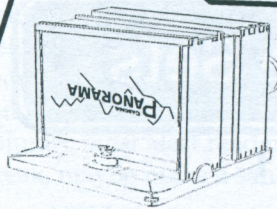


CASCADE PANORAMA



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

January 2003

January Meeting: Wednesday, January 29, Instrument Sales and Service,
33 NE 6th Avenue, 7:30 pm. Doors open at 7:00.

January 29th Program —

The future of halide-based film and the impact of digital cameras on photography. Join the discussion with your observations, experiences and predictions.

Plans and 2003 Dues

Dues will continue at \$15 for calendar year 2003. As we have done since 1996 with no apparent problems, the January *Cascade Panorama* will be the last issue for those who have not renewed their membership. The date on your mailing label indicates how long we think your membership extends. Plans are to publish about eight issues as we have been doing. Meetings and activities will also continue with some changes.

Please bring your \$15 to a meeting or send it to Milan Zahorcak. Checks should be made payable to Milan Zahorcak whose mailing address is 20600 SW Shoshone Drive, Tualatin, OR 97062 USA. Email: mzahorcak@worldnet.att.net. Home phone: 503-692-9108.

New Meeting Place Needed

To continue meetings as in the past, we still need a new meeting place shortly. Soon our current spot at Instrument Sales and Service will no longer be available because ISS is planning to move near the Portland Airport. We could meet in their new location, but we should also consider other places.

The discussion at the October meeting asked each person to propose at least one possible meeting site. It could be a room similar to the ISS conference room or our previous room in Wilson High School. It could be a restaurant, perhaps with a separate room, or a private home. Bring suggestions to the meeting on January 29 or send email to Ralph London (London@imagina.com) or to Milan Zahorcak (mzahorcak@worldnet.att.net).

CPHS Calendar

Meeting — February 26, A Visit to Mike Hanemann's Collection (Special location: Mike's home).

Deadline for material for February issue — February 5

Southern Exposure

Curating Your Collection

by Mike Kessler

Everyone appeases the collecting gene differently. We all started more or less when some "thing," found either in grandmother's trunk or the local flea market, stirred a primitive emotion way down deep inside, creating the damming thought: "Gee, this is *neat!* I think I want *another* one.

Then for the next ?? years, that's what we do. We continue to get another and another and another until now we have a *lot* of 'em! Then, years later, when the accumulation has outgrown the house and the local museum wants a building endowment to accompany your donation and the kids couldn't care less about cameras that aren't digital, we finally take a good, hard look at just what sits on all those shelves and ask ourselves, "What the heck did I collect?"

Putting together a meaningful collection of cameras or cabbages requires deliberate, and sometimes hard, choices. Not having the deep pockets of some of my collecting brethren, I decided early on to approach collecting in a professional manner. I would be the curator of my collection, just as if I were suddenly in charge of the George Eastman House or the Smithsonian. I would focus my collecting in a particular direction or directions, concentrating on the collection's strengths while divesting its weaker elements. For more than thirty years it has

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.

worked well for me so I will now offer a few suggestions you may want to consider for your own collecting.

1. As curator you should strive to make the collection as a whole worth more than the sum of its parts. If you have ten incredible European cameras and two incredible American cameras; consider making yours an all-European collection (by offering me the American ones). It's a hard choice, but when you concentrate in any particular area, you can best nearly any institutional collection.

2. Even though it sounds like just the opposite of my first suggestion, consider diversification. Professional curating (collecting) requires a fairly constant influx of material to keep the momentum and the juices flowing and, for many reasons, a single collection can easily stagnate. I started out collecting only cameras, trading or selling anything else photographic I came across. Eventually I came to the conclusion that I was parting with irreplaceable treasures just because they weren't cameras. Now that the cameras I lust after are financially out of reach, I have six or seven other "collections" with which to satisfy my collecting urges.

3. Make the collection pay its own way. Every collector is also a dealer, though some don't want to admit it, so approach your deals like running a business. When you can, buy two and sell one (for the price you paid for the two, of course).

4. Keep the quality up and the quantity down. Try to imagine that your collection is presented in a beautiful, coffee table book with full color illustrations on the most expensive coated paper stock. Are you suitably impressed with its contents, or do you wonder why so many pages are filled with cameras replete with flaking leather and missing parts? No curator can afford to give space to something that requires an apology.

5. Be dynamic in your curating. Don't just wait until a great piece drops in your lap. Use all the resources at your disposal. Today unfortunately this means one of two things: eBay or the auction house. Recently the prices at the international auctions have been outrageous (which only means that the good stuff you already own is getting more valuable), but don't blow off eBay as a source. I've seen a number of really good pieces, including at least three daguerreian cameras, sold there in the last two or three years (hint: take advantage of "buy it now"). This brings me to my favorite and most productive use of internet antiquing.

6. Go-Withs! My collection is constantly being improved, for a relatively small outlay of cash, by searching for ancillary items, particularly period photos showing the camera or viewer or album, to compliment that piece. A \$50 investment in a cabinet card, showing a woman using a stereoscope that I have in the collection, increases the value of the two pieces far beyond what I paid, and the rush is every bit as great as finding the original item.

These disciplines among others have worked for me, but obviously may not be right for other collectors. You may

use any or all suggestions with no royalties required, but you are *not* allowed to use them in any way to thwart me in my own collecting. Remember, I know what you collect and I know where you live.

As the Glue Sets

A Pain in the Brass, Part 1

by Milan Zahorcak

As both of my readers know (hi, George, hi, Mom), I've collected ancient lenses and lens lore for some time now. Within the collecting community, there are about a dozen serious lens collectors, and if eBay is any measure, about a dozen others, who as interlopers, mess things up for us every now and then.

The way things usually go, within any field of collecting, the more narrowly defined the specialization, the deeper the collector is willing to dig to get what is desired. So while it's difficult to factor in the effect of collectors who pop up on eBay, after a while you have a pretty good idea who your competition is, and who you have to worry about when the choice bits come up.

For me, it's Pete and Jerry (they know who they are) and at this point, Ralph will have already deleted the string of creative expletives that both precede and follow their names when I discuss them in public. [*In fact, Milan did it for me. — Ed.*] The cool thing is that I know both those guys personally, both are friends of mine, and occasionally, when we're rational or restrained, we share information which makes the next confrontation so much more interesting.

This column is about one of those life affirming moments when a couple of us were in a cooperative mood. In this case, me (it's always me, I just give and give ...) and my friend and fellow CPHS member, Jerry Spiegel. It started easily enough. About a month ago I was researching this very column, and ran into a snag, and so I emailed Pete and Jerry.

Now Pete is hard to figure and it may be months before you hear from him, if at all, and when he does reply, you've long forgotten what you asked him about to begin with. I maintain a "Pending Pete" file with some entries going back years.

Jerry, on the other hand, is now retired, bought a computer a little while back, and spends his days trying to corner the market on everything I've ever taken an interest in. Not only that, but it is a documented fact that much of what I'm looking for is lost in his attic, like that scene at the end of *Indiana Jones: Raiders of the Lost Ark*. On the other hand, he is good about responding to email.

At this point, you are probably wondering, "What is this column about?" and at this point, I'll share that with you. I was doing a piece on early American lens makers — this piece, in fact — and had just answered an email from

someone who found my name on the web. I get one or two of those a week. This person asked me to date a lens that he was thinking of buying, a Holmes, Booth & Haydens portrait lens.

Being new to the game, he had not heard of the company before, and was wondering to which side of the century it belonged, 19th or 20th? Ah! a simple question, not requiring a long and complicated answer. Ummm, turns out I was wrong, and since I'm already one page into this column, most alert readers will know to take a bathroom break, maybe make a sandwich and get comfortable.

Now, HBH (if you don't mind, I'll just use their initials when I can) was one of the great early American lens companies. However, they got started in 1853 as a brass company, and their first foray into the field of photography was the manufacture of silver-coated copper plate for the Daguerreian industry, and a bit later alcohol lamps and other dag-related gear. They and the Scovill Manufacturing Company quickly became recognized as the producers of the finest dag plate in this country.

Before I go much further, I should probably explain something about the name of the company. Holmes was Israel Holmes, Booth was John C. Booth, but "Haydens" is actually plural, as there were two Hayden brothers, Henry W. and Hiram W., who were also cousins of Israel. Later, James A. Hayden also came on board, and although I don't know his relationship, if any, to anyone, it didn't change the company name. How fortunate for us.

Israel Holmes started out working for Scovill in some capacity. He later left, and eventually became president of the Waterbury Brass Company. Holmes was a brassy kind of guy, no real personal interest in photography, and after he retired from HBH, he went on to establish another metal-related company, but more on that later.

I don't know much about John C. Booth, but I'm pretty sure that he also started out in brass, and I know almost nothing about Henry W. Hayden, but what little I do know about both will come out later as well.

Of the group, it was Hiram W. Hayden who had a personal interest in photography. Hiram also started out working at Scovill (hmmm ...) where he made chased-brass buttons and later patented a design for brass kettles. He was probably still with Scovill when Scovill started producing dag plates. Hiram took an interest in the dag process and is supposed to have been an accomplished photographer. Later, after he went into business with HB & the other H, it was probably Hiram who steered the company (HBH) into producing dag plates and later, other photo-related gear.

Somewhere in the mid-1850s, HBH expanded their operations to include photographic apparatus, including lenses (which were referred to as "cameras" in those days), but as far as I know, not cameras (which were referred to as "boxes") — still with me?

Then, in 1855, HBH hired the services of a prominent New York optician, Charles F. Usener, who became their chief

optical designer for about 13 years until he was hired away by the Willard Company in 1868 — the subject, some time back, of a many-columned feature of mine from which some readers probably have still not fully recovered.

So, it is almost absolutely positively guaranteed that HBH made lenses from about 1855 to about 1868, but then what? You don't see any "modern" lens designs, such as rapid rectilinears (introduced in 1866), with the HBH name. And so I started to scratch around for additional information about HBH, but without much success. Somewhere around 1868 to 1870, they seem to have just disappeared. What happened to HBH?

Oh! the answer to my email question concerning the date of a certain HBH lens? Well, his lens was numbered about 6xxx. The largest HBH serial number that I'm aware of is 11xxx, so probably somewhere in the middle, say early 1860s.

Time goes by, and a little while later, a curious detail surfaced in a completely unrelated matter. I was looking up some product information on the web, doing a Google search for some company that made circuit-breakers, or plumbing fixtures, or something. In the process, I stumbled onto some other company that was involved in a class action law suit of some sort, and much to my amazement, one of the references cited in the dismissal of that modern case, was an ancient shareholder suit entitled "Holmes, Booth & Haydens v. Willard."

And then it got interesting. And then I contacted Jerry, and then it got *really* interesting.

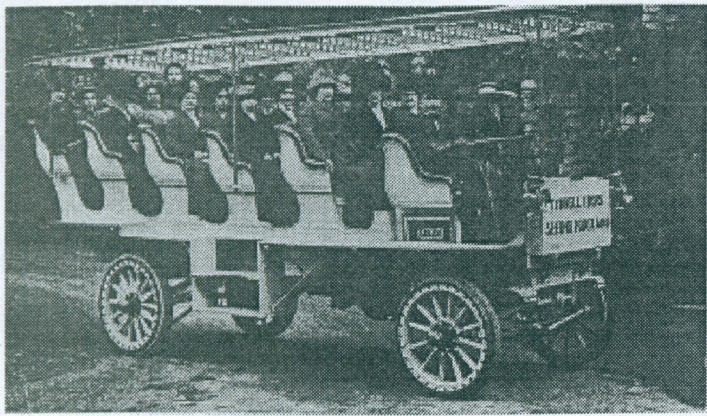
Next month, Part 2 — What did happen to Holmes, Booth & Haydens.

The Image Seeker

Sightseeing Souvenir

by Norma Eid

Probably most readers of this column have taken a sightseeing tour at one time or another in their travels, but probably never in such a regal machine as the good ladies of the World's Dispensary Medical Association are about to undertake. Just contemplating a ride into the foothills of Portland, Oregon, searching for primitive life as promised on the reverse side of the card and then looking at the sparse undercarriage of the bus in the photo makes me wonder about the braking system on their vehicle. Come to think of it, I don't see seat belts holding the passengers fast in their seats. Further study of the card leads me to wonder if those are solid rubber tires on those wheels! I imagine that there were some white knuckles as the bus wound its way downhill from the foothills on the way to Chinatown. Still, an 18-mile ride for \$1.00 was probably worth a few moments of anxiety.



TYRRELL TRIPS

SEEING PORTLAND AUTOMOBILES

Leave Stand 10 A. M., 2 P. M., 4 P. M.

By no means fail to take our delightful sunset and foothill trip, passing from the thickly populated districts, through suburban drives and sections of fragrant foliage and on to primitive life in the foothills, concluding with a moonlight ride through Chinatown, showing the quaint and peculiar habits of the Chinese. The lecturer will treat of early-day history on the old Oregon country. An 18-mile ride. Fare, \$1.00. Car leaves stand, Fourth and Washington, at 6:30 P. M.

Make your reservations early.

PHONES EXCHANGE 11 A 6171

I WAS IN PORTLAND AND TOOK THIS TRIP

Tyrrell operated one of the thriving sightseeing businesses in Portland, offering trips up the Columbia River Gorge and to Mt. Hood as well as tours of Portland in the first decades of the 1900s. During this same period there was a James Tyrrell who operated a photographic studio with a man named Lussier in Portland. A connection may account for the quality postcard that made a great souvenir for the ladies on the bus.

3-D is Not a Triangle

Paris in 3D — From Stereoscopia to Virtual Reality 1850-2000

Reviewed by Ron Kriesel

Was 3-D invented in France? This book gives the appearance of such, but actually does not make that claim. The book just beautifully documents the history of stereoscopia from 1850 to 2000 using the city of Paris, France, and all that may entail to make a book worth having on any photo-historian's library shelf. Of note are

the blinking lights on the Eiffel Tower lenticular image on the front cover! And of course the swaying top of the Eiffel Tower! "What?" "You did not know the Eiffel Tower sways?"

The book sold new for \$75.00 and was published in December 2000. It may be that a reprint became available in 2002 or maybe they are "seconds" as my copy was \$10.00 at Barnes & Noble. Amazon.com also has it for various prices depending on condition. It was published by the Musée Carnavalet, Museum of the History of Paris. Editors are Françoise Reynaud, Catherine Tanbrun, and Kim Timby. Factually the book is a Catalogue published on the occasion of the "Paris en 3D" exhibition held at the Musée Carnavalet from 4 October to 31 December 2000. My copy is in English. I do not know if copies in French may have been published.

A few more statistics are worth mentioning. This is a large size, coffee table book, 9-5/8 x 11-5/8 inches. It contains 291 pages and 3 sets of stereoscopic viewers: a folding stereoscope, anaglyph glasses and ChromaDepth 3-D glasses (everyone needs a pair of those). (Just before the turn of this century, the Crayon company sold a set of Crayons complete with ChromaDepth 3-D glasses. Just ask me to show them to you!)

The organization of the book is exquisite. There are 15 authors filling the 40-page introduction, the three voluminous chapters and the 13 pages of sources, bibliography, glossary, index, and photographic credits. The three chapters are: 1. The golden age of stereoscopia 1850-1880, 2. New ways of creating 3-D images 1880-1940 and 3. The modern age 1940-2000. The subchapters are relegated to various stereoscopic processes, stereographers, and time periods by the various authors. At the end of each of the three chapters is a two-page chronology showing historic events relative to France and historic events relative to stereoscopia. The bibliography is well done being listed by subject, making it easy to focus in on one's favorite subject. The subjects are Anaglyphs, Holography, Photosculpture, Photostéréosynèse, Line screen systems and lenticular screen systems, Stereoscopia and 3-D.

So why 1850? Charles Wheatstone first set out the principles of stereoscopia in 1832. Wheatstone presented his mirror stereoscope to the Royal Society in London on 21 June, 1838. In 1839 the invention of photography was officially announced, Louis Jacques Daguerre presented his "daguerreotype" process to the Académie des Sciences in Paris, and William Henry Fox Talbot and Hippolyte Bayard announced the invention of processes for photographs on paper.

So why begin with 1850? Here is the beginning of the Golden Age of Stereoscopia. In 1850 the Englishman David Brewster traveled to Paris to present his lenticular stereoscope to the optician Jules Louis Duboscq, who then began manufacturing stereoscopes and stereoscopic images of France. Louis-Désiré Blanquart-Evhard, in that same year developed a process of printing photographs on albumen paper which became the most widely used type

of photograph for more than forty years hence. In 1851 the first Great Exhibition was held in London. It was at these subsequent Great Exhibitions in London and Paris that stereoscopic prints were exhibited along with the attending processes and apparatus of photography. This was the Golden Age of Stereoscopy extending nearly to the turn of the century when the amateur photographer became of age.

In conclusion, this is a fascinating book. The presentation of the images shows the historic efforts of early French stereoscopists and completely covers all the processes over the years including the current resurgence of stereoscopy due to the computer age of generated 3-D images. In my estimation the book does not miss a beat including a tissue stereoscopic view presented in a modern way to fully illustrate the unique tissue view process.

It is a fun book, full of historic relevance. Did you know the population of Paris proper in 1851 was 1,053,261 persons. I recommend it for your library.

Auction Fever: Camera Collecting Is Alive and Kicking With A Vengeance!

by Rob Niederman (e-mail: rniederman@usinternet.com, website: www.antiquewoodcameras.com)

Nirvana arrived at the end of 2002. During a brief 30-day period, the camera gods smiled on those who relish rarely seen exotic equipment. Christie's (South Kensington, London) and newcomer WestLicht (Vienna) each held a powerhouse auction, offering a sumptuous feast for collectors of unusual, rare and historically important cameras and other items.

Fine apparatus long hidden in private collections were offered and sold in highly publicized, well-orchestrated auctions. On November 15th, WestLicht hosted an impressive sale of items, believed by many to be from the famous H.D. Abring collection. In keeping with the collection's important and historic roots, Peter Coeln, Manager of the WestLicht Photographica Auction, issued a lavishly illustrated hardbound auction catalog that would feel at home on most living room coffee tables. The catalog included a fine selection of cameras and accessories ranging from the "readily available" to the rare and exotic.

Before the collecting community could catch its breath, Michael Pritchard organized Christie's sale on December 11th of the Jim Barron collection entitled, "The British Camera 1840-1960." Each Lot in the Christie's catalogue was superbly photographed and included fascinating background information.

The Question of Values and Trends. Whether you are a collector or dealer, buying or selling, auctions and other sales venues can provide important information regarding a collection's value at that time. As with the stock market, collectors and dealers want to acquire at the best possible price and hope that values go up. Even the most hard-core collector will keep an eye on camera sales and long-term values since it's a basic part of collecting.

Over the past several months, I have participated in a number of discussions, both online and privately, on the topic of camera values. The overwhelming perception is that collectible cameras are in a slump. As a long time collector and a follower of antiques in general, this blanket statement seems a bit generalized. But could it be true? Are camera prices suppressed and not keeping pace due to economic conditions or other factors we do not understand?

With the topic of camera values fresh in my mind, I put the results from both auctions (over 800 Lots) into a spreadsheet and looked for sales trends and patterns. Those who know me would not find this unusual behavior, but it was a bit of work. After all, here was an unprecedented opportunity to closely examine the sales of cameras ranging from the ordinary to extremely rare, and get a good "read" on the current state of camera collecting. Then again, having a bit too much caffeinated java in my system helped a lot.

As a side note, this is the first time I have done an extensive analysis of any camera auction. It is not my intention to regularly analyze auctions or suggest that this examination aspires to be an inclusive, multiyear study.

What will be learned from analyzing the two auctions? Are camera values really crashing? My opinion going into the analysis was that it depends on what you collect. Looking at sales from the past couple of years, it would appear that common and mundane cameras have dropped (or are dropping) in value. Sales venues such as eBay have brought significant numbers of cameras out of the closet, so to speak, and many cameras regularly appear that were once considered hard to find. On the other hand, most rare, historically important and exotic cameras seem to be selling well above their estimates, sometimes double and triple their published and earlier values!

Auctions Summary. Both sales were impressive and provided more information than space allows. This summary only examines the camera Lots and does not include non-camera items such as lenses and accessories.

The WestLicht sale consisted of 672 Lots represented by a wide range of camera types, accessories and lenses from different countries. The scope of cameras included "mainstream" apparatus (e.g., Leica, Nikon, Minolta), early wood and brass, panoramic, multi-lens and stereo, prototypes, spy and presentation outfits.

Even with unusually high buyer's premiums totaling 25% of the hammer price, 83% of the WestLicht Lots sold. Of the 672 Lots, 421 (63% of the total) sold over the single estimate, which was also the minimum-bid, 139 (21%) sold at a realized price equal to the minimum-bid, and 112 Lots (17%) went unsold. Because WestLicht offered buyers an opportunity to purchase unsold Lots after the auction close, the sold Lots increased to 90%. This summary does not include sales taking place after the auction.

The Christie's sale was more modest in size at 137 Lots, but it too was successful with 100% of Lots sold. According to the Christie's auction catalogue, the Jim

Barron collection "present[s] an overview of British camera making from the 1850s to the demise of mass camera making in the 1950s." The collection included an unusually high number of rare cameras anticipated to garner premium prices, including a Maharajah sliding box camera by George Hare, a stereo sliding box camera by J.J. Pyne, and two collapsible cameras by Horne & Thornwaite and George Ottewill.

While Christie's has a policy of not furnishing an estimate range for Lots anticipated to sell below 200 pounds sterling (300 euros), a breakdown of Lots expected to sell over this amount could be done. Interestingly, Lot sales in the Christie's auction roughly paralleled the performance of the WestLicht auction: 37 Lots (56%) sold above the high estimate, 18 Lots (27%) sold within the estimate range, and 11 Lots (17%) sold under the low estimate.

The following chart compares realized prices of selected cameras to their estimates and price guide values (if listed). The chart is not an inclusive list of the top sales, but simply a representative sampling of rare cameras of different types and styles. Lots are listed in descending order based on their hammer prices. A "C" next to a Lot number denotes the Christie's auction while a "W" references the WestLicht sale. All prices and estimates are in euros, the currency of the WestLicht auction. At the time of the auction, the euro was roughly equal to the U.S. dollar. The Christie's catalogue provided estimates in three currencies: pounds, U.S. dollars and euros.

Christie's published the results in pounds which I converted to euros at a rate of 1 pound = 1.53798 euros.

The most expensive sale was a Nikon S3M with motor set (WestLicht Lot 384) at 60,500 euros (before premiums) against a minimum-bid of 50,000 euros. This sale set a world record price for a 35mm camera. Fifteen of the twenty Lots shown in the table sold above estimate. Additionally, of the twelve Lots having price guide listings, nine sold above the value estimates and three sold within the value range.

A number of Lots could not be compared to the price guide values because they were unlisted. Many of the unlisted Lots were noted as "scarce" or "rare" in the auction catalogues. This group of Lots almost always sold above their auction estimates.

A Strong Market In Selected Areas. The WestLicht and Christie's auctions provided a special opportunity to examine sales of a large number of rarely seen cameras. With few exceptions, rare, historically important and unusual cameras always sold above their estimates and price guide values in spite of current global economic conditions. In contrast, the majority of less important cameras and apparatus that are not considered rare or important sold at the low end or below their estimates. Included in this latter group were a number of Leica Lots and cameras considered as "readily attainable."

Lot	Description	Auction Estimate (euros)	Hammer Price (euros)	Compared To Estimate	Price Guide Value (euros)
W384	Nikon S3M + motor set	50,000	60,500	Above	50,000-60,000+
W226	Ernemann Rundblick	12,000	25,000	Above	15,000-20,000
C137	Ottewill Double Folding	24,000-39,000	21,500	Below	18,000-27,000
W612	Lehmann Ben Akiba	19,000	21,500	Above	6,000-8,000
W506	Carpentier 12-lens	7,000	17,000	Above	Unlisted
C134	Pyne stereoscopic sliding box camera	6,300-9,400	13,000	Above	4,800 (only sale)
W621	Meopta Pankopta	5,000	13,000	Above	Unlisted
C136	Horne & Thornwaite	9,500-13,000	12,300	Within	4,000 & 12,000
W377	Kilfitt Mecaflex prototype	5,000	10,000	Above	Unlisted
W254	Ihagee Tropen Patent-Klappreflex	3,000	9,500	Above	Unlisted
C82	Dallmeyer Naturalist Tropical	4,800-7,800	9,200	Above	Unlisted
C135	Cox single-lens stereoscopic	7,900-11,000	6,900	Below	Unlisted
W509	Goerz Anschütz	5,800	6,300	Above	2,000-3,000
W627	Ica Aerial	3,000	6,000	Above	Unlisted
C70	Sinclair Una Traveller (duraluminium)	3,200-4,700	4,900	Above	3,800-5,800
W628	Gomz Space Leningrad	4,000	4,000	Equal	2,500-3,500
W547	Sanger Shepherd 3-colour stereo	4,000	4,000	Equal	3,800-5,800
W557	Stegemann Long-Focus View	3,000	4,000	Above	Unlisted
C112	Luzo hand camera (first version)	950-1,400	2,300	Above	1,000-1,500
C31	Demon No. 2 Detective outfit	470-780	2,800	Above	1,200-1,800

Based on the results, blanket statements noting that camera values are crashing (or in a slump) are not entirely accurate. In reality, the camera collecting market is complex and made up of numerous collecting segments in areas described by camera type, body style, maker, manufacturing date, format and so forth. This is conceptually no different than how other collecting areas are viewed. For example, the fine art market is never summarized in one overall statement, but tracked according to very specific categories: contemporary, impressionism, minimalist, and so forth.

In summary, the WestLicht and Christie's auctions reveal that camera values are quite strong in selected areas, and generalized statements attesting to the state of camera collecting being in a slump do not apply. Will these value trends continue? Yes, most likely, for rare and historically important items. Look for more data as several auctions of private collections are scheduled in 2003. It's sure to be an exciting year.

Nikon Notes

Shades of Stupidity

Mike H. Symons

I still vividly remember an eBay auction of a Nikon Rangefinder accessory in mid-to-late December. Perhaps some of you "eBayers" might have caught it and cringed like I did. A black metal lens shade for the 5cm/f1.1 Nikkor-N Rangefinder lens closed at an unheard of US\$5,101.00. No, I haven't accidentally slid the decimal point over one notch. This "vented" shade, albeit in the case, with box, sold for over \$5,100 dollars! How on earth could this stupidity have occurred right before our eyes? What would make a mere lens shade, a piece of machined, round metal appear so valuable that two bidders (Japanese Samurai Warriors?) would fight to the bitter end to own it?

The now famous 5cm/f1.1 Nikkor-N lens was introduced by Nippon Kogaku (Nikon) in February 1956 for use with the Nikon S-2 Rangefinder camera. Optical research was Nippon Kogaku's primary interest, and in 1956 they were able to produce such a high-speed optic, due mainly to advances in surface coatings and glass technology. This lens would reign as the fastest "normal" lens until the announcement by Canon of their f0.95 lens in the early 1960s. Nikon's 5cm/f1.1 Nikkor-N lens was a fantastic piece of engineering. It consisted of 9 elements in 6 groups, and weighed in at over 12 ounces. This huge lens accepted 62mm accessories and contained a 13-blade diaphragm. The lens sold for \$299.50, just a tad less than the Nikon S-2 camera it was designed to fit. The original 5cm/f1.1 optic came in Nikon's "Internal" mount version only. The Nikon Rangefinder camera had the ability (ala the Zeiss Contax) to accept both internal and external mount lenses. With an internal lens in place, focusing was done by a top-front mount wheel. What the engineers at Nippon Kogaku didn't anticipate was the shear weight of this lens on the original "Internal" mount mechanism. Their lens was so heavy that it pulled down on the internal mounting mechanism of the camera, thus creating a distortion which caused rangefinder and focusing errors. Nippon Kogaku soon realized this problem and began sending letters to all registered owners (of the new lens) requesting that both the 5cm/f1.1 lens and S-2 body be sent to an authorized Nikon Service center to have the necessary retrograde repairs done. Basically the focusing helicoid mounts were beefed up to accept the weight of the lens. Bodies were also matched to the lens itself. Was this the first camera "recall?" Only about 500 of this original 5cm/f1.1 Nikkor-N "internal" were produced.

I mentioned above that this lens accepted 62mm front accessories, including a mammoth fluted, vented shade. We have now learned that the first shades for this lens were made of metal, not the lighter plastic that appeared later. I mentioned "vented" as there were actually cutouts in the lens so that the user could still peer through to use

the view/rangefinder, hidden behind its massive bulk. This shade came in a huge flat leather case which contained a 62mm Nikon UV filter which screwed into the top inside lid. It is uncertain now whether this shade came with the lens upon original purchase, but I have seen it advertised new in a Nikon price list for about \$14.75.

The metal shade was then changed to a cheaper, lighter plastic version about the time that the new "External" mount 5cm/f1.1 Nikkor-N was announced in June, 1959. I have both the metal and plastic versions in my collection and am amazed how flimsy the plastic version appears to be. The threads are so shallow, that when the shade is mounted on the lens and the camera is laid down on a flat surface such as a table, the shade usually pops off under its own weight with the expensive lens smashing down on the table. Ouch! A poor engineering design, but it lasted for the life of the External version. Why didn't they continue on with the metal version?

These shades are truly magnificent, not withstanding the fact that the plastic version is a bit flimsy in actual use. When I followed the recent eBay auction for a boxed and cased metal version, I was flabbergasted! Has the world gone completely insane? I then remembered the last time I had seen one sell on eBay. It was about a year ago and a plastic shade in leather case (but without the box) sold for an incredible US\$1,000.00. I thought this was a bit crazy at the time, but better things were to come! Then this latest, incredible sale came along and has completely changed my impression on collector mentality. As I reviewed this auction in its early stages, I noticed that the seller had one portion of this outfit incorrect. The JPG photos show the 62mm lens cap in place of the filter, snapped into the thread normally reserved for the filter! The lens cap of course came with the lens, not the shade. I have always known that the elusive Nikkor 5cm/f1.1 shades were valuable, but at what price? Now I know how the "must have it at all costs" mentality kicks in. I'm still in a state of shock! Pinch me. Am I dreaming?

Future Northwest Shows

Saturday, March 1 — 3rd Annual Portland Metro (Almost) Spring Camera Swap Meet, Washington County Fairgrounds, opposite Hillsboro Airport west of Portland. Contact Dwight Bash, P.O. Box 1166, Oregon City, OR 97045, 503-380-3375, Deebash@aol.com.

Sunday, March 30 — 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 webpage

www.antiquewoodcameras.com/shows.htm

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

Offering Specially Built Cameras in 1901

Some companies seem to have operated ahead of their time. While there are manufacturers today who will put together a machine or instrument to your specifications, it is interesting to note that an early camera company would do just that for you. This ad appearing in *The Photo-Miniature*, December 1901, is from Mike Hanemann's extensive collection. Folmer & Schwing Manufacturing Co, New York, clearly offered to build a camera from your specifications.

We Will Build a Camera Specially for You

FROM YOUR SPECIFICATIONS



WE build more special outfits to order than any other house in America. Our regular line includes a greater variety of Cameras for special purposes. Many times customers come to us to have a special Camera built and find just what they wanted already on our shelves.

Our Deceptive Angle Graphic

is the most perfect detective Camera made, and enables you to get "get" subjects absolutely impossible with an ordinary Camera. Our catalogue tells all about it and about other special Cameras.

**FOLMER & SCHWING
MANUFACTURING CO.**

404 Broadway, NEW YORK

Kindly mention *THE PHOTO-MINIATURE*

Cascade Panorama

8

January 2003

A Special Retina Camera (Continued)

by Ralph London

The Retina camera Sir Edmund Hillary used on the top of Mount Everest is definitely a Retina I, type 118. I have learned that Tenzing Norgay took no picture of Hillary at the top because Norgay had never used a camera. That was not the place to start.

There's more about this special Retina camera. After a few final details become known, the *Cascade Panorama* expects a full article with the rest of the story.

Kodak Markings on Stamps

by Charlie Kamerman

The Spanish stamp on the left shows a Kodak cancellation. The Australian pair from Kodak Park, Melbourne, has "K" punched twice. These three stamps are recent eBay acquisitions. (Shown about 1.5 actual size.)



20600 SW Shoshone Drive • Tualatin, OR 97062

First Class Mail

Check mailing label for your dues status.

January Meeting, Wed., Jan. 29, ISS, 7:30 pm.

New place to meet. Bring suggestions.