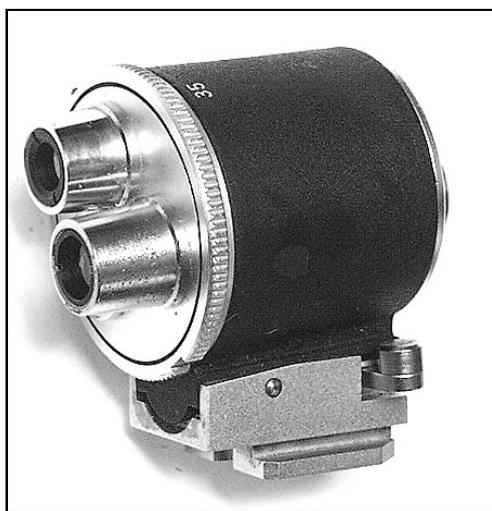


BACK FOCUS

The Journal of the Australian Photographic Collectors Society (Inc)
Incorporation Registration No. A16888V ABN 55 567 464974

Issue No. 64

March 2007



In This Issue: *The Diversity of Diax. The Diax Story from Peter Naylor.*
Vale: Marvin Tanner. 23/02/28 – 08/02/07



THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

ABN 55 567 464 974

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What's on in 2007

See above panel for M. R. Hall meeting details and times.

Sunday March 18th.

Sunday April 15th.

Sunday June 17th.

Sunday July 15th.

Sunday Sept. 16th.

Sunday Oct.

Sunday Nov 18th.

Photographic Market

Tears and Cheers. Hits and Misses. Adrian Elshout will tell us about his forays into the markets of England and Europe.

AGM. MRH. 92 Wills Street. Glen Iris.

AUCTION. MRH. 92 Wills Street. Glen Iris.

The Film and I. Mario Athanatos will speak about his long affair with the moving image.

Photographic Market.

Social meeting at Alan King's. See a fabulous Canon collection. Details TBA.

From Your Editor.

Sadly we announce in this issue the passing of a real identity in the world of collecting. Marvin Tanner died peacefully in his sleep on the 8th of February. A eulogy to Marvin from Tony Hilton and a reprint of an interview with Marvin from an earlier Back Focus appear in this issue.

Please Note that I have changed my email address, as above. By the time this edition goes out, the old email address will be well and truly closed.

More stories are needed for our journal; the bin is starting to run low! Some members such as Herb Parker, Trevor Thomas, Stefan Sztromajer and myself, to name a few, have written personal background narratives which seemed to have proved very appealing to our general readership. Why not tell us **your story**? In most instances I have provided assistance in putting the pages together, often with photos searched up from the Internet and will willingly assist **you**. Please feel free to contact me with your ideas as it takes time to produce a finished article.

I look forward to hearing from you with your ideas for your story. (Please.) Ian Carron.

Social Meeting. November 2006

Text and Photos, Ian Carron

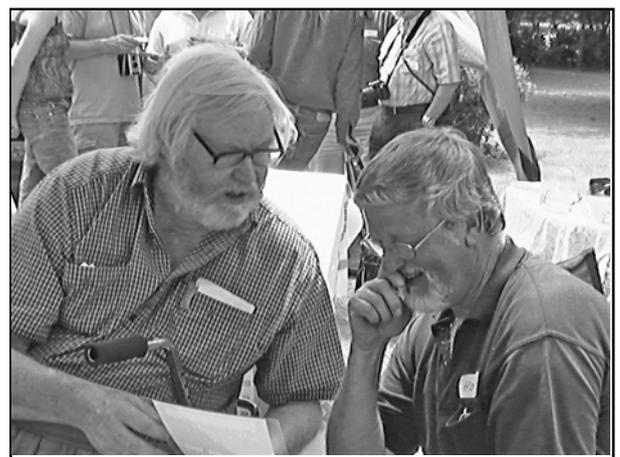
From inner Melbourne, the trip to Narre Warren Nth was almost a cut lunch and a compass trip but the day was all that one could ask for, bright and sunny.

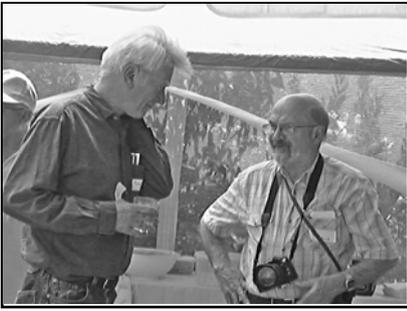
Arriving at Holger's we found the Spit Roast people were setting up and a large Esky of Society supplied soft drink supplied a welcome cool drink after the drive. After some pleasant chat, lunch was served, lamb, pork and chicken, roast vegetables and a choice of salads. A range of very tasty desserts followed.

Having picked over this very excellent spread, we then proceeded inside to pick over Holger's well laid out collection, some of which can be seen from the following photographs.

Judging of our annual photo competition then took place, rounding out a very pleasant day and we would extend our thanks to Holger and Anke for their hospitality.

The Society would also thank those half dozen members who, having given a positive reply to the RSVP to attend, never even bothered to show up. At \$16.90 per head, your rudeness wasted some \$100+ of Society funds but, at days end, Holger's dog thought all his Christmas's had come at once! Sad to say that it seems some people have just never heard of courtesy.





Inspecting competition entries. All six of them. A possible review of the rules may stimulate interest in the future.

Special Thanks again to all who attended, those who supported the competition, (winning entries are in this edition) and especially to our secretary, Margaret Mason for the personal time and effort she put in with making all the arrangements for this day.



Our Photo Competition Winners. November. 2006



First Prize

Ray Strong.

Camera: Agfa Isolette III with Solinar lens.

Exposure: 1sec at f22

Film: Agfapan 100.

Photograph printed on Ilford Warm Tone Multigrade paper.



Above: 2nd Prize.

Trevor Thomas.

Camera: Dehel 6x9.

Lens: f3.5 – 90mm

Film: 120.

Left: 3rd Prize.

John Young.

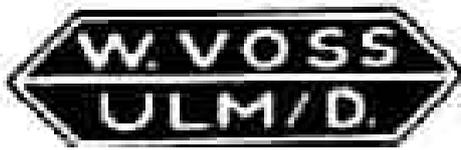
Camera: Canon FTb.

Lens: Canon 80mm.

Film: AGFA 100asa colour.

Location: Wellers restaurant.





DIAX CAMERAS

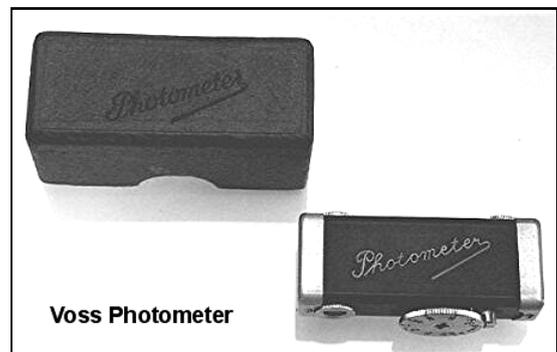
from Peter Naylor.

WALTER VOSS & THE DIAX CAMERA - 1947 TO 1957.

The Diax 35mm camera range produced by Walter Voss (1908 - 1968) in Ulm South West Germany, began in March 1947 with the first model, called the "Diax". Later models would be called the "Diax Something-or-other", whether a number or name.

Production lasted for just over 10 years, during which 10 main models were produced. All 10 Diax models were in full-frame 35mm format, some scale-focus and some by CRF. Prototypes of a reflex model were produced in 1957, but no production models followed. Irrespective of model, I consider them all to be beautifully designed and made. They were not cheap - ever. The base model Diax Standard, quite a rarity today, cost 27 quid here in 1954. Better models such as the IIb with f2 Xenon cost 68 quid in 1957, when Voss camera production ceased. By way of comparison, even 3 years later a Retina III S cost the same 68 quid, and a Pentax H2 SLR with f2 lens cost only a little more at 75 quid.

Interestingly, Voss production did not start with the first Diax camera. That honour went to an accessory rangefinder called the "Photometer" which went on sale in late 1946. Within a few months, camera production also began and the small concern quickly expanded. The Voss Company changed its trading title three times during its short life, namely:



1st October 1946 – 31st March 1949 - "Walter Voss Photokamera-Fabrik & Feinmechanik"

1st April 1949 – 5th February 1953 - "Walter Voss GmbH"; and

6th February 1953 – 31st December 1957 - "Diax-Kamera-Werk Walter Voss"

Along with these changes of name, the company's premises also changed four times, but always remained in the picturesque City of Ulm. Ulm is on the river Donau, which later joins the Danube, and reputedly still has a church with the highest steeple in Europe. Ulm is situated almost halfway between the cities of Stuttgart (home of Kodak Germany) and Munich (home of AGFA). The well-known optical manufacturer, Schacht, was also based in Ulm, but Voss does not appear to have ever used any of Schacht's lenses or other stuff in his Diax camera range. The main supplier of lenses was Schneider of Kreuznach, or its subsidiary, Isco of Gottingen.

The reason for the four changes of company premises was simple. It started out as virtually just a machine shop, with less than 10 workers, but once production of the Diax camera began, things rapidly got busy and the company had to take on more employees hence new, larger premises. When production of the interchangeable-lens Diax models began in 1952, employee numbers had swelled to over 50, so another change of venue was required. However, the 1952 move to Neutorstrasse 56 was the last one - this is where production remained right until the end of 1957, when the Fat Lady Finally Sang.

Lenses and shutters were all "bought in" from specialist manufacturers. With so many specialist producers in Germany, there was clearly no point in reinvesting an expensive wheel. As stated before, the main lens suppliers were Schneider and Isco, but not exclusively - Rodenstock, Steinheil & Friedrich-Axinon optics were also used. All Diax cameras used leaf shutters and their main supplier was Deckel of Munich, with either the Compur Rapid or the Synchro Compur. The sole exception was the 1953 Diaxette which used either a Pronto or Prontor-S from Gauthier. Despite the first Voss-made item being an accessory rangefinder, the majority of accessories for the Diax

cameras were "bought-in", such as the multi-format viewfinder from Steinheil of Munich. The 35mm, 90mm and 135mm lenses for the interchangeable lens models were all made by Schneider, and have a interesting slight quirk about them. Despite having the same breech lens mount, lenses for the 1a and 11a will align up 180 degrees out when fitted to the 1b and 11b models, and vice versa. However!!! There can be possible danger to the rangefinder couplings on the 11a and 11b models in trying to do this cross-fertilisation thing. So, just how do you differentiate the lenses, you ask? Well, you can pick an "a" series lens because it only has the legend "Diax" adjacent to the focussing markings, whereas "b" series lenses have "Diax b" engraved, OK?

We don't tend to think of ourselves here in our sunburnt country, as much of a major player on the world camera scene, but Australia was one of the top export markets for Diax cameras. Indeed, the rarest of all Diax models - the 1954 "Standard" model, of which only 14 are known to exist, appears to have been sold exclusively here. The Oz distributor for Diax, Gardner & Salmon of Sydney, may well have been instrumental in getting this model to our shores back in '54, so you'd have to assume that the good sales of Diax cameras here gave G & S some clout with Walter V. The Standard is the simplest of all the interchangeable lens models, with scale focussing and single viewfinder only, and came with the basic 3-element



The Diax "Standard".

Westar f3.5 lens, all of which meant the price was a reasonable £AU27 compared to almost double that, £53.10.00, for the Diax 1a model. Regarding exports to other countries, I don't think they were sold in the UK at all, because of the strange pricing import restrictions in force there until the late 50s, by which time Diax was long gone. They were apparently sold in the US, but not in great numbers. Several US Diax collectors I correspond with freely admit it's often easier to find one on overseas Ebay sites rather than via their own Ebay Yew-Ess!

Production ceased at the end of 1957, and the company was wound up by March 58.

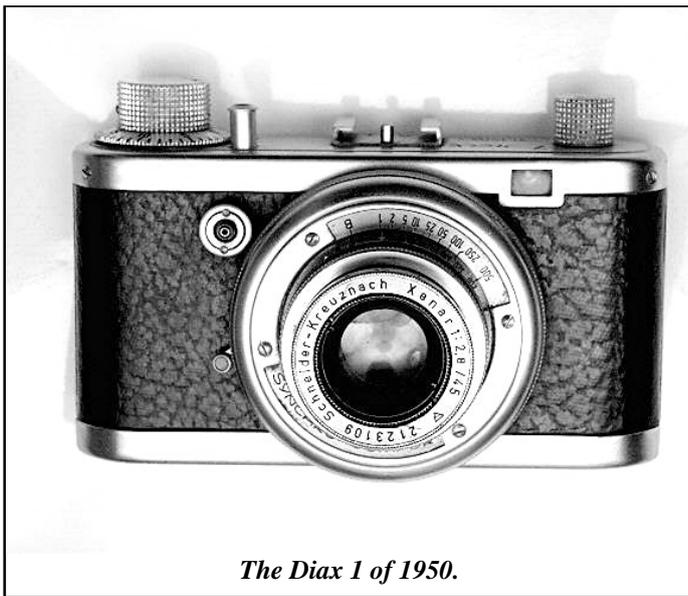
My understanding is that several factors were involved in the winding up of the company, such as Walter Voss' age, health and desire to retire, the reticence of his sons to take over in the company, the departure of his talented main designer Hans Log-- to Frank & Heidecke, and the direction that 35mm cameras were heading, with SLRs and electronic exposure gadgetry becoming the way ahead. Japan was becoming a major player on world markets, and the German Economic Miracle of the 50s, meant that consequential higher wages to German workers could not produce a similar quality item to a Japanese-made one for a similar price. Rather than go under, Walter Voss got out.

So, folks - onto the cameras!!

DIAX CAMERA MODELS

The first camera from Walter Voss was simply called the "Diax", not the "Diax 1" as you might expect. The Diax 1 came later. This original Diax went on sale in March 1947 with an uncoated f3.5 Friedrich-Axinon lens, with coating added the following year, then a faster f2.8 Steinheil Culminar replacing it later in 1948. Flash synch was added for 1949 along with a choice of f2.8 Culminar or a more expensive f2.8 Schneider Xenar. All these lens varieties were fixed. The shutter was a Compur Rapid, and as you can see from the 1948 model, it has to be viewed front on to change a speed setting, whereas the other settings for aperture and focusing are conventionally viewed from above. It also sports automatic film wind/shutter tensioning, something we take for granted today but was not all that common in the late 40s and even the early 50s. Spectacle wearers wouldn't have liked this Diax, it has the most woefully small viewfinder I've ever seen on a full frame 35mm. However, it's also easily the lightest of all the Diax models, weighing in at just under 300 gms. How

come so light? Well, it's made from alloy, that's why! Remember, back in the early post-war years of the late 40s, quality aluminium alloy was easier to get hold of than steel, thanks to former military aircraft being scrapped and sold for a relative song. The situation was just the same in Britain, where reputedly a Spitfire minus engine and guns cost just 25 quid, guv!



The Diax I of 1950.

The next model from Voss was the Diax I of 1950. Although looking rather similar to the original Diax, apart from a slightly stepped top cover, it was considerably heavier at almost 500 gms. Just to add confusion, it does not bear any indication of model number - just "Diax". Clearly the cheap alloy supplies courtesy of melted Messerschmitts and dessicated Dorniers had dried up, because from now on all Diaxes came in satin-chromed steel thank goodness. Another welcome change for the Mr Magoos was a viewfinder enlarged to a whopping Cinemascope 11mm wide, compared to the microscopic 7mm of the earlier model. You still had to view its Compur Rapid shutter from the front to

change speeds, and the fixed lens on this 1950 model was now an f2.8 Xenar only, the Culminar option having been dropped. By the middle of 1951, the new Synchro Compur shutter became available, offering both M and X flash synchro. To celebrate this small step for a man, Voss updated the 1951 Diax I with both this new shutter and a range of lenses, from f2.8 Xenar, plus f2 Xenon and f2 Heligon. Strangely, despite these faster lenses - still fixed, by the way - there was no rangefinder fitted.

Following the updated Diax I of 1951, later that year Voss introduced the first Diax with a CRF – the Diax II. The "11" model designation is now clearly marked on the camera, as it would be on all future models too.

Voss managed to keep its dimensions reasonable, with a slight height increase to allow for the CRF, plus a slight weight increase of 50 gms to 550 gms.

Visually, the obvious difference is the higher stepped top cover, now incorporating the CRF dual windows. Lenses were still fixed, but with the same choice of f2.8 Xenar, plus f2 Xenon and f2 Heligon, as with the 1951 Diax I model.

Strange point - the Synchro Compur shutter speeds are still hidden from view from above, but when viewed from the front the speed settings are inverted! So some progress away from the Tea-Lady at last. This Diax 11 was made through to 1954, and is quite rare because in 1952 the first of the interchangeable lens models, the Diax Ia, had come on line. I suspect most buyers went for the versatility of the new model despite its small price increase.



1951 saw the Diax 11 with CRF.

In 1952, Voss made another step forward, introducing his first Diax with interchangeable lenses - the Model Ia. Now, logically, wouldn't you have thought it should have become the Diax 111? Still, we can't change history...! This new model is considerably heavier than the Diax 11, weighing in at 700 gms for my f2.8 Xenar-lensed model, and clearly ones with the 6-element f2 Xenon would be even heavier. Some new standard lens choices appeared also - such as the f3.5 Isconar and f3.5 Laack Diaxar. The lens mount introduced by Voss for this Diax and all the later i.c. lens models is

quite unique, utilising a breech thread - but on the lens, not the camera body! Apart from these standard lens options, now you could also fit a 35mm f3.5 Schneider Xenagon, a 90mm f3.5 Schneider Telexenar, plus a 135mm f4 Telexenar. Voss complimented the unusual lens mount with another unusual feature - not one but THREE separate viewfinders. Yup, folks, this here camera don't have no CRF, just 3 v.f. windows, and they're even tinted differently - neutral for the standard 50mm, blue for the 35mm, and yellow for the 90mm. Even Voss



The model 1a and inset, showing the three separate viewfinders.

couldn't perform wonders and find room for a 4th v.f., so you had to buy an accessory viewfinder for the 135mm Telexenar - which actually weighs in lighter than the 90mm Telexenar, thanks to an alloy rather than chromed brass housing. Despite the obvious over-engineering on this model - like, why couldn't they just have fitted a larger single viewfinder with multi-framing, like AGFA did with the Ambi-Silette? - this is my special favourite Diax, par excellence! What a marvellous piece of totally stupid, illogical remember, no CRF now, there's no room for it! - but magnificent craftsmanship. This Diax was also the first one with a self-timer, by the way. It's bloody amazing that Voss managed to keep its dimensions as small as they did - it's no wider than the original Diax, and only a bit taller, but - Boy! - is it heavier



The Tele Xenar f3.5/90 engraved for the Diax b.

In 1953, Voss made an uncharacteristic step and produced an "economy" model in the Diaxette. Apart from the Oz-linked "Standard" model, this is probably the rarest of the "world-market" Diax cameras, due to low volume of production. It certainly took me a long time to find one, and a lot of \$\$\$'s also.



The "economy" Diaxette.



Diax 11a.

It's got a fixed f2.8 Steinheil Cassar in either Pronto or Prontor-S shutter, no CRF, and looks to my jaundiced eye as maybe a 'bitsa' model using old leftovers from the Diax 1 era from 1950/51.

The next year, 1954, saw Voss produce the logical follow-up to the 1952 Diax 1a, in the Diax 11a. They're very similar - in fact, from the front, they're identical - except that this new 11a model has a CRF window in place of the 35mm viewfinder. So, you only got a 50mm standard v.f. and an 85/190mm v.f. (The Voss factory would actually convert one to the other, on request, removing the 35mm v.f. and

replacing it with a CRF.) Mine has an f2 Xenon, so not unsurprisingly weighs in at a little more (750 gms) than the Ia.

1954 also saw the rarest of all Diax cameras, the Standard, which I've previously mentioned our Oz connection. I have to be honest here, and admit that this rare little beast was the first Diax I ever owned, courtesy of a Leederville Swap-Meet a couple of years back. Well, we all have to start somewhere, and I got lucky for a change! Mine is No 09 on Peter Geisler's International Database, and is fitted with the correct - but basic - f3.5 Isco Westar 3-element lens. At least one other has been found here in Oz with a better f2.8 Xenar, but that could well have been courtesy of a subsequent lens change - remember that all these Diax i/c lens cameras will accept any other model lens, with certain reservations about alignment. However! Some may fit upside-down, more on which later.... Don't go looking in yer McK's for this here Diax Standard, because it's not there. Even Peter Geisler thought up to a couple of years ago, that this "Standard" was just a prototype. However as more models sprang up, mainly from Oz of course, he began to realise it was indeed a production model. Then Bob Halligan found an advert in a 1954 Oz camera magazine for it, which I forwarded a copy of to Peter Geisler. Believe it or not, that small advert is the only evidence found so far of this model's existence as a production model. Peter has a lot of original Voss documentation courtesy of the Voss family, and there's not a skerrick of information anywhere about it there.

In 1956, Voss finally introduced a camera with - Gosh!! - a lever film wind, to replace those various sized knobs that all previous Diaxes had been fitted with. Actually, it was TWO cameras - the Diax Ib and 11b models. Dare I suggest that they should have been, by then, the Diax VIII and IX, logically? These "b" series Diaxes are very similar to the earlier "a" series cameras, with the exception of the lever wind plus a flat top cover. You still had the choice of the 3-viewfinder 1b, minus CRF, or the 2-viewfinder 11b with CRF, just as before with the "a" models. Despite the advance of the lever wind (!!), film rewind was still via the traditional knob.

I have both of them and I also have a rare variant - according to Peter Geisler, produced for just a couple of months in early 1957 - in the form of a Diax 11b with the usual 2 viewfinders, but this time the standard 50mm plus 35mm, rather than the usual 90mm option. Apparently Schneider were having production difficulties with the 90mm lens at that time, hence the 35mm alternative v.f.

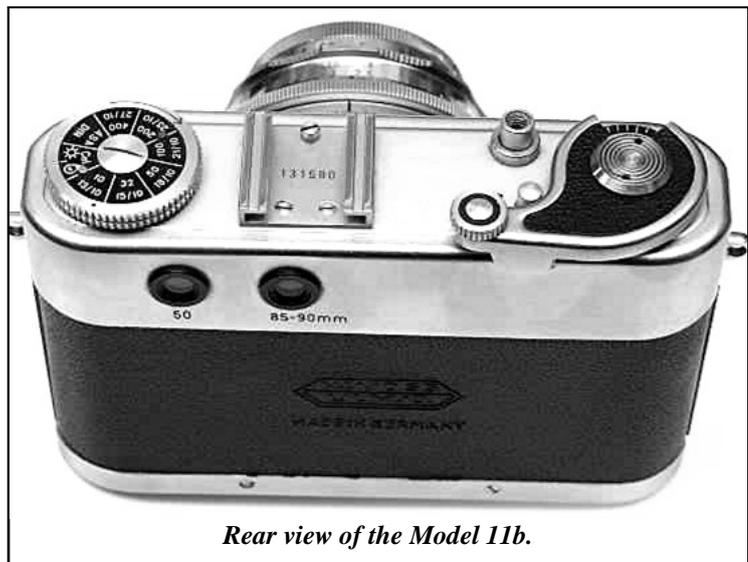
Early 1957 saw the last of the Diax models, in the "L-1". Call me a sarcastic old sod, but I think it's an awful thing - it reminds me of one of those late 50s bulbous top Retinettes, to be honest. OK, it's rare - numbers wise!!

This "L1" is the only production Diax to have an exposure meter - and it's a very nice little Gossen selenium one, uncoupled, giving hi/lo EV readings via the usual flap.

The rest of this Last Of The Species is rather forgettable - just an f2.8 3-element fixed Rodenstock Trionar lens, no rangefinder, and Compur-Rapid shutter - strangely, for a 1957 camera! It's also



Diax 11b, now with lever wind.



Rear view of the Model 11b.

done a Topsy, and 'Growned' - to the extent that somehow it's now become the largest of all the Diax cameras. However, it's also the only Diax camera to actually have a hinged back door, rather than the usual fiddly Contax-style drop-door system. Its larger body design was going to be the basis for a range of new models, some of the prototypes of which are pictured in Peter Geisler's book, but history intervened. So much for progress, eh? Have a look at these cameras when you can and see what you think anyway!

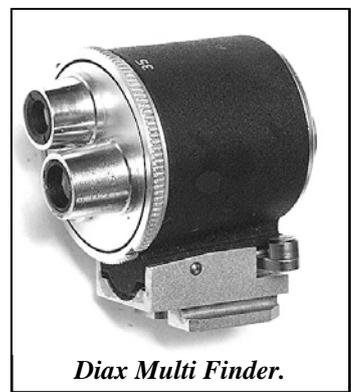
THANKS, THOUGHTS, DISCLAIMERS.....

OK, who to thank? Certainly Max Dellaway, who I did a deal with for several of the Diaxian Delights I now own. Also, Bob Halligan, who provided the 1957 Diax 11b variant with the unusual viewfinder combination, plus who unearthed the Rosetta Stone of 1954 proving the Standard's existence as a production camera. I also can't help finishing off with a big "VIELE DANKE" to Peter Geisler over there in Germany! Peter has single-handedly flown the Diax Flag for several years now, with his website, book, database, etc, etc. If you have a PC with Net Access and want to research anything on Diax, just do a Google Search for "history of diax" and you'll hit paydirt very quickly. I'd like to give you the "www. address, but it's one of those long ones that I invariably get wrong, so trust me, go the Google Search way, OK? Peter maintains his website for free as a labour of love, and it costs him a lot of time and effort. The only thing he asks for in return, is the details of any Diax camera or lenses we might own, to add to his database - which is getting close to 1,000 cameras, by the way! If you can read the German language, then he will have his Diax Book available again soon, after a reprint.

Just to sign off, I can't help but give that usual source of excellent advice and information on Classic Cameras - ie, Ivor Matanle, he of the Brit AP fame - a bit of a serve. He had the cheek to describe Diax cameras in his "Collecting And Using Classic Cameras" book as, "not spectacularly well-engineered, and can give trouble, but they are quite fun to use if you are prepared to accept that they are cameras to own in addition to something better". Compared to what? Apart from the usual occasional sluggish shutters, ALL of my Diax cameras look and behave perfectly - so what are these "better" cameras that Ivor knows about? As far as I'm concerned, the quality of Diax cameras is not an issue. Over-engineered, OK can't deny that! Strange, sometimes - yup! Interesting - definitely! And collectable - oh my word, YES!!!!



The "L-1". In my opinion, an 'awful thing!'



Diax Multi Finder.

--- Submitting Your Articles for Back Focus ---

All you need supply to your editor is the text (hard copy or in Word.doc format) and the illustrations, which can be photos or .jpg digital images. I will do the page layout for you, you will approve the finished result and payment is made on the final page count. \$50 for the first two pages and \$5 per page thereafter. All original material is returned to the author.

Marvin Tanner

23/02/28 – 08/02/07

Marvin Tanner (The 'Big Fella') passed away in his sleep in the early hours of Thursday 8th of February 2007. He had just returned on Tuesday from visiting his daughter and grandchildren in Sri Lanka. We had missed him at the Wednesday meeting on the 7th, and figured something was amiss, as he rarely missed a meeting, except when he was having his knee 'done'.



TONY & MARVIN

Marvin was born in the United States, and grew up in New York, which doubtless gave him his brash and upfront character. He was trained as an engineer, knew more about guns, especially antique ones, than he did about photography (his words...not mine), but his knowledge of photography, its processes and equipment was also profound. He was a gifted and very colourful raconteur.

His early working life was in the late 1940s NY, an era that was famed for some Iconic photographers. He had worked briefly for a number of them, as well as being a photojournalist himself.

One of the many tales he told from that era was of Arthur Fellig, AKA Weegee. Fellig had rented a Tuxedo, from the cheapest rental shop in town, for an evening's work at the Astor Hotel...a top venue. The suit was a rather old and sad affair, and had faded from its original black to a dark green. (Not to mention the smell of Naptha to keep the moths at bay!) It caused a sensation, with all the fashion houses producing a series of coloured, and not very shiny, tuxedos the following season!

This also gained Fellig a (perhaps not deserved) reputation as one of the best dressed photographers in town, gaining him a lot more 'society' work! This was in stark contrast to his alter ego that worked very closely, in the darkest shadows of NY, with the NYPD, often being the first person on the scene of a murder, and photographing it. When he died there were apparently over 5 tons of glass negatives, and his landlady had hired a skip to send them to the dump. Marvin rescued quite a few.

The late Brian Woodward introduced me to Marvin in the late 1980s, and, having grown up in the USA in the 1940s, immediately we had a spark. He was a larger than life character, full of bluster and life.

He was always a great help in locating items to fill a gap in collections long before the Internet made it so easy. He had an extensive network of friends that are dealers throughout the world, he knew who had what, and how much...his brain was as good as any computer, and right to the end he was bright as a button. He regularly attended gun and especially camera fairs in Australia, France, Germany, the UK and the USA. Wherever he went he had an eye out for a 'bargain', or the unusual.

In that context, one tale he told was of travelling in the SW USA He stopped for some Asprin at a small chemist, and noticed a cabinet full of mostly 'junk' cameras. Amongst them was a rare gem, an uncommon and early Leica. He immediately asked the chemist how much he wanted for that cabinet full of old junky cameras. The guy thought about it for a few moments, said \$70, Marvin said I'll give you \$35 cash, and take them now. The deal was sealed as long as he also took the cabinet! Marvin went round the corner and tossed everything except the Leica in a convenient dumpster!

In 1995 my family and I travelled to the USA, and we met up with Marvin and Rita, his attractive Hungarian-born wife, (Also a collector) at their 'other' home in Coplay Pennsylvania. We were made most welcome, and stayed with them.

Marvin and I drove to the Boston Camera Fair, where he introduced me to many of the US dealers: Jimmy Koh, Jack Naylor, Mike Otto, Jay Tepper, and Bob Pins amongst others.

During the show an unfortunate African-American stole something from one of the other dealers and the cry of 'Stop! Thief!' went up. Marvin quick as a flash left me in charge of his table, walked calmly over, grabbed the guy by the collar, produced a larger than life hand gun, held it to his head and frog-marched him to the door, shouting (with a good few expletives thrown in) very loudly 'You should * consider yourself * lucky that I don't * consider you worth the * 10 cent * shell and all the * paperwork, just make your * self * scarce if you know what's * good for * yourself! The last we saw of the failed thief, he was doing a fine impersonation of Jesse Owens across the car park!

Marvin literally leaves a huge gap in the collecting community, and our meetings and camera fairs will sadly be all the quieter without him. He enriched the lives of all who met him, whether by giving them information or educating them. He did not suffer fools gladly, and wonderfully he had a style that was uniquely Marvin. I will personally miss the poorly typed, but straightforward lists of equipment, always with something interesting or unusual. Our heartfelt sympathies go out to Rita and his family at this sad time. Bon voyage Marvin me old mate!

Tony Hilton
Sydney 08 02 2007

Marvin Tanner was certainly a 'larger than life' character that many of us in Melbourne were privileged to know. As a previous Market Organiser (and scrounger for bargains) I dealt with him on many occasions and always enjoyed listening to his tales and sage advice, both of which were freely dispensed.

Reprinted in this issue is an interview from an unforgettable evening with Marvin when John Keesing, myself and some other members shared a meal prior to a Market back in 1993.

Our world of collecting is sadly lacking with the passing of the likes of Marvin.

You'll be missed mate. Ian Carron.

AN EVENING WITH....

MARVIN TANNER



About a week prior to the Flea Market, Ted rang to advise that Marvin Tanner would be in Melbourne and would be taking a table. He'd suggested a dinner together on the Saturday night and, would John and myself be interested in coming along too. Sensing a story for Backfocus in the wind, we both quickly agreed it was a great idea. For those who do not know of Marvin Tanner, (is there anyone out there who hasn't heard of him?) he is an American dealer who travels world wide to buy and sell at various camera markets and maintains a very comprehensive mailing list. An ex professional photographer of twenty years, (covering mainly top quality still life and annual reports) his interests run to more than cameras though, he also collects and deals in antique firearms, having been involved in gun design and manufacture. His love affair with photography and images stems from the age of eight years.

Accordingly, John and I arrived at Ted's at about 7pm and traveled together to a local restaurant to meet Marvin who had arrived from Sydney with Neville Waller and his son

Brooke. With introductions out of the way, we were soon seated and ordering throat lubricant for the session to come. As one would expect, Marvin has a great collection of experiences to draw upon from his many years of collecting and selling around the globe. One of the first topics of conversation was how the dealer fits into the world of collecting and his effect on the pricing area of the market, one of Ted's pet hates. But, as Marvin put it, *'dealers are to collectors what hookers are to society, they perform a necessary service! If there were no hookers, married men would have invented them and, if there were no dealers, collectors would have invented them!'*

He then mentioned some well known Australian collectors who were quite down on dealers for pushing prices up and of seeing valuable pieces of fotografica leave the country but, when the time came to sell off their own items, they were only too pleased to accept the higher dollar value from overseas. As he stated, *'don't kid yourself that any collector is in it just for the love of it alone. No one has ever bought a camera from me, saying, "How much do you want, \$200.00? I'll take it, I'm dying to lose money, I want to sell it next week for \$100.00!" Just take a penknife and dig deep enough and, under every collector, you'll find a dealer!'* In all honesty, one must admit that this statement has more than a ring of truth to it. *"I'll tell you another thing,"* he added, *"if it wasn't for us low, despicable dealers, you'd have no cameras to get, because they'd all be in the *@* tip!"* (Indignant cries of contradiction from some quarters greeted this statement. This was really heating up to an interesting evening!)

Once, in a suburb of Los Angeles, he'd been browsing various antique shops but without finding anything interesting. Then, in a shopping centre, he found a group of women running a book and junk sale. He promptly fronted up and said, "Hi Girls, which is the box with the cameras in it?" "This one over here," one replied and opened a box and, to use his own words, *"I almost fainted! There was a Roland camera in its original box, with the instructions."* "You know what a Roland

is?" he asked us, "a thousand dollar camera then, the first camera with a built in meter, the first with a built in range finder, a very rare, folding 120 camera." "How much do you want?" I asked, "\$2.00?" (A real soul of generosity, this guy!)



"Dealers are to collectors what hookers are to society. They perform a necessary service!"

On another occasion, he dropped into a garage sale in Westchester County, a suburb of New York City. As he puts it, "this moron who was running the sale had this terrible looking 2C Retina. It was BAD! But, being the only saloon in town, I said "what is it?" (I never say how much is it? I say, what is this thing?") He says to me, "Do you know Jason Schneider?" I said "Who?" (*Like, Jason and I have been friends for 20 to 30 years.*) He tells me how Jason Schneider is the editor of *Antique Cameras for Popular Photography*. I shrug my shoulders like I don't know anything at all and, he whips out a copy of this magazine, shows me the camera and says "that camera is \$260.00" \$2.60 maybe, but \$260.00, you know, it was a wreck! And, it wasn't original, it was all wacked up! So, I start to walk out and I see a nail on the wall of the garage and, hanging from the nail is what we call the Leica binocular case. It was issued with the model A's and the early cameras and there was a little hole in the case where you could put a stand-up focus rangefinder. So, I picked the case up off the nail and held it up and said, "how much is this?" (Feeling there was weight to it, which may only have been a brick!) He said, "\$1.00," so I gave him the dollar, went out to my car and opened it up and there sits, an almost mint, rim-set Compur Leica.

Marvin once came upon another of these classics in a most unusual way. Once, when engaged on an annual report at Pensecola, he'd finished the photography and sent everything back to New York when, for some reason, it may have been a girl or a dinner, he decided to stay overnight. "Next day, I saw an advertisement in the local paper that said, 'retired army officer selling Luger pistol, S.S. dagger', (which it wasn't) so, I went to buy it and, I did. While I was driving back to the airport with the gun, the dagger and other stuff, I see a sign over a shop that says "We Buy and Sell Everything." To me, that's a 'got to stop!' So, I stop and walk in and it's an old store, maybe a grocery or dry goods store, I don't know, but they had showcases on the walls which they'd removed the sliding doors from. One was full of pots, another full of cups and saucers and, one was full of cameras! There was perhaps 25 to 30 cameras. Plastic garbage, Kodak's, Argus's and a lovely rimset Compur Leica. Rather than pulling the Compur out and gabbling, 'How much, I gotta have it,' I said, 'how much for the whole thing, I've always wanted to collect cameras?' I don't remember what the hell he said, maybe \$100, I said \$70, if he said \$50, I said \$40, but whatever, I bought the lot. While he was packing them into a box, I put the Compur in my pocket, walked out of the store, laid the box on his garbage can, got in my car and drove home!

During his travels Marvin picks up all sorts of stories. He says he doesn't usually put too much credence on them but, when the same story crops up in different countries, he can't help but wonder. One such story concerns one of the partners in an early German camera manufacturing company. To tell it in his own way:

"I've been going to Europe for 20 - 25 years, all the camera shows, camera stores, cat houses (!) and, all of a sudden, I see a green *.flex, with pebble finish, lizard skin etc. Then, some other time, I see a blue one, that's in dyed, blue material. I could never figure out why these things were made. They couldn't have been made to give to important customers because we would have had them in America. Some of our camera stores sold more *.flex's in a month than the rest of the world sells! So, I looked at all this stuff and I never could figure out why. Then I heard the story from one guy in Holland, another in Germany and a third in America. The story was that one of the two partners of *.flex was a great lover! When he'd meet a wife whose bed sheets he wanted to creep into, he would talk to the husband and say, I make cameras, I'm *.*, what kind of a camera do you have?' The guy'd probably say something like 'I don't have a camera' or 'a simple Kodak' or whatever. Then *.* would say 'we'd like you to have one of our cameras' and would present him with this red or blue or whatever camera and would send one of the technicians from the factory to take this moron out in the country for the day to teach him how to use it. All the while they were away, this lovely fellow would spend the day 'bonking' his wife!"

One thing I had often wondered, when perusing a catalogue from Marvin, Jay Tepper or whoever, was how do they accumulate such an extensive stock? As Marvin explained, apart from constant traveling to all the shows, he has some twenty to thirty people (whom he calls 'pickers') who go around in many ways and buy cameras. "They'll come to me and say, "Look, I've just bought a whatever, I paid \$200, give me \$400!" I do this all the time." On asking about deceased estates, he replied that he has no time for that, he doesn't want to talk to widows or deal with 'scumbag' lawyers! But, as a certified appraiser, he is often called in to do appraisals. He will, sometimes, if the items are interesting enough, waive the appraisal fee and make an offer on the lot, but not very often.



Marvin doing what he knows best. Wheeling and dealing.

A comment about antique stores with their inflated values bought the caustic comment that they'd all been dropped on their *.* heads and have no idea of real values in this field. Some years back, he admits, they were a good source of supply, but now that many of them are in trendy areas overheads are also forcing prices up. This, he added, is a problem world wide, not just here in Australia.

By this time, deserts had come and gone and, with an early start next morning imminent, we all agreed it was time to call it quits. The evening had been both enjoyable and interesting with a wide range of topics covered. A definite benefit of being one of the co-editors is the fascinating characters one gets to meet in the pursuit of material.

Photography by John Keesing. Text by Ian Carron.

Reprinted from Back Focus. June, 1993.

Caveat Emptor and the Internet. From Ian Carron & Geoff Harrison

This article is presented from Ian and Geoff without payment as a warning to members to exercise care when buying on the Internet. Apparently scammers are moving into the lucrative field of camera collecting.

Some time back Geoff started tipping me off (and forwarding to me) eBay auctions being run from the Peoples Republic of China. These are always for highly desirable collectable pieces such as Nikon, Leitz, and Canon etc. Usually an experienced 'eBayer' would pick these but a newcomer would be easily sucked in. The seller would have a good 'feedback' rating but a close look would show that all his 'customers' were '0' (zero) point holders, built up through sham buyers just to look good. Geoff has started reporting these scams to eBay who, to their credit, are now pulling these auctions in midstream. It's hard to believe that people can get conned by these seemingly obvious scams but, as Geoff said in a recent email, *'My other thought now is: just who is going to be conned by these criminals? Most likely it's the sort of person who really believes that a \$6000 Leica is readily available from a 0 feedback new seller in China at a buy-it-now price of only AU\$400.'*

I recently came across one myself when I was about to sell a Nikon S with the f1.1 lens for a close friend. Before I put it on eBay I ran a search to get an idea of what they were fetching. The first one I looked at was one in the USA, a finalised auction, which had this description.

Nikkor 50mm f1.1 lens for S Cams.

For many, the Holy Grail of Nikkor rangefinder lenses. This is a late model, improved type that fits the outer bayonet. 1961-1965. Barrel is EXC+ w/ maybe a tiny mark here or there. Glass is clean w/o scratches. HOWEVER, this lens was in long storage and will need to be rebuilt to be used. If you are adding it to your collection, the cosmetics and super rarity alone make it worth the price.

Includes leather cases for both lens and lens and lens hood. Cases are EXC++.

Less than 1600 of these were made and you can figure by now – most are disfigured or destroyed. Own a piece of history.

Thanks for bidding and good luck!

The very next one I looked at, was this one from China, which had *exactly* the same description (obviously lifted from the American site), had also finished and some poor sod had paid the equivalent of approximately AU\$900 (well below its value) for something he'd never receive.

RMB 5,400.00

Ended	09-Aug-06 05:43:10 AEST
Postage costs:	To Australia -- RMB 700.00 Other Int'l Postage (see description) (more services)
Posts to:	Worldwide
Item location:	China



Images taken from Chinese auction site. These were lifted from the USA auction of the genuine item.



February, '07 Auction.

Photos and report from Ian Carron.



Geoff Harrisson at the podium, giving me a 'photo break'.

The 18th. was typical for the weather we'd been having of late, and I heard later on the news that it was the hottest February day recorded in 40-years. Margaret, bless her, had stopped by the super-market, and stocked up on large containers of orange juice, soft drink and bags of crushed ice which saved many of us from heat stroke!

After a short meeting, the auction was away, with myself assisted by Geoff Harrisson acting as auctioneers as our usual member, Max Amos, was not available on this day.

The only (pre) disappointment in this auction was the ghastly quality of the photos provided with the auction

catalogue. I had gone to great lengths to ensure good images, even printing them on my own Canon ink-jet using photo glossy paper to ensure the best reproduction. As time was running short,

Margaret, rather than go via John to our usual Kwik-Kopy outlet, took them herself to a closer branch and, as they were wrapped, did not see the result until returning home. Time did not allow going back and demanding they be reprinted.

However, it was a successful day with 230 odd lots going under the hammer for a total of \$8733.

The following photos of members both fossicking for that item they can't live without and then bidding for it tells the story. The originals are always filed and if you would like a print, in colour, courtesy of the society, just give me a call.







Under the title of **You Have To Be Keen**

would be this series of four shots sent in by Geoff Harrison of a photographer (amateur or pro?) going to extreme lengths for his desired viewpoint at the Grand Canyon. I don't know what he was using, somewhere between a Daguerreotype and a digital, but how many of us would go to these extremes for our November competition? Just think of the consequences, you could drop your Agfa Clack!

Letters to the Editor:

Dear Ian,

I am writing to you from our second home on the Murray at Big Bend where we spend as much time as we do at Victor Harbour. Ronda would like to move here full time!

Sorry this is your last article from the trade, as so much is identical from my own experience in wholesaling as well as retailing.

Of particular interest in this last article in Back Focus 63 was your flying memories, as I flew in Tigers in the late 1930s when Captain Nobby Buckley, our best-known veteran pilot, (late now) was an early member of the Royal S.A. Aero Club. I recently handed over all of his 16mm B&W films to the S.A. Historical Society. The footage I did with Nobby of loops, inside and outside, stall turns, echelon formation, upside down, you name it: At seventeen I lost many a good meal over Adelaide and the Port River. Nobby ended up as manager of Guinea Airways Ltd. Somewhere in Nobby's Family Photo Collection there's a picture of me out on the wing of a Tiger emulating the young stunt blokes of the day. We were seen by other members of the Aero Club and, on coming in, Nobby was grounded for 3-months for my sandshoe marks out at the first strut!

We did a lot of aerial work later, some for B. Hott (?) at Port Pirie, the smelting arm of BHP, where I nearly stayed (under a slab!) as the cabin door flew open and I and a H16 Bolex came close to a swift descent, minus parachute!

Mustn't rave on but I really have enjoyed your articles and thank you again. I'm taking delivery of a beaut 17ft cabin cruiser in a fortnight, so will be doing some serious cruising up and down river. I turned 91 last Friday and am on virtually no medication. So here's hoping I get a year or two before Ronda takes over.

Regards as Always, John Mack.

PS. Ern Wagner and I were great mates. I invited him into partnership in a captive balloon company I'd founded called Baladmet (Balloon Advertising and Metrological) Pty Ltd. Sorry about the lousy writing – you'll be an old bugger one day!!! John.

John, I'm heading that way already my friend but if I have the good fortune to rack up your years, I'll consider myself doubly blessed if I'm even half as good as you are at your age. Sincere thanks for your comments. Ian.

Dear Ian,

Just a short note to say thanks for another great Back Focus which I have just finished reading; you do a wonderful job mate. I particularly liked the "Just a few more Tales from the Trade" and not just because I got my ugly dial in it, but I can relate to your views.

Having been a rep for more than twenty years there are similar points albeit the products we were selling were different. You are quite right when you say you meet some nice people and you meet some @#%\$'s and you do make lasting friendships, it was a great job.

Thanks again and don't forget that if you are up this way you'll be made most welcome.

Brian Howden.

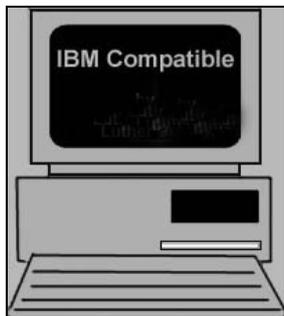
Thanks Brian. Your approval of both the journal and the article are much appreciated. Ian.

The Selling Game

Ian Carron.

After my last 'Tales from the Trade' article, I had a number of members ask what I meant by the comment at the end regarding the culture shock of moving to retail sales and why so many need the services of the ACCC to protect them from themselves. So, here without the usual article payment (it's not really a photographic article) and without listing in the article of the year competition, is some advice from one who spent most of his working life in the sales game. Some of the legalities may have changed since I left the workforce, I can only quote from the rules as they were then.

First off, let's clear up a common misconception and set the record straight. Selling goes back to the year dot and is the World's Oldest Profession! Okay, I know that title is attributed to certain ladies of the night but before that first lady in history supplied her services; she first had to sell some customer on the idea of paying for them!



Now, let's get serious. As with any industry, there's the good and the bad and one of the worst I've ever seen is the retail computer industry. It sells (where the IBM Compatible is concerned) a machine where no quality standards for components exist and can and do vary widely. In a nutshell, imagine shopping for car based on a sheet of spec's: 4 x doors, 4 x cylinders, 1 x steering wheel, ohv, etc... Your sheet of spec's would cover everything from the cheapest junk to a Merc or a Beamer and the prices would vary accordingly. Now when you get a variation of a few percent on the 'same' item, fair enough, but when the variation is huge, that should ring big alarm bells. But to Mr. and Mrs. Average, it often said, Good Deal! I'll take the cheapest! Any wonder the computer industry attracted the highest

number of complaints to the ACCC.

And it's not just the little places that pull the shifty stunts. One morning a newspaper adv. had me choking on my coffee. Cleverly worded, (didn't mention the product code) from a well known dept. store it was "Hewlett Packard black ink cartridges" for a particular series of printers, at a price below wholesale cost! A phone call to my supplier, the leading HP distributor, soon explained it. Due to their buying power, they had done a deal direct with HP and what they were selling was the *starter* cartridge (normally only supplied with the printer) that only had 30% of the ink of the normal cartridge. So, for some 25% off, the customer was unknowingly getting a product with 70% less ink! Another 'push' is for rental selling. Rental, or leasing, is great for businesses as rental payments are tax deductible but of no value for private buyers. But, the laws of disclosure do not cover them, as they do hire purchase contracts. *Read the fine print and total up your final costs!*

"Two or more Years Interest Free! Extended Free Credit" etc. We've all seen it. Believe it? Then highly likely you believe in the tooth fairy too! What they work on is that somewhere down the track you'll be just one day or more late in a payment and, whammo, interest is then applicable on the entire loan at rates up to 18% or more! Current Affairs shows exposed rates as high as 27%. One poor devil was really howling; he'd arranged automatic B-Pay but a software failure resulted in a missed payment and apparently his bank did not accept responsibility. And, what does all this come back too? The fact that the average person will see what they want to see and hear what they want to hear! Watching many Current Affairs shows presenting stories on people (apart from intellectually disabled) who have been 'ripped off', I can only shake my head and wonder how they could have been so stupid. As the ACCC constantly warn, 'if it looks too good to be true, it probably is!' But seeing what they want to see catches even smart cookies. When you have big bucks to spare, you're hardly the bluntest knife in the drawer yet how many lost hundreds of thousands in the Nigerian scam? Chain letters, Round Robins and Pyramid Selling still pop up in one form or another and catch those looking for quick wealth and the Internet has bred a whole new strain to contend with.

And what of that new, and hated, method of selling, tele-marketers? My advice is, don't sell it short. I'll always give them about 20-seconds to get my attention, if they haven't got me by then, good-bye. Those that succeeded now have me on the cheapest by far phone rates I've ever had (on average, about 35% of what I was paying my previous provider) and a 7½% better plan for power and gas supply than I was on before. Well worth the 20-second chance I gave them. And, may you ask; has he who preaches ever been caught? You bet! That's how we all learn.

And what's the best way to purchase that item? First of all, before parting with your hard earned, consider what it is. If it's a technical piece of equipment that will perhaps require after sales advice, bear this in mind. That can be worth more than a few dollars saving from a straight discount emporium with no or little

knowledge of what they're selling. And if you're happy with the service you've been given, let the salesperson know, they'll remember that if you come back. Try to gauge if you're getting genuine advice or sales talk and that may not be easy if you're unfamiliar with the subject. A good salesperson will first listen to your requirements before giving their recommendations. (They won't try to sell you a four-seater car before finding out you have six kids!) I could really relate some tales from my old computer shop where we even turned sales away from customers who refused to listen and we knew they'd be buying problems, problems they'd hold us responsible for! Not worth the bother!

The majority of salespeople are fairly decent, given a fair go. I myself have been, and have seen many others, treated quite rudely by the odd customer who think they're God's gift to retailer's just by walking in their door. And when it's made known that this sort of rudeness won't be tolerated, their idea of the last word is an endless stream of insulting chatter as they exit the shop or their idea of a smart remark as they hang up the phone in your ear. Small people with small minds! I'll never forget some sage advice I was given many years back. *"In the course of a day, you'll deal with dozens of great people, and one jerk! I'll bet a penny to a pound I know who'll be on your mind as you're trying to get to sleep that night! Don't let the jerks get to you; they're not worth it. There's too many decent people in this world, they're the ones that matter!"* The jerks will never attract good will where simple courtesy and appreciation will often have a retailer bend over backwards for you. If not, there's always another shop that would like your business.

To cap it off, my best advice is, listen to what you're being told and don't just hear what you think you want to hear. Conversing with many other retailers' shows that what we fear (and dislike) the most is that customer who comes back complaining, "but you told me...."

And that other customer oddity? When they front up and say, "Remember that gizmo I *bought* from you?" You're about to get a bouquet! But, when they pre-face it with, "Remember that gizmo you *sold* me?" You're about to cop a serve! Nobody, but nobody ever *buys* a dud or makes a bad choice! Those are only *sold* to them!

WANTED TO BUY:

A photocopy of Pathe Double Super 8 Camera BTL instruction manual.

9.5mm Tape Splicer.

Fuji Single 8 Film Stock, out of date or new.

Elmo, Fuji, Konica, Yashica or Canon in Single 8 Movie cameras.

Rodney Bourke. Box 1231. Albury. NSW. 2640. (02) 6059 2963
email: rodnevawa@yahoo.com.au

ASSISTANCE REQUIRED FOR AUSTRALIAN FEATURE FILM

“THE TENDERHOOK”

**DO YOU HAVE
1920'S PRESS CAMERAS & /OR FLASH
COMPONENTS ???**

PLEASE CONTACT :

**MARIAN MURRAY
MANDELA FILMS P/L**

0418 357 560

**also required
INFORMATION REGARDING
MANUFACTURERS OF PERIOD (1920s)
FLASH BULBS**

According to Marian, who attended our auction pre-meeting, this is your chance to not only help an Australian production, but also let your collectable earn some cash. The possibility also exists for the owner to 'star' as an extra in the production using the item concerned. Are you willing and able to help?

Plucked from the Internet. For real? You be the judge!

A photographer for a national magazine was assigned to take pictures of a great forest fire. He was advised that a small plane would be waiting to fly him over the fire.

The photographer arrived at the airstrip just an hour before sundown. Sure enough, a small Cessna was waiting. He jumped in with his equipment and shouted, "Let's go!" The tense man sitting in the pilot's seat swung the plane into the wind and soon they were into the air, though flying erratically.

"Fly over the north side of the fire," said the photographer, "and make several low level passes." "Why" asked the nervous pilot? "Because I'm going to take pictures!" yelled the photographer. "I'm a photographer, and photographers take pictures!" The pilot replied, "You mean you're not the flight instructor?"

HOW PHOTOGRAPHY HELPED MAKE ME A "MASTER"

by: Herb Parker

I am an Industrial Chemist by profession, and I spent most of my working life in the Oil Industry, for the most part specializing in lubricants. Let me start by offering a useful piece of advice to those readers who repair and restore cameras. Many such repairs require use of a tiny amount of lubricant, and Vaseline is often used. Vaseline might look like grease, but is in fact quite different. Vaseline is made from petrolatum, and melts at not much more than body heat. A grease consists of oil held in place by a soap structure, a bit like a sponge, and works by releasing a little oil gradually, so that oil is actually the lubricant. A grease will melt anywhere from about 100°C upwards. So if you don't want your lubricant to melt and run into places where it is not wanted on a hot day use a good lubricating grease. All the major oil companies market a Lithium multi purpose grease, which melts at well over 200°C, and that is what I would use in this type of application.

I did my university course part time, and first graduated as a Chemist in 1961 with an ASTC (Associate of the Sydney Technical College) Diploma from the University of NSW. That university was formerly the NSW University of Technology, and had originally sprung from the Sydney Technical College. The course we did was the old STC syllabus with a year of "Humanities" added to convert the Diploma to a Degree. But you could apply for the old ASTC Diploma once you had completed the original STC course, and as you were recognized as a "Graduate" on gaining the ASTC (with corresponding pay increase) of course everybody did just that.

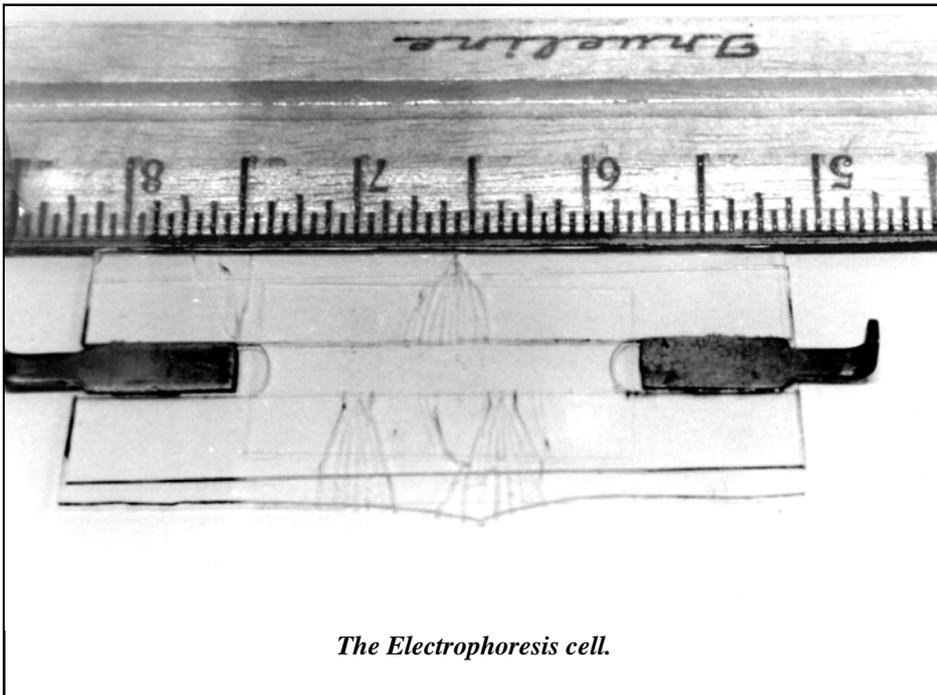
After thus graduating I joined BORAL, in what was then their Research and Development Laboratory in Silverwater, as Assistant Chief Chemist, working mainly on Bitumen Emulsions. Meanwhile I completed my Humanities, and graduated as B.Sc. in Applied Chemistry at the end of 1962. By then I had been in the habit of working by day and studying by night for years, and decided that while I was "on a roll" I might as well go on and do an M.Sc., also part time. This required some formal study plus a "Thesis" on some piece of original research. I chose as my topic "Physico Chemical Properties of Bitumen Emulsions", working under the supervision of a Mr. David Lark, whose specialities were Statistics and Microscopy.

Before going further I have to explain a few basics about Bitumen Emulsions. A Bitumen Emulsion is a suspension of tiny droplets of bitumen in a solution of "soap", which is not necessarily a conventional soap. These emulsions are made from molten bitumen and "soap" in a "colloid mill", and they typically contain around 65 to 70% "solids", i.e. mainly bitumen. The "soap" is called the "continuous phase", and the bitumen the "disperse phase", i.e. it is an "oil in water" emulsion, much as cream is an emulsion of butter fat in water (when making butter the emulsion is "inverted" to a water in oil emulsion, i.e. the butter fat becomes the continuous phase and water the disperse phase). Bitumen Emulsions are used where, for whatever reason, it is desired to add bitumen to a road surface or some other application without needing to apply heat.

Bitumen Emulsions work because, once they are applied, they separate into bitumen and a water phase, the water phase evaporates or runs away, and the bitumen stays behind. Bitumen Emulsions vary enormously in terms of what is known as "stability". One extreme is the so-called "spraying grade" or "rapid set" emulsions, which are sprayed onto a surface and break down almost immediately. Such emulsions are used, for example, in dust suppression. The other extreme is "mixing grade" or "slow set" emulsions, which can be mixed with fine sand or even Portland Cement to form a slurry, and spread out on a road surface as such. These emulsions do not start to break down until after they have been thus applied. It is well known that you can make a very stable emulsion by using this or that component in the formulation, and a "rapid set" by formulating another equally well known way.

But just why are some emulsions so much more stable than others? The individual particles in an emulsion are electrically charged, negatively in the case of "anionic" and positively with "cationic" emulsions. The generally accepted theory was that the greater the charge the more stable the emulsion (because the similarly charged particles would repel one another), but nothing in the

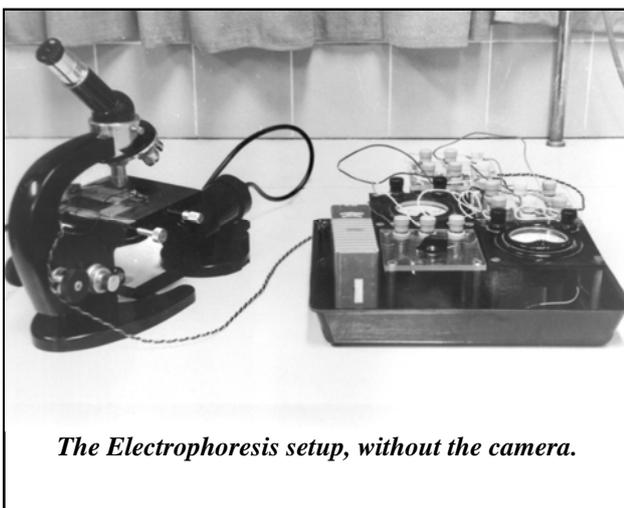
literature search I did to begin with suggested that anyone had ever tried to prove this experimentally. Therefore a central part of my Thesis was to try and provide this experimental proof. I made up six emulsions, three anionic and three cationic, with a “slow set”, a “medium set” and a “rapid set” in each group, measuring their “stability” by various standard empirical tests, which I will not bore the reader with, except to say that they are based on long experience, and they collate well with one another and with actual performance on the road.



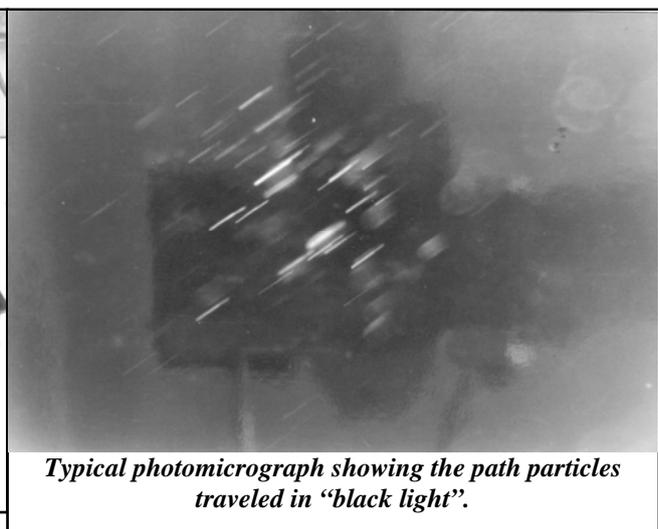
The Electrophoresis cell.

So the next task was to measure the magnitude of the electrical charges of the particles in each emulsion, known as the “zeta potential”. Unfortunately zeta potential cannot be measured directly. But if an electric field is applied to an emulsion the particles will move in that field, anionic particles moving towards the positive cathode, and cationic particles toward the negative anode. The speed at which the

particles move in a field of given strength is called the “electrophoretic mobility”, which can be measured, and from which zeta potential can be calculated. So I made up an “electrophoresis cell” (by cutting a microscope slide in half lengthways, gluing the two resulting glass strips onto a second slide in such a way that there was a narrow channel between them, and then making two copper electrodes and cementing them into each end of that channel) and tried to measure the speed of individual particles of a diluted emulsion across a standard distance under a microscope with a

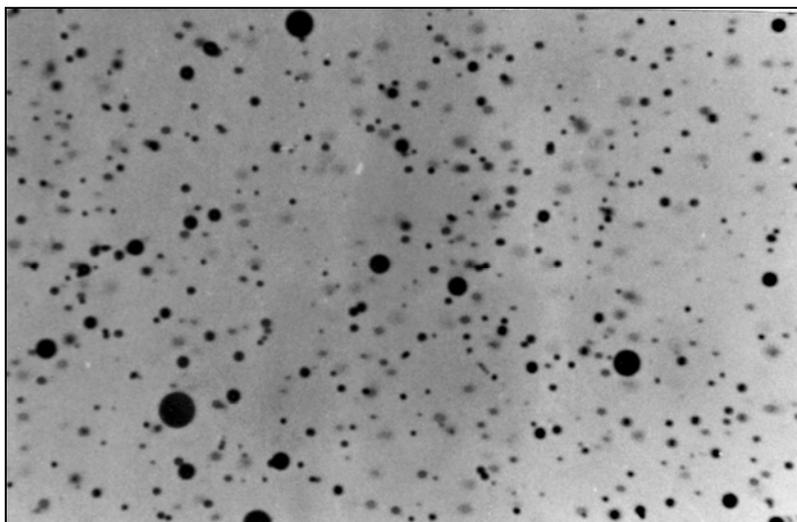


The Electrophoresis setup, without the camera.



Typical photomicrograph showing the path particles traveled in “black light”.

stopwatch. But this proved to be impossible. The emulsion particles travel to one of the electrodes very quickly, and I could only “time” one or two at the most before they all disappeared. I tried to get around this by reversing the field, but that did not help much, also how could I tell which particle I had already “timed”? To get a statistically meaningful result I had to “time” a number of particles. There was also the question of whether exposure to a field over any length of time might not alter the zeta potential, but how could we keep that time short?



Photomicrograph of a typical bitumen emulsion.

And then we had a brilliant idea. By introducing a small black disc in the centre of the condenser of a microscope the condenser can be made to produce “black light”. That means that any particles in the field of view now show up as specks of light. If I now took a photograph of the emulsion under the microscope as soon as the power was turned on, with an exposure of a given number of seconds, then each particle would show up as a streak of light, the length of which would be the distance it traveled in that time, and from which electrophoretic mobility and hence zeta potential could be

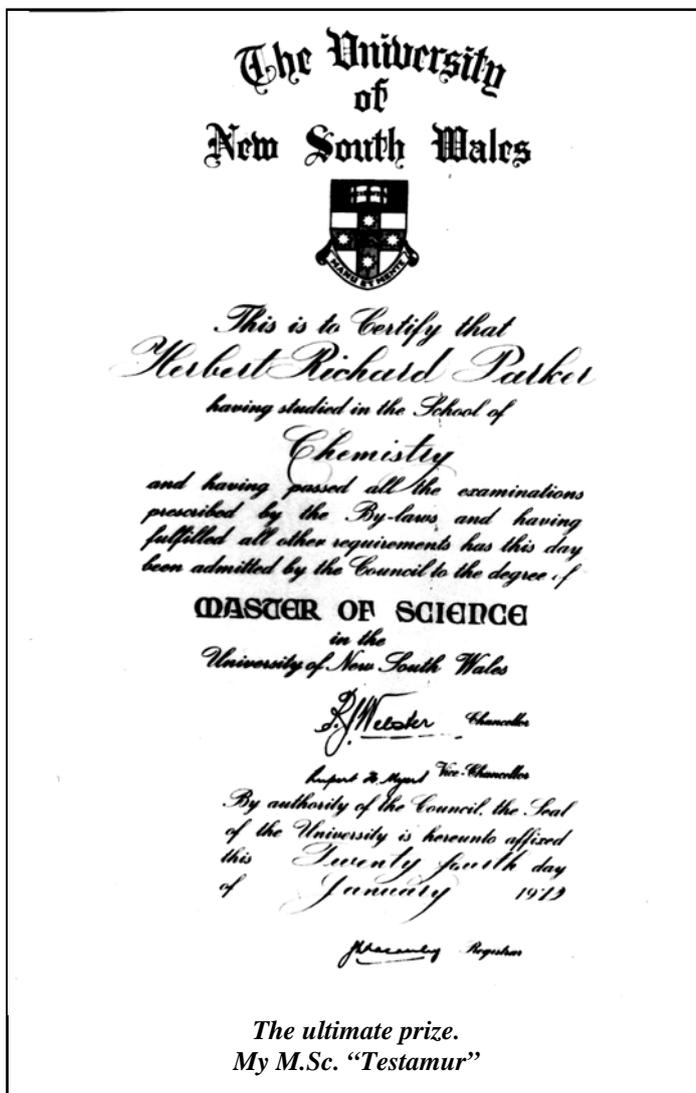
calculated.

The university had an old Exakta camera and a microscope adapter. At this time the Topcon RE Super with TTL metering had just appeared, at my suggestion the university bought one, and it is with a Topcon RE Super that I did my work. It took a bit of trial and error to work out the best strength of current, duration of exposure etc., but in the end we got very good photomicrographs of enough streaks of light to give statistically meaningful results. By also photographing a grid of known dimensions at the same magnification, and enlarging the photographs of the grid and the “particle light streaks” to exactly the same scale, we could accurately measure just how far each particle traveled in a given time, and hence calculate its electrophoretic mobility.

The good news? We got good meaningful results for zeta potential of all six emulsions. The bad news? Stability does not correlate with zeta potential! All the experts have been wrong all along! But I got my M.Sc. in 1971 (I interrupted my work because I was away overseas for three years) and there is potential for some other researcher in the future to determine just what fundamental property of an emulsion does determine emulsion stability.

I also used photomicrographs to determine the mean particle size of each emulsion (generally speaking stable emulsions have smaller particle sizes than less stable ones), and to illustrate some of the other tests, but all of that was quite straightforward.

And that, my friends, is how my photography hobby helped me to become a “Master”.



ON BEING A COLLECTOR'S WIFE

from: Rosetta Parker

My name is Rosetta Parker. I am not a collector, but my husband Herb is, and so of course photographic collecting has become part of my life too. I have known Herb for some 17 years, and we have been married for over ten years. And so I thought: "why not tell about being the wife or partner of a collector for a change?"

I had never had any particular interest in cameras, let alone collecting them as a hobby. I personally had never even owned a decent camera, for the simple reason that as a student nurse in England I could not afford one. The whole idea of photography as a hobby was out of the question. This could be the main reason why I never really developed an interest in cameras until I met Herb, who at that time had started to collect on a small scale.



Scanned from an old colour slide, Herb and Rosetta on their wedding day, back in September 1995, in Marsfield, N.S.W.

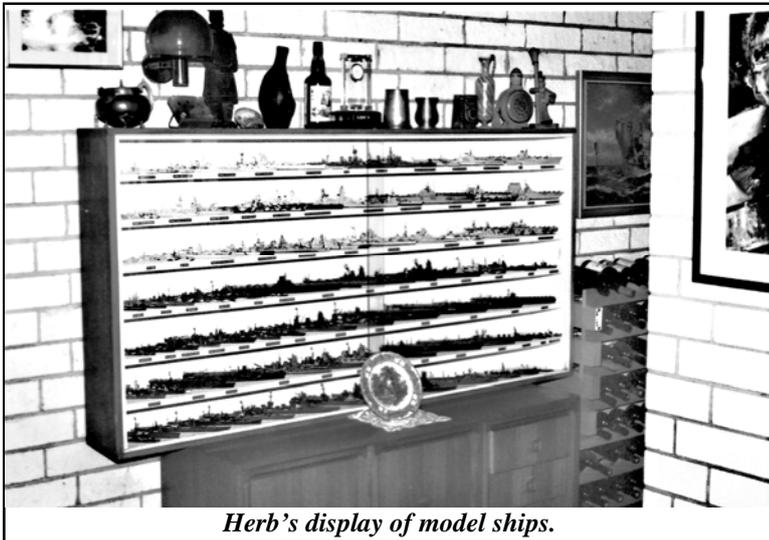
Not being a photographer does not mean not being interested in photographs. I appreciate art in its various forms, and a good exhibition of photographs was just as appealing to me as a good painting or a good sculpture exhibition, so when one was showing I would usually go along. My favourite photographs have always been in Black and White, and of people in particular. I remember marveling at the exquisite architecture of Marlene Dietrich's or Greta Garbo's cheekbones, and being fascinated by the folds and wrinkles of such charismatic gentlemen as Somerset Maugham and Malcolm Muggeridge. At the time – in the mid 1950's – I had a real crush on Sir Malcolm Sargent, the conductor of the BBC Symphony Orchestra, and he was probably the only pinup I ever had on my wall, a beautiful Black and White photo of Sir Malcolm in his white shirt and tails and brilliantined hair, looking very brooding with one arm draped over a knee and holding a pristine white baton in his elegant fingers. I believe that the photo was taken at the time when Sir Malcolm took over the BBC Symphony Orchestra from Sir Adrian Boult as Conductor.

During the late fifties, when I was living in London, one had the opportunity to visit many photographic exhibitions. By then the camera had been recording world events for years, and the starkness of Black and White photography illustrated so clearly and shockingly the many horrible aspects of war. It was a moment caught in time, as it really was, and not an artist's interpretation as he saw it. The camera told the truth.

When Herb and I got together he had only recently started collecting, so I found it very interesting going around flea markets to see what "treasures" could be picked up. I could see he was very enthusiastic, and I encouraged him along. If he hesitated over an item I would ask him to consider it, and not hesitate too long or the opportunity might be lost, which sometimes it was. I even started looking for him. Later on we started going to auctions, and I remember coming home

from an auction in Toowoomba with two boxes filled with cameras and other photographic paraphernalia. Those two boxes turned out to be little goldmines of old bits and pieces, some used and some still in their original little containers, complete with their own little instruction books. The sheer joy on his face as he explored the two little Aladdin's caves was worth a series of photographs all on its own.

Herb started "Cameraholics", a Brisbane based camera-collecting group, in 1999 when we first settled in Brisbane. This group is now quite well known, and they all seem to have a lot of fun "showing and telling" about their treasures. They swap among one another, and do all the things enthusiastic collectors do when they get together; they enjoy themselves!



Herb's display of model ships.

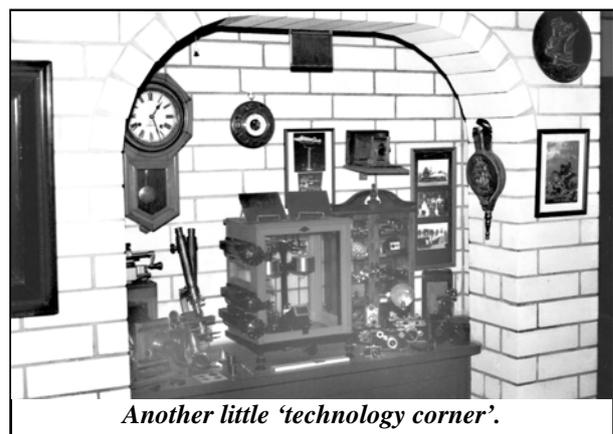
fleets of American, Japanese, British and German warships and naval vessels. These are displayed in a large glass fronted display case in our living room, just as you come in through the front door. This is an immediate "wow" to some people. We have actually had complete strangers ring us up to ask if they may come and look at the ships and/or the cameras.

Herb also writes, mainly articles on cameras and photography, but also about his own experiences and other subjects that interest him, such as the history of Tsingtao in China, where he was born. Being very fluent in German, which is his mother tongue, he also does a lot of translating, including various articles and so far three books. Among other tasks he undertook the mammoth challenge of translating Felix Dahn's epic historical novel "A Struggle for Rome" from old German into modern English. That was a long and arduous task, which he started back in the 1970's, but after some 2000 hours work the 740 page translation was finally completed and published in October 2005.

Herb is also Secretary of the Leica Society of Queensland, and has a busy time with Lawn Bowls as a Bowler, Coach, Umpire and Selector. He loves telling jokes, and he speaks to various groups on topics such as "The History of Photography", "Growing up in China", "Tsingtao", "The Story of the 'Emden'" and "The Oil Industry". A friend once described him as "a man for all seasons".

Herb is never bored or boring. He is always busy. We are both retired, but we never get in each other's way. Maybe this could serve as advice to wives or partners, in order to avoid strife over retirement boredom. Encourage one another to develop interests that best suit you, and enjoy them! In a very short time you will get used to any extra clutter that comes along as a result, and you will make new friends along the way. Hobbies and interests are therapeutic, and like occupational therapy they help one to stay alert, interested, fulfilled and happy.

So how would I sum up being married to a collector? It's fun, and life is never dull!



Another little 'technology corner'.

If there's one entertainer from the old days whose wry sense of humour, wit and warped way of looking at life have never dated, it's that cranky but lovable W.C. Fields who passed on 60 years ago. Here are some of his more quotable quotes. There are others of course, but a lot are unquotable in family circles!

How about:

When asked whether he
Liked children –
"Boiled or fried?"

When asked if he held any
Prejudices – *"I am free
Of all prejudices. I hate
Everyone equally".*

On Mae West –
*"A plumber's idea of
Cleopatra".*

On acting – *"Show me a
Great actor, and I'll show you
A lousy husband; show me a
great
Actress, and I'll show you the
devil".*

On Life – *"Start every day
with a
Smile and get it over with".*
On life again – *"If at first you
Don't succeed, try, try again.
Then
Quit. No use being a damn
fool
about it.*

On Booze – *"Now don't say you can't swear off drinking. It's easy. I've done it a thousand times".*

On Banks – *"I like thieves. Some of my best friends are thieves. Why, just last week, we had the President of the Bank over for dinner".*

On Women – *"A woman drove me to drink. It's the only thing I'm indebted to her for".*

On clubs for women – *"Only if every other form of persuasion fails".*

On marriage – *"I believe in tying the marriage knot, as long as it's around the woman's neck".*

On money – *"Anything worth having is worth cheating for".*

Appropriately, to finish, when observed reading the bible on his deathbed – *"just looking for loopholes".*

