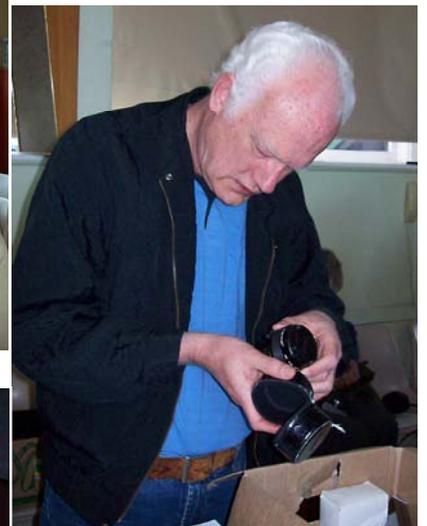


BACK FOCUS

The Journal of the Australian Photographic Collectors Society (Inc)
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July '09 Auction Day



THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

ABN 55 567 464 974

OFFICE BEARERS OF THE SOCIETY

		phone
PRESIDENT	ALAN KING	(03) 5241 2404
VICE PRESIDENT	ANDREW HUNTLEY	(03) 9576 1635
SECRETARY	MARGARET MASON	(03) 9836 3719
TREASURER	BRIAN HATFIELD	(03) 9898 2014
COMMITTEE	IAN CARRON	(03) 9435 5659
	KEN ANDERSON	(03) 9457 1985
	ANDREW KORLAKI	(03) 9870 7354
	LYLE CURR	(03) 5221 3445
MARKET ORGANISERS	Alan King, Ken Anderson.	
LIBRARIAN	June Halls.	(03)9568 0759 elmore@alphalink.com.au

BACK FOCUS EDITOR IAN CARRON (03 9435 5659)

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.

Society e-mail address: secretary@apcs.asn.au

Web Site: www.apcs.asn.au

Address all **Society** correspondence to:-

Margaret Mason. 159 Canterbury Road. Canterbury. Victoria. 3126 Australia

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

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Send Subscriptions to: Brian Hatfield. 4 Mitta Street. Box Hill North. 3129.

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Notes from the desk of the Editor:

Please note above that I have a new email address at the Society website. (backfocus@apcsociety.com.au) As the "mailbox" size with this and my own new ISP is unlimited there will be no problems in emailing articles with large attachments of .jpg images. Depending on your upload speed, large files could still take some time to send, so you are still welcome to post articles via a CD if you wish. Input of articles lately has been tremendous and a couple of "first timers" have also submitted and will appear in coming issues. One thing I have noted is that the standard of photography in most cases accompanying the articles has been of a quite high order. It seems that many of our members have embraced digital imaging technology.

On computing technology, while on a very recent visit to the UK, I visited Bletchley Park, home of the 'Codebreakers' of WWII and, apart from many fascinating exhibits such as original German Enigma code machines, there is a working example of 'Colossus' the first programmable computer ever built.

Employing 2,500 valves, this ultra secret father of the modern desktop decoded enemy radio signals for dispersal to field commanders.

How things have downsized!

Regards to all till the next issue, Ian Carron.



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Ballarat Photography Market



View from Entrance. (Marcel Safier - Canon G10.)

Our APCS Photography Market at Ballarat on September 13, in conjunction with the Ballarat International Foto Biennale, was an unqualified success. Held in the hall behind St. Patrick's Cathedral in Sturt Street, Ballarat, the historic building itself was a glorious backdrop to a market of historic and modern photography. This was the first time outside Melbourne, so it did embark on unfamiliar and unknown territory.



*St. Patrick's Hall - Built 1900.
(Marcel Safier - Canon G10.)*

There was a counter on the Dawson Street entrance, which did not include early traffic nor traffic through the Lyon/Sturt Street door. A conservative estimate is about 650 people attended, including vendors and helpers but all potential buyers, which is quite a good number for any of our markets.

There were many faces in the crowd that normally attend our Camberwell markets as well as many members that made the trip for the day. The presence of the BIFB exhibits in Ballarat added to the value of the day for visitors from Melbourne. Because we were inside one of these BIFB exhibits and admission was free, we attracted a different demographic and thus quite a few additional visitors who would not normally have attended a market.



*Warwick Reeder - Reeder Fine Art.
(Julie Millowick - Nikon D80 28mm Lens.)*

Some of the vendors noted there was a drop in the number of students amongst the buyers at Ballarat, but sales of accessories and usable equipment in all formats were good. At least one institution had instructed its students to look for 4x5 gear! Vendors ranged from members and fellow collectors through to commercial enterprises with both used and new equipment and one image specialist. A large

number of historic and collectable items came out of the closets and changed hands. For example a Verascope outfit, complete with case, screen, dark slides, magazine back and print frame changed hands at \$300. Other items were a Nikon SP for \$1400, a lovely Stereo Cabinet Viewer with cards and glass at \$800, a Cine Kodak A 16mm camera and a projector for \$500, a Gold Canon 60th Anniversary IXUS outfit with plush case for \$175, an early Metrovic exposure meter for \$40, three Leica M-series lenses at around \$500 each, a rare Canon R-A lens outfit for \$250, a Minox Wristmatic at \$80, a Polaroid SX70 Gold at a price so low we dare not say, a



*View from Stage.
(Julie Millowick - Nikon D80 28mm Lens.)*

Seagull 203 in mint condition for \$50, a 1939 Welta Weltex for \$80, a boxed Canon 5D outfit for \$1700 and some asking prices, but unsold, were a Canon T-90 boxed for \$600 (other examples \$185 to \$275), a Canon 7 with f0.95 lens in mint condition was asking \$3000, as was an Adams Tropical Deluxe outfit. Makes you wish you were there if you missed it!



Robert Goard – Bowral NSW.
(Julie Millowick - Nikon D80 28mm Lens.)

The main measurement was not how many attended, but if the vendors had a sufficiently rewarding day to make it worth the effort. For most vendors, there was additional travel time and distance; for some who stayed overnight, additional expense. Most vendors were happy with the result of the day and would definitely participate in a Ballarat Market again.

This is extremely important, as we are about to undergo the biggest upheaval in our markets since the St. Kilda Town Hall fire in 1991 forced a search at short notice for another venue that year. The Camberwell Centre has been synonymous with our Photography Market for the last 18 years, but the Camberwell Centre is no longer available and our bookings for 2010 have been cancelled with no advance notice by the Booroondara Council. The Ballarat event confirmed the belief there is more than enough core interest from vendors and buyers to justify continuing operation for many years to come.

We hope to find an alternative venue within the next few weeks and announce our 2010 dates, with March 2010 vital for student support. The Biennale organisers were delighted with the event and the crowd it attracted, so continued attendance at Ballarat in conjunction with the Biennale is certainly assured.



Don Pitkethly.



Roy Berryman – Leica Specialist.
(Julie Millowick - Nikon D80 28mm Lens.)

The APCS organised a dinner on the Saturday night with 30 people attending; which all agreed it was a great social addition to the weekend. This was especially appreciated by our interstate visitors from Brisbane and Sydney.

Thank you to all those who did participate for your support, in particular, Trevor Thomas, Rodney Reynolds, Andrew Korlaki, Sue

Margrave, Don Pitkethly and others who helped with the set-up and dismantling.

Alan King
APCS Market Organiser

The Zorki Cameras. Part II

Text & Photos from
Stefan Sztromajer

Until 1955 in all the Zorki cameras there was a lack of the synchro contact, so in 1955 - Zorki introduced the model M (previously described) and the two models the Zorki C (Fig. 1) and the Zorki 2C. The both cameras were in general similar to the original Zorki, but a bit taller because of the synchro device under the top plate. (That was why the letter C – S in Russian- has been added.) The second difference consists of the lever placed just under the shutter speed dial. The engraved digits mark the delay in milliseconds of the shutter opening after the bulb flash has begun to fire. Using an electronic flash where there



Fig.1. Zorki C

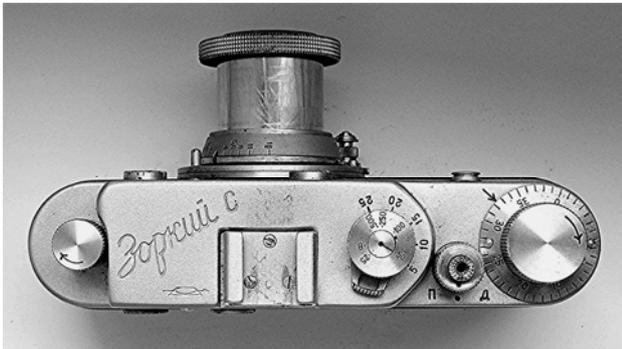


Fig. 2. Top deck of the Zorki C.

is no delay, the lever is set on "0". (Fig's 2 & 3.) The back of the camera is quite similar to that of the very first Zorki. (Fig. 4.) After 472,702 cameras had been produced, it was discontinued in 1958.

The next model, the Zorki 2C has been introduced also in 1955 (Fig's 5 & 6) and has been provided with the self-timer and the newly introduced lens, the Industar 50, described in the previous article. The both cameras are Leica (FED and Zorki as well) like loaded after detaching the bottom plate. The production has been discontinued in 1958 after 214,903 cameras were made.

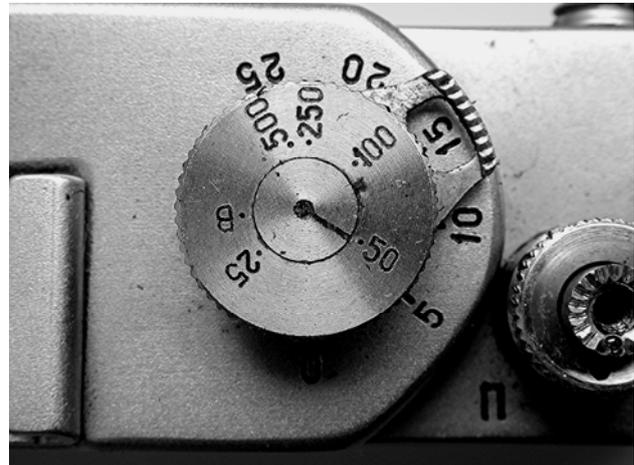


Fig. 3. Detail of shutter and flash delay settings.

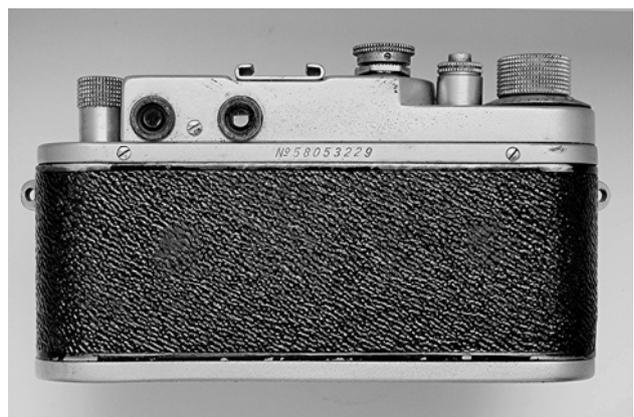


Fig. 4. Rear of the Zorki C.

1958 saw the introduction of an improved model, the Zorki 5, or rather two slightly different models, let us say, the Zorki 5 and the Zorki 5b. The difference lies in the shape of its viewfinder's window and the name of the camera engraved, (Fig. 7) or written on the name table, (Fig. 8.) Its viewfinder is combined in one window (Fig. 9) with the long base rangefinder is provided with the eye correction device, controlled by the lever, located just under the back wind knob. (Fig's. 9 & 10.) The focal plane fabric shutter offers the following speeds : 1/30, 1/60, 1/125, 1/250, 1/500 and



Fig. 5. Zorki 2C of 1955.

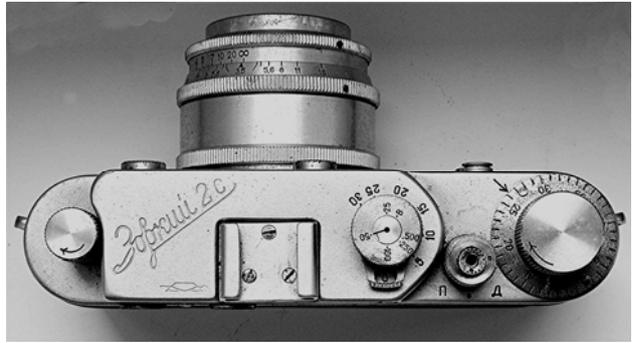


Fig. 6. Top detail of the Zorki 2C.



Fig. 7. Change of viewfinder shape and name plate engraving in the model 5 of 1958.



Fig. 8. And another cosmetic change with the model 5.

B. The shutter release button is placed in the centre of the frame counter. The film transport lever definitely enables the fast shooting. The flash light control is set by means of the two contacts, one signed M for the flashbulb, and the second, signed X for the electronic flash. (Fig 11.) The film loading is quite similar to that in case of the Zorki C and the Zorki 2C (not too comfortable). Fig's 12 & 13.)



Fig. 9. Rear, single window detail of the Model 5.



Fig. 10. Top deck detail, Model 5.

The Zorki 5 is fitted with the Industar 50 lens, in the collapsible mount. (Fig. 14.) Its optical construction and properties are quite similar to those of the Industar 50 in the rigid mount fitted to the Zorki 2C. The production of the Zorki 5 was ceased in 1958 after 472,702 cameras were made.



Fig. 11. Twin synch contacts.

The next model, the Zorki 6, introduced in 1959 however similarly shaped is certainly substantially improved considering the previous camera, the Zorki 5. (Fig. 15, 16 & 17.) It is provided with the self-timer, the sharp Industar 50 lens in the rigid mount, and the most important (at least for me) has the easy film loading, owing to the opening back, attached to the body with the hinge (Fig. 18).

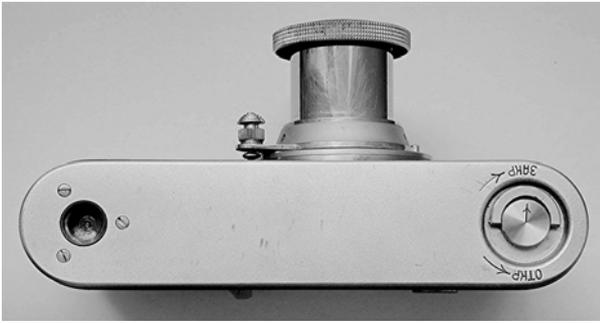


Fig. 12. Base of the camera.

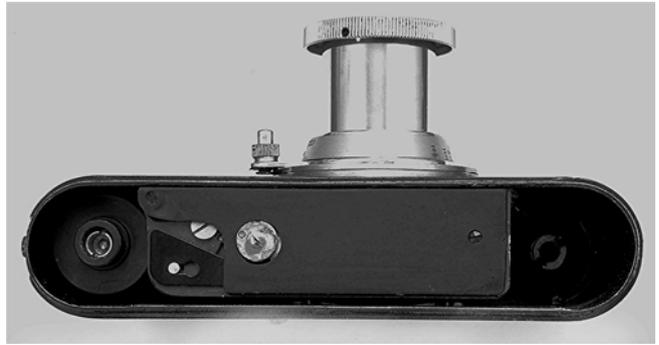


Fig. 13. And with plate removed for film loading.



Fig. 14. Industar 50 in collapsible mount.



Fig. 15. The Zorki 6 of 1963.



Fig. 16. Top deck of the Model 6.



Fig. 17. Rear of the Model 6.

The other functions are similar to those of the Zorki 5. My personal experience with the Zorki 6 is better than good, I took with it more than 20,000 shots without any troubles. I dare say, there were three excellent cameras I could get in the eastern bloc, the Praktina, the Kiev and last but not least the Zorki 6.



Fig. 18. Zorki 6, now with rear opening loading.

Auction Day. July '09.

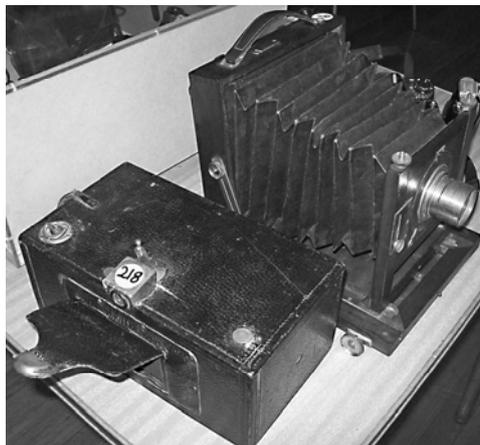
Report & Photos, Ian Carron

Sunday 19th was a fine day and all helpers were on deck when the van arrived loaded up with 305 lots for our big auction of the year. With the tables set up in preparation, these items then had to be sorted into sequence for viewing and presentation during the auction itself. Smaller, more valuable items were on show in security cases in a central area.



Viewing at 10am onwards saw a steady arrival of members with hardly a seat vacant by the time we started a short meeting at 12.15pm before Max Amos began the auction virtually on time, shortly after 12.30pm.

With a large variety of extremely interesting items on offer, bidding was highly contested a number of times, the winning bidder attracting a round of applause for his determination. One item that had hopeful new owners 'slugging it out' was #206, the Taylor Hobson Cooke Portrait Anastigmat, finally going to a proud new owner for \$500.



A lovely Nikon F with Photomic FTN prism and Nikkor-S f2/50mm, almost mint, with case and instruction book fetched \$440.

And yet other items, which I thought would have sold for more, went for what I regarded as bargain basement prices!

At the end of the day, highly successful with total sales coming to \$17,879.

Our sincere thanks to all who assisted during set-up and cleanup afterwards.



The early photographers of Kiama, New South Wales

Graham
Harmer

With an interest in pipe organs, I was asked to write a centenary history of the instrument, dedicated in 1907, in the Kiama Presbyterian Church. In the process, while delving through church, library and historical society archives I discovered that an older brother Samuel, of the first pipe organist James Cocks, was a local photographer and artist of some note in the last decade of the 19th century and the first 30 years of the 20th century.

Samuel Cocks was born in November 1870 in Bathurst and with his family moved to Kiama in the late 1880's. About 1890 he initially joined the firm of R. Henry Holden who was then established as a resident photographer with studios in Manning Street, Kiama. Cocks (and Holden) however were by no means among the first to explore and photograph the Kiama district.

Because of its location and scenery as a seaside town and its relative close distance to Sydney (initially by sea), Kiama has had its visual history preserved in photographs from relatively soon after the recorded introduction of photography in Australia in 1841.

In the *Illawarra Mercury* (then a Wollongong printed paper) of 2nd February 1857, one, J.D. White was advertising he would take photographic portraits, complete in morocco cases for 7 shillings and 6 pence next door to the Kiama Hotel, Kiama. Davies and Stanbury in their book, *The Mechanical Eye in Australia*¹ also list White as later running a studio in Gulgong in 1895-96.

While not mentioned in any local newspaper report discovered to date, Professor John Smith, first Professor of Chemistry and Experimental Philosophy (Physics) at Sydney University from 1852 to 1885 also was involved in recording Kiama's history. Smith was an avid amateur stereoscopic and general photographer and he recorded the earliest surviving photograph of the Kiama Presbyterian Church (built in 1863) as a stereo pair on a wet plate glass negative circa 1865. Taken from the vicinity of Pheasant Point from a position not now able to be duplicated because of the railway embankment, it shows the church and its environs not long after the completion of the main building. Smith was also notable because of the photographic record he made of the construction of the Sydney University and its environs as well as a significant number of early scenery and Australian family portraits².

Kiama too is fortunate that a newspaper has been published locally from the late 1850's (the *Kiama Examiner* from 1858-1862) with the *Kiama Independent* having been published continuously from 1863 to date. In this latter paper Messrs. Metcalfe and J.C. Milligan Photographic Artists announced at some length on the 5th January 1865, that they were intending to set up their studio *for a few days* in Kiama. They were representatives of T.S. Glaister's *celebrated Photographic Gallery of Pitt Street Sydney* and offered *all known styles of photography, including Glaister's celebrated ivory types, Glaister's well known and superior enamelled Collodiotypes* They arrived in Kiama on January 26th and left about the end of February, announcing that they would be in the Shoalhaven (Nowra) from the 2nd March. Their intention was to go from there to Ulladulla, thence to Braidwood (on the Tablelands) and then back to Twofold Bay (Eden). In view of the travelling conditions of the time and the bulk of their equipment, this would have been a long, arduous and possibly hazardous trip. No prices for their work were quoted.

¹ Davies A. & Stanbury S., *The Mechanical Eye in Australia; Photography 1841-1900*, Oxford University Press, Melbourne 1985

² Groom, B., & Wickham, W., *Sydney – The 1850's The Lost Collections*, The Macleay Museum, Southward Press, Sydney 1982

Again in the *Kiama Independent* on the 19th September 1867, a Mr. Leck announced his arrival at Curry's Hotel, Jamberoo (12 kms west of Kiama) from Shellharbour. He was prepared to take portraits on card or glass. Cartes-de-visite were priced at 6 for 10 shillings. A news item in the same issue stated, *This gentleman's long residence in this and the neighbouring district is a sufficient guarantee of his proficiency in the art.* This seems to imply Leck lived in the district and was not an itinerant.

In the *Kiama Independent* on 7th November 1867, a Mr. C.J. Cullen who nominated that he was a photographic artist announced that he was *prepared to execute all orders in photography in first class style.* He also announced he would be in Kiama for a short time only, however he was still advertising in the 2nd January 1868 issue of the above paper. In the Davies and Stanbury book, this photographer is also listed as a photographer in Gundagai in 1884-85.

One W. Thwaites in the 11th June 1874 issue of the same local paper announced his arrival at Albion Park (about 10 k. northwest of Kiama) *with his large wooden house studio replete with every convenience to take pictures in first class style, specimens of which can be seen at his gallery.* Intending patrons were urged to lose no time as his stay was short in each place visited. Children would be *taken instantaneously* and he would visit Shellharbour next. A week later on the 18th June a Mr. & Mrs. Nicholas (probably William Augustus Nicholas and his wife) announced they would not be visiting Albion Park and surrounding districts this season, but patrons could call at Mr. Coughrane's, Shellharbour. They were advised to bring children before two o'clock as short days made it impossible to get pleasing results after that time.

The Metropolitan Photographic Company of 325 George Street Sydney announced in the *Kiama Independent* of the 2nd June 1876, that its portrait gallery was in Kiama for a stay of limited duration and open daily. Children would be taken by *the new instantaneous process* and portraits would be taken just as well on cloudy as on fine days Their final announcement on the 23rd June stated that they had 329 photographs to finish and that these were *positively, truly, decidedly, unquestionably THE LAST FEW DAYS!*

H.T. Lock announced on May 5th 1877 issue, that he had opened his studio and invited inspection of his portraits. He advertised again on the 27th July but for how much longer he remained is not known. It is possible that he was not an itinerant, but permanently based in the town for a period of time.

It seems that during the latter half of the 1870's, the numbers of itinerant photographers visiting the town decreased. This may have been due in part to the establishment of the first permanent professional photographers in the town or its environs. Possibly too, the improvement in shipping services, which enabled locals to travel more comfortably and more quickly to Sydney where a far larger number of photographic studios were established, gave locals substantially greater choice to the detriment of itinerants.

In his book *Blue Haven* W.A. Bayley³ states (p 51) that the James Bros. began their studio in Kiama in 1868 but the first reference to them in the *Kiama Independent* was found in the issue of 25th June 1874 when the James Bros. advertised the erection of a new glass studio at their residence in Manning Street. Given the rather grandiose name of *The London Portrait Studio*, it was claimed to be quiet, private, free from wind and having good light. A private dressing room was also provided. Cartes-de-visite would cost 2 for 5 shillings, 6 for 8 shillings or 12 for 12 shillings. They also offered portraits in oil for five guineas. On the 28th March 1876 the James Bros. regretfully announced that in consequence of continued ill health, they would shortly have to leave the Coast district. After the 16th June, there were no further advertisements for the *London Portrait Studios*, but for a number of years, at least until 1883, they continued to advertise at intervals, that portraits taken by them could be obtained at the *Kiama Independent* office.

³ Bayley, W.A., *Blue Haven: History of Kiama Municipality NSW*, Kiama Municipal Council 2nd Edition 1976.

Samuel (Sigfrid) Flodin advertised on the 30th April 1878 that he would take portraits every Tuesday and on March 25th 1879, announced a move into new premises titled *The Kiama Portrait Gallery* in Shoalhaven Street. Six months later, on October 10th, he then announced his pending removal to Sydney to premises at No. 18 Domain Terrace. In the same issue however, he states that he had adopted the Ferrotypes process at his Kiama Portrait Gallery and that sitters could have portraits *furnished within a few minutes*. No further mention of Flodin appears until October 1883 when he announced that he would be resuming his work at his old premises. On March 25th 1884 came an invitation to his *numerous patrons*, to inspect his *Photographic Gallery*, Market Square, Kiama where he had *furnished himself with the best and most complete apparatus*, and was *in the position to execute portraits varying from the 'Minutest Gem' up to life size and if required to colour them, as he hopes, in an artistic manner*. Probably these were tintypes. From 1886 to 1900 Davies and Stanbury also list Flodin as conducting a studio in Crown Street, Wollongong. According to Bayley, Flodin like many of the era, entered photography from other trades, Flodin previously having been a coach painter and artist. Indeed many photographers of the period emphasised their artistic background in their advertisements and mounted their photography in illuminated addresses or other artwork as part of their output for more affluent clients.

Although also not mentioned in any local reference discovered to date, it is known that Henry Beaufoy Merlin also visited Kiama as an itinerant as I have in my possession one of his carte-de-visites taken, probably in the early 1870's, of the Presbyterian Church school at Jamberoo. It is endorsed on the back with the American & Australasian Photographic Co. trademark and includes Merlin's signature. Merlin and Charles Bayliss were of course later to gain fame for their comprehensive recording of the Hill End and Gulgong goldfields in 1872 under the patronage of Bernard Otto Holtermann⁴

Locally though probably no other photographer or artist succeeded in promoting Kiama for such a lengthy period through his photography and art, particularly in watercolour as did Samuel Cocks. His work spans a period locally from about 1890 to 1940. One of his extant photographs of Seven Mile Beach gained him international acclaim at the Calcutta exhibition in 1898 and helped further his local reputation. For a period in the early years of the 20th century, he joined two other brothers, R. Sidney and George W. Cocks, also of considerable artistic talent in New Zealand, particularly in the Rotorua area photographing and painting. As mentioned earlier, he had established his own photographic studio in Manning Street two doors south of his late father's General Store from 1899, incorporating the business of Richard Henry Holden. He also opened a studio in Kinghorn Street, Nowra, which he operated in parallel with his Kiama business.

His paintings and photographic work was wide ranging. His photography included scenery, farms, buildings and much portraiture particularly prior to and after the First World War. He also did many illuminated addresses for presentation to prominent citizens at significant times. A major illuminated address including many photographs was completed in 1906 for the Rev. Dr. John Kinross a Presbyterian minister who served locally from 1858-1875 and retired here after his Principalship of St. Andrew's College at the University of Sydney. This address is still extant and now in the Ferguson Memorial library.

Much of his existing photographic work is now held by the University of Wollongong archives and can be viewed on line through the Wollongong library web site. Some of his work is also held by the State Library and includes the Finlayson Album of 1891, presented to Donald Finlayson, a Kiama coachbuilder before he left the district. An illuminated address presented to the Governor of New South Wales, William Lygon, Earl of Beauchamp on his visit to Nowra in August 1899 is also included in this collection, together with at least three separate selections of photographs presented by his descendents over the last 30 years. Cocks died in 1948 and much of his photographic work

⁴ Burke, Keast, *Gold and Silver An Album of Hill End and Gulgong Photographs from the Holtermann Collection*, William Heineman Australia Pty. Ltd., Melbourne 1973

and paintings were dispersed among his family, none of whom continued his photographic work commercially.

Photographic Equipment and Processes Used **By Samuel Cocks**

Now, when recording media of all types is relatively easy to use, when most own some means of recording images be it a film or digital camera, mobile phone or video camera, it is also sobering to realise the difficulties, knowledge and time necessary in 1900 in making any form of photographic record. The difficulties and expertise required in the production of any photograph then tended to make it an exclusive art form.

In 2008 photographic recording is undergoing a major transition with the film/negative process and the associated cameras and chemical processes to produce a photographic image, being progressively superseded by the digital recording and printing of images. At the time Samuel Cocks was most active in his photography, again major changes had occurred in development and processes.

A brief history of Photography in Australia

The first recorded photograph taken in Australia was a daguerreotype of Bridge Street and part of George Street from Macquarie Place, Sydney on 13th May 1841⁵.

From that time, photography developed locally through a series of different processes, the daguerreotype being eclipsed by the ambrotype which was faster, cheaper and easier to use unencumbered by the patents embracing the daguerreotype. From 1851 the ambrotype was overwhelmed by the wet-plate albumen print process from which early cartes-de-visite were made. These were immensely popular effectively introducing photography to the common man and were the mainstream of the photographic industry for a quarter of a century.

Despite its popularity, wet-plate photography was tedious because the emulsion was sensitive to light only when wet. This meant each plate had to be processed immediately, one at a time in some form of portable darkroom. A photographer could make an exposure, process and work on no more than one negative every five to ten minutes. The bulk of processing equipment needed to move around the countryside meant photography was a weighty encumbrance. To now quote Cato,

It was the invention of the dry plate that created modern photography. All that went before can be considered the dark ages of the process. Now an operator could go out with a bag of sides containing a dozen plates take his pictures and develop them a week later if he wished.....

For the photographic plate that once had a sensitive life of two or three minutes, now lasted at least two years. It was ten times as fast as the wet plate. Fortunately it arrived at the same time as more brilliant lenses so that objects in motion never before photographed at all could now be taken at one-hundredth part of a second⁶.

By 1878, several English and German firms were manufacturing dry (glass) plates. Likewise in Australia, Thomas Baker formed the Austral Plate Company and started marketing these in 1884. In 1887, he joined J.J. Rouse establishing the firm Baker and Rouse and this firm was later to become Kodak (Australasia). It was the products of these companies that Samuel Cocks commenced and continued to use for the whole of photographic career.

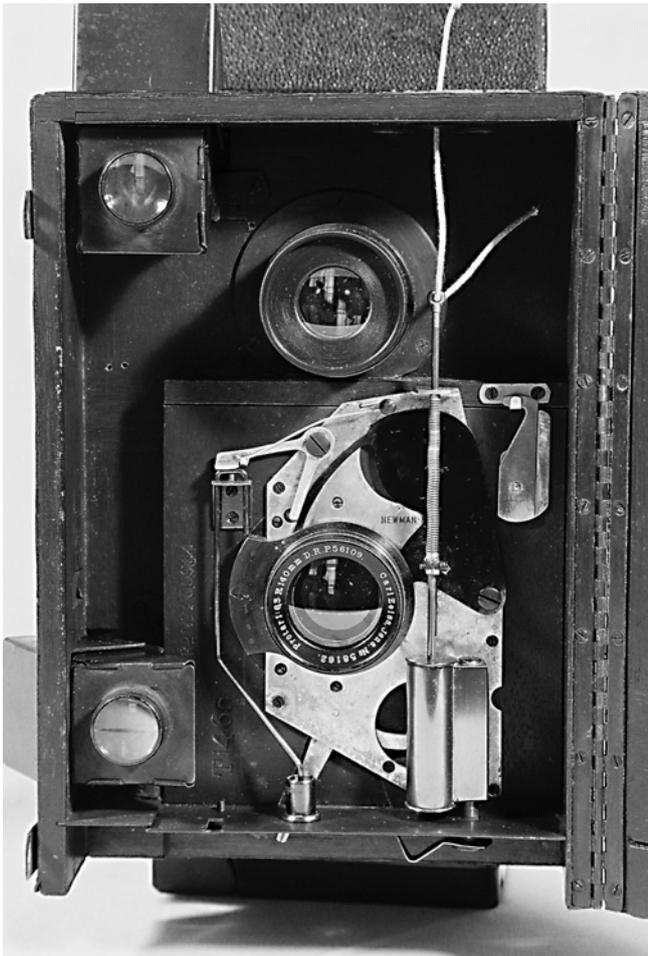
⁵ Davies & Stanbury, *Mechanical Eye in Australia*, Preface

⁶ Cato, J., *The Story of the Camera in Australia*, Georgian House, Melbourne 1955

The other significant development in the 19th century was the invention of celluloid by Alexander Parkes in 1861. By 1889 George Eastman had produced a clear version of this material and developed a means of coating it with a light sensitive emulsion. By the turn of the century he had developed a lightproof paper backing for this now lighter and flexible photographic film. The roll film was reality and spawned a whole new range of cameras developed for it in different formats. This opened up photography to the amateur with lighter, simpler and more readily usable equipment.

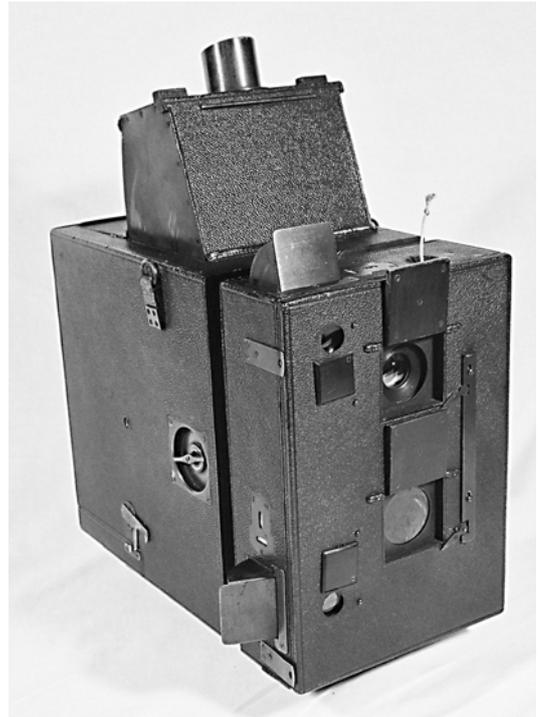
Roll film and glass plates remained the basic recording media for Samuel Cocks for the next 40 years. Such was the durability of roll film that it has remained (with refinement) the staple photographic recording media for the last century, until the digital memory card is now rapidly eclipsing it.

The Photographer's Cameras

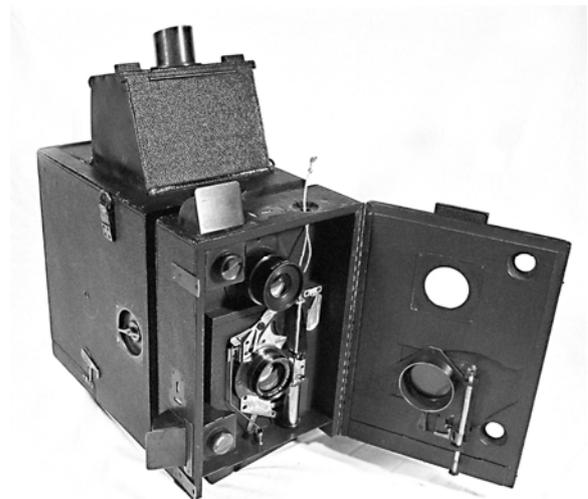


Lens panel detail. Of note is the pneumatic cylinder, which controls the speed at which the guillotine shutter falls. The time is varied by controlling the air bleed rate from the cylinder adjusted by the "V" lever shown below the cylinder. This lever varies the diameter of the bleed hole. The shutter is shown cocked in this photograph.

It is unusual when some of the surviving equipment used by the early photographers has provenance. It is fortunate then, that two of the cameras used by Samuel Cocks are still held by his descendents. As with most photographers, it is known that Cocks owned a variety of cameras over his lifetime. It is

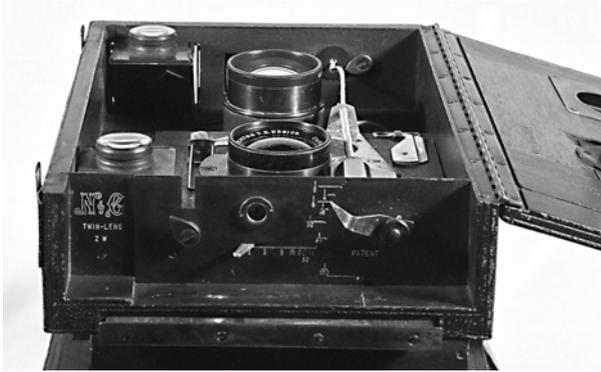


Camera with reflex focussing hood erected. Additional viewfinders opened. Front panel racked forward to focus lens. Spring loaded lens covers opened.



Camera with front opened to show lens, viewfinder arrangement and string shutter cocking mechanism (string visible above camera)

undoubtedly true though, that the great bulk of his early work was photographed on an **1895 model Newman and Guardia Universal quarter glass plate camera** still extant and in the custody of his grandson.

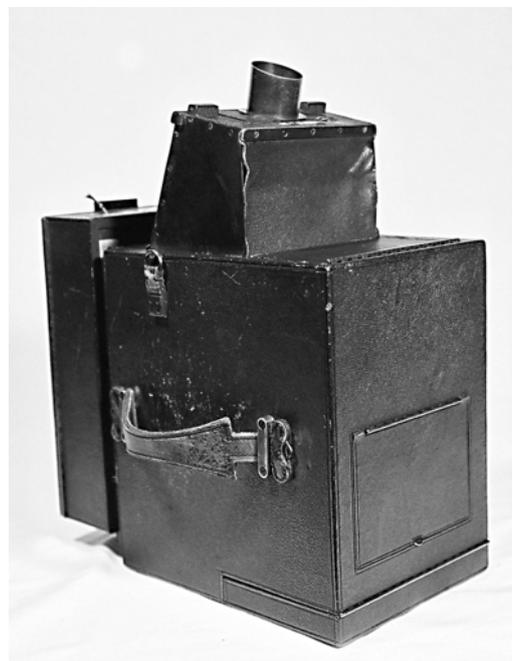


Aperture f6.3 to f45 and shutter speed from 2 seconds to 1/100th

This camera, in reality a large reflex box shaped camera measuring 6" wide, 8³/₈" high and 9¹/₂" long and fully loaded with twelve glass plates weighs in at 9¹/₂ pounds (approx. 2.5 kg). Because of its weight and slow shutter speeds it was always used with a tripod. Made by the London firm of Newman and Guardia Ltd., of Shaftsbury Avenue, it is a twin lens reflex camera, s/n T1465 fitted with a Carl Zeiss uncoated lens of maximum aperture f6.3 and a 140 mm focal length. There are 9 shutter speeds ranging from 1/100 sec to 2 seconds and a minimum aperture of f45. Its

focussing lens is a Wray 5¹/₂".

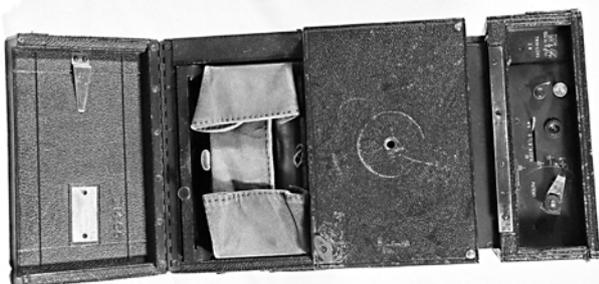
The reflex image is viewed through a chimney-like eyepiece incorporating a magnifier on the top of the folding focussing screen hood. Supplementary smaller waist level viewfinders are also fitted. The body of the camera is of wood covered in dark brown leather. The shutter is a guillotine type Newman patent pneumatically timed, which when recently tested on a shutter speed tester remains remarkably accurate. Focussing is done by rack and pinion mechanism, which moves the whole front panel incorporating the viewing and taking lens. The focussing scale is marked in yards. The front panel also has a rising front for vertical perspective correction. Two spirit levels on both the vertical and horizontal faces ensure the camera can be set horizontally.



Rear view of the body with the rising front in use and the focussing hood erected.

A Newman and Guardia patent bag type plate changer is fitted which holds twelve glass plates in a polished mahogany magazine. These plates each produce a negative image measuring 4¹/₄" x 3¹/₄" and these negatives properly exposed achieve a resolution now only slowly being approached digitally. The glass plates are moved after each exposure, one by one by a sliding

hook into a kid leather bag above the plates and in turn moved to the back of the magazine to place a new plate ready for the next exposure behind a



Camera from the underside or base. The shutter release – with adjacent lock – is the circular button top left near the maker's initials. Visible also is the plate holder and kid leather changing bag at the back of the camera body with its housing door open.



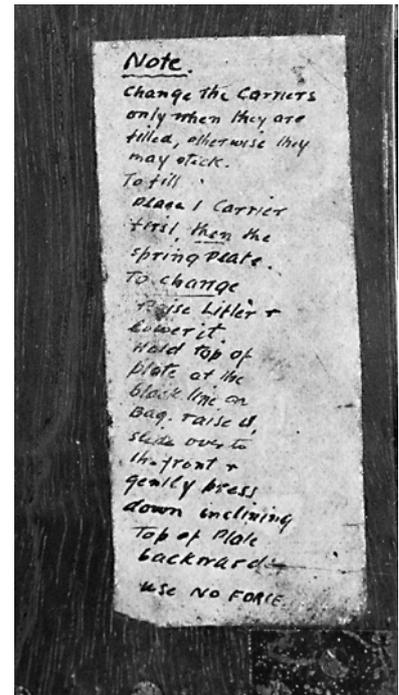
Plate holder and changing bag with plate loading door removed. The door also incorporates an exposure counter which can be read from outside the camera. Three plate holders are shown together with three boxes of unopened plates. An earlier Austral plate box (price 2/6 for 12 plates) is included.

hook into a kid leather bag above the plates and in turn moved to the back of the magazine to place a new plate ready for the next exposure behind a

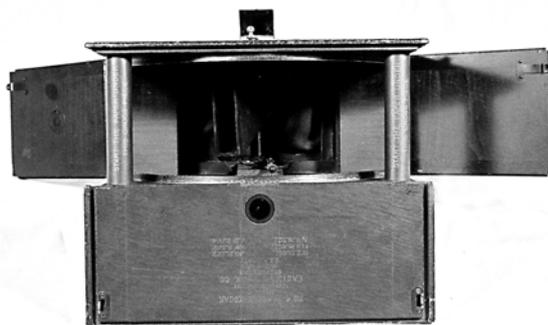
dark slide. The plate changer also incorporates a counter to indicate exposures made. Exposures made with this camera were therefore neither rapidly nor easily completed. Similarly plate changing after each exposure was a slow process and it is interesting to note Cocks' instructions and reminders of the method of loading and changing plates hand recorded on the side of the magazine, which end with the entreaty, *Use no force.*

Enclosed in the leather case which contains the camera, is one pencil listing of a set of plates exposed taken by Cocks in 1933 and it is interesting because of the camera settings used to cater for a relatively slow emulsion speed and also indicates that filtration was being used. He indicates that the emulsion was Ortho X and the first exposure was made at 1/32 sec at f11 in bright sun with filtration of a scene, which included clouds. Although perhaps to modern eyes, this perhaps seems to be a somewhat simple although bulky box type camera the quality of Newman and Guardia cameras was high and they were very popular. Holmes⁷ records that Herbert Ponting took one of these cameras with him on Scott's expedition to the South Pole in 1912, because the shutter was designed to work without lubrication and was therefore never likely to freeze up.

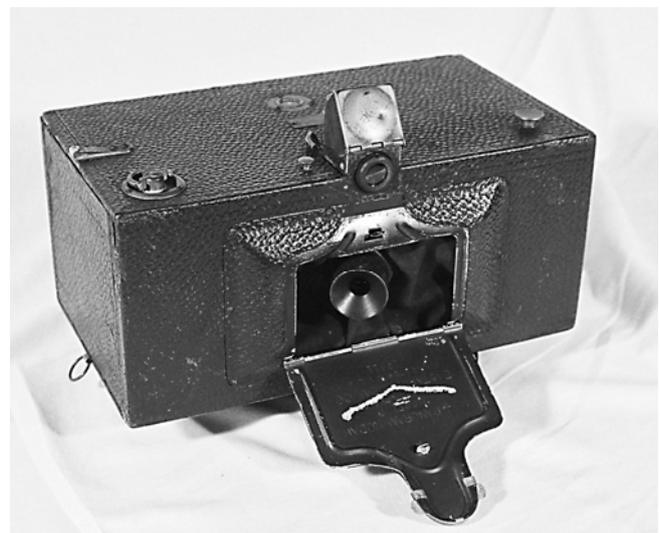
The other extant camera used (and engraved by Cocks) is a **No 4 Panoram Kodak Model D**, No 19011. This camera, as the name might suggest produced panoramic photos covering a 142° field of view. In production from 1899 to 1924 in a variety of models, this type of camera used No 103 roll film which produced a picture of 3½" x 12" using a fixed aperture meniscus lens of approximately f10. This lens pivots over the film surface (which itself was held in a semi circular plane) with a focal plane slot to produce the image. There were two traversing speeds, effectively giving two shutter speeds. Although basically designed for panoramic views, it could also be used vertically. Remarkably, film remained available for this type of camera until 1949 when its production also ceased.



Cock's handwritten instructions.



Camera with the sides and back open to load No 103 film from which 4 exposures per roll were made. The focal plane slot behind the lens is visible to the left of centre in its traverse. Note the semi circular path followed by the film edge well polished from the movement of countless films over it.



The two lugs at the L.H. end of the body are for the carry strap, which must be removed each time a film is loaded - unloaded. A tripod screw socket is included on the R.H. end and on the base.

This particular model of the Panoram was in production from 1914 to 1924 and cost US\$20 when new, taking 4 exposures per roll of film. The body measures 10¼" x 6" x 4¾". With the exception of the screws and springs, all the metal operating mechanism is made of brass. From inspection it is obvious that Cocks used the camera for a

⁷ Holmes, E., *An Age of Cameras*, Fountain Press, Hertfordshire 1978

considerable number of panoramas, as the bar released by the traversing release button on the top of the camera has so badly worn away it no longer locks in place after the lens traverse is tensioned, while the semi circular film plane is well polished from the movement of roll film over it.

Brian Coe⁸ claims the Model D commenced production in 1907, however Cocks' camera has a spirit level fitted – not done until October 1917 with its serial number – and in fact his camera has a last patent date inscribed on the body of July 16th, 1914.

Hence this camera is one of the later panoramic cameras he owned because he was certainly producing panoramas in the early years of the new century. A photograph of the Scots Presbyterian Church showing the vestry and spire



The patent data inside the back door.

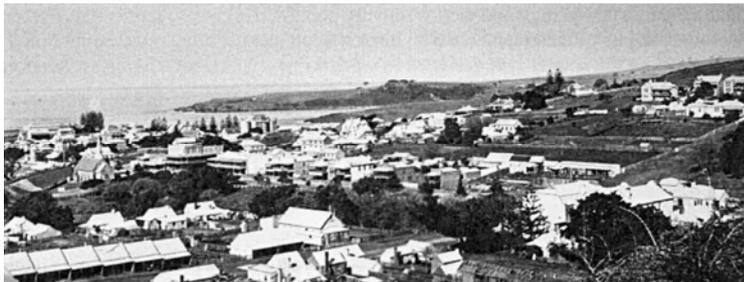


Top view of the camera. Visible are the spirit level, the “V” embossed in the leatherette indicating the angle of view covered by the camera (142°) and the brass information plate indicating settings to achieve 4 exposures per roll. The camera is cocked on the slower of the two traversing speeds – less tension in the cocking spring. The lens traverse release button is on the R.H. side of the viewfinder.

but without the Sunday School Hall is in the centre of a panorama postcard he was selling commercially in Kiama, obviously taken prior to 1907 when the Hall was built.

Cocks was also using other cameras of different types and negative sizes, as negatives and prints of his work in the latter part of his life in these formats also still exist. The outstanding artistic quality of his scenic photography, together with the depth of field and sharpness of the images he produced, is a testament to the skill and patience of Samuel Cocks using the then available photographic equipment to dramatic and still unchallenged artistic effect.

⁸ Coe, B., *Kodak Cameras: The First Hundred Years* Hove Foto Books 1988



The southerly half of a Cocks panorama about 1906. The northerly half of this panorama showing Minamurra Street and Kiama Harbour is below.



In this half the Kiama Public School, now part of a hotel complex is visible along with Christ Church, Anglican on Church Point and the blue metal loading facilities in Kiama Harbour.

Letters to the Editor:

Hi Ian, Just a note to say thanks for a wonderful club magazine. Having been editor for a couple of clubs and organizations I fully appreciate the time and effort required but the professionalism that you bring to the to the job is outstanding, great job.
Roger Burrows. #209.

Ian, Have received the latest *Back Focus* and what a very professional mag. it is now. Congratulations on it and your life membership - very well deserved.
Graham Harmer. #106.

G'Day Ian, got my B.F. today. I find it hard to believe how you just keep improving it, this is a real corker, haven't read it all yet but lots of interesting content. The change to colour for the cover certainly is the icing on the cake, brilliant. I agree with Geoff re B.F. being better in navy blue than black, much richer I think. Doesn't it do justice to cameras like those Geoff sent in, on the back? I think the pics are much better without the black borders, another improvement, and the entire better for it. It's good you are getting a few articles in for future editions. Anyway congratulations on a super edition.
Brian Howden. #205.

What a pleasant surprise while I could see you on my computer's screen a day after I received the *Back Focus*. (Skype call.) At first our congratulations for The Honorary Life Membership. Sorry we are too far to have some glasses for such an important occasion! Lot of thanks for the Zorki article, so perfectly edited; I do appreciate the cover for the colour photo of the anniversary Zorki 4, as without colour the anniversary mark was not so clear. The auction catalogue is interesting, shame there are no AF Nikkors. Being an optimist I believe get it sooner or later. I like your interview with Brian Howden (Meet a Fellow Member) He seems to be a very interesting fellow.

Stefan Sztromajer. #432

Wanted to let you know how outstanding I thought the last *Back Focus* looked...a real credit to you, and an absolute pleasure to receive. I am sure this, along with the new look webpage are responsible for the continuing success of our club, whilst most others across the world continue to struggle!!

Andrew Huntley VP. #531

Let me take this opportunity to say what a fine magazine BF is, even better since the introduction of colour. Members get great value for their subs!

Alan Elliott. #192

Hi Ian, I am impressed with the quality of *Back Focus*, the layout, the colour, and the quality of the articles. Congratulations! Cheers, **Colin Martin**. Editor, *Deja View*.
Journal of the Photographic Collectors Association of New Zealand.



One for Lyle and other Kodak collectors.

Also at Bletchley Park, as mentioned on page two, in the 'Churchill Room', in a showcase devoted to the relief of Ladysmith, was this Kodak camera.

Just couldn't resist adding it to other photos taken there.

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A Swiss view of Photographica: Lichtensteig.

John Hoehn
Switzerland



Aerial view of Lichtensteig. Sorry it's not taken with Julius Neubronner's 1903-08 camera strapped to a pigeon. Cattle auction yard was at the small open area surrounded by houses, top left of the town.

become known for antique and craft fairs. There is also an antique mechanical music museum in the town and an excellent motorcycle museum nearby. The Photo Fair, held in the town each year at the end of September, is easily reached by rail or car in about one hour's drive from Zurich. There are reasonably priced hotels plus bed and breakfast in the town and nearby Wattwil.

In 1975 Waldemar ('Waldi') Bruderer and his wife Greta came here to open a camera shop, the first in the Toggenburg area. Waldi had previously held a position in the USA and Switzerland with Kodak for ten years, so came to the trade with considerable experience. Even though he has now officially retired



1995, German military telephoto fitted with Novoflex being inspected. Centre is Ernst Mattmann, a tram driver who had one of the finest collections of rare photographica, especially European, in Zurich & a regular stallholder at fairs.

Lichtensteig, a small medieval town set on an escarpment above the Thur River in the Toggenburg Valley of East Switzerland, was once an important cattle-marketing centre. Today it has outgrown this kind of activity, but is now preserved and protected as a significant national historical site. In the old days the town also housed traditional artisans making useful articles by hand in their small ateliers, such as instrument bodies out of the finest wood, printing for fine manuscripts and embroidery. In 1934 the Kägi (pronounced 'caggy') biscuit and wafer Factory was founded there. Kägi-Fret chocolate covered wafer biscuits, somewhat like high quality Kit-Kats are produced here for domestic and export (my favourite is the rum flavoured one). Even later, a firm in Lichtensteig can boast that it manufactured quite a number of metal parts for the Hasselblad camera!

Besides its attraction as a quaint town it has



Historical Photo: Opening of the first Lichtensteig Photo Fair, 1976. Rolf Greiger (L) and Waldi Bruderer (R). Traditional organ player in bowler hat. Appenzeller costumes worn by the day's mascot; Waldi's son and charming ladies.

from business, Waldi is still active in seeking out very special photographic needs for collectors, whether for old customers or newcomers, amateur or professional. Speaking excellent English, he would be happy to talk with you, especially photographically. His telephone number is 001141 71 988 4848 (Euro daylight hours), email wab1934@bluewin.ch, address: Neugasse 3, CH-9620 Lichtensteig SG, Switzerland. The name of the town is not to be confused with the nearby principality of Liechtenstein (ending with 'n'), which has no connection with Switzerland, but known internationally as an 'offshore' bank and tax haven.

Back in the mid seventies, Waldi was having a coffee with Rolf Geiger, Honorary President of the town's Tourist Association, which was responsible for overseeing the many fairs and special events held each year. After they had discussed the need to divert traffic from the old streets in the town during these events and came



John and Cynthia Hoehn at their stand, 1991. John saying it only needs sheet film, no memory cards or chips and Cynthia saying her feet are getting cold!

up with a viable solution, Waldi suggested the possibility of setting up an annual fair for photographica where both amateur collectors and part-time dealers could show and trade their rare and exotic items. He was able to convince the Association officials of the 'plusses' of having such an event, with Waldi offering to assist promotion - press releases, reports, overseas contacts etc. worldwide in English, German and French. Being in the centre of Europe, the location would be ideal. The Tourist council agreed and after a lot of preparation by Waldi, Rolf and team, the first fair was held in 1976. The rest is history with flying colours. It is now the largest fair of its type in German speaking countries and you will find English is spoken by all of the stallholders or their assistants.

This first fair was a resounding success with about 50 sellers set up with stalls in the streets. In the following years, collectors and dealers filled more than 200 tables strung along the narrow streets and alleys. Even the cobblestoned calf marshalling yard in the centre of the town, long not used for such, now acts as an ideal place for camera stands. Each stand is provided with a plastic gable roof in case of inclement weather. Stallholders always come well equipped with warm clothing and adequate footwear because even in September and October, sometimes mornings can be quite chilly and the odd shower can occasionally sweep in from the nearby hills. Almost everything photographic is offered and thousands of enthusiasts converge from all over the world, swarming like bees to a honey pot.

To help the fair, the committee organises a special exhibit each year on Swiss Camera Technology which could be from Arca, Alpa, Sinar, Suter, Tessina or any that can foster appropriate interest. Each year the organizers hire a traditional kind of 'fairground entertainment' to add some festive background, such as a huge mechanical organ, with quaint and pleasant harmonious music wafting through the narrow streets. The 34th fair will be held on Sunday September 27, 2009.

After coming to Europe for business reasons regularly for a number of years, Cynthia and I decided to move here as a family in 1985. During those business trips to Europe I was rarely able to synchronise my presence with the fair date. In the same year I moved here I commenced my long friendship with Waldi and became a regular attendee at the fair and through the late 80's & 90's had my own stall. On the day, Cynthia and I would arrive at about 7 a.m. on the morning to set everything up.



1986. from left: Cherdpan Bulsook, APCS member from Thailand, (has a really fine collection of Leica rarities). Waldi Bruderer, Hannes Wiesendanger - Kodak AV Representative, John Hoehn.

Once that was done I would be off to see if there were any bargains for sale from those already set up, leaving poor Cynthia to cope

with any early customers. Sometimes the goods I bought, after having second thoughts about keeping them, would end up being offered on my own stall, but I always kept the ones that would enhance my collection. Would you believe, rare items quite often turn up at the fair even in these later years. For direct information on the Lichtensteig Photo Antiques & Camera Fair you can go to the official site: www.photoflohmarkt.ch, click LHS on 'Welcome', then English. Under 'Photos', you will find about 30 full size,



Intense concentration by buyers at the 2000 fair. Alpa Reflex 1 being inspected.

mostly colour images of Fair activity to get an idea of what it's like there on the day.

Meet a Fellow Member - Ron Spencer

Ronny's WW2 Photographic Childhood 1940-1942

After the July 1940 death of my mother, we lived with a family friend who ran a part time home photo-processing lab for the trade and some chemist shops in the Prahran/East St Kilda areas. Albert Panter was an UK trained operator, having worked for ELLIOT/BARNET film and trade processors in Ealing and London. He had some film chemistry experience in reviver brews.

Officially, by day he was a painter and decorator. Albert, a 'pencils' sketcher, printed, mounted and framed. His wife, Lily was a trained photo colourist, in demand for Melbourne and Suburban studios. It was the major business! I believe the commercial/albums/colour operators- David Studios- were relatives or friends.

During the two years with them, I learnt the processing trade, print work and framing (Salon Exhibitions). Most D&P was of families and servicemen shots.

I began at 12 years, working after school, some nights till 10, and weekends on reception centre and street photography proofs for someone in Chapel St, (Classic Studios?) opposite the Empress Theatre, who had about 6 stringers. The two Leica's and a Contax were used on shifts like taxis at places like Leggetts Dance Hall and Ormond Hall for receptions and Jewish functions. To quick wind Leica's, hold the knob and swing the camera, yes the wind spindle wore! The Contax blind would jam, a darkroom was needed to tweezer tug the tapes level, without loosing shots.

They did servicemen's photos and got allocated film and single weight paper for that use and kept a logbook, Albert signed the print count/job tickets. Their films were code punched on the leader before exposure. We coded all processing in a similar manner in our coupons duplicate book, with a number stamp on prints.

A proof sheet showed good and bad exposures, for orders you used judgment, or for extremes, reduce/intensify the prints (a pest if multiples), but that cost, the studio accepted the risk, most times the customer paid. Coming off the depression years, not every family had a camera, ours for example! Other than a 1925 wedding photo, we have no family photos till 1942!

Some paper was old, we had a reclaiming brew, and the paper use by time was short, as was the tonal range. It could solarise unexpectedly. We stripped paper, got the sludge treated and recoated paper and slides, an involved and long process.

Film stock was around ASA12/16, unless they got special. For theatre work at His Majesty's, Harry Jay would come and mercury intensify the film, shoot, and return to process within 2 hours. The soup was heated, the tonal range was stark, and grain large, but J C Williamsons paid! Harry had octagonal lenses in his glasses and was a 'name' photographer, but affable and encouraging. The chemical stink was strong if toning, and you switched on a lamp to lift the fumes up to the small fan, all run out of the light socket, no power points, and no running glazing plates at the same time. We had a metered sub-fuse board.

Our print mounting iron was like a solder iron; the press was so heavy I could hardly get it up onto the bench. The mount tissue was in a special book kept in another room. (We had vintage equipment, braided cotton leads, electricians insulating tape was not available, you shellacked cloth as an alternative.) We disliked glazing and charged more! We had an adequate 'shine' coating instead. The wet room had been a walk-in pantry; the other room was a 10 x 12 bedroom, divided off into three. We had Dalon plate tanks, an 'Ebony'? spring driven three spool band trade tank, like an enclosed inclined film editor with sliding trays in a water bath, and sometimes porcelain tray developed with a glass weight roller running on the film back. 35mm was in a special Dalon converted tank. There were apron tanks but they were fussy compared to the band tank, and not liked. The safelights shone on the ceiling. Clock timers. The printer was pedal operated. The sink drained into tar-coated buckets, dumped down the gully trap, after chemical neutralizing (usually). We cleaned trays with pumice stone, or Solvol sandsoap in cloudy ammonia (outdoors!)

We pressed a metal embossing stamp into the back of salon paper prints; to stop ART market cheats and rogue framers copying prints. Salon prints took a lot of washing; we would then blotter off the



front and chamois the back, when they were dried inside on windowsills, no heater drying! High Key tones were a pain, usually showing drying marks.

The trimming cutter had a deckel or plain edge, you reversed it accordingly. Best to organise your trimming! Most D&P was 127, 6/120 with odd 116, postcard was rare. We had album photo corners in plain, gold/silver stamped and lovers knot, stored in stout paper envelopes. We had some Album stuff from David's to sell. Cardboard frames and Photo folders like a birthday card were cheap and popular. We printed 'reduced size' onto thin stock to fold for 'wartime' locket use.

The colouring was done at a desk set in the bay window of the lounge, oils and Velox tint paper coupons soaked in water/metho. You could blot the colors for depth; we should have sold the blotters as 'Art!' The worksheet had a code for skin tones, hair and gown colours (a material piece, ribbons, flowers.) Any rework was checked against the sheet, mistaken and drunken photographers paid up to get the customers money!

That's the business, Ronny! Never be a photographer! And don't print dirty photos, Lily said. I called her 'Mrs. Panter' in front of clients! She ran the business, and did studio shots with a ¼ plate rising front Sanderson, two photofloods and reflectors.

I tinted lanternslides with a wash as a 'key', Mrs. Panter did the fine work. You have to be un-hurried in colouring pastel shades, and let oils 'skin'.

Long life slides were airbrush lacquered [Vanguard]. The brass airbrush tank was pumped up like an orchard spray; it had a pressure control valve. We blocked out commercial work and did copy shots on litho zinc, sometimes screened, but others did the print block etching. I inked and bleached simple line advert work.

The main enlarger was a vertical 'Holborn' half plate wooden type, three single Dallmeyer lenses, it could swing horizontal, be sure to clip the reflector and condensers, or fit the opal screen. It took a film holder for copy, and could do simple 3 colour if pin registered, you clipped on a frame for plates (preferred) or punched a pin hole in sheet film, which was not as flat. The workday enlarger was a convertible Agfa plate camera etc with opal diffuser and rarely went above post card/5 x 7. Most trade proofs were ¼ plate, enlargements on their paper! We had a bookplate press, but it did not pay to use it, someone borrowed it at times to do invitations. We had a plain prints folder, Chemists stamped it! For servicemen's photos we threw in the proof prints if ok. We could strip and recoat slides with slow emulsion, using re-claimed silver. After Pearl Harbor everyone was called up, or in 'the war effort'. I serviced military and press cameras at work, (Instruments Section) shutters, timers plus military rangefinder optics.



The lanternslide stand I gave to Tony Hilton.

When Albert had consumed drink to excess, Ronny was awakened, and assisted to complete orders, with Albert's fretful wife cursing those happy hour photog's (wasters) who bought drink to the house. Lily had seen the bad side of drink, and at times despised drinkers. (She influenced my attitude to excess drinking.)

I saw many of the 'names' of the day, through the IVP or Albert, Athol and Verna Shmith, Hans Hasenpflug, Jack Cato, Roberts (S/Melb), Jock ? (Allens/St Pats Cathedral Melb), Dickenson (Camberwell), Spencer Sheir, Burlingtons, Thelma Naughton Mounsley of Broothorn, Muntz, (Malvern).

Albert salon mounted and framed prints for Julian Smith; I sometimes helped Lily to deliver them. We caught a tram to Melb. Dr Smith wore coloured waistcoats! Lily called him a 'pixie', in a nice way. He gave a rag doll to young Sadie.

The business closed in May 1942. UK supplies were finished, materials were rationed, and the Panters moved to Mildura for their daughter's health. We took over the rented house, and dad re-married. I more or less kept in touch with some trade people through Arthur Cattnach (my school principal) of Burlington's, who was IVP secretary, I acted as a casual IVP assistant (paid), Hans came to use 'my' darkroom for his 'private' work, my stepmother resented that 'filthy photographer' coming. (He propositioned everyone!) I had the small enlarger, trays, etc; the good stuff was sold, my lanternslide colouring stand I gave to Tony Hilton in 2001. I have kind memories of Mr. Rupert Wagner; he gave me old sheet film/paper and helped many with advice, hire/buy payments and trade-ins. I married in Sept 1952 and more or less dropped out of the trade and IVP scene. Looking back, I may have resented some of the 'learning', but interest wise it has paid off in 'satisfaction' and kept me off the streets!

Between K A R A T and R A P I D

Han Fokkelman

When Germany was defeated in 1945, the allies decided that Germany had to hand in its technical and industrial know. They made the German patents free for everyone that would use them. The result was not only that many factories tried to build Leica cameras, but also even the Karat system was free for everyone. Directly after the war, end 1945 - begin 1946, the Italian manufacturer DURST started production of the DUCA. (Photo 1.)

In that time it was a revolutionary model. Durst told that they wanted to make a popular camera, a "Volkswagen" for the amateurs.

It used the Karat cartridge for 12 exp. 24 x 36 mm. The shutter had two speeds: 1/30 sec. and B. The lens was the Ducar f11/ 5 cm meniscus type and while turning the lens ring it became possible to set it on 1-3 m or 3-inf. To get a reasonable result the film window was curved to get better results in the corners.

Some Duca cameras had f 1:8 above the Duca name. That means that the lens was upgraded to an f8 achromatic, but there were a lot of front plates with f11 on stock and they must be used first. The transport plus counting plus cocking of the shutter was done in one stroke. You had to push the handle on the side down once only.

This handle was the source of the problems with this camera for it was mounted with tiny screws, and a lot of amateurs had too much power in their fingers. When they discovered that this camera gave a lot of problems, the production was finished.



Photo 1. The Durst DUCA.



Photo 2. The Radix, c1947.

Around 1947 saw the introduction from Bilora of their first 35 mm camera, the: RADIX. It was designed for the Karat cartridge for in this case the film runs from cartridge one to cartridge two, so you did not have to build-in the rewind system. With 16 exp. 24 x 24 mm you need a lens with 38mm or 40mm focal length so the camera can be smaller than the 24 x 36 mm cameras that used 50 mm focal length.

The first camera had an anastigmat f5.6/40mm and an iris lens stop. The shutter was of the T-M type but was cocked by the transport handle. To release you had to switch the pall on the top of the camera. A cable release connection was available.

In 1950 other models appeared and they were:

Camera	Lens
Radix 35	Biloxar f3.5/38mm
Radix 56 B	Biloxar f5.6/38mm and some times f5.6/40 mm.
Radix 56 E	Enna f5.6/45 mm.
Radix 56 A	Biloxar f5.6/40 mm with flash connection and accessory shoe
Radix 35 B	Biloxar f3.5/40mm and accessory shoe
Radsix 35 S	Schneider Radionar f3.5/38 mm and accessory shoe
Radix BH	Biloxar f3.5/38 mm with the own designed shutter B, ¹ / ₂ , ¹ / ₁₀ , ¹ / ₂₅ , ¹ / ₅₀ , ¹ / ₂₀₀ sec.
One part of the BH series had one flash connection, the other part had two connections indicated with F and X.	
Radix 35 SH	Schneider Radionar f3.5/38 mm, like BH
Radix 56 BH	Biloxar f5.6/38 mm, as BH with two flash connections.

The Swiss firm Richard ordered for the "RICHARD" camera. It had the Biloxar f5.6/38 mm lens and a simple shutter. The Radix cameras were in production till 1955. Like Agfa, Bilora discovered that nobody was waiting for the Karat system. Was that the reason that Bilora did not enjoy the Rapid system many years later?

At the end of the fifties appeared a series of four cameras made by the East German VEB Pentacon. They were called PENTI and used the Karat film to produce 24 exp. of 18 x 24 mm. The novelty was the transport system. If you pushed the release button the photo was taken and in the same time a pin was shot out of the camera. If you pressed this pin into the camera, the film was transported and the shutter cocked. The problem in the beginning was that the pin came out of the camera so hard that it was impossible to keep the camera still under $\frac{1}{125}$ sec. The first two cameras had B, $\frac{1}{30}$ and $\frac{1}{60}$ and disappeared immediately. (Photo 3.)



Photo 3. The Penti I with that formidable 'pop out' wind rod!



Photo 4. The Beirette K, C1964.

The other two had the same body. The lens was the Trioplan f3.5/30 mm and the shutter went to $\frac{1}{125}$ sec. In opposite of the first two cameras, that were varnished, last two looked the finer. Number four looked as gold and was therefore the most sold. For the first time you could see under the camera the WELTA sign, later it disappeared.

Around 1961 came the Penti I, a black covered camera with a Domiplan f3.5/30 mm lens. The viewfinder got a cadre, normal in those days, and under the lens ring was the film indication of 15-18-21-24 DIN. That was a reminder of the film type in use, as the camera had no exposure meter.

The Penti II had an exposure meter and had the gold look. Around 1965 was this camera was also available in silver with a black front

The BEIRETTE-K appeared in 1964. It was the normal 35 mm camera but now for the Karat cartridge only. It was possible to make 12 exp. 24 x 36 mm on the film. The camera was delivered with the E. Ludwig Meritar f2.9/45 mm lens in a Model II shutter or the Meyer Trioplan f3.5/45 mm lens in the Junior II shutter. Both shutters had B, 30, 60, 125.

The film transport was typical. In the back was a kind of bolt, with internal pins, you had to push and the film was transported and the shutter cocked. This system was known with some plate cameras in the early days. The Beirette K was hardly exported. (Photo 4.)



Photo 5. The Smena SL.

In 1970 the dealers of Russian cameras advertised the SMENA SL. It used the Karat cartridge for 12 exp. 24 x 36 mm. It had an anastigmatic f4/40 mm with four lens parts. The distance was from 1 m to inf. The lens stops were coupled with the din numbers, an idea that you could find by some full automatic cameras, but this camera had no exposure meter. On the top of the camera you could adjust with symbols that helped you set the shutter. The shutter was from $\frac{1}{15}$ till $\frac{1}{250}$ sec. and B. (Photo 5.) It was strange that the East European manufacturers never used the Rapid cartridge that was freely available since 1964. They worked with a plastic Karat cartridge and had no automatic camera with this system.

Scenes from Switzerland: Lichtensteig Photo Antiques & Camera Fair



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