



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

January-February 2002

**January Meeting:** Sun., Jan. 20, 11 am - 3 pm, Pacific Rim Camera, 1965 Davcor Court SE, Salem, Ore.

**February Meeting:** Wed., Feb. 27, Instr. Sales and Service, 33 NE 6th Avenue, 7:30 pm. Doors open at 7.

### January 20th Program —

As part of our efforts to expand our winter activities, the January meeting of the Cascade Photographic Historical Society will be hosted by Pacific Rim Camera from 11 am to 3 pm on Sunday, January 20 at their location in Salem, Oregon. A gourmet lunch consisting of several of Costco's finest pizzas and soft drinks will be provided. The usually scheduled "last Wednesday of the month" CPHS meeting will *not* be held this month.

Most of us have at least heard of Pacific Rim Camera, and many of us probably know one or more of the principals (and CPHS members): Milan Zahorcak, Dale Lampson and Mike Otto. PacRim is one of the larger dealers in used, classic and collectible gear and does the vast majority of its business online as a dot-com. For those wishing to do some homework, PacRim's homepage can be found at [www.pacificrimcamera.com](http://www.pacificrimcamera.com)

Aside from the usual club business and socializing, we'll have a chance to see how PacRim does business, consider the workings of an internet operation, wander amongst the inventory and help them find stuff that they've misplaced. Should be a fun time.

Directions: Take I-5 to Exit 253 (Hwy 22, North Santiam Hwy, Stayton, Detroit Lake). West on Hwy 22 to 3rd traffic light at 25th Street (Big K on the left, Texaco on the right). Left on 25th Street to 1st light at McGilchrest. Right on McGilchrest to 19th Street (on the left). Left on 19th Street, one block to Davcor. Left on Davcor to first driveway on the left. PacRim is the 2nd building on the right (white with blue trim), #1965 with a "PRC" sign to the left of the door.

For more information, contact Milan at Pacific Rim Camera at 503 370-7461 or [milan@pacificrimcamera.com](mailto:milan@pacificrimcamera.com)

**Deadline for material for March issue**  
— March 6

### 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 (the labels were printed Jan. 3). Members not current have name and date highlighted in red on the label.

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](mailto:mzahorcak@worldnet.att.net)  
Home phone: 503-692-9108.

### CPHS Calendar

Meetings — February 27 and March 27

### Combined Issue

This issue of the *Cascade Panorama* is dated January-February because of the editor's February schedule. The next issue will be in March. — Ralph London

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 photographic 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.



# As the Glue Sets

## **A Brief Commentary on the Influence of the West Indies on 19th Century Lens Designers and the Attendant Geo-Sociological Factors in Early Lens Development**

by Milan Zahorcak, on location in Sint Maarten

As both of my readers know, in recent years, I have limited my photographic activities to the researching and collecting of ancient brass lenses and to writing my column while on vacation and out of the country, whenever possible trying to do both things at once. Ralph can attest to numerous emailed-in columns that carried a strong hint of sunscreen and Pina Coladas. This installment of my column is being written while on vacation in the Caribbean, in the Leeward Islands of the Lesser Antilles. I'm on our sunset-facing balcony at the Sunterra Royal Palm Resort overlooking Simpson Bay on the Dutch side of Sint Maarten (on the French side to the north, it would be St Martin).

For the past few days, spousal-unit Claudia and I have been scouring the local beaches, duty-free shops, and, yes, even the local bars, searching for signs of ancestral optics, remains of radial drive lenses, and tracings of petroglyphs, perhaps of early lens designs scratched onto the native basalt. So far, no luck.

As it happens, local lore makes no mention of any prominent lens makers either growing up or settling in the Leeward Islands. However, although it is a well-known fact that Wollaston, Chevalier and Petzval were actually born elsewhere, I am almost certain that they and many other famous 19th century designers such as Jamin, Darlot, Harrison and Usener, all of whom did live in colder climes, would have enjoyed a few days in the sun.

It is also quite likely that, if given the opportunity and sufficient frequent sailor miles, Niépce and Daguerre might have enjoyed visiting the islands many times if they were anything at all like their fellow countrymen Manet, Monet and Gauguin. There is, however, absolutely nothing at all to lead us to believe that any of them, other than Gauguin, ever actually did visit any islands anywhere.

However, there is a strong likelihood that Messieurs Chevalier, Jamin, Darlot, Lerebours, Secretin, Gasc and Charconnett would have felt right at home had they visited Marigot or Grand Case on the French side of this island, spending a few days wandering about the friendly markets, perhaps picking up a couple of tee-

shirts and sampling the local spiced rum drinks, then relaxing on some secluded beach while remaining relatively incognito.

This is borne out by the fact that, as of a few minutes ago, Claudia and I have found no evidence that any of them ever visited the wildly popular clothing optional beaches at L'Orient or maintained an open bar tab at any of the top-optional bars on the French side. Still, it is possible that one or more of these famous lens makers and artists were indeed nude at some time and may have enjoyed a yummy tropical rum drink, perhaps while contemplating the thought of settling in the West Indies during the rainy season in Paris, or in the summer when it sizzles. Further research is necessary to confirm my suspicions, however.

Indeed, it is a well-known fact that had the famous American maker, Joseph Zentmayer, not remained in Pennsylvania after making a name for himself in the mid-1860s, he could have retired to Phillipsburg on the Dutch side of the island and still felt right at home, except perhaps for all the sand, sunshine, tropical drinks and nudity. Then again, since it is rather doubtful that he was Amish, he may indeed have had a grand time in spite of his roots in Philadelphia.

The same could almost certainly be said for other colder-climate makers, and especially the English lens designers such as Ross, Sutton, Dallmeyer, Grubb and other UK makers as it is doubtful that any of them were Amish either. However, as it happens, England and France were often at war during this period and the Dutch often sided with the French against England, and so it is unlikely that they would have had as much opportunity to visit, much less settle in either the Dutch or French West Indies. However, St Kitts, being largely an English colony, still remains a distinct possibility, and Claudia and I will certainly check out the beaches and tasty tropical drinks of that island in a few days.

And so, there you have it. Even after five days and six nights of dedicated strolling on the beach, wandering through colorful kitsch shops, and imbibing powerful spirits at the local bars on both sides of this bi-national island, we still have no reason to believe that the Leeward Islands in general, and St Martin/Sint Maarten in particular, played any meaningful role in the development of any famous or historically significant lenses. Unfortunately that does not bode well for finding anything on Saba, St Kitts, St Barts or Anguilla either. Then again, without additional dedicated research, we cannot be completely sure of that either. In the meantime, we have determined that of the 112 varieties of rum found on this comparatively small island, at least 11 of them are eminently drinkable and so there is still hope.



# The Image Seeker

## A 1918 Photo Mailing Folder

by Norma Eid

Several years ago I spent one dollar for a used photo mailing folder. When opened, it consisted of two side-by-side pockets, one for the negatives and the other for the prints. When the pockets were folded toward each other and sealed along the open edge, the folder measured a little over 4x6 inches and could be addressed, stamped, and placed in the mail. In 1918 the Minot, N.D. Drug Company's Kodak Department returned such an order to a customer, Frank Russell, who lived some seventy miles north in North Gate, N.D. Somehow the mailing folder survived and turned up empty in Oregon at a collector's show.

I was attracted to the charming sketch on the backside of the mailer of two fashionably-dressed young ladies. One in the background with a large folding camera was



taking a picture of the other in the foreground who, with her paint brush in hand, was seated before an artist's easel with canvas in place intently involved in recording the scene before her. Their dress styles are similar to those of the 1910-20 period.

The mailer has a lot of

information that allowed me to make comparisons with services and prices of today. On the front of the mailer where the mailing address was listed, I learned that the Kodak Department stocked Eastman Kodaks and Kodak Supplies and promised expert developing, artistic finishing, and enlargements from any plate or film. Also purchasing \$5.00 worth of Kodak film would entitle the customer to a free 8x10 enlargement.

Inside of the folding mailer on the left was the price of developing, printing, and enlarging film as well as mounting the prints if desired. As an example, a 4x5 print cost 5 cents or 7 cents if mounted. Postcards could

be made for 5 cents each. An 18x22 enlargement ran \$2.00 or \$2.25 if mounted.

The inside right was devoted to information on how to send film. There would be no mailing charge for films and unmounted prints; however, one cent each would be charged for mounted prints. If paying by check, one had to add 5 cents for exchange as the banks charged that amount on all country checks. If too much money was sent, the refund would be included with the order when returned. If not enough was sent, the order would be held until the balance was sent as "positively no order will be returned unless paid for in full." The payment instructions went on to suggest that the customer might prefer to send "amounts to be placed to their credit against which work is charged as it is sent in and a careful account of balance rendered with each order." The last sentence assured the customer that there was no risk in sending money in advance.

And just look at that two-digit telephone number! However, our ten-to-fourteen digit numbers would probably have been equally amazing to the good citizens of Minot.

## Southern Exposure

### And The Winner Is ...

by Mike Kessler

Now that the Oscars are just around the corner, I got to thinking — it happens but usually goes away — that there should be Academy Awards for antique cameras. Just for the sake of conversation (as well as for the column if I don't go in this direction), let's explore the premise. There is no "Academy" as it were, regulating early, photographic machines. Many years ago a national collecting organization was started, but it died on the vine. Since CPHS is one of the more progressive, local collecting organizations still extant in the US of A, it seems fitting that we take on the task of organizing, categorizing, polling and presenting awards for SuPERLative Historical Cameras. Let's call them "PERLIES."

How would it work? As I envision it, once a year a list of categories would be mailed to all CPHS members eligible to vote (annual dues paid up and breathing would seem to be good qualifications). After the results are tabulated by Price, Waterhouse and Stop, an awards banquet would be held at the nearest House Of Pancakes. The name of the winning camera in each category would be engraved on a Kodak developing can which would remain on display for one year in the collection of whoever draws the short straw.



I'm serious now, so just to get the ball rolling, I've come up with some possible categories and my vote for the winner of each:

- "Sexiest" camera — no contest, the Stereo Photosphere
- "Most Elegant" camera — Certo (1906, lyre shaped, alligator-covered lady's purse camera)
- "Most Important" camera — Brownie
- "Most Complex" camera — Multi Photo (1924, twin lenses in nine possible positions)
- "Funkiest" camera — Camera Gun (Romain Talbot's street camera in shape of a cannon)
- "Rarest" camera — Acme Camera with Changing Box (I always say that)
- "Most Embellished" camera — Presentation Photosphere (heavily florentined and gilded engraving)
- "Least Likely To Ever Be Valuable" camera — Argus C3 and Original Polaroid (tie)
- "Biggest" camera — Mammoth (the one-shot monster that photographed the train)
- "Smallest" camera — I've got a pinhole camera 1 1/4" square by 2 1/4" called the Little Beauty

- "Looks Least Like A" camera — another pinhole camera, a box of Belgian Chocolates whose perforated foil liner takes 18 tiny images on print-out paper (OK, so it's not exactly antique; come up with a better one)

I'm sure that there are countless other categories and candidates but this is just to get your brain in gear. Come on, aren't you jealous of people who have deeply profound ideas like these?

### Future Northwest Shows

Saturday, March 2 — D.M. Bash & Associates, 2nd Annual Portland Metro (Almost) Spring Camera Swap Meet, Washington County Fairplex, opposite Hillsboro Airport west of Portland. Contact Dwight Bash, P.O. Box 1166, Oregon City, OR 97045, 503-380-3375, Deebash@aol.com.

Saturday, April 27 — Puget Sound Photographic Collectors Society 22nd Annual Camera and Photographica Sale, Swap & Show, Western Washington Fairgrounds Pavilion, Puyallup, Wash. Contact information pending.



20600 SW Shoshone Drive • Tualatin, OR 97062

### First Class Mail

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at Pacific Rim Camera in Salem.**

**Details and directions are inside.**

**Feb. Meeting, Wed., Feb. 27, 7:30 pm,  
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**Check mailing label for your dues status.**