

CASCADE PANORAMA

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

November-December 2001

Next Meeting: Instrument Sales and Service, 33 NE 6th Avenue, Wednesday, November 28th, 7:30 pm. Doors open at 7:00.

November 28th Program —

Bring your favorite items for a "Year in Review" discussion. This is our combined November-December meeting on the Wednesday after Thanksgiving.

2002 Dues

Dues will continue at \$15 for calendar year 2002. 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. (Note: Current labels were printed before Nov. 10, that is, before the Portland Show.)

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.

CPHS Calendar

Meetings — January 30 and February 27

As the Glue Sets

Lil' Bon-Ton Gems, Don't You C, DV?

by Milan Zahorcak

My head hurts. In the past three days, I've been involved in three (four?) separate email exchanges about CDVs, tintypes, bon-tons and multiple tube sets and I'm having trouble keeping track of whom

Deadline for material for January issue — January 9

I'm replying to with what. I may as well do this once and send copies to everyone at the same time, my readers included, and squeak in under my deadline as well.

Among the hardware folks these days there is a growing interest in image collecting as more oldie tyme camera collectors are picking up images as interesting gear becomes more difficult to find. Cartes-de-Visite or CDVs are still quite common and there still seem to be a lot of tintypes floating around as well. Both types of image are products of the wet-plate era and of collodion-based technology. Some folks are aware that these images *may have been* taken with cameras equipped with multiple lenses. Trust me, there is a reason for the caps.

CDVs are those little paperprints, approximately 2-1/4 x 3-1/4, mounted on 2-1/2 x 4 stiff paper cards. CDVs reached a huge popularity for a relatively short period in the 1860s and it is commonly believed that because there were so many CDVs, and so many of the same subject, that they were shot with cameras equipped with multiple lenses. Well, maybe.

Technically, a CDV is often defined as being shot "4-up" on a full-plate, 6-1/2 x 8-1/2. Most folks think these were done with a 4-tube CDV set, the same physical size, but of somewhat longer focal than a

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.

bon-ton set. (Don't you hate it when people define something as compared to something else that isn't defined? OK, so give me a moment.) However, since CDVs are prints, all you need is a single negative and you can reproduce a zillion of them.

There would be very little reason to shoot 4-up on a plate negative. It is much more likely that the vast majority of CDVs were taken with a small focusing portrait lens, one at a time, on a single collodion plate negative and reproduced as prints. Or perhaps, with a single lens on a camera equipped with a shifting back that perhaps allowed four shots to be taken on a full plate. I suspect that it is actually pretty doubtful that the paper mounted CDV prints that we encounter were of the same subject, in the same pose, and shot 4 at a time.

On the other hand, the vast majority of the roughly CDV sized tintypes that we encounter *probably were* shot 4 at a time (i.e., 4 up) with a 4-lens set (known as a bon-ton set) on a 5x7 tintype plate and cut apart with snips. Or they *could have been* taken with a single small CDV-sized portrait lens on a camera equipped with a shifting or "multiplying back". Either form of camera was quite common in the US during the wet-plate years.

By the way, bon-ton is French for "good tone" (or as "le bon ton" to mean "good form"), but I have no idea how that came to be associated with small photographs. Regardless, in photography, bon-ton is not a specific size, but rather refers to plates, negs, prints or images that were somewhat smaller than a CDV, but larger than the "gems" (Oops, I did it again) or tiny jewelry-sized pics.

Again, bon-ton pics could have been shot with a single lens or a multiple lens, but are usually thought of as being shot 4-up on a 5x7 plate. There is a huge amount of confusion in terminology over what constitutes a CDV or bon-ton or gem image. Even CDVs which have a specific technical description and size, aren't always that size. And larger "smaller" images, technically known as bon-tons, are often associated with CDVs.

As with bon-tons, gems are not a specific designated size, but rather are anything smaller than a bon-ton and usually very small, perhaps stamp-sized pics for placement in lockets or other tiny keepsakes. Gems *may have been* shot with a multiple tube set, or they *could have been shot* with a single lens on a camera with a multiplying back such as the Simon Wing cameras. The plate size, however could have been anything from 1/4 plate, but more likely 4/5, all the

way up to 8x10. 5x7, however, appears to be the most common size used in gem work.

So to recap ... then again, let's not. Where are the aspirin?

The Image Seeker

A 1920s Eddy Postcard

Norma Eid

Those who joined our August outing will remember a different scene at Wah-kee-na Falls than the one pictured in the accompanying copy of a photo postcard by Ralph B. Eddy, an Oregon City photographer from 1915-1925. On the right is the



American flag blowing in the Gorge breeze and in the foreground is the Rotary Club fountain, now located at Horsetail Falls. On the left the first building is a restaurant that also offered souvenirs including postcards, brochures, and other items that later would bring forth memories of a trip along the Columbia River Highway that compared favorably with the finest highways of Europe. The other buildings are cabins (no motels then) that could be rented by those who had time to linger in the Gorge. The four automobiles appear to be 1920s vintage and are far fewer in number than the crunch of cars vying for a piece of that same space on the day of our outing. It is possible that camping spaces were available in the area where we enjoyed our lunches.

In the conversations during lunch we mentioned Bridal Veil Lodge that we had passed earlier. The building has changed little in the passing years, but the camping area where hardy souls pitched their tents is missing from the scene.

Those that continued on to Multnomah Falls were viewing the third structure to occupy the area. The

first two were far less imposing than the one standing today. The second structure was called the Multnomah Hazelwood and was operated by the Hazelwood Cream Store located in the 300 block on S. Washington Street in Portland.

As always, Tom Robinson was willing to share information on the photographers that have recorded the Oregon scene over past decades. From his research, I learned that Eddy moved from Portland to Oregon City in 1915. It would seem that Eddy moved with a specific project in mind — photographing the progress of the bridge that was to be built over the Willamette River at that time.

Camera Craft, November 1927, published an illustrated, detailed article, "Camera Adventures in Structural Engineering," by Eddy detailing his photographic record of the construction of the Willamette Bridge at Oregon City.

Southern Exposure

Missed It Again ... By That Much!

by Mike Kessler

It all started with a telephone call from Bryan Ginns. Bryan asked if I had seen the Megaethoscope currently up for auction on eBay. I hadn't, but, as I told Bryan, so what? Megaethoscopes — those humongous, sometimes ornate, Italian day-night viewers — are pretty common. I've sold several plain-jane models over the years, but I've only lusted after the few, overly-opulent versions I've seen squirreled away in collections. Before he sold his collection, Fred Spira had two of the very best. The first was richly carved, with each panel displaying various scenes in deep relief. My favorite panel was the one that showed a woman in a long, flowing dress, holding a camera. To top it off (literally), the Meg was sitting on a similarly over-carved, marble-topped table. If you can believe it, Fred's other Megaethoscope was even better. Also heavily carved, it was supported, not on a table but suspended within the coils of a giant serpent, which was itself locked in mortal combat with a fierce, reclining lion. Not too shabby.

As I clicked on the address Bryan had given me, I didn't think I was going to get too excited. Wrong! Instead of carving, this one was totally covered with fantastic, ivory and ebony marquetry, somewhat reminiscent of East Indian art. It was complete, down to its equally decorated, marble-topped table, and included a "quantity" of views.

It was not actually being auctioned on eBay but was featured in an upcoming Butterfield and Butterfield auction. It was part of an extensive, eclectic collection of furniture and objets d'art belonging to George and Meriam Stoll. George was a famous Hollywood composer who penned the scores for many popular musicals including *Anchors Aweigh*. Because it was located in nearby Los Angeles, Bryan's suggestion was that we might buy it together, sell it through Bryan's annual auction, and split the profits. Bryan graciously added that if I wanted it for myself, he would step aside. I thanked him profusely and said I'd get back ASAP.

On the weekend Gladys and I went to LA to check it out. There it was, a riot of floral and geometric inlay. All the lenses and the various masks were in place. Only a few missing pieces of ivory marred an otherwise fabulous example of 1860s "optical furniture." Of course I wanted it, even though there wasn't a chance of creating a space big enough anywhere in the house. No serious collector really lets things like that bother them. Bryan suggested that if we could buy it for three or four thousand dollars, it would certainly sell in Europe for at least ten grand. After seeing it, however, my mind was kicked into overdrive, trying to figure out the best way to do the restoration (and what I would have to sell off to pay for it).

Even Gladys, who was pretty cool to the idea at first, thought it might at least make a pretty nifty coffee table. As we left Butterfields and walked to the car, we chatted furiously about the logistics of the situation. Then, in an instant, the bubble burst. Walking briskly toward us was a familiar face, the smiling countenance of Jack Naylor. Emerging from a waiting airport taxi, Jack had flown out from Boston specifically to see the Megaethoscope. Thinking fast I tried to convince him that the auction had actually taken place earlier that morning, but he saw through my shallow attempt.

I called Bryan and told him the story. I knew that Jack had been looking for a great Meg for some years now, and as we all know, when Jack goes after something, it takes pretty deep pockets to deny him the item. In the end, the thought that we (or I) might buy it for a few thousand dollars was a little naive. It went for around 35 Grand. What's really embarrassing is that I still don't know who bought it. I've been meaning to call Jack to see if congratulations are in order, but I just haven't done it yet. Oh well, (cliché alert) you can't win them all (whoever said "the best things in life are free" never collected *anything!*)

Nikon Notes

Excursions into Restoration II

by Mike H. Symons

In part I, I described how I had purchased a highly collectable 1950s Nikon Compound Microscope, but much to my horror, it has been subjected to "damp storage" and bore the results of this damage. I also explained that I rarely take tools to cameras or scientific instruments, opting to leave that type of "surgery" to qualified camera or instrument repair technicians. This microscope, for whatever reason, intrigued me, and I had a good feeling that if I was *very* careful, I might be able to clean up most of the accumulated grime and dirt myself. As you are probably aware, even the highest quality (brand named) microscopes only have a small number of moving parts, albeit, movements that are built to the most exacting standards. Breaking it down to its simplest terms, you look through an upper lens (or two if you're dealing with a binocular or stereo instrument) known as the eyepiece objective, down through another lens, called the objective. Between these two lens objectives, resting on a stage/platform, is the object you wish to observe, such as a prepared slide, Petri dish, specimen, etc. Below the stage/platform is a light gathering condenser (usually with an attached iris diaphragm), and below that a mirror or light source to throw sufficient light up to the specimen. Have I lost anyone yet? Seems pretty elementary to me!

The main moving parts on a microscope are the vertical focusing adjustments (coarse and fine), the facility to move the specimen around on the stage (known as the "X" and "Y" axes), and the proper condenser/iris/light adjustments under the stage. Due to the importance of utmost steadiness, most decent microscopes are extremely heavy, usually constructed out of heavy brass. With my working knowledge of microscopes, I felt ready to give my Nikon, model "KEG" the restoration it required.

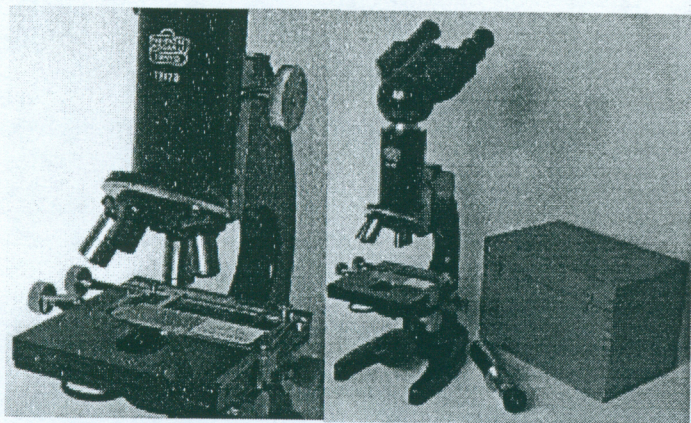
The first step was to clean the 50 years accumulation of grime, chemical stains and "gunk" from the body. I carefully separated the tube shaft from the lower base, disconnected the mechanical stage from the base, and finally removed the condenser/iris diaphragm from the stage. Using a weak cleaning solvent and a small sponge, I commenced cleaning all the black painted metal surfaces. To my complete

surprise and satisfaction, the accumulated grime and film came off after 2 or 3 re-wipes, exposing the beautiful black paint lustre. I was delighted. I then applied small amounts of special grease to all the brass gears, and they again moved smoothly. The sliding X and Y movement guides on the top of the stage were removed and restored in a similar fashion, using a small amount of sewing machine oil. Incidentally the X shaft had been slightly bent and wasn't turning properly. I carefully straightened it and re-installed it on the stage. This was a nervous task as I was afraid of breaking it. I was now satisfied that the microscope looked great and all movements were restored to their original condition. Now came the toughest part: cleaning the lens objectives and binocular head. Unknown challenges now faced me.

I unscrewed all four objectives from the "revolver" nosepiece. Luckily most of the grime was surface dirt and some long deposited oil or chemical residue, and with careful determination I was able to clean them. The ends that screwed into the revolver nosepiece had been protected and were therefore quite clean. To carefully clean the ends of these objectives, I had to don a high-powered jewellers loupe, and even added an additional auxiliary 10x loupe. We are talking tiny surfaces! Next came the eyepiece objectives. After initially cleaning the top and bottom surfaces using conventional lens cleaning methods, I still detected some "spider webbing" on a few of the objectives. This indicated a deeper problem, probably the dreaded glass mildew or fungus. These will have to be cleaned professionally and even after such a step, could be ruined beyond repair. I'll find out the outcome in about three weeks time.

The large binocular head presented a bit more of a challenge, as it involved complicated inner prisms (where is Jack Kelly when you really need him?). When looking through the binocular eyepieces (with freshly cleaned eyepiece objectives), there was a myriad of what looked like mildew or grime on some of the interior surfaces. Panic time! I carefully removed the left and right prism cover plates (six small black screws on each side), plus the dual eyepiece tubes (four large flat-head screws for each eyepiece tube). I then transported the exposed prism assembly to my local camera repair shop. These technicians certainly know how to work on delicate prisms. Sure enough, gentle and knowledgeable hands carefully disassembled first left, then right prisms, and thoroughly cleaned them. The toughest part, in my mind anyway, was the re-alignment and

re-assembly of the cleaned prisms. This was carried out flawlessly by these professionals, and in observing I picked up some alignment tips. Before each prism was removed (to be cleaned), slight scratches were made in the brass, creating precision line-up marks for the technician for re-assembly. Magic? I certainly thought so. All it cost me was a round of coffee and donuts for the camera repair shop crew. Pretty cheap repair costs!



The restored KEG microscope showing the binocular head in place and the mechanical stage.
Photos by Mike Symons

My restoration was, for the most part, complete, and the instrument looks almost as good as the day it left the Nippon Kogaku factory in 1951. I also felt a sense of pride that I had carried out most of the work myself on this 50-year old instrument. In addition to the pride of restoration, it was loads of fun, and a great learning experience.

Humor in the Field, Field Cameras That Is!

A Deardorff at Ground Zero

by Ken Hough

I'm a member of several email list servers: the IDCC (Internet Directory of Camera Collectors), Yahoo's Largeformat group and Yahoo's Photohistory group. Each of these groups serves an important function of disseminating information. Correct or incorrect, they are enjoyable to read. Each of the groups has its own character and leaders. We have Retina and Leica experts in the IDCC. The Largeformat group has working pros and advanced amateurs. The Photohistory group has researchers looking for answers and images of past photographers work.

I enjoy posting challenges to these groups. One such post to the Photohistory group was "What current Deardorff user is documenting Ground Zero in NYC?" After 24 hours not one member answered my post. One of the IDCC members, Rob McElroy sent me a private reply that he knew it was Joel Meyerowitz but wanted to let others answer. I replied to him this way:

I'll bet you that not one of these folks will answer my question today. But if someone asks about a photographer on a barge in 1839 that got stuck on the mud in Lithuania during a rain storm, that will be answered.

His answer:

I think the answer to your 1839 question is — Arago's brother Chifini, who died trying to make a daguerreotype in October 1839 with a home made camera and a Lerebours lens. He was trampled by a wild boar in the Lithuanian city of Photosan while trying to polish a daguerreotype plate with lye instead of rottenstone during a sudden downpour. A tragic end, but the camera was saved!

Rob, another plane went down today [November 12] in Queens. Most likely a malfunction. Thanks for the humor. It really made my day and I hope it helps others who read this.

(Note: At this month's Daguerreian Society Symposium, professional photographer Jerry Spagnoli gave a spellbinding and emotional presentation describing his use of modern-day daguerreotypy to photograph Ground Zero. He started shooting from his window early on the morning of the 11th. He included magnificent images of his efforts, some of which showed the towers still standing but smoking. — Ralph London)

"How to Photograph a Cow."

From *The Camera and Darkroom*, The New York Society of Amateur Photographers, New York City, March, 1899, pages unnumbered.

Chapter I
Getting the Cow Ready

Get a calf (female). Better buy one, then you'll own the whole show. A calf with some high lights on its hide is preferable. The calf should be two years old before you attempt to make your picture of a cow.

In the meantime keep your eye on the calf.

Don't let it get lost.

Don't let it associate with fractious animals.

You will have to feed the calf; that is, you must place digestible things within reach of the calf's mouth.

If you feed it (the calf) use condensed milk in frozen cakes and tie the calf near a hot fire.

It is necessary to tie the calf, else it might run away and become congealed.

Don't give the calf pie. Pie breeds dyspepsia, and a dyspeptic cow never looks picturesque.

In the course of human events the right kind of a calf will become a cow.

In the meantime, study your subject. Everybody — even a cow — looks better in some positions than they do in others.

Don't expect the cow to talk, it may look thoughtful and chew its cud, but it will neither chew the rag with you nor chew tobacco.

Remember that what would make a horse laugh will only make a cow look thoughtful.

Chapter II Making the Negative

Two years have gone by. Your calf (if it was properly selected) is now a cow.

Now prepare to make a negative of your cow. Don't say anything to her about it. Keep her in the dark; not in the dark room, mind.

Load up your plate holders. Take a day off; also, your camera, etc., and camp out with your cow.

Do all this in an unconcerned way, else you will arouse suspicion and get studio-starry pictures.

Choose your back-ground and set up your camera accordingly. It is not necessary to buy a back-ground. A cow looks picturesque in front of most anything.

Wait for an opportune moment. There are times when not even a cow should be photographed.

Make two exposures of each position. Then you can strip the film on one plate and you'll have the both sides of the cow. This affords an interesting study of light and shade.

Expose for the shadows on the cow. Focus sharp on the centre of the cow if she is standing on or near a horizontal plane with your camera. If her head or tail is facing you don't expose.

Develop the plates with the same attention to details that you have developed the cow, and you will be sure of a perfect picture. — *Kirkland Lithium Company, Denver.*

Future Northwest Show

The Vancouver Show has a new date and a new location. Sunday, *December 2* — Vancouver, B. C. Camera Show & Swap Meet, *Cameron Recreation Center, 9523 Cameron St., Burnaby, next to Lougheed Mall.* 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.



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**Last meeting of the year,
Wed., Nov. 28, 7:30 at
Instrument Sales and Services,
33 NE 6th Ave.**

First Class Mail