

Kattelle Oral History, Tape 2

August 18, 2003

ANDREA McCARTY: What I wanted to ask you next was more about how your collection evolved into what it has become. How did you find most of this stuff?

ALAN KATTELLE: I have to say that probably our Photographic Historical Society trade fairs might be the largest source, but I also--Natalie and I were both avid tag sale goers, yard sale goers, flea markets. So, it's hard to say, but between yard sales and trade shows, those were the principal sources.

AM: I'm going to ask you about PHSNE [Photographical Historical Society of New England] in more detail in a minute, but first I want to ask you, when it comes to yard sales, tag sales and flea markets, did you have a strategy? Did you ever just get a feeling [that you might find something], or are there certain places where you had a lot of luck?

AK: I don't recall. First of all, I didn't have any strategy, because usually the items were priced very reasonably. There were some high points. I saw a sale being advertised in the next town on movie cameras, and I hot-footed it over there Saturday

morning, hoping to be first in line, and WOW. It was a professional cinematographer getting rid of what was, to him, obsolete equipment. That was one of my main finds where I—probably acquired that camera.

AM: Which one is that? I'll get it for you.

AK: Oh, that's too heavy.

AM: Oh, no. [Pause, getting camera] Can you tell me about this camera and when you got it?

AK: This was a relatively recent acquisition. Of course I'd known about this camera from ads for years, but I couldn't believe it when this was—it came with a complete outfit, the power pack and everything that went with it. And it came, as I say, from a professional cinematographer. [The camera is an Auricon Ciné-Voice.]

AM: And this was at a tag sale in Stowe or Marlboro?

AK: Maynard, I believe it was.

AM: Wow.

AK: Does the camera have levels on it that you can tell, or you just go by the image? [Alan is referring to the camera Andrea is using to photograph him.]

AM: Right now the camera is on auto-focus. When we start to do the cameras more in depth, I may try to get a better system down, but for right now I think that this is okay.

So, you hit the tag sales, and one of your strategies was probably to get there first. And, did you ever have people at the

local flea markets who had put things aside for you? Did you have people who were looking out for stuff for you?

AK: Yes. I have friends in this association, PHSNE, and quite often when I set up my table at the show, Joe or Bill would say, "Hey Alan, before you leave come over to my table. I got something for you." That was very nice, because I found some really interesting things I possible never would have found if they hadn't been on the lookout for them.

AM: So can you tell me more about PHSNE? What does PHSNE stand for?

AK: PHSNE stands for the Photographical Historical Society of New England. And, we are about to celebrate our fiftieth anniversary, which would be—'53. It was organized, and the first meetings were held in the Edgell Memorial Library in Framingham. Edgell happens to be a family name. [Chuckles] That makes it interesting. I think there was, perhaps not more than twenty people in the original founding group. I did not attend the first meeting, but I was certainly in the second. And I have served as president and as treasurer at various times of the society. It is now one of the largest and wealthiest societies in the country. Primarily because we have several well-to-do members, who I should not name. It's been a great source of interest. My wife and I attended meetings regularly, even when we had to come up from Connecticut to Massachusetts. And it's—what else can I say? Oh, I've given numerous presentations as you can see

by those plaques on the wall. [Chuckles]

AM: I'll photograph those later on. So, you're a long standing member of PHSNE. What are some of the activities PHSNE does every year, or sponsors every year?

AK: Well, this past summer they sponsored a trip to the Air Museum at Bradley Field. Is that correct? That was combined with a visit to Mark Twain's home in Hartford. And there have been visits to one of our prominent collector's home. He's a very gracious host. His name is Jack Naylor, and he has [an] absolutely outstanding, unbelievable collection of cameras. Not particularly motion picture cameras. In fact, that's a relatively small part of it. But he has a copy of the original *Pencil of Nature* which you may have heard of, and things like that. He lives in Wellesley. He's very generous with his time, and our fiftieth anniversary meeting will be at his home.

Another prominent collector is Matt Eisenberg in Hadlyme, Connecticut, who opens his home to visitors. So, we get field trips to various places of photographic interest and other members' collections.

AM: And so then there are the trade shows and auctions as well?

AK: Every spring and fall, twice a year. In recent years they've held them at the Watertown [Ma.] High School. They have over two hundred tables, dealers tables. So, I go. I hardly ever sell anything, [Chuckles] but I go for more to see old friends and chat, that sort of thing. Once in a while I sell something.

AM: You're a long-standing member. Are there many other members who collect moving image equipment?

AK: I think you could count them on the fingers of one thumb, [Laughs] which is nice for me.

AM: Why do you think that is? They like the cameras, and--

AK: Andrea, I have never understood—there are other—obviously there are other movie collectors out there, but very few of them in PHSNE for some reason. In fact, you may want to take this as a separate subject sometime, but there's another very active and long-standing society, and that's The Photographical and Historical Society in Rochester, New York, and they put on a symposium every three years I think. I've been a presenter at several of those. And, why did I bring that up?

AM: You were saying how few people in PHSNE collect moving image equipment.

AK: Yeah. But some twenty years ago now, I began to wonder if there wasn't a need for an organization for people who collected movie cameras. So, on one of my trips west to visit my daughter in Los Angeles, I made a point of looking up a collector that I'd heard about named Wes Lambert, who had a collection of motion picture cameras. He and I put our heads together and decided that there should be a society for us. And we met in Rochester at one of those symposiums, and—
There's a photograph up on the wall showing the founding

members of the Movie Machine Society. That was a great outfit while it lasted.

AM: Can you tell me a little bit more about the Movie Machine Society? Can you give me the story of—since it's kind of dormant right now. [Chuckles]

AK: [Chuckles] It's non-existent, to be honest.

[Tape turned off]

AM: Okay, so can you tell me about the rise and subsequent fall [Chuckles] of the Movie Machine Society.

AK: Very well. As I say, we had our first organizational meeting in Rochester. I think there were eight or ten of us around the table. The first newsletter was done by Wes Lambert, and the title of the newsletter was *16 Frames*. We gradually gathered more members as they heard about us. Eventually we grew to having a membership list of close to two hundred and fifty names. We had some marvelous meetings. We had some meetings in Hollywood and we had a meeting in San Antonio, Texas at the home of the ultimate collector of magic lanterns. We graduated from a little mimeographed, four- or five-typed pages of *16 Frames* to an actual slick-covered journal, and I think we filled a real need. We also met at the Hollywood Museum sometime before it was demolished and destroyed somehow.

This went on for perhaps [seven] years in succession of officers. I was president for a while, quite a while. Finally the editor of the newsletter found it was too much for him and he

was also trying to be treasurer, and he finally had to drop both jobs at the same time when the president of the Society was undergoing an unhappy divorce, so the Society just folded and closed its tent. I hope to resurrect it sometime. I couldn't step into the breach as much as I wanted to because I was in the throes of trying to complete my book. So that's what happened.

AM: What was it about the Movie Machine Society that you liked, or that really drew you in? Was it like-minded people?

AK: Absolutely, like-minded people. And somehow you find that you--right away you like somebody that likes the same thing you do, you know. And it was a good excuse to go to Hollywood or San Antonio. Plus, it was a learning experience for a lot of people, including myself. People would show up with cameras that I'd never heard of.

AM: So, was it helpful as you were assembling your book? Were the members in the Movie Machine Society helpful to you in that guise?

AK: To some degree. I would have to say I can't [remember].

AM: Back to the collection, back to your camera collection. You said you never sell anything. Is it recently that you don't sell anything or have you always been—?

AK: No. I simply mean I'm perfectly willing to sell. I take dozens of cameras to a show, but they very seldom sell. I'm almost coming to the conclusion that I'm not merchandising it properly. Instead of a table just with all these movie cameras, maybe

they should be on nice shelves to make it look like they were worth something.

AM: So you think maybe you can get some converts if you make it look stylish enough? [Laughs]

AK: Yes, exactly. [Laughs]

AM: Are there things--do you have a network of collectors when you want to sell or trade? How does that work for you?

AK: There are a few of us that still correspond, but very few.

AM: What about the things that you're looking for? What are the holes and how do you fill them?

AK: That's a good question. One that immediately comes to mind, and it's not technically important at all, is the Wedding Brownie. That was introduced in the '50s I believe, and it was in gold and white, the camera itself, and it came in a nice gold and white package. And the theory was that it would appeal to a bride much more so than this black or blue or brown camera. [Chuckles] I've actually never seen one but I know there was one.

AM: How do you know?

AK: From company literature.

AM: Are there other things that you're looking for?

AK: To be honest with you, I haven't analyzed my collection to that extent. I might add that I have been fortunate to acquire, through a gift from a friend in the Kodak Patent Department Museum, who is now retired, he sent me a huge carton of surplus instruction books. Of course he didn't tell me that at

least one-third of them are in Spanish, [Laughter] but still interesting. I just came across them as I was clearing out the cellar. No, I'm not aware of anything. I don't think there's anything crucial, you know any real landmark in technology or history that I don't have. There may be a few gaps in the sequence, but—does that answer your question?

AM: It certainly does. Have you found anything on eBay? Has the Internet, or eBay, made collecting easier or more competitive?

AK: Andrea, I confess that eBay baffles me, so when I was looking for the Bell & Howell camera, the camera that Abraham Zapruder [used to] film the Kennedy assassination, I was told by a friend, a former Movie Machine Society member, that there was one offered on eBay. Or he saw it and wondered if it was the right one. So I went and looked at the picture and it was the right one. I said, "Gerard would you buy it for me?" Bid on it for me, because he's used to it. And he did and I eventually got it. So, that's the only thing I've bought from eBay. I haven't tried selling anything yet, but I may be reduced to that.

AM: Why? Because the people at PHSNE aren't buying, or because you would like to get rid of some of the dead weight?

AK: I'd like to get rid of some of the dead weight. Of course I don't relish the idea of having to pack and ship, so I may donate. PHSNE has a nice practice; at the end of a trade show you can leave whatever you want on the table, and they will collect that

and put it in the next auction. This is another activity that the society sponsors, yearly auctions. Not every year possibly.

There have been some really remarkable auctions when collectors have donated a lifetime collection to the Society, and the auction proceeds have been a great financial move for PHSNE. That's why it's one of the most well-to-do societies.

AM: Speaking of the dead weight per se, what are the most common things you find, or what do you have many models of? Or what just keeps turning up? There must be a few things that you just keep coming across.

AK: Yes. The Model B, 16mm Model B, those seem to be turning up. And it's so uninteresting. Lots of Super 8 cameras are very common. So are those small regular 8 cameras, as far as that goes. There are cameras that I have been lucky enough to have that I've only ever seen the one, the one that I have. [Sentence unclear].

AM: What are some of those? Or, do you have any interesting stories about a one-of-a-kind acquisition that seemed to fall into your hands through a stroke of luck? Do you have any interesting stories like that?

AK: Well, I think one acquisition comes to mind where I'm not sure how we saw the advertisement, but somebody in Cambridge [Ma.], I believe it was, advertised that an Edison Home Kinetoscope was for sale. And at the time I had only one, and it was in poor condition. And Natalie and I drove into Cambridge,

looked at it, and it was an adventure in itself because it was in a back alley and up on the third floor. But there was an Edison Home Kinetoscope in the original box, and at least a dozen films. And those were the first films, the Edison Home Kinetoscope films, that I had ever owned. A very remarkable find.

A good friend in Chicago called to tell me that a dealer he knew was offering a hand-cranked movie camera. And this friend said, "I don't know anymore about it than that, but would you like to talk to him?" And I said I certainly would. I mean it's hand-cranked. I called the dealer and he says, "Yep. I got a Bell & Howell camera." And I said, "Can you describe it at all?" and he started giving me the dimensions. And my heart started to pound because it was getting bigger and bigger, and finally he says, "Are you interested?" And I said, "Well if it's what I think it is, I am, yes." I said, "Aren't there any markings on it?" He says, "Oh yeah. It says Bell & Howell." And I about leaped in my throat because a Bell & Howell that size could only be one thing: The original 2709. So I sent him a photograph, and he said, "Yep. That's it." Should I say how much I paid? I can't tell you exactly.

AM: That's okay. What is the significance of the original 2709?

AK: Okay. The 2709 was the first 35mm motion picture camera that Bell & Howell built. The first model, the frame was in wood, and one of the [first] customers were the two African explorers—

AM: Martin and—

AK: Martin and Osa Johnson, yes. And Martin and Osa took one of these wooden Bell & Howells to Africa, and they came back six months later to tell the company that the tropical weather and insects had practically destroyed the camera and they'd better make one with a metal frame. So they did. And there's one, used to be in the—used to be in the Bell & Howell archives. Eastman House has one. And now, it's downstairs, but I have one. And it's a prototype because it doesn't even have a serial number on it. It's pretty rare.

AM: We might talk about that later when we bring the camera downstairs. Alan, I remember you telling me a funny story-- somebody called you about something and you decided to buy it on the spot, and a competing collector called you minutes later, and had listed—

AK: Yes. That was the adventure with the Moy & Bastie. Again a wooden-bodied, hand-cranked camera. I bought my first Moy from a dealer, a PHSNE member. I was delighted to have it even though the lens board and lens--the lens board was awfully chewed up and it didn't look like the right lens. But anyway I was happy to have it. I'd had it several months, I think, when I got a notice from a dealer that he had a lens for it. This is a letter that the dealer sends out to all his customers, that he had a lens for it, for a Moy & Bastie. I called him right away. "Oh," he said, "it looks like new." And I said, "Well, what do you want for it?" He told me and I said, "You sold it. I get it okay?" He said, "Alright." And it was not an hour later that the phone

rang and I picked it up and this voice said, "I hate you. I hate you!" [Chuckles] Somehow I knew who it was. It was my good friend, Sam Dodge, out in California. He had gotten the same notice and he needed one, and I beat him to it. But we're still good friends.

AM: That's funny. Do you find with a lot of your pieces that you have had to reconstruct the cameras from different parts, or is that just one case?

AK: That's the only case that I can think of offhand. Nothing major.

AM: So the stuff usually comes to you in pretty good shape?

AK: It does. There's an old story around the Kodak sales department that [with] most movie cameras, the user took one roll of film, put the camera up on the shelf, and never looked at it again. Now that's an exaggeration of course, but on the other hand, you've seen in my collection how many cameras are in mint condition. How did they get that way?

AM: Have you found very often in your collecting that people don't know what they have?

AK: That's assuming that they have something really valuable?

AM: Yeah. I was thinking about, you just told me about going to Cambridge and finding the Edison Home Kinetoscope. Did those people know that that was a significant piece of equipment? And I'm not saying that— did they know that you were really excited about it and had been looking for that? Did they have any idea?

AK: I don't think so. They must have known that it was unusual, but I doubt very much if they had any idea where it stood in the development of home movies. On the other hand— see, that was not a dealer, that was private individual. Dealers by and large know what they've got.

AM: And then conversely, do you find that some people think that their camera must be worth something and it's really not?

AK: Absolutely. Particularly a Model B [Laughs], and I say it's a wonderful doorstop.

AM: So do you still collect still cameras? You said you started out with folding Kodaks.

AK: No, I don't collect, still--Oh I shouldn't say that. I went to an auction this spring, and there was an Expo Watch Camera. And I've always wanted one of those and I was the successful bidder on it. We can look at it sometime. You might be interested if you're familiar with an Expo Watch Camera.

AM: Okay. I'd like to see that.

AK: There's another still camera that people, friends say, "Come on Alan, what are you doing with that? That's not a movie camera." They want it, that's why they say that. But, Natalie and I had been doing a round of Saturday yard sales, and I guess it was getting on to the end of the day. And we passed one more sign, "Yard Sale", and I said, "Oh, we might as well try it." And I think Natalie said, "It looks like they're closing up," and I said, "Yeah, well lets go in anyway." We went and I asked the lady if she had any cameras. This is the honest truth. She turned to her

husband and said “Harry, you got that old camera that’s upstairs in the attic?” or some words to that effect. She said, “This gentleman would like to see it.” He came down with what is known as a Stirn Detective Camera, and it’s an extremely rare camera, still camera, that was designed to fit under a gentleman’s vest with the lens poking out through the button hole and you advance the film by pulling on a little string. And it took eight negatives--eight prints on a circular negative. And I just knew enough about it to know that it was very rare, and I said, “Well, what do you want for that?” And she said, “Well, we had thirty-five dollars on it once and it didn’t sell, so how about twenty-five?” I said okay. [Laughter]

AM: I bet you couldn’t wait to get it home.

AK: This dealer friend when he saw me with it, he’s the one who said, “What are you doing with that? That’s not a movie camera.” That was a beauty.

AM: What I wanted to get to when I was asking you if you still collect still cameras was this- I know that you have a significant collection of pre-cinema and early cinema stuff in your cabinet and we may not get to that, things like flipbooks and--can you talk a little bit about--

AK: Well, of course, I like to collect anything that treats with the history of motion pictures and that included magic lanterns, so I felt that I should have at least a couple magic lanterns in the collection. And as I have told you, I love projection anyway, so when I see a bunch of lantern slides I generally buy those too.

[Laughs] So I have hundreds of lantern slides, but I'll never get to see them all. Perhaps John will.

AM: I'm going to get ready to wrap this up, but this is a really general question. What is it about amateur film technology that you like? Why are you drawn to it? Why do you collect these cameras, and why do you collect the projectors? Why did you go through the trouble to write a book? What do you think it is?

AK: Well, I suppose being an engineer, I'm captivated by the different mechanisms that have been utilized in making a camera work. The more you collect the more you learn, so when I finally--I'd read about for instance, the Kemco HoMovie system where the inventor wanted to save the amateur money by putting four pictures in the single 16mm frame. The mechanical aspect of that fascinated me, and I went to considerable trouble to bid on this machine, which was for sale in Australia, and won.

AM: How did you bid on an auction in Australia?

AK: Mail bids, as I recall. And when it came in the box, it was covered with stamps. [Laughs] I wish I'd saved it, but anyway. I don't know if I answered your question. Why do they appeal? It's hard to answer except, as I say, two things: I like the idea of the projected image, and I like different mechanisms. Beyond that I--it's some kink in my brain and others who collect.

AM: Well, I was struck by something when you talked about how you're missing the Wedding Brownie. Would you agree that amateur film technology mirrors certain developments in culture in the twentieth century? There was a certain period of time when I can picture a bride in the 1950s having this white and gold Kodak. What do you think the cultural significance of these cameras are? Do you think there is any? Do you have any--?

AK: I don't. I just know that when George Eastman finally let a designer turn up something other than a black camera [words unclear], I'm sure that brought in a whole new group of customers. And of course, color still cameras, Kodak particularly, are very much in demand, very collectible. And that carried over to movie cameras too. As you can see, they came out in different colors. But I'm not a sociologist, and I don't pretend to be. That's why I kind of laugh that I've had criticisms, or critiques, of my book which, in so many words they said, "Okay, Alan's book is fine as far as the mechanics and the history of the mechanical, but he doesn't touch on the sociological importance as Patricia Zimmerman has, for example." That's not my field.

AM: And that's fine. [Chuckles] But I am curious about this. It's funny when you think about some of these cameras and that they are so of their time. I think that that's--

AK: Yeah. Frankly Andrea, I've never--that's a whole new aspect I'd have to look at to see if I could get a correlation between--But I

agree with you. I can see where the colored, or the Wedding Brownie, would fit in a certain area of history.

AM: Well actually, I'm thinking of a page in my mother's wedding album. She got married in the 1950s, and there's this picture of her in her bridal gown with tables and tables of gifts, and she has a camera. I think she has a still camera, but I was just thinking about the wedding iconography of the 1950s and I can see that Wedding Brownie. [Pause.]

How do you feel about video technology?

AK: Well, the book has been criticized for giving short shrift to video, and I'll agree. I just felt that that was--I have no animosity against video cameras, but I just felt that that was another subject and deserves a book by itself. My book was about film.

AM: Did you realize when you started collecting that amateur film was slowly on the decline?

AK: Yes, I began to see that fairly soon. And that does remind me; there is another camera I'm missing. And that was Kodak's first video camera. I missed that. There was one at the local Salvation Army, and I passed it up.

AM: You wish you had it.

AK: Oh do I ever, yes.

AM: Do you collect other video cameras?

AK: Not intentionally. Well, you see that I have several video cameras. I'd like to actually shoot some with that last one.

AM: Do you wish you had Kodak's first video camera because it is significant?

AK: It's significant. Exactly. The first of any product line...

AM: Do you still shoot with super eight film?

AK: I haven't, no. I switched to a video camera, and haven't shot movie film since. I haven't shot video either for a long time. After the children grew up and moved away there wasn't the incentive.

AM: But you enjoy your digital still camera now, right?

AK: Yes, very much so. And I've just discovered in looking for a film to take to Home Movie Day, I discovered--and that's the one I told you to pull out, I didn't want to show it after all--it starts out just family films, and then it goes to one of the really early PHSNE shows, trade shows, and there are at least three prominent figures in the collecting field. I mentioned Herb Gross. He was mentioned in the book. He wrote the first book on collecting cameras, and he is in the film. And Michel Auer, who wrote a book on the history of movie cameras [*Histoire de la Camera Ciné Amateur*] was also at that show, and Paul Wing, who wrote the definitive book on stereoscopes [*Stereoscopes: The First 100 Years*]. I'm hoping to show that at PHSNE's fiftieth anniversary.

AM: Wow. They have quite an illustrious membership.

AK: Yes, they had a very--You know what I need? I wonder if there's a Super 8 projector that has a still mode on it.

AM: I'm not sure, but I think I may have one.

AK: Do you really?

AM: I have a kind of a still button on mine, where the lamp dims, and your not supposed to use it for more than, I think--I've never even tried it--but the directions say that you're not supposed to use it for more than a few seconds at a time. And it dims significantly. I can bring it over sometime.

AK: Gee, that would be great if you could. I have just the ones that--like the ones that Liz [Coffey]—yeah, she was using a Movie Deck.

AM: Mine is a Bell & Howell. I have trouble sometimes loading the film, but once it's in there it seems to behave itself pretty well.

AK: Well listen, I've got to look at my own Auto-Load.

AM: We'll look and we'll see, because I think mine does have a still button, but I'm not certain. Okay, back to another nostalgic question, I have one more. Were you sad when Kodak made its last super eight camera?

AK: No. The only thing that I felt sad about was that they didn't--I have a camera that the Patent Department Museum didn't have, and the director of the Patent Museum was very unhappy. Not with me, but he just pointed out that--he said, "Good for you." They didn't think to take one off the line and put it in the museum.

[End of Tape 2, Side 1]

AM: Are you going to get out the last one? Because we can actually talk about that later if you'd rather.

AK: Okay. It was the last--The reason I'm so pleased to have it, it was the last 8mm that Kodak made.

AM: Okay, let's talk about that later on. Is there anybody in PHSNE right now who is collecting video cameras? Do you know of anybody who is collecting the history of video technology?

AK: I don't, and that's interesting. There are dealers who bring video equipment, but if there is [a collector], I don't know.

AM: You know, it's funny because it seems like there's something about video [technology] that people don't want to deal with.

AK: Really. Yeah. I don't know why it is, but the only other person I know of is my good friend Lew Halprin, who said he would like to have a video camera show. He's having a lot of trouble getting the Stowe Selectmen to agree to have their meetings videotaped. They don't like the idea. And yet it's an open meeting. There's no reason it shouldn't be videoed.

AM: Yeah, a lot of people have them televised. I guess I was thinking about how archives and archivists haven't necessarily come to terms with home movies on video. There's a lot of it out there, and it's so hard, when you think about the sheer volume, to devise a collection strategy. It's a lot more difficult than collecting home movies on film. And you know it seems like there's a parallel there, in collecting the technology as well.

AK: Right. There is an outfit on the west coast that started out as amateur filmmakers, and they have now almost all gone over to video. But they're still active. And they have a festival, you

know where they—Oh, we transferred my database to a CD, did we not?

AM: We did. Well, we have a backup on CD.

AK: I'm sorry, this is not germane.

AM: What I wanted to ask you, Alan, was when did you realize that you needed a system to keep track of all of the cameras you've collected? And how did you keep track of them from the beginning?

AK: Well as you know, I started a 3 x 5 card file. I started that actually when I was collecting still cameras. I still have that. So it was perfectly natural to continue putting movie camera acquisitions on a 3 x 5 card.

AM: And what was the kind of information that you would record about each camera?

AK: On the movies or the--

AM: On the cards. What was the information that you thought was relevant to record about each camera?

AK: The manufacturer, model number, year, if I could determine it, [and] any special, interesting features. And, I felt, what I paid for it and when I bought it was important. And as I may have told you, my friend Lew said "I don't think you should put down what you paid for it. You should put down what it's worth." And I said, "Well Lew, I can't tell what it's worth. How can I put that down?" Then I turned to his wife and said, "Judy, is he teasing me, or does he really mean that?" And she said, "Oh, Lew gets some funny ideas." [Chuckles]

AM: Well that brings up an interesting question, Alan. How do you appraise the value of a camera? How do you know what something's worth? Let's say you were going to sell something.

AK: That's a very tough question. I really don't know. I suppose-- well in the first place, as I've already told you, I've sold very little, and I sell them for what I think will move [them] off the table. I don't intentionally sell them at a loss, not substantially anyway. But if it's an interesting camera, I try to put what I think is a reasonable value on it. That's all I can say. Oh, there is a book now, which you may or may not have heard of--I can't think of the guys name at all. Oh, *McKeown's Guide to Camera Prices* [*McKeown's Price Guide to Antique and Classic Cameras*]. His guide has been published for maybe fifteen years, and it used to be just still cameras. And I'm not sure if I--I wasn't the first, but I gave him a lot of data which he was very grateful for, and [he] credited me in the book. When he added, he expanded the movie department quite a bit. So, there is that authority, if you will, [that] has some values in it. And more recently there's that big German book. It has values, which I don't have a great deal of faith in. [Chuckles]

AM: This is a personal question that you can choose not to answer. Have you been able to convince, for instance, your insurance company that you have a collection of great worth in this house?

AK: Andrea, I am ashamed to say that I haven't got a [rider] yet, but I've got to do that now that I have it in some sort of manageable form. And that was one of the things that stimulated me to get you to help me, was that I needed to--because the insurance company says they can't do anything unless I give them a rider describing every single piece of equipment. I'll have to pursue that. I may have to give them a value too. I suppose I will.

AM: Well that will be interesting, because I think that the value is perhaps more than what the marketplace will bear.

AK: You think it's--I'm sorry?

AM: I think the value of these cameras might be more than what the marketplace will bear. You know somebody [the insurance company] will say that this camera is worth twenty-five dollars, but it may be worth [a lot] more than that, depending on the rarity.

AK: It's an awfully difficult thing. I don't know what to tell my friend who has the Pathé Frères camera. He's got a range of prices, and I don't want to get in the middle of that. I told Karan [Sheldon] and David [Weiss] and Bill O'Farrell, I said, "My interest is simply to get the buyer and the seller [together]."

AM: Right, you're trying to find somebody who's interested in buying this camera. Alan, is there anything you would like to add about anything that we've talked about today? About your personal history, or your interest in amateur film technology, or how your collection evolved or--

AK: Well, I would just add this, that first of all, I am so delighted that my grandson has agreed to be curator of the collection. And I felt I owed it to him to at least bring as much order as I could to getting it inventoried properly. It's been a delight to me to collect them and enjoy them, and it still is. So, that's about it.

AM: Okay, this is the end of tape two. We'll start another session some other day, and we'll talk about the cameras individually.

[End of Tape 2, Side 2]