

THE BELLOWS

25 GREAT YEAR

November 20, 2003

Puget Sound Photographic Collector's Society, Inc.

Vol. XXV, No. 3

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, November 20th..7:00 p.m. till 10:00 p.m. (doors open about 6:15 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.) Reports by members on three Shows held in October. <u>Program: Bill Adams</u> will give his long anticipated talk: Petri Color 35 verses the Rollei 35.

2004 SHOW COMMITTEE IS FORMED:

Your Show committee for 2004 has volunteered and has held their first meeting to begin planning for our 24th Great Show to be held on Saturday, April 24th. Please say a thank you to the following Show Committee volunteers. Without their efforts there would be no PSPCS Show of which we are all so proud. Bill Adams..Merle Carey..Stuart Cury..Ed Frey..Don Friend..Walter Hughson..Mike Immel..Bob Kelly..Bill Kimber..Stan Kirin..Gene Raddatz..Gary Sivertsen..Shirley Sparrow..Joe Story..Mike Symons..Don Tempel and Darral Womack.

THE PORTLAND SHOW..ONE SELLERS THOUGHTS:

Well, where to begin? The people putting on the event were friendly. There was free coffee for sellers but they had no sugar to put in it. I arrived about 7:15 a.m. so have no idea what went on for the first hour they were open. (Show opened at least an hour too early!!) There should have been signs directing people to the Show from at least the golf course..but there were none.

They seemed to have sold all their tables with only one or two no-shows. For whatever reasons there were less than the usual number of PSPCS members there as buyers or sellers. The Show had an ok number of buyers (or should I say browsers) but I sold exactly one item all day for the grand total of \$10.00 and didn't sense heavy buying going on..but, I'm sure some dealers had a good day. Those people buying for re-sale on the "evil" empire Ebay found items to buy at attractive prices. There seemed to be no interest in antique and collectible items of any sort. Where is the next generation of photographica collectors? I'm beginning to feel like I am part of a pyramid scheme where I bought all these photographic items but there is now no one left to buy from me.

The Portland Photographers Forum had small seminars on photography running throughout the day. I heard they were interesting but could not attend. One thing they must do for their next Show is raise their speaker much higher. It could not be heard across the hall but really blasted the people right across from it's location.

Overall it was nice to see "the old gang" again and spend the day among fellow collectors, dealers and browsers. Lets hope the Portland Photographers Forum and the Mt. Hood Community College Photography Dept. Decide to do it again.

The October 16th meeting of the Puget Sound Photographic Collectors Society came to order at 7:00 p.m. There were 26 members and guests in attendance. The minutes of the September meeting were approved as read. Treasurer, Shirley, reported the bank is still talking to us.

Shirley also reported that Ed Ullrich is now in Judson Park Health Center in Des Moines and is slowly returning to good health.

NEW BUSINESS:

Bill Kimber passed around a signup sheet for the 2004 Show Committee. (see page one. Ed)

Long time member Art Pfalzer, Jr. reported that he had had his wallet taken and he wanted to alert members about what to do if your identity is stolen: Call the police of course. Call the three major credit bureaus: Equifax 1-800-525-6285..Experian 1-800-397-3742..TransUnion 1-800-680-7289. Quickly contact your creditors and credit card companies as well as Social Security.

Art's story reminded members of the potential for theft of their internet I.D.'s with Bill Kimber reporting that his Ebay I.D. was stolen causing him to have to quickly cancel his Ebay I.D. and a credit card. He still has to continually explain to sellers that he does not, in fact, live in Spain.

PROGRAM AND SHOW & TELL:

Five members showed and discussed some of the favorite cameras in their collections. Several members had some interesting Show & tell items. Thank you all.

AUCTION:

Eight items were presented for auction. Three did not receive an opening bid. The other five items brought in a total of \$64.00 for thier owners.

DOOR PRIZE:

Mike Immel won the door prize.

The meeting adjourned at 8:05 p.m. for more nummie munching and sales table discussions.

THIS MONTH'S MYSTERY QUESTION: Answer at end of Newsletter

With thanks to the Arizona Photographic Collectors:

What Japanese camera was the first to use 127 roll film?

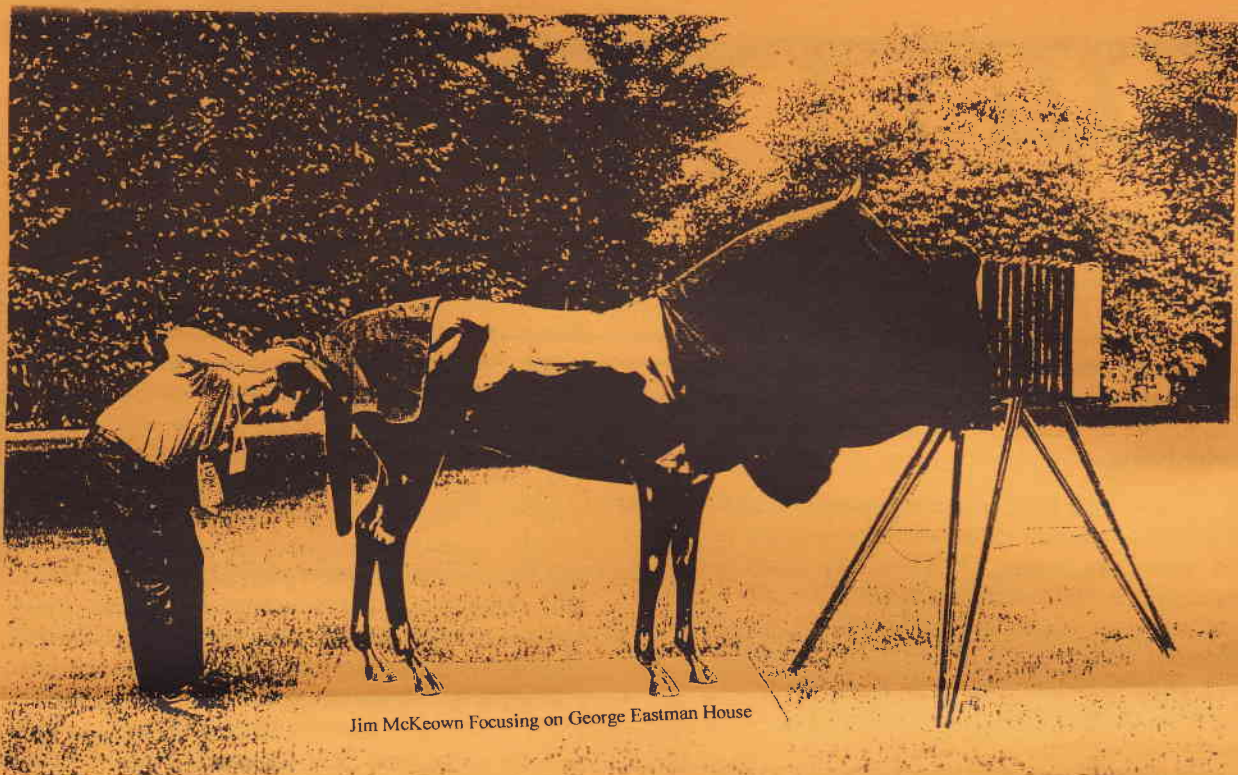


THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (253) 564-4046, billkimber@webtv.net

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



Jim McKeown Focusing on George Eastman House

One of the more interesting things to come out of PhotoHistory XII--held at George Eastman House in September-- was the above snap shot. It seems that George Eastman House had set up the plastic horse and camera. PSPCS member, Jim McKeown, always eager to do research and get to the bottom of things, decided to, as we say, "lift the tail of discovery". Judging from his smile he found it intriguing.

The following is from The Chicago Photographic Collectors Society by way of the Western Photographic Historical Society. Ed.

Do You Have a Kodak Ektra?

Your editor has established the Ektra Registry with a primary goal to ascertain the Ektra cameras and Ektar lenses at large worldwide and with a secondary goal to determine any variable attributes. You may participate in this project by providing the camera serial number (at the back of tripod socket block) and the Ektar lens alphanumeric serial number/s (at the lower lens barrel). Additionally, please advise: 1) if camera is working, 2) if camera central viewfinder window has integral frame surround or flat screwed-on pane with or without a sliding viewfinder lens, 3) if camera back includes a spring wound motor drive. In consideration of Ektar lens variations, advise if lens designation is "Kodak Anastigmat Ektar" or "Kodak Ektar" and whether the lens coating is the early 'soft' version (interior lens surfaces only) or the later 'hard' coating (all lens surfaces) with apparent lens tint. Also note if the information furnished applies to equipment sold/traded in the past or otherwise not in your possession. Ektra interchangeable film backs that may be numbered and Kodak Ektanon Television lenses of Ektra lens design and lens mount will not be considered at this time.

Your name (or company/institution name) need not be furnished, and names that may be provided will appear within the Ektra Registry only as initials in any dissemination of information in the future. Upon the acquisition of sufficient data to provide viable conclusions about Ektra cameras and lenses, the information will be made available upon request. Data from the Ektra Registry shall not be used for sales or trading purposes by its compiler or the CPCS. Send all information to: EKTRA REGISTRY c/o CPCS, PO Box 303, Grayslake, IL 60030-0303 .

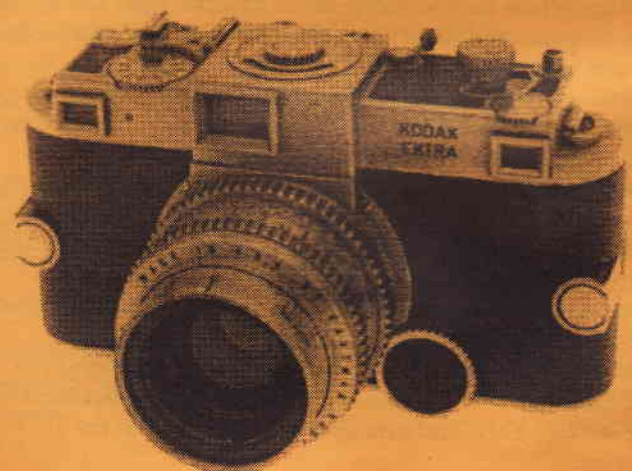


Photo from McKeown's

Ed. The above information is from the May 2003 BULLETIN Vol.33 No.5 of The Chicago Photographic Collectors Society by Editor Kirk Kekatos.

Report from Rochester

by Mike Kessler

Now that the dust has settled and PhotoHistory XII is itself history, I can let you in on some of the "goings on" back in Rochester. Over the years I think I've attended six of these triennial conventions, and I've had the honor to speak at three, including the one just over. Visiting the George Eastman House and the "International Museum of Photography" has always been a touchstone for a seriously insane collector such as myself and shouldn't be missed by anyone with an ounce of silver nitrate in his blood.

The historical treasures, both images and equipment, which reside in its vaults are among the rarest and most exciting in the world. And when I say "vaults," that's exactly what I mean. Until recently one could view a magnificent cross section of the collection on display in the Mees Gallery. After each of my numerous visits, you could find my greasy nose print on every giant glass panel of the large, undulating presentation. My mental list of which pieces I would make a grab for, should I ever be granted a chance to do a "supermarket run" through the place, was constantly being added to. To my intense and utter disappointment, I found that currently all of the cameras and viewers and ephemera have been returned to the basement, only to be seen by special appointment. Oh, they do plan to put up another display ... someday when they have the funding.

The first time I talked at PhotoHistory, my presentation was called "When Cameras Had Wings." You guessed it, it was all about Simon Wing and his amazing stable of multiple image cameras. Six years later I did one on our stanhope collection. I was especially proud of my artwork illustrating exactly how I deduced that the stanhope images were originally manufactured. Recently the definitive book on the subject, *Stanhopes: A Closer View*, by Jean Scott has become available. With the help of her husband Ken, who speaks fluent French, they were able to research the history of stanhopes, even finding the final factory where the lenses were ground as late as the 1970s. It is only because of their sense of class and good manners that they have not brought it to my attention that just about everything I concocted regarding the manufacture of lenses was wrong.

My latest effort was entitled "The Art of the Album." Defying all modern trends — namely Powerpoint — I carefully photographed some of the better examples from our album collection with my 40-year old Canon FTQL, using Fuji 35mm tungsten slide film. Apparently it was well received as no one told me that I couldn't return for the next Symposium. Jean and Ken Scott wound up the day with a fantastic Powerpoint presentation on all the new information they had discovered regarding René Dagron and his company down through the years. I have to admit it doesn't get any better than first showing you a stanhope item, then having the enlarged image of the microdot fly right out of the lens and fill the screen. Then came a coup of epic proportions. In what was the finest finish to any presentation that I've ever been to, Jean made two introductions. The Scotts had located the great-granddaughter and great-great-granddaughter of René Dagron, mother and daughter both living in New York, and arranged for them to be in the

audience for Jean's presentation. It was a genuine thrill and a pleasure which all those who attended won't soon forget.

As is tradition, on the Sunday after PhotoHistory a really nice camera show was held in the Holiday Inn where most of the attendees stay. Put on by The Photographic Historical Society, the sponsors of PhotoHistory, it's the last of its kind. You know, where nearly every table is filled with wood and brass. And the show made my day (and year) as well. I had only barely begun to circle the room when one of the dealers approached me with a nearly unique, extremely rare stereoscope. It was a folding, Holmes-style viewer made by a New England Shaker, Nelson Chase. You can read all about it in Paul Wing's book, *Stereoscopes: The First 100 Years*, p. 99. It was expensive but it came with additional enticements. It had belonged to another, even more famous Shaker, Elder H.C. Blinn who was a close friend of Nelson Chase. Blinn, it turns out, was a noted author and one of those people whose quotes are still widely read. I'm currently researching the whole Blinn - Chase thing, and an article will surely ensue. Sadly, with the impending demise of the *Cascade Panorama*, it won't be published here. I suspect you can read all about it sometime next year in the *New England Journal*.

For those of you who haven't yet made it to one, I strongly recommend that you plan to attend PhotoHistory XIII in three years. Airline tickets should be pretty reasonable that far in advance.



So

What Japanese camera was the first to use 127 roll film?

Answer: The Pearlette built from 1925-1946 by Konishiroku Kogaku. (This company is better known for their Konica cameras). The Pearlette is a folding strut camera with shutter speeds from 25-100 and f6.3 75mm lens. Prices list from \$75-100.



Photo from McKeown's