

THE BELLOWS

28th GREAT YEAR

June 21, 2007

Puget Sound Photographic Collector's Society, Inc.

Vol. XXVIII No. 10.

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, June 21st 7:00 p.m. 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.. Members' trade and sell tables (free to members, please cover during business meeting.) <u>Program:</u> Bring your favorite non-paper photographic advertising item(s). Examples: letter opener, lighter, telescope, knife, tie, lighted sign, clock/watch, belt buckle, playing cards etc.

OUR 28TH GREAT YEAR IS HISTORY:

Here we are at the last meeting of our 28th great year. It has been an enjoyable year with fun meetings with interesting Show & Tells. Our Show search committee did it's job well under the direction of Bob Kelly and the decision has been made to remain at the Puyallup Fair Grounds as long as sellers and buyers continue to have an interest in selling, swaping and collecting "The cameras the photographed our past."

Our annual Christmas party meeting was again a Club highlight with good food, good friends and good fun at our Santa led gift exchange. During the year several members passed on; once again reminding us that the good go before their time and that's a sure sign that after 28 years our membership is growing older..not younger.

Our Show commitee did another fine job and our 27th Sale, Swap & Show came off in good fashion. Our Show Experience Weekend began on a very interesting high note with guest speakers Rick Soloway of Tucson and Ralph London of Portland presenting a most interesting power point presentation on the Camera Designs of Walter Dorwin Teague. We had a hall full of what seemed to be happy sellers with enough eager buyers to keep them that way. Next year we are forced to hold our 28th Show on the first weekend in April..not the last. What will happen? Time will tell but you can count on your Show Committee to once again work hard to make it another sucessfull P.S.P.C.S. Sale, Swap & Show

So, now the Club will take it's annual two month summer break to give you all a chance to go forth and attempt to multiply the treasures in your collections. Relax, have fun times, take interesting outings and always keep at least one eye peeled for that garage sale, flea market, antique store-mall, estate sale and e-bay "buy" of the photographica "treasurer" you just can't live without. Our first meeting of our 29th great year on September 20th should have a great Tales of the Hunt Show & Tell.

Have a great summer! See you on September 20th. Ed.

+++++

THIS MONTHS' MYSTERY QUESTION: Answer at end of Newsletter

With thanks to the Western Photographic Historical Society

What 1938-39 metal camera had a retangular front section that extended for picture taking?

****BACKSIDE INFORMATION****

The May meeting of the Puget Sound Photographic Collectors Society came to order at 7 p.m. There were 20 plus members and guests in attendance. The minutes of the April meeting were approved as read. Our Treasurer, Shirley (the provider of all nummies), reported we were still in the black but that a small portion of the Club's CD funds would have to be used to provide first half payment to the Western Washington Fair for our April 5th 2008 Show.

OLD BUSINESS:

Chairman, Bill Kimber, gave a final Show report. The Show went well and the displays were very nice. We had more seller tables and early-in buyers than last year; but a few less 10 a.m. buyers. However, the buyers seemed to be, in fact, buying and the Sellers seemed pleased overall.

A report on Sigge's April Show reported about 100 six foot tables with a door of over 1,000 buyers...which raised a few eyebrows. We need to get some of those eager Canadian buyers to slip across the boarder to attend our 28th Great Show next April 5th.

NEW BUSINESS:

Bill Kimber and Merle Carey announced that a nice Tacoma woman had contacted Bill and donated several of her late husbands cameras to be sold with the proceeds going to the P.S.P.C.S. Merle did a masterful job of listing the items on E-bay with the result being a check to the Club for \$495.00. Items or cash Club donations are always welcome. Ed.

PROGRAM:

Maxine Nagel and Walter Hughson both had interesting Show finds to present.

SHOW & TELL:

John Berry, Gary Sivertsen and Bill Kimber has several items to show. Bill's was a very nice 1898 No. 4 Cartridge Kodak he found in an undisclosed location in Eastern Washington.

ANNOUNCEMENTS:

1. Jim Passi's Camera Swap was on June 1-2-3. Gary's was on June 9-10.
2. Dicks Camera has photographic Bobble head dolls for \$8.95 each.
3. KCTS-TV has a new series by Northwest photographer Art Wolff.
4. The NSA is holding it's National Stereo Convention in Boise, Idaho the week of July 10-17.

AUCTION AND DOOR PRIZE:

Four items were auctioned for a total of \$121.00. Bob Osburn won the door prize..A book on spy camras.

Meeting adjourned at 8:20 for more buying, selling and nummie munching.



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 www.pspcs.org

Dues are \$20.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow, 300 Pease Road, Cle Elum, WA 98922 (509) 674-1916, sesparrow9@msn.com P.S.P.C.S. members receive first notification of our 4th Saturday in April yearly show.

PRESIDENT: DARREL WOMACK (206) 244-6831 DARRELCAM@COMCAST.NET

Collecting What?

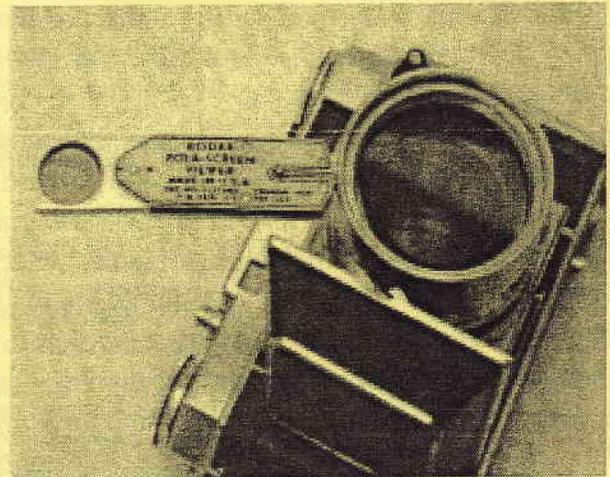
Collecting cameras, images and other photographic ephemera is well known, but Dusan Stulik of the Getty Conservation Institute in Los Angeles and a group of assistants are collecting information on all the chemicals and paper used in the 150 or so ways pictures have been developed and printed since Niépce started the business in 1826. Photographs have been printed with a wide array of materials, including bitumen, albumen, starch, collodion, salt, mercury, silver, gold, platinum and even uranium.

Some of the information on old processes has been lost and, with the increasing dominance of digital imaging, favourite papers and chemicals are disappearing, often with the companies going out of business — taking their trade secrets with them. The large photography companies — Kodak, Ilford, Fuji, Polaroid and Agfa — have not saved samples of the hundreds of different films and papers they developed over time.

Kodak's announcement that it was getting out of black and white material triggered the project in which Mr Stulik collects photographs from museums to junk stores and uses X-ray fluorescence and infrared spectrometers to analyse their chemical composition. With an original photograph recently selling for \$3 million, detecting fraud has a value to museums. The project has already found several fakes in famous collections.

THE COLLECTOR

One of the great pleasures of camera shows is to come upon an item that is unknown to the owner or at least not fully understood. This happened to me at the last show when I was handed a small yellow Kodak box marked Polar-Screen Viewer. Inside was a flat brushed chrome device that unfolded like penknife to reveal a half-inch polarizing filter on one end and a long slot on the other end. Did I know what it was? Yes indeed. For about forty years I have used a Kodak Polar screen intended for viewfinder cameras and all the time wondering why its orienting arm was so complicated. This little device fits onto that arm and matches the polarizing plane of the screen so that the adjustment can be made right there on the camera by squinting through the little viewer. Kodak made the set primarily for their movie cameras, but sold them separately and most people viewed through main screen, put it over the lens and got on with life without the fussy little viewer. I have never seen one before, but now I have the set, and for a collector that is the big thing.



This is how the Pola-Screen set looks on a Retina IIa

The following is from the April 2007 Chicago Photography Collectors Society The Bulletin.

News of great interest to lovers of cameras made in the USSR was released on April 1st.

1. The Lomographic Society has announced that it took over the camera manufacturing business of Leica AG on January 1st 2007. The manufacturing facilities will be moved to the LOMO factory in St Petersburg and new models will be produced and old lines refreshed. In the press release, the Society said: "With immediate effect we are overhauling the unsuccessful Leica M8. From April 1st it will be available with new 1mb sensor and a plastic lens. Pictures will be recorded onto 1.44 mb floppy disks in jpg format. It will be supplied in a box with some plastic things and a silly book" Questioned about price, a spokesman said it was too early to state an exact amount but he anticipated it would be in the region of \$10,000 US.

2. Following this, KMZ in Moscow have announced that they have bought the rights to the Leica M7 and MP which will no longer be made by the Leica company. Renamed Zorki 20 and Zorki 20m, they will be sold in a kit form with three lenses, a leather case, 10 rolls of film and a set of five filters for \$1000 and \$1250 respectively. A spokesman said he hoped the high price would not put people off but times had changed and the company needed to make a profit. An initial production run of 500,000 of each model is anticipated.

Samuel F. B. Morse

Father of American Photography

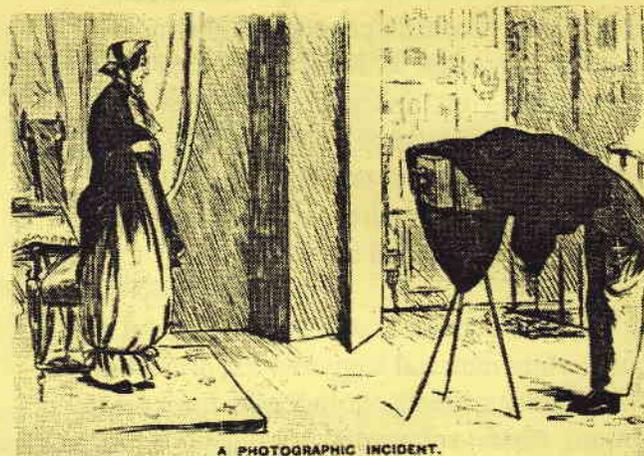
Samuel F. B. Morse is known to the public at large as the inventor of the telegraph and to students of art as a portrait painter of considerable ability. In addition to these accomplishments, he has rightfully been called the "Father of American Photography."

Morse's involvement with photography dates from 1838 at which time he had gone abroad to secure patents in England and France for his telegraphic device. The negotiations for the patents were considerably extended and Morse was forced to remain in Paris until the spring of 1839. It was, of course, at this time that the work of Daguerre was attracting popular attention with the first daguerreotypes creating a sensation in the French capital.

Morse, in common with many other celebrities, for his telegraph, was also a matter of public conversation, asked Daguerre for an interview in order to see and discuss the specimens of the new art. Daguerre graciously responded and Morse, early in March 1839, had the privilege of viewing a photograph for the first time. He immediately wrote to his brothers in New York telling them of his visit with Daguerre and of the daguerreotype, which he described as "one of the most beautiful discoveries of the age." The description was published in the *New York Observer* on April 20, 1839, and was widely copied by other newspapers throughout the country. It was the first account of the daguerreotype written by an American. Morse did not learn daguerreotype while in Paris, but on his return from abroad in the fall of 1839, he became one of the first Americans to experiment with the new art. Before the year ended he had made many daguerreotypes, including portraits of his family.

The matter of portraiture by photography had particularly interested Morse, but the time of exposure required by the original process was so long that the taking of portraits seemed to be out of the question. Outdoor views of still objects, strongly illuminated, appeared to be the only possible subjects for the camera. However, Morse and several other Americans set to work and were among the first, if not the first, to adapt the new art to portraiture.

Another American who became interested in making portraits by daguerreotype was Dr. J. W. Draper, a teacher of chemistry in the University of the City of New York and a colleague of Morse. Morse and Draper soon joined forces and together they opened one of the earliest photographic "parlors" in this country. (The exact date is not known, but it was probably during the spring of 1840.) The "parlor" was a glass house on the roof of a building at the northeast corner of Nassau and Beekman streets in New York City. Here, with the sun concentrated on "sitters" by means of mirrors, some of the earliest portraits in professional photography were made.



A PHOTOGRAPHIC INCIDENT.

What 1938-39 made metal cameras had rectangular front sections that were extended for picture taking?

Answer: The CLIPPER PD-16 made by AGFA – ANSCO. It was designed with a metal extension front section and used 616 size film.

Early versions have a folding finder on top, but later models have a built in finder in the top of the body housing. Price ranges from



1-10 dollars and more with boxes & IB's.

Photo courtesy <www.homepages.hetnet.nl/~agfa-theo/ansco.html>