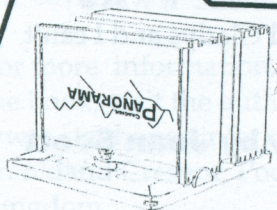


CASCADE PANORAMA



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

September-October 2002

September Meeting: Wednesday, September, 25, Instrument Sales and Service, 33 NE 6th Avenue, 7:30 pm. Doors open at 7:00.

September 25th Program —

Summer Catch-Up: Bring summer shoot results plus stories of recent acquisitions, trips and travels.

CPHS Calendar

Meeting — October 30. The future of halide-based film and the impact of digital cameras on photography. Join the discussion with your observations, experiences and predictions.

Meeting — December 4 (the Wednesday after Thanksgiving).

The Astoria Summer Shoot

Our thanks to Chuck Meyer for planning a terrific camera shoot experience for our members. Those who attended the club shoot in August enjoyed a surprise trolley ride on the historic Astoria trolley driven by club member and volunteer motorman Chuck. The weather could not have been better for a trip to the Oregon coast.

Chuck also led us on a tour of Fort Stevens State Park where there were additional photo opportunities of the area including the Civil War fort, the World War II barracks and the shores of the Columbia River with views of Washington. The small group spent a very pleasant day in and around Astoria.

Combined September-October Issue

Because of the editor's travel plans, there will be no separate issue for October. The next issue will be the regularly combined November-December issue.

Deadline for material for November-December issue — November 6

Southern Exposure

Stanhopefuls Meet In San Juan Cap.

by Mike Kessler

For the last couple of months Gladys and I have been making preparations for the coming visit of Jean and Ken Scott of Parkstone/Poole, England, to the Kesslers of San Juan Capistrano, California, USA. Jean is Secretary/Treasurer of the Stanhope Collectors' Club and Editor of their semi-annual magazine, *The Peeper*. Sadly, their early August visit has come and gone, and now Gladys and I have a lot of time (and empanadas) on our hands. (I'll explain.)

Jean had just completed her new book, *Stanhopes: A Closer View* and was coming to California to attend a Thimble Collectors International convention in Long Beach. When we found that the Scotts were going to be a mere hour away, we insisted on shanghaiing them for a couple of days before the sewing festivities began.

Using the club's membership list, I invited all the West Coast Stanhope collectors to come by and meet Jean and Ken and, of course, to pick up an autographed copy of her new book. I have to digress

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.

slightly here to explain that, for all of us who search for "peeps," this is the book we've all been waiting for. Jean's research is all-inclusive, and her presentation as professional as it gets. The book is exceptionally well printed, filled with dozens of color illustrations as well as historical information that has never been available before. I'll stop here and let you read the detailed review by Bobbi London (Sorry, Bobbi, I couldn't help myself.).

It was a great weekend, topped off with a successful open house at the Kesslers on Saturday. Ralph and Bobbi London flew in from Portland but couldn't stay for Saturday; we had a Friday party just for them. Bobbi (a.k.a. Lucy) Hagelberg (What is it with the name "Bobbi" and Stanhope collecting?) and her husband Jim day-tripped down from Benicia (in the San Francisco Bay area), while Rick and Faye Blankenhorn drove over from Fallbrook. Paul and Polly Tobias came in from Malibu (a sleepy fishing village up the coast) and, of course, Gladys and I rounded out the list.

Besides being a gracious and very understanding guest of honor, Jean was a double "hit," bringing a selection of fine Stanhopes to sell from her own collection. Out of around 20 or so pieces, she went home with only one. Jean's husband Ken impressed everyone with his good-natured British humor, demonstrating how the two of them were an unbeatable team, whether doing historical research in France or tearing into a platter of empanadas in California. Argentine "finger food," empanadas are delicious little pastry pies filled with various meats and veggies, and, although the name may have confused some (Jean asked whether one ate or drank them), they disappeared in huge numbers, along with a substantial quantity of wine.

Although the Stanhope Collectors' Club has over 200 members worldwide, most are in England. That means that collectors, especially in this country, are usually separated by great distances, rarely being able to get together and compare their common interests. That's why our little shindig was particularly exciting. Both Bobbis brought photos of their collections and phrases like "Ooh, you've got one of those too!" and "Wow, yours has one at *both* ends!" and "Just when I thought I had seen it all" filled the air.

Finally, everyone in attendance got a tour of the Kessler Photographic Museum (it's just our house

crammed with all sorts of strange objects), and I was told that I was a very decent docent.

Thanks again to Jean and Ken and to everyone who came such long distances to meet them. It was a once-in-a-lifetime experience, and Gladys and I can't wait to do it all over again.

***Stanhopes: A Closer View* by Jean Scott**

Reviewed by Bobbi London

Stanhope collectors have been longing for a comprehensive book on the topic for ages. At last one has emerged which answers nearly every question which has arisen about them. *Stanhopes: A Closer View*, by Jean Scott, is a well-written, diligently researched, and attractively designed book which appeals not only to the Stanhope collector, but also to others interested in photographica.

The history is thoroughly covered, from the early microphotography of J.B. Dancer to the origin, development and promotion by René Prudent Patrice Dagon to the industrial designing and business acumen of the Reymond family who owned a factory into the 1970s. The reader can discover much about these microphotographic novelties. The author includes information on the optics used, the mechanics of taking the photographs and the process of putting the Stanhopes together.

We learn not only about early Stanhopes but about current efforts to produce Stanhope-like items and how we can tell them from the older items. The information presented on dating different Stanhopes is helpful to the collector. In many cases the images are the clue, and the author has chosen some wonderful images to present to the reader. Their photography and presentation are outstanding.

We also have an opportunity to see color photographs, most taken by the author's husband Ken, of some beautiful objects, many from the Dagon family archives. Others are examples of the numerous items these amazing lenses have been placed into. There are sewing implements, smoking accessories, jewelry, writing instruments, canes and more.

It's a treat to learn so much from the results of the thorough investigating by such a fine and knowledgeable writer. She uncovered numerous

previously unknown primary sources. Jean Scott's treatise on the subject of Stanhopes is a must for anyone interested in Stanhopes, optics, microphotography or the genres of collectible items she covers.

For more information, including how to purchase the book, visit the author's website www.stanhopes.info, or write to K & J Scott, 42 Frankland Crescent, Poole, Dorset BH14 9PX, United Kingdom.

The Image Seeker

What's the Garb?

by Norma Eid

The image featured in this article is a carte de visite of a rather stout young man. The carte de visite is of the early style with the board and photograph both being lightweight. The photograph is smaller than the board allowing for a margin which in this case is somewhat irregular as the photograph was not centered properly on the board.



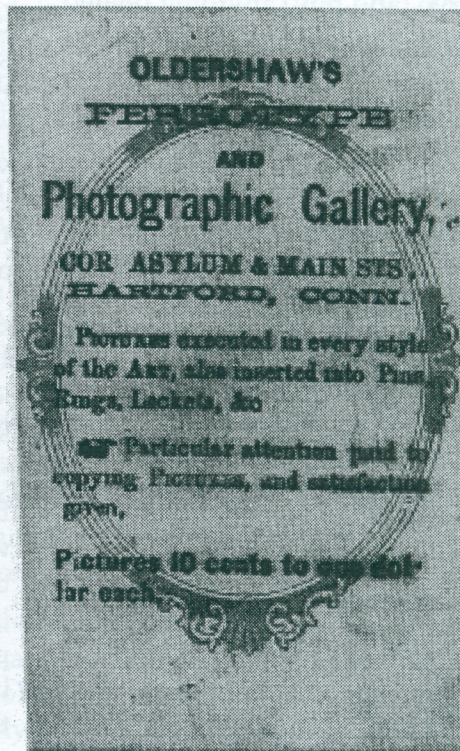
Unfortunately, the photograph also was not affixed securely to the board allowing the lower left corner to come loose and a piece of the photo was torn off.

The back of the carte de visite lists the photographer as Oldershaw, who had located his ferrotype and photographic gallery at the corner of Asylum and

Main in Hartford, Conn. He states that he can execute photos in every style of the art and, if desired, can insert them in pins, rings, lockets, etc. Research on available lists of early photographers failed to yield any information on Oldershaw. The fact that Oldershaw used the word ferrotype in his business name and also offered the jewelry that became popular during the time that tintypes were popular would indicate that this CDV dates to the middle or late 1860s.

The mystery of this photograph lies in the unusual garb worn by the subject. When purchased, the seller stated that he felt the subject was an actor dressed for a role that he was playing. When viewed by others, a variety of ideas emerged. One stated with confidence that he was wearing a swimming suit, but the long sleeves caused that idea to be discarded by others. One young boy suggested that he was modeling sleeping attire but withdrew his thoughts on the matter when he considered the number of buttons the wearer would have to button

and unbutton with each wearing. He left stating that nothing could get him to wear such an outfit! Another, noting that the studio was located on the corner of Main and Asylum, felt that it might be a uniform worn by those in the asylum. Several suggested that he might be a "pitch man" drumming up interest for a traveling show



that would be arriving in Hartford in the near future.

If someone has the solution to this mystery CDV, send the information to me or to the *Cascade Panorama*. It will be welcomed and will be run in a future issue.

2002 Stereo Convention Review

by Diane Rulien

The original version of this article, provided to the Cascade Panorama by Les Konrad, was published in the August, 2002 issue of Stereo Views, the monthly publication of the Cascade Stereoscopic Club of Portland, Oregon. Thanks to Diane, editor of Stereo Views, for kind permission to use her article. — Ed.

More than a dozen members and their families from the Cascade Stereoscopic Club in Portland (an offshoot club of sorts of the Cascade Photographic Historical Society) traveled to the National Stereoscopic Association's 2002 convention in Riverside, California, July 10–15, 2002. This annual convention, it is claimed, is the world's largest 3D convention and trade show and is always an opportunity for 3D enthusiasts to see old friends and to make new ones. Just think, five days of 3D photography, interesting conversations, exciting slide shows, new gadgets and techniques and, of course, an opportunity to observe (and buy) anything related to stereo photography. There were just too many activities for anyone to take in all of them, but it was fun trying.

When arriving at the convention site, it is almost impossible to get to your room without running into friends and acquaintances from past years. The official head count for the convention was over 800, down slightly from last year's Buffalo NSA convention, said to be the largest, with 889 attendees.

Registration began on Wednesday and was available each day for those arriving later. Room hopping also began Wednesday and continued until the trade show opened on Saturday morning. Room hopping is a great tradition. Those with something to sell or to show can sign up on a bulletin board in the lobby of the hotel giving their room numbers and what they are offering. Eager 3D folks wander the halls popping into one room after the other to say hi, to browse or just to see what is going on.

Three major competitions occur during the NSA convention:

1. The Stereoscopic Society of America Stereocard Exhibition with judging on Thursday morning and the accepted cards and winners exhibited in the convention hall.
2. The NSA Stereocard Series offering historic and contemporary sections with all entries on display.

3. The Stereo Theatre programs which are projected Friday morning until Saturday evening.

Winners of the Stereocard series and the Stereo Theatre are announced at the Banquet on Saturday evening.

This year, workshops, mostly 30 — 90 minutes long, ran all day Thursday and Friday. The workshops, just to name a few, included:

"3D Doodling," presented by Jim Olsen, local CSC member.

"Making 'Store Bought' Looking Stereo Cards"
"Shoot Your Monitor"

"Using Photoshop to Make Stereo Images"

"Better Anaglyph Creation"

"2D to 3D Conversions Simplified"

"Restitching a Camera Case"

The winning Stereo Theatre award went to Robert Bloomberg for his program entitled "Lost Temple of Angkor," a 25 minute show in 35mm stereo (2 x 2 format), requiring the use of seven 35mm projectors casting synchronized stereoscopic images on a huge silver screen approximately 20 feet wide by 10 feet tall. The presentation was beautifully narrated and enhanced by sound effects. Each stereo image was a visual delight, and the topic was engrossing and educational. Robert Bloomberg is not a newcomer to the stereo theatre, and his presentations always attract attention wherever he shows them.

Another slide presentation used twin medium format Hasselblad projectors with the 2-1/4 x 2-1/4 slides cropped to a horizontal panoramic format, requiring the use of about 17 feet of the 20 feet screen, all in full color stereoscopic projection. It was astounding.

In addition to film projection, an electronic theatre was presented which provided an intriguing view of the future of 3D. This digital electronic theatre included both animated movies and still images. A pair of digital projectors each putting out 2000 lumens provided adequate light for such a large theatre setting.

Not to be missed was the Stereoscopic Society of America's annual auction Friday evening and, of course, the National Stereoscopic Association's banquet on Saturday evening.

The trade fair opened Saturday morning and lasted until Sunday afternoon. 3D enthusiasts wandered rows of tables with antique and contemporary stereocards for sale, a variety of antique and modern viewers for slides and cards, cameras, books,

periodicals and a vast assortment of 3D paraphernalia. This year, 69 dealers set up 88 tables on which to display their offerings. Among some of the cameras that could be found were several Belpascas, the usual assortment of Realists and Kodak Stereos from the '50s, RBTs and at least one professionally joined pair of Nikon digital cameras at a mere \$3,500. In comparing this type of trade show with the normal camera swap meets we often have in the Pacific Northwest, I would have to say that this show is heavy on contemporary uses of stereo as we view and enjoy 3D today and less on the historical aspect of stereoscopy. Dealers came from all over the world offering custom, high-end viewers with the best lenses and lighting systems money can buy.

Sunday was the last day to get that great bargain at the trade fair. There was also a replay of some of the winners from the stereo theatre, and a chance to sign up for a small group roundtable discussion with Steve Thomas, the curator of the University of California Riverside Museum of Photography. This is the museum that inherited the Keystone-Mast archives of over 350,000 stereoscopic prints and negatives dating from 1870-1940. The museum is in the process of cataloging the collection, and the public is able to purchase prints made from the original negatives.

Monday was devoted to a field trip to Disneyland and saying good by until next year at the NSA convention in North Charleston, South Carolina.

News Flash!!! The 2004 NSA convention will be held in Portland, Oregon, and will be hosted by the Cascade Stereoscopic Club. The last NSA convention in Portland was in 1989. Check the web-site www.cascade3D.org for details in the near future on this convention.

Nikon Notes

Rare Nikon Hand Fundus Camera

by Mike H. Symons

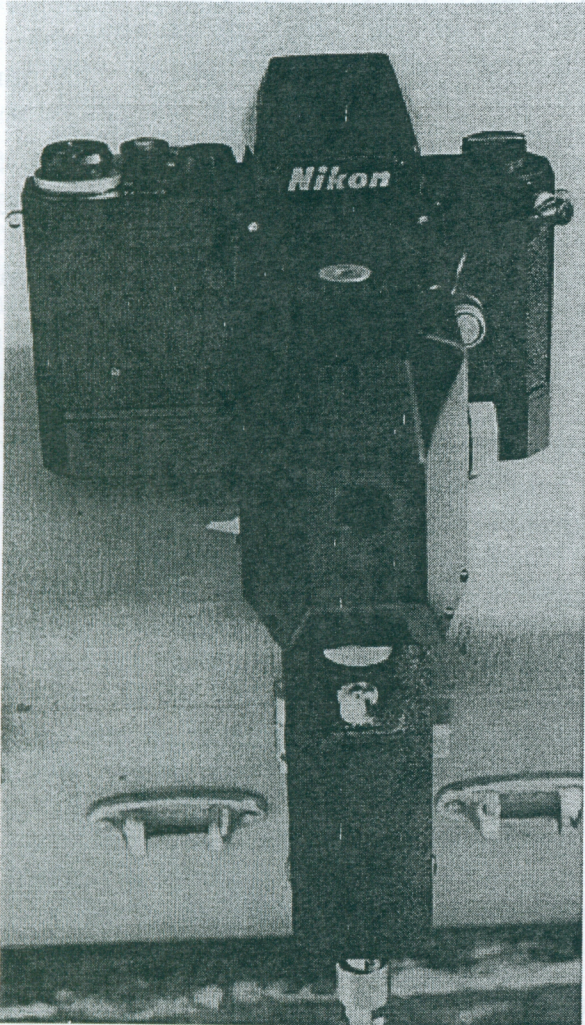
As far as my collection goes, there are a few "key" Nikon pieces I am still looking for, but most of these are getting increasingly difficult to find. One such piece is from the Nikon "F" era and is what is referred to as a "Special Purpose" variation of the Nikon F, the elusive *Nikon Hand Fundus Camera*. This camera was designed for Ophthalmic photography of

the retina of the human eye. The word "fundus" is Latin and in this usage refers to the retina.

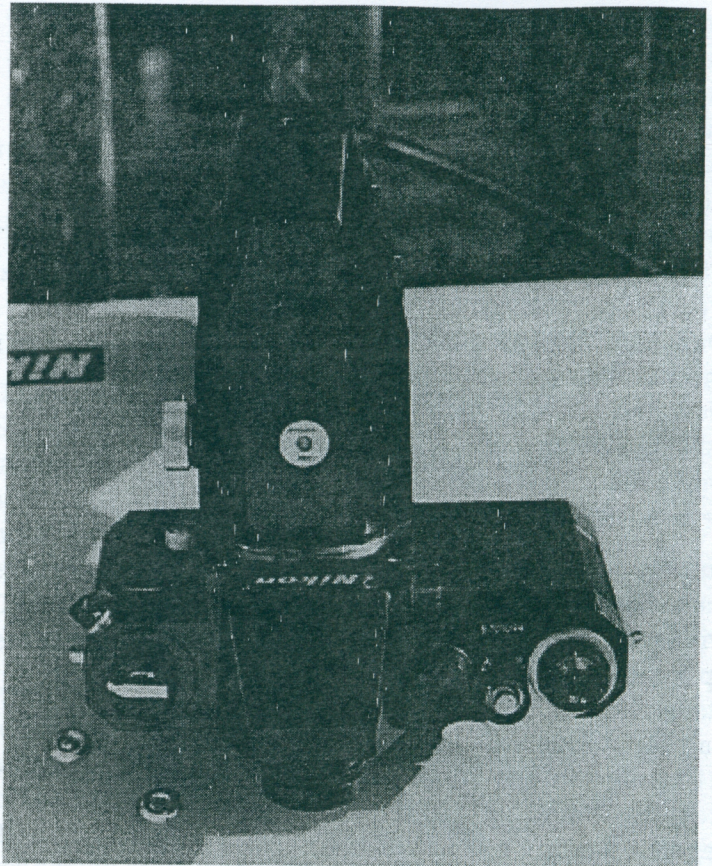
I have never inspected one of these unique Nikon F adaptations (the reason will be noted later in this article), but let me explain how it works, and just what the system comprises. First of all the entire outfit comes in a specially fitted suitcase which houses the camera (with special pistol grip), power unit and cables. The camera itself, as mentioned above, is a modified version of the Nikon F body "shell," but there is where the similarities end. It appears that these cameras, produced in very limited quantities (less than 1,500), were made from around 1963 and discontinued in about 1968-69. Nikon even produced different serial number block(s) for this camera. The Hand Fundus Camera was designed to be used hand-held, and is quite portable. It contains, in its unique nose cone, a lens system and two flash systems. One of these flashes is an observation or "model" light, while the other is a speed-light for the actual exposure. The speed-light has 3 settings: "L"-low, "M"-Medium and "H"-high. It operates with a single shutter speed, a fairly slow 1/15th second. The pistol grip contains both a focusing knob (wheel) and a release button, allowing single-handed use. The camera is not motorized, and must be advanced in the customary fashion. The power unit is for operating the dual lighting systems which are built into the camera. Some of the body modifications are a round viewfinder in a special, non-standard prism (a forerunner of the later Nikon F-3 "High Eye-Point" prism) and a specially designed film plate with the round hole. Even the film counter has a different location and is situated on the top of the nose cone. "Film counter" is probably not the correct wording, as the exposures are actually imprinted onto the edge of the negative. The large cable connecting the camera to the power unit/box is attached to the bottom of the pistol grip.

About two months ago, a member from our camera chat group IDCC (Internet Directory of Camera Collectors) posted a message asking if they knew anything about a Nikon Fundus Camera. I began correspondence with Patrick Pitzer. I gave him as much information as I knew (not that much actually) and referred him to the Nikon F expert, Uli Koch of Stuttgart, Germany. Uli provided him with as much information as he would ever wish, as this camera was going to be featured in Uli's Nikon F Trilogy, soon to be published. I eventually asked Patrick what he intended to do with his camera, and suggested that perhaps we could set up a decent trade. Patrick stated that he was going back to

University, and that funds would be required to serve this quest. We came to an agreement on price, and the deal was sealed. I asked Patrick to ship this outfit to Jack Kelly, and it has arrived safely. I will pick it up on my next trip down to that beautiful part of the country. I'm excited already!



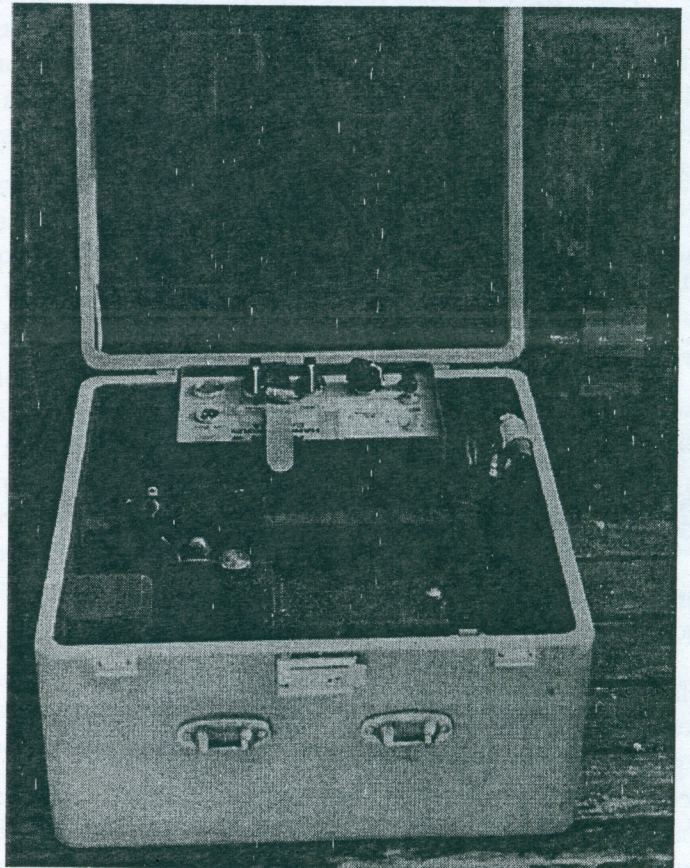
Camera showing unusual nose cone.



Another view of camera showing top controls.



Control box.



Fitted suitcase containing complete outfit.
Photos by Patrick Pitzer

Revisiting

"Emma's Dilemma: Links to the Past"

by Milan Zahorcak

I believe that this article first appeared in the Cascade Panorama "sometime" in 1992. (He's right, it was April, 1992. — Ed.) Recently, I was rearranging the few cameras remaining in my collection, and as I moved Emma's camera, I thought I'd reprise the article about her dilemma for our new readers. For those of you with long memories, or who don't read the italicized introductions, I've made a few changes, and updated the article a bit for easier reading and so that the dates make sense when read in 2002.

Over the years, I've been involved in a couple of technically interesting photographic projects. One of these reminded me of the trials and tribulations faced by photographers over the years. This project seemed fairly straight forward at first. The client needed a sharp, clear photographic image of the last "8" in the date of an 1868 nickel. "Why" is for another column, but it sounds easy enough, doesn't it?

Well, OK, there is some false modesty in there. It isn't easy at all. This project required about 25x magnification and not all of us have the required gear just lying around. A decent lens and a good bellows with lots of extension are required, perhaps something like an old Rochester Tele-Photo Poco if you want to try your hand at using the old stuff. But here's the tricky part: a 25x magnification is going to require about a 1000 times more light than you'd think.

Let's say you had a nice normal scene that metered at 1/60 and f5.6. Assuming that you are using 35mm gear focused at infinity, your lens is acting like a condenser, squeezing down a huge reflective area onto a 24x36mm negative. When you're doing micro-work, you're now taking the light from, in this case, a 1x1.5mm piece of that scene and spreading it over an area 600 times larger than the subject if you're using 35mm film. You're going to need more light.

In fact, lots and lots more light. There is about a 10-stop increase required. Instead of 1/60, you'd have to shoot at about 8 secs. This increase is referred to as the "bellows factor," and it's easy to visualize if you think about looking through a tube. The longer the tube, the smaller the hole at the other end is going to appear. And this is before you factor in the

additional increase for reciprocity failure, the increase in exposure that is needed when there aren't very many photons hitting the film to begin with. Say two more stops for reciprocity, which makes it about a 32 second exposure!

Effectively, the f5.6 aperture setting becomes roughly f256 when you're shooting with the bellows racked out as far as I had to go. Available light wasn't going to do the trick, and I wound up using a pretty healthy flash just about *one inch* from the coin! You can fry bacon at that distance.

And now the nostalgic part. Many years ago I bought a beautiful 5x7 field camera from the estate of Rose Blume in New Jersey. The camera, the previously mentioned Rochester Tele-Photo Poco, had belonged to Rose's grandmother, Emma Blume. Emma bought the camera for herself, from Hastings & Miller Photographic in New York City, for Christmas 1902.

One of Emma's projects involved photocopying some of her family photographs, and she ran into some problems. I have a letter from Hastings & Miller to Emma, dated February 16, 1903, which reads in part:

In making enlarged copies from small pictures, the bellows is pulled out to the full extent and both the front and rear combination of the lens are used. Place the picture in a perfectly upright position and get the same in focus by moving the camera backward and forward.

Both of the negatives you speak of are underexposed. The interior, of course, is a hard thing for us to advise you on, as we are not familiar with the lighting of your rooms. Should suggest trying the same thing again and giving several times the exposure.

Emma thought the camera was at fault. She was an excellent photographer as her 300 glass negatives can attest. She wanted to trade in the Poco for something "better suited" to her needs. Another case of a photographer believing that the equipment is the most important part of photography.

But 100 years ago she was facing the same problem I had back in 1992. Let's assume Emma needed a 2x magnification which requires about 3 stops more exposure. With the lens on her camera, she could only go to f8 wide open, and with the slow film in those days, *indoors*, she was looking at a basic exposure of about 4 seconds at f8. That's 32 seconds

with the increase. And that's reciprocity country, say 2 more stops, about 2 minutes altogether.

Poor Emma. She looked at that photograph she wanted to copy and put it in good light, racked out the bellows, composed and exposed normally, as if she were shooting a normal scene. She knew her stuff, but she didn't figure in the bellows factor and reciprocity. As I said, she was a fine photographer. She eventually figured it out and went on to do terrific work. I think about Emma every now and then when I use her camera for the good of my soul, or when racking out its bellows to get to within 12mm of an 1868 nickel. Thank you, Emma. I wish I knew you.

Late Breaking Discovery

Have you ever wondered how to say "Vive" as in the Vive Camera Company? A 1900 Vive catalog cover has the answer: "VIVE is pronounced by us as in REVIVE, and as thus given also in late issues of Webster's Unabridged." Charlie Kamerman showed me his catalog as we prepared this issue, thus solving a long standing question. -- Ralph London

Future Northwest Shows

Sunday, September 22 — Victoria, B.C. Show. No other information available at press time.

Saturday, October 19 — Interclub Swap Meet sponsored by Puget Sound Photographic Collectors Society, Bingo for Kids Causes Bingo Hall, 2217 Maple Valley Highway just east of I-405 right outside of Renton. One free table for each Northwest camera club member. Contact Bill Adams, 206-824-0183, BAdams6456@aol.com.

Sunday, November 3 — Vancouver, B. C. Camera Show & Swap Meet, Cameron Recreation Center, 9523 Cameron at Lougheed Mall, Burnaby. Contact Siggie 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.

Saturday, November 9 — 14th Annual Portland Metro Fall 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.



20600 SW Shoshone Drive • Tualatin, OR 97062

First Class Mail

Next Two Meetings:

Wednesday, September 25

Summer Catch-Up (see inside)

Wednesday, October 30

**The Future of Film and Digital
Photography (see inside)**