



# THE BELLOWS

21st GREAT YEAR

June 15, 2000

Puget Sound Photographic Collector's Society, Inc.

Vol. XXI, No. 9

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 S...turn right.)
WHEN	Thursday, June 15th..7:30 till 10:00 p.m. (Doors open about 6:30 p.m.)
WHY	Short business meeting..auction (one item per member please)..door prize..Show & Tell.. member trade and sell tables (free to members, please cover table during business meeting). <u>Program:</u> Members will share their favorite anecdotes and memories of our late president <u>Dave Studebaker</u> .

## **DAVID LEROY STUDEBAKER**

**March 31, 1933 to May 28, 2000**

After a five year battle with cancer P.S.P.C.S. President Dave Studebaker passed away peacefully at home Saturday, May 28, 2000. Dave had been the Club's first, and only, president; a position of responsibility which he took very seriously. Over his years as president Dave instituted our Club sign-in, name tags, door prizes, auction and Christmas gift exchange. He also took charge of door prizes for our annual Show and designed our most handsome prize drawing slip camera box.

Dave was an amateur photographer and began collecting cameras and related photographia approximately 25 years ago. A chance meeting with two other collectors at a camera auction in the fall of 1979 gave Dave the idea of forming the Puget Sound Photographic Collecting Society. In October about six interested collectors met at Dave's home in Lakewood, Washington and the Club was born with Dave as president. For the past twenty-one years Dave has worked hard to keep the club dedicated to the Collecting and Preservation of Historical Photographia. He was glad to see the Club's membership grow to over 200; but he was sad that the comradery of the first meetings in different collectors homes was lost as the Club grew.

There was no more dedicated collector than Dave. No garage sale, antique store or flea market was safe as he was on the hunt all the time. Within a few years Dave had become a successful and knowledgeable collector with one of the best collections of photographia in the Northwest. Dave often brightened a cold dreary day in mid winter by cleaning, fixing and refurbishing the treasurers he had acquired. Over time he became an excellent camera restorer..a task he really enjoyed. He was asked on several occasions to provide early cameras for use as movie props. One film in which you can see his cameras is, "The Rocketeer".

Dave loved the hunt and finding a "treasurer" for his ever growing collection. He also enjoyed his twenty-one year association with his fellow Club members and counted many as his "buddies" and close friends. As one who was there at the beginning, and at the end, I, for one, will miss Dave's friendship and joy of the hunt and collecting as we continue our search for the "perfect treasure". Ed.

## BACKSIDE INFORMATION

Meeting came to order at 7:35 p.m. with President Pro Tem Bill Kimber presiding. 33 members and 3 guests were in attendance. Minutes of the April meeting were approved as read. Treasurer reported bank account was in the black after the Show.

### UNFINISHED BUSINESS:

Bill Kimber displayed the Kodak coffeepot the club bought on eBay for under \$100.00.

### NEW BUSINESS:

Bill Kimber announced that Dave Studebaker had officially resigned as Club President. Bob Kelly has been asked to form a nominating committee and present candidates for election by the members present at the June 15th meeting. Anyone interested in being president should contact Bob at (425) 432-3884. Nominations can also be made from the floor. After an introduction of candidates election will be by secret ballot. The question was asked, "if a current officer was elected would that position then need to be filled?" The answer was yes.

Gary Sivertsen asked if anyone had borrowed his book "Collecting Japanese Cameras", if so he would really appreciate have it returned as it was a gift from his wife.

### PROGRAM...COMMENTS ABOUT OUR APRIL SHOW:

Gary thanked everyone who helped with the Show. Consensus was that the Friday night hospitality room has become so popular that we should order more food next year. Bill Adams reported several items were stolen and there were several suspicious looking characters hanging about toward the end of the Show. It was suggested the Show committee consider additional security such as off duty policeman.

### ANNOUNCEMENTS:

Our new President will be elected at our June meeting. The Gresham Camera Show is Saturday, June 17th.

### SHOW & TELL..AUCTION..DOOR PRIZE:

Three members brought interesting items to show..five items were put up for auction..3 did not sell..the other two sold for a total of \$27.00. Mike Immel won the door prize of three rolls of film. Meeting adjourned at 8:48 for selling and nummie munching.

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### This Month's Mystery Question.

**Answers at end of Newsletter.**

With thanks to the Arizona Photographic Collectors:

What 1954 aluminum press camera had two pair of lenses mounted on a turret?



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**THE BELLOWS** Newsletter is published 9 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

The P.S.P.C.S. internet address is: <http://www.geocities.com/eureka/park/3740/>

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. P.S.P.C.S. members receive first notification of our last Saturday in April yearly show.

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PRESIDENT: DAVE STUDEBAKER, (253) 582-4878

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# revolutionary Brownie turns 100

\$1 mass-produced camera transformed family histories with candid photographs of folks just being themselves

By BEN DOBBIN

THE ASSOCIATED PRESS

His heart thumping, 10-year-old Douglas Kirkland steadied the old Brownie box camera while his parents posed by a neighbor's Rochester, N.Y., house that was aglow with holiday lights. "Click-clock" went the shutter, and the boy smiled with delight.

The occasion sticks in Kirkland's mind even now because that cold Christmas Day in 1944 got him started down an exhilarating road as a professional photographer.

Though the snapshot is lost, the family heirloom used to capture it survives, held together with an elastic band.

The Brownie was Kirkland's first "fantasy machine," a camera that, more than any other before the 1960s, captured the everyday world of the 20th century in pictures.

Eastman Kodak Co. came out with the Brownie a century ago. Priced at \$1 – the equivalent of about \$20 today – it transformed photography from an arcane pursuit into a hobby for the masses.

Bought by tens of millions of people, the point-and-shoot contraption was designed simply enough for anyone to use, even children. Through 1910, its cardboard exterior was adorned with Canadian author Palmer Cox's "brownie" elves – the most famous cartoon characters of the day.

"I consider the Brownie the most important camera of the 20th century, just like the Model T is the most important automobile of the 20th century," said Todd Gustavson, curator of the technology collection at George Eastman House.

"Once the Brownie came along, just about anybody who wanted to own a

camera could. It starts to really allow families to document their history."

The world's oldest museum of photography, housed since 1949 in Kodak founder George Eastman's Colonial Revival mansion, is staging its first exhibition devoted to the Brownie.

"The Brownie at 100" opened May 13 and will run until Nov. 5. It features many of the 120 Brownie models, from the first to roll off the production line in February 1900 to the Fiesta R4, the last Brownie model, made from 1962 to 1970.

In between were Brownies with supplemental names like Hawkeye, Target and Vecta, some with integrated flash or lenses that folded inside the box, some in colors other than generic black, some larger than the palm-size standards that produced 2¼-square-inch prints.

While a few famous photos were taken with Brownies – notably the 1954 Pulitzer Prize-winning shot of a truck hanging perilously off a bridge near Redding, Calif. – the bulk were snapshots destined for photo albums or shoeboxes.

This was an entry-level camera designed to take average pictures in average light. But all the way through the Depression and World War II, it was often the only camera in a household – and therefore precious. Months might go by before all six or eight exposures on a roll were used up.

Still, Brownie scenes didn't have the stiff, staged look of formal portraits taken in the 19th century. With the growth of popular photography came spontaneity.

"You see a lot more pictures of pets, little kids running around and just goofy things," said Kathy Connor, curator of the George Eastman Collection. "Now you could have fun with photography a little bit more because it was less expensive."

Eastman's revolutionary "Kodak" camera in 1888 had dispensed with heavy glass plate negatives and came preloaded with flexible cellulose film. But the \$25 cost, about six weeks'

wages for the average family, was prohibitive.

Kodak sold only 900,000 cameras in 51 models up to 1900. In the Brownie's first year, 150,000 of them were snapped up and 8 million by 1920. In 1930, Kodak held a virtual monopoly on the industry and Eastman gave away 500,000 Brownie

cameras to children turning 12.

The marketing maestro's goal, of course, was to draw more people into photography and profit from film, photofinishing and more expensive cameras.

Nowadays, "anytime anybody goes to just about anyplace in this country, they take a camera with them," Gustavson said. "If the Brownie hadn't come along, that probably wouldn't have been the case."

In the 1960s the Brownie was displaced by mass-market cameras that could take 24 and 36 pictures per roll. From 1963 to 1970, Kodak sold more than 50 million Instamatics. Kodak also got competition from Polaroid cameras.

Generations of famous photographers from Ansel Adams onward got their start with a Brownie. Those were the days when taking a photograph was still a big deal. "We'd dress up in our best clothes, and there was an enormous excitement associated with it," Kirkland said.

At 13, Kirkland got a summer job in a photo lab near his home in Fort Erie, Canada. Soon, he was photographing weddings. He went on to earn renown as a photojournalist and glamour photographer, documenting more than 100 films from "The Sound of Music" to "Titanic." Among his best-known pictures: Marilyn Monroe wrapped in satin sheets and John Lennon in military garb on the set of "How I Won the War."

"The camera is a device that allowed my fantasies to move in the furthest directions possible," Kirkland said, "and it all started with the Brownie."

## PHOTOGRAPHIC EXHIBITS 2000

In this 20th year of the Puget Sound Photographic Collectors Society we had a most varied and interesting group of twelve exhibits. From the high quality of the displays it was obvious that everyone worked hard on a lot of original ideas. The three judge panel of : Norma Eid, Chuck Meyer and Sam Westfall gave generously of their time and discerning judgement at a very busy time Saturday morning.

Here are the exhibits in no particular order: RAY KIRLIN treated the large crowd of lookers to what may be close to the definitive collection of colored and decorated Vest Pocket Kodaks. If you have the Campfire Girls model then talk to Ray about the Fraternal examples. GENE RADDATZ presented a comprehensive and educational panorama of twin lens Voightlander Cameras. Gene also introduced a new idea for security with a motion alarm attached to the finer examples. Christmas came in April at SHIRLEY SPARROW'S charming display of ornaments, music boxes and figurines. The display interwove Christmas and photography very effectively. This was Shirley's debut and we welcome her to the group of exhibitors. ATTA GIRL SHIRL!!! (I couldn't resist). BOB KELLY continues on the seemingly endless but ever fascinating Argus theme. This year Bob had some two dozen examples of Argus twin-lens cameras. Some very rare even to prototypes and tastefully displayed with boxes and literature. BILL KIMBER celebrated 20 years with 20 Collecting Favorites. This eclectic exhibit combined the artful Kodak Catalogs, the classical Graflex, the rare French Parvo and the whimsical Donald Duck into an entertaining look at a fine collection. It was an exhibit to be browsed and enjoyed in its diversity. MILAN ZAHORCAK showed us another educational and historical exhibit with "A Wider View, Panoramic Postcards and Photographs.". Classical views like Glacier Point and Multnomah Falls both with and without the bridge. Railroad trestles, dams, lakes and bridges all in sweeping panorama. A classy exhibit to be savored like the vintage it was. MARVIN NAUMAN scored high with another hands on exhibit of historic projector gear. Have you ever aspired to be a movie projectionist? You could have projected Bill Hart's "Riddle Gawn" right up there on the silver screen or enjoyed lantern slides on early Western Theater equipment. RALPH and BOBBI LONDON showed a most fascinating display of cameras with shutters concealed in wooden lens boards. The point was made that during the '90s many companies made cameras and marketed the design through one or more separate companies. This design allowed for very compact 4 X 5 cameras as well as warm polished wood adding to the beauty of each piece. GARY SIVERTSEN got his feet wet with a truly excellent debut display of subminiature cameras. Gary seemingly has them all. The Compass, Minox in all models, Hits, twin-lens and panorams. Everything the big ones do the small ones do also? All of these were displayed in secure and artfully designed cases. Another fine first effort. STUART CURRY had two exhibits, which is allowed. His first carried on the unique theme of Argus cameras through "Birth", "Life", and "Lingering Death". The "Cs", the Autronic and finally the Matchmatic. A clever idea and , as always, an artistically designed exhibit. STUART'S second display was what he called the "Alternative Collection". The collection was of Kodak cars and ad items assembled from a variety of readily available sources. A highlight of the exhibit was a mini-diorama of Mickey Mouse photographing Minnie, Donald Duck and Pluto against a background of a gas pump and '30s vintage Roadster. Kodak yellow very much dominated the exhibit. Two excellent displays Stuart. To round out the twelve displays PACIFIC RIM CAMERA had first time display by a photographic dealer. They had a wide ranging display of advertising paraphernalia. In the exhibit were lighted display signs from Bolex and Graflex as well as a clock from Exakta, ash trays from Agfa to Zeiss, coffee mugs and glassware.

P.S.P.C.S. awarded \$335 in cash prizes this year. Photographs of the displays will be posted on our web site in the fall. Thanks to all the hard working people who helped make the exhibit program a success again this year. Of course this is only one facet of our show that makes it a total package for our buyers and sellers. Looking forward to next year.

*REMEMBER, OUR NEXT MEETING IS  
SEPTEMBER 21ST, 2000  
HAVE A GOOD HUNTING SUMMER, ED.*

## FUTURE CAMERA SHOWS:

The Columbia Gorge Camera Club Show is June 17th at the Gresham, Oregon Grange outside of Portland. For information call Krystal White (503) 239-8912.

Gary Sivertsen announced a show at the old Pay-N-Pak in Portland, Oregon on August 5th.

Bridgetown Camera is presenting the all-new Salem, Oregon Camera Show & Sale on Sunday, September 17th. There will be 45 tables. For information contact Neil Cutler (503) 644-8076.

## PHOTOHISTORY XI:

The eleventh Triennial Symposium on the History of Photography will take place on October 20-22, 2000 in Rochester, New York. It is sponsored by the Photographic Historical Society in cooperation with George Eastman House International Museum of Photography and Film.

If you are a dedicated collector and have the time and funds this is not to be missed. Here is what they say:

Join us in Rochester and meet historians, collectors, photo experts, and dealers from around the world. Tour George Eastman's stately mansion and the museum, which holds the world's finest photography collection. Hear the magnificent pipe organ as it fills the Eastman House with music. This symposium, held every three years since 1970, brings together those who make history in the field of Photographic History.

### **SCHEDULE OF EVENTS:**

**Reception and registration** on Friday evening, Oct. 20, at the Marriott Thruway at 5257 W. Henrietta Rd. from 7 to 10 p.m. Early registration begins at 3 p.m.

**Fascinating speakers** all day Saturday, Oct. 21, at George Eastman House; box lunch is provided, as well as coffee breaks. The speakers and topics include:

*Matthew R. Isenburg (CT), Daguerreotypes;*

*Theron (Tim) Holden (NY), Graflex;*

*Suzanne Flynt (VT), Frances & Mary Allen, Photographers*

*Jack Naylor (MA), The New Collection;*

*Nicholas M. Graver (NY), Photographic Numismatics;*

*Eaton S. Lothrop, Jr. (NY), The Birthday of the Brownie;*

*Jack and Beverly Wilgus (MD), The Camera Obscura;*

*Janice Schimmelman (MI), The Iron Plate in American Photography;*

*Carol Glauber, Myra Albert Wiggins;*

*Rodger Kingston (MA), A Foundation for an Alternative History of Photography;*

*Tim Fuss (NY), Color Kodaks;*

*Denise Bethel (Sotheby's, NYC), Uwe H. Breker (Auction Team Koln, Germany),*

*and David Silver (IPHO, CA), a panel on auctions: Live vs. Internet!*

**The Grand Buffet** at the Eastman House is an option on Saturday evening.

All registrants can tour the gardens and the mansion and hear George Eastman's four-manual Aeolian pipe organ in the conservatory. The after-dinner speaker will address all registrants and guests in the Dryden Theatre of the Eastman House.

**The Photographica Trade Show** is the place for those looking for just the right camera, photograph, book, or item of photographic ephemera. On Sunday, Oct. 22, from 10 a.m. to 4 p.m. the Marriott Thruway will be filled with dealers of equipment, images, books, and memorabilia.

### **REGISTER BY MAIL**

**Symposium registration** is \$80 (includes reception, lectures, box lunch, and trade show).

Student registration is \$35 (includes reception, lectures, box lunch, and trade show; bring ID).

**Grand Buffet reservations** are \$35 (Wine and beverages included); the organ concert and after-dinner speech are open to all symposium registrants and guests. GEH is open for touring.

**Photographica Show and Sale** admission is included in registration (\$5 for the general public).

Make checks payable (in U.S. funds) to The Photographic Historical Society. Mail to PhotoHistory IX, Box 10434, Rochester, N.Y. 14611. Registration is accepted at the door, but prepaid registration is requested.

**The Photographic Trade Show is Sunday, Oct. 22**  
**at the Marriott Thruway at 5257 W. Henrietta Rd.**

For dealer information call (716) 288-6359 or <http://www.rit.edu/~ and pph/tphs.html>

PLEASE ATTEND OUR JUNE MEETING:

It is vital that as many members as possible attend our important June meeting. Not only will we be remembering Dave Studebaker; we will be electing our second president in 21 years. Also, we need to discuss and make a decision concerning the disposition of our annual October Inter-club Swap Gathering. Do we want to continue? If so, How, where and in what manner? So, try to find the time to join us. Remember, Shirley & John bring great nummies at each meeting, we have a new Kodak coffee pot, Show & Tell and the auction are fun and interesting and someone is going to win the door prize.

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The following is used with thanks to the Arizona Photographic Collectors. Ed.

Karl's talk spanned the history of lenses from naturally occurring volcanic glass and gemstones formed into crude lenses by riverbeds to the evolution of photographic lenses which started in the 13th century with the manufacture of man made lenses for use as eyeglasses. These early lenses led to the invention of the microscope and telescope, but it was not until Henry Wollaston invented the meniscus lens in 1812 that the modern camera became possible. The French artist, Neophore Niepce, invented photography in 1827 using Wollaston's meniscus lens.

The simple meniscus lens (a lens with one convex side and one concave side) was succeeded by the symmetrical lens (two identical meniscus lens equally opposed around the diaphragm) which corrected for linear distortion, the achromat (two lenses of different diffractive index cemented together) which corrected for color distortion, the Rapid Rectilinear (two achromats in a symmetrical design) which corrected for both linear and color distortion, the Cooke triplet (a double convex in front with a plano convex in rear and a double concave in between) which correction for astigmatism, and the Tessar (Cooke's triplet with an achromat replacing the plano convex at the rear) which provided linear, color, and astigmatism correction in one lens.

Future designs improved somewhat on the problems of flare, coma, and speed.

Karl then explored the distinctions between normal, telephoto, and wide angle lenses, explaining the relationship between telephoto lenses and classic telescope design which employs a positive two element achromat in front and a negative achromat at the rear. Retrofocus wide angle lenses for single lens reflex cameras were invented by Angenieux of France in the early 1930s and employed large negative meniscus "field flatteners" in front of a normal (usually Tessar) arrangement. The important thing to learn from these distinctions is that the normal definition of "focal length" (the distance between the diaphragm and the film plane when the lens is focused at infinity)

does not apply. Rather, telephoto lenses and retrofocus wide angle lenses are rated by an "effective focal length" which means that lens will produce the same "angle of view" as a normal lens of that focal length. Wide angle lenses produce a wider angle of view and telephoto lenses produce a narrower angle of view compared to normal lenses. A normal lens produces a 45 degree angle of view while wide angle lenses with linear correction can produce up to 90 degree angle of view and telephoto lenses can produce down to five degree angle of view. Other unique lenses designs were discussed such as zoom, mirror, macro, and perspective control lenses.

Karl colored his talk with anecdotes from history such as the emperor Nero owning a lens made from an emerald which was considered a novelty, and Euclid explaining the theory of optics in 300 BC, a millennia before the invention of manufactured lenses.

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*Answer: The Summa Report by Cesare Tiranti of Rome, Italy (circa 1954) took 6X9 plates, packs or roll film. This camera was equipped with Schneider Xenar F4.5/105 with viewing lens and a*

*Schneider Angulon 6.8/65 with viewing lens. Only 100 were made and they likely range upwards of \$5,000 if you can find one.*



TIRANTI (Cesare Tiranti, Rome)  
Summa Report - c1954

McKEOWN'S