



THE BELLOWS

28th GREAT YEAR

January 18, 2007

Puget Sound Photographic Collector's Society, Inc.

Vol. XXVIII No. 5

WHAT	NEXT REGULAR MEETING OF PSPCS
WHERE	DES MOINES MASONIC TEMPLE 2208 S. 223rd St. (Take Midway exit #149 west off I-5...go to first stop light west of Pacific Hwy. South...Turn right.)
WHEN	Thursday, January 18th 7:00 till 10:00 p.m. (Doors open about 6:00 p.m.)
WHY	A short business meeting..Auction (one item lot per member please)..door prize..Show & Tell..Member's trade and sell tables (free to members, please cover during business meeting.) <u>Program:</u> Our program will be an expanded Show & Tell with members showing off what photographica treasures they acquired during the Christmas Season.

BY GOLLY WE MADE IT TO 2007:

Here we go into 2007. Hope all of you had a happy, treasurer filled, Christmas and a fun filled night of revelry on New Years; and are still in wide eyed wonder that the Seahawks won on Saturday...(Saturday was quite a day for your editor. First Oregon beat UCLA in basketball..go Ducks..and while hosting a sit down dinner for ten we watched the Seahawk not loose. Quite a day.)

And, speaking of BIG DAYS..it seems that long time member, Mike Immel, got married by lantern light on the 16th of December. I guess that explains why he was not in attendance at our special December dinner meeting and gift exchange. May 2007 be a happy year for Mike and his new wife!

ITS SHOW SIGN UP TIME:

As you may have noticed there was a bochure for our 2007 Camera and Photographica Sale, Swap & Show enclosed with your Bellows. The sooner you fill out the registration form and return it, along with your table payment, the sooner you will be placed on the first come..first served list for the "best" table locations..or your favorite location from past Shows. At \$40.00 per table..with a free assistant per each table, a hosted hospitality room, 4 free one dollar food coupons for the Hall snack bar, not to mention getting to set up and "wheel and Deal" with the other sellers on Friday evening...it is by far the best deal for you to purchase at least one table. Why, when you figure it all up, we are almost paying you to come to our Show. It's like the ads say, "The item coming to you is free just send us \$40.00 to cover the cost of shipping." Please don't wait. You know you want a table(s). The sooner we have a line on who is coming the sooner we can make our finial plans to provide you with the best Show possible. Remember, this may be our last year at this wonderful location. Don't miss it.

THIS MONTH'S MYSTERY QUESTION:

Answer at end of Newsletter

With thanks to the Western Photographic Historical Society:

What 1966-1974 compact, well made, metal 35mm camera was made in either Germany or Singapore?

What's in a Name?

The recent entry into the market of the Samsung digital SLR GX-1S has caused some comment from reviewers. The camera is a straight re-brand of the Pentax istDS2 and is sold complete with a plastic 18-55mm "kit" lens in the Pentax KAF mount. Samsung have branded this lens as a Schneider Kreuznach D-Xenon, inferring German design and quality control. In fact it is a relabeled Pentax optic made in Vietnam, has been available for some time, and has probably seen neither hide nor hair of Germany. It appears to be deceptive advertising, although the lens may have been approved, as tests show it as significantly better, in its metal mount, in both definition and lack of aberrations, than its Canon and Nikon digital kit lens counterparts. Meanwhile Pentax has upgraded their version of the camera with an anti-shake feature and re-established the "K" name. Similarly, with Konica-Minolta now out of the cameras business, the name and designs have moved over to Sony who also license Zeiss lenses.

To we collectors re-branding and name licensing is interesting. It has a long history. At the beginning of the last century some British distributors sold German cameras under their British name, and this has continued through time. Most notable is store re-branding of which the Sears Tower brand is possibly the best known with the most extensive array of cameras.

Famous German names have been sold or licensed since the decline and demise of the German industry in the early 70s. How much integrity goes with the name varies widely. From 1973 to 1976 Minolta built the Leica CL and own branded equivalents. This was a highly regarded camera. Leitz maintained quality control on its units and reportedly discarded a small percentage of the production as not up to snuff. More recently Leica point and shoot cameras were made in Asia. Leica digital cameras are made by Panasonic and Panasonic Lumix digital cameras sport the Leica DC Vario-Summicron and Vario-Elmarit lenses. These are claimed to be designed in Germany, if made in Asia. The Leica brand name is owned by a holding company and is licensed to Leica Camera AG and others. The Rollei name is now owned by Samsung and has appeared on point-and-shoot and digital cameras, often with Schneider Kreuznach labeled lenses.

It starts to get more complicated when you consider that the miniature (replica) Rolleiflex TLR digital is made by Minox, which is owned by Leica, and is manufactured who knows where.

Zeiss seems to have maintained more care in the licensing of its various names. It licensed "Contax" to Kyocera and the lenses were made with machinery provided by Zeiss, to Zeiss designs with Zeiss quality assurance. Kyocera/Yashica is now out of the camera business. The license on the Contax name has some years to run, thereafter who knows where it may turn up.

Cosina is the mother of all re-branding. As major manufacturers subcontracted their low-end cameras, the Cosina SLR with its vertical, metal, focal-plane shutter has appeared as the: Canon T-60; Miranda; Nikon TM-10; Olympus OM-2000; Richo KR-5, Voigtländer; Bessaflex; Hanimex, Yashica-FX; Vivitar and others, I think there was an Exacta version.

The redoubtable Hirofumi Kobayashi then lobotomized the camera to create highly regarded viewfinder and rangefinder cameras, together with some stunning in-house designed and built lenses with various mounts, including—after the patent expired — the Leica M mount. He then had to find names for these niche products. The Voigtländer name, founded in 1756, was owned by Zeiss who sold it to Rollei; after the Rollei bankruptcy it was acquired by Schneider optics; then Plusfoto; then Ringfoto, a large photographic wholesaler. Kobayashi obtained a license from Ringfoto to use the Voigtländer names and Voigtländer, Nokton, Skopar, Ultron, Lanthar, Bessa, and Heliar were reborn. He has also obtained a license from Zeiss for certain trademarks and the design continues in the Epson R-D1s, its first digital reincarnation and one of the first digital rangefinder cameras with interchangeable lenses—the Leica M mount.

In this case the famous names are in good hands but such names are useful marketing tools, and may not always have the quality associated with the original marques. It is buyer and collectors beware.

Tom Parkinson

A thought to ponder: Buy a camera and you are a photographer. Buy a flute and you own a flute.



"The Hitherto Impossible in Photography is Our Specialty"

by Ria Ryne

One hundred years ago this month some of the most famous aerial photographs of post-earthquake San Francisco were taken by a photographer from Chicago, using a camera suspended from a string of kites.

George Lawrence (1869-1938) was born in Illinois, one of six children of a farmer. By the time he was in his twenties, working for the Chicago Wagon Factory, he had already demonstrated a flair for innovation and invention, which would serve him well in attempting the "hitherto impossible."

In 1891 Lawrence left the wagon factory to go into the crayon enlargement business with a partner. Quite popular in the late 1800's, crayon enlargements were photographic originals, frequently portraits, which were enhanced by the use of charcoal and pastel colors. In 1893 his partner left Chicago and Lawrence found himself the sole proprietor of the George R. Lawrence Company. He soon learned how to develop negatives and he turned his talent for innovation to solving various photographic problems of the day.

For instance, how do you take a photograph of a large indoor banquet? Easy. You develop a new flash powder that creates more light and less smoke than that which had hitherto been available and you develop a system using multiple flashes for one image.

How do you take a really impressive photograph of the brand new train owned by the Chicago and Alton Railroad? Easy. You design and build a 1400 pound camera that takes a 4 1/2 X 8 foot glass plate negative and requires a team of 14 operators.

And when you become intrigued by aerial photography—you build bigger and bigger ladders and taller and taller towers. When those methods finally are not enough, you start using captive balloons to go hundreds of feet up in the air to get your photo. Then a balloon malfunction drops you and you start thinking, "Maybe there's a better (safer) way. Maybe I should just send the camera up in the air while I remain on terra firma."

It was at about this time that Lawrence became acquainted with a kite-designer named Conyne. In the early 1900's, aerial banners were a popular method of advertising in metropolitan areas and kites were the preferred method of hauling these banners aloft. Conyne had designed a very effective kite for use in this advertising, a sort of box kite set within a hexagonal kite.

Lawrence received permission from Conyne to build some of these kites for use in his aerial photography.

In 1906, when news of the San Francisco earthquake reached Lawrence, he immediately began making plans to go to California to document the devastation.

Three weeks later Lawrence stood on the deck of a boat watching his 49-pound camera rise slowly into the air suspended by a string of kites. The day was rainy, which caused some delays getting the electrical signal to go up the kite string to trip the shutter. Finally, as the sun began its descent to the horizon, the shutter tripped, the lens made its semi-circular journey, the 18"X48" piece of film was exposed and the little paper parachute that indicated the end of the exposure wafted its way to sea level.

Concerned that shooting into the sun might have ruined his shot, Lawrence processed the film that night. He discovered that, far from ruining his image, the position of the sun made it far more dramatic than his original documentary intention.

Lawrence eventually earned around \$15,000 from that one photo and secured his footnote in photographic history as one of America's premier panoramic photographers.

What 1966-1974 compact, well made, metal 35mm camera was made in either Germany or Singapore?

Answer: The Rollei 35 was made in Germany and later in Singapore. It comes equipped with a coupled CdS meter, and a Compur shutter ranging from 2-500.

They may have either a Rollei Tessar or Carl Zeiss Tessar or Schneider S-Xenar lens (all 3.5/40mm). The lens extends about one inch only after the shutter is advanced. Prices for these well designed cameras range from \$175 to \$1,000 depending on type, color, condition etc.



Photo courtesy <http://cosmonet.org/camera/rolei35_e.htm>