



BACK FOCUS

Journal of the Australian Photographic Collectors Society inc.

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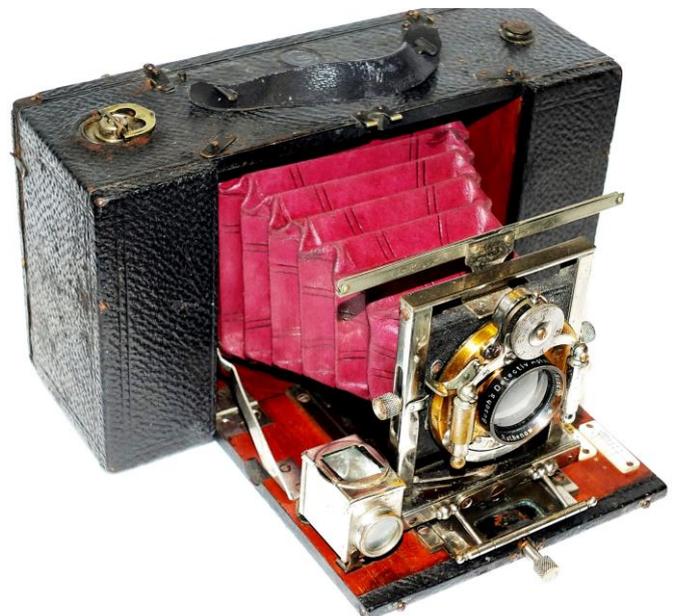
Keith Forsey concludes his Large Format Press Cameras with part 2: The 6x9cm story.



John Fleming relates the life of one of our more colourful characters, Gordon De'Lisle, and why some of his artistic work caused narrow minded politicians of the time to go into mental meltdown.



Han Fokkelmann presents the Ilford Dakora range of cameras.



From Roger Burrows: The Australian story of Harrington's.



THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

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Notes from the desk of the Editor:

To split or not to split? The dilemma this editor is sometimes faced with. Available space within the size of an issue will sometimes demand that a large article be split into two parts, something I don't always like doing. Such an issue has arisen with an article just in from John Fleming, the result of nigh on four years of research. Large as it will be, I have made the decision that this should be presented in one piece, a significant story of one of our leading photographic studios. It will be in our next issue.

Also from John Fleming, in this issue, is a tribute to another great identity, Gordon De'Lisle. I had the pleasure of personally knowing Gordon and to say he was 'colourful, flamboyant' would certainly be understatement, to say the least. He was one hell of a character!

To all our members who have helped to put this issue (and others) together with their contributions, my sincere thanks for their work and support. To those who have been 'thinking' of putting something together, a new name appearing in these pages would always be most welcome.

Ian Carron. Ed.

Index to this issue:

Large Fmt Press Cameras, Pt 2.	3.	Gordon De'Lisle.	6.	Yen Camera.	10.
Ihagee Ultrix.	12.	Harrington.	13.	Ilford Dacora.	15.
VIDEON Stereo.	19.	Hal Phyfe.	20.	Heinz Waaske.	22.

Large Format Press Cameras-Part 2:

The 6 x9cm story.

Keith Forsey

With technical advances in film and camera design came a reduction in the format size from 5 x 4 inches to 2 x3 inches (6 x 9cm). I have an example, the **Graflex Century Graphic** 6x 9cm press camera in my collection. One reference described it as a “cost-reduced”, made of ‘Mahoganite’, that is a kind of plastic, lacks a body release and is often found with second-grade 3 element lenses...” It was introduced in 1949 with a black body covered in imitation leather and a black bellows and production continued until 1970. A few late production models were fitted with Schneider 80mm Xenotar lenses.



Graflex Century Graphic (Ser. No. 528446) with Schneider 80mm Xenotar (Ser. No. 7397626) c1961.

Later models had a grey body and were fitted with red bellows. The model pictured also has red bellows, but the body is covered in real (not imitation) red leather. This camera is possibly a one-of-a-kind and may have been prepared as a test model for management.

The features of the display camera are:

- Red leather body and bellows
- Removable lens board with Schneider 80mm f2.8 Xenotar lens
- Graflok back that also can be converter to an enlarger
- Optional coupled rangefinder
- Rising, shifting and tilting front
- Press-type wire frame viewfinder and an optional parallax corrected eye-level optical finder with interchangeable viewfinder masks
- Flash synchronisation

It has been called a ‘baby’ press camera. Nevertheless a lot of people consider it the best 6x9 press camera ever made. As such, it sells for a premium over up to 2x that for the better specified press Speed Graphic. While there is comment that red bellows have not worn as well as the black bellows, I have yet to find any reference to the red-bodied model.



Graflex Century Graphic Red Leather Covered Body. (Closed front view.)

Crossing to Europe, an alternative German press camera could be the **Bertram Camera**. It is an unusual press-type camera for 6x9 or 6x6 format, with



Bertram Camera (Ser. No. 1590) with 105mm f3.5 Schneider Xenar c1951-54.

interchangeable sheet film and roll film backs. It was made between 1951 and 1954. I happen to have an outfit with its 3 Schneider interchangeable lenses in its original fitted case. It is both rare and valuable!

It was offered as a precision camera for the professional and advanced amateur with many advanced and new features- as an ideal camera for the press and sports photographer. Its unique centralised automatic function permits the following operations by simply inserting the desired lens:

- The lens is automatically connected to the rangefinder and regulates the desired cam
- The viewfinder automatically matches the lens used
- Parallax compensation is provided for both the optical and the sports viewfinders throughout their range.

- A focusing scale [also indicates the focal length of the lens in use] will automatically appearing a window to the right of the viewfinder eyepiece

Other features are:

- Ground glass focusing
- Swing back
- An adjustable lens hood suits all lenses
- Flash gun bracket on the camera body
- Neck strap
- UV, yellow, green, orange and red filters (size not marked but are 43mm.)

There is only a brief reference to the Bertram in Camerapedia, so my next task will be to write an article for the website.

I looked through McKeown's and could not find any Japanese company that made 4x5 press cameras. The only camera with a press designation pre WW2 was the **Minolta 'Auto Press'** first made in 1937. The Minolta Camera Company started in 1928 under the name 'Japan-Germany Camera Company'. They made a number of 6x9 folding plate cameras with Japanese-made bodies and German-made lenses and shutters in the 1920s and 30s.



Bertram Camera. (Rear view.)



Minolta 'Auto Press' c1937.

The Auto Press is a 6.5x9 cm strut folding plate camera with a coupled rangefinder and automatic parallax correction. The lens fitted was a four element Promar 105mm f3.5 lens was made by Asahi Kogaku [predecessor to Pentax] mounted in a Minolta made rim-set Crown Rapid shutter. It was styled after the Plaubel Makina IIS but with a reversed configuration and is an upgraded successor of the 'Auto Minolta'. The first version of the 'Auto Minolta' series was introduced in 1933.

The automatic parallax correction feature was novel at the time, and it was probably the first Japanese camera to incorporate it. The complete outfit with optional accessories includes a lens hood and 40mm filters, ground-glass focusing panel, six single metal plate holders, film pack holder, flashgun and leather case. Japanese advertisements of this time suggest that it was, apart from some Leica copies, the most expensive Japanese camera on the market. The camera does not seem to have been made after WW2.

Another press camera made before WW2 was the Russian **GOMZ 'Reporter'** that was only in series production from 1939-40. Only about 1000 units were made. It is described as a folding camera, half Plaubel Makina (body appearance, struts, rangefinder), and half Zeiss Ikon Deckrullo-Nettel (focal plane shutter), but an original design, not a copy. Format is 6.5 x 9cm plates, film packs and roll film with adaptor. The standard lens was a GOMZ Industar-7 f3.5 105mm.



Gomz 'Reporter'.

The **Mamiya Press** was introduced in 1960 as a fast-acting press camera with an M-type back and with a bellows mechanism that allows 15 degree swings and tilts and 31mm of extension, and interchangeable lenses. The standard lens is 90mm f3.5. To correct for over extension when using of swings and tilts, the lens-shutter mechanism can be retracted a further 9.5mm. All lenses have leaf shutters released externally and there is no built-in dark slide. In 1963 the back on the camera was changed to allow for G-type attachment compatible with Graflex Speed Graphic cameras. In 1964 a simplified Press S with a fixed 105mm lens was released.

My camera, the Mamiya 23 Standard followed in 1965. It has no rear bellows and the 23 added to the model name reflects its ability to use 2x3" (6x9 cm) format on 120 film. Two types of film holders were supplied, giving 6x9, 6x7, 6x6 and 6x4.5 cm exposure sizes. 9 interchangeable lenses were offered.



Mamiya 23 Standard (Ser. No. 2807359), Mamiya-Sekor 90mm f3.5 c1965.



Mamiya-Sekor 150mm f5.6

In 1967, a new model line came out that included a scaled-down model without the rear bellows. The old 23 Press became the Mamiya Press Super 23 [Press 23 Deluxe in the USA] with the standard lens now 100mm f3.5. The less expensive model remained as the Mamiya 23 Standard.

The final model in 1969- the Mamiya Universal- also without the rear bellows, mounted a Polaroid back and M-type and G-type backs with an adaptor. A 127mm f4.7 lens covered Polaroid Type 100 and Fuji FP-100C instant film.

Mamiya Press cameras were discontinued in the 1970s. However other press cameras similar to the Mamiya Press were also released in the same time period. The **Graphlex XL** [1965-73] was a modular medium format camera system. They had 3 bodies- Standard, Rangefinder and Superwide- known as XLS, XLRF and XLSW. Seven Zeiss lenses with focal lengths from 47mm to 180mm were offered. However only the Superwide could accommodate the 47mm f8 Super Angulon. There was also a special XLRF model for the US military.



Graphlex XLRF c1965-73.



Brooks Veriwide c1970s.

The XL system was also used in the **Brooks Veriwide** camera that is for basically the same as the Superwide.

The **Linhof Press 70** (56 x 72mm) was produced from 1963-1979.

Backs were available for regular film holder 6 x 9cm as well as Super Rollex 56 x 72mm and Cine Rollex for 70mm perforated film. 53mm, 80mm & 180mm Zeiss and Schneider lenses brought up the correct frame lines in the



Linhof Press 70.



Linhof Aero-Press.

viewfinder when mounted.

Linhof also brought out – 1963-73 - the **Linhof Aero Press**, basically the same design as the Press 70, but without the rangefinder. It could be used for aerial work handheld.

MPP never produced a 6x9 press camera. However they were also the only post-war English producers of twin lens reflex cameras. Their first camera of this type in 1951 was based on the Rolleicord, and in 1958 they brought out a lever wind model based on the Rolleiflex. When their tariff protection was removed in the 1960's, they were unable to compete with imports and all production ceased in 1982. MPP they never produced a 6x9 press camera.



Microcord Mk 1 c1952.

Keith Forsey, Canberra, October 2016 *References and direct quotes have been taken from: 'Graphic Graflex Photography', 8th Edition, 1947 'Linhof Practice', 1958 edition McKeown's Cameras, 12th Edition, 2005 2006 'Wikipedia' 'Camerapedia' and other internet sources.*

Gordon F De'Lisle was born in Melbourne, Victoria in 1923. He lost his father when he was only 11 in 1934, and two years later decided to leave school to help support his mother and sister. In 1938 he moved to Sydney to take up a position as cadet journalist/photographer on *The Daily Telegraph* (Pic. 1). He was largely self-educated and self-made, with a gifted talent and a somewhat mischievous sense of humour. According to his daughter Jennie, 'I went to the school of Hard Knocks.'

After a two-year stint with the Sydney newspaper he joined the Merchant Marine when World War II began. Action saw him participate in the Solomon Islands evacuation then, at age 18 in 1941, he transferred to the Royal Australian Air Force (RAAF) based in Cairns, Queensland. Working with an American Catalina flying-boat squadron he perfected his aerial photography doing reconnaissance mapping above the Coral Sea area. Upon war's end he returned to Melbourne and set up his first studio in the Exhibition Buildings. Soon after he met, and married,



Pic 1. Gordon aged 16 with Speed Graphic, high above a Sydney street in 1939 on the job for *The Daily Telegraph*.

Cynthia Ferguson, a model working for the exclusive department store Georges (Pic. 2).



Pic 2. Tri-colour 1948 camera fashion featuring Cynthia Ferguson.

Gordon quickly established himself as one of Melbourne's best commercial, industrial and portrait photographers and moved to 9, Collins Street, the established hub then of society and sophistication.



Pic 3. Cynthia De'Lisle with a Williamson F24 aerial camera, 1950.

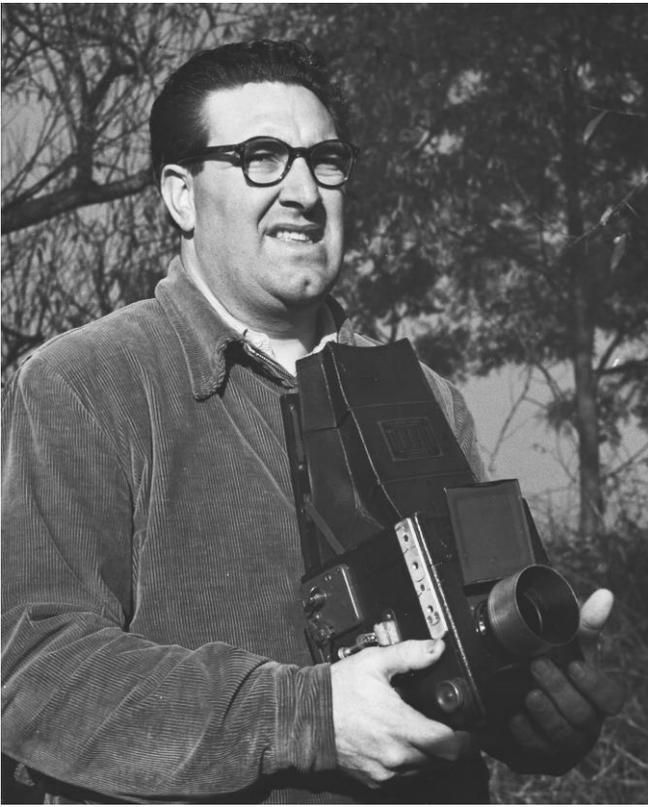
His studio shared the patronage of the social and arts elite with another friend and photographer close by: Athol Shmith. Bohemian art world characters including Albert Tucker, Mirka Mora and Tom Roberts were regulars. Being married to a model had extra benefits too, and Cynthia often featured

in P.R. photos and location shoots (Pic. 3). The building-industry boom after the war meant plenty of architectural and industrial photography, clients including Ampol Petroleum and the Department of Trade & Industry. This form of bread-and-butter work reaped generous financial rewards (Pic. 4).

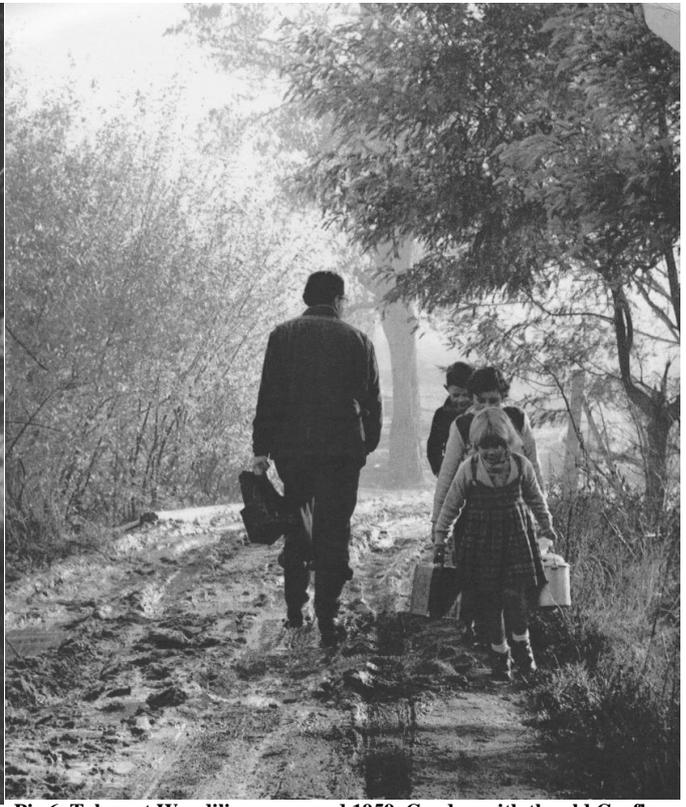
De'Lisle was the stills photographer for Stanley Kramer's movie 'On the Beach', shot in Melbourne during 1958 and starring Gregory Peck, Ava Gardner and Fred Astaire.



Pic 4. Night exterior, commercial offices.



Pic 5. Gordon with his favourite much modified quarter plate Graflex D in 1960.



Pic 6. Taken at Wandiligong around 1959, Gordon with the old Graflex. Photo: James Scott-Branagan.

Gordon had an artist's eye, which shows in his Australian landscapes and well-known figure studies. His camera for much of the latter was a Graflex RB series D (**Pic. 5**), which he had acquired around 1949 and become very attached to. By 1959 he had been awarded first prize in the European Salon of Photography, had gained his FRPS and taken the US Camera International Photographic Prize, as well as becoming president of the Victorian Salon of Photography. He was to become a senior lecturer in photography at the Prahran Institute of Technology and, on a field trip to Wandiligong in Victoria's snow country, one of his students caught him trudging ahead with his trusty old Graflex (**Pic. 6**).

Always of great temperament, he once had a fiery argument with fellow photographer Wolfgang Sievers. According to 94-year-old Bill Cavanagh, who was the Ilford sales rep. in the 1960s, both Gordon and Wolfgang were to jointly undertake a big assignment in the Northern Territory (the outback) and the dispute eventuated in Gordon doing the assignment solo, returning with stunning images including some of the best photographs ever taken of Ayer's Rock and surrounds. Through the 1960s an enormous amount of commercial work was done, including many Ford Australia campaigns. For the first Ford Falcon, Cynthia appeared in a number of shoots (**Pic. 7**). There were also new car releases for the later models, including the 1964 XM model, where a particularly successful campaign was done in Queensland. These shots, taken on rough unmade



Pic 7. Sales promotion for first Ford Falcon 1961 with Cynthia De'Lisle.



Pic 8. Ektachrome of the new Ford Falcon XM model, 1964. Used widely in Ford publicity.



Pic 9. Alternative b/w take of the Queensland 1964 Ford Falcon advertising.



Pic 10. Beautiful 1961 figure study taken at artist Clifton Pugh's studio in Eltham, near Melbourne. Photo also appeared in 'Grossbild Technik' magazine.



Pic 12. Exuberant figure study (1960s)-the prudish Sir Arthur Rylah's nightmare!

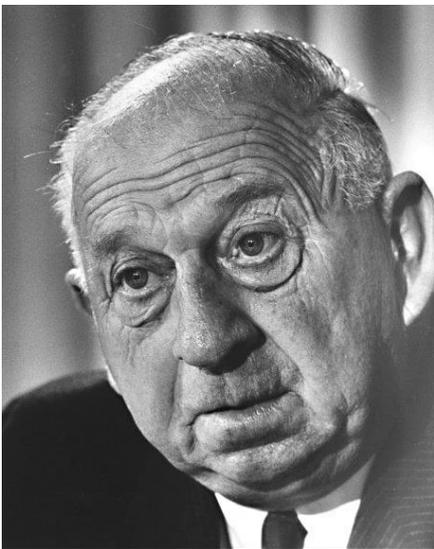
tracks, demonstrated the suitability of the Australian engineered car for local conditions (**Pics 8 & 9**). From the mid-1950s Gordon had been honing his skills as a photographer of the human form, especially the attractive female type. His black and white, Agfacolor and Ferraniacolor studies sold well to overseas agencies and were seen in prestigious magazines including the Linhof publication *Grossbild Technik* (**Pic. 10**). Victoria at that time had a very conservative Premier, Henry Bolte, and an even more conservative Deputy Premier, Sir Arthur Rylah. The latter became a national laughing stock and subject of considerable public lampooning when he objected to a prestigious Melbourne department store displaying Michelangelo's statue of David in their window! (**Pic. 11**)



Pic 11. Henry Bolte, left and his Deputy Premier, Sir Arthur Rylah in 1964.

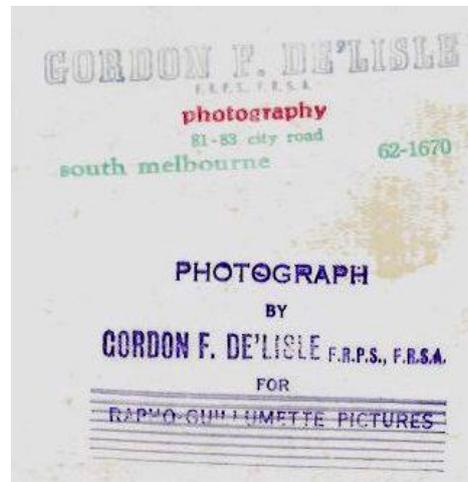
It was perhaps inevitable that Gordon De'Lisle and the establishment of the time were on a collision course and it culminated when Henry Bolte ordered the police Vice Squad to raid the Brighton home of Gordon and Cynthia, confiscating his figure studies as 'porn'! (**Pic. 12**) The chain-smoking, whisky-swigging Henry Bolte was Victorian Premier from 1955 until 1972. Even after retirement he was controversial when, after being involved in a serious car crash near his country property, his subsequent blood-alcohol sample went 'missing' before it could be analysed (**Pic. 13**).

Annoyed, but never deterred, Gordon went on to produce superlative work from his new studio at 81-83, City Road, South Melbourne. This was at the time a vibrant centre of advertising agencies and commercial photographers (**Pic. 14**). Never afraid to offer an opinion, Gordon regularly wrote letters of criticism to newspapers. Journalist Keith Dunstan used one of Gordon's broadsides in a book, a not-so-glowing opinion of the (then) new National Gallery in Melbourne. 'The building squats, featureless, like an



Pic 13. Henry Bolte, Premier of Victoria 1955-72 was equally as prudish as his deputy Rylah.

obscure grey telephone exchange, floating in scungy moats floored with lolly papers...like a bleak penitentiary.' By now Gordon had published two books entitled *Introducing Australia* and his series of nude studies *Of Woman, Love and Beauty*. In the early 1970s he and Cynthia moved to North Queensland and established the De'Lisle Art Gallery, first at Buderim, later in Montville.



Pic 14. Studio stamp after the move from Collins Street to South Melbourne late 1960s.

Distinguished visitors included Australian Prime Minister; the highly regarded ex-RAAF pilot John Gorton (Pic. 15).



Pic 15. Opening of the Buderim art gallery with Prime Minister John Gorton (centre) looking very casual.

Gordon De'Lisle retired in 1991 and sold the Montville Gallery to Tony and Joan Page. In a spectacular fire in 1995 the building was totally destroyed (Pic. 16).

An outspoken critic even in retirement, Gordon always provided a review of the latest film for the staff and management of the local cinema after sitting through a screening! He died in 2002 but his wonderful legacy of images remains, carefully supervised by his son Chris and, from time to time, original Gordon De'Lisle Bromide prints or transparencies are discovered.

A rather special memento of this unique Australian photographer came to light a few years ago when the author found at a market two quarter-plate (3 1/4 x 4 1/4 inch) Graflex 12 shot magazines. Chris De'Lisle still has that stencil and recalls doing some of the equipment marking for his father about 55 years ago! (Pic. 17)



Pic 16. The Montville Art Gallery destroyed by fire 1995.



Pic 17. Delightful slice of Australian photographic history. Graflex quarter-plate 12 shot magazines found at a market!

A One Yen 1950 Japanese Fuji Camera

Peter Kitchingman.

I am sure this small Japanese box camera is a 1950 production model. The reason I think this is a 1950 model and not a 1930 model (when most were produced), is that 'Made in Japan' is quite prominent above the camera name 'Fuji Camera' (Pic. 1), and also it is stamped on the small chrome strip near the back of the camera. (Pic. 2)

Between 1947 and 1950, the Supreme Commander for the Allied Powers (SCAP), who were the governing body of the occupation forces in Japan at the time, decreed that all Japanese exports must be marked with 'Made in Occupied Japan' or as known to most collectors: MIOJ.

This decree was rescinded by SCAP in 1950 with the MIOJ mark to be replaced with either 'Made in Japan' or 'Japan'.



Pic. 1. 1950 Fuji Camera.

I checked my book *The Collectors Guide to Japanese Cameras* by Sugiyama, Naoi and Bullock and there is no mention of this small box camera but it seems that this style of camera was released in 1930 and later on in 1950 and were known as a 'One Yen' camera. (Note: One Yen around then equalled approximately one penny or two cents.)

There are some examples in the book very similar to this Fuji Camera, such as the 1930s Tougodo cameras (three versions Tougo Camera, Mikasa-go and Hit-go), the Aikatsu Trading Co's King Box Camera (three versions), Kamerette Junior #1 and the 1950 Congo and Super Camera.

The camera measures L 8cm (3") × H 6.5cm (2.5") × W 4.3/4cm (1 7/8") making it one of the smallest box cameras I have ever seen. The box of Ilford 35mm film beside the camera gives you an indication of the size of the camera. (Pic. 3)



Pic. 2. Loading slot at back of camera.



Pic. 3. Yen Camera next to 35mm film box for size comparison.

The camera has a simple B (Brief Time) shutter with no I or T settings.

There is a small viewfinder that one must really squint through to view the subject even when shading the viewer with a cupped hand (much like one had to do with the old Kodak box cameras).

Holding the shutter down, the back-to-front and upside-down scene can be seen on the fixed opaque glass screen (3cm × 5cm) on the back of the camera. **(Pic. 4)** Great on a sunny day but forget about it if it is overcast.

Near the 'Made in Japan' metal chrome strip is a small slotted opening **(Pic. 2)** and into this is placed the unexposed film as described on the back of the small unopened *Sun Light* film packet that came with the camera when I purchased it. **(Pic. 5)**

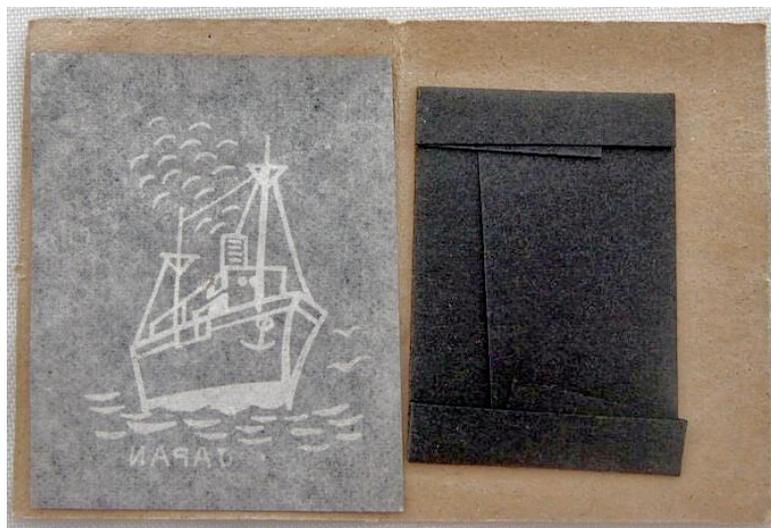
It produced 3cm × 4cm photos on daylight loading and developing print-stock in lightproof sheaths. **(Pic. 6)**



Pic. 4. The rear, ground-glass screen.



Pic. 5. The unopened Sun Light film packet.



Pic. 6. The daylight loading and developing print-stock in lightproof sheaths.

The film sheaths seem to be smaller than the slot and with no tripod hole in the base of the camera one *must* have a very steady hand when taking photographs.

How many of these cameras were produced I am not sure, but during the occupation of Japan many small cameras were made for the military personnel to take home as souvenirs. This is the first I have ever seen in 25 years of collecting.

The Ihagee Ultrix - Baby

Stefan Sztromajer



The Ihagee Company (Industrie und Handel Gesellschaft—Industry and Trading Company), commonly known as producer of Exakta cameras, introduced the Ultrix - Baby camera for 127 (4 cm × 6½ cm) roll film in 1931 (**Fig. 1**).

The Ihagee Ultrix, as opposed to the common self-folding model, is provided with a double-helix-screw telescoping device that sets the lens in its proper position. The closed camera (**Fig. 1**) is rather slim, while setting it to the working position requires turning the ring – a, until the lever – b, will stop it at ‘Infinity’ (**Fig. 2**).



Fig. 1. The collapsed camera.



Fig. 2. In opened position.

Focusing—according to the gauge—could be set by means of the same ring as close as 0.5 m. (**Fig 3**).

If a longer exposure was needed, and no tripod was available, the small slat could support the camera as ‘the third leg’ on a flat surface (**Fig. 4**).



Fig. 3. Showing the focusing scale.



Fig. 4. The camera supporting lever.

The camera lens, an f4.5/70 mm Ihagee

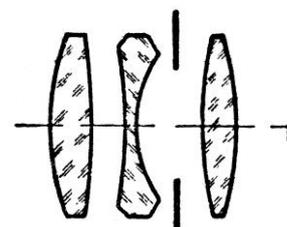


Fig. 5. Lens schematic.

Anastigmat of simple three-element design (**Fig. 5**) is placed in a Compur leaf shutter with settings T, B and $1^{-1}/300$ sec.

At the back there is the red window for observing the film transport (**Fig. 6**). The back is provided with a pressure plate (**Fig. 7**), which was not common in those times. The inside of the camera is shown in (**Fig. 8**).

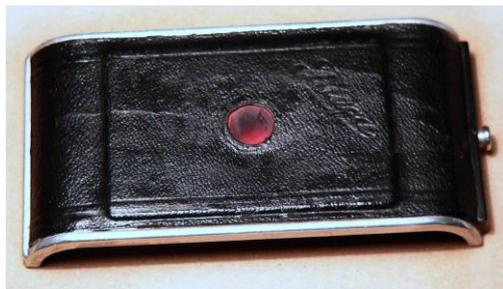


Fig. 6. The back plate.

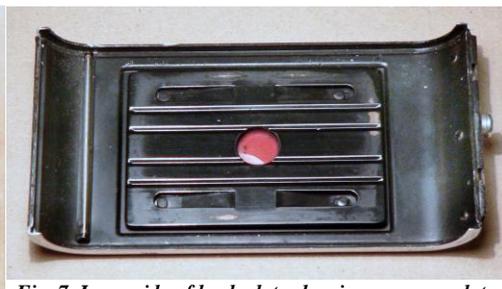


Fig. 7. Inner side of back plate showing pressure plate.

The tripod thread and the producer’s mark are placed on the bottom (**Fig. 9**). It seems somewhat strange that a camera so carefully made and provided with a Compur shutter, was fitted with a lens that could be successfully used only when its aperture was set at f/9 or smaller. However, the Ultrix Baby was also provided with one of best con-



Fig. 8. Internal view of the Ultrix.



Fig. 9. View of bottom plate.

temporary lenses, the Zeiss Tessar that made it a really great tool.

And It Weighs a Ton

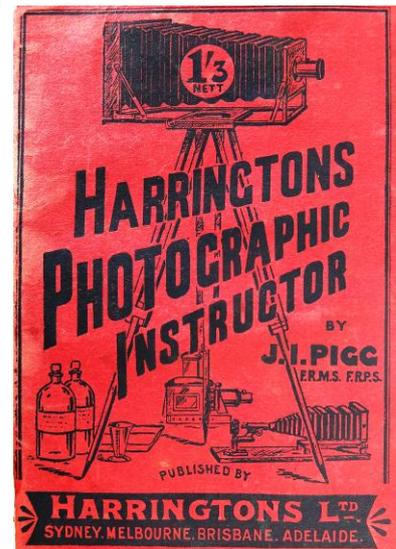
Roger Burrows

The name Harringtons crops up in photographic circles in Australia and indeed from around 1889 it was *the* name in NSW and Queensland. From their head office and warehouse and processing centre at 386, George Street, Sydney, their influence spread not just in the colonies of that time but also into England and Germany. John Harrington (1869–1934) was an astute and forward thinking man of his time and, in a similar way, Jack Hannes (of Hanimex fame) followed suit years later.

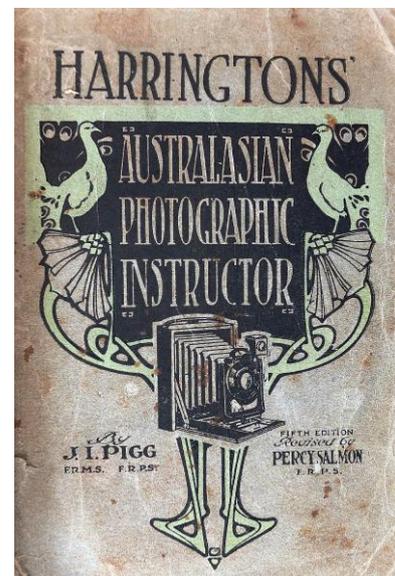
Harrington put together a business that exploited this new medium of photography in a very sound way, putting together agencies for a large range of product that covered all the needs of the time: chemicals, film plates, papers, cameras and accessories. To get the most out of his products he marketed a comprehensive book called Harringtons' Photographic Instructor (**Pic. 1**) for 1911 and the Australasian Photographic Instructor for 1914 (**Pic. 2**).

As you can see, they were expanding and now included New Zealand in the fold. The company now had offices in Sydney, Brisbane, Adelaide and Melbourne and had increased the range to include Goerz, Anschutz, Ernemann and Agfa as well as Johnsons of Hendon whereas in the 1911 book all products were from England and in particular Houghtons. The move to German products in 1914 would have proved disastrous for the company I should think. In the period 1889–1911 the sheer quantity of goods being sold by them enabled them to have most of them branded with the Harringtons' Ton brand in a circular button placed on the camera body.

The sales also enabled him to influence design by saying he wanted this style or that feature, just as Jack Hannes did in later years. I have three rebadged Ensigns in my collection, the oldest of which is an Ensign Model D (**Pics 3&4**), which in turn is a rebadged Krugener Delta Cartridge camera of 1898.



Pic. 1. 1911 Journal.



Pic. 2. 1914 Journal.



Pic. 3. Ensign Model D.



Pic. 4. Ensign Model D Interior.



Pic. 5. Ensign Model V type 1.



Pic. 6. Harrington Badge.

This camera has a Dr Busch's Detective Aplanat lens of f/4.5 and a Unicom shutter. It took Bullseye No. 4 film and produced 5 × 4 negatives on glass plates or film pack with adaptors. One can see rebadging was

alive and well long before the carmakers got into the game.

The next one is an Ensign Model V of 1906. This comes with red bellows, aluminium bed and brass bits with a seal skin covered mahogany body. The shutter is an Automat and the lens a Beck Symmetrical of f.8 (Pics 5&6).



Pic. 7. Ensign Model A. c1912.



Pic. 8. The Harrington 'TON' brand.

The last camera is a plain old box: an Ensign 2¼ model A c1912, branded Ton (Pics 7&8).

Harringtons began to retail radio sets and assemble them and supply radio parts. As they already had a distribution chain in place that would have been an easy progression to make. The company was taken over in 1933 by Kodak Aust. and a year later John Harrington died.

Next time you are poking around among some old box cameras or folders take a second look. It may be a Harrington and part of our heritage.

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The ILFORD DACORA cameras

Han Fokkelmann

In 1948 Bernhard Dangelmaier started his factory DACORA in Reutlingen, Germany. As opposed to the other new-born manufacturers he started with a simple box camera: the DACI, which became a success. From the beginning he was successful with well-constructed mass-produced items and that took the attention of Ilford. He was a second rate manufacturer, making products of reasonable quality that were cheap.

After 1945 many of them disappeared but they were replaced, most for a short time only, by a lot of new ones. Most were small; one or two types of cameras were made for a while, and then were not heard of again. Futura and Iloca are examples. By about 1960 the only well-known ones surviving were: Balda, Bilora, Dacora, Franka and Regula.

They produced cameras to sell under their own names, but often also supplied them to department stores, mostly American, under made up names. That trade demanded low prices so they had to manufacture in large volumes to achieve that. Dangelmeyer was one of the high-volume camera manufacturers.

They used one camera body and one lens, which, for the 35mm cameras, was the 45mm Steinheil Cassar f2.8. Buyers expected to pay more for a camera with extra features than for the basic model, and to get a superior lens as well. Many probably regarded the one lens that Dacora used as too simple for a camera with rangefinder and a semi-automatic exposure meter, but the cameras were low priced.

Until the seventies the film manufacturers realised that many of their costumers believed that they would get the best results by using film in a camera of the same brand, so having their name on a line of cameras would increase their film sales. Gevaert, the Belgium film manufacturer, was selling Gevaert cameras and Adox started its own camera factory. In 1957 the first Dacora cameras appeared under the Ilford brand. In Germany the Dacora name was still used; outside Germany it was always Ilford Sportsman or Sporti.

But Ilford did not just take only Dacora cameras in its program; mostly simple cameras of other manufacturers were also to be found under the Ilford name.

SPORTI

The most popular colour for the 6 × 6 cm Sporti was grey. That was the colour that had been held responsible for the success of the Italian Ferrania Ibis camera years before and there were some who said that it was its only selling point. This Sporti had a focussing achromatic lens. The diaphragm system was similar to that of a box camera, with two settings: 'Sunny' and 'Cloudy'; while the shutter had only Time and Instantaneous settings plus flash synchronisation.

Pic. 1.

It was the basis of two other models, both of which were black. One had the a 75mm, f4.5 Dignar lens and a Vario shutter; the other a 75mm, f2.9 Isco Westar lens, Pronto shutter and a self-timer. The prices of these two cameras were near to those of 35mm cameras, and that was in a time when 35mm cameras became more and more popular. Few camera dealers would stock them, so if you now find one at a fair you will have a lucky day. **Pic. 2.**



Pic. 1. L: Sporti with Vario and Dignar. R: the grey version.



Pic. 2. Sporti 4.

Besides this camera there was the Sporti 4, a 4 × 4 cm made of plastic camera for 127 film. This camera had two diaphragm settings, a meniscus lens and flash synchronisation. Its weak point was the pressure springs that braked the film roll. They were too weak to cope with a thick roll and resulted in many lost pictures. **Pic. 3.**



Pic. 3. Sporti 6.

These models were superseded by the Sporti 6, which was released in 1962. The new camera had an achromatic f8 lens with three distance settings and shutter speeds of 1/50 and 1/100 sec., plus double exposure prevention. What appears to be an exposure meter on the front of the camera beside the viewfinder is merely a decoration. That was something many other cameras also had at the time.

SPORTSMAN

The 35mm cameras were sold under the name 'Sportsman'. Unlike the roll film cameras, the name Dacora does not appear anywhere on them, although Dacora sold the cameras under its own name on the German market.

They were offered in two colours: black and grey. In some countries most of the cameras sold outside city centres were grey ones, while in the city everyone preferred the black ones and hardly any grey ones were sold. When first introduced, in 1957, these cameras had 45mm Dignar lenses, either f2.8 or f3.5, but within a few months they were given a 'new look' and all were fitted with the 45mm, f2.8 Steinheil Cassar. At the same time the shutter button was moved to the front. That helped reduce the risk of spoiled photographs, because pressure on the button steadied the camera by pushing it against the user's face. **Pic. 4.**

The basic L Vario model had a Vario shutter and no exposure meter. In those days anyone wanting to make colour slides usually bought a separate exposure meter. It remained a popular model for many years and, when the Gauthier shutter factory stopped production of the Vario shutter, it was fitted with a Pronto shutter and later with a Vero. Some from the last two years of production can be found with a Pronto 125 shutter. Beside the Vario there came, of course, the Prontor 250 and the Prontor 250 S, the latter having a self-timer. The type with the Prontor SVS was not a good seller and disappeared quickly.



Pic. 4. L: Sportsman Vario. R: Sportsman Auto RF.

The Sportsman R has a coupled rangefinder while the Sportsman F with a Prontor shutter has a built in AG flashbulb holder. Another model that sold well was the Sportsman L. This camera has a Bertram selenium exposure meter, which was not connected to the shutter. The aperture and the shutter speeds had to be read from the meter and then set manually. It had a Prontor 300 shutter and after some years its name was changed to Sportsman SL. The first Camera in the Sportsman Auto series was actually a semi-automatic; true automatics came later. It could have either a Prontor 250 LK shutter, with a top speed of 1/250 sec., or a Prontor 500 LK shutter that had a top speed of 1/500 sec. When Gauthier introduced the Prontor 300 LK shutter, Ilford followed with the Sportsman Auto 300 LK. The top model at the time was the Sportsman Auto RF that had a Prontor 500 LK shutter and a coupled rangefinder. **Pic. 5.**



Pic. 5. The Sportsmaster.

The really automatic camera has a typical construction. Dacora had the idea that automatic meant that all the functions had to be automatic. The Sportsmaster has an automatic Prontor Lux shutter, but there are four shutter buttons to press. Each button corresponds to a different camera-to-subject distance. The top button is for infinity, the lens is in its normal setting and nothing happens. Button 2 is for use for 4–8 m and when it is pressed the front lens moves from its place before the shutter works. Buttons 3 and 4 are for shorter distances and cause the front lens to move even further. It is the mechanical precursor of the automatic distance control of today. **Pic. 6.**



Pic. 6. SM Automatic.

Many consumers were unsure about automatic cameras, which had come on to the market on a wave, so they preferred cameras that offered both semi-automatic and automatic functions. Ilford offered them the SM Automatic. Its standard lens was the 45mm, f2.8 Steinheil Cassar, while it was also available with the 45mm, f2.8 Rodenstock Ysarex at a higher price. All of them were available in both black and grey, increasing the number of small variants that can be collected.

RAPID

Four black models that accepted an Agfa Rapid cartridge came on the scene after that new series was introduced. **Pic. 7.**



Pic. 7. L: Sportsman Rapid IV. R: Sportina Rapid II.

The new models were:

Sportina Rapid I with two shutter speeds and a fixed focus lens named Color-Subitar.

Sportina Rapid II with three shutter speeds and a Dignar triplet focussing from 1.2m to infinity.

Sportsman Rapid III with built-in AG bulb flash and a 40 mm, f2.8 Color-Isonar lens and a Prontor 125 shutter.

Sportsman Rapid IV, which was fully automatic with a Color-Dignar or Color-Subitar f3.9/40 mm lens. In English-speaking countries there was also the Ilford Sportina Ilfomatic camera with a Color Dignar f3.9/40 mm lens and a simple 1/40 plus 1/90 shutter. Later it had a type 2 Dacora Dignar Anastigmat f3.9/40mm lens. All these cameras made twelve exposures 24 × 36 mm on Rapid film.

INSTANT

The Rapid series did not have a long life. Soon after the Rapids came the 126 series.

These metal coloured cameras were:

Sportsman C Instant 126 with a Color-Subitar lens and two shutter speeds: 1/90 and 1/30 sec, but with apertures marked as 'sunny' and 'cloudy' like the Kodak system.

Sportsman R Instant 126 with a Color-Dignar without distance indications and four diaphragm symbols: Sun, Sun and Cloud, Cloud and Flash.

Sportsman E Instant 126, fully automatic with a Color-Dignar lens, and this may have only been marketed in Europe. **Pic. 8.**

All these models have a built-in socket for flashcubes.



Pic. 8. The 126 LC and RE.

SPORTSMAN

In 1967 the 35mm series was totally renewed. They had a different, larger body and were only available in black. The Steinheil Cassar lens was replaced by an Isco Color-Isconar f2.8/45mm. The shutter for the basic model was a Prontor 300.

The series was:

Sportsman 300.

Sportsman 300 S with self-timer.

Sportsman 300 L with non-coupled, built-in Bertram exposure meter.

Sportsman 300 SL, same as L, but with a self-timer.

Sportsman 300 LK semi-automatic. **Pic. 9.**

Sportsman 300 EB, as the LK plus a coupled rangefinder.



Pic. 9. L: 300 L. R: 300 LK.

At that time Dacora moved from Reutlingen to Munich and that is why some cameras have the extra notation 'MK' which stands for München Kamerawerk.

Alongside this series, in 1967, there came a group of three cameras with CdS exposure meters from Bertram. They were semi-automatics with Rodenstock Color Trion Lanthan f2.8/45mm lenses.

They were:

Sportsman Electric L with Prontor 300 L-E.

Sportsman Electric S with Prontor 500 S-E and self-timer.

Sportsman Electric SR as for the S plus a coupled rangefinder. **Pic. 10.**



Pic. 10. Electric S.

The last models appeared in 1972. They were smaller than the previous ones and they had the number '35' in their name, as did the Yashica and the Konica range.

They were:

Iford 35 R with Color-Dignar and four weather symbols.

Iford 35 RL as the 35 R but with a non-coupled exposure meter.

Iford 35 CL with a Color Iscomar f2.8/45mm, but has on the lens mount the name: Sportsman. The shutter speeds are: B, 30, 60, 125 and 300. A self-timer is built-in. The CdS exposure meter is not coupled. **Pic. 11.**



Pic. 11. 35 CL.

By this time competition from mass produced cameras from Asia was becoming too strong to resist. In 1972 Dacora was taken over by the Weber Group and the contract with Ilford was over. Dacora closed in 1976.



What better way to close an Ilford article than with photos of two Ilford classics? So renowned they need no captions.



The *VIDEON* stereo cameras

Geoff Harrison

In *Back Focus* number 95 I wrote about the two View-Master stereo cameras. The first model was discontinued in 1955 even though there was a revival of interest in stereo photography in the early 1950s. One reason was that the **Stereo Realist** had earlier come onto the market making larger stereo pairs on 35mm transparency film. The five-perforation format of about 23×24mm was soon adopted by other makers and became known as the Realist format. Sears catalogue of 1953 listed the **Stereo Realist**, **Revere Stereo**, **Iloca Stereo** and the **Videon II**. Kodachrome slides in Realist format were returned by Kodak in stereo mounts and in 1954 they marketed the **Stereo Kodak**.

Stereocrafters Inc. was a camera maker in Milwaukee, Wisconsin, USA, and their first camera was the **Videon** introduced in 1950. (Pic. 1.) It made 16 stereo pairs on 20-exposure 35mm film. The pair of Ilex 'Stereon' Anastigmat 35mm f3.5 lenses were in unnamed (but probably Ilex) four speed shutters with B and T but no provision for fitting a cable release. There was a PC flash contact below one shutter. The lenses were coupled for focussing by a



Pic. 1. First model Videon.



Pic. 2. Lens and shutter settings.

bar that moved as the lenses were rotated so that it indicated the distance in feet on the front scale. (Pic. 2.) Each winding advanced the film ten perforations. The wind knob was lifted to disengage it so the film could be rewound using the rewind knob. The camera body was moulded from heavy plastic with metal top and bottom plates; it feels quite a solid unit. The back and base are removed as one unit for easy film loading.

The **Videon** was replaced in 1953 with the **Videon II**, which had a slightly different appearance and redesigned features. (Pic. 3.) Priced at \$97.48 it was cheaper than the competition. The same body now had the top and bottom plates finished in chrome. The same lenses and shutters were in different mounts. The outer rings around the lenses rotated; the right ring selected the shutter speed, the left ring selected the aperture. Beside each mount was a tab; the right tab cocked the shutter, the left tab was for focussing. (Pic. 4.) Again there was nowhere to fit a cable release.



Pic. 3. Videon II.



Pic. 4. Front controls.

On the top plate there was now a switch for film advance or rewind. The flash contact was in the same position but had been changed to a bayonet fitting.

I found that on both cameras the back was a tight fit. After turning the lock button to the unlock position I took the retaining screw from the case and screwed it into the base so I had something to hold onto to pull the back off.

I have not been able to discover when production ceased but one source says the company continued

into the 1960s at 2430 S. 28th Street, Milwaukee, Wisconsin. It seems that Stereocrafters made no other cameras.

Hal Phyfe-Madison Avenue

John Fleming

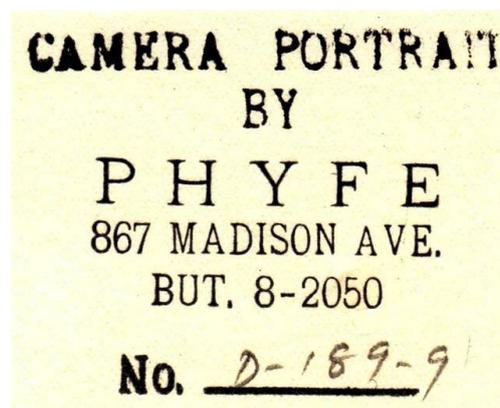
Last year I was helping an executor clear the estate of a 96 year old's amassed belongings. Born in Hobart, Tasmania, his grandfather had been a notable ship's captain who later spent some years manning Tasmanian lighthouses. Several boxes of old photographs were gathered to donate to the Maritime Museum in Hobart. A more modern portrait of a couple then caught my eye. Lightly sepia toned, very stylish, quite compelling, it was a 10 × 12 inch print in a thin gold metal frame.

'Wow, looks like 1930s movie stars!' said the executor, adding 'Do you know who they might be?' I had no idea but commented it was a very professional portrait and I quite liked it. 'It's yours, nobody else left to have it', was the reply. When I arrived home I slipped it out of the frame for a closer inspection. Expecting a well-known Australian studio photographer's identification, imagine my surprise to see it was American, Madison Avenue, New York City, and the photographer was Hal Phyfe (**Pic. 1**).



Pic. 1. Portrait, sepia toned, 12x10 by Hal Phyfe.

The name was very vaguely familiar, maybe a Hollywood publicity photographer—I had to discover more. I am indebted to David S. Shields for the following. Hal Phyfe (full name, Herold Rodney Eaton Phyfe) was related to Duncan Phyfe the iconic furniture designer, and was born in Nice, France, in 1892 to a New York society family. He trained as a sculptor and painter before pursuing photography in World War I, documenting a U.S. aviation unit. After the war he did illustrative pastel artworks, many for magazine covers. In 1926 he opened his photographic studio and built a reputation for theatrical portraiture, doing most of Ziegfeld's work in the early 1930s. Phyfe was somewhat eccentric, often wearing moccasins and denim to society balls. Liking animals, he was entrusted with a jailed bootlegger's red tabby cat! In 1931 Phyfe visited Hollywood and was besieged for portrait sittings but soon returned to New York to resume a career as one of the top society and theatrical photographers. He was on the committee of many arts balls and judged various photo contests. In June 1950 he moved his studio to 980-990 Madison Ave. My portrait print was taken at the original 867 Madison Ave studio (**Pic. 2**).



Pic. 2. Studio rubber stamp pre June 1950.



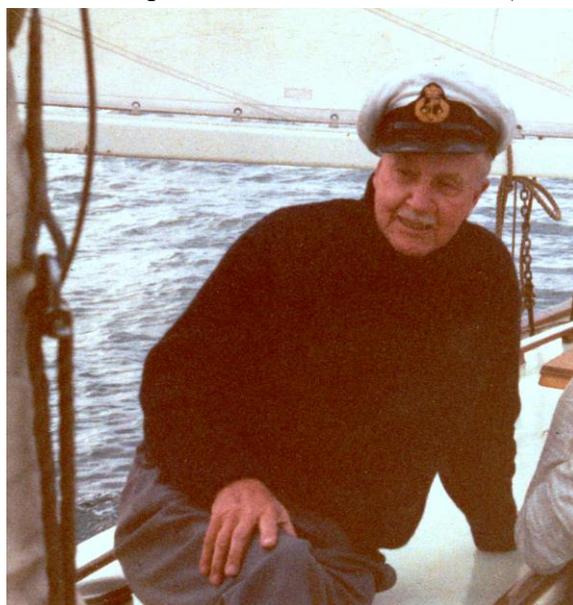
Pic. 3. Hal Phyfe red crayon signature.

Hal Phyfe signed most prints with distinctive squared letters in red crayon. His Hollywood portraits were signed in white on the negative. Photographic peers have described Phyfe as 'A master of middle greys, exquisitely refined shading. His Society portraits are well posed and understated.' That indeed describes my 10 × 12 photograph. This is an interesting, original, silver-gelatine print to find in Australia, and a quite masterly work (**Pic. 3**). Hal Phyfe died in 1955. The question remains though as to whom the subjects are. Fortunately, having known the framed portrait's

owner for over 40 years, various snippets of past conversation piece together to narrow it down to perhaps two possibles.

Either it was the American owner of a yacht entered in the 1948 Sydney-to-Hobart race (aboard which my old friend had been navigator) or it was Richard Dehle, son of the former German consul for Tasmania. I remember being told Richard Dehle moved from Hobart, Tasmania, in the mid-1930s to the USA, later becoming a pilot in the U.S. air force. I have a small photo of this man's brother (Chris Dehle) and both have similar features. His age in this 1940s Hal Phyfe portrait, presumably with his wife, would be right. Perhaps the final clue is the fact my late 96 year old friend had inherited all of Chris Dehle's belongings in the 1970s, probably including this framed portrait.

In the absence of further information, I began writing this article when I remembered one other mature aged person living in a semi-rural area of Victoria who had known the 96 year old former owner of the framed portrait. Thinking little would come of it, I nevertheless emailed him the photo. The next day I received an excited phone call from Bruce Moran, "They are my parents!" At last, the mystery was solved. The amazing tale surrounding the Hal Phyfe portrait then unfolded.



Pic. 4. Captain Frederick H. (nickname 'Paddy') Moran at sea.

It seems Bruce's father, Dr Frederick Harold Moran, after graduating from Melbourne University, and working in Australia, had been a successful Harley Street (London) specialist and around 1935 began courting his future wife Heather. An actress of considerable repute, she had travelled to America to star in a play on Broadway. Meanwhile, back in London, Dr Moran became increasingly lovesick and in a moment of supreme confidence (or sheer bravado!) he sent a trans-Atlantic cable which read, "TERMINATE CONTRACT- MARRY ME". The message must have had effect as the couple became engaged and the Hal Phyfe portrait was taken in November 1935. The Moran's were married in Chicago on Christmas Day 1935, the wedding also being photographed by Hal Phyfe. Bruce Moran adds the comment "I think Hal Phyfe was the American version of our Athol Shmith".



Pic. 5. The 36ft yacht 'Heatherlie', built in Melbourne 1948.

Frederick Moran was also an inventor and a director of Notek Auto Lamps in England and devised the war time 'convoy lights' for military vehicles. Being a keen photographer, he employed a reverse rangefinder idea to shine two converging narrow beams at the rear of a vehicle in front. These aligned when the vehicles were a correct, safe distance apart. This is a similar principle to the well-known Kalart 'Focuspot'. Another famous Notek product post war was the 'Blue Spot' fog lights. Apart from being a stills photographer with his Leica (a 1930 Model 1) Dr Moran used a 16mm Bell & Howell 'Filmo' into the 1950s. Another passionate interest was sailing, a relaxing pastime for a busy surgeon. **(Pic 4.)**

After World War 2, the Moran's lived in Melbourne and around 1948 Dr Moran, by this time Commodore of The Royal Melbourne Yacht Club, had a yacht built which he christened 'Heatherlie' after his wife. **(Pic 5.)** The yacht was entered in the annual Queenscliff-to-Devonport race across the treacherous waters of Bass Strait, the navigator being Spencer Tempest-Warman, from whose estate the Hal Phyfe portrait recently came to me. It's an elegant work by a distinctive photographer and I love it!

HEINZ WAASKE - Mr. MINIATURE

Herb Parker

The idea for this article came from the one about Fritz Kaftanski (BF 105) by Roger Burrows. Heinz Waaske was one of the most gifted and successful camera designers of the post war period in what was then West Germany. His most famous designs were the Edixa SLR series and the legendary Rollei 35, but there were many others. What follows is mostly taken from 'Kameras für Millionen' by Eichmann and Voigt (Wittig Fachbuchverlag, 1997). I have not tried to cover all the technical details as I do not have the technical expertise, and to keep this article reasonably short I have not tried to include every single model.



Edixa Reflex C.



Rollei 35.

Heinz Waaske (pronounced *Varsker*) was born in Berlin on the 4 October 1924. His family was not well off but he was a bright student with an interest in anything technical from childhood. After completing his schooling, he joined Telefunken as an apprentice precision mechanic in 1939 until he was drafted into the Wehrmacht as an anti-tank gunner in 1943. He saw action on the Russian front and was severely wounded in one leg in December 1943—the only survivor of his battery. That proved to be his good fortune, because his wound needed long recuperation and, by the time he was able to walk again (on crutches), the war was over. Unfortunately for him, whilst not fit for combat, he was still a soldier and as such spent three months as a Russian POW. During that time, his love of the miniature already manifested itself—he carved a complete set of tiny chess pieces, with the two Kings less than twenty millimetres high. That set was the only possession he managed to smuggle out.

In July 1945 Waaske joined the Berlin firm Krenzin as a technician doing repairs, but while there he designed his first camera, a 'spy camera' for 16mm film measuring just $56 \times 28 \times 25$ mm, which he called 'Pocket Niere' (Niere means kidney in German). An American in the occupation forces happened to see it, saw its potential in the then developing cold war, and bought both prototype and drawings for DM 3400, then a considerable sum. Unfortunately, only two prototypes were ever built.

In 1948 Waaske joined the firm of Heinrich Wirgin, initially as a repair technician. Wirgin was a Jew who, with his two brothers, had established a factory in Wiesbaden to build fairly basic cameras for the mass market before the war. He was one of the few who saw the Nazi threat for what it was, and in 1938 he sold his factory (to Adox) and emigrated to the USA where he 'Americanised' his name to Henry. In 1948 he returned to Germany and bought back what was left of his factory (which had been 80% destroyed in the bombing). He saw the market potential for German-made cameras and went back into business.



Edinex III.

After joining Wirgin, Waaske soon became disillusioned with the very basic 'bread and butter' cameras Wirgin was building and soon came up with designs of his own, beginning with a viewfinder camera, the Edinex III, an improvement on earlier Edinex models. Unlike the then major German makers Leitz, Zeiss, Voigtländer and Rollei, Waaske saw that the future lay with SLRs with focal-plane (FP) shutters, and eventually he persuaded a reluctant Henry Wirgin to give him time to design such a camera. Waaske started on his design in 1951, making extensive use of planetary gears. The resulting Edixa SLR, then the only West German FP shutter SLR, was the first of a series that sold some 200,000 units in various versions and became the mainstay of the Wirgin stable. As a result,

Waaske was appointed Chief Designer for Wirgin in 1953. Not all of his designs were commercially successful, but the sub-miniature Edixa 16 and a stereo camera for the American market sold well. Other designs such as an 8 mm movie camera were never produced. But Waaske became obsessed with the idea of a very compact camera of high quality. For him that meant a very compact 35mm camera with a retractable lens, and he produced the first prototype of what was to become the Rollei 35 by 1964. By the extensive use of planetary gears and designing a radically new and very thin shutter, in which the mechanism was located either side of the lens instead of around it so that the lens could be retracted, and by overcoming a number of other technical issues Waaske came up with a very small and compact but full-frame 35 mm camera. Unfortunately, Henry Wirgin, who by then was getting on in years, was preparing to get out of making cameras, and so had neither the money nor the will to invest in anything so radical and new. That, and some disagreements about money, led to Waaske leaving Wirgin in late 1964.



Edixa 16



Rollei A26.

At that time, the German camera industry was going through a critical time. Strong competition from the clever and resourceful Japanese was one factor. The other was that most of the major German makers were by that time run by older men who resisted change, plus some complacency/arrogance. Waaske tried to interest the big

makers in his design, but received rebuttals from Leitz, Kodak Stuttgart, Voigtländer and Agfa. Eventually he joined Rollei, initially as a designer, in January 1965. Once in Rollei's employ he showed his design to Rollei boss Dr. Heinrich Peesel, and here at last there was interest. Rollei were in crisis themselves, the TLR market having peaked in 1957. They needed something new to offer the market, and Peesel saw that Waaske's design might be just what the doctor ordered. The now famous Rollei 35, initially with a Tessar lens, was first shown at Photokina in 1966 and was an instant success that revived Rollei's fortunes. There were later variants such as the 35S with a Sonnar lens



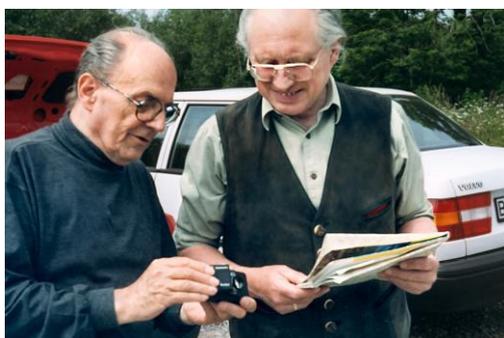
Rollei A110.



Vitoret 110.

and an economy version B35 with a selenium meter, plastic body and no slow speeds. Some 2.5 million units were produced in Germany and Singapore. The Rollei 35 was a huge world-wide success.

But Heinz Waaske did not sit on his laurels. Subsequent designs for Rollei included the Rollei A26 for Instamatic film in 1969 and the Rollei A110 for the later 110 cartridges in 1975. Both sold in hundreds of thousands. Then came the Voigtländer Vitoret 110 (by 1974 Rollei-owned Voigtländer), which also sold well.



Heinz Waaske, left.

In 1978 Waaske left Rollei and set himself up as an independent designer in Braunschweig (Brunswick). In that role, he was commissioned to produce a number of designs for Minox, Zeiss, Robot and other makers, as well as contributing to designs by others. Many of his designs were never marketed, either because the client firm would not take the risk or because the banks would not finance it. Some of his designs were marketed successfully, such as the Zeiss Axiophot film cassette for microscopy, a multi-directional loudspeaker for Blaupunkt and a pie-shaped

security camera for Robot. Designs that never made it past a prototype included a 'pocket reflex', interchangeable cassettes and a camera that could use two films at the one time. Since Waaske was being paid for his designs, whether or not they were ever produced, he was able to live well. Heinz Waaske was a heavy smoker and consumer of many cups of coffee. He died of heart failure in 1995, aged 70, but his memory lives on, especially in the wonderful little Rollei 35.



Peter Kitchingman is delighted with his latest win at our recent auction: a Japanese Yen Camera.



There would be very few who would not know of the lovely little Rollei 35 (and others like it) and Herb Parker, prompted by an earlier article, will now bring us the story of the brilliant man behind its conception....Heinz Waaske.



From Stefan Sztromajer: The Ihagee Ultrix Baby.



Hal Phye-Madison Avenue. From John Fleming.



Geoff Harrison presents the Videon Stereo Cameras.