



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

**May-August 2002**

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

**May 29th Program** — Discussing Restoration Techniques, Tricks and Challenges. Bring your solutions for others to adopt or bring your problems for others to make suggestions.

**CPHS Calendar**

**Summer Shoot** — Sunday, August 11 in the area of Astoria, Oregon. Chuck Meyer, who lives there, is this year's organizer. Local members should expect further details in the mail.

**Meeting** — September 25. See results of the Summer Shoot.

**Kamerman Collection on Display**

As many people know, Charlie Kamerman has a superb Kodak collection. Every one of his cameras and accessories has an original box with it. Lately, he has added items from other companies as well. He has many catalogs, ads, large advertising material and rare and unusual "things." Overall it's an immense collection, most of which is packed in cartons. Some of the boxed cameras and accessories are always viewable.

For a short time he has a special display of metal signs, film boxes, Kodak girls, cardboard advertising, posters and framed Kodak photos. If you would like to see these before they're put away, call Charlie to arrange a visit at his company, Prospective Renters Verification Service, 503-655-0888, in Clackamas just off I-205.

**Deadline for material for September issue — August 28**

**Puyallup Show Enhancements**  
by Bobbi and Ralph London

The Puget Sound Photographic Collectors Society continues to improve the annual show weekend. For the tenth consecutive year, displays from members' collections highlighted the sold-out Puyallup show. This year the organization added an evening with a noted guest speaker. Both of these activities result from the persistent advocacy and excellent implementation by Don Tempel.

Eaton Lothrop, Jr., a superb choice as initial speaker, related "Fun, Finds, Friends & Fascination ... and a Few Frustrations — 41+ Years of Camera Collecting," beautifully illustrated with captivating slides, to a large, enthusiastic audience at the April 25th meeting. We were treated to some of his tales of the hunt and pictures of his vast collections including box cameras, disposable cameras, novelties and film cartridges, all attractively displayed. Among his finds were a rather complete Roberts Daguerreian outfit for \$75, a Stirn Vest camera with wooden box for \$24.50 and innumerable box cameras for about 50 cents each. His main

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.



frustration remains a cousin possessing his family photos, some being daguerreotypes and tintypes, and intending to keep them.

Of the twelve displays at the show, five were created by CPHS members. For their efforts, four won a first place: Mike Hanemann, Chuck Meyer, John Welch and Milan Zahorcak. Ralph and Bobbi London won a second place.

Observers could view a variety of cameras, photographic equipment and ephemera. Among the cameras on display were Alpa, Anthony, Argus, Kozy, movie cameras, subminiatures and Voigtländer. Related items included dry plates, flash equipment, Graflex catalogs and images of cameras. It would take visits to many museums, collections or club meetings to see this much material. The judges were Eaton Lothrop, Ben Ehrman and Geary Hufstedler, all coincidentally CPHS members.

The six categories were changed this year to reflect better what was recently being displayed. In the category of "Cameras manufactured in 1925 and before": First place Milan Zahorcak, A Novel Design: E. & H.T. Anthony Cameras 1883-1893. Second place Ralph and Bobbi London, The Pocket Kozy: Models and Marketing. Third place Marvin Nauman, Relive the Early Movie Years.

"Post 1925 cameras": First place Bob Kelly, Argus Then and Now 1936-2002. Second place Don Friend, Alpa (lenses, cameras, accessories). Third place Gene Raddatz, Voigtländer (Vitessas, Stereo, Bessas).

"Images, cases, albums, viewers, Stanhopes and the associated processes": First place Bill Kimber, Cameras in Pictures and Art.

"Literature: Books, catalogs, illustrations and other paper": First place Mike Hanemann, Graflex Catalogs, Pamphlets, Ads.

"Non-Cameras category": First place Chuck Meyer, Flash (lamps, cartridge, pistol, ribbon, sheets, caps, bulbs).

"Other: Any photographic item that does not fit elsewhere": First place John Welch,

Photographic Dry Plates from 1867 to Today. Second place Gary Sivertsen, Subminiatures. Third place Stuart Curry, The Evolution of a Collector.

As in previous years, display tables were free. Prize money was eliminated, replaced by giving each displayer \$25 to defray expenses of creating an exhibit. The displays remain a popular feature of the show, allowing visitors to see and learn about items seldom brought to current shows. Displayers often enjoy comments and conversations completely different from those at sales tables.

In the past, displays have lead to articles in the *Cascade Panorama* or other publications. We expect this year's displays to continue that experience. Encourage your favorite displays to become an article.

## Southern Exposure

### **Spira's Tome**

by Mike Kessler

Just when I was sure that the last thing this world needed was another "History of Photography," along comes one of the best that I've ever seen, and it tells its story through the incredible collection of Fred Spira.

I met Fred nearly thirty years ago when I was deeply involved in "picking" antique photo "stuff" all over the east coast. Ever since antique cameras and images were given a dollar value at the 1970 Strober auction, three collectors bubbled to the top of the pile: Matthew Isenberg, Jack Naylor and Fred Spira. Matt Isenberg, fueled by a stable of successful Ford agencies, graduated from Leicas to daguerreotypes, becoming, in only a few short years, one of the world's leading collectors of daguerreian cameras, images and ephemera. Jack Naylor, retired president of a world-wide manufacturing empire, built a museum with bedrooms in a Boston suburb, designed to house his exploding



collection of antique and classic cameras. Fred Spira, however, did it a little differently.

Fred, the founder of Spiratone, Inc. who kept several generations of budding photographers glued to the Spiratone pages of *Popular Photography* and *Modern Photography*, collected in two, distinct directions. First was his amazingly well-rounded collection of cameras, stereoscopes, albums, images, etc. — the part that I particularly related to — and second (he would have said first), his vast collection of photo-related books, catalogues and other literature. Unlike his camera museum, which was contained within a cleverly compact, three-level addition to his house, his “library” extended under most of the house. Also unlike any other collector I have known, Fred insisted that he would only consider an item for either of his collections when it represented an historical “first,” or was at least considered a landmark in some photographic area.

When Fred had the museum addition built into his Long Island home, he asked me if I would mount the collection for him. For several years, on my annual trip east, I would stay at the Spiras for two or three weeks, first putting everything on display and then doing as many repairs and restorations as possible. In this way I became almost as familiar with Fred’s collection as he was himself. Now, years later, I am happy to learn that a book has been done on this wonderful trove, but I am also saddened to hear that Fred is in ill health, suffering from Alzheimer’s. Fred is probably one of the kindest, and by far the most gentle, person that I know in this often fractious collecting field, and it is sadly ironic to know that he may not be able to really enjoy the fruits of all his efforts.

His book, *The History of Photography as Seen Through the Spira Collection*, copyright 2001 and published by the Aperture Foundation, came into being through the combined efforts of Eaton S. Lothrop and Fred’s son, Jonathan. The result is 232 pages, lavishly illustrated with some of the most wonderful photographic collectibles on the face of the planet. As a graphic designer I am

especially impressed with the quality of the photography — credited to Stefan Hagen and Caroline Lee — as well as the first-rate printing. The weight and finish of the paper are an extravagance rarely if ever seen in books on this subject. I rate photo historical books such as this on a sliding scale, depending upon how many cameras or other treasures it contains which can be found nowhere else. Darn if it isn’t a *ten!*

Finally, I had only to page to the first photograph of chapter one when I knew I was going to like the book. That glorious, full-page illustration is of a dramatically lit scioptric ball, one of those primitive lenses which were placed in a wall or window and projected everything outside, upside down on the opposite wall. The ball itself is one hundred percent genuine. Its flared, wooden mounting flange, however, is one of the first “restorations” that I ever did for Fred.

### **Another Farewell to Paul**

by Marshall Lapp

Mike Kessler wrote a memorable article last issue on the passing of Paul Wing, a truly monumental figure for those of us involved in any aspect of stereo photography. I’ve not been a contributor to the collecting journals (with one exception many years ago, also induced by Mike), but Paul’s passing has inspired me.

I’m not sure when I first met Paul, but I had a delightful opportunity to get to know him when we both visited Mike at his home in San Juan Capistrano after the NSA Show in San Diego in 1993. After that, I benefited from interactions at many shows and occasional visits to his home in Hingham, Mass. Once, some years ago, he visited me for an afternoon in Walnut Creek, Calif., and the highlight had to be his comment after glancing at a variant of a Gaumont Stereodrome viewer, that he hadn’t seen it before! Imagine that.

The past few years, I’ve stopped by to see Paul at his place in Hingham when I visit one of my sons in nearby Sandwich on Cape Cod. (By an



odd coincidence, Paul was born in Sandwich, and his family is quite famous there. My grandson Jacob will go to his first school in Sandwich, named after the Wing family.) As anyone who has met Paul knows only too well, time spent with him was a treasured and intense experience. Conversation *never* lagged. His collection of stereo images and viewers was magnificent, and there was always something to be seen that you would never see anywhere else.

The latest plan was that I would visit my son in mid-March. I called Paul and arranged to see him on the 19th. He had been ill for some time, but seemed glad for the visit, so I prepared some photocopies of material for him that he asked for and looked forward to our next encounter. Unfortunately, I didn't make it in time. Paul died on March 8th, just one day before his 89th birthday.

As luck and my airline flights determined it, I was able to attend the gathering at his home following his Memorial Service — sadly, not what I had planned, but a way to initiate closure. It provided a chance to see his wife Clare, at 91 a tower of strength and incredibly charming, and his children Paul Wing, III and Anne Decker and their families. Ed Shaw, Ron Labbe and other members of the Photographic Historical Society of New England were there. Ed, who may be known to many of you as a collector and through his management of the PHSNE trade show, had been helping Paul tirelessly for many years and always accompanied him at NSA shows. Ron had worked extensively with Paul on developing incredible stereo slide presentations.

All were most gracious and welcoming. Yet, as I walked through the various rooms, still containing fabulous artifacts, it was as if I walked with the expectation that, at any minute, Paul would enter the room and, with his formidable height and his commanding New England voice, announce to some person looking at an obscure but fascinating viewer that it worked *this* way, and proceed to explain its function in total detail. I can almost hear it now ...

[Editor's notes: The March 8th date above of Paul's death is from Marshall's copy of

the memorial service program and is correct. For the previous issue, Mike also wrote that he died one day before his birthday. However, another publication said March 7. To be consistent, I changed Mike's words with his permission to "[he] died two days before." Ed Shaw relays the family's wishes that gifts in Paul's memory may be given to PHSNE (29 Orchard Ave., Waban, MA 02468) for a special stereo-related fund.]

## The Image Seeker

### To Keep or Not To Keep

by Norma Eid

Getting ready for a photographic sale is always a struggle for me. It involves not seeking images but selling them. Driven by a desire to reduce my inventory, I jotted notes designed to produce a variety of images for sale — tintypes, CDVs, cabinet photos, stereo cards, postcards, daguerreotypes, and thermoplastic and wooden cases. With hardly a whimper, I included four Watkins stereo cards in the for-sale box. However, as always, I began to have second thoughts at including images in thermoplastic cases. At first sight, I was mesmerized by those wonderfully executed cases, usually displaying tintypes or daguerreotypes, many of historic value in recording changing dress styles and uniforms, small arms, sabers, etc. of the Civil War.

My first contact with these cases and their images occurred several years ago when the National Stereo convention was held in Portland. One seller had a case containing 25 to 30 of these cases for \$1000. This was more money than I could spend for pure luxury, but the memory lingered. Later, as my personal fortunes improved, I began to purchase these cases, one at a time, until they added up to a collection — my favorite collection.

Only a few of these cases contain identified photos, yet one can imagine the joy expressed by



the recipient of a such a case holding the image of a loved one securely within.

A number of these cases containing a photo of a soldier makes one wonder if his family ever saw him again. Others are images of a woman and her children sent to one in the military. One image shows a young boy wearing a kepi, perhaps sent to him by father or big brother serving in the military. It is exciting to find one of these cases with the photo in place and to realize one is looking back in history almost 140 years.

## **The Cost of Kodaking II**

by Eaton Lothrop

As with Henry Karsh's original article, "Time and Money," I found Geary Hufstedler's article, "The Cost of Kodaking," very interesting. One of my main interests over the years has been the cameras that brought or lured people into photography. Maybe that's why I am known to many as a collector of box cameras. What did the cost of various cameras "back then" really mean to the average person? I remember that during my first trip to England, in 1952, I was very interested in how "inexpensive" things were. Little did I realize at that time how wrong I was.

It was only some years later, while working on a faculty salary and benefits committee at my school, that I began to look at things differently. A colleague turned me to some of the publications of the Bureau of Labor Statistics of the U.S. Department of Labor. Some of those publications contained such tables as "Average Weekly Earnings of Production or Nonsupervisory Workers on Private Nonagricultural Payrolls, by Industry Division 1909-1974," "Daily Wage Rates on the Erie Canal: 1828 to 1881" and "Average Daily Wage Rates of Artisans, Laborers, and Agricultural Workers, in the Philadelphia Area: 1785 to 1830" (nothing relevant to affordability of The Kodak there, as photography hadn't even been revealed to the public by the time those figures ended).

There were a few tables, though, that did give some relevant information to the "affordability"

of some cameras, back when they were introduced. "Average Annual and Daily Earnings of Nonfarm Employees: 1860 to 1900" would not only give us figures relevant to The Kodak and the Pocket Kodak but would also take us up through the introduction of the Brownie (cost: \$1.00), in 1900. In that year, the average annual earnings — "nonfarm," remember — was \$483. If one allowed for a two-week vacation for those workers, that would mean \$483 in 50 weeks, or \$9.66 per week. So how many hours would such a worker have to put in to get a Brownie? Well, just remember that back then people didn't enjoy the luxury of a five-day, forty-hour week. So we have to look to other tables, such as "Index of Wages, Hours, and Earnings in Manufacturing and in the Building Trades: 1890-1907." There we find that the average full-time weekly hours in manufacturing, the building trades and "other hand and neighborhood trades" in 1900 was 98.7. A little more math tells us that the money earned per hour was somewhere around a little under 10 cents per hour and that to buy a Brownie such a person would have to work about ten and a quarter hours. Then about an hour and a half to get the film costing 15 cents. And that's not even taking into account either developing equipment or the cost of photofinishing.

Anyway, I think the reader can see what I'm getting at: how long someone had to work to pay for a particular camera is perhaps the most meaningful figure. If you go to the government's labor statistics and dig around, you can find out an awful lot. And delving into all this stuff showed me how wrong I was back in 1952, thinking how inexpensive things were in England. The average Brit had to work a lot harder to afford things than the average Yank did.

## **In The Vernacular Revisited**

by Milan Zahorcak

*In the years since 1995 when this article first appeared in the Cascade Panorama (February, pp. 6-7), "In the Vernacular" has taken on a life of its own. It is far and away my most reprinted writing and even as I type, it exists on numerous websites*



and is either currently in print or about to be reprinted in at least two other journals. Over time, it has also appeared in a couple of collector publications where it was adapted to encompass vintage auto parts and collectible knives. I thought I would reprise the piece for our readers and add a bit of historical background.

"In the Vernacular" came to life at the January 1995 San Jose Camera Show when my table partner Rick Cobb came back griping about the "standard" pitch he had just encountered for the third time at the show. The phrase, "It's not in McKeown," was innocent enough, but in collecting circles, it is commonly intended to mean "exceedingly rare and worthy of the preposterous price I have placed upon it." Rick and I chuckled and got into a running commentary about our favorite camera show phrases and what they really meant, and "In the Vernacular" was born. Here it is, pretty much in the original form with a couple of more modern inclusions.

## In The Vernacular

To help the less experienced collectors get ready for upcoming camera shows, the Self-Appointed Committee to Clarify Our Language Usage (SACCOLU or Sac O for short) has put together a glossary of important words and phrases — and what they really mean when used at a camera show.

Antique	<i>older than the dealer</i>
Old	<i>as old as the dealer</i>
Early	<i>younger than the dealer</i>
Classic	<i>as old as the dealer's oldest kid</i>
Collectible	<i>for sale</i>
Modern	<i>once used by the dealers kid, batteries are dead, may be broken</i>
User	<i>not completely broken</i>
Sophisticated	<i>too complicated to use and hard to hold</i>
Ergonomic	<i>too complicated to use but easy to hold</i>
Interesting	<i>ugly</i>
Unusual	<i>ugly</i>
Uncommon	<i>one of the few the dealer still has left</i>

Acquire (1)	<i>to pay way too much; see also "temporary insanity"</i>
Acquire (2)	<i>to acquire at auction by simply leaving one's hand up the entire time</i>
Flog off	<i>to sell something awful without shame or remorse</i>
Scarf	<i>to snatch up a great piece for almost nothing, then disappear</i>
Find	<i>to pay less than you expected</i>
Buy	<i>to pay more than you expected</i>
Steal	<i>see "scarf," unless you actually did steal something</i>
Temporary insanity	<i>a purchase which results in instant regrets; see also "acquire (1)"</i>
Stanhopeless	<i>to search for to no avail</i>

## Condition Codes

New, in the box	<i>almost new with a box</i>
New	<i>almost new without a box</i>
As new	<i>used but sold "as new"</i>
Like new	<i>used but not engraved</i>
Mint	<i>not heavily used or engraved</i>
Ex+++	<i>not heavily used, may be engraved</i>
Ex+	<i>heavily used and engraved</i>
Ex	<i>still recognizable as a camera</i>
Ex-	<i>no longer recognizable as a camera</i>
Very good	<i>may not be a camera</i>
C10	<i>anything "Ex" or above</i>
C9, C8, ...	<i>anything below "Ex"</i>

[For a similar list by Marti Jones, see "Take Ten," *Cascade Panorama*, September 1993, p. 6 (reprinted below). — Ed.]

Will cleanup	<i>ugly and dirty</i>
Repairable	<i>broken</i>
Restorable	<i>badly broken</i>
Restored	<i>cleaned by dealer</i>



Professionally \_\_\_\_\_ by someone else  
 (restored, cleaned, adjusted,  
 calibrated, serviced)

Recently \_\_\_\_\_ at some time

Brassing worn out  
 Ding bashed repeatedly  
 Cleaning marks any scratch, gouge or chip  
 in the lens  
 Fungus mushrooms growing  
 between elements  
 Hazy, foggy, etc. lens cleaned with steel wool  
 and abrasives  
 Inop badly broken  
 Sluggish something moves but not in  
 useful manner

Terms, Catch-Phrases (precise definitions vary)

Daguerreian equipment wooden camera, pre-1900  
 wet-plate camera wooden camera  
 wet plate-camera any of the above found in the  
 Pacific Northwest  
 Museum piece older than the dealer  
 Early Polaroid film no longer available  
 Collectible Polaroid a lie  
 Leica copy not a wooden camera

Invaluable Phrases Required for  
 Successful Bargaining

It's \_\_\_\_\_ for its age (in good shape, excellent,  
 nice, etc.)

You don't find them like this anymore

It's a sleeper

It's the best I've ever seen

This was my first camera

This was my father's first camera

This was my grandfather's first camera

This camera belonged to \_\_\_\_\_ (historical figure:  
 Hitler, Teddy Roosevelt, etc.)

This camera was used by \_\_\_\_\_ (famous photog:  
 Fox Talbot, Brady, etc.)

This camera was used to photograph the \_\_\_\_\_  
 (famous event: Civil War, Hindenburg,  
 etc.)

Can you still get film for it?

You can still get film for it

It still has film in it

What are you asking for it?  
 It seems a bit high  
 Did you notice this huge \_\_\_\_\_ (point to flaw, all  
 flaws are huge)

Is that your best price?  
 McKeown says \_\_\_\_\_ (quote whatever helps  
 your cause)

It's not in McKeown  
 Make me an offer  
 I paid more than that for it  
 Let me think about it  
 I can sell it on eBay for more than that  
 I think I will sell it on eBay  
 I saw one on eBay for a lot \_\_\_\_\_ (more, less, etc.,  
 whatever helps your cause)

**Take Ten**

*While we're at it, this list of codings of camera  
 conditions is reprinted from the Cascade Panorama,  
 September 1993, p. 6.*

Marti Jones, of Manchester, N. H., is a serious  
 collector of colored Kodaks, subminiatures and  
 toy or novelty cameras. On her first list of  
 cameras for sale, she created her own codings of  
 camera conditions. They deserve a wider  
 audience, and with her permission, the *Cascade  
 Panorama* reprints them.

- C10 — Excellent, I've never seen one better.
- C9 — Almost new.
- C8 — Few dings or scratches.
- C7 — You need it for your collection, but  
 realize you can always upgrade!
- C6 — You're desperate to have this in  
 your collection!
- C5 — You know for sure, it once was a  
 camera.
- C4 — Still resembles camera shape in general.
- C3 — Probably bought it thinking it once was  
 a camera but realized later it wasn't.
- C2 — Felt sorry for the person selling it that  
 day.
- C1 — Forget it!



## Future Northwest Show

Saturday, June 15 — Columbia Gorge Camera Club Seventh Annual Gresham Camera Swap Meet, Gresham Grange, 875 NE Division St., Gresham, Ore. Contact Krystal White, 1640 SE Ellis St., Portland, OR 97202, 503-239-8912.



Four views of a 00 Cartridge Premo film box circa 1920 for Kodak's smallest box camera and their first 35mm. The carton is 2" long and 7/8" square. Recent eBay acquisition for the Kamerman Collection.



20600 SW Shoshone Drive • Tualatin, OR 97062

## First Class Mail

**May 29th Meeting, Restoration Discussion,  
Instrument Sales and Service,  
33 NE 6th Ave., 7:30.**

**Summer Shoot scheduled Sunday,  
August 11 in Astoria.**