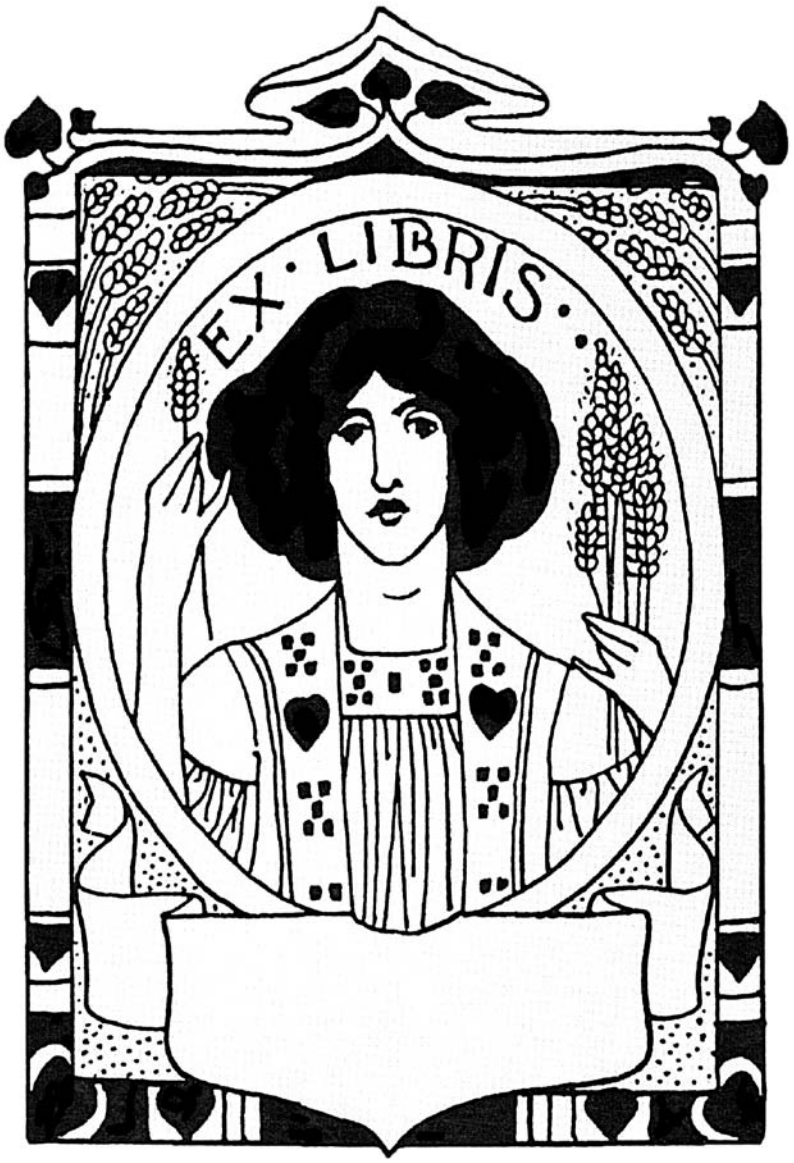
THE AMALGAMATED PHOTO HISTORY NEWSLETTERS

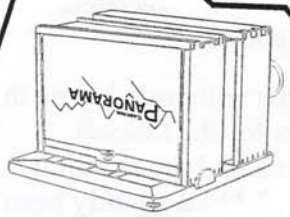
• VOL. 1-6 2020

We have another newsletter saved by archivist Milan Zahorcak of defunct photo Societies to supplement our society activities devastated by the Covid pandemic.

In October 2010, editor Ralph London of the Cascade Photographic Historical Society assembled a *Re-Union Issue* of his *Cascade Panorama* newsletter which had last published in December 2003. It was a most interesting issue bringing together great authors and stories that needed to be told.



CASCADE PANORAMA



CASCADE PHOTOGRAPHIC HISTORICAL SOCIETY
Portland, Oregon • Founded 1974
Ralph London - Editor • Charlie Kamerman - Desktop Publisher

Reunion Issue - October 2010

The *Cascade Panorama* Reunion Issue

For many years the Cascade Photographic Historical Society in Portland, Oregon published its well received *Cascade Panorama*. To the disappointment and sadness of many, our final printed issue was dated November-December 2003.

The decision to create one more issue was inspired by Milan Zahorcak's excellent talk, *Caught in the Act: Photographers with their Cameras*, which he gave in late April, 2010 during the Puget Sound Show Experience Weekend. Soon after, I asked several contributors to the earlier issues, and some newcomers, to each write another piece. The result, including color images, would be an online-only publication, free to all for reading and enjoyment. Since we never found an appropriate event to mark as an anniversary, we're calling it the "Reunion Issue," after the term used by a band getting together again, possibly with newcomers, for a Reunion Tour.

This issue has a range of articles on cameras, lenses, images, techniques, people and more. It is a pleasure to include contributions from our three newcomers: Scott Bilotta, Bob Lansdale and Jan Schimmelman. Four contributors to this issue had long-running series titles in the earlier issues: Mike Kessler, "Southern Exposure"; Ron Kriesel, "3-D is Not a Triangle"; Mike Symons, "Nikon Notes"; and Milan Zahorcak, "As the Glue Sets." In addition, Bobbi London and Rob Niederman wrote occasional articles. I did a few while also being the editor. Charlie Kamerman continues his role as "Desktop Publisher." Sadly, Norma Eid, writer of "The Image Seeker" series, and Mike Hanemann, author of several pieces, have died.

Our reuse policy remains unchanged: Other photographica societies and collecting groups may reuse material provided credit is given to the *Cascade Panorama* and any author. We'd appreciate a copy of the reuse or a notification, perhaps with an online link. Reusing by others requires specific permission.

Mike Otto, co-founder and co-owner of Pacific Rim Camera in nearby Salem, Oregon, has graciously agreed to host the issue on their company's website www.pacificrimcamera.com. You might also want to peruse other parts of the Pac Rim website. As a separate activity for those whose urge to write remains strong, Mike also wants to make available these efforts. Simply send your work to him at staff@pacificrimcamera.com. If you wish, you can ask me to look it over first.

Be sure to see additional information and corrections starting on p. 35.

Ralph London, Editor
London@imagina.com

Informal CPHS Gatherings

The Cascade Photographic Historical Society continues to meet informally and irregularly in the Portland area several times a year, often for dinner and discussion. If you would like to know of such events, contact Ralph London at London@imagina.com or 503-292-9714. Other area contacts are Milan Zahorcak, Milan.zahorcak@comcast.net, 503-692-9108 and Jack Kelly, binocs@msn.com, 360-882-8023.

"I See The Mountain" and Stereoscopic Furniture

by Mike Kessler

That quotation is the English translation for the name given by early Portuguese explorers to the city, "Montevideo," Uruguay, where my wife Gladys and I found this amazing piece of stereoscopic furniture. During our many trips to Gladys' home country of Argentina, we often crossed the Rio de la Plata to visit Buenos Aires' sister city, Montevideo. We have always done well antiquing in the historic "Old Town," but on one visit we heard rumors of an unusual stereoscope, languishing in the storeroom of the "Foto Club Uruguayo," a modern photographic club. After some careful introductions, we were ushered into the back room where, buried under piles of newspapers and a rusty typewriter, we were shown this magnificent, marble-topped chest, carved in the Art Nouveau style (Figures 1 - 2). Opening its pair of doors revealed a classic Gaumont "Stereodrome" Stereoscope. Even better, each drawer was full of

Figure 1

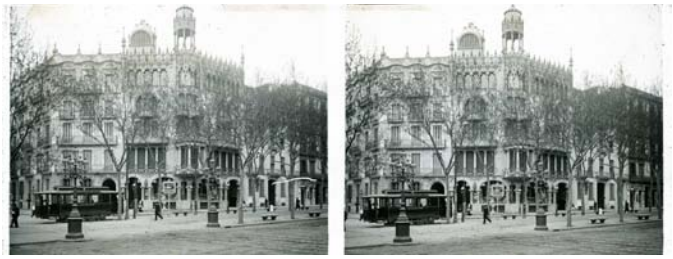
Figure 2

hard rubber cassettes – sixty in all – each filled with twenty, 6 cm by 13 cm glass stereo views.

After a year-long negotiation, a price was agreed upon. The cabinet and its contents were purchased on a subsequent visit, then shipped to California where the sorting and organizing of the glass took several months.

The cabinet appears to be an original piece of stereoscopic furniture, specifically created to house the Gaumont stereoscope and its twelve hundred glass views. After the front doors are opened, they can be pushed back into the cabinet. When the stereoscope is pulled forward on a sliding platform, a bulb goes on inside providing light for viewing. As are nearly all glass views of this size, they represent the work of amateurs, but fortunately, in this case, highly skilled ones.

The glass stereo collection encompasses views from both Uruguay and Argentina, but the real prize is an exhaustive presentation of the art and architecture of Barcelona, Spain. Included is a tour-de-force visit to the Casa Lleó Morera (Figures 3 - 4), an ornate, 1905 architectural masterpiece



Figures 3 above and 4 below

designed by Domenech i Montaner and famous coincidently for its bas-reliefs symbolizing electric light, photography (Figure 5), the telephone and the phonograph. The building still exists but tragically the ground floor with its exquisite exterior statuary was mutilated in 1943 to install a modern luggage store. When these stereo photos were made, around 1905, it was the establishment of a fashionable portrait photographer, Pau Audouard (Figures 6 - 9 below).

Figure 5

The first floor contained the waiting room, wildly resplendent in the "Art Moderne" style (the Spanish version of Art Nouveau), as well as the photographer's studio. Audouard's living quarters on the second floor were elaborately appointed with some of the finest surviving examples of marquetry – inlaid Catalan "Modernista" furniture.

As the Glue Sets

Lens Lore: The Morrison Connection

by Milan Zahorcak

When the CPHS was still active, I used to write under the series title of "As the Glue Sets" and it's interesting to resurrect that phrase. Back in those days, most of my articles were what I hoped to be interesting stories about some subject, some more esoteric than others. But by the time CPHS closed shop, I had pared down my collecting activities to just early lenses, most of them early American, and my writings began to have a different focus (optical humor). My lens collecting mission statement reads something like this: "The first of a design by the original maker." Well, when you research the history of a new design, you often find that there are unexpected links to the past. This is the story of one man linked to several famous lenses and a variety of interesting opti-historical tidbits. We'll try to do this in a conversational manner, no math, no optical theory, no references for that matter – but the story is as true as roughly 140 years distance and very little original literature allows.

By 1860, photography was generally conceded to be about 21 years old, as Daguerre's announcement came in 1839. Photography had progressed fairly rapidly in those 21 years, and by the late 1850s several new processes were in place – the Daguerreotype was definitely on the way out, wet-plate clearly dominated, and there were signs that dry-plate was coming. Exposure times had dropped dramatically from minutes to mere seconds, mostly as the result of improved emulsion chemistry. And, there were an ever increasing number of photographers coming onto the scene and many of them were not just doing traditional studio portraiture or landscape work.

Even by 1860, for all practical purposes, there were still only two types of lenses to choose between: the landscape lens which had been around since 1839, and the portrait lens, only slightly newer, invented in 1840 (Figure 1). The landscape lens is a fairly simple design, covers a reasonable angle, is

Figure 1. Typical landscape (L) and portrait (R) lenses. While the brass-work evolved over time, the optics remained essentially the same for decades.

somewhat slow and has a few optical issues which prevent it from being used indoors or for architecture. The portrait lens is far more complex, covers a relatively narrow angle, also has a few optical issues, but is very fast and superb for the type of portraiture being done in those days. But, while both were fine lenses for their respective work, there was a need for something else and as photography began to move out of the studio, what many of the new photographers wanted was a wider angle lens.

The first truly successful wide-angle design in this country (or for that matter, anywhere) was the Harrison & Schnitzer "Globe" lens – although it wasn't all that "wide" a wide-angle lens, covering only about 80 degrees. However, it was a stunning design (Figure 2). Interestingly, the Globe was

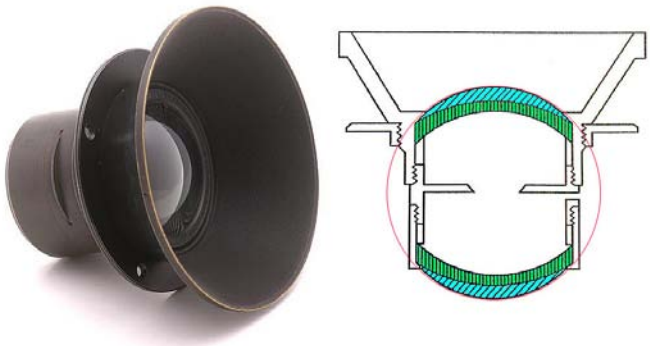


Figure 2. The 1862 patent, US version of the Harrison & Schnitzer "Globe" lens. The Globe has a symmetrical arrangement of two deeply curved pairs whose outer surfaces, if continued, would form a sphere. (The colors in this and other diagrams make the glass portions stand out and also indicate when two separate pieces were cemented together.)

first patented in England in 1860, probably to tie the hands of the English maker, Andrew Ross, who had the technology to challenge the design. It was a good move for it took Ross four years to come up with a clearly different design, and by then the Globe was widely accepted and firmly established. Later, in 1862, Harrison & Schnitzer secured a US Patent and for several years the Globe had no real competition anywhere.

The Globe's claim to fame was the fascinating design – if continued all the way around, the outside curve of the front and rear elements really did form a globe (also shown in Figure 2). The optics were slow (about f/30), and the lens was difficult to use (hot spotting, etc.), but if worked properly, the results were remarkable, distortion free and beautifully rendered. Linear distortion and curvature of field (just what the names imply) had been a problem up to that point, but the Globe was so good that it was often used for copy work.

Now, considering that only a thousand or so Globe lenses were ever made, the design was a spectacular success – in part because of the outstanding work it could produce, but largely because of the impact it had on every other optical designer at the time. No one had seen it coming and once the Globe was on the market, its appeal was immediate and dramatic. Other makers had to scramble to meet the challenge and to work around a number of patents.

Oddly enough, the biggest challenge to Harrison's success with the Globe was the Globe itself – which was made under license by a couple of European lens makers and then imported into the US by several companies, most notably Richard Walzl of Baltimore. The economics of that arrangement still puzzles me. The Globe lens, and its various licensed and other "improved" variations, long ago assumed cult status in the world of lens collectors. It is probably *the* iconic American lens, and with only a 1000 or so of them ever made, they are extremely rare and command very high prices.

And now for a little biographical background. C.C. Harrison started out as a daguerreotype artist, but he also studied optics under telescope maker Henry Fitz and in the mid-1850s, Harrison started his optical company and gave up the photography business. Schnitzer was a Harrison employee in some capacity, but no one is quite sure of Schnitzer's role in the design of the Globe although both names appear on the Globe patents as co-inventors. By 1860, C.C. Harrison is well-established, the Globe is first patented, and Richard Morrison is hired to be the foreman of the Harrison plant – and it's Morrison whom we want to follow (Figure 3).

Figure 3. An engraving of Richard Morrison, prominent optical designer, closely associated with several of the most innovative American lens designs and lens companies.

Morrison was born in England in 1836 and at the age of 14 (!) was apprenticed to a telescope maker. He apparently learned the trade because when he came to the US in 1858 (aged 22), he immediately went to work for Benjamin Pike who made microscope and telescope lenses. I don't know how the introductions were made, but somehow Morrison's name eventually came to the attention of Harrison and around 1860, at the age of 24, Morrison was hired to be the foreman of the Harrison optical works.

In the early 1860s, although Harrison had an excellent reputation and the Globe was an unqualified success, the company experienced

difficult times. The US economy was strained by the Civil War, Harrison went into receivership and the company was eventually taken over by Nelson Wright (a businessman, not an optical type) who continued the business under Harrison's name, until Harrison died in November 1864. Production continued for a time under the supervision of Morrison and George Wale, another famous name in American optics, but that arrangement did not last very long, and shortly after, Morrison left the Harrison company and rejoined his first employer, Benjamin Pike. Lens production continued at the Harrison works, presumably under the supervision of George Wale.

At about the same time, Joseph Schnitzer also left Harrison and set out on his own. I'm guessing that Schnitzer left in 1864, perhaps sooner, because in 1864 he secured another, somewhat derivative, Globe-like patent under his name that was not assigned to Wright or to the Harrison company. He later secured another patent (for a truly bizarre design) in 1865, again under his own name. So, it appears that Schnitzer was "self-employed" for a time, but he was at least designing lenses in his spare time if not actually producing them.

Just to wrap up the Harrison portion, in 1866, Wright sold his interest in the Harrison company (including all rights and patents) to the American Optical Company that had a very outspoken president (and later turned charlatan), Charles Boyle, who fancied himself one of the world's leading optical experts, but we'll leave Boyle's story for another time. And in 1867, American Optical is purchased by Scovill. The patent rights pass in succession, and both companies continue to sell off Harrison "old stock" for several years.

Now, back to Schnitzer. He shops his designs around, and shows off a couple of images, but the designs are really much too complex. He's a bright guy, but without the funds to start his own company. What to do? Well, what he does do is press on. Schnitzer finds a backer (Edmund Blunt Jr., maker of scientific and nautical instruments) who incorporates the New York Optical Works late in 1868, and brings in Schnitzer as his manager to produce a somewhat simplified lens design. And the first thing that Schnitzer does is to convince Richard Morrison to come to NY Optical Works to be the plant foreman!

Here's where things get a bit foggy. According to several early publications, Schnitzer designs yet another lens, this one having a Globe-like front-end, but with a single element at the rear. However, in later publications, this same design is attributed to Morrison. Odder still, it appears that while Schnitzer or Morrison (or both) apply for a patent for this design, it is never granted. And it may be that the only extant example of the lens is this "Patent Applied For" model that I held (yes, bragging rights) in the Smithsonian archives (Figure 4).

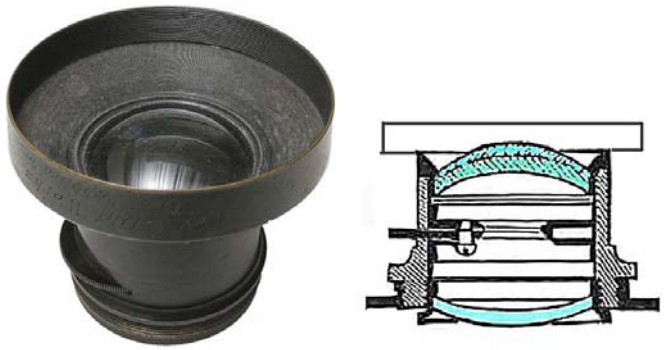


Figure 4. Perhaps the mysterious "Globe-like" lens, first associated with Joseph Schnitzer and later with Richard Morrison. This is a NYOW "Patent Applied For" lens in the Smithsonian archives. The curator had second thoughts and I was compelled to put it back together before I could take it completely apart. If the drawing is correct, it was never granted a patent, and as far as I know, it never went into production.

In time, the NY Optical Works did produce a wide-angle design that they called the "Hemi-Spherical" but I have yet to find an illustration of the design used, and there is some debate as to whether it was supposed to be the mystery optic in Figure 4, or whether another design was adopted. Few examples of the NYOW wide-angle lenses exist and those are so preposterously rare – and worse, the cells are sealed, "turned in" on a lathe – so that only someone both fearless and stupid would even consider taking their lens apart to see what the elements looked like. But afterwards, I made careful measurements and here is what I found (Figure 5).

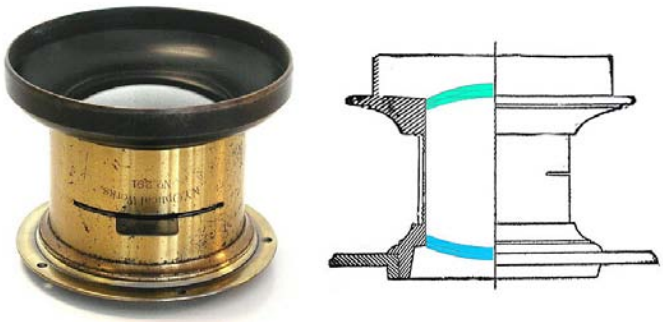


Figure 5. A New York Optical Works wide-angle lens. This is the most likely final design of the advertised "Hemi-Spherical" lens that eventually did go into very limited production in 1869.

The front cell of my lens is "Globe-like" in form but has just a single element. That was never mentioned in any of the literature, yet to this day it is assumed that it should have 2 elements, thus perpetuating another lens myth – "lore" as we like to say. And while the rear is a single element, it appears to have very similar, if not the same, curvature as the front. Puzzling. That would make it a "periscopic" design (two elements, both with simple concave-convex curves). But based on a sample size of one, it would seem that this is the lens that goes into production under the name "Hemi-Spherical" although it really isn't – or maybe it is – depending on what logic is employed. But, no matter what design Schnitzer originally had in mind or was actually used, the Hemi-Spherical lens (in any form) was never patented.

By the end of 1869, things fall apart. Within a year Schnitzer developed health issues, NY Optical Works didn't do very well, and other wide-angle lenses came on the market. In July 1869 Schnitzer died. Blunt continued with NYOW on his own for a time, but in November 1870, he dissolved the company. And the lens? Well, I know of only two NYOW Hemi-Spherical lenses in this country (or perhaps three if you count whatever is in the Smithsonian). There are bound to be others, but in 20 years of looking, none has surfaced, perhaps because very few lens collectors are even aware that they exist. Naturally, they are impossibly rare and hopefully after this article hits the news stands, they'll be worth a fortune.

With the demise of New York Optical Works, Richard Morrison, now 34, once again finds himself on the street. But having been involved in optics since he was 14, and having supervised the operations at two prominent US optical works, he is now ready to try his hand at running his own business. He wants to be personally involved in design and manufacturing, and he brings in his old partner from his Harrison days, George Wale, and in October 1871, he buys out the rights to everything Joseph Schnitzer ever did and the remains of the New York Optical Works. He reorganizes everything into the Richard Morrison Company.

He starts out making fairly standard portrait lenses, but his real forte (and background) is wide- angle lenses, and even though he now has the right to all of Schnitzer's patents as well as his unpatented designs, Morrison chooses to go with something else – but something that he has already seen before and has probably thought about. In May 1872, Morrison patents one of the most underrated, and unappreciated, wide-angle designs ever. Morrison's lens names are numerous and confusing, but for our purposes we'll use the name most commonly associated with him, "The Morrison Wide Angle." (Figure 6)

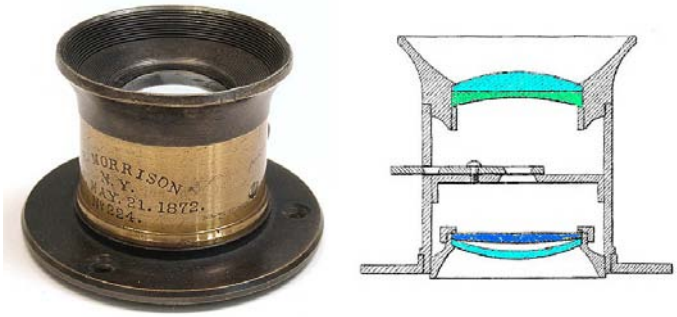


Figure 6. The 1872 patent, R. Morrison Wide Angle Lens. The original version had a 2-element air-spaced rear cell as shown, but within two years Morrison eliminated the inner (flat, dark blue) element and the second version of the lens looked very similar to the optical design of the mystery lens in Figure 4.

The Morrison wide-angle lens has a 2-element "Globe-like" front end – remember those? – but instead of a single-element rear end, it uses an air-spaced pair. However, within two years, Morrison finds a way to make the lens with just single-element in the back. And, notice how this second version looks a good deal like the mystery lens mentioned earlier – the mystery lens that preceded

the Hemi-Spherical – but instead of having a curved inner surface, the cemented inside surface is flat.

The Morrison Wide Angle proves to be a superb lens, and within a few years, it is generally regarded as the finest wide-angle lens ever produced in this country. It is still being sold, essentially unchanged 30 years later, into the early 1900s. Morrison goes on to produce several other innovative designs, but by the late 1880s and early 1890s, better glass and more modern designs are introduced by others, and like Harrison and Schnitzer before him, Morrison becomes one of the "the old school." He dies in 1888, aged 52, and it appears that his partner, George Wale, then takes the company into Scovill Manufacturing.

There you have it: three great American optical companies, and Morrison ran them all. Three great American lenses: the difficult Globe produced in limited numbers but with a huge following, the Hemi-Spherical produced in tiny quantities and which few have ever heard of, and the well-known Morrison Wide Angle produced in large numbers – the best of the bunch and highly regarded at the time, but now just another brass lens that sits on the shelf, neglected and misunderstood by even the most dedicated collectors. *Sic transit gloria.*

Scratching the Surface: The Nineteenth Century Comic Tintype Drawing

by Janice G. Schimmelman

It's not your ordinary tintype. Because of the witty imagination, clever drawing ability, and labor required, the hand-drawn tintype caricature was rare, presumably expensive, and short-lived (Figures 1-6). To make a tintype drawing, the sitter likely stood between two stretched pieces of white muslin: one in front held close beneath the chin, the other in back behind the head (possibly a large reflecting screen common in all portrait studios). Once taken and developed, this would have given the photographic artist a blank "canvas" around the now decapitated or floating head. The drawing was then made by scratching through the collodion film onto the black japanned plate using a pen with a sharp metal nib. Vivid color was often added. Not only did it make the image lively, it was often essential to the comic narrative.

Unlike modern caricatures which exaggerate facial features, these tintype drawings were similar to the cartoons found in *Puck Magazine* with their large realistic heads and scrawny, diminutive bodies, and likely took their inspiration from such popular political images. They date from the end of the Civil War to the mid-1870s. After that, the phenomenon was far more easily achieved for a broad middle-class clientele by having the sitter hold a large card up to himself, upon which had been previously drawn the body of a tiny person riding a donkey, fishing for trout, driving a goat cart, crossing a bridge, rowing a boat, etc. Cassius M. Coolidge was issued a patent on 14 April 1874 (U.S. Patent no. 149,724) for such a studio device, a date which becomes the tintype drawing's *terminus ante quem* [limit before which]. Although standardized, and lacking the original wit of the individual drawings on ferrotype plates, they were popular, somewhat laughable (only because someone with a big head and skinny legs is a curiosity), and more importantly, cheap (Figure 7).

From the few individually created tintype drawings in my collection, I can only surmise that the humor was personal, for how can we know what it meant to the sitter who made fun of himself for his own naivete or narcissism. The favorite subject was the often-told story of the young country bumpkin who arrives in the big city, unaware of the street-wise locals willing to take advantage of such a guileless newcomer by beating him up, selling him a used coffin (the equivalent of selling him the Brooklyn Bridge), or encouraging vices, such as smoking and gambling. It was also exclusively male. Young women did not emphasize their worldly faults in this comic manner even in jest (big city life would certainly be their moral downfall); they only put their heads over drawn cards or through holes in newspapers late in the century. These tintype drawings were likely only made by urban studios for a sophisticated audience, that is, for those who could socially afford to be self-deprecating. This is the opposite of the Coolidge-type tintype, which was the stuff of rural carnivals, fairs, and summer resorts, for those who preferred a more slapstick humor.

Although less animated and imaginative, modified or comically defaced portraits were also part of tintype photography during and long after the demise of the hand-drawn tintype caricature. This is the kind of thing we are still compelled to do to friends and foes alike when we get out that felt-tipped pen to draw mustaches and goatees on snapshot photos (digital imaging probably makes this easier, but without the mirthful spontaneity — turn on the computer, wait . . . open up PhotoShop, wait . . . find the right image among a disorganized system of files, wait . . .) These ferrotype images started as "normal" portraits – that is, nothing special was done to prepare them for the artist's hand – then they were comically enhanced. Even in the nineteenth century, mustaches and goatees were essential elements of fun. Hats, glasses, cigars, and beady eyes were optional. Some were done in the studio, as the scratched drawings lay under the varnished surface (Figures 8-9). Others were crudely done by wicked friends after the portrait was finished (Figure 10).

Whether a drawn caricature or a comic defacement, these delightful tintypes are special reminders to us that visual humor has always been an important part of the human experience.

Figure 1: Carpenter, Troy, NY, X Miles to Boston, ca. 1865-70, 2½ × 4 inches

With hand in his pocket, this pretentious dandy wears yellow pants, red Argyll socks, a red pin-striped shirt, and a blue jacket with a fancy scalloped edge. Accompanied by his yellow dog and prepared for inclement weather (or perhaps the umbrella is just another affectation), he takes off down a country road. The "yeller" or "yella" dog was probably understood to be a down-and-out backwoods stray, emphasizing the rural origins of the man in spite of his fancy costume. The mile marker reads "X Miles to B," which one assumes is Boston — which makes the venture on foot from Troy, New York, ridiculous, thus delightfully funny. The pooch seems to understand the absurdity, as he sits up in a begging position as if unwilling to stride forward along the trail.

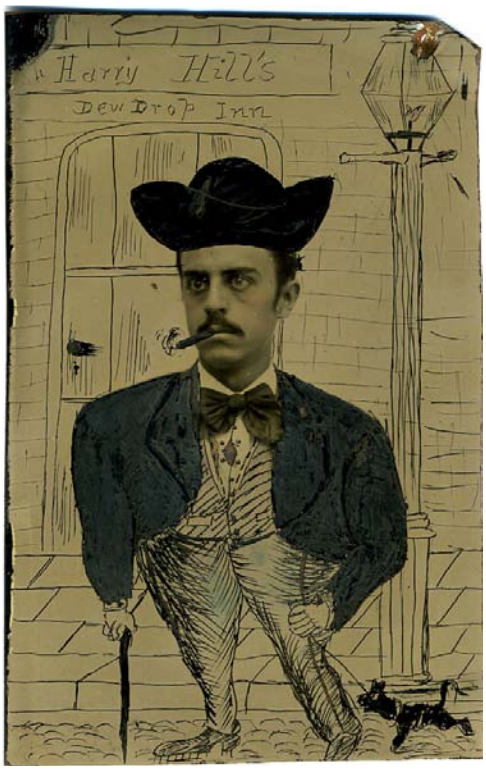


Figure 2: Harry Hill's Dew Drop Inn, ca. 1870, 2½ × 4 inches

The real Harry Hill operated a saloon and sporting house (wrestling and bare-knuckle boxing) in New York City at Houston and Crosby Streets, a place which was popular among gamblers, politicians and the criminal underworld. Although he did not allow brawling, he occasionally fought with customers himself. During such an incident with Philadelphia criminal "Wild Jimmy" Haggerty in 1871, he lost the large diamond stud he wore on his shirt. http://en.wikipedia.org/wiki/Harry_Hill_(sportsman).

Hill was born in 1827, thus he would have been at least 40 at the time this tintype was made. This youth wearing the famous "diamond stud" in his shirt just below his tie, is far too young to be Harry Hill. The idea was to adopt Harry's persona — a self-confident, cigar-smoking, well-known New York personality, swaggering along the gas-lit, brick city sidewalks with a fashionable cane and lap dog. Although the origin of the expression, the "Dew Drop Inn," is untraceable, by the mid-nineteenth century it was certainly a common comic nomenclature for a cheap hotel, saloon or gaming establishment.

Figure 3: Golder & Robinson, New York, NY, Street Thug, ca. 1870, 2½ × 4 inches

The young man on the right with his coat pulled back and his hands uselessly tucked into the pockets of his pants seems blissfully unaware of the impending bruising he is about to receive from the street thug on his right. His smile and jauntily placed straw hat suggests a naive youth not used to the seamier side of New York City life, indicated by the four-story houses, street lamp, and brick sidewalks (note the brick walk across the street). With jacket removed, sleeves rolled up and fists raised, the young thug is cruising for a fight, perhaps a robbery as well. Only the dog is terrified by the situation; he leaps up, dancing on two feet to try to warn our gullible tourist.

Figure 4: S. Thomas, A Fine Second Hand Coffin For Sale Cheap, ca. 1870, 2½ × 4 inches

There is nothing so cheap as a used coffin; the sign reads, "A FINE SECOND HAND COFFIN For SALE CHEAP!!" Whereas most people would cringe with distaste, this seemingly sophisticated man, with his shiny silk top hat and fashionable umbrella tucked under his arm, appears to be contemplating such a purchase. It is an age-old joke of the country bumpkin, dressed in his finery, being taken in by big city life — the urban location is suggested by the paved sidewalk. S. Thomas is probably Samuel A. Thomas, a photographer in New York City.

Figure 5: Dandy with Blue Plaid Pants, ca. 1870, 2½ × 4 inches

The blue plaid pants nicely sets off this young man's far too skinny legs. Like the others being profiled here, he is a dandy with his cut-away jacket, high-heel boots and red tie. His overly elegant walking cane also makes fun of his pretentiousness.

Figure 6: Boy in a Bonnet and Bustle on a Garden Balcony, ca. 1880, 2½ × 4¼ inches

From the numbers of regular tintypes and paper photographs of young men in drag, this disguise must have been a comic hit in the period. Here he is "tarted" up in a short blue dress (how scandalous) and a grossly over-sized bustle dripping with cascades of lace and bulging over his hips – just the thing to attract the wrong kind of man. He wears a small hat from which lace and ribbons stream. In addition, he carries a tiny purse in one gloved hand and a purple sun umbrella with fringe in the other. He is obviously at a fancy resort. He stands on a tiled balcony with a stone (or wood imitating stone) parapet. A floral vine winds its way down from the classic urn stationed on the pedestal of the parapet.

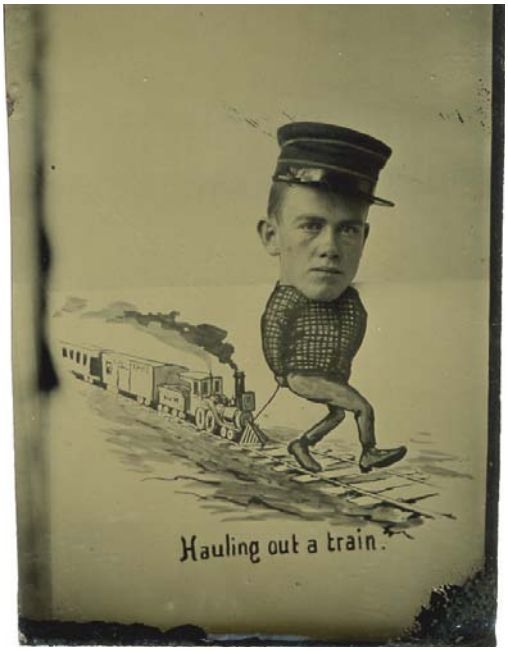


Figure 7: Hauling Out a Train, ca. 1900.

This is the kind of cheap comic tintype popular at fairs and carnivals where one's head is placed above a pre-drawn card. The humor was common, unimaginative, lacking expression and character.

Figure 8: Man Smoking a Cigar, ca. 1865-70, ¾ × 1 inch

Considering its size, this tiny gem tintype has received extraordinary modification. The top hat, mustache and goatee, and cigar with its curling smoke are scratched into the surface revealing the black face of the japanned plate.

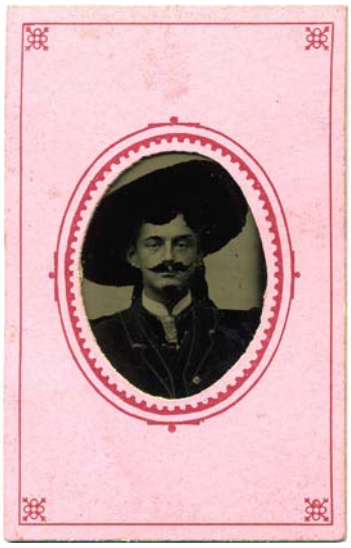


Figure 9: Man Wearing a Sombrero, ca. 1890, 1¾ × 2¾ inches, including card mount

The wide sombrero, shirt, hair, eyebrows, mustache and goatee and lines have been created by scratching the collodion surface.

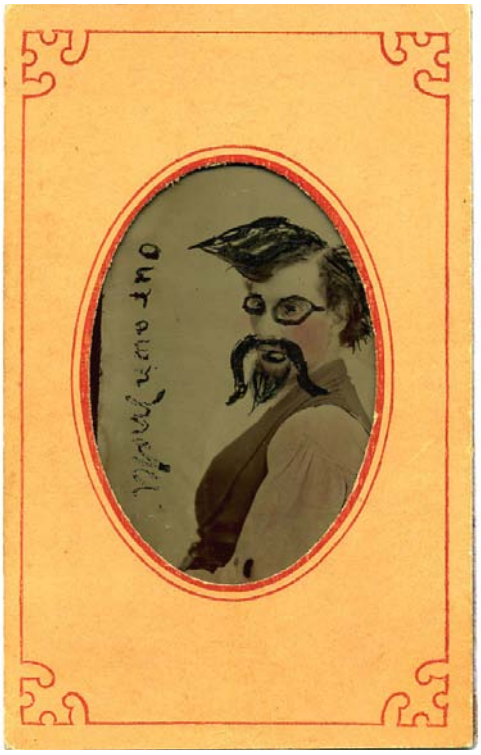


Figure 10: Our Own Maha, ca. 1870, 2½ × 4 inches, including card mount

An amateur drawing exercise, this tintype was probably animated by a friend, rather than by the photographer or his artist-assistant. The poor drawing skills and the crude cursive writing, "Our own Maha," suggest this. The comedy was personal, a dig at a young man who must have assumed the dominating character of a great king, or Mahārāja. The wild hair, long mustache, eyes, heavy-rimmed glasses, and open oval mouth have been scratched into the surface of what began as an over-exposed tintype.

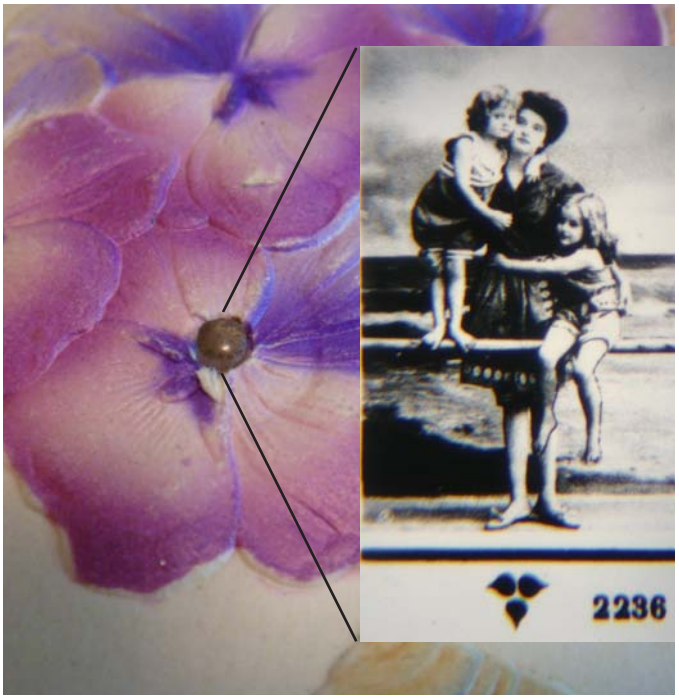
Stanhope Postcard

by Bobbi London

How exciting it is to find something you have been seeking for many years. That was how I felt when I saw a certain listing on eBay this winter. It was a postcard with an embedded Stanhope. Not many people bid on it, probably because they did not believe that such an item existed. What a thrill it was to open the package after I bought it. This was something I had sought since seeing one in a collection many years ago. In fact, it was on a want list I included with material I handed out in 1992 when I was the Banquet Speaker at the Wichita Camera Show.

There are a limited number of Stanhope postcards. I am aware of only a few collections that include one of these elusive items. I have heard of a couple of different designs. All are made up of two pieces of heavy paper or cardboard normally used for postcards, but in these, the two pieces are separated in the center enough so that a Stanhope lens can be fitted between them.

The postcard I bought, sized about 3-1/2 inches by 5-1/2 inches, shows a picture of five pansies in shades of purple and magenta. I know the same post card was available in at least three different colors. The Stanhope is viewed through what appears to be the center of one of the pansies. Also on the front are seashells, so it seems appropriate



to have a photographic image in the Stanhope of a woman and two young girls dressed in early twentieth century swimming attire. Embossed within one of the seashells are the words "GREETINGS FROM" without any other designation. On the reverse side there is a "Made in Germany" notation, the words "POST CARD" underlined, a dividing line with "This space for Communication" on one half and "For Address Only" on the other half. The image, or flat, end of the Stanhope lens can be seen on the communication side.

This postcard was never sent through the mail. Most likely that would have risked losing the lens or the image in transit. I do not know if any of these survive having been mailed.

Early Color Photographic Expeditions and Processes

by Scott Bilotta

I'm pretty sure it was a Saturday in 1958. My two brothers and I sat in the back seat of the family Ford, Mom navigated and Dad piloted us to a neighboring town. We were on our way to an open-house but the home on display would prove to be no more spacious than the car that carried us there. This was the era of the Red Scare and we were off to examine the latest features in backyard fallout shelters.

The Russians were called Reds but my distinct impression of Russia was that it was a country devoid of color. It was a grainy, monochromatic land. This I had learned from photographs in *Life* magazine. On the other hand the picture postcards my grandfather mailed from Florida shrieked of color. Florida was colorful, Russia was not.

Naturally, as I left childhood behind, my understanding of the world-at-large matured. Color photography in printed media became more commonplace and I could see that Russia wasn't really a gray place after all.

Prokudin-Gorskii's Color Separations

I believe it was early in 2005 when I first viewed the brilliant, full-color photographs of Russia taken nearly a century before by Sergei Mikhailovich Prokudin-Gorskii.

With funding provided by Tsar Nicholas II, Prokudin-Gorskii made elaborate photographic expeditions throughout Russia. At intervals between 1909 and 1915, using an early glass-plate, three-color camera, he took thousands of color separation photographs of the Russian people and their land. Prokudin-Gorskii's photographs are the earliest known large body of color images of the vast Russian Empire. In 1948 the U.S. Library of Congress purchased the entire collection of Prokudin-Gorskii's negatives from his heirs.

Although he was not the first individual to successfully photograph the natural world in color, Prokudin-Gorskii worked at the leading edge of technology. He must have been quite confident in his abilities because large sums of the Tsar's money were invested in the expeditions. The color process Prokudin-Gorskii chose to use is known as *color separation* photography. This method involves making three separate black and white records of a scene. His approach was to take the three exposures on a single glass plate, with each exposure occupying one-third of the plate. Each third was exposed through a filter in one of the three additive primary colors: red, green and blue. His camera featured a repeating back that allowed the three sections of a plate to be exposed sequentially and in rapid succession. Although the process is simple to describe, there were significant technical challenges associated with each set of exposures (Figure 1).

Figure 1

A clear explanation of Prokudin-Gorskii's process and a selection of photographs from the U.S. Library of Congress collection are available on the Web at: http://www.loc.gov/exhibits/empire/.

The reconstructed color images in the Library of Congress exhibit were *digitally assembled* from the original separation negatives (Figure 2).

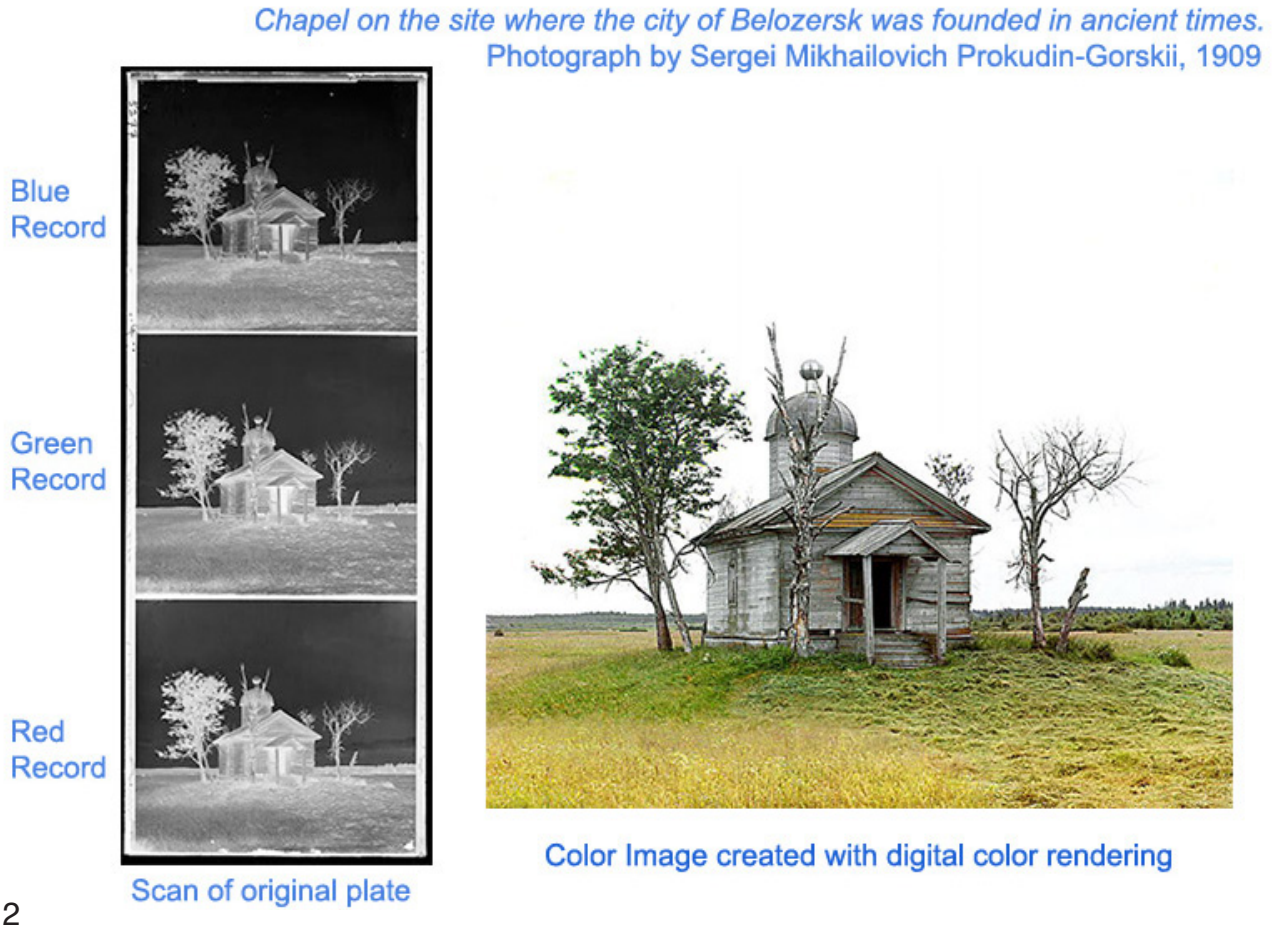


Figure 2

In general, the steps involved in digital assembly are:

- A glass plate containing the three separation negatives is digitally photographed.
- Using photo editing software the negatives are inverted to positives and laterally corrected.
- The three separation positives are virtually "cut" from the image of the glass plate so that each can be manipulated separately.
- The three positives are colored red, green and blue by the editing program, either by assigning each to an RGB channel or by other means.
- The three images are superimposed and the individual channels or layers are shifted until all three images are in register.
- The resulting color image will typically need minor digital tweaking to enhance brightness, hue, saturation and contrast.

It was possible in the early 1900s to make color prints from separation negatives but there is no evidence that Prokudin-Gorskii did so. Color prints would have needed to be made by an *assembly process*, a task so lengthy and difficult that a yield of one print per day by a skilled worker was considered excellent productivity. However, for reference purposes Prokudin-Gorskii made a monochrome print of each photograph.

To exhibit the photographs in color, Prokudin-Gorskii first made diapositives (transparencies) from the color separation negatives. He then projected the transparencies with a three-lens magic lantern. The three diapositives were each projected by light of the same color as the filter through which they were exposed. The transparency made from the negative shot through the red filter was projected with red light; in the same manner the green and blue images were projected. When the projector was aligned to precisely superimpose the three black and white images, the subject magically appeared in vivid, natural color. On various occasions Prokudin-Gorskii entertained and captivated the royal court by projecting color photographs that were taken during his expeditions throughout Russia. See comment on p. 35.

Albert Kahn's Autochromes

Another large-scale photographic expedition also began in 1909. This huge and expensive undertaking, named the Archive of the Planet, was the brainchild of and fully funded by Albert Kahn, a wealthy French banker and philanthropist. The project sent photographers to over fifty countries on a mission to make a *color* photographic record of the every-day life and important events of the world's peoples. Kahn believed that by exposing people to each other via visual images the prospects for world peace would be enhanced. Like Prokudin-Gorskii, Kahn chose to use a nascent color process and forgo the long-established reliability of monochrome photography. Amazingly, this enormous project ran for twenty-two years. It ended in 1931 and produced over 72,000 Autochrome images and over one hundred hours of monochrome cine films. For additional information and to view a selection of Archive of the Planet Autochromes, see the BBC Books website http://www.albertkahn.co.uk/ and the site of the Albert Kahn museum http://www.albert-kahn.fr/.

Introduced to the public on June 10, 1907, the Autochrome by 1909 had been on the market for less than two years. The Autochrome is a *color screen plate* type of photographic medium. It was not the world's first color screen plate, having been preceded by two others, but the Autochrome's color fidelity and image quality were a vast improvement over its predecessors. The Autochrome was the first commercially successful, accessible form of color photography, so simple to use that it was immediately adopted and enthusiastically practiced by amateurs and to a lesser extent, professional photographers. It was the creation of the French inventors and businessmen August and Louis Lumière. Autochromes are full-color glass plate transparencies. Unlike color separations that in themselves have no color, Autochromes are stand-alone color images, similar in appearance to a later-day Kodachrome slide.

The Autochrome image has often been compared to a pointillist painting, a style where paint is applied in small dots using a limited palette of color. Viewed up close an artist's intentions are not at all obvious, but when viewed at an appropriate distance, the brain blends the closely spaced dabs of paint to reveal both a subject's form and a wide range of color.

An Autochrome was made by randomly scattering on a glass plate minute potato starch grains each of which had been dyed red-orange, green or blue-

violet. The grains were compacted under high pressure and intervening gaps between the grains were filled with lampblack. The reason for this was to be sure that only filtered light would reach the sensitive emulsion. A panchromatic emulsion was then applied over the grains. In use, the plate was exposed with the uncoated side of the glass facing the lens. Light passed through the colored grains, which served as miniature color separation filters, and on to the emulsion where the subject's colors were recorded in monochrome by the silver halide crystals. The exposed and developed silver crystals varied in density according to the amount of light that was admitted by the colored starch grains.

As with any transparency the Autochrome is viewed by shining light through the plate. The silver crystals pass varying levels of light back through the colored starch grains and on to the eye. Reversing their role, the colored starch grains now act as microscopic viewing filters. The brain mixes the primary colors of adjacent grains to construct a wide gamut of hues, reconstructing the subject's original colors.

The Autochrome plate was typically four times as expensive and required sixty times the exposure of a standard monochrome plate. However, to take an Autochrome photograph specialized equipment was not needed; any standard glass plate camera with a good quality anastigmatic lens and yellow-orange taking filter would suffice. The plate required simple reversal processing, with steps and chemicals similar to those used in the processing of black and white lantern slides. The plates were available in a wide variety of sizes for both stereo and mono cameras.

Autochromes can be viewed by a variety of means: by projection, with a hand-held Brewster-style viewer, with a Diascope (a specialized folding viewer), or by simply holding it up to the light.

Comments on the Processes

The Autochrome was on the market for over twenty-five years. It has been estimated that during that period some 20,000,000 plates were sold.

Of all the types of color screen plates that were available, the Autochrome is the most popular with collectors as many are drawn to its intrinsically impressionistic quality.

Until the introduction of Kodachrome in 1935, color screen media were the only simple, user-friendly means of making a color photograph. What was missing though, and this was also true of Kodachrome at the time, was the ability to easily make a color print from a transparency. To make a print from an Autochrome, it was first necessary to take color separation photographs of it. The separations were used in a difficult and lengthy assembly printing process such as Trichrome Carbro. Another disincentive to printing from color screen images is that the reseau, or color filter pattern, becomes more obvious as an image is enlarged. In this regard Kodachrome had an advantage because it did not have a color screen.

Color separations of the sort made by Prokudin-Gorskii date back to James Clerk Maxwell's May 17, 1861 lecture on the "Theory of Three Primary Colours." Maxwell projected three color separation transparencies of a tartan ribbon and in so doing he recreated with reasonable fidelity the ribbon's colors. This dramatic event established the foundation upon which all later developments in color photography now stand. However, until fully panchromatic emulsions became available in the early 1900s, color separation photography was primarily an experimental endeavor, practiced by only a few dedicated individuals such as Frederick Ives and the Lumière brothers.

An early form of color separation that was sold for recreational and educational viewing is the Ives Kromogram, ca. 1895. Kromogram views and the Kromskop viewer make an excellent addition to a collection of early color photography.

Color separation photography was for many years the only way a professional could make a color print of the quality required for publication. For the professional and advanced amateur photographer the goal of separation photography was the color print. This print would need to be made by an assembly process, which unfortunately was not a simple matter. Assembly color prints were usually intended for exhibition or to be used as artwork for publication. Color separations are still needed by the publishing industry. They are used in the preparation of printing plates but the taking of color separations for most everyday photographic purposes ceased by the late 1950s. The era of the

casual color print, the color snapshot, did not arrive until the launch of Kodacolor in 1942.

Color screen plates, typified by the Autochrome, and color separation photography were the two earliest non-experimental means for making color photographs. Color screen media in film form continued to be available well into the 1950s. Both Dufaycolor and Lumière Alticolor competed side-by-side with Kodachrome, Agfachrome and similar newer technology screenless chromogenic films. Both color screen media and non-graphic arts color separation photography enjoyed a lengthy run of some 50 years.

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How F. W. "Fitz" Guerin Created His Illustrations

by Robert Lansdale

A related article by Robert Lansdale, "F.W. 'Fitz' Guerin and Flash Photography," appears in Photographic Canadiana*, Vol. 35, No. 4, Feb.-Mar.-Apr. 2010, 18-20. – Ed.*

One of the photographers who caught my eye while searching through photography journals of the 1880s was F.W. "Fitz" Guerin of St. Louis, Missouri. A number of his illustrations showed his capability of stopping action in studio-created tableaux. His creative artistry in genre scenes and allegorical pictures led to a public demand for enlarged prints that could be framed and sold for home and office decor. To achieve the necessary high quality and sharpness for such enlargements required shooting with a large negative (8x10 or bigger) and it also required that the lens be closed down to a small *f*. stop in order to gain sufficient depth of field. This would result in long exposures, possibly 15 seconds to several minutes. Well, his stop-action pictures certainly said that he was *not* following that path for his images (Figures 1 - 3).

Figure 1. Guerin gained much attention for the quality of his creative photography and for his finished images. He was noted for his pleasing child studies which became best sellers by the art dealers. Note: Illustrations are from *Portraits in Photography by the Aid of Flash Light*.

Figure 2. Caption is with Figure 3 below.

Figure 3. Other samples of Guerin's genre illustrations which won public approval.

Born in 1846 in New York, Guerin (Figure 4) served with distinction in the Union army during the American Civil War. With peace, he took to working in a gallery, then for the railroads and

Figure 4. Portrait of photographer F.W. "Fitz" Guerin of St. Louis, Missouri.

even became an itinerant photographer before serving as an operator for J.H. Fitzgibbon in St. Louis who became editor of the *St. Louis Practical Photographer*. In 1876 Guerin opened his own gallery, worked hard and became a success.

Guerin was a great supporter of the fledgling Photographers Association of America, founded in 1880, serving on committees and becoming President in 1899. In the association's annual photo competitions he soon was garnering top prizes with subsequent reproduction of his images in the pages of the photo magazines. It was there that he gained most recognition. He was a master of lighting; he won over twenty medals. Some 350 of his pictures are preserved in the Library of Congress.

By chance I stumbled upon his thin little book entitled *Portraits in Photography by the Aid of Flash Light*. Published in 1898 at the request of prominent members of the photographic fraternity, it set down Guerin's methods and secrets with simplest explanation.

Fitz explains in the opening chapter of his book that some 15 years before he started to make large photographs, he had a very large *Hermatage* portrait lens which allowed him to make (what he considered at the time) very short exposures of three to four seconds at the largest opening. Being worked at full opening, the diffusion was too great in the majority of instances to make good negatives, and with enough sharpness to be enlarged for wall display.

As Fitz says, "Many large plates and much time was wasted with the old method of daylight and time exposures. And many of the best pictures were lacking in action, a feature most essential in attracting interest for the picture. My brain was inventive but many of my best ideas had but short lives. When the flashlight machine first made its appearance I was amongst the foremost to investigate its claims. I found very few that I considered good – or produced images that matched the appearance of being made by daylight. After many experiments in my spare time, I came to the conclusion that to succeed I must follow the same method in lighting by the aid of flashlight as I had previously done in my efforts with daylight. To this I began new trials and experiments."

There had been innumerable injuries and deaths from the use of magnesium for flash photography. The common method of operation was to blow a quantity of magnesium powder through a burning gas flame or to burn a length of magnesium ribbon. But such did not produce an instantaneous exposure.

Improvements were made to devise powders of magnesium mixed with potassium chlorate plus other chemicals. Such mixtures were explosive if *blown* through a flame so it was essential that they be ignited *by applying a light*. From 1893 through to 1896 there were a number of improvements in equipment to make them safer and to create bigger-broader lighting systems.

S.M. Williams and J.A. Shepard in September 1893 secured British patent 17,091 for a monster flash holding a total of 36 cup holders (Figures 5 and 6). They had already given demonstrations in their

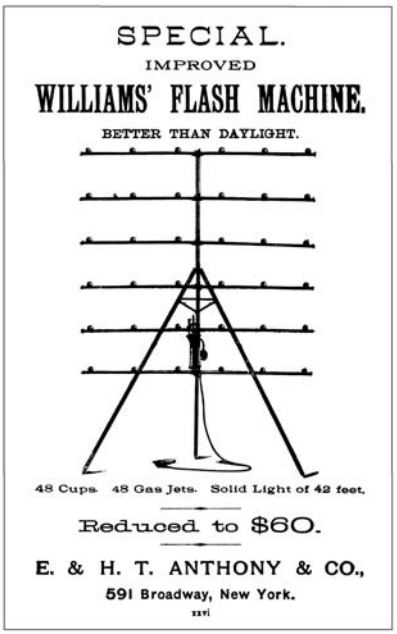


Figure 5. An advertisement for the Improved Williams Flash Machine in Anthony's Photographic Bulletin of December 1895.

home town of San Francisco (*Pacific Coast Photographer*, January 1892). Six cup holders were mounted along each of six rods which combined both "burner arm" and "powder cup arm." At the appropriate moment the cups simultaneously dumped their powder into the gas flame of the burner arm. A screen was placed over each flame to spread the powder. This was combined with a device to simultaneously open the shutter.

A safer system was offered by M.W. Newcomb in British patent 9496 of May 1895. At the back of each shelf holding flash powder in 25 cups, there

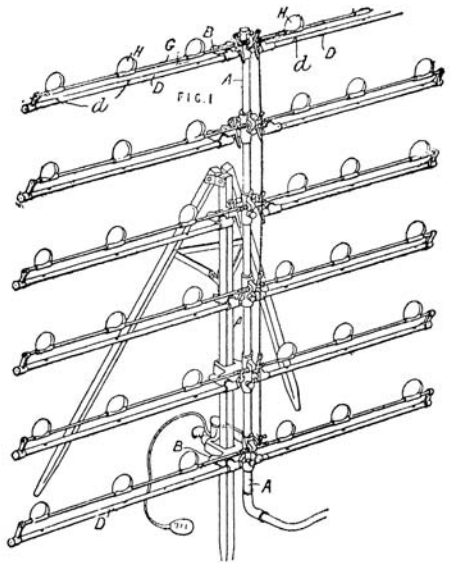


Figure 6. A close detail of the Williams Flash Machine showing 36 cups spread over six different arms. Pneumatic controls activated everything at the same time.

was a matching spirit or gas flame into which a wire loop was constantly immersed to make it red hot. At the moment for exposure the wire loops swung forward to make contact with the powder and produce the flash. The movement of loops was effected simultaneously over the whole stand by a pneumatic piston.

There were other styles offered with the Clifford flash-light machine (18 cups) on a tripod stand, being touted as the "most simple and practical." (Figure 7)

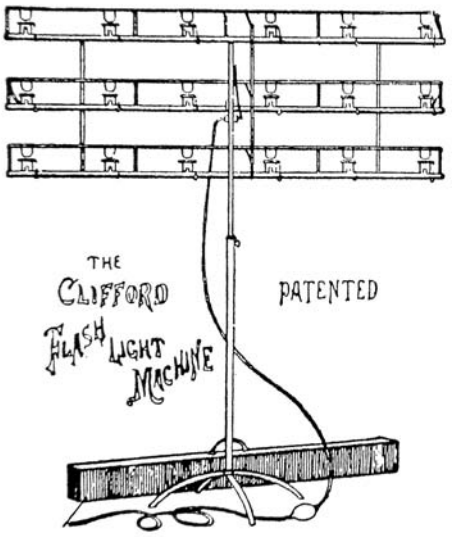


Figure 7. The Clifford Flash Machine was promoted as being safest and more portable. It had 18 flash cup holders for broad illumination.

So Guerin pursued the avenue of lighting his studio sets with the largest of flash equipment which, with its broadness, gave equivalent lighting as he achieved by daylight studio windows (Figure 8).

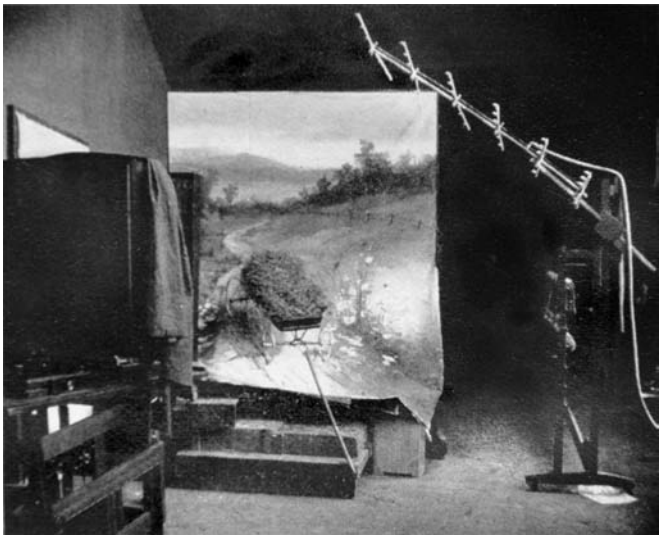


Figure 8. The setting of background and flash rack for the image of the child in a wagon.

He suggested setting up the scene with the available window light, then place the flash machine between windows and model, about 8 to 10 feet away (Figure 9).

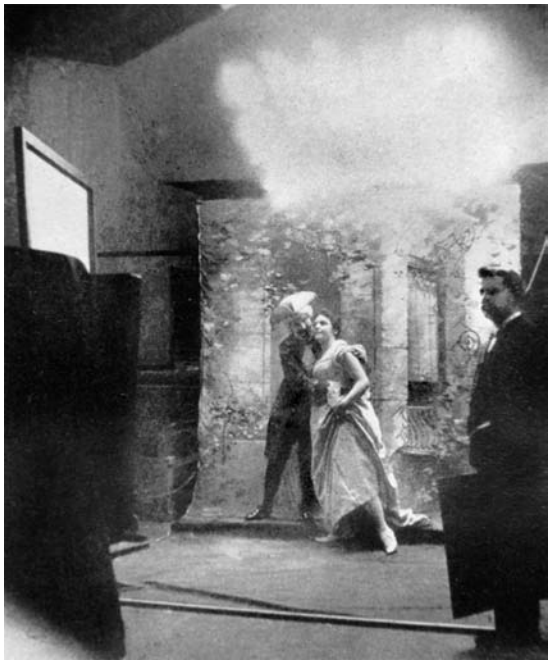


Figure 9. The studio setting during the exposure for a Cavelier & Lover illustration. Note the position of the flash rack above and to the side of the models while white walls acted as reflectors to lighten the shadows.

The volume of light allowed him to stop down the lens for greatest sharpness (Figure 10).

Figure 10. The studio setting showing camera, flash rack, the milk-maid and the photographer. It would appear that Guerin was shooting on 16x20 inch plates.

But there was something else in his pictures that defied explanation. Surely the flash could not stop all fast action that he portrayed. His detail was infinite.

Guerin explained his "secret" in the book. His technique was to alter the angle of his studio set-up so that everything was on a tilt of many degrees. For "The Dizzy Whirl" of the dancer (Figure 11),

Figure 11. The stop-action of a ballet pirouette was simulated by the model lying on a board supported by bars coming from the background. The flying hair and dress are hanging down motionless.

the background was laid 90 degrees over on its side while the model reclined full-length on a board held in position by an iron rod which protruded through the background. One side of her hair and dress hung down naturally while the other side of the dress was suspended by the subject. In actual fact there was no action by the dancer.

Additional ploys were used to create illusions. The lady cyclist (Figure 12) was also lying on a board

Figure 12. Action galore as this young lady peddled her bicycle into the wind. Turn the picture sideways to see the actual studio setup as the young lady lies on her back with the bike wheel tied to the ceiling. Wheel spokes were later retouched from the negative.

while the front wheel was wired to the ceiling. Weights in the back of the dress caused it to flare in the "wind." Later the spokes of the wheels were removed by the retoucher. Similarly the "Nymph" (Figure 13) was reclining on her back with the harp wired to the ceiling.

So you can't believe everything you see ... even back in the late nineteenth century!

Figure 13. A "Nymph" posed classically on a rock, won awards and much attention by the public. Here again the model reclined on her back while holding the harp which was wired to the ceiling.

Camera Identification Needed

by Ralph London

Can anyone help to identify a camera I recently acquired. I've included three images.

The camera uses glass plates and is 3-1/4in wide, 2-1/2 high and 4-1/4 deep. The thin, brass double plateholder, which came with the camera, makes an image of 2 x 2-3/8in. The holder has the patent date May 18, 1897 stamped on each side. Each of the two control levers on the top front moves

only sideways. The lever near the side edge sets the shutter, once in each direction. The lever in the center is the shutter release, and it also can choose, in a non-obvious way, instant and time exposure. The reflex finder is off-center, which I think is to allow the sector shutter to block the

finder as a picture is taken. An instant exposure blocks the finder very briefly. A time exposure blocks it until the exposure is over, presumably to tell you the lens is still open. Except for the patent date, I have found no text or markings.

Currently I think the camera is probably a Monroe box camera, based mostly on the well fitting plateholder (including the patent date), which seems to be identical to plateholders found with various Monroe strut cameras. The two control levers also remind me of those on some Monroes. I have sold all of my Monroe cameras so I cannot directly compare. Beyond ads for their strut and folding bed cameras, I have not seen a Monroe catalog or other relevant literature. I can find no mention of a Monroe box camera. The only Monroe Camera Company catalog at the George Eastman House is dated 1899 but lists no box cameras. Otherwise, I know of no one who has seen a Monroe catalog or knows of a Monroe box camera. Does anyone know of an instruction manual for this camera?

Here's where things stand. Several of the collectors I've asked agree that it might be a box Monroe but no one is certain. No reference material has surfaced and there is no positive identification. No other possibilities have been suggested. I believe that unfamiliarity by knowledgeable people is probably useful information. "Keep me posted," wrote one responder. Please send your thoughts to me at London@imagina.com.

This camera came from the Eaton Lothrop Auction Part I in a lot which consisted of a Falcon Kodak and two unidentified cameras. Eaton may have known, or probably did know, its identity, but I have had no access to his material. The other unidentified camera I knew to be a Blair Baby Hawk-Eye, the only reason I bid on the lot. I expect to sell the Falcon. The three images are from the auction. I cropped the two showing the plateholder. See Ralph's update on pp. 35-36.

3-D is Not a Triangle

The Journey Since 2003

by Ron Kriesel

3-D is not a triangle, was not and will never be. At least not if we adhere to the stereoscopic rule that the two taking lenses are to be separated by

1/30th +/- of the distance to the nearest subject in the image. Some claim they can focus on an object held in front of their nose at a distance equal to the spacing between their eyeballs, center to center. Of course that is possible as the eyes will be converged in that instance. However, the usual parameters and mathematics for stereoscopic photography do not allow lens convergence except when you produce a movie! Isn't stereoscopy fun?

Obviously, I think so having been involved in the field since the mid 1980s. At an estate sale in Madison, Wisconsin, I happened on a box of photographic paraphernalia. Inside was a stereoscopic Realist camera, complete with a processed roll of film and a half dozen prints. Since I was short on cash that day, the young lady, recently widowed, gladly took my check. That evening I received a call from her. "You know that 3-D camera you brought today, well, that was my departed husband's. I got to feeling nostalgic and remorseful about selling it. I was wondering …" "Sure," I jumped in, "I'll bring it back tomorrow." Well, in those 24 hours I became hooked on the stereoscopic aspects of life. Within a few days I had purchased another Realist from the local camera store and have been at it ever since.

I really want to review a bit of the stereoscopic history I had contributed to the printed *Cascade Panorama* and then discuss "what in the world has happened to 3-D now?" According to my records, I wrote 49 articles for the "3-D is Not a Triangle" column. Looking back at that list, I am overwhelmed by that volume of content. I covered everything from literature reviews to prices on the used equipment to a key on how to date your vintage stereo cards to the historical highlights of the development of stereoscopy. In many of those publications I also wrote the infamous "InQUIZitorial" articles to stump your expertise. I even was cited as a reference in the George Eastman House archives in Rochester, New York. "Ah, yes, the good ol' days!"

The year 1839 is generally heralded as the creation of an image from light on a substance coated with chemicals which would retain that image. Tada – welcome to photography. Few persons, let alone photographers, know that stereoscopy was created essentially at that same time. Of course, drawings of our world preceded photography. Interestingly the ability to draw in three dimensions and to draw the two slightly different images each eye sees simultaneously were also being explored well before 1839. And don't forget the first 3-D movies were produced in 1922.

One of the last issues of the *Cascade Panorama* was printed in August 2003. My column in that issue was about the Johnson-Shaw Stereoscopic Museum in Meadville, Pennsylvania, containing the remnants of the historic Keystone View Company from the early 20th century. What in the world has happened in stereoscopy since then? Or better, what has not happened since then?

In February of 2004 the 3D Center of Art & Photography opened in Portland, Oregon (here 3D has no hyphen). It exists to preserve and promote all aspects of three-dimensional imagery by educating the community about its history and development, providing a public exhibition space, and serving as a repository for the collection and care of 3-D images and equipment. The gallery and museum has survived and continues to draw more visitors year by year. I am a charter Friend of the Center and have been on the Board of Directors from the beginning.

If the goals of the 3D Center sound lofty, they are. But because of the dedication, enthusiasm and extra effort of a few hardy souls, the 3D Center is plugging on. Of note is that currently we have taken on a new goal of becoming a repository of the world's stereoscopic art. In collaboration with various stereoscopic experts from around the world, standards are being established wherein, especially 3-D movies and slide show productions, will be deposited at the 3D Center, archived, and cataloged library-style so copies can be made available for photography and art clubs around the world. They may check an item out to present to their local organizations. The contributing artists will retain rights to their works.

So what have I been doing since 2003? I have moved more into the genre of stereographer. Generally speaking, I have slowed way down on collecting, but not entirely of course. Some of

my interesting pieces were part of the Oregon Historical Society's display, "1 Brain + 2 Eyes = 3D," that ran from March to August 2009. Included was my Anderson folding tailboard stereo plate view camera from the mid-1890s, manufactured by J. A. Andersen of Chicago, Illinois. Portland International Airport is putting on a "history of 3D" display beginning in September (2010) in which this stereoscopic camera will again be displayed. Other items of mine at the OHS display were an 1860s stereo daguerreotype, an early stereo ambrotype, a Lionel Linex stereo camera using 16mm film, a large roll film aerial camera of the type used in airplanes in WW II and a 16mm movie film camera with a stereo beam splitter to make 3-D 16mm stereo movies. Of course the OHS display and the new airport display was and will be replete with View-Master paraphernalia based on the V-M camera invented by Karl Kurz and Gordon Smith of the Stereocraft Engineering Company of Portland.

Now how about the past six-months? Well, digital has arrived. Actually I have used digital cameras for several years and now virtually exclusively. Throughout photographic history, cameras were built with two lenses, with shifting backs, on slide bars and just a single camera with instructions on how to make the left and right images using the "cha-cha" method.

Figure 1, for which you'll want a standard pair of red-cyan glasses, shows how I have been motivated. Canon digital cameras have had their proprietary firmware modified by outsiders. You download the new firmware to the camera's memory card. Two cameras, each having this new firmware, are linked by a mini-USB cable switch so that their shutters fire simultaneously to capture those instantaneous stereo scenes. I have moved up from this pair of Canon model SD1000's as I'll explain below.

So we repeat all the previous scenarios with digital cameras, that is until last year, 2009. Fujifilm

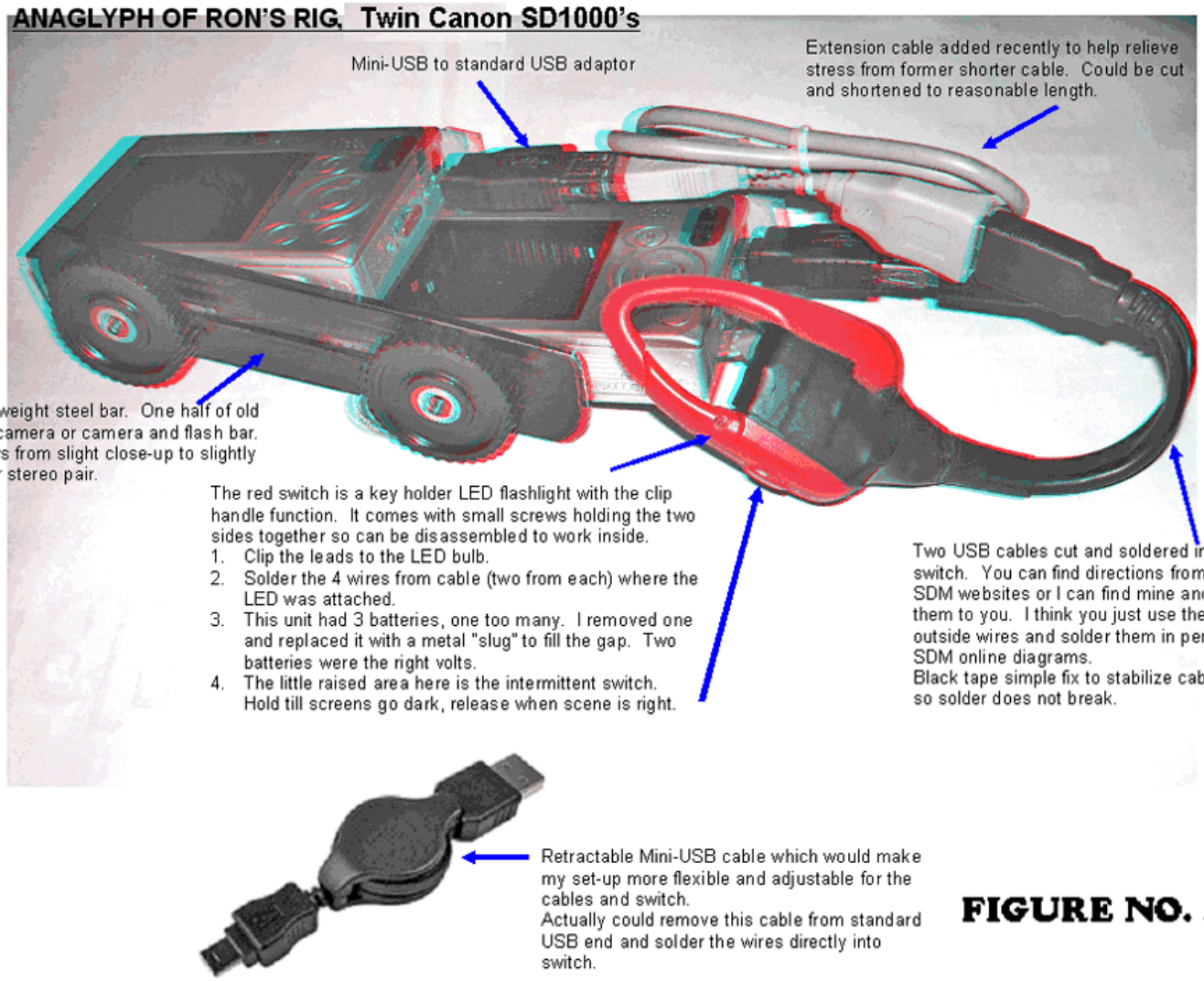


FIGURE NO. 1

Corporation pulled out all the stops and, as of just recently, offered us two models, F1 and now F3, of a fully developed point and shoot digital camera with two lenses. It even has a 3-D viewing screen for instant 3-D – no special glasses needed (Figure 2). The current F3 is priced around $500. Hmm, that seems not too different from the top prices paid for a stereo Wollensak around 1960. A new paradigm – technology offsets inflation.

FIGURE NO. 2

Actually I do not have a Fuji camera yet. I spent my spare change on twin digital Canon models SD780's. These shoot 12 megapixel still images and produce 720p HD movies. You guessed it, movies are where I am going, and where I plan to stay, at least until I learn to do the craft well. A friend and I produced a 3-D movie of tourist sites in Portland this past spring using those cameras. We have also filmed an interview of the fantastic stereographic painter, Theo Prins. (Movie yet to be produced. "It's in the can," as they say.) By the way, if you have time to get to the 3D Center, please check out Theo's work. He paints his 3-D scenes using Photoshop. I have seen nothing as exquisite as his work. He was awarded Outstanding Print Exhibitor at the 2010 National Stereoscopic Convention.

Dare I mention the phenomenal Avatar 3-D big screen movie? I was thoroughly entertained and impressed by the whole event. It was six years in the making and became the top box office gross of all time. Stand by for more!

My last hurrah: Viewing images stereoscopically without the use of specialized eye-wear will eventually become a norm, and hopefully for me, before tomorrow! I cannot resist this graphic for a pair of eyes: (*)(*)

American Optical Company Cameras

by Ralph London

The American Optical Company was the primary camera maker for the Scovill Manufacturing Company of New York. The two sold similar cameras, causing identification problems for collectors. Generally, American Optical items had higher prices, finer woods and better finishes. They enjoyed a high reputation in America and overseas.

American Optical is first mentioned in 1856, in New Haven, Connecticut. In 1866 they acquired the combined facilities of John Stock & Co. and C.C. Harrison Optical Co. The next year Scovill acquired American Optical, starting a series of name changes:

1867–1871	American Optical Division, Scovill Manufacturing Co.
1871–1889	American Optical Company, Scovill Manufacturing Co.
1889–1902	American Optical Company, Scovill and Adams Co.

The **Henry Clay**, circa 1892, is the first self-casing folding plate camera of the 1890s (Figure 1). On top of the lensboard is centered a large, impressively built, rotating reflex finder. A

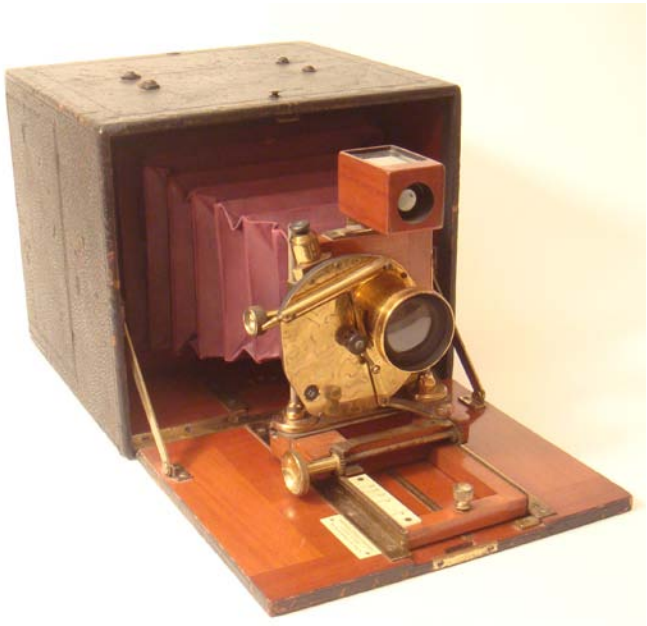


Figure 1. Henry Clay.

decoratively engraved cover plate adorns its fancy rotary Wale shutter. The brass lens is stamped "H.C. Lens, The Scovill & Adams Co., Agents." This 5 x 7 camera, marked "American Optical Company, New York, The Scovill and Adams Co. Prop'rs," is the second body style of the Henry Clay camera, identified by the extended body option to the rear for roll film use and by the hinged bed with locking struts.

The beautiful mahogany full plate (6½ x 8½) **Star View Camera**, introduced circa 1890, is front-focusing with a reversing back (Figure 2). The "K-shaped" hinge on the center of each side allows swings. The front rail is secured by two sliding locks, one on each side of the rail. Each side is stamped "Flammang's Pat. Oct. 20, 1885." The brass posts supporting the front standard are similar to those on the Henry Clay. It is marked "The Scovill and Adams Co." An ad ties it to American Optical Co.

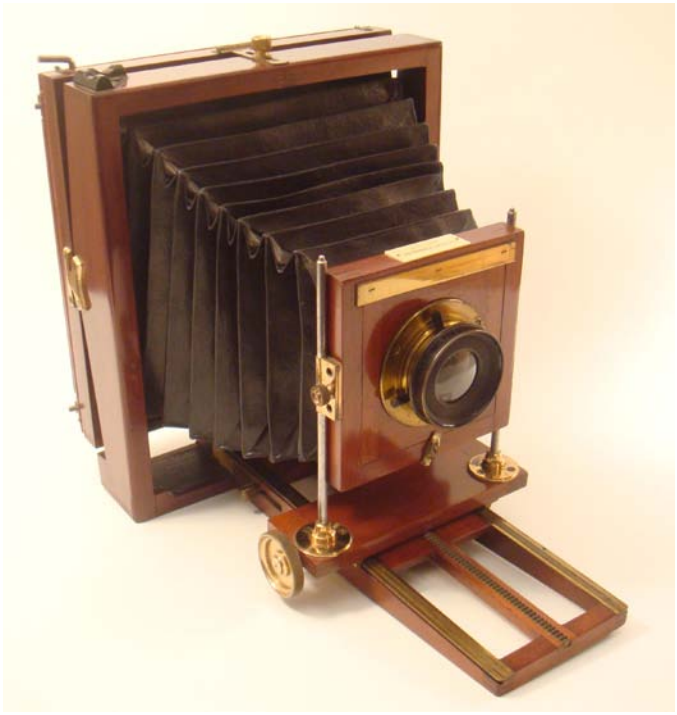


Figure 2. Star View Camera.

This early variation 5 x 7 **St. Louis Reversible Back Camera** is similar to the Star View and was introduced about 1887 (Figure 3). To accommodate swings, the back is hinged at the bottom. Two sliding locks secure the front rail that also has two stamps, "Flammang's Pat. Oct. 20, 1885." The lensboard just above the lens flange is marked "Amer. Optical Co, Scovill M'f'g. Co. N.Y."

Figure 3. St. Louis Reversible Back Camera.

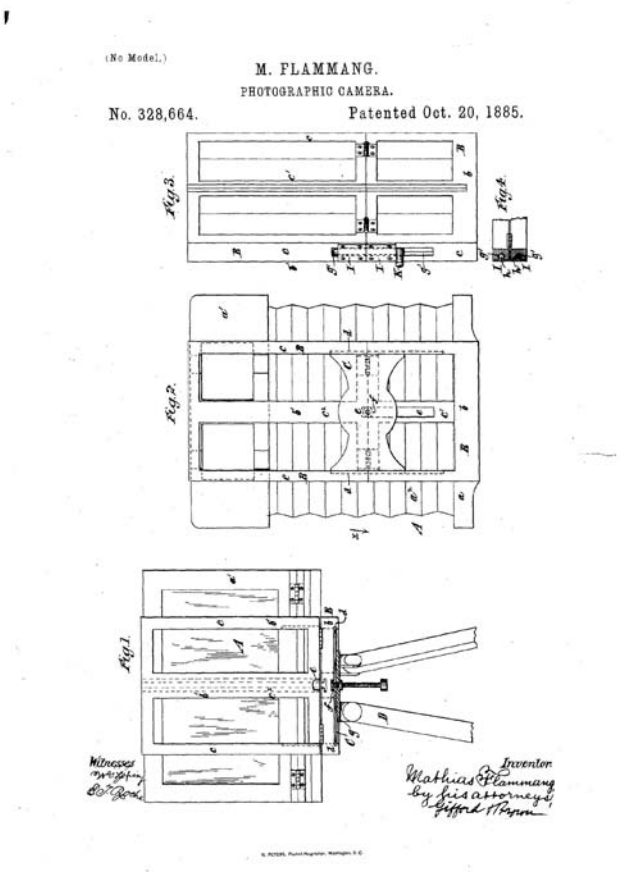
The simple 4 x 5 American Optical **View Camera**, probably from the late 1880s, is similar to the Scovill Waterbury View camera of about 1887 (Figure 4). The back is hinged at the bottom for swings. The rear rail is secured by a single sliding lock and has one stamp, "Flammang's Pat. Oct. 20, 1885." Perhaps illustrating the similarity with Scovill cameras, the lensboard just above the lens flange is marked "Scovill M'f'g. Co. N.Y.," but the top of the ground glass frame is marked "Amer. Optical Co, Scovill M'f'g. Co. N.Y."

Figure 4. 4 x 5 View Camera.

Sporting a Prosch Triplex shutter, this unnamed 5 x 8 camera from the 1880s has a metal plate marked "American Optical Comp'y, New York, Scovill M'f'g. Co. Prop't'rs." The rear end of the rail is stamped with similar identification. A brass screw secures the rear rail (Figure 5).

Figure 5. 5 x 8 Camera with Prosch Shutter.

Mathias Flammang received patent 328,664, October 20, 1885, for a sliding lock (Figure 6).


(No Model.)

M. FLAMMANG.

PHOTOGRAPHIC CAMERA.

No. 328,664. Patented Oct. 20, 1885.

Fig 3. Fig 4. Fig 2. Fig 1.

Witnesses

Inventor

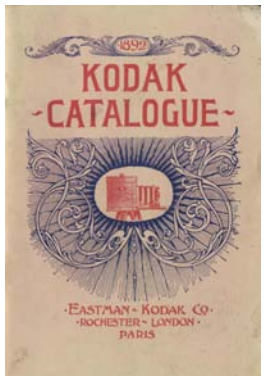
Mathias Flammang by his attorneys Gifford & Byron

Figure 6. Flamming's sliding lock patent.

He also has an earlier patent for a revolving back: 283,589, August 21, 1883. **Flammang's Patent Revolving Back Camera** by American Optical is essentially a St. Louis Reversible Back Camera with the new back.

This brief article is basically the display of my American Optical cameras that my wife Bobbi and I created for the Spring 2010 Puget Sound Show in Puyallup, Washington. Two outstanding websites helped me: Rob Niederman's *Antique & 19th Century Cameras*, www.antiquewoodcameras.com and Larry Pierce's *Field Cameras of the United States: 1879-1930*, www.piercevaubel.com/cam. Also, Rob recently showed me a camera of his marked "Wale & Mathein, Marksboro, N.J." While the name "Wale shutter" is commonly used for the shutter on the Henry Clay cameras, he found that shutter is the subject of U.S. patent 534,337, titled "Photographic Shutter," filed June 23, 1893, and issued February 19, 1895, to Franz Josef Mathein who assigned it to Scovill and Adams Company.

Kodak Consumer Catalogues Available



Charlie Kamerman has achieved his long held ambition of making widely available some of his extensive collection of Kodak catalogs. His website www.kodakcollector.com now has a nearly total run of complete Kodak consumer catalogs from 1886 to 1942, each of which can be viewed and downloaded (in a low resolution with watermarks). A few catalogs were supplied by other collectors. From the home page, click on Kodak Literature and select Kodak Catalogue. The link to each downloadable version is below the catalog cover image. Besides the obvious and important use of the catalogs for research, the covers represent beautiful artwork.

Two people in addition to Charlie made significant contributions to the effort: Milan Zahorcak and Rob Niederman collaborated on the tremendous amount of scanning and converting to pdf. See update on p. 36 about the availability of the CD.

Too Much Information Can Be Dangerous

by Mike H. Symons

Discovery

As is my normal daily routine, I was searching eBay for key words such as "Nippon Kogaku," "Nikko" and "Nikkor." All of a sudden I found what appeared to be an exciting lens … a very exciting lens! My heart skipped a beat. Was I seeing correctly? In front of me was an auction from a woman from Green Bay, Wisconsin selling an almost mythical 7.5cm/f4.5 Nikkor lens, serial number 75109. The uncoated lens was mounted in an F. Deckel-Munchen Compur leaf-shutter housing with speeds from 1 second to 1/300 second plus "B" (Figures 1 - 2).

Figures 1 - 2. Two views of 7.5cm/f4.5 Nikkor lens with F. Deckel-Munchen Compur leaf-shutter.

I was transfixed as until then I had just read about this almost experimental lens, developed early in Nippon Kogaku's existence. The lens appears to have been dated to about 1938-45, probably closer to 1938. Remember that Nippon Kogaku didn't produce their first camera until 1948, but were making lenses for other camera manufacturers. The fact that this Nikkor lens was housed in a German shutter assembly came as no surprise either, as there was an alliance with a few German lens engineers during that period to assist the still fledgling Nippon Kogaku with production procedures. It must also be remembered that it had only been about ten years since Nippon Kogaku had begun melting their own optical glass with assistance from these German engineers. Somewhere hidden in some of my early literature I had seen reference to this lens, and since it was a medium format size, I had wondered for what kind of camera it had been intended. I was soon to have my answer.

The seller had an opening bid of $0.01 with no reserve. The auction had just started and there were no bids against it. I then checked her "other items for sale" and to my utter amazement, I found what appeared to be a Seiki Kogaku horizontal front foldout 6x6 "Seica" camera body with case, albeit both in terrible condition (Figure 3).

Figure 3. Seiki Kogaku horizontal front camera.

On the top portion of the camera and front nose of the case was stamped "Seica." The serial number of this body was 1503 (Figure 4).

Figure 4. Serial number 1503.

I knew that "Seiki Kogaku" was the early name for what was to become the Canon Camera Company, a name which was used on the early Canon models such as the early S, NS, and J, and quite possibly the Hansa Canon. I was also fully aware the Seiki Kogaku (Canon) contracted with Nippon Kogaku (Nikon) for the manufacturer of lenses, rangefinders and focusing mounts on their early cameras. Seiki Kogaku weren't set up for the production of these items whereas Nippon Kogaku had being producing these items for at least ten years. Seiki Kogaku continued using Nikkor lenses for their cameras until 1947 when they brought out their own Serenar brand of lenses for their own Canon cameras. Seeing both items appearing in one seller's eBay list excited me greatly, as I was fairly certain that these two items belonged together! I had to contain my excitement and hope that nobody else had tied into the connection.

Strategy

I sent the seller an email asking her some routine questions about the lens: imperfections, cosmetic condition, and shipping to me in Canada. I purposely didn't mention the 6x6 Seica body at this point. I then waited anxiously for her response, which was forthcoming within twelve hours. At that time there were still five days to go on this 7-day auction. I responded again thanking her for her answers to my questions and asking for her Green Bay, Wisconsin phone number as I had some further information to give her with respect to the lens. Amazingly enough she gave it to me. At 5:00 PM I phoned her. She sounded like a very nice woman, a person who was long established in the antique/collectable genre and had been selling on eBay for years – a seasoned pro, albeit not in photographic equipment. After the usual pleasantries, I asked her where she got the lens and camera body. Here's her response to the best of my memory.

> *I had attended a local estate sale, as is my routine. This estate sale was a 3-day affair, and this being the third day, I didn't expect to find much. Under a table I saw a brown paper bag with this old lens plus a beaten up old camera body with "ratty" case. I asked the estate agent how much, and he shrugged his shoulders and stated, "How about two bucks for both items?" I bought them. I know nothing about cameras, lenses or photography but could see a bit of potential profit in these two items that I had just bought for $2.*

At this point I asked if she wouldn't mind trying to fit the lens to the old camera body, something she hadn't even thought of. She did so while I was on the phone. She said that at the back of the lens there was a loose nut (retaining screw) that came off (Figure 5).

Figure 5. Back of lens.

I asked her to get inside the back of the camera and attach what appeared to be a retaining screw to affix the lens. Voila! The front of the body had a protruding diamond shape on the cover, and this protected the lens when the front was closed (Figure 6).

Figure 6. Protruding diamond shape on the cover.

I knew then that I had found a perfect match, and was determined to get that outfit, whatever it took! I then asked her if she would consider canceling both auctions and selling to me privately. She hesitated and stated that she didn't stop auctions once there were bids on them which by this time there were: two bids on the lens, none on the body. My heart fell knowing now that I'd probably have

to get into a bidding war in order to win both items. The prospect of buying the body without the lens wasn't an option I wanted to pursue!

Heartbreak

Realizing that I perhaps shouldn't have given her that much information (too much information can be a dangerous thing!), I knew I'd better put in two fairly high bids in order to win both auctions. Naturally I wanted both the rare Nippon Kogaku lens plus the probably equally rare Seiki Kogaku "Seica" 6x6 body (Figure 7).

Figure 7. Nippon Kogaku lens mounted in "Seica" body.

Much to my dismay, when I clicked into the auction with the "Seica" body, my worst fears had been realized: she had made an amendment in her description! She was able to do this as there were still no bids on it, because I had yet to bid on either item. She noted that based on "recent" information from a "reliable" source, the Seiki Kogaku Seica body and Nippon Kogaku lens were a matched set and were originally sold together. She then gave the eBay item number of the lens for cross-reference. I knew then that I was in for an uphill battle, and that I would have to increase my bidding strategy on both items if I stood any chance of winning them. I placed what I felt would be a comfortable "winning" margin, $625 on each item. That was a lot of money for me but I felt that an opportunity like that probably wouldn't surface again! I had to go for it!

With two days to go on both auctions, I was starting to feel confident. That euphoria was shattered when, with very few seconds left, I was outbid by several people including the high bidder, a Tokyo camera shop! Heartbreak! The winning bids were approximately $975 for each item. Naturally I was heartbroken losing out on these two rare items. In a way I blame myself for contacting the seller and feeding her the information. I learned a good lesson that day!

I haven't seen or heard of these items either on the market again or being exhibited. I'm sure they will surface one day with the "Seica" body fully restored. I can't wait to see the finished product!

Conclusion

This was a unique opportunity to pick up an exquisitely rare piece of photographica. As you all know, these opportunities don't present themselves that often. I had one similar occasion when I was lucky enough to pick up a Nikon 1 from a guy who was selling his late uncle's Made in Occupied Japan (MIOJ) lens case. The very early case looked a bit suspicious and when I contacted him, he said he also had his uncle's Nikon camera that he had bought while stationed in Japan during the Occupation, and was contemplating listing it later that day. It turned out to be a Nikon 1, serial #60969 with a collapsible 5cm/f2.0 Nikkor lens #70882. I made him an offer and bought it from him privately. That was indeed a lucky break, and again, found by diligent searches on eBay. Another story of incredible luck occurred a couple of years ago, and is a story I call "The Idaho Potato" involving the chance purchase of a rare black bodied Nikon S2. My good friend Jack Kelly will well remember that fantastic weekend. Another story for another time.

Losing out on the rare 7.5cm/f4.5 Nikkor leaf-shutter lens plus the matching Seiki Kogaku "Seica" 6x6 folder body was a heartbreaker due mainly because I inadvertently tipped off the seller to her great estate purchase. It turned out that I was perhaps the master of my own adversity. Live and learn!

The enclosed photos were taken from both her auctions. I've kept them as a reminder of something that could have been an important part of my Nikon collection but never came to fruition. See Mike Otto's comment on p. 35.

Pearsall's Compact Camera: Forerunner to the Modern Folding Camera

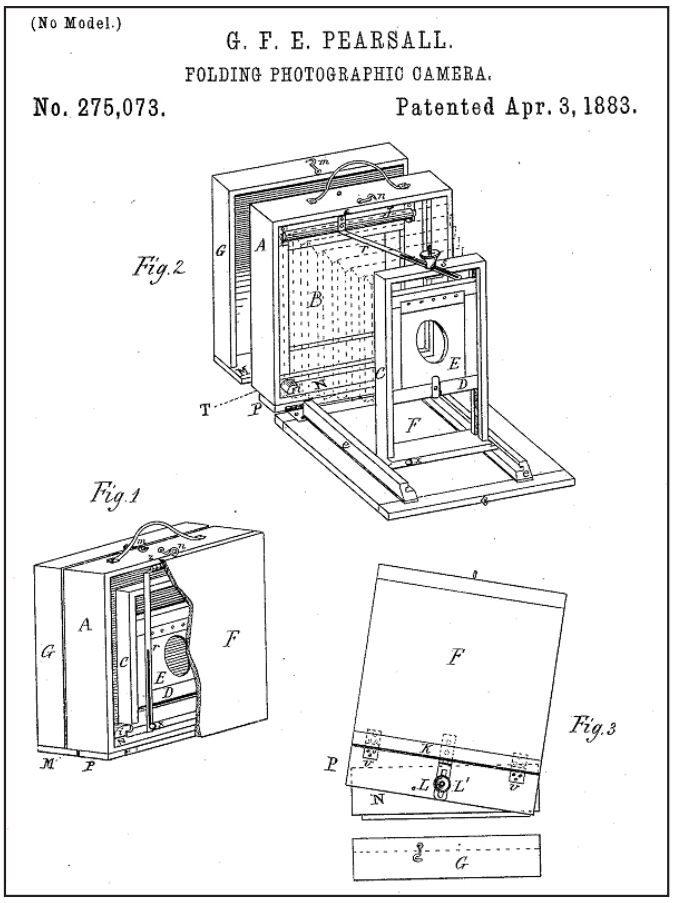
by Rob Niederman

Technology vs. camera design is the photographic industry's version of "Which came first, the chicken or the egg?" Since the introduction of the first commercial photographic process in 1839, camera design and photographic technology evolved together in a marriage so tightly intertwined, it is difficult to understand how (or why) one influenced the other. Regardless, change was constant – daguerreotype to wetplate to dryplate to film and finally digital – huge transitions retooling an industry over its 180 year history that brought forth many exciting camera designs, both good and bad.

By the 1880s, photographic apparatus solidified into a few basic body patterns that lingered, practically unchanged, so that today it is sometimes hard to distinguish one builder from another without the benefit of identifying labels. With few exceptions, major manufacturers appeared to be complacent, satisfied with small feature innovations to maintain or capture bigger chunks of market share. For example, American tailboard field cameras remained largely unchanged from the mid-1870s through the late 1890s. The front focusing equivalent of the tailboard was no different. European field camera designs also showed little variation over the years.

On April 3, 1883 the game changed. G. Frank E. Pearsall, a well known gallery owner and photographer in Brooklyn, was granted U.S. patent number 275,073 for a portable "Folding Photographic Camera" (Figure 1).

It was unlike any existing design, a radical departure from traditional building, and the first camera capable of folding into its own protective case. Although the patent illustrates a camera closely resembling the three or four known examples of Pearsall's Compact Camera in collections, there is no indication that Pearsall understood the historic significance of his design.


(No Model.)

G. F. E. PEARSALL.

FOLDING PHOTOGRAPHIC CAMERA.

No. 275,073. Patented Apr. 3, 1883.

Fig. 2

Fig. 1

Fig. 3

Figure 1. Pearsall's camera patent.

Unbeknownst to Pearsall at the time, the "DNA" of his Compact Camera would eventually be rediscovered in 1890 by George Eastman, adopted by all major builders, and appear in every one of the smaller, refined self-casing cameras made through the mid 1900s! The term "self-casing," meaning all delicate parts are completely encased within the outer body, is a collector term derived from William Gibbs's patent which uses the term "self-contained."

Frank Pearsall, one of three sons, was born into a family steeped in photography. The well known daguerreotypist, Townsend Duryea, was the brother of Pearsall's mother. Duryea must have been a strong influence because the three Pearsall brothers, Alva, Frank and Charles, eventually became career photographers. Alva and Frank, entrepreneurs in the late 1860s operating the first Velocipede Academy (bicycle school), eventually became owners of competing Brooklyn galleries in the 1870s (Figures 2 and 3).

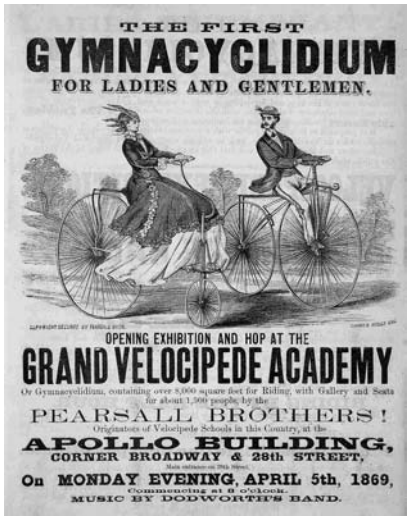


Figure 2. 1869 Pearsall Brothers Velocipede advertisement.

Figure 3. Frank (left) and Alva Pearsall.

Frank and Alva made their mark as Brooklyn-based artists, but it was Frank who is mostly remembered as the portraitist of celebrities and politicians including Walt Whitman and Horace Greeley (Figures 4 - 5).

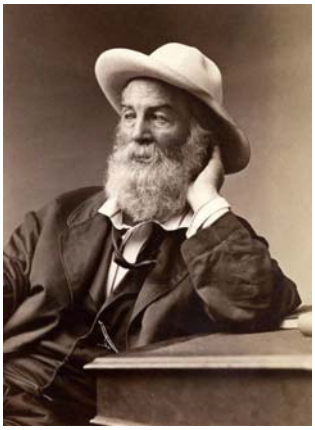


Figure 4. Portrait of Walt Whitman by G. Frank E. Pearsall.

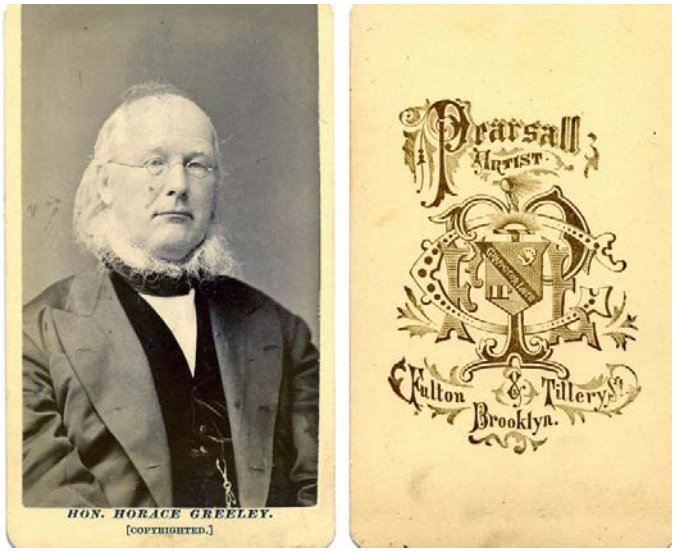


Figure 5. CDV portrait of Horace Greeley by Frank Pearsall.

Frank also was the personal photographer to Henry Chadwick (Figure 6), best known as the "father of the game." It is this unlikely connection with Chadwick and 1880s American baseball that might have been the inspiration for the Compact Camera (Figure 7).

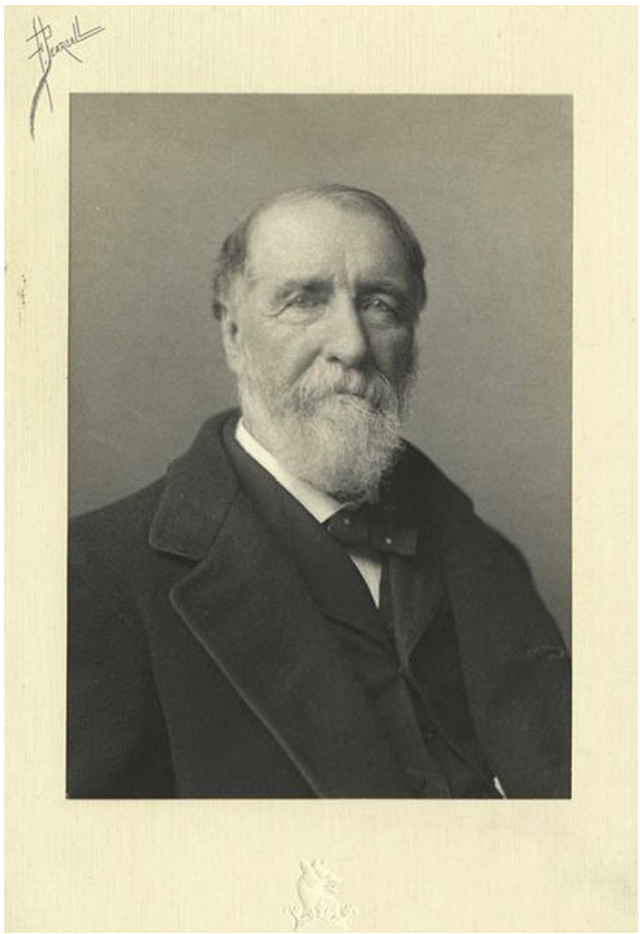


Figure 6. Portrait of Henry Chadwick by Frank Pearsall.

Figure 7. 1883 Pearsall Compact Camera.

Frank must have been optimistic about receiving a patent for his camera, because nearly one month before it was granted, he already had a sales agent. In March 1883, L.W. Seavey placed an advertisement that is believed to be the first public announcement of Pearsall's camera (Figure 8).

Ye Monthlie Bulletin of L.W. Seavey hys Workesh. No. 8 Lafayette Place N.Y.

MARCH 10th, 1888.

Just received a choice invoice of Richly Carved Chairs and Tables for Posing and as Accessories to Photographers.

This Studio is the New York Headquarters of the Beebe Dry Plate Co. We have a large stock of these unrivalled plates. Prices as low as the best in the market.

Our New Film Plaque Negatives, for use in printing borders on Clench's Plaque Pictures, are a success. Prices moderate.

We are Agents in New York for Pearsall's New and Novel Camera, "THE COMPACT." Has three new patented features: Is the quickest operated and most compact of any in use. Circulars and cuts on application.

Backgrounds for Spring and Summer work should be ordered early, as in a few weeks we will be overrun with demands.

Sample photographs sent on receipt of stamp and indication of the style wanted.

Figure 8. March 1883 advertisement by Seavey.

By 1884, a large number of Compact Camera advertisements appeared in a variety of publications ranging from photographic trade journals to specialized industry publications (Figure 9).

(Patent.)
The New "Compact" Camera
For Amateurs and Professionals is a wonderful combination of UTILITY & CONVENIENCE. Its special features are: Compact Folding; Back, Forward, and Side Swing; Silk Focusing Screen; Bellows Focusing Cloth; Shifting Back; Rifle Sight for instantaneous work, etc. *Send for descriptive circular.* Manufactured and sold by G. F. E. Pearsall, 298 Fulton St. B'klyn.

A NICE HOLIDAY PRESENT.
Pearsall's New Compact Camera
For Amateurs.
(Patented.)
A wonderful combination of utility and convenience. Any one can take photographs with it. Send for descriptive circular. Specimen view made with this camera mailed on receipt of 12 cents in stamps. Manufactured and sold by
Instantaneous Shot.
G. F. E. PEARSALL, Artist Photographer,
298 Fulton Street, Brooklyn, N. Y.

RAILROAD MEN CAN TAKE PHOTOGRAPHS
— OF —
Rolling Stock, Depots, Round Houses,
Beautiful views along the line of the road; in fact, can use the
Compact Camera for Amateurs
for pleasure or profit, and get a deal of satisfaction from it.
SEND FOR DESCRIPTIVE CIRCULAR.
G. E. PEARSALL.
298 Fulton St., BROOKLYN, N. Y.
Specimen views made with this camera mailed on receipt of 12 cents in stamps.

Frank E. Pearsall,
ARTIST PHOTOGRAPHER,
No. 298 Fulton Street,
FORMERLY
Cor. Fulton and Tillary Sts. Between Clinton and Pierrepont Sts.

Figure 9. A selection of 1884 Pearsall advertisements and an 1872 business card.

In one particular 1884 advertisement, Pearsall mentions a stereo version. While all of the known Compact Cameras are variations of the same basic design, my example is the largest and has design details for stereo photography: notches for a stereo septum in the rear and a large uncut lensboard with pencil markings that might be reference points for the septum.

But what was the motivation for a famous Brooklyn photographer to build a camera of original design?

There are tantalizing, but inconclusive, references that Pearsall's connection to 1880s baseball might have been the reason. For a practicing studio artist, the incentive to create an improved portable camera was almost certainly an interest in shooting portraits of baseball and cricket teams. According to Peter J. Nash, baseball historian and author of *Baseball Legends of Brooklyn's Green-Wood Cemetery*, Pearsall was deeply connected with America's national pastime:

> Frank Pearsall established himself as one of Brooklyn's premier artistic photographers of the later half of the 19th century. He was also an avid fan of the national game and became close friends with Henry Chadwick. Over the years, Pearsall served as Chadwick's personal photographer and rendered portraits for the "father of the game" each year for his birthday, most of which graced the pages of the annual Spalding League Guide.

More importantly, Nash further wrote:

> Frank Pearsall established his first studio in Brooklyn in 1870, and by the early 1880s, Henry Chadwick reported that Pearsall invented a portable camera appropriate for baseball.

Given that Pearsall built and patented a camera, it is possible that Chadwick was referring to the Compact Camera. If so, Pearsall broke the manufacturing mold of traditional designs by creating apparatus specifically to support his own needs. Note that C.G.H. Kinnear also changed the industry with the invention of tapered bellows used in his 1859 field camera.

I have repeatedly tried to contact Nash without success. I have also been in contact with the Baseball Hall of Fame library to try to uncover the exact Chadwick reference mentioned by Nash. On the positive side, I have confirmed that Pearsall's portraits of Chadwick are well known and appear in annual issues of Spalding's Official Baseball Guide.

Similar to the Tucker automobile, Pearsall's 1883 Compact Camera was ahead of its time but not accepted as a "game changer." As the self-casing camera concept languished throughout the intervening years, a second attempt occurred in 1888 with little fanfare by an unknown American builder, William C. Gibbs of Oakland, California. It too failed to capture the hearts of photographers and only a couple surviving examples are known (Figure 10).

Given their lackluster reception, Pearsall's and Gibbs's self-casing cameras must have seemed like an exercise in futility. Yet the two attempts served as the embers from which the approach would be resurrected with George Eastman's No. 4 Folding Kodak Camera of 1890, a design that eventually ignited the body pattern's desirability.

Today, collectors can look back at a rich variety of 1890s folding cameras, but few are as unique and distinctive as the rare Pearsall Compact Camera. And even though Pearsall describes his apparatus as "improving the photographic camera" (which could have referred to most any folding type of field view camera), it was Gibbs who first coined the term and promoted a "self-contained" camera in his December 11, 1888 patent 394,353.

Figure 10. Comparison of first two self-casing cameras:1883 Pearsall (left) and 1888 Gibbs cameras.

Comments, Clarifications, Updates and Corrections

We'll include under this title additional information we receive and a list of the corrections we make to the original version. Readers who have already printed a copy (some have told me they've done so) can, in principle, update their copy periodically. – Ed.

Comments

Mike Otto comments on "Too Much Information Can Be Dangerous," Mike H. Symons, p. 28:

> I, too, was watching that auction. I had not heard of the Seica, but immediately recognized that the lens and camera belonged together, and I wrote the seller to tell her. I also asked if she would sell them both to me. At the time I wasn't sure what it was. I bid a fairly substantial amount for each piece, but was afraid of winning just the lens or the camera. Getting the lens alone wouldn't have been bad, but I hated to see the two pieces broken up as the camera is incomplete without *that* lens.
>
> Now, many years later, the *Nikon Historical Society Journal*, issue 109, September 30, 2010, has a story about the Seiki Kogaku Kwanon. The article reports that a member of Seiki Kogaku resigned after failing to complete a 4.5x6cm camera. I can't help but think the auctions had one of the prototypes of that failed effort. Had I known that … – Mike Otto
>
> Symons also wondered if the reference is to the camera and lens in his article. – Ed.

A reader asked where Scott Bilotta found the picture on p. 14, Figure 1. Scott took the pictures, yes plural, of his Miethe-Bermpohl camera and created the entire figure. For more about the Miethe-Bermpohl repeating back, three-color camera, see Scott's page: www.vintagephoto.tv/mb.shtml – Ed.

The figure on p. 13 now includes an inset, taken by Milan Zahorcak, of the stanhope image in the postcard.

New paragraph on p. 1, col. 2, after par. 2: Be sure to see additional information and corrections starting on p. 35.

Clarifications

Updates

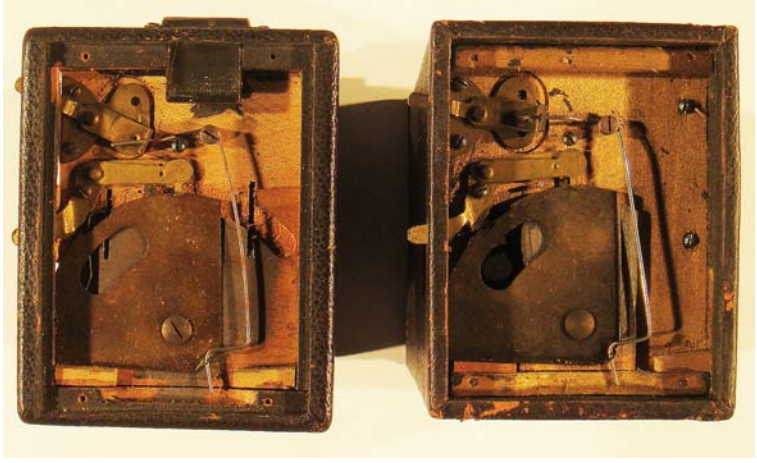
Ralph London tells of identifying the camera described in "Camera Identification Needed," pp. 21-22:

> The camera is indeed a Monroe box camera, and I am unaware of another sample of a Monroe box camera. Bobbi and I took it to Rochester, New York when we went to PhotoHistory XV so we could show it to Todd Gustavson, Curator of Technology at George Eastman House. He had checked the 1899 Monroe catalog for me and also had written, "Keep me posted."
>
> Based mostly on the camera's size, Todd decided to retrieve a Vest Pocket Monroe No. 1, the smallest of the Monroe strut cameras. We first noted that the coverings of the two cameras are very similar, as are the semicircular notches on one edge of each back. When the strut camera is fully opened, we discovered its three dimensions are just about equal to those of the box camera. After removing the front panels of each camera (four screws for the Vest Pocket, four nails for the box), we were amazed and delighted to see essentially identical shutters. All three of us immediately decided it was a Monroe box camera.
>
> With the identification made, Todd then conjectured that Monroe wanted to make a box camera, also for plates, but cheaper than the strut camera. By making it the same size, they could use both the same lens that is on the strut camera and its same plateholder.
>
> The shutter construction centers the shutter release on a side of both the Vest Pocket and

the box. For the box the reflex finder is on the *same* side as the release, pushing the finder seemingly unavoidably off-center and behind the shutter. The resulting blocking of the finder during exposure is then either an advantage or a problem. For the Vest Pocket the finder is placed on a different side with no blocking.

Now that I know the camera's identity, I also want to believe that Eaton Lothrop must have known what it was. If he were aware that he accidentally left a puzzle for its subsequent owner, he almost certainly would have felt it would be easy to solve because he had taught us all so much. And it would have been easy, except that it unexpectedly took so long to get the two necessary Monroes in the same room.

Monroe box (left), shown sitting on one side, and Vest Pocket Monroe No. 1.



Essentially identical shutters of Vest Pocket (left) and box cameras.

George Layne announces Charlie Kamerman's Kodak Catalogue CD (see p. 27):

The Kodak Catalogue Project was successfully brought to fruition, just in time to give away over 200 CDs to registrants at the PhotoHistory XV Symposium in Rochester, October 21-23, 2011. Another 50 CDs each were donated to the bookstores at the two leading Kodak museums in Rochester and Bradford, England. All are a gift from Charlie Kamerman who produced the CD from his personal catalogue collection with additions from collectors around the world.

The Kamerman CD features:

- 73 different Eastman and Kodak camera catalogues from 1885 (the earliest known) through 1941
- A descriptive paragraph or two accompanying each catalogue describing the distinctive features of each
- A 30-page Introduction detailing the history of Eastman Kodak's catalogues along with some interesting stories about the models who posed for the covers
- A 16-page Index including more than 300 cameras and 250 accessories, each referenced to the catalogues in which they may be found

The CD may be obtained for $25 by visiting the George Eastman House Bookstore in Rochester or the National Media Museum in Bradford. Or you may order one directly from Charlie Kamerman at charlie@kodakcollector.com for $25 plus shipping. All profits are donated to the museums.

This is the only Kodak Catalogue disk available with the four features noted above.

– George Layne
October 2010

Corrections

Notation: An asterisk (*) after paragraph or line numbers means counting from the end. The expression "x ⇒ y" means "change (the text) x to y." The arrow (⇒) can be read as "becomes" or "is changed to."

page 1, col. 1, par. 3, line 5*: London ⇒ London and Rob Niederman [in words, add "and Rob Niederman" after "London"]

page 24, col 2, par. 2, line 2: red-green ⇒ red-cyan

page 24, col 2, par. 1*, lines 2-3: Fuji Film Company ⇒ Fujifilm Corporation