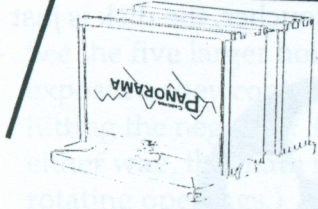


# CASCADE PANORAMA



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

March 2002

**March Meeting:** Wednesday, March 27, Instrument Sales and Service,  
33 NE 6th Avenue, 7:30 pm. Doors open at 7:00.

## March 27th Program —

The Latest Acquisitions, Stories and Gossip. Bring yours.

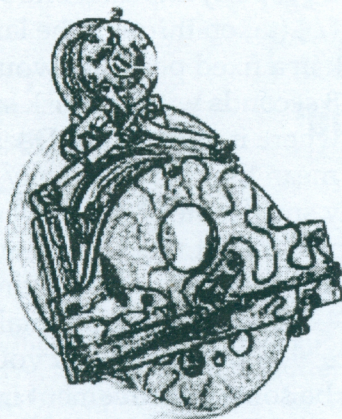
## CPHS Calendar

Meetings — April 24 and May 29. The April meeting will be at the home of Ralph and Bobbi London to meet well known photohistorian and author Eaton Lothrop who will be visiting.

## As the Glue Sets

### For Whom The Disk Spins

by Milan Zahorcak



Way back when, portraiture was done with portrait lenses that were pretty fast and invariably used wide-open, typically around  $f/4$ , but still

**Deadline for material for April issue —  
March 29**

taking a second or two even in the late 1890s. The operator had to focus carefully, traditionally focusing on the “near eye” as there was little depth of field. And, if carefully focused, portrait lenses were amazingly sharp. Unfortunately, that sharpness could be unflattering in some cases and also showed how little depth there really was.

This sharp but shallow depth of field issue inspired several misbegotten attempts to correct the problem, all based on some rather dubious assumptions and poorly reasoned thought experiments. The most fascinating “solutions” attempted to enhance depth of field during the actual exposure by varying the aperture in one way or another. Of course, simply stopping down was the obvious way to do it, but then the subject would have to sit there twice as long for each additional stop, and the sitting time would quickly return to the squirmy-blinky stage they were trying to avoid. Meanwhile, the amazingly sharp lens faithfully recorded every twitch as a blur.

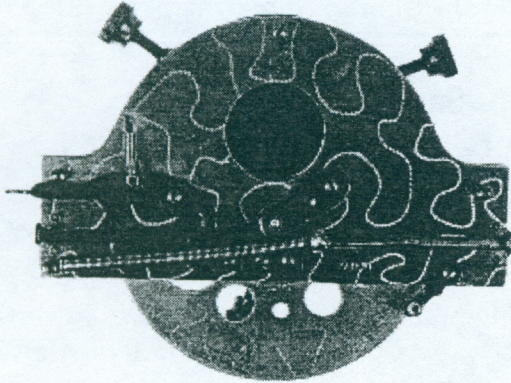
No, simply stopping down was counterproductive. However, given that the operator did have a second or two of exposure with which to work, perhaps rotating a perforated disk in front of the lens was the way to go? It was reasoned that the disk could

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.

have holes of various diameters, though mostly largish, with a few smaller ones in between. When spinning in front of the lens, the effect would be a series of overlapping exposures, with most of the exposure time recording the image at nearly full aperture, but with some of the exposure at a smaller aperture, thereby creating greater depth.

The "Cyclefocus Attachment" is one of the more intriguing devices created to attempt this feat. The

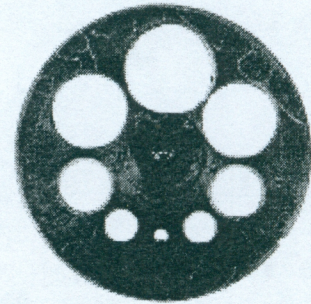


device is attached to the front of a lens. The horizontal spring is pulled to the right to the cocked position, and triggered by the release lever on the left. Once the perforated disk is set spinning, the shutter or lens is then opened and the photo taken. The disk spins quite nicely for at least 10 to 12 seconds, so the photographer has plenty of time to work the lens. Simple, yes?

This device was first conceived by T. and E. Brown (brothers, perhaps?) in England at the turn of the century. They eventually sold or licensed the idea to one W. Tylar who put it on the market, officially named the "Tylar Cyclefocus Automatic Negative Retoucher." The name was quickly shortened to "The Automatic Retoucher" or "Tylar's Portrait Improver" although I'd be surprised if that last claim didn't lead to lawsuits. More on that in a bit.

Why the name? Well, the "cyclefocus" part is clever and sort of obvious, the rest is a bit more contrived. The claim was that the device worked as a soft focus apparatus for portraiture because it "automatically" produced the same sort of effect that photo retouchers achieved when they worked to soften harsh lines in a portrait, smoothing and erasing, sometimes air brushing the image.

Alas, however, as clever as the design is, it still could not rewrite the laws of physics, and while it seemed like a great idea, the reality was quite something else. Here are the basic stats. The heart of this device is the spinning disk, shown removed from the device. In my retoucher, the disk is just



about 75mm (about 3") in diameter. There are eight holes, the largest being about 22mm, the smallest about 4mm. The remaining holes are actually pairs with 19mm, 13mm and 8mm diameters. Consequently, in a single turn, starting at the largest opening, the disk exposes the negative at progressively smaller, then larger apertures. Initially, the disk starts off at about 8 to 10 revolutions a second and gradually slows down.

Now at this point, I was originally prepared to launch into one of my spirit-lifting photomath essays, but it occurred to me that although I find them to be richly rewarding, not one of my photomath columns has ever been reprinted. So, instead, this is where I say, I've done the math and y'all are just gonna have to take my word for it. As it turns out, a properly exposed one second exposure at  $f/4$  (taken through the largest opening with the disk in a fixed position) would require a measured 2.8 seconds with the disk spinning. Now here's where it gets tricky. Does the increase in exposure mean that we're actually shooting at an effectively smaller stop? If we were using a  $f/4$  lens wide-open, then it would appear that this device is creating the effect of shooting at about  $f/6.5$  or so — one and half stops smaller! Hmmm, at first glance, you'd think so and you'd expect there would be some improvement in depth of field.

Sigh, but alas, not. You could also wave your hand rapidly in front of the lens, increase the exposure

time and not do a thing to the effective aperture. With this device, most of the increase in exposure time results, not from varying the aperture, but from the metal between holes blocking the light entirely as it passes.

See the five larger holes? During any given exposure, they contribute about 92% of the light hitting the negative. (Could be a couple of points either way, the math gets pretty squirrely for rotating openings.) Those holes are essentially within one stop of each other. Assuming a  $f/4$  lens, the average exposure from those five holes is about  $f/4.5$  or so.

The three smaller holes contribute about 8% of the exposure and then at something around  $f/18$  to  $f/22$  and the larger two holes contribute the vast majority of that. For all practical purposes, the smallest hole may as well not be there. More than anything else, the three smallest holes contribute a lot more metal moving in front of the lens.

The net effect is that there cannot be much of a difference in depth of field, but with a very large increase in exposure time. Hmm, that's not what we wanted. But how about the retouching and softening bit. Oh, well, we get that in spades, but in an interesting sort of way.

Again, take a look at those holes. See how they're arranged? Notice how there is a lot more metal around the smaller holes than the larger holes. The distribution of mass is hugely uneven. When this thing spins, it's similar to having a wheel out of

balance on your car. You know how the steering wheel vibrates? Well, that's what this thing does to any lens that it's attached to. The lens shakes — and, hey! it automatically retouches the negative in the process just like it says in their ad. Sure enough, the pics are blurred like you can't believe. Naturally, the Automatic Retoucher "softened" a portrait; it couldn't do otherwise.

Oh, one other thing. My retoucher is designed to be used on a lens with a hood up to 2" in diameter. Most portrait lenses were much bigger, typically 3" to 5" in diameter. If you think about it, the radius of the disk in the retoucher must be bigger than the diameter of the lens. So a 4" lens would require the retoucher disk to be at least 8" to 10" in diameter. Yikes, that's sort of like hanging a SkilSaw off the end of your lens! I love it and the best thing is that it only set me back one mortgage payment, and I crossed another item off the list of things that Jerry Spiegel has that I don't.

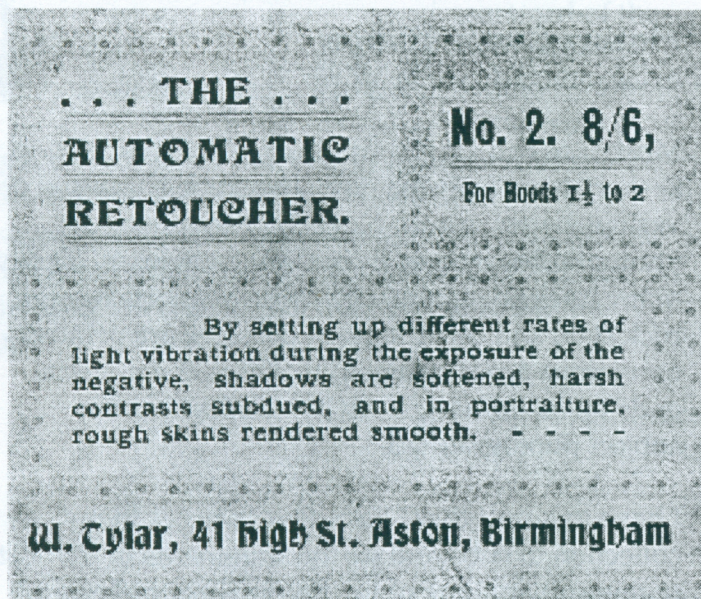
For those of you who want to see this thing in action, please go to this url: <http://www.pacificrimcamera.com/milanpub/misc/retouch/> and use your "back" buttons to go between the index and the images.

## 3-D is Not a Triangle

### What Ever Happened To Those 3-D Movies? Part I

by Ron Kriesel

This month's column reprints an article by Roy Walls. Roy Walls resides in Tennessee and is a long time stereoscopic photographer. He is a member of the Stereoscopic Society of America slide circuit portfolios. Roy's article was just published in the January issue of *Stereo Views*, and he has given me kind permission to republish in the *Cascade Panorama*. There's more on 3-D movies to come.



*The Creature from the Black Lagoon* Only  
One of Clifford Poland's Projects  
by Roy Walls

In the early 1950s, Clifford Poland helped film the underwater 3D sequences of *The Creature from the Black Lagoon*, at Wakula Springs, Florida. Two synchronized Arriflex cameras placed at 45 degrees to each other were sealed in a watertight housing. One camera shot straight ahead to the subject, while the other aimed at a semitransparent mirror. In the original polarized version of the movie only the underwater portion of the film was in 3D. See accompanying advertisement [not included]. All else was photographed flat. Both segments of the film, 2D and 3D, were combined, making the 3rd dimension more astounding by contrast. Polarized glasses were used from the beginning, so the mixing of 2D and 3D scenes went without notice.

*The Creature from the Black Lagoon* was only a small part Poland's career, although I consider it the most important because it was his contribution to stereoscopic film making. Poland was not involved in *Creature* sequels. At the end of WWII, on September 2, 1945, Clifford Poland shot newsreel footage of the surrender agreement of the Japanese aboard the USS Missouri, as a Signal Corps cinematographer. Later he worked as Second Unit cameraman for the American Society of Cinematographers. His movie credits include *Giant*, *Key Largo*, *A Streetcar Named Desire*, *Paper Moon*, *The Longest Yard*, *Beneath the 12 Mile Reef* and *Around the World Under the Sea*. His TV credits include *Candid Camera*, *Gentle Ben* and *Flipper* as well as over 1,000 commercials.

I met Mr. Poland in January 2000 in my hometown. His underwater work ended when he tragically lost one of his lungs. He retired in 1981 and moved to Johnson City, Tennessee to be near his

relatives. Remarkably, we were both born on August 1st, under the sign of Leo, Clifford in 1916 and me 25 years later in 1941.

His den is fascinating: its walls are lined with autographed photographs of him with movie stars on location. During his career he had the opportunity to meet many interesting people and some of the great names in entertainment. Asked about his impressions of the people he met, Clifford says Frank Sinatra was a perfectionist with little tolerance for actors who had difficulty with their lines, but Tony Martin, was one of the nicest people he worked with.

Since meeting Clifford Poland, I became obsessed with collecting memorabilia. My favorite is a matchbox size *Creature*, as a kid, on a skateboard. Almost 50 years have passed since the filming of *The Creature from the Black Lagoon*. With rapidly declining health, Clifford Poland will be remembered fondly, by movie lovers and the 3D community. The wealth of *Creature* websites speaks for the endearing quality of the movie.

## The Image Seeker

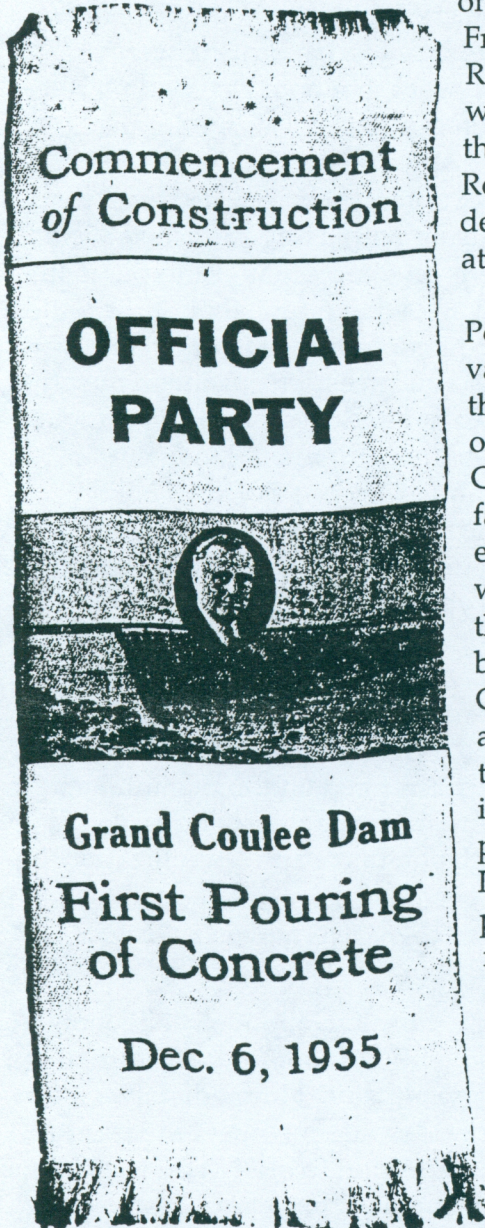
### Pictures on a Ribbon

by Norma Eid

Most, if not all, of my articles in "The Image Seeker" have featured daguerreotypes, tintypes or various paper prints. Not all collectible photographic images fit in these categories. Today many images, particularly those of sports figures, rock stars and other famous persons, are printed on various types of material. Often the material ends up as clothing worn by admirers of the subject photographed.

I have to admit that I have few samples in my collection to substantiate the statements in the first paragraph, but one of my favorite examples is a

silk (rayon?) ribbon worn by members of the official party marking the commencement of construction of the Grand Coulee Dam on December 6, 1935. It features an oval photograph



of President Franklin D. Roosevelt along with a sketch of the dam-to-be. Roosevelt dedicated the dam at its completion.

Postcards of the various phases of the construction of the Grand Coulee Dam are fairly easy to find even today as it was the first of the large dams built on the Columbia River, and many tourists included it in their travel plans.

Professional photographers must have been quick to recognize its potential.

There is a postcard of the dedication of Grand Coulee taken from a

high, distant point that shows a huge turnout. Planning for the event must have been an awesome undertaking as it was not exactly located in an area with lots of motels, and travel vehicles with the conveniences of home were still in the future.

## Southern Exposure

### Go Ahead, Revoke My Poetic License!

by Mike Kessler

As I was dredging the depths of my tortured brain in search of some overlooked tidbit of a concept for yet another of these articles, I suddenly remembered the small collection of "poetic" CDVs that I discovered in one of my more unusual albums.

Inside some CDV albums, particularly those from England, you may find that the first card contains a poem urging the owner's friends and acquaintances to add their photos to the album. Sometimes these were elaborately hand painted, with all the skill of the miniature painters who lost their livelihoods to photography, but more often than not, they were cheap, photographic reproductions, turned out en masse by the same photographer or store that sold the album. With my album — an elegant, hide covered box from England — one lifts the lid, with its title "Souvenir" etched in brass and sterling silver script, to reveal four, tiny, matching CDV albums, each decorated with hand painted flowers. Inside these I hit the jackpot, a total of nine such cards between the four albums. Here are several of the better ones for your consideration. Ahhh, they don't write 'em like this anymore!

---

"Kind reader, in my album deign to leave  
A something I would gratefully receive.  
It is your portrait that I crave to-day,  
You cannot have the heart to say me nay!"

---

"You see my album's nearly filled  
with friends both kind and dear,  
Yet still I'm sure there is a space  
Which should be filled up by the face  
Of one who now is near."

"Your Carte de Visite then I ask  
For friendship's sake you'll grant it.  
It surely is an easy task,  
Besides I really want it."

---

"This is my album, but learn as you look,  
That all are expected to add to my book.  
You are welcome to quiz it  
The penalty is,  
You add your own portrait  
For others to quiz!"

---

"Here we hold a festival,  
To it all our friends we call,  
Are they living far or near?  
Here we bid them all appear;  
A pleasant gathering it will be;  
Open — and my party see."

---

'Should auld acquaintance be forgot  
And never brought to mind?  
While I've an album to contain  
The friends of "Auld Lang Syne."  
Then gie's ye're "Carte"  
My trusty friend,  
And here's a "Carte" o' mine.  
We'll fill our albums to the end  
Wi' the friends of "Auld Lang Syne." "

Then there's this poem I found written on the back of a piece of cardboard which once backed up an albumen print. I don't know what happened to the photo but the poem seemed worth keeping. I'm not sure just what it means but I love it anyway.

"Dedicated to M.E.S., by L.H.R., April 1893

Learn from this picture the melancholy fate,  
Of unfortunate people who are always too late.  
Neither time nor tide nor stagecoaches wait,  
Though they run and flourish and gesticulate!"

## Nikon Notes

### **Nikon Historical Society Convention**

by Mike H. Symons

I eagerly stepped off the Chaparral Luxury Suites airport shuttle bus in front of the Scottsdale, Arizona hotel. The sun was shining brightly, a real treat in February for a Canadian Pacific Coast Nikon guy. The temperature was approaching 25C (or 80F for you non-metric readers). I was greeted by the editor and chief guru of the Nikon

Historical Society, Bob (Mr. Nikon) Rotoloni. Let the fun begin!

That evening, Friday, February 22nd, our Scottsdale host, Don Dederer and his wife Nancy, organized a fantastic dinner at their northern Scottsdale home. The food and drink were wonderful, but to set the mood, Don had placed tantalizing Nikon cameras, telescopes, transits, microscopes and other related gear on every available table, counter, shelf, and had even placed a rare reflex housing with a huge attached 35cm/f4.5 Nikkor-T lens on top of their grand piano in the living room! Oh what a tune that outfit could play. While holding a beverage in one hand, a plate of gourmet Southwestern cuisine in the other, and being careful not to drip salsa or guacamole sauce or drool on the equipment, I visually examined each and every one of Don's Nikon treasures. A fine tribute to a man's fantastic Nikon collection and a delightful evening with the Dederers. In his younger days, Don had served in the Vietnam War as a photojournalist. He had set up a great display of some of his press credentials, a selection of photographs, magazine articles, a battered black Nikon F camera with some selected lenses beautifully arranged on top of a military flack jacket. A great tribute to a working war correspondent. Upon his return to civilization, he later aspired to become editor-in-chief of the magazine *Arizona Highways*, and also wrote a series of historic books on Arizona.

At 9 am Saturday morning, about 65 "Nikoholics" filed into the convention room for what turned out to be a most enjoyable day. I immediately recognized fellow Cascade members Mike Otto and Jack Kelly in addition to old Nikon friends and acquaintances from over the years. There were members from all over the world: Holland, Germany, Switzerland, Great Britain, and even as far away as South Africa. It was part reunion, part telling lies and tall tales, plus an educational session all rolled into the guise of a Nikon convention. After Bob Rotoloni gave the welcoming address and thanked Don Dederer and Bill Adams for their convention coordination, the presentations began. Long-time NHS member Bill Adams gave a very educational talk on the resurgence and future of the 35mm rangefinder camera systems. He showed many samples of the current offerings of up-scale 35mm RF's, including the new models from Konica, Cosina/Voigtlander,

and Nikon. Many high quality slides were shown demonstrating the attributes of each model.

The next presentation was a slide show by New Jersey's Bill Kraus showing many original 1950s-60s Nikon advertising including some wonderful old advertising from the 1950s *Popular Photography*, *Modern Photography*, *US Camera*, etc. which with I was very familiar, as I too have an extensive collection of early Nikon literature.

Uli Koch from Stuttgart, Germany followed with a preview of his soon-to-be-released trilogy on the Nikon F. Although Uli didn't have worked-up samples of the book, he showed many slides of some of the salient features of each of the three volumes, named *The Camera*, *The Lenses* and *The Accessories*. This book, 2-1/2 years in the making, will be an epic masterpiece on the most famous of all Japanese 35mm cameras, as well as the instrument of choice of most of the worlds photojournalists over the last 43 years. I had assisted Uli in the technical English translation, so I have also lived with it for at least 1-1/2 years. It was a lot of work for me, but I considered it a real learning process. Stay tuned for further announcements on its publication and distribution dates.

There were a few more presentations and speeches that morning and early afternoon, including a notable presentation by Bob Rotoloni, entitled "The Nikon in America." Bob traced Nikon to its earliest beginnings in North America, and noted the men who took the financial risks to promote it. This subject will be covered in detail in a another edition of "Nikon Notes" as the history of how Nikon evolved in the USA is a fascinating tale in itself, and worthy of more space in a future edition of the *Cascade Panorama*.

The one-day convention ended with a "White Glove" sale. We were all amazed (and amused) when Don Dederer started handing out pairs of white cotton gloves to all delegates. Visions came to mind of being at a proctologists convention or a Mickey Mouse soiree. There was plenty of laughter (plus a few rude comments) looking across a room full of adults wearing these cotton gloves. However, it was Don's way of stating that it was time to start trading and selling some expensive Nikon equipment we had all brought — an in-house mini camera swap meet. For the next two hours I saw some frantic selling, and saw some

pretty exotic Nikon equipment sold. Lots of "Franklins" (\$100 bills) changed hands on that hot afternoon in Scottsdale. Some of the heavy hitters had no doubt carried on clandestine trades in their suites earlier during the convention, but there was enough rare and unusual Nikon gear on those 8-foot tables to begin a fantastic collection of their own.

A good time was had by all, and the next morning we all said our good-byes as the delegates went their separate ways. Most flew home, while others (mostly the Europeans) stayed to tour the Grand Canyon, Las Vegas, etc. All of us will have fond memories to take home to not so warm and sunny climes.

### Future Northwest Shows

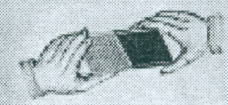
Sunday, April 14 — 22nd Vancouver, B. C. Camera Show & Swap Meet, Cameron Recreation Center, 9523

Cameron St., Burnaby, immediately north of Lougheed Mall. 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.

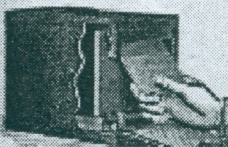
Saturday, April 27 — Puget Sound Photographic Collectors Society 22nd Annual Camera and Photographica Sale, Swap & Show, Western Washington Fairgrounds Pavilion, Puyallup, Wash. Contact Darrel Womack, 1014 S.W. 119th Street, Seattle, WA 98146-2727, 206-244-6831.

## MAGAZINE CYCLONE CAMERAS

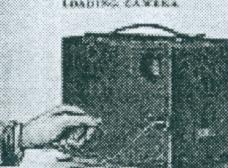
No. 4—3 1/2" x 4 1/2"—\$8    No. 5—4" x 5"—\$10



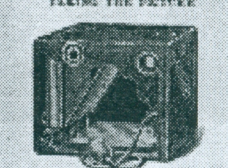
LOADING SLIDE CAMERA



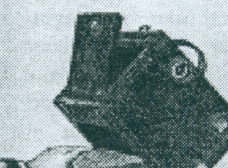
LOADING CAMERA



TURNING THE PICTURE



CHANGING EXPOSED PLATE



REMOVING EXPOSED PLATE

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Simplest and best Camera on the Market

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Price complete  
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In traveling, hunting, fishing, yachting—all the forms of out-door life—a camera that goes in the pocket, weighs next to nothing, and takes perfect pictures is the photographic ideal.

Amateurs are realizing the manifold benefits of using a small, good camera. Wares are avoided and the small plate or film negatives, being the work of a few less, make beautiful enlargements. The

for those or instantaneous exposures is a completely equipped instrument for artistic work. It is fitted with a rapid rectilinear lens, a ground glass with actuated spring back for the use of plates or film; an automatic shutter; a 6-inch bellows; a perfect finder for snap-shot work. Excursion to no other dealer is, or send for booklet describing the full line of Pocos for 1902.

Rochester Camera and Supply Co.  
100 Park Street, Rochester, N. Y.



## Photographers' Posing Furniture a Specialty

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Offers to consumers, and the trade at large, that popular line of goods lately introduced through the New York market, at reduced prices, specially recommendable is the

**PHENIX POSING CHAIR,**  
OR, CHAIR OF THE FUTURE.  
With arms, \$26; and Baby Attachment, \$36.



Magazine Cyclone Cameras ad from *Munsey's Magazine* circa 1899. (Previous page)

Pocket Poco ad from *Munsey's Magazine* circa 1902.

Posing chair ad unknown source.

(All ads from the London Collection)



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## First Class Mail

Meeting, Wed., March 27 at  
Instrument Sales and Service.  
See inside.