infringing on his patent, and a good many photographers ended up paying Cutting and his heirs, netting them a considerable revenue. Litigation was even attempted to make the U.S. government pay for their use of photography during the Civil War!

When the patent came up for renewal in 1869, it was denied in a classic case of "never mind." The patent office itself stated that it had erred in ever issuing the patent. The silver bromide was not Cutting's original idea, as it had been used in both Daguerreotype and Talbotype processes.

All these early processes relied on metal or glass substrates as vehicles for the light-sensitive coatings. The race was on to find a flexible, lightweight, transparent support for the photographic emulsions. The winner was the Reverend Hannibal Goodwin of Newark, New Jersey, who received the patent for this product on Sept. 13, 1858, 11 years after his initial filing.

Henry Reichenback, a chemist working for Eastman Dry Plate Co., was also granted a patent for a similar item, after revising his application sufficiently to get a patent on Dec. 10, 1859. It specifically stated how to make a "photographic" pellicle as opposed to the general nature of Goodwin's patent, and Kodak began manufacturing their film under this patent.

Goodwin planned to manufacture the film himself, but died in 1860 before production could start in a small plant he was building. The Goodwin film and camera company was sold to the firm of Anthony and Scovill, which started making the film and sued the Eastman Kodak Co. for infringement of their patent.

Fourteen years and 5500 pages of testimony later, Goodwin's wife and the Ansco Company, holders of the patent and formerly Anthony and Scovill, finally received a \$5,000,000 settlement. Maybe this suit was on George Eastman's mind when he blew his brains out in 1932. (*Milan notes: Seems unlikely as Eastman committed suicide nearly two decades after the settlement, and I believe, shot himself through the heart.*)

The photographic patents have been a blessing for some and a bane for others and have even caused fortunes to crumble. It seems that photography as a process could not be patented, and the same may be true of holography. Consider the words of Minister Arago in a plea to the French government to reward Daguerre: "Unhappily for the fortune of this talented artist, the method cannot become the object of a patent. As soon as it is known, everyone! will be able to apply it."

And is it possible that once one knows the secret of holography — of comparing an object's light to a reference source — that secret cannot be patented?

References:

Photographic Pleasures, Cuthbert Bede.

History of Photography, Beaumont Newhall.

L.J.M. Daguerre, Helmet and Alison Gernsheim.

Photography and the American Scene, Robert Taft.

Nikon Notes

Nikon 1 Production Numbers: The Myth Clarified I

by Mike H. Symons

This article is aided by Nikon Historical Society member John Baird's series, "In The Shadow of Fuji," which was first published in the *Nikon Historical Journal*, Issue 22, December 31, 1988. John wrote quarterly installments for the *Journal*.

The Nikon 1 began with serial number 6091. The "6" comes from 1946, the "09" from September. That date, September, 1946, was the date of development of the Nikon 1. The actual production was begun in March, 1948 and ended in approximately August, 1949. The first 21 units were basically prototypes, or given to senior staff or production team members to test. So, it is believed that the first actual production model was 60922. Nikon 1's have been verified up to serial number 609759. John Baird continues this story:

"If we assume that Nippon Kogaku began production of the Nikon 1 at body #60922, (the first 21 being prototypes), and ended at camera 609759, some 738 production cameras were actually manufactured. According to the company's surviving records, 90 pieces were never delivered to the Sales Department at Nippon Kogaku, these cameras coming from the serial number batch between bodies 60922 and 609320. What happened to these cameras ... were they defective models, given as gifts, or used in advertising ... no one knows for sure [The two ellipses (...) in this sentence are in the original.] In addition to these 90 pieces, another 229 cameras, beginning in August, 1948 were left in stock, eventually to become the 'modified' Nikon cameras know as the Nikon M! We'll get back to this point in a moment [Actually I will continue this part of John's story in Part 2 next month — Mike Symons]. So to recap: 738 - 90 - 229 = 419 Nikon 1's were possibly sold. From the balance of 419 cameras, the story is as follows:

- 310 cameras sold to the Public Trading Corp. (Export sales to the Allied Forces in Japan)
- 40 cameras exported as samples by N.K. (Nippon Kogaku)
- 50 cameras sold directly by N.K.
- 400 cameras sold or eventually distributed.

"This figure of 400 is believed to be fairly accurate, thus leaving 19 cameras unaccounted for. These 19 pieces can be explained either through rounding errors in the above, serial numbers attached to defective cameras that were scrapped at the factory, cameras used in developmental projects (for example, trying to make the Nikon 1's format conform to the standard 24 x 36 size), or they just came up missing altogether.

"Now the job is to give meaning to all this. There is no problem in understanding the possible designation of the 310 cameras that were sold essentially to the Allied military troops stationed in Japan during the 'Occupation.' Since the majority were from the United States, it is certain that some of these cameras made it to the States. The 40 cameras used as samples by Nippon Kogaku could have been sent to almost any country in the west in an attempt to develop a market for its product overseas."

It has since been verified that at least 20 to 25 Nikon 1 cameras landed on the docks of Vancouver, B.C. Canada in early 1949. The evidence is a bill of lading upon customs inspection. Where these went is anybody's guess now, but living so close, I'm hoping

some of them will be uncovered, in their original packing boxes, and float over to Victoria ... onto some beach near my condo. Dream on, Symons!

To be continued next month.

Cameras in the Movies

Like the *Cascade Panorama*, the Puget Sound Photographic Collectors Society's *The Bellows*, February 2003,, reprinted Paul Garrett's article, "Matchmatics in the Movies." Editor Bill Kimber added, "This reminds me of the movie, *The Rocketeer* (Disney 1991), which took place in the 1930s and had scenes with newspaper photographers shooting away. These cameras were provided by [PSPCS's] late president Dave Studebaker and *The Bellows* editor. The fee paid us was good, and the cameras were insured, but there was always the chance our cameras would be ruined. Makes one wonder who provided all the wonderful press and movie cameras used in the current movie *Chicago*."

Future Northwest Shows

Sunday, March 30 — Vancouver, B.C. Camera Show & Swap Meet, Cameron Recreation Center, 9523

Cascade Panorama

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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.

Sunday, April 13 — Victoria, B.C. Spring Camera Swap & Shop, Sandman Hotel, 2852 Douglas at Gorge. Contact Rob Scrimgeour, Victoria Camera Swap & Shop, Box 8148, Victoria, B.C., V8W 3R8, Canada, 250-744-0148, aciphoto@scrimgeour.ca.

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.



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