

THE BELLOWS

24 GREAT YEAR

February 20, 2003

Puget Sound Photographic Collector's Society, Inc.

Vol. XXIV, 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 February 20th..7:30 till 10:00 p.m. (doors open about 6:30 p.m.)
WHY	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) Program: Bring your favorite..most unusual..most rare 35mm Camera to share with the membership. The more the better.

MATTHEW ISENBERG TO BE GUEST SPEAKER:

Don Tempel has done it again! For our Show Experience Weekend he has obtained another first rate speaker for our Thursday meeting the 24th of April. Matthew Isenberg is one of the BIG names in photographica collecting. He is noted, among other things, for his collection of daguerreotypes; including rare outdoor scenes dating to the California gold rush. His collection also includes the cameras and related equipment needed to create these images. He plans to show slides of his collection including portions that he doesn't often show to the visitors to his home in Connecticut. Don Tempel and Bill Kimber have met Mr. Isenberg and heard him speak at George Eastman House. They say he is a most knowledgeable and interesting speaker who will hold the interest our general audience as Mr. Eaton Lothrop, Jr. did so well last year. Please spread the word and plan to attend this most special Club event on April 24th.. Bring any interested guests you can. It would be a shame not to fill the hall for this exceptional speaker.

SHOW TIME IS APPROACHING:

There are only two months left until our 23rd Great Sale, Swap & Show takes place at the Puyallup fair Grounds. Tables are selling and if you have not yet put in your order now is the time to do so to insure you do not get left out or can't get the table(s) space you want. Your Show Committee is hard at work to insure that this, our Twenty-Third Annual, will be our best Show yet. As stated above our Show Experience Weekend starts off on Thursday the 24th of April with guest speaker Matthew Isenburg. On Friday the 25th sellers may setup from 6 to 9 p.m. There will be in-hall food service for their convenience. From 8:30 to 11 p.m. we will once again host our Hospitality room in it's orginial location downstairs at the Best Western Motel. Complementary light snacks, beer and wine will be provided by PSPCS. Sellers and their assistants are cordially invited to drop by and relax..make, or renew, friendships, dicuss favorite collectibles and share tales of the hunt. This has been a most enjoyable time at our recent past Shows and we look forward to another pleasant time. Saturday is Show Day beginning with dealer set-up at 7:30 a.m. If you are not planning on having a table..but would like to get in early to fondle the thousands of treasures presented for sale..you are encouraged to see Mike Immel and sign up for an hour of manning the door. In return you will receive a \$15.00 early-in admission. This is good any time during the day but would be most usefull beginning at 8:30 a.m. when the Early-in buyers are allowed into the hall. Help your Club, and yourself, sign up for an hour of door duty.

****BACKSIDE INFORMATION****

The January meeting of the Puget Sound Photographic Collectors Society came to order at 7:30 p.m. There were 35 members and guests in attendance. The minutes of the December meeting were approved as read by Bill Kimber filling in for Shirley who is currently traipsing about the Great Southwest, with husband John, in their motor home. Due to Shirley's absence there was no treasures report but Bill did assure the membership that Shirley and John had not purloined any Club funds in order to take their trip. There was a notable sigh of relief from the membership.

OLD BUSINESS:

The current condition of the Club Web page was discussed. The consensus of the members was that a committee should be formed to look into redoing our web site with an eye toward making it easier to find, more informative and with more updates. Stan Kirlin, Ed Frey and Gene Raddatz volunteered to be the committee. They stated they would welcome any thoughts and/or suggestions by the membership both in terms of what was wanted and how to best achieve those ends.

Chairman, Bill Kimber, gave the Show Committee report and said that the Committee had had its second meeting..all the printing was done..Brochures had been sent to Club members and everything else was on track. Tim Harrison initiated a discussion on table layout in relationship to handicapped access. He expressed some dissatisfaction with his situation at last years Show. Bill said the committee would look into the potential problem. President Darrel asked Tim to talk with him after the meeting and Merle Carey said he would obtain a copy of the state regulations.

PROGRAM AND SHOW & TELL:

The program was showing photographic treasures, brought by Santa, as part of Show & Tell. Sadly, only four members has items to share. They were each interesting but it seemed Santa had not done well by the remaining members.

AUCTION AND DOOR PRIZE:

In some spirited bidding six items were auctioned off to happy buyers.

Susanne Robertson won the door prize.

The meeting adjourned at 9:06 for more nummie munching and wheeling and dealing.

THIS MONTH'S MYSTERY QUESTION:

Answer at end of Newsletter

With thanks to the Arizona Photographic Collectors:

What subminiature camera was made in 1949 and resembles a miniature movie camera?



THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (253) 564-4046, billkimber@webtv.net

The P.S.P.C.S. internet address is: <http://www.geocities.com/pspcs/index.html>

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow, 300 Pease Road, Cle Elum, WA 98922 (509) 674-1916, ssparrow@eburg.com P.S.P.C.S. members receive first notification of our last Saturday in April yearly show.

PRESIDENT: DARREL WOMACK (206) 244-6831 darrelcam@jps.net

OTHER NORTHWEST SHOWS COMING UP:

On Saturday, March 1st Dwight Bash is holding the 3rd Annual Portland Metro (Almost) Spring Camera Swap Meet. It will again be held at the Washington County fairplex with a Friday night set-up. Tables cost \$35.00 for one..\$65.00 for two..\$90.00 for three..\$115.00 for four. Same show hours and entrance charges as past Shows. For all info. call Dwight at 503-380-3375 or e-mail: Deeebash@aol.com

On Sunday, March 30th Siggi is holding another Vancouver Canada Show at Lougheed Mall, Burnaby B.C.--9523 Cameron. There are 180 tables at \$30.00 each. Four dollars gets you in from ten a.m. to 4 p.m. \$15.00 earlyin gets you in at 9 a.m. Children under 14 get in free with an adult. For all the info. call or fax Siggi: 604 941-0300.

The following is reprinted from the Arizona Photographic Collectors-January 2003 and is used with much thanks. Ed.

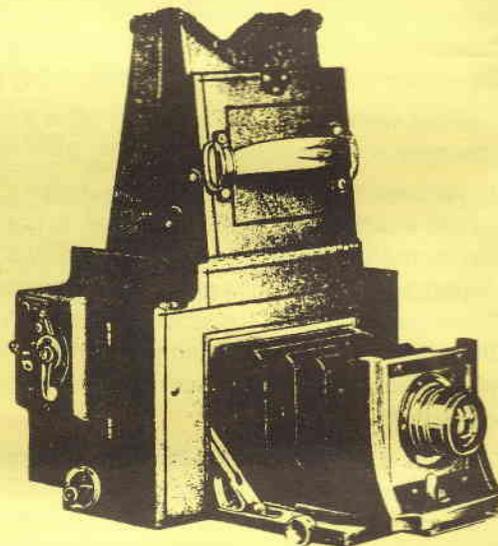
Matchmatics In The Movies

by Paul Garrett

On a Tuesday well over a year ago I was called by History for Hire, a Los Angeles prop house, to locate two cameras for a movie that was being shot in the UK. The specifications were for two near mint Argus Matchmatic cameras with flashes, meters, and a bunch of flash bulbs. The information was that one of the cameras would appear in the movie on numerous occasions and one would be somehow destroyed during the movie. The bad part was that they had to have them on the way to England (with the caller) on the coming Saturday.

Things like this do not happen to me with any regularity but it certainly seemed to be possible except that I did not want to part with the new one I had in my collection (NIB w/IB etc). After a few phone calls I managed to come up with a couple of very nice specimens (but not totally complete with proper flash & meters) from fellow APC member Bob Faucher. After some digging around in my garage I had the order filled including a fairly nice IB and several dozen M3 bulbs packed and ready to take to Fed Ex.

Well the movie is out and you may have seen it. It's *Harry Potter and the Chamber of Secrets* and the camera takes a sort of star role in the production. The second camera didn't seem to have been destroyed but it did go up in a cloud of smoke. My grandson was very impressed about the whole thing and upon seeing the movie he seems to be more tolerant of my collecting bent.



This reminds me of the Movie The Rocketeer (Disney1991)which took place in the 1930's and had scenes with newspaper photographers shooting away. These cameras were provided by our late Club president Dave Studebaker and The Bellows Editor. The fee paid us was good, and the cameras were insured, but there was always the chance our cameras would be ruined. Makes one wonder who provided all the wonderful press and movie cameras used in the current movie Chicago.

Curating Your Collection

by Mike Kessler

Everyone appeases the collecting gene differently. We all started more or less when some "thing," found either in grandmother's trunk or the local flea market, stirred a primitive emotion way down deep inside, creating the damming thought: "Gee, this is *neat!* I think I want *another* one.

Then for the next ?? years, that's what we do. We continue to get another and another and another until now we have a *lot* of 'em! Then, years later, when the accumulation has outgrown the house and the local museum wants a building endowment to accompany your donation and the kids couldn't care less about cameras that aren't digital, we finally take a good, hard look at just what sits on all those shelves and ask ourselves, "What the heck did I collect?"

Putting together a meaningful collection of cameras or cabbages requires deliberate, and sometimes hard, choices. Not having the deep pockets of some of my collecting brethren, I decided early on to approach collecting in a professional manner. I would be the curator of my collection, just as if I were suddenly in charge of the George Eastman House or the Smithsonian. I would focus my collecting in a particular direction or directions, concentrating on the collection's strengths while divesting its weaker elements. For more than thirty years it has worked well for me so I will now offer a few suggestions you may want to consider for your own collecting.

1. As curator you should strive to make the collection as a whole worth more than the sum of its parts. If you have ten incredible European cameras and two incredible American cameras; consider making yours an all-European collection (by offering me the American ones). It's a hard choice, but when you concentrate in any particular area, you can best nearly any institutional collection.

2. Even though it sounds like just the opposite of my first suggestion, consider diversification. Professional curating (collecting) requires a fairly constant influx of material to keep the momentum and the juices flowing and, for many reasons, a single collection can easily stagnate. I started out collecting only cameras, trading or selling anything else photographic I came across. Eventually I came to the conclusion that I was parting with irreplaceable treasures just because they weren't cameras. Now that the cameras I lust after are financially out of reach, I have six or seven other "collections" with which to satisfy my collecting urges.

3. Make the collection pay its own way. Every collector is also a dealer, though some don't want to admit it, so approach your deals like running a business. When you can, buy two and sell one (for the price you paid for the two, of course).

4. Keep the quality up and the quantity down. Try to imagine that your collection is presented in a beautiful, coffee table book with full color illustrations on the most expensive coated paper stock. Are you suitably impressed with its contents, or do you wonder why so many pages are filled with cameras replete with flaking leather and missing parts? No curator can afford to give space to something that requires an apology.

5. Be dynamic in your curating. Don't just wait until a great piece drops in your lap. Use all the resources at your disposal. Today unfortunately this means one of two things: eBay or the auction house. Recently the prices at the international auctions have been outrageous (which only means that the good stuff you already own is getting more valuable), but don't blow off eBay as a source. I've seen a number of really good pieces, including at least three daguerreian cameras, sold there in the last two or three years (hint: take advantage of "buy it now"). This brings me to my favorite and most productive use of internet antiquing.

6. Go-Withs! My collection is constantly being improved, for a relatively small outlay of cash, by searching for ancillary items, particularly period photos showing the camera or viewer or album, to compliment that piece. A \$50 investment in a cabinet card, showing a woman using a stereoscope that I have in the collection, increases the value of the two pieces far beyond what I paid, and the rush is every bit as great as finding the original item.

These disciplines among others have worked for me, but obviously may not be right for other collectors. You may use any or all suggestions with no royalties required, but you are *not* allowed to use them in any way to thwart me in my own collecting. Remember, I know what you collect and I know where you live.

Answer: The Minute 16 subminiature looks like a small movie camera. It has an f6.3 lens and a guillotine shutter. The camera, flash and original box should bring \$50 to \$75.

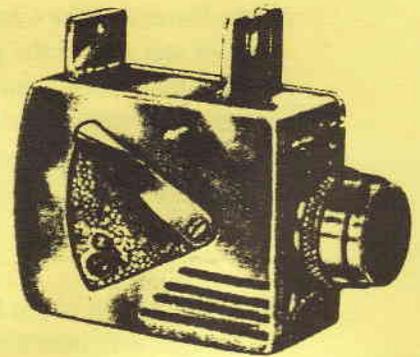


Photo from McKeown's