



# BACK FOCUS

Journal of the Australian Photographic Collectors Society inc.

Incorporation Registration No. A16888V

ABN 55 567 464974

Issue No 108

March, 2018



From Isamu Mabuchi: A panoramic adaptor for a Leica.



From Michael Parker: the story of the Graphic 35.



Explore the French Kodak's with Roger Burrows.



John Fleming investigates some 'home brewed' items.



# THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

ABN 55 567 464 974

## OFFICE BEARERS OF THE SOCIETY

**PRESIDENT:** Rod Reynolds (03) 9853 7821      **VICE PRESIDENT:** Ken Anderson (03) 9457 1985  
**SECRETARY:** Stephen Chung 0425 793 193      **TREASURER:** John Young (03) 9712 0413  
**COMMITTEE:** Ian Carron Leigh Harris Brian Hatfield Kevin Saunders  
Andrew Korlaki David Donaldson

**Market Organiser:** Leigh Harris. **Web Master:** Rod Reynolds **LIBRARY:** Now held at AMRA Hall.

**BACK FOCUS EDITOR-** Ian Carron (03 9435 5659) **Article Proof Reader:** John Crossley

**Editorial Matters & Back Focus Submissions to:-**

Ian Carron. 10 Bicton Street. Greensborough. Victoria. 3088 Australia

**Email:** backfocus@apcsociety.com.au **If in doubt, please request details for article format required for submissions.**

All **original** articles are **copyright** of the **authors**. Permission may be given to reproduce any **original** Back Focus article by any Society of a non-profit type with similar interests and aims to the Australian Photographic Collectors Society Inc. **on application to the editor**, as long as a credit is given as to the source of material and two complimentary copies sent to the editor at the Greensborough address.

Back Focus is set out by Ian Carron on an I5 Quad CPU 13Ghz IBM compatible computer using Microsoft Word 2013. Four issues p.a.

**Society e-mail address:** secretary@apcsociety.com.au **Web Site:** www.apcsociety.com.au **Newsletter:** andrew@korlaki.com

**Address all Society correspondence to:-**

Stephen Chung. 11 Booran Avenue. Glen Waverley. Victoria. 3150 Australia.

Meetings are held at Australian Model Railway Association. 92 Wills Street. Glen Iris.

Hall Open Midday. Meeting commences approx. 1pm.

Membership Subscription, Local & Overseas \$30.00 per annum

**Send Subscriptions to:** Treasurer, APCS. P.O. Box 126. Kangaroo Ground. Vic. 3097.

**BACK FOCUS**  
PROUDLY PRINTED BY



**Minuteman Press**  
The First & Last Stop in Printing.  
a member of A.P.C.S.

- Custom Graphic & Logo Design
- Business Cards & Stationery
- Flyers, Postcards, Brochures, Pamphlets
- Invitations, Tickets, Membership Cards
- Greeting Cards, Calendars, Fridge Magnets
- Photocopying, Binding, Laminating
- Posters, Pull Up Banners, Vinyl Banners
- Personalised Promotional Products

## 10% Discount

for A.P.C.S. Members  
Simply mention this advert when placing your order.  
Offer does not apply to all products.

minuteman press epping  
a 92 wedge street epping vic 3076  
t 9401 1955 f 9401 1966  
e epping@minutemanpress.com  
w www.epping.minutemanpress.com

## Notes from the desk of the Editor:

It was with the greatest of sadness that we learned recently that Margaret Mason had passed away quietly at home after a meeting. Since joining the APCS in 1983 Margaret has occupied many positions and pursued all of them with a passion. That has all been well covered elsewhere. To many of us Margaret was also a friend. I still recall, over twenty-five years back now, when I was settling into my house after an amicable marriage breakup, I mentioned to Margaret on the phone how my bedroom curtains, part of the 'division of spoils' were around 18" too long and dragged along the floor. Next day I answered a knock on the door and, there was Margaret, portable sewing machine in hand and she greeted me with, "take me to those over-sized curtains!" Over lunch we were chatting and she asked how I was off financially? I laughed and said I was near skint! After buying the necessaries, fridge, washing machine etc., I walked in the door with around \$100 to my name! Margaret immediately offered \$5G if I needed it, "just pay it back when you can." After thanking her profusely, I was able to assure her that I was okay, all had been paid for, I owed nothing, the business was doing well and I should be financially healthy again before long. And that's the Margaret I'll remember. As an old saying goes:

'A friend will joyfully sing with you when you are on the mountain top, but a true friend will take your hand and walk beside you through the valley.' Margaret, our meetings and auctions will never be the same again without you.

Ian Carron. Ed.



## Index to This Issue:

<b>Graflex Graphic 35.</b>	<b>3</b>	<b>J Burgess Watt.</b>	<b>9</b>	<b>Leica Panoramic.</b>	<b>10</b>	<b>Women Photographers.</b>	<b>12</b>
<b>Ebner Cameras.</b>	<b>16</b>	<b>French Kodak's.</b>	<b>17</b>	<b>Beirrette.</b>	<b>19</b>	<b>Home Brewed.</b>	<b>21</b>
<b>Angior Photos.</b>	<b>22</b>						

# The Graflex Graphic 35

Michael Parker

This article was produced with considerable assistance from US Graflex enthusiast Ken Metcalf. It was first published in Graflex quarterly Issue 3, 2016 and all prices quoted are in US dollars. I've drawn on Ken's research and on a short piece by Tim T. Holden in Graflex Historic Quarterly Volume 2 Issue 2 (mid-1997). This was complemented by the recent find of Tim's *Black Book* of personal data about production as well as on some files provided recently to Ken by Tim's daughter. Tim Holden started working for Graflex in 1935 moving up the management ranks and retiring in 1973 following the takeover by Singer. In retirement, he retained a strong connection to the products of Graflex, worked with George Eastman House and contributed to several books. All the unattributed images are courtesy of Ken Metcalf.

My article on the Cee-ay 35 camera in Back Focus 101 included a discussion of its transformation to the Ciro 35 and ended with the Graphic 35 as a related but somewhat distant cousin. Now, thanks to Ken's research, more information is available and it's clear that the Graphic 35 deserves a comprehensive overview.

The Graphic 35 **Fig 1** is the result of an overhaul of the Ciro 35 marketed by Graflex up to 1955 and despite some outward similarities, it bears only faint resemblance internally. The camera is an interesting mix of innovation and tradition. The focussing arrangement and the front mounted shutter release both designed for ease of operation, were modern and unique while the separate rangefinder window, separately cocked shutter and knob wind were outdated at a time where most competitors had lever wind combined with shutter cocking and a single viewfinder/rangefinder window.



*Fig. 1. A late Graphic 35 with Universal Spectramatic band. Photo by Ken Metcalf.*

The Graphic 35 came with a Prontor–SVS shutter with speeds from 1 to 1/300 sec with self timer, M & X flash synchron., and from May 1955, a choice of 50mm lens with f/3.5 or f/2.8 aperture. The top deck carries a hot shoe, frame counter showing how many pictures are left, wind and rewind knobs and a neat, bright blue Graflex logo. A clearly visible distance scale sits just below the top deck in a fan-shaped cutout and is surrounded by engraved aperture numbers indicating depth of field. The camera came with 'handsome scuff-proof silver grey covering, satin chrome finish and diamond turned knobs'. Some later coverings seem to have been more black than grey. **Fig 2.**



*Fig. 2. Back view Graphic 35 – Rangefinder window is on the left. Photo by John Wade.*

The main sales features for the Graphic 35 were 'push button focussing' and 'Universal Spectramatic Flash Settings' and these are treated in detail below. Entries from Tim Holden's *Black Book* **Fig 3** shows that the first shipments of the camera were on 25 February 1955 and a press showing - part of a marketing blitz - was held at 'Toots Shor's famous New York restaurant' on 8 March 1955. **Fig 4.** The previous Ciro 35 had been advertised as 'the only rangefinder camera under \$50'. This new and improved camera was still great value at \$77.50. A complete outfit in March 1955 with f/3.5

lens, flash unit and case retailed for \$89.50. In May 1955, the same outfit but with the new f/2.8 lens, retailed for \$99.50.

109  
GRAPHIC 35

1st shipment 2/25/55. Casso sham 3/9/55  
80mm 4.5" Reductor lens. Roster SVS  
Double magnet distance dial 2/2/55  
Lens in gutter mag. cutter July 1, 1955  
F.2.9 Casso Sham lens, double roller hand. Rev 10, 1955  
2nd shipment of 10,000 field units, mostly of 35mm film.

---

110

Front All threads 31.5 x .25 mm O.D.  
DPN 30mm by 5mm F.038 - .003 mm 3 full threads in  
front of front cell ring. Ed. 10/26

Universal Aperturamatic 1/16" first delivery. 9/21/54  
19 - 1/16" 1/16" black index line  
21 - 1/16" 1/16" push " "  
22 - 1/16" 1/16" red " "  
10 - 1/16" 1/16" black " "

Close on beyond fresh for '57

Fig. 3. Notes from Tim Holden's Black Book.

MARCH 1955

# Graphic 35 INTRODUCED AT SPECIAL PRESS SHOW IN N. Y. CITY



Simultaneous with its announcement to Graflex dealers across the nation, the new Graphic 35 was introduced to editors of leading photographic publications, camera reviewers and consumer magazines.

Tim Holden's *Graphic 35* New York review.

An audience of more than 50 key editors and writers saw the Graphic 35 demonstrated, viewed a pair of films showing the details of the machine and saw an exhibition of other still and black and white photography taken with a Graphic 35 camera by famed photographer, Joseph Lawrence Brant.

**MAGAZINE ARTICLES**

In preparation for the press show, the camera was loaned to 100 editors and has magazines were mailed cameras were sent for testing. Articles appearing on their desks will appear in their own and a publication beginning in April.

**GRAPHIC 35 ON TV**

In addition to their press magazine articles on the Graphic 35, a number of network television broadcasts for the camera have been arranged including magazine appearances on the "50 Year" show on one of the major TV networks which will appear on the "50 Year" show on one of the major TV networks.

Other publicity activities include use of the Graphic 35 in a national wide video telecast with outdoor life scenes in April in several cities, and a special mail order service magazine which will feature the camera in a number of publications.

**COUNTRY-WIDE COVERAGE**

The national focus of consumer magazine articles, along with numerous newspaper and radio television placements, will provide major news coverage in all areas. Starting with the introduction of the Graphic 35.

**Non-professional Class most popular**

Prizes already "tagged" for have been submitted to date from 34 states and four foreign countries, and the bulk of the prizes is very high.

The greatest volume of prizes submitted this year has been in the amateur class closely followed by the non-professional class. Amateur photographers has produced a number of very high quality pictures, winning the contest in which the bulk of photography is going to improve and right on the amateur scene.

Another one classification, a prize also for world progress, has also been a successful addition to the Photo Contest. Contest Director, who clearly watches this section, which includes a fast-growing market of camera buyers.

**Winners to be announced**

The contest, open from January 1 to March 1 will be judged during March, and winners will be announced in coming issue of *Photo News*.

Fig 4: Graflex report on the press introduction of the Graphic 35.

## How many were made?

A comprehensive production table for the Graphic 35 produced by Tim Holden Fig 5 provides detailed statistical information. Cameras were generally manufactured in batches of 2000 or 3000 with production starting in August 1954 and ending in July 1957. Despite the short production life of about 3 years, a total of 68 269 cameras were made and distributed. Serial numbering started at 550,000 in November 1954, continuing to 599,999 in September 1956.

Numbering then recommenced at 1100,000, finishing with camera number 1118,269 in July 1957\*.

## Push button focussing

The precursors of the Graphic 35, the Cee-ay 35 and Ciro 35 used a sliding tube focussing arrangement with a pin engaged with a curved slot in the lens barrel and activated by the up-and-down movement of the focussing lever. The Graphic 35 persisted with the sliding tube arrangement but thanks to the ingenuity of Graflex instrument maker Lewis Traino, this became a much more sophisticated but still robust arrangement with the in-house designation 'wing focussing'. Wing focussing uses a system of gears and levers activated by ridged piano-key style buttons on either side of the lens to push the lens barrel back and forth while activating the split-image rangefinder. Fig 6.

Graphic "35" Total 68,269

8/11/54	550,000 - 671,500	121,500
8/11/54	550,000 - 551,999	2,000
8/11/54	552,000 - 553,999	2,000
8/11/54	554,000 - 555,999	2,000
8/11/54	556,000 - 557,999	2,000
8/11/54	558,000 - 559,999	2,000
8/11/54	560,000 - 561,999	2,000
8/11/54	562,000 - 563,999	2,000
8/11/54	564,000 - 565,999	2,000
8/11/54	566,000 - 567,999	2,000
8/11/54	568,000 - 569,999	2,000
8/11/54	570,000 - 571,999	2,000
8/11/54	572,000 - 573,999	2,000
8/11/54	574,000 - 575,999	2,000
8/11/54	576,000 - 577,999	2,000
8/11/54	578,000 - 579,999	2,000
8/11/54	580,000 - 581,999	2,000
8/11/54	582,000 - 583,999	2,000
8/11/54	584,000 - 585,999	2,000
8/11/54	586,000 - 587,999	2,000
8/11/54	588,000 - 589,999	2,000
8/11/54	590,000 - 591,999	2,000
8/11/54	592,000 - 593,999	2,000
8/11/54	594,000 - 595,999	2,000
8/11/54	596,000 - 597,999	2,000
8/11/54	598,000 - 599,999	2,000
8/11/54	600,000 - 601,999	2,000
8/11/54	602,000 - 603,999	2,000
8/11/54	604,000 - 605,999	2,000
8/11/54	606,000 - 607,999	2,000
8/11/54	608,000 - 609,999	2,000
8/11/54	610,000 - 611,999	2,000
8/11/54	612,000 - 613,999	2,000
8/11/54	614,000 - 615,999	2,000
8/11/54	616,000 - 617,999	2,000
8/11/54	618,000 - 619,999	2,000
8/11/54	620,000 - 621,999	2,000
8/11/54	622,000 - 623,999	2,000
8/11/54	624,000 - 625,999	2,000
8/11/54	626,000 - 627,999	2,000
8/11/54	628,000 - 629,999	2,000
8/11/54	630,000 - 631,999	2,000
8/11/54	632,000 - 633,999	2,000
8/11/54	634,000 - 635,999	2,000
8/11/54	636,000 - 637,999	2,000
8/11/54	638,000 - 639,999	2,000
8/11/54	640,000 - 641,999	2,000
8/11/54	642,000 - 643,999	2,000
8/11/54	644,000 - 645,999	2,000
8/11/54	646,000 - 647,999	2,000
8/11/54	648,000 - 649,999	2,000
8/11/54	650,000 - 651,999	2,000
8/11/54	652,000 - 653,999	2,000
8/11/54	654,000 - 655,999	2,000
8/11/54	656,000 - 657,999	2,000
8/11/54	658,000 - 659,999	2,000
8/11/54	660,000 - 661,999	2,000
8/11/54	662,000 - 663,999	2,000
8/11/54	664,000 - 665,999	2,000
8/11/54	666,000 - 667,999	2,000
8/11/54	668,000 - 669,999	2,000
8/11/54	670,000 - 671,999	2,000
8/11/54	672,000 - 673,999	2,000
8/11/54	674,000 - 675,999	2,000
8/11/54	676,000 - 677,999	2,000
8/11/54	678,000 - 679,999	2,000
8/11/54	680,000 - 681,999	2,000
8/11/54	682,000 - 683,999	2,000
8/11/54	684,000 - 685,999	2,000
8/11/54	686,000 - 687,999	2,000
8/11/54	688,000 - 689,999	2,000
8/11/54	690,000 - 691,999	2,000
8/11/54	692,000 - 693,999	2,000
8/11/54	694,000 - 695,999	2,000
8/11/54	696,000 - 697,999	2,000
8/11/54	698,000 - 699,999	2,000
8/11/54	700,000 - 701,999	2,000
8/11/54	702,000 - 703,999	2,000
8/11/54	704,000 - 705,999	2,000
8/11/54	706,000 - 707,999	2,000
8/11/54	708,000 - 709,999	2,000
8/11/54	710,000 - 711,999	2,000
8/11/54	712,000 - 713,999	2,000
8/11/54	714,000 - 715,999	2,000
8/11/54	716,000 - 717,999	2,000
8/11/54	718,000 - 719,999	2,000
8/11/54	720,000 - 721,999	2,000
8/11/54	722,000 - 723,999	2,000
8/11/54	724,000 - 725,999	2,000
8/11/54	726,000 - 727,999	2,000
8/11/54	728,000 - 729,999	2,000
8/11/54	730,000 - 731,999	2,000
8/11/54	732,000 - 733,999	2,000
8/11/54	734,000 - 735,999	2,000
8/11/54	736,000 - 737,999	2,000
8/11/54	738,000 - 739,999	2,000
8/11/54	740,000 - 741,999	2,000
8/11/54	742,000 - 743,999	2,000
8/11/54	744,000 - 745,999	2,000
8/11/54	746,000 - 747,999	2,000
8/11/54	748,000 - 749,999	2,000
8/11/54	750,000 - 751,999	2,000
8/11/54	752,000 - 753,999	2,000
8/11/54	754,000 - 755,999	2,000
8/11/54	756,000 - 757,999	2,000
8/11/54	758,000 - 759,999	2,000
8/11/54	760,000 - 761,999	2,000
8/11/54	762,000 - 763,999	2,000
8/11/54	764,000 - 765,999	2,000
8/11/54	766,000 - 767,999	2,000
8/11/54	768,000 - 769,999	2,000
8/11/54	770,000 - 771,999	2,000
8/11/54	772,000 - 773,999	2,000
8/11/54	774,000 - 775,999	2,000
8/11/54	776,000 - 777,999	2,000
8/11/54	778,000 - 779,999	2,000
8/11/54	780,000 - 781,999	2,000
8/11/54	782,000 - 783,999	2,000
8/11/54	784,000 - 785,999	2,000
8/11/54	786,000 - 787,999	2,000
8/11/54	788,000 - 789,999	2,000
8/11/54	790,000 - 791,999	2,000
8/11/54	792,000 - 793,999	2,000
8/11/54	794,000 - 795,999	2,000
8/11/54	796,000 - 797,999	2,000
8/11/54	798,000 - 799,999	2,000
8/11/54	800,000 - 801,999	2,000
8/11/54	802,000 - 803,999	2,000
8/11/54	804,000 - 805,999	2,000
8/11/54	806,000 - 807,999	2,000
8/11/54	808,000 - 809,999	2,000
8/11/54	810,000 - 811,999	2,000
8/11/54	812,000 - 813,999	2,000
8/11/54	814,000 - 815,999	2,000
8/11/54	816,000 - 817,999	2,000
8/11/54	818,000 - 819,999	2,000
8/11/54	820,000 - 821,999	2,000
8/11/54	822,000 - 823,999	2,000
8/11/54	824,000 - 825,999	2,000
8/11/54	826,000 - 827,999	2,000
8/11/54	828,000 - 829,999	2,000
8/11/54	830,000 - 831,999	2,000
8/11/54	832,000 - 833,999	2,000
8/11/54	834,000 - 835,999	2,000
8/11/54	836,000 - 837,999	2,000
8/11/54	838,000 - 839,999	2,000
8/11/54	840,000 - 841,999	2,000
8/11/54	842,000 - 843,999	2,000
8/11/54	844,000 - 845,999	2,000
8/11/54	846,000 - 847,999	2,000
8/11/54	848,000 - 849,999	2,000
8/11/54	850,000 - 851,999	2,000
8/11/54	852,000 - 853,999	2,000
8/11/54	854,000 - 855,999	2,000
8/11/54	856,000 - 857,999	2,000
8/11/54	858,000 - 859,999	2,000
8/11/54	860,000 - 861,999	2,000
8/11/54	862,000 - 863,999	2,000
8/11/54	864,000 - 865,999	2,000
8/11/54	866,000 - 867,999	2,000
8/11/54	868,000 - 869,999	2,000
8/11/54	870,000 - 871,999	2,000
8/11/54	872,000 - 873,999	2,000
8/11/54	874,000 - 875,999	2,000
8/11/54	876,000 - 877,999	2,000
8/11/54	878,000 - 879,999	2,000
8/11/54	880,000 - 881,999	2,000
8/11/54	882,000 - 883,999	2,000
8/11/54	884,000 - 885,999	2,000
8/11/54	886,000 - 887,999	2,000
8/11/54	888,000 - 889,999	2,000
8/11/54	890,000 - 891,999	2,000
8/11/54	892,000 - 893,999	2,000
8/11/54	894,000 - 895,999	2,000
8/11/54	896,000 - 897,999	2,000
8/11/54	898,000 - 899,999	2,000
8/11/54	900,000 - 901,999	2,000
8/11/54	902,000 - 903,999	2,000
8/11/54	904,000 - 905,999	2,000
8/11/54	906,000 - 907,999	2,000
8/11/54	908,000 - 909,999	2,000
8/11/54	910,000 - 911,999	2,000
8/11/54	912,000 - 913,999	2,000
8/11/54	914,000 - 915,999	2,000
8/11/54	916,000 - 917,999	2,000
8/11/54	918,000 - 919,999	2,000
8/11/54	920,000 - 921,999	2,000
8/11/54	922,000 - 923,999	2,000
8/11/54	924,000 - 925,999	2,000
8/11/54	926,000 - 927,999	2,000
8/11/54	928,000 - 929,999	2,000
8/11/54	930,000 - 931,999	2,000
8/11/54	932,000 - 933,999	2,000
8/11/54	934,000 - 935,999	2,000
8/11/54	936,000 - 937,999	2,000
8/11/54	938,000 - 939,999	2,000
8/11/54	940,000 - 941,999	2,000
8/11/54	942,000 - 943,999	2,000
8/11/54	944,000 - 945,999	2,000
8/11/54	946,000 - 947,999	2,000
8/11/54	948,000 - 949,99	

apparently more any other, compensated for the shortcomings of the camera on film advance and shutter setting.

Push button focussing was an important aspect of the sales pitch for the Graphic 35 and was highlighted on the cover of the Graflex trade newsletter for March 1955. **Fig 8.** Advertising stressed the ease of focussing the camera and the way the focussing system could be used even while wearing ski gloves. Some advertisements stressing simplicity of operation seem to have been aimed particularly at women. Some critics apparently objected to the push-button system on the grounds that both hands were occupied in focussing with no provision to cradle or steady the camera.

Push button focussing was rarely attempted after the Graphic 35. In fact, only three cameras worldwide used a similar or comparable system. Graflex reintroduced push button focussing (and Spectramatic flash setting) with the short-lived Graphic Jet of 1961 (made by Kowa). The Jet used push buttons similar to those of the Graphic 35, but this time, the buttons moved the film plane, not the lens barrel. The Dacora-Matic of 1960 (also sold as the Ilford Sportsmaster and Hanimex Electra II) used a series of four shutter release buttons each marked with a distance symbol and each button modifying the lens focus setting accordingly. The subject distance determined which shutter button the operator would use. The Fotron camera made by the Triad Corp. of Glendale California used a system of three shutter buttons to set focus similar to the Dacora camera but complicated by a fourth indoor/outdoor button that changed each focus setting.

### Spectramatic flash system

In his 1997 article, Tim Holden says that:

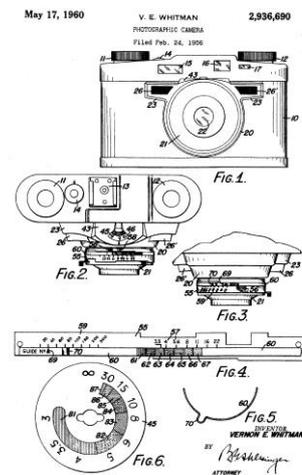
*Our Director of Engineering Vernon Whitman ...came up with the idea of color scales for automatic determination of correct flash exposure which was a big problem with most camera users – especially those not mathematically inclined.*

The idea for the bands was to free the photographer from the burden of memorising or calculating guide numbers and film speed and the first style of band was calibrated solely for specific flashbulbs and film type. Progress in both these areas and the increasing influence of electronic flash forced changes. **Fig 9.**



**Fig. 10.** Universal Spectramatic band aperture adjustment and distance scale. Photo by John Wade.

Initially, the single colour scale dealt only with Kodachrome at 12 ASA. By April 1955 when more film types had entered the market, a second band was added to cover high speed Ektachrome and Anscochrome. In April 1956, the company established a single 'Universal' colour band and added a scale at the base of the lens barrel for the user to set the guide number appropriate for the flash being used. The first deliveries of the universal band camera were on 24 April 1956.



**Fig. 9.** Patent for the Spectramatic system with Vernon E Whitman as inventor.

In use, after setting the guide number, the photographer focuses the camera, observes the colour associated with the distance reading (the 'visi-ready dial') and uses the same colour coding on the aperture scale to set the lens aperture. In the illustration **Fig 10**, the distance measure of 3.5 feet



Calmbach, Germany) and that company's possible reluctance to modify their product to suit the new camera.

### **The Graphic 35 entered a competitive market**

In this post war period, 35mm cameras with leaf shutters and coupled rangefinders had established a place as the camera of choice for the keen amateur and there was plenty of competition from US, German and Japanese makers. The rise of leaf shutter cameras with interchangeable lenses was just beginning and while one or two Japanese single lens reflexes were starting to edge into the market, the most recognisable reflex examples (Praktica, Exakta and Zenit) came from Eastern Europe or Russia.

In his 1997 discussion of the Graphic 35, Tim Holden makes the point:

*'..The camera should have been rejected by the public since it used a knob (not lever) wind, had a non-combination film wind/shutter set, and used a split image rangefinder with separate viewfinder at a time when all other cameras, of which there were many, had abandoned these designs.'*

So, it's interesting to review just what competitor rangefinder cameras were available to the US buyer in the 1955-56 sales period for the Graphic 35. The US magazine *Modern Photography* of December 1960 provides a good cross section.

Not surprisingly, German-made cameras were at the top of the competition ladder; The Voigtländer Prominent with f/3.5 Color Skopar sold for \$157 and considerably more with faster lenses. The Vitessa L with f/2.8 Color-Skopar cost \$139 and the Kodak Retina IIIc with f/2 Retina-Xenon was \$175. None of these could compete on price with the Graphic 35 at \$77.50 or \$89.50 for the outfit with flash.

The two US-made competitors were the Argus C4, marketed from 1951 to 1959 and the Kodak Signet 35 (1951 – 58). The Argus had an initial selling price of around \$100, dropping to \$84.95 in the final years of production but still well above the cost of a Graphic 35. The Kodak Signet was the real competitor **Fig 12** and had the advantage of a single viewfinder/rangefinder window. Like the Graphic 35, it had knob film wind and separately set shutter but a reduced range of speeds (1/25 to 1/300 on the Kodak Synchro shutter). The Signet initially sold for \$99 but would have been more competitive when the price dropped to \$75 in later production years.



*Fig. 12. The Kodak Signet camera was a serious competitor for the Graphic 35. Photo from Ed.*

Most other competition came from imported or rebadged German cameras. The Ansco Karomat (made by Agfa) had similar features in a compact folding body but cost \$112.50 with f/2.8 lens and \$125 with f/2 Xenon. The Ansco Super Memar, another Agfa product, had very similar specifications to the Graphic 35 but in addition had a single viewfinder/rangefinder window and lever film advance. The Super Memar with f/3.5 Apotar sold for \$69.50; cheaper than the Graphic 35. The Super Memar was also available with f/2 Solagon for \$124.50. The Zeiss Contina I and II and the Voigtlander Vito B were competitive in price but lacked rangefinders; the Kodak Retina IIc was a superb rangefinder folding camera but at \$132 was almost twice the price of the base Graphic 35.



Fig 14. A Kalimar B3. Photo from Ed.



Fig 13. Aires 35-III. Photo from Ed.



Fig. 16. The Minolta A from Japan was cheaper than the Graphic 35 but had superior specifications. Photo from Ed.



Fig 15. Konica II. Photo from Ed.

Japan was beginning to make its presence felt in the US market but even though most offerings of this type of camera came with lever wind, single window finders and auto shutter cocking, Japanese cameras were perhaps less trusted than the US or German products. The Aires 35-III, Fig 13 marketed between 1949 and 1957 for \$99.50 had impressive specifications including a single range-finder/viewfinder window with bright frame finder, rapid lever film advance, and an f/1.9 lens. Other well specified Japanese cameras were the Kalimar B for \$44, Fig 14, the Konica II for \$89 Fig 15 and the Minolta A \$50. Fig. 16.

Despite this crowded and competitive marketplace, according to Department of Commerce figures available to Tim Holden, more Graphic 35s were sold during their first year of production (1955) than any other single camera model in the world! In addition to a solid advertising budget and a popular supporting booklet, Fig 17 this success must have been the result of three factors, price, manufacture by a respected American company and a novel focussing system. A fourth factor might well have been the rise of flash photography and the efforts made by Graflex to simplify the arithmetic associated with flash guide numbers.

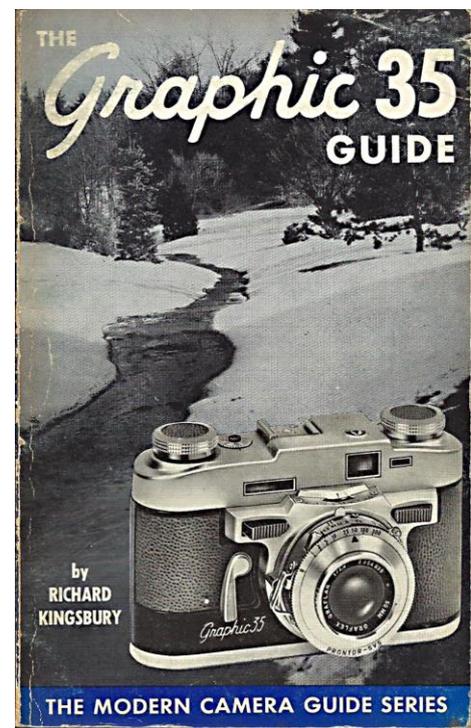


Fig. 17. Graphic 35 Guide by Richard Kingsbury. Photo by Ken Metcalf.

\* Although production records show 4,000 cameras made in 1958, this date is not supported by other company records and the introduction of the Century Graphic 35 in 1957. The entry appears to be an error.

# J. BURGESS WATT

John Fleming

John Burgess Watt was born in Scotland and for several years worked as a photographer in Great Britain before coming to Australia in 1912. He settled in Grafton, New South Wales, opening a studio there. In 1918 he moved to Hobart, Tasmania, where the bulk of his life's work was done. The J. Burgess Watt studio was situated at 75A, Elizabeth Street, Hobart, and featured quality portraiture and commercial work of all kinds. Mr. Watt was also the specialist forensic photographer to the Tasmanian Police Criminal Investigation Branch. Previous experience with Scotland Yard when he was in London proved invaluable.



*Pic. 1. Vintage 'Macbeth' arc light: more often seen in movie studios!*



*Pic. 1A. Brass data plate on arc light.*

It was in stylish portraiture, however, where he made his mark, pioneering new ideas that are still used. In 1925 he imported from the USA a large 'Macbeth' arc light (Pics 1 & 1A), which was used reflected off a wall for studio photography, making

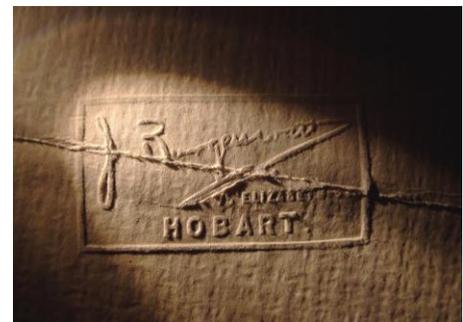
him fully independent of daylight. This was indeed a very early adoption of the now well-known bounce lighting.



*Pic. 2. Portrait of violinist Eva Creese, 1928.*

The graceful portrait of violinist Miss. Eva Creese (Pic. 2) was taken in 1928, probably using reflected arc light. The lens was almost certainly his favourite studio type, a Ross 'Homocentric'. The excellent semi-matt, lightly sepia-toned 8 ½ × 6 ½ inch (whole plate) print I have is in perfect condition. It shows very good shadow detail, the tell-tale of soft bounce lighting. The cardboard folder is smartly embossed 'J. Burgess Watt-Hobart' (Pic. 3).

John Burgess Watt became president



*Pic. 3. Nicely embossed studio logo on print folder.*

of the Hobart Rotary Club and, whilst on a world tour in 1937, shot many reels of 16mm Kodachrome that survive. He retired from photography due to ill health during

1947 and moved to reside in Sydney, New South Wales.

John Burgess Watt died March 28<sup>th</sup> 1979 aged 88. An only daughter, June (Leslie) was a well-known potter and survived to the grand age of 96 in 2013.

# A panoramic adaptor for Leica?

Isamu Mabuchi

About 30 years ago I bought an assortment of strange shaped camera parts at the camera flea market in either London or Columbus, Ohio, as shown in Fig.1.

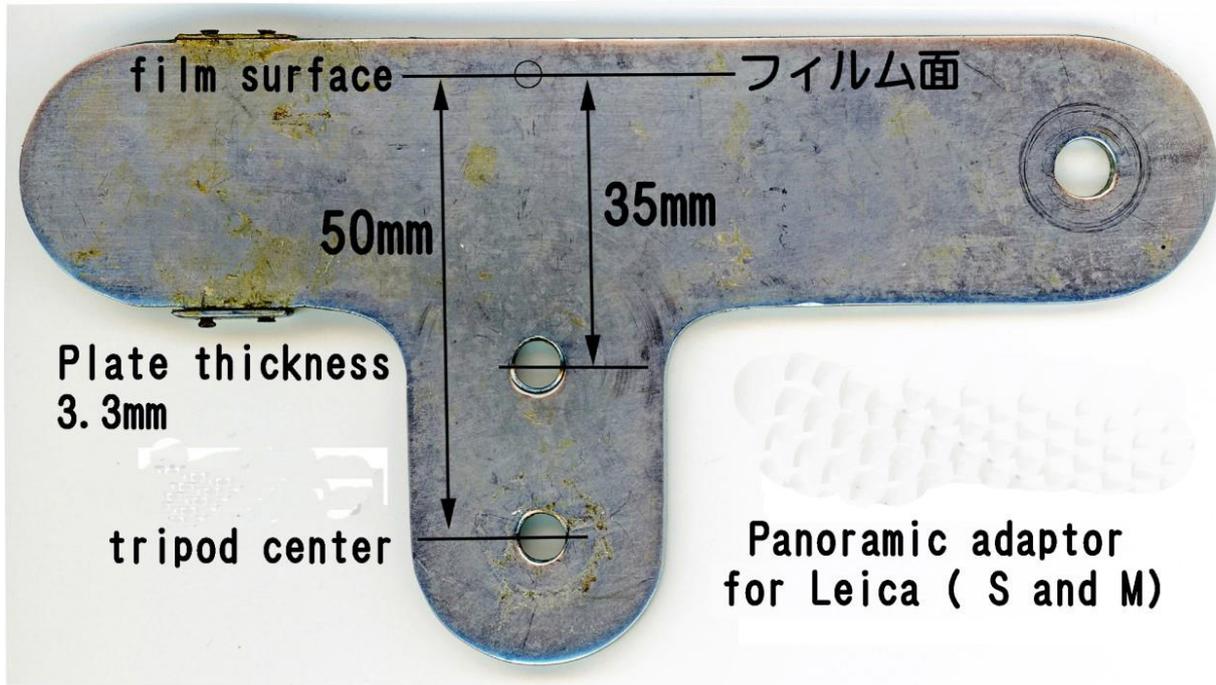


Fig. 1.

I imagined it must be a panoramic adaptor for a Leica.

I had a knowledge that rotary centre of joint panoramic photography must be taken by the rotation around the front knots position of the lens. However, it is not possible to know the front knot of the lens to be used. I feel that if the lens is not of the thick design, the front knot may be substituted by the focal length.

To realize the merit of the adaptor, I have tried to take a Panoramic photograph using a handmade adaptor plate as shown in the Fig. 2.

The camera used was the Sony  $\alpha$ 7II, 35mm full size lens interchangeable digital camera. The lens used was Micro Nikkor F mount 55mm f2.8 The lens is designed to take macro photography but it has high performance for the ordinary use as standard lens as well.



Fig. 3.

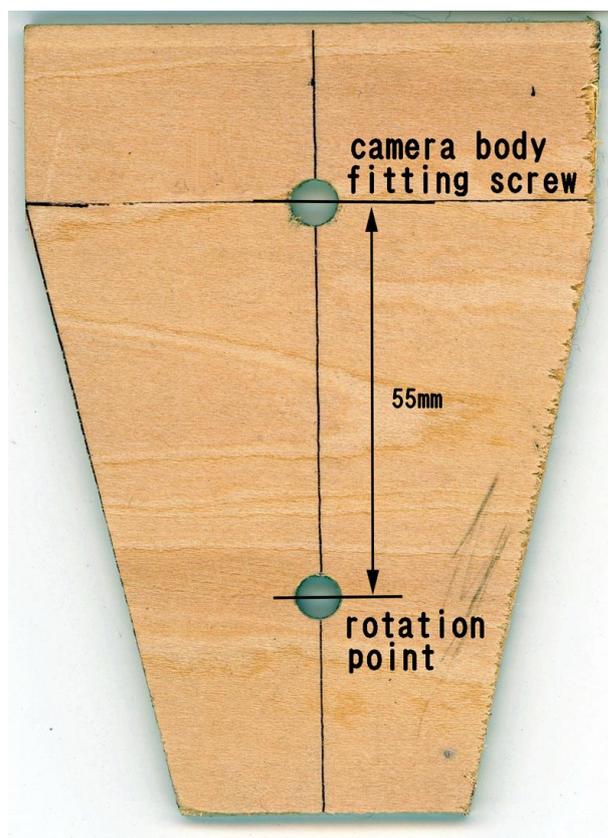


Fig. 2.

Fig. 3. Sony camera with Micro Nikkor 55mm f2.8

Remarks: The lens used is usually called a 'Macro Lens' but Nikon uses the definition that a Macro lens is the one which can take equal size or larger otherwise called a 'Micro lens'.

The horizontal angle of the Micro Nikkor 55mm is about 32-degrees by calculation.

Angle divider mark on Manfrotto tripod was 30-degree division. Fig. 5.

Fig. 4. Shows a Leica with the 50mm Summarit on the panoramic adaptor plate.



Fig. 4. Leica with 50mm Summarit on panoramic adaptor plate. Arrow shows how pivot point and nodal point of lens align.



Fig. 5.

Test photos were taken from a flat on the 9<sup>th</sup> floor in five consecutive photos and the covering angle is about 150 degrees.

### Joint panoramic photograph



Micro Nikkor 55mm f2.8 Rotation point 55mm from film surface



Photographs taken on the 13<sup>th</sup> December, 2017

**Keep up to date with APCS activities**  
Visit our website regularly at [www.apcsociety.com.au](http://www.apcsociety.com.au)  
Click on Calendar and Newsletter for latest details.  
Do not forget to do a Ctrl-R to refresh and ensure you get the latest download.

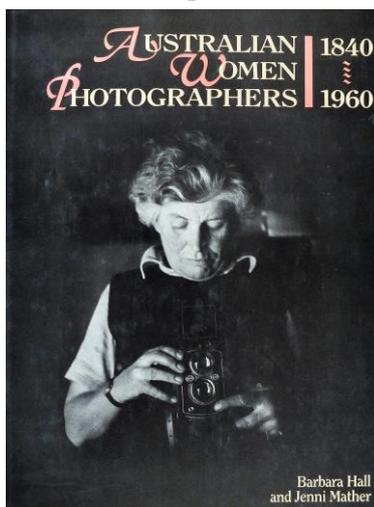
# A Look at the **Feminine** Side of Photography. Roger Burrows

A French sea captain demonstrated the first photographic process the Daguerreotype in Sydney at the merchant store of Jourbet and Murphy in 1841.

Louisa Anne Meredith who had seen the Louis Daguerre demonstration in Paris in 1839 came to Australia as an artist and was practising the Daguerre system in the 1840s although there are no known surviving works.

The earliest known Australian photograph is by an unknown photographer taken in 1847. Between 1840 and 1850 there were 15 professional photographers registered in the three colonies and by the 1850s there were 14 women registered as professional photographers among the forty or so registered photographers.

In 1856 a Madame Charpiot established a studio in Ballarat and in in the *Miner and Weekly Star* of November 1856 the editor stated ‘Opposite to the office of this journal the admirers of the daguerreotype will find in the rooms of Madame Charpiot another Temple of Art and a large collection of specimens attests this lady’s skill in the branch she has chosen to practice.’



Pic. 1. Book. ‘Australian Women Photographers.’

The invention of the dry plate and marketing by Kodak of plates and equipment slanted to the amateur made photography more popular among women and the breaking down of social barriers to women joining and participating in photographic societies and clubs also helped to increase the output of women photographers all over the colonies.

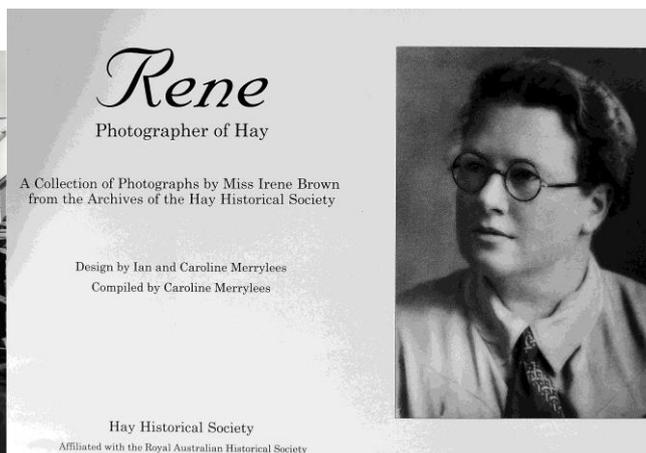
As well as clubs and societies, large exhibitions were all the go in the 1880s and 1890s and in 1888 at the Exhibition Buildings in Melbourne the first all-women’s exposition was held: The 1888 Exhibition of Women’s Industry. By the late nineteenth century women were not only practising the art of photography in amateur circles but also heavily involved in the professional side of the industry as it was seen as a respectable occupation for young ladies, especially portraiture and child photography. If you are lucky enough to travel to Hay be sure to look for the Historical Societies shop and find a copy of Rene’s book of photos of Hay from the early days: a collection of superb photos taken by a talented lady using a Thornton

Pickard. The book contains some 75 plus photos well printed and presented and showing the indomitable late-Victorian spirit of the lady pioneers in the Australian outback and in photography. (Pic. 1.) shows the cover of an excellent book covering the early Australian women photographers.) I would recommend you seek it out. Pic. 2 shows Rene’s book of photos of Hay and Pic. 3 a photo of Irene Brown or Rene as she was known locally.) I hope that this brief snapshot of Australian lady photographers has stirred enough interest for members to delve into some research into this fascinating area for themselves.

I would like to move to the international stage now and introduce you to some amazing ladies of the 1920s, 30s and 40s and some of the legacy they have left us. But first a technical note: the rise in the participation of ladies in photojournalism was in no small way helped by the arrival of



Pic. 2. Book. ‘Photographs of Hay.’



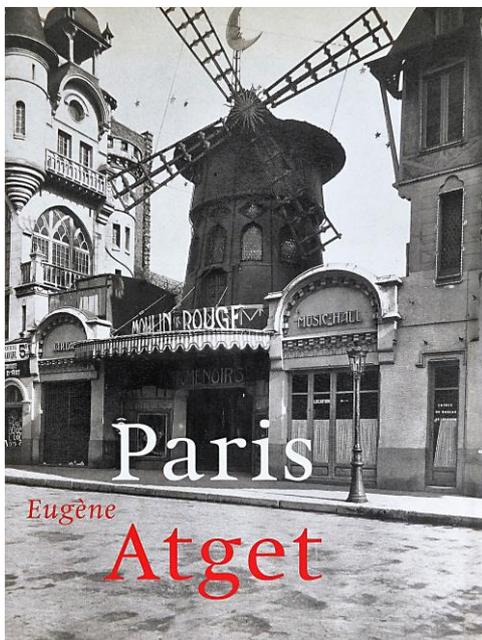
Pic. 3. Irene Brown.

roll film, sheet film and 35mm film along with the Leica, Contax, and Rolleiflex although Lee Miller and Margaret Bourke-White would probably disagree, since both were noted devotees of the Speed Graphic. The ladies are Berenice Abbot, Lee Miller, Gerda Tarot and Margaret Bourke-White.



Pic. 3a. Berenice Abbot.

First let us talk a little of Berenice Abbot. (Pic. 3a.) She was born in Springfield, Ohio, in 1898 and lived till 1991. She was educated in New York and like a lot of American artists went to Paris in the early 1920s. She worked for Man Ray in the darkroom and later the studio where she impressed so much he allowed her to use his studios under her name and soon they became the place to have your portrait done in Paris. In 1925 she was introduced to Eugene Atget by Man Ray and did Atget's portrait in 1927 shortly before his death. It was Berenice who had already acquired some of his work that persuaded the French Government to buy a lot of his archives: approx. 2621 negatives. In 1928 she was able to buy substantially more of his work and quickly started on its promotion with a book 'Atget, Photographes de Paris' in 1930. 'The World of Atget' in 1964 and 'A Vision of Paris' in 1963. Her sustained efforts on his behalf finally gained him the recognition he deserved internationally. So who was Atget? Eugene Atget was born in 1857 and he went to sea as a cadet at a young age. He tried to be an actor but failed in his studies due to the time spent in military service. He tried his hand at being an artist but that too was unsuccessful. Then he found photography and in particular architectural work where he was highly successful. He realized that the Paris he knew and loved was being destroyed before his eyes by developers. So, for quite a long time, he rose early each morning and systematically photographed the streets of Paris. The early mornings explain the lack of people in his street scenes and this gave us the beautiful records of that early Paris. Inspired by Atget's work Berenice returned to New York and created two books of her own that are highly regarded and sort after today. 'Changing New York' in 1939 and 'Greenwich Village, Today and Yesterday' in 1949 published by Harper Bros. First editions of these volumes are fetching many thousands of dollars each on the book market. So, to sum up Berenice, what has she left us? It was her constant promotion and lobbying



Pic. 4. Book. 'Atget's Paris.'

that got Atget the recognition he deserved and the world a priceless record of Old Paris, but seeing Atget's work inspired her to go back home to New York and do a similar study of her own city. To this day a lot of her work is the only record of buildings as they were in whole sections of New York. Her work showed how important architectural records of our cities are and inspired others to carry the tradition on. (Pic. 4) cover of Paris Eugene Atget)

The next group of ladies were totally different in style and outlook. They are Gerda Taro, Margaret Bourke-White and Lee Miller. Their only connecting link was that they were all frontline war photographers who never shirked the hard yard and, whatever the soldiers went through, so did they. Gerda Taro was born Gerda Pohorylle in Stuttgart in 1910 of a Jewish family. She grew up in Leipzig. Gerda was talented in sciences and languages and attended a Swiss finishing school in Geneva in 1927. On 30 January 1933 Hitler came to power and by 19 March Gerda was in prison for distributing anti-Nazi leaflets. The Nazis targeted all democratic clubs, societies and of course all Jewish

societies. Like most artists and intellectuals of the time Gerda was on the left in her politics. At the end of summer in 1933 Gerda was in Paris and joined in the café society with flair along with other luminaries of the period: Brecht, Heartfield and the eventual Chancellor of Germany, Willi Brandt. In September 1934 she met a young Hungarian photographer, Andre Friedman. She also met some of his friends including David Seymour or Chim, as he became known, and Henri Cartier-Bresson. In 1935 she got her first full time job at the Alliance agency where her language skills were invaluable. Working at the agency she learnt her printing techniques and also photography from Andre. In 1936, after a brainstorm, she came up with an idea, simple but stunning in its outcome:

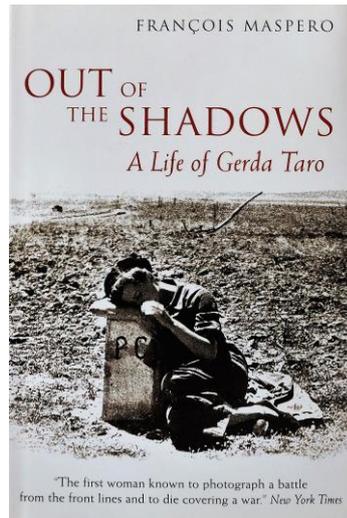
they would change their names from being obviously Jewish to something that was untraceable in its ethnicity. So, Gerda Taro and Robert Capa were born. Her life lasted until one evening in July 1937 when Stukas attacked a column of soldiers on the road from Brunete to Madrid during the Spanish civil war, it was the 25 July. Her death left Capa inconsolable and her funeral back in Paris, the city she adored, was huge, bringing together all the various factions of anti-fascism in a march to honour their champion, the first woman photojournalist to die whilst working. **(Pic. 5)** Gerda Taro and **(Pic. 6)** Gerda's biography: a very difficult book to find.) Gerda left us a fairly large volume of work of the Spanish war. Her preferred camera was the Rolleiflex. She was the first female war correspondent to die on duty but not the first female war correspondent: I think that honour would go to our next lady.

**Margaret Bourke White** – born on 14th June 1904, died 27th August 1971

She was born in the Bronx to an Irish mother and a Jewish father. Her father was successful in high



Pic. 5. Gerda Taro.



Pic. 6. Book. 'Out of the Shadows, Gerda's story.'

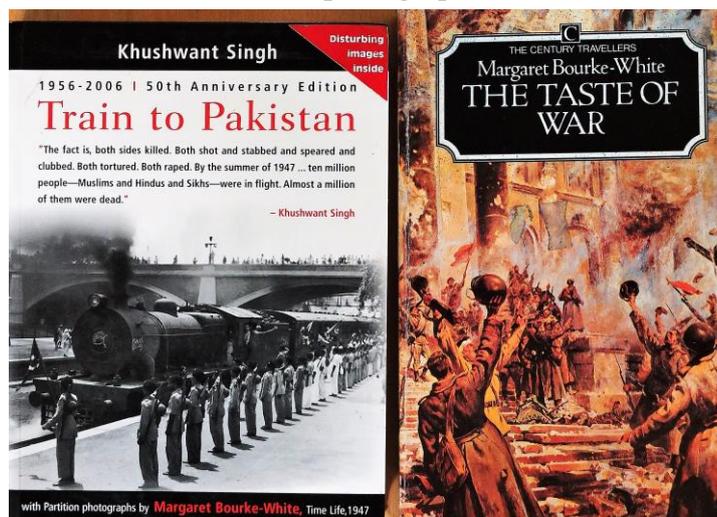
tech industries and her sister was a member of the Chicago Bar Association. Margaret graduated from Cornell University in 1927. She then moved to Cleveland, Ohio, and started a commercial photography business. She covered steel production at Otis Steel Works with the best results to that date by overcoming a problem, namely films' insensitivity to the red spectrum. In 1929 she was asked by Henry Luce, founder of *Time* magazine, to join *Fortune* magazine as staff photographer and assistant editor. In 1930 she was invited to photograph Russian industrial

production by Stalin and, in doing so, took his favourite portrait shot and produced the book *Eyes on Russia* in 1931. In 1936 she joined *Life* magazine, one of the first four photographers to be employed by the magazine and she stayed there until 1957. Margaret married Erskine Caldwell in 1936 at the time his novel and play *Tobacco Road* were in great demand and this introduced her to the injustices of share cropping in the Deep South. She and her husband collaborated on a book called *You Have Seen Their Faces*, recognized as one of the most important social documentaries of the 1930s.

She travelled with Dorothea Lange to photograph the dust bowl victims and travelled to Europe to cover life under Nazism in Germany, Austria and Czechoslovakia. She was the first American woman war correspondent and photographer, and the only foreign photographer in Moscow during shelling by Germany. She was attached to the US Air Force in North Africa and the US Army in Italy. She arrived at Buchenwald Concentration Camp with George Patton and was deeply affected by the horrors that she saw but, like the true professional she was, continued taking pictures. The sights and horrors stayed with her the rest of her life. During the Italian campaign she discovered a useful attribute of the Rolleiflex that she took with her for the rest of the war. Imagine this scenario, you are covering street to street fighting and want some action shots and you are using a Speed Graphic. To get your shot you will have to break cover to frame, focus and shoot giving the enemy plenty of time to aim and shoot at you. Now if you are using a Rolleiflex you can use it like a periscope: upside down over your head, over a wall or side-ways around a corner, each method giving the enemy very little to fire at, but one anecdote says she had one shot out of her hands. After her tour of duty in WWII was over she covered the partition of India and Pakistan and took the iconic photo of Ghandi with his spinning wheel. She was present when he was shot. She also covered the Korean War. The volume of work she produced was enormous and it included the following books: 'Shooting The Russian War' in 1942, *Purple Heart Valley* in 1944 on the American campaign in Sicily and Italy; *Dear Fatherland, Rest Quietly* in 1946; *The Taste of War* from 1985 covers most of her exploits, but there is an autobiography called *Portrait of Myself* from 1963. In collaboration with Khushwant Singh the book *Train to Pakistan* was produced telling the separation story of India and

Pakistan. (Pics. 7 & 8) In 1957 she was diagnosed with Parkinson's disease and she died in 1971. She was a ground-breaking role model for any young lady wishing to take up such a career.

**Elizabeth Lee Miller** or Lady Penrose was born on 23 April 1907 in Poughkeepsie, New York. Her father was a photographer and she his model, but she also learned her darkroom skills from him. At the age of nineteen in New York City and probably stargazing at the time, she stepped in front of a car but was saved by Condé Nast, the publisher of the magazine *Vogue*. This connection saw her launched as a fashion model and for two years she was highly sought after. In 1929 she went to Paris and worked for and with Man Ray, eventually taking over the fashion side of his business. The art scene in Paris at that time was, to say the least, dynamic, and among her friends were



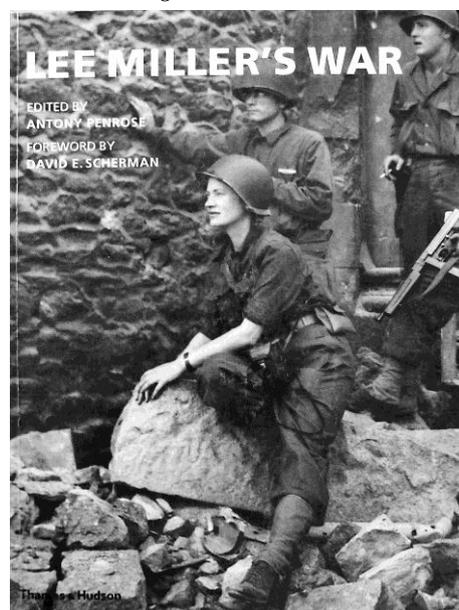
Pic. 7. Books by and of Margaret Bourke White.

Pablo Picasso, Paul Eluard and Jean Cocteau. She frequented the same cafés as Miller, Hemingway, and many other luminaries of the time. She was working in London for *Vogue* at the time of the Blitz: the only American to do so. Her coverage was so well received that she was made the accredited war photojournalist for Condé Nast magazines. At the lead up to D-Day she tried to get permission to travel to France and cover the landings and aftermath but Eisenhower was not allowing women anywhere near the front line. Undeterred, she wangled a lift over the channel and, when she heard Ike was coming, got herself in position to photograph him close up and calling out 'Hi Ike, remember me?' He nearly swallowed his cigar. She went on to make excellent coverage of the liberation of Paris and travelled with General Patton into Germany. The shock of Buchenwald and Dachau affected her deeply. After the war she married Roland Penrose and, when a son was born, she retired to the country estate and became a recluse suffering depression. All her cameras and photos were stored in the attic. Years later her son found them and since then has been promoting her work. She died on 21 July 1977, still badly affected by what she saw and experienced. (Pic. 9)

What I have attempted to do in the limited space we have is to show how important a part ladies played in the development of photography and photojournalism and how quickly they have been forgotten. Without stretching the bow too far, if Madame Daguerre hadn't been nagging her husband to come to lunch and him rushing off and leaving the mercury unstoppered, or if Lady Elizabeth Theresa Fox Strangways had been less of a bossy bristles, pushing her son mercilessly in his studies, then young Henry Fox Talbot might never have grown up to be so clever and we wouldn't have photography at all. So, thank you ladies, one and all.



Pic. 8. Margaret Bourke White.



Pic. 9. Lee Miller on cover of book by her son.

# The EBNER Cameras

Geoff Harrison

I've often been attracted to 1930s cameras that were made from Bakelite; perhaps it's because my very first camera was a Kodak Baby Brownie that I bought with my 1949 Christmas money. Camera designers back then were able to mould shapes that were quite different from the metal-bodied cameras of the time. As well they had the option of offering cameras with a coloured body. Many Bakelite cameras we see nowadays unfortunately have some damage, usually cracks or chips. Bakelite was sometimes referred to as 'Breakalite' after someone had experienced dropping one. Recently I acquired a stylish brown 1934 Bakelite camera in nice undamaged condition. When folded its smooth shape makes it hard to recognise as a camera. (Pic. 1)



Pic. 1. Ebner 4.5x6 camera folded.

In early 1930 Albert Ebner & Company in Stuttgart-Vaihingen, Germany, were manufacturing record players; then late in 1933 they designed and made two folding roll-film cameras. Their **Ebner** camera was made in two sizes; both had quite a streamlined shape and were available in either black or brown. The 4.5x6cm model (Pic. 2) opened from a horizontal position, the 6x9cm model from a vertical position. Both had the winding knob positioned within the body and had viewfinders that, when folded away, added to their streamlined look.



Pic. 2. 4.5x6 model with Meyer Trioplan f4.5 7.5cm lens in a Compur shutter.



Pic. 3. Viewfinder folded away.

(Pic. 3) Interestingly, while the 6x9 model used 120 film, the 4.5x6 model used 620 film. I guess that enabled them to make the smaller body less bulky. In 1932 Kodak created the 620 film size, which had a smaller diameter core than 120, for just that purpose.

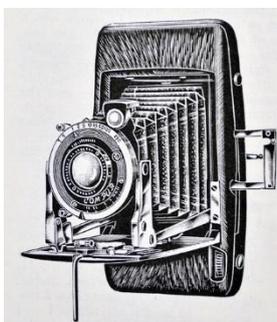


Pic. 4. Inside body moulding.

I thought the actual moulding structure of the 4.5x6 camera to be very well designed. (Pic. 4) It also included some metal pins that would add strength to the body. The handle mounts unscrew and the handle can be detached for an even smoother profile. You can't miss the Ebner name, it is painted onto the front strut base, moulded into the film chamber and inside the back door. (Pic. 5)



Pic. 5. Ebner name inside the back door.



Pic. 6. 6x9 Ebner, 1934 BJA advt. (Image courtesy of Dirk Spennemann).

Both cameras were available with many different lens/shutter combinations. McKeown lists eight for the 4.5x6 and nine for the 6x9. The Ebners were mostly sold in Europe and the 6x9 was advertised in UK in the 1934 edition of the BJA. (Pic. 6) There was also a shipment to USA; in a 1935 advertisement by Willoughbys, New York, it was described as 'the most beautiful practical camera we have ever presented...slick and rounded to drop into the side pocket or purse...'



Pic. 7. Gallus Bakelite (Photo courtesy of Dirk Spennemann).

The Ebner cameras were made only for two years as the company went out of business in 1935. Their camera's styling was so admired that the 6x9 design was later copied by two French manufacturers who made, around 1938, the **Pontiac Bakelite** and the **Gallus Bakelite**. (Pic. 7)

# The French Kodak's - How and Why.

Roger Burrows



Pic. 1. Brownie Flash made in France.

I came across a Brownie Flash camera, a handsome looking piece in its black Bakelite or some such derivative and, there across the front plate beneath the lens, 'Made in France.' (Pic. 1) To all intents this was a Hawkeye Flash released in America in 1949 for \$5.50 US and the flash version a year later for \$7.00 US. The cameras were designed by Arthur Crapsey who designed many cameras for Kodak. What was the 'French Connection?'

Well, way back in those dark days following WW2 in Europe most economies were struggling and countries



Pic. 2. Starluxe showing settings in French.

erected trade barriers in the form of tariffs to protect their industries while they re-established and in France's case cameras were seen as a luxury and heavily taxed. This virtually shut Kodak out of the French market so an arrangement was made with their French subsidiary Pathé to make or assemble cameras from a mix of imported parts and using local lens and shutters. The lenses came from SOM- Berthiot and Angenieux and shutters from Atos and Royer. The Brownie Flash was manufactured in France from 1950 until 1961, a very successful production run indeed. The next one I found was a Starflash but in this version on the front plate it is named Starluxe Camera and below the lens a real give-away- *Soleil Voile 13* and *Soleil Brillant 14*. (Pic. 2) and for absolute proof you have a French Kodak and on its base is printed *Fabrique En France*. (Pic. 3) This camera is two tone grey and was made from 1957 until 1965.



Pic. 3. Base of Starluxe.

The next range of cameras were the 620 folders and these came with angular bodies like the UK built Model B or the German built Vollenda series. The ones I have tracked are relatively simple to identify as except for one they have a plastic top plate, called Tenite, and a plaque with model name on it. The exception is the Modele 32 which has a metal top and no markings. Following is a list I have compiled from various sources, ads, eBay, books etc. you may find it useful.

**Modele 10.** Fixed focus single speed shutter plastic top plate.

**Modele 11.** Focussing lens single speed 2 apertures plastic top plate.

**Modele 21.** Angenieux f6.3 lens 105mm. 1/25-1/150 shutter plastic top plate.

**Modele 32.** Angenieux f4.5 lens 100mm. B 1-1/250 shutter plastic top plate.

**Modele 33.** Coated Angenieux lens B, 1-1/250 shutter periscopic viewfinder plastic top plate.

**Modele 34.** Angenieux f4.5 100mm lens B, 1-1/250 shutter plastic top plate.

**Modele 36.** Angenieux f4.5 100mm lens B, 1-1/250 shutter plastic top plate, dual format 6 x 6 and 6 x 9 plus 828 kit available.

**Modele 37.** As above but with coated lens.

**Modele 40.** Angenieux f3.5 100mm lens. Periscopic viewfinder, plastic top plate.

**Modele 42.** Angenieux lens f3.5 100mm. Periscopic viewfinder, 2 flash sync. Sockets, 1 for bulb and 1 for electronic flash, delayed action, Prontor shutter and double exposure prevention.



Pic. 4. Kodak Modele 32.



Pic. 5. The f4.5 Angenieux lens.

The model 32 from my collection (Pic. 4) was purchased on eBay UK but somehow was posted from France.

The f4.5 Angenieux lens looks impressive (Pic. 5) and I am told they perform quite well producing images of good sharpness and contrast.



Pic. 6. The Kodak Modele 36.

The Model 36 again the Angenieux lens plastic top plate and the dual format capability (Pic's 6 & 7) Most of the plastic top plate models have a plaque with their designation (Pic. 8).



Pic. 7. Modele 36 showing dual format windows.

These cameras are quite an interesting group showing some ingenuity to get around tariffs and retain a market and the versatility of the Kodak design.



Pic. 8. Name plaque Modele 36.

They are becoming very hard to find and some models are fetching prices well over 200 euros in France and are relatively unknown in Australia. Then there are the Retinas and Retinette's made in France but that's another story.



**Back in the early days** of dry plate photography the ASA rating was pretty low so a candle placed in the corner of a darkened room sufficed as a safe light. However things improved and it was found necessary to have a red coloured safelight and this was a bit tricky as not many houses had electricity and gas proved unsafe. Kodak, Ensign and many others marketed candle lit safe lights but the French went one better. The brass piece is a small lamp about 5 inches

(125mm) high to which was added all manner of reflectors or glass shades etc. The lamps were vintner's lamps used by wine makers checking their wine bottles in dark cellars. The lamp held on the opposite side of a bottle so one could check for cloudiness or deterioration. They were still being made into the 1930's so there were a lot about. Some clever fellow made the lamp top with red glass to fit snugly on top of the lamp and voila, a safe lamp! This one dates from the late 1890s.

# BEIRETTE

1959-1987

Han Fokkelman

In 1923 Woldemar Beier founded the 'Freitaler Kameraindustrie Beier & Co.' in Freital (Germany) near Dresden. They made a lot of cameras, some under the name Beirette, but in 1959 they introduced their first 35 mm camera with a rewind knob under the well-known name 'Beirette', and also the Beirette Junior.

It is a small handsome camera of around 350 grams, very easy to keep in hand. The shutter release is very light to press. It was originally situated on the top of the lens but soon after it was placed at the side of the lens. The shutter is cocked by transporting the film and a gearwheel does the work. The counter starts at 37 and counts down to zero.



Photo 1. The Beirette.



Photo 2. The parallax adjustable viewfinder.

A nice item was the viewfinder that could be set on infinity or closeup.



Photo 3. Removable rear door.

The rear door of the camera is pressed to close and there is a strip on the side of the camera. You remove the rear door by turning the side strip like we do when opening a box of shoe polish. It always worked well.

The shutter is the Junior shutter that looks like a Vario with speeds of 30, 60, 125 and B. They claimed they produced this shutter themselves and that inspired some photo magazines to test the shutter.

$1/30 = 1/25$  sec.     $1/60 = 1/45$  sec.     $1/125 = 1/70$  sec.

This camera was produced with the Meyer Trioplan f 3.5/45 mm lens or the Ludwig Meritar f 2.9/45 mm lens. They are both simple triplet lenses made without the use of the new kind of optical glass. The Meritar f 2.9 gave tests results:

## Lines per mm

aperture	centre	edge	corner	quality
2.9	40	30	20	bad
4	50	40	20	moderate
5.6	65	55	30	good
8	75	60	30	good
11	90	60	30	very good
16	80	60	30	very good
22	60	40	30	good

The camera was not available with the Trioplan after 1965.

Around 1962 this camera was replaced by one with a larger viewfinder, a hot shoe and the rewind knob became a lever, and the possibility to set the viewfinder on infinity and close was lost. Now the name Beirette was written horizontally. Under the camera you could read: Made in GDR.  
The cameras were not as excellent as earlier.



Photo 4: (left) for 36 exp., (right) K for Karat 12 exp.

At the same time this Beirette appeared as the Beirette K which used the Karat/Rapid cartridge for 12 exposures, 24 × 36 mm. Film transport was by means of a sliding button in the rear which also cocked the shutter.

In 1972 the factory was nationalised as: VEB Kamerafabrik Freital. Werner Beier

stayed on as technical director. In those days that was normal in the GDR: the former owner stayed in the enterprise to maintain the enterprise, but his children were not allowed to study at the university. Later he would be replaced by carefully selected communists.

The camera became simpler. The back became a normal plastic door as usual.



Photo 5 and 6 (right). Transport for the Karat 12 exp. film.

The focus distance stayed with this Beirette vsn as usual, but the later Beirette k 100, now for normal 135 films, was marked in metres: 1 - 3, 3 - 8 and 8 - ∞.

The vsn shutter has indications: bright sun, sunny, cloudy and flash-B, whereas the k 100 has B, bright sun, cloudy and flash. But this was 1977 already. In 1980 the factory was taken over by VEB Pentagon Dresden and in 1987 they produced the last K 100.



Photo 7. The Beirette k100.

# Home Brewed

John Fleming

From day one, photographers have been constructing their own equipment due to specific requirements or to it being unavailable commercially, because of financial constraints, or maybe just out of sheer inventiveness. At a recent photo market I found our first example of hand crafting—a very well executed copy of the Graflex 12-shot bag magazine (**Pic. 1**). This complex piece of copying was thought by the vendor to have been an early post-WWII Australian manufacturer's prototype. Apart from that, little else is known except to suggest the maker was a skilled engineer or machinist, maybe someone experienced in the camera repair trade.



*Pic. 1. Handcrafted Graflex type film magazine.*



*Pic. 2. Still fully operational, who made this?*

The magazine is for the small 2¼ inch x 3¼ inch (6x9 cm) format sheet film and is of the usual 12-shot variety, the workmanship of a high order (**Pic. 2**). The carefully fabricated film-sheaths are numbered in grease pencil and it's all operational, although one of the pressure springs inside the cover plate needs resoldering (**Pic. 3**). Either this little film holder was a prototype for local Australian manufacture or someone desperately wanted this extra magazine during the immediate post WWII shortage.



*Pic. 3. One spring requires re-soldering.*

My second example of D.I.Y equipment was discovered in an industrial rubbish skip bin last year. Rather more modern than the old sheet film magazine, I recognised it immediately as a flash exposure meter, a homemade one too, probably based on a circuit published during the 1980s by *Electronics Australia* and made available in kit form. Built into a plastic box with a metal back, it features a sensibly large meter with a hand-lettered scale, six film speed settings, a high/low range switch and a push button to re-set and ready the meter. A table-tennis (ping-pong) ball cut in half serves as the translucent diffuser for the phototransistor (**Pic. 4**). Knowing what it was, I fished it out of the bin and fitted a pair of 9-volt batteries for a test. It came to life, and a few test flashes confirmed it was operational. Compared with a Minolta digital meter next to it, the rescued device at the 125 ISO/ASA setting was within half a stop variation, but at the other five settings totally inaccurate. A look inside reveals some untidiness, but the wiring and soldering were competent (**Pic. 5**). At the left is a strip with six, multi-turn potentiometers...they would be the adjusting pots for each of the six film speeds! Just for fun I'll calibrate this old clunker against the Minolta digital flash meter soon. Could be this home built meter was constructed by a tech-savvy photographer or an impoverished student, but it's certainly another example of Australian ingenuity.



*Pic. 4. Home-made flash meter, maybe from an electronics magazine kitset.*



*Pic. 5. Untidy but good electronically. Calibration pots at left.*



*Pic. 6. Powerful magnetic base & remote trigger flash.*

The third off-beat photographic gadget described is a powerful magnetic base to which flashes or medium weight cameras can be fitted, allowing attachment to any magnetic steel surface. The magnetic base, originally made for engineering and dial indicator holding purposes, is also heavy enough to be a good table stand. This one has a ¼-inch tripod screw and a small ball & socket head. (**Pic. 6**). The author admits to making these useful devices, which allow remote controlled flashes to be fitted in inaccessible places with ease. Perhaps in 50 or 100 years time someone may find this and ponder who made it and why!

The third off-beat photographic gadget described is a powerful magnetic base to which flashes or medium weight cameras can be fitted, allowing attachment to any magnetic steel surface. The magnetic base, originally made for engineering and dial indicator holding purposes, is also heavy enough to be a good table stand. This one has a ¼-inch tripod screw and a small ball & socket head. (**Pic. 6**). The author admits to making these useful devices, which allow remote controlled flashes to be fitted in inaccessible places with ease. Perhaps in 50 or 100 years time someone may find this and ponder who made it and why!

Perhaps in 50 or 100 years time someone may find this and ponder who made it and why!

# The Angior Photos

Roger Burrows.

At a Probus club meeting where I was giving a talk on old cameras and photos I met a lady, a Mrs. Geraldine Eckerslie, and she asked if I would be interested in some old glass photos. I said, 'Yes indeed!' and she eventually asked me to come and look at them.

She had sold the family farm that was next door to the Fiskens' place at Lal Lal and was clearing things out prior to moving to Ballan. I had thought that she meant glass plates but they were indeed glass photos. **(Pic. 1.)** It seems that she was related to the Angior family of Tasmania and Darebin in Victoria.



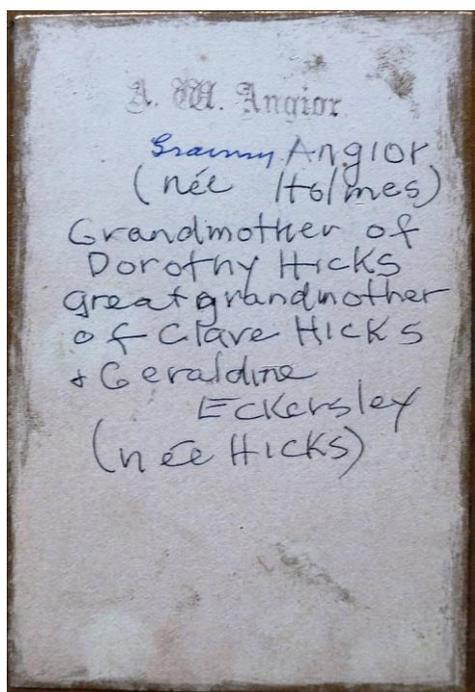
Pic. 1. The Cigar Box of glass photos.



Pic. 2. Sam Angior.

The Angior family **(Pic. 2.)** came to Tasmania in the early 19<sup>th</sup> century. They were Huguenots, a French Protestant religion and at some time they invented a form of field dressing that was purchased by the British Army. This set up the Angior Family Trust for Arts and Medicine in Tasmania and it is still in existence. The trust gives out scholarships in the arts and medicine in Tasmania.

The photos were taken in and around Launceston and of family. They seem to be on home produced albumen paper the date being around mid-1890s. There are inscriptions on the backs of some. **(Pic. 3.)** The technique is interesting, they are contact prints from a reasonably good camera and lens, the prints are albumen prints and to stop cracking and to conserve them the pictures were mounted on old glass plates and sealed there with gold size. The results are still excellent 120 years later.



Pic. 3. One of the rear inscriptions.



Pic. 4. Clowning around!

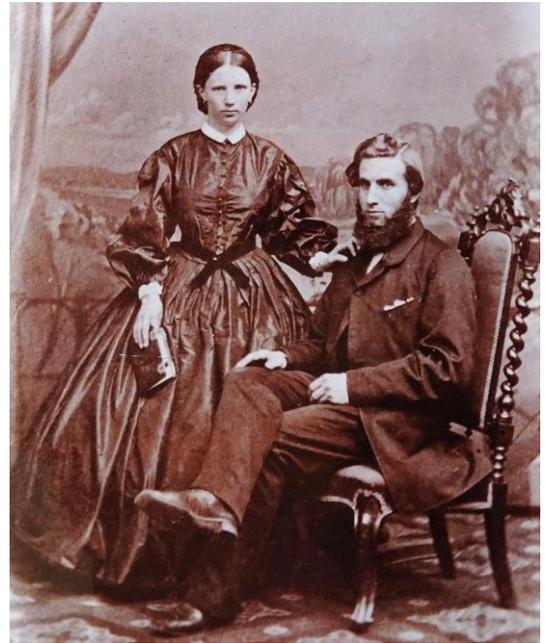
The photos are of a couple of chaps hamming it up **(Pic. 4.)** and show one with a newspaper, *The Launceston Examiner*. The newspaper that the gentleman is reading is dated Saturday the 28<sup>th</sup>. You can read it with a jeweller's loupe. **(Pic. 5.)**

There are also photos of the Trevallyn Gorge near Launceston as it was back then. The photos were most likely taken with a drop-plate camera of the era.

The Angior family (**Pic. 6.**) were chemists so the chemical side of photography was no problem. The cigar box they came in is dated Paris 1889.

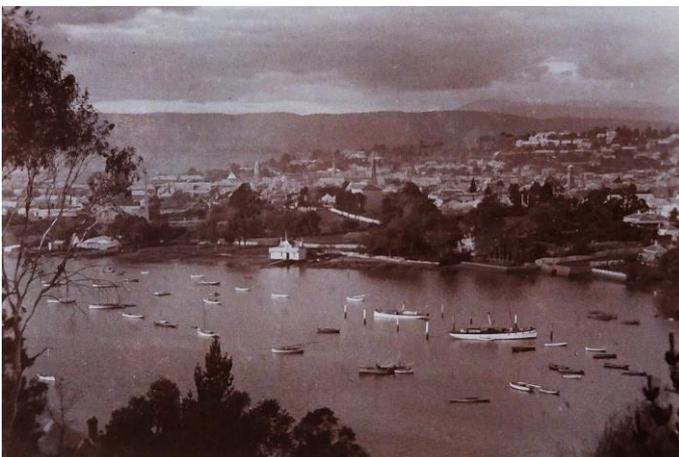


*Pic. 5. Reading the Examiner of March 28<sup>th</sup> 1896.*



*Pic. 6. Sam Angior and wife. C1897.*

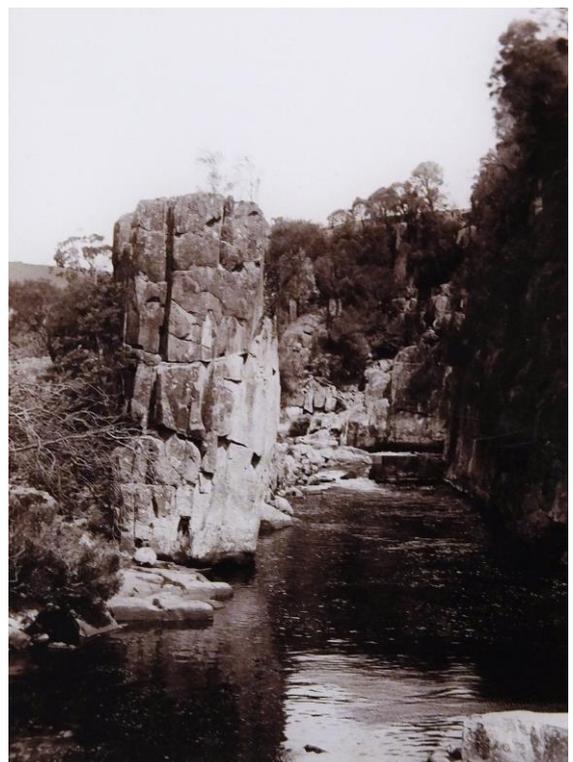
*For reader interest I have included a further selection of the fascinating and historically important photos from this collection. Note that these are presented as found and have not been retouched or Photo Shopped. Ed.*



*Tamar River and shipping roads, 1896.*



*Trevallyn Bridge.*



*Trevallyn Gorge.*



*From Han Fokkelman – The Beirette.*



*Roger Burrows pays tribute to some brilliant feminine photographers.*



*Geoff Harrisson explores the Ebner Cameras.*



*Above & Right: Roger Burrows finds the Angior Photos.*

