

BACK FOCUS

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

Issue No. 83

December, 2011



*From Peter Kitchingman -
A Very Rare Canon- the IIAF.*



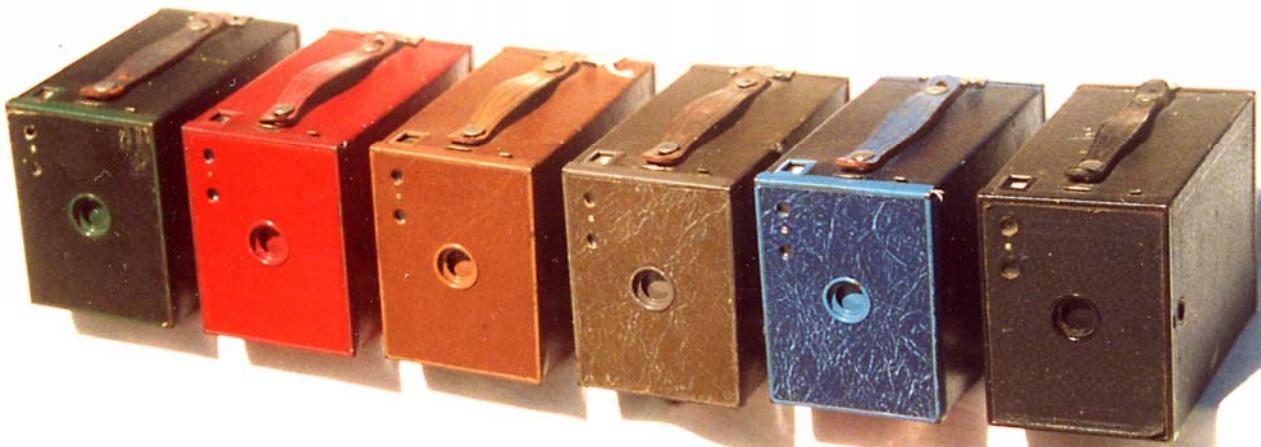
*Lyle Curr continues the Odd Camera series
with a surprising toy camera!*



John Hoehn tells of a Heer Leica.



Han Fokkelman continues his Series on Single 8.



The story of Black and Coloured Box Brownies from Lyle Curr.



THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

ABN 55 567 464 974

OFFICE BEARERS OF THE SOCIETY

| | | | | | |
|------------|----------------|----------------|-----------------|----------------|------------------|
| PRESIDENT: | Alan King | (03) 5241 2404 | VICE PRESIDENT: | Ken Anderson | (03) 9457 1985 |
| SECRETARY: | Margaret Mason | (03) 9836 3719 | TREASURER: | Brian Hatfield | (03) 9898 2014 |
| COMMITTEE: | Ian Carron | (03) 9435 5659 | | Kevin Saunders | (03) 9808 8692 |
| | Lyle Curr | (03) 5221 3445 | | Chris Ephgrave | 0412 906 669 |
| | Bob Showers | (03) 9435 3056 | | LIBRARY: | Now held at MRH. |

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@apcsociety.com.au

Web Site: www.apcsociety.com.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.

Hall Open Midday. Meeting commences approx. 1pm.

Membership Subscription, Local & Overseas \$30.00 per annum

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

All original articles are copyright of the authors. The copyright pertaining to any submitted material is the responsibility of the author.

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

Back Focus is set out by Ian Carron on a Pentium Dual CPU 1.8Ghz IBM compatible computer using Microsoft Word 2000.

BACK FOCUS
PROUDLY PRINTED BY

MiNUTEMAN PRESS
PRINT&DESIGN GUARANTEED TO EXCEED
YOUR EXPECTATIONS ON TIME, ON BUDGET & WITH A SMILE
a member of A.P.C.S.

- Custom Graphic & Logo Design
- Business Cards & Stationery
- Flyers, Postcards, Brochures, Pamphlets
- Invitations, Tickets, Membership Cards

- Greeting Cards, Calendars, Fridge Magnets
- Photocopying, Binding, Laminating
- Posters, Pull Up Banners, Vinyl Banners
- Personalised Promotional Products

10% Discount

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

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

Notes from the desk of the Editor:

It was interesting to note that recently a fellow editor, Colin Martin of Deja View, (Photographic Collector Association New Zealand) has finally followed our lead and they too are now offering members payment for articles. When one considers the time and effort taken these days in preparing and submitting an article and the associated images, this is not an unjust reward. I was pleased to be able to offer Colin some advice in this area and he has also reprinted two articles from one of our members, Stefan Sztromajer, along with the appropriate payment.

And, speaking of articles, my sincere thanks again to our contributors for the wonderful input to Back Focus. There are some top articles to come in 2012 and I trust you approve of my efforts in presenting them to you. I hope that the New Year will bring you all that you want in both your personal and collecting lives. With Best Wishes till the first issue of 2012, Ian Carron. (Ed.)

Index:

| | | |
|---------------------------|---------------------|----------------------|
| Before Colour Film. 3 | Rare Canon, IIAF. 6 | Nov. Social. 9 |
| Heir for Horsemeat. 11 | Certo 6. 13 | Coloured Brownies 15 |
| Letters to the Editor. 19 | Odd Cameras. 20 | Single 8. 23 |

B.C. (BEFORE COLOURFILM)

John Fleming

I was lucky, in a way, to have started in the photographic industry in 1960 when there were still skills around dating back to turn of the century. One of these was hand colouring of prints, almost the only way to produce a print with colour on photographic paper before about 1940, and despite the post-war introduction of the negative/positive colour processes like Kodacolor and Ektacolor, etc, shooting the film was fiddly and printing it by specialised labs more so.



*Bev LeBrocq, Shingler Studio Ashburton
colouriste and reception 1967.*

Most studios had a “coloriste” employed and she often doubled as the print finisher and even receptionist in a small business. The workload was considerable, as in the heady days of the post-war boom, weddings and child studies, portraits etc, framed hand coloured prints were all the rage. Generally speaking, prints intended to be hand coloured are first sepia toned. This involves washing the print thoroughly after fixation (particularly thoroughly I might add!!) and then bleaching it in a solution made from Potassium Ferricyanide and a small amount of Potassium Bromide. The bleaching removes most of the highlights quickly, and makes inroads into the darker tones. It is fairly rapid, less than 30 seconds in fresh solution usually. The print is then washed for a few minutes, and “re-developed” in a solution of Sodium Sulphide. Almost instantly the print regains its former image, but with the familiar brown “sepia” tint. A further wash of about 15 minutes and prints are hung up to dry. Any tiny spots seen could be iron particles out of the pipes, and responded to Hydrochloric Acid on a pointed matchstick. A modification of the technique evolved when the

colouristes suggested it would be better for dark areas (e.g.: suits etc in wedding shots) to be left untoned... and could we do this? One of the Ilford reps had told us of a studio who painted on a “resist” of milliners rubber goo, but we tried this and it wasn’t good, frilled at the edges etc. Then I had a brainwave after remembering some paint-splattered prints I had reclaimed after our workroom ceiling was being repainted. I grabbed the half empty tin of acrylic water based lilac coloured paint and painted on a dry wedding print to cover the dark suits. When the paint dried the print was re-wetted and run through the sepia process as usual. It worked...the “resist” easily rubbed off in the final wash, and everyone was happy. This sped up hand coloring all those wedding groups. Also explains why for several years visitors to the studio may have seen partially lilac painted prints hanging up!



*Christine Lacey, print finishing, reception and
colouring. Shingler Studio late 1960's*

Some points about all this for those who have never been involved. The Ferricyanide isn’t quite as lethal as it sounds, and whilst still poison, is many times less so than the deadly Potassium or Sodium Cyanides, which are to be avoided at all costs. The Sodium Sulphide comes dry in shards or sticks, and when dissolved in water makes up a slightly inky bluish solution. The concentrated fumes can be injurious to health. It is also slimy to the touch, and the most memorable part of it is the, er, um, “aroma”. Just imagine half a dozen blocked toilets left for a few days! Legions of naughty schoolboys have used Sodium Sulphide flakes to make “rotten egg gas”. Despite all that,

studios seemed to get on with it and from most accounts with very little decent ventilation either. One other very undesirable effect of Sodium Sulphide is that fumes can fog sensitive material nearby and even damage the coating on lenses. A plus was it softened developer stain on your fingernails and they washed up shiny clean!

So, having survived poisoning and suffocation, and lost all your friends in the process, the dried, sepia toned print to be coloured went either to the resident coloriste, or was outsourced to a similar specialist. Many of these women often worked from home part time. The first step was to swab the print surface with a rolled up wad of cotton wool soaked in Linseed Oil. This apparently gave a better surface for the paint to "take". I should add that Matte surface (Kodak N) or Velvet Stipple (Ilford 26K) were mostly the papers used, gloss being exceedingly difficult to work and very rarely used, even for any commercial work. Mainly oil paints from the tube seemed the most popular, Windsor and Newton being what I recall most. A small plate of sheet glass was used commonly as the "palette" and lots of little bits of rolled up cotton wool around artist brush handles etc were littered about the coloriste's desk. It was a very skilled job, and quite labor-intensive, and I always felt sympathy when they were under pressure time wise to get through a number of coloured prints for a big order. Even in the smallish suburban studio I was in during the 1960's, at rush times there could be two extra women called in to assist (perhaps the wife of the owner, or a freelancer or past employee) all swabbing and mixing and colouring with heads down as the clock ticked to the allotted time for the big order to be finished, framed or whatever and collected.



*Coloriste and negative retoucher Jan Stott
at John Shingler Studio mid 1960's.*



Fay Compton by Athol Shmith.

The beginning of the end for this old skill was the introduction of better colour negative films, higher speeds and greater colour fidelity, and most importantly, availability of "mini labs" to individual small photographic studios. Simpler colour processes also helped, and many will remember how popular these temperature bath controlled fiberglass tanked outfits with inbuilt timers became. Another development too was the new breed of enlargers with integral and easy to operate colour filtration heads. Solid state densitometers and colour filtration probes made determining the colour filtration of the enlarger light source simpler than the old "hit and miss/trial and error" ways, and very quickly hand colouring fell from favour.

Four examples (scanned direct from original prints) of the "old way" include the lovely portrait by Athol Shmith made in 1938 of Miss Fay Compton, the English actress visiting Melbourne to appear in the stage play "Victoria Regina" for J.C Williamson's. There is also the charming and quite vivid snapshot of three ladies from Hobart taken in 1931, the print being coloured by the lady in centre of the



Early post war photo of a proud young chap with his first car, a 1934 Hupmobile.



The three ladies from Hobart, colorist in centre.

Hobart or similar. She has done an excellent job on the small gloss print. An early post war photo, taken 1948, of a young chap with his first car (a 1934 Hupmobile) is an example of a talented amateur artisan. Finally, a studio portrait printed on sensitized linen “paper” from 1969, the coloriste being Bev LeBrock and yours truly the photographer. One of the very few hand coloured photos I have from my output, and not long before direct colour negative swept all before it.

Note from the Editor: This article from John Fleming brought back many memories of my own from those pre colour film days. When shooting a wedding in particular, many details had to be presented to the ‘colorist’ to ensure that the finished result was correct. A sheet noting eye colours, complexions etc was accompanied by hair clipping samples and a snipping from dresses and suits.

(Not forgetting colours of ties, shoes, flowers and all those other important items!) A good colorist was worth her weight in gold and guarded jealously. The best I ever had, when I was working ‘solo’, paid me the ultimate compliment when from all her clientele, she chose me to photograph her own wedding.

Chatting with John, about the photograph from Athol Shmith, brought to mind a colour process used back then, the Kodak Flexichrome process. Very briefly, this involved making a print on a ‘stripping film’, which was transferred to a prepared (fixed out) paper support for the colorist. Colours were then added with brush or cotton swabs and could be controlled (removed) with a dilute acetic acid rinse. This gave cause to one of the most devastating experiences for a colorist I ever witnessed! Athol’s leading colorist, Joy Mathews, had spent three days colouring a very intricate 20”x 24” Flexichrome, which was just about completed. During this time, we’d all been in and out of the workroom admiring this stunning work of art as it progressed. About to take a break, Joy placed her brush in the acetic acid jar on the bench above the work space and.... accidentally knocked it over, spilling down the print and washing out most of the colours! When the shock wore off, she burst into tears, put her coat on, went home and as I recall we didn’t see her again for a couple of days!

(Ian Carron. Ed.)



Studio portrait on photo-linen, coloriste Bev LeBrock, photographer John Fleming 1969.

photo. Not known where she worked, but could have been one of the big studios like Beattie of



This portrait from my archives is typical of the detail sent to the colorist.

Notes on the back are:
Hair and dress: samples in envelope.
Skin, fair. Eyes, blue/green.

Many years later, I met this lass at a social event, now a young lady in her early twenties and she told me that this photo is still a treasured item of her parents and proudly displayed in their lounge room.

A Very Rare Canon- the II AF

Peter Kitchingman

The telephone rang at 10.30pm (West Australian time) and my first reaction was "who the hell was ringing at this time of the night". It was fellow collector, Charles Woodhouse in Queensland (12.30am there) informing me of a camera that was on eBay (an online auction house) of an auction that was finishing in roughly 7 hours time. He told me to check the email he had just sent me as he thought it was the fabled Canon model II AF.

On opening up the email I was astounded to see that it indeed was a model II AF (#94691) or at least it was confirmed after checking Peter Dechert's and Yoji Miyazaki's books they wrote on Canon Rangefinders Cameras. All the details of the eBay camera matched the information that appeared in both books. This indeed was an extremely rare camera and to date only TWO examples (#94267 & #94499) had been discovered out of the ...wait for it...15 examples, that had been produced. This information can be collaborated by official Canon Inc production numbers from photocopy records

supplied to me by Peter Dechert, back in 2003 of cameras that were produced between 1945 (J-II) and 1961 (Model 7).

I set the alarm to wake up at 4.30 am to give myself plenty of time to settle in and wait for the auction. My aim was to place a substantial bid and hopefully to win. As usual I beat the alarm clock by some 5min therefore not waking up Jooles...thankfully. Settled into my seat I then booted up the computer...DEAD...no connection. Tried again and still the same answer....FAILED CONNECTION!!! Too early in the morning to yell out profanities but I was not a happy chappy. I thought of ringing Charles in Qld (6.45am and hopefully he would be up) but then remembered my son had placed on my new HTC (free promotion) android touch screen mobile, an eBay apps.

Quickly got onto eBay via the mobile and brought up the auction. Now I had to set a separate clock to eBay time, which also gave me a time in seconds and then work out roughly what time I could place my bid. Usually I place bids 10sec before the auction finish and with the quicker Internet I sometimes win the auction with

| Canon スチールカメラ製作年代表 NO. 1 | | | |
|-----------------------------|-------|--------|--|
| 型式 年代 | 製造期 内 | 製造台数 | |
| HANZA スヤン | | | |
| SEIKI スヤン 1937 | | | |
| S型 | | | |
| 丁型 | | | |
| 丁型 1945 昭20.12 — 昭21.11 | | 506 | |
| S型 1946 昭21.4 — 昭21.11 | | 97 | |
| SⅡ型 1946 昭21.11 — 昭24.6 | | 7,539 | |
| ⅡB型 1949 昭24.3 — 昭26.1 | | 14,395 | |
| ⅡC型 1950 昭25.7 — 昭26.8 | | 790 | |
| Ⅲ型 1951 昭26.2 — 昭27.12 | | 10,152 | |
| Ⅳ型 1951 昭26.4 — 昭27.4 | | 1,377 | |
| ⅢA型 1951 昭26.12 — 昭28.9 | | 9,002 | |
| ⅣFNS 1951 昭26.12 — 昭28.5 | | 6,878 | |
| ⅡA型 1952 昭27.3 — 昭28.8 | | 99 | |
| ⅡD型 1952 昭27.9 — 昭30.2 | | 21,704 | |
| ⅡD1型 1952 昭27.10 — 昭29.6 | | 2390 | |
| ⅡC. NO. 1152 昭27.12 — 昭30.3 | | 34,950 | |
| IIIA型 1953 昭28.6 — 昭29.8 | | 15 | |
| ⅡE型 1953 昭28.7 — 昭30.3 | | | |
| ⅡS型 1954 昭29.2 — 昭30.3 | | 1,823 | |
| ⅣSb型 1954 昭29.7 — 昭30.3 | | 16,804 | |
| ⅣS2型 1955 昭30.2 — 昭31.7 | | 16,559 | |
| ⅣD2型 1955 昭30.3 — 昭31.7 | | 16,155 | |
| ⅣF2型 1955 昭30.6 — 昭31.4 | | 2411 | |

Original photocopy of Canon production data showing II AF
(was originally marked IIAX)

a high bid, but bidding on the mobile was an unknown.

Watched the clock click down to my pre-determined time and hit "SEND" 15sec before the auction was to finish and then waited. Usually when I do bidding via my computer I have two pages open and can watch the bidding as the seconds count down, but not on a mobile.

The answer came back that I had won the auction but I had no idea who the under bidders had been. When my server finally came back on and I was able to connect some four hours later, I was able to look at the bidding history. There were only three bidders and my bid had got in 2sec before the auction finished...that WAS cutting it fine!

Anyway to the camera.

At a seminar in the US prior to 1985, Peter Dechert gave a talk on Canon Rangefinders Cameras and its history and during the talk he mentioned the 20 most desirable Canon rangefinders to own at that time.

1. IIAF
2. JS
3. 1950 (Skinner model)
4. IIA
5. NS
6. J (also known as the Junior model)
7. Canon original (same as the Hansa but without the name "Hansa")
8. J-II
9. Hansa (this was the agent company that sold the camera in Tokyo and marked the cameras so)
10. IIC
11. IV
12. S-II marked Seiki Kogaku
13. IIS
14. S
15. IIB
16. IVF or IVS
17. IID1
18. VTDM
19. IIF2
20. VT Deluxe

To see the variations in each of the above models then read Peter Dechert's book "Canon Rangefinder Cameras 1933-68" or check out the Canon website at <http://www.canon.com/camera-museum/>

The IIAF was produced for only THREE months between June 1953 and August 1953 and as I mention previously, only 15 were produced during that time.

Initially, some collectors when reading the factory records presumed that there was another model with X-strobe synchronisation and no slow speed dial. This model was then known as the IIAX. The problem was that the Japanese had trouble with the English alphabet and when they recorded the model they wrote it as IIAf, with the "f" in lower case and at a very slanting angle.

This was proven wrong by Peter Dechert as the Canon engineers hadn't developed the flash strobe X-synchronisation for the fast shutter speed dial until two years *after* the model IIAF was released. It is now widely accepted that there was never a model IIAX and only 15 IIAF were produced.¹



Canon IIAF

Peter Dechert summarises in his book that the agent in USA at that time was Balfour & Guthrie, who may have requested a model with certain features for sale in the USA. Balfour may have not gone through with the purchase and that this model may have been placed in the US Military forces

¹ Peter Dechert, Canon Rangefinder Cameras 1933-1968 pg 124-125

PX stores to move them on by the Asian agent Jardine Matheson. To date only three IIAF have surfaced and the one pictured in Peter Dechert's book was found in New Jersey and this one (#94691) had resided in Jacksonville, Florida. When I contacted the seller he mentioned that the shutter speeds were a bit slow and the following curtain may need replacing. On receiving the camera the shutter speeds were slow but on removing the base plate I noticed it still had an old Sears's (a mail order company in the USA) transparency film inside which I then removed. The shutter speed were OK from then on and the only thing I had to do to make the camera externally perfect was replace the missing leather in the slow speed disc which I did with some old body leather from a wrecked Model IIIA. Alas the second curtain would need replacing due to a tiny pinhole in it but as it is original I will leave it, as is.

The camera is similar to the earlier model IIA (3/1952-9/1952) except the IIAF included a side rail for flash synchronisation and the film plane indicator red dot is present beside the country of origin name "Japan". There are some other internal differences, mainly in the type of crate used in the IIAF. As there is no slow speed dial the shutter speed dial indicates the lowest speed to be at 1/25, which is coloured red.



Top of IIAF showing film plane red dot and slowest shutter speed of 25th.



Showing the unique Canon flash side rail.

because it was in December 1952 that Canon changed the name on their lens from "Serenar" to "Canon Lens". The IIAF (#94267) pictured in Yoji Miyazaki's book "Canon Rangefinder Camera" seems have a similar lens attached while the IIAF (#94499) pictured in Peter Dechert's book has a TYPE 7, 50mm f/3.5 collapsible lens attached. This particular TYPE 7 lens was released between 12/1952 and 3/1953. This indicates to me that the 15 IIAF cameras were matted with some old "Serenar" lenses (50mm f/1.8) and the new "Canon Lens" TYPE 7, 50mm f/3.5 and sold at the US PX stores either in Japan or in South Korea.



Early Serenar version of the 50mm f/1.8 lens #70658.



Showing the cover disc where the slow speed dial used to be.

With the advent of computers and my database the top 20 cameras in Peter's list would probably alter but certainly not in the top ten on that list.

Peter Kitchingman. Author of "Canon M39 Rangefinder Lenses 1939-1971"

November Social

Ian Carron



Harvey Hutchison, Keith and Alison Head and Kevin Saunders.

Our end of year social get-together was well supported with a total of 42 attending. In keeping with the 'theme', Margaret had placed, from her collection, an old camera on each table, but nothing worth the risk of trying to pilfer! (Smart lass!)

Our usual caterers had been engaged and once again, did themselves proud. With the choice hot roast chicken, lamb or pork, vegetables, salads etc, and no limit on the returns, we were all well and truly satiated. And then came the desserts!

Not sure about anyone else but, the last thing I was interested in that evening was dinner!

Mind you, those who arrived early to set up earned their reward and the committee had held a meeting prior to all this to work out where we were going in 2012. After much discussion, momentous decisions were made and world-shattering problems were solved!

With the meal out of the way, Alan presented an historical video relating to the photographic aspect of the WWI period. This 'trip back in time' had some excellent



Nancy and Ron Spencer.



'Mr. Kodak' (Lyle Curr) and Margaret Spear.

archival footage from both those flimsy 'rag and tube' aircraft and dirigibles from some of the great battlefields of France.

This was preceded by a Loony-Tunes cartoon, which had some of our visitors wondering about the entertainment needs of our members! But this early example demonstrated the move forward in this art form with the invention and use of the multi-plane camera. Certainly a great day and, I'm sure, enjoyed by all who attended.

NEXT BIG EVENT

February Auction

**Margaret will be
accepting items from
January 2nd to 22nd**



Pam and Geoff Sherlock.



Jack Perkins and Pam Hutchison.



*International member and regular Back Focus
contributor, Han Fokkelman.*

A HEER FOR HORSEMEAT

John Hoehn

After a brief holiday ‘look around’ Switzerland in 1957, some relatives here thought it was a pity for me to stay for just a short time. I happened to be a qualified design draftsman, so after a couple of interviews, I had the good fortune to land a job with Oerlikon* Engineering Co in their power station turbine and turbo generator design section, ending up with a stay of three years before going back to Australia.

*(Nothing to do with the Oerlikon Canon Factory- Oerlikon is the name of the suburb.)



*Oerlikon turbine design office, 1957. Janos Horvath on centre right.
We were only allowed to socialise during such lunch breaks.
White dustcoats standard issue. 60 engineers & draftsmen in one
large room!*

In order to sell it as a working camera he had it repaired, which included work on the shutter-winding mechanism. He confided in me that when he then offered it for sale, he found that the Swiss were still very sensitive with negative memories of the war. They didn't like the fact that it had German military engraving on it. This was understandable, as Switzerland had not been on good terms with the Fuehrer's staff. I didn't have the same preconceived opinion. My pragmatic view was that Leica's, having such a good reputation, should be above such prejudices. Also the family Leitz was very much against the Nazis. At that time, military engravings did not attract a premium on the market, so I bought it at a fair price.

From November 1944 till February 1945, the Siege of Budapest had all the features of a dramatic movie, with bravery, endurance and extraordinary hardship against the barbarism of the Soviet Army. It wasn't a movie it was for real. Some of the most intense fighting of the whole European war was witnessed here. Surrounded by the might of the Soviet army right through the winter, not only the Budapest citizens but also the German-Hungarian forces were left without food, electricity, gas and water.

At that time, Waffen SS General Karl Pfeffer-Wildenbruch, CO of the IX Waffen SS Alpine

Corps was in charge of the city's defenses. Despite attempted breakthroughs to the weakened forces by the IV SS Panzerkorps, Budapest remained encircled and under siege. In the West, the 6th SS Panzer Army, under Oberstgruppenfuehrer Josef Dietrich was preparing to launch a counter-offensive called Operation Spring Awakening. Attempts by General Balck to prevent the Soviets outflanking this invading German force failed

In that drawing office I met Janos who was also a draftsman and we eventually became good friends. As a young man, Janos Horvath had fled Hungary during the 1956 uprising against the Soviet Union and found his way here where he had been given asylum and assistance for further education. We had found common ground with our interest in exhibition photography. Janos' father, who stayed behind, had given him a Leica camera as something of value to take with him. It is the special story behind this camera that is so interesting.

Janos had married his Swiss girlfriend and it was no surprise one day when he announced that they were to have a child. Thus, to raise funds for 'maternal expenses' he had decided to sell his Leica.



Front angled view of Heer Leica.

mainly because the order from Hitler came too late. Another Soviet attack threw the IV SS Panzerkorps back towards Vienna, losing contact with the nearby I SS Panzerkorps, thus preventing reinforcement.

By February 1945, the situation in and around Budapest had deteriorated to a desperate level with privations in the midst of this hellhole for both citizens and beleaguered forces. The Horvath family, with its smallholding on the outskirts of the city, was suffering along with the others. The Germans traded whatever they could for food. Janos' father had to butcher many of their animals for meat.

One night two of his horses froze to death, so the next morning they were promptly butchered. Before the war during normal times some Europeans regarded horsemeat as a special delicacy. Indeed, for the majority of mankind's early existence, wild horses were hunted as a source of food. Now, however, it is 'taboo' for such in many countries. As the SS Lieutenant-Colonel (Obersturmbahnfuehrer) for the nearest German forces (a Tank Commander according to Janos) had asked for food the previous day, he was offered considerable quantities of the horsemeat, most likely cooked by the Horvath family. In grateful part exchange, the SS Commander gave his Leica to Janos' father. After all, you can't eat a Leica and he saw no point in taking photographs to be sent back for the Fuehrer's album even if he had the film!



Full frontal view of Heer Leica with 1940 Summitar lens, also engraved Heer.



Top plate view of Heer Leica.



One of my exhibition pictures taken with the Heer Leica on outskirts of St Moritz, winter 1958.

So that's the very brief account of how I acquired my first Leica, IIIc number 380240, not knowing much about the significance of the 'Heer' engravings at that time. The German word 'Heer' stands for Army. The only military Leicas engraved at the Leitz factory were the Luftwaffen ones (Ref. Delaney-Hove). All others were engraved by the agency that received them before they were distributed. My Heer Leica has taken some magnificent pictures, some of exhibition quality, one of which is reproduced here.

Back in Melbourne and in a moment of weakness I was persuaded by my photographer friend Bill Laurenson to part with it after a bit of haggling. Unfortunately he died of brain cancer several years later. On asking his parents, I found that they still had the camera, so I promptly bought it back. As I became fussier with the condition and appearance of my growing collection, the body of the Heer stood out for want of an overhaul. It was not until the 1980s that I got around to taking it to Fabian Riesel during a visit to my Sydney office. His company; Foto Riesel, the main Sydney agent for Leica cameras at that time,

had a good stock of Leica parts and was well known in Australia for bringing Leicas back to life.

The Certo Six

Stefan Sztromajer

The Certo Six Camera, produced by the Certo, Gonna and Sohne Company, Dresden, East Germany has been introduced in 1953. Probably it has been designed as the competitor of the excellent Ikonta, produced by Zeiss in Stuttgart, West Germany and practically unobtainable in the countries in the Eastern zones of Europe.



Fig. 1.



Fig. 2.



Fig. 3.

The camera is covered with the black leatherette with a lot of chrome at the top and bottom plate Fig 1, Fig 2. After opening the camera, by means the lock "a" on the bed plate (Fig.1) the strong spring expands the its front. Then we see the coated Zeiss Tessar f2.8/80 lens fitted with the leaf Tempor shutter, Fig 3.

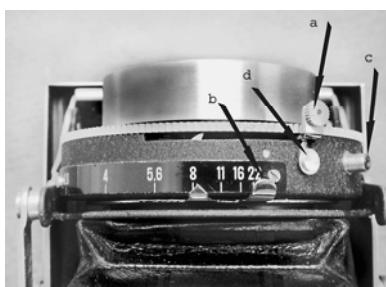


Fig. 4.



Fig. 5.



Fig. 6.

The shutter, cocked by means of the small lever "a" on its top, provides 1-1/250 exposures, Fig 4. The lever "b" sets the aperture.

The flash contact "c" allows using both flash bulbs and electronic. The delayed action knob "d" is placed close to the cocking lever. The lever "b", placed at the bed close to the lock "a", Fig 1, executes focusing of the lens. The focusing distance can be observed at the gauge located in the small arch window on the top plate of the body Fig.5. The almost gun-trigger like shutter release, "a" is placed on the front of the body, just under the top plate, Fig 6.

At the top plate, Fig 7 (from left to right) there is the long film transport lever "a" provided with the film reminder concerned with the kind of film loaded, the arch window gauge for observing the setting of focusing distance "b", the tiny round window "c" to prove (green colour) if the film has been transported after exposure and the film frame counter "d". The transporting for the next frame demands two strokes of the lever. On the back of the camera body, Fig 8, close to the top from left to right there is the finder-rangefinder window "a" and the cable thread "b". Just under the cable thread there is a knob to declutch the frame counter "c".



Fig. 7.

On the bottom of the camera are two slats, usually closed; these after opening hold the camera level on flat surfaces. Fig 9.



Fig. 8.



Fig. 9.

After the back of the camera is opened, Fig 10, we will see the supports for the film spools, and two thin rollers for the film transport. The strange point is the absence of the film gauge roller for dividing the frames. The back plate is provided with the tripod thread, Fig 11.

The designer wished to provide the camera with the additional accessories, to make it the most universal for all the purposes, the adaptor for 35mm films Fig 12, and the device for the macro photos, provided with the close up lenses Fig 13.

I think many members, interested in the pre war miniature cameras, will at once observe the similarity of the Certo Six to the Certo Dollina, a popular competitor of the famous Retina.



Fig. 10.

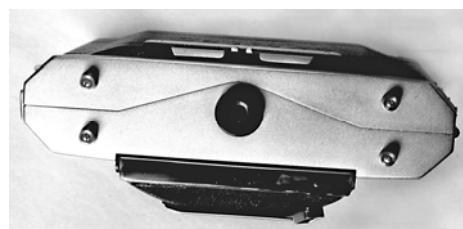


Fig. 11.

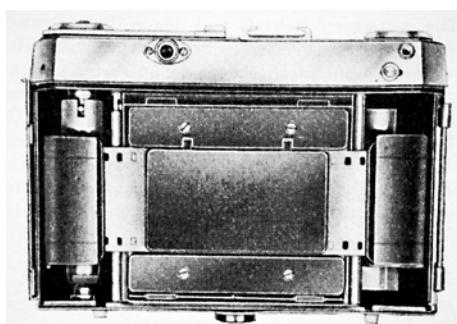


Fig. 12

Considering my own personal opinion, the camera is not too friendly in common use, (extraordinarily difficult focusing probably due of my weak eyesight), however its Tessar lens is one of the best samples I have ever

seen. I tested it, taking the distant cars (focusing at infinity) and their registration plates were quite sharp after a 25x enlargement. I believe, it is rather not too scientific, but the only way at the moment.

Concluding, the camera is certainly an interesting item for collectors, as a rather small number has been produced, but using it is a really difficult experience.

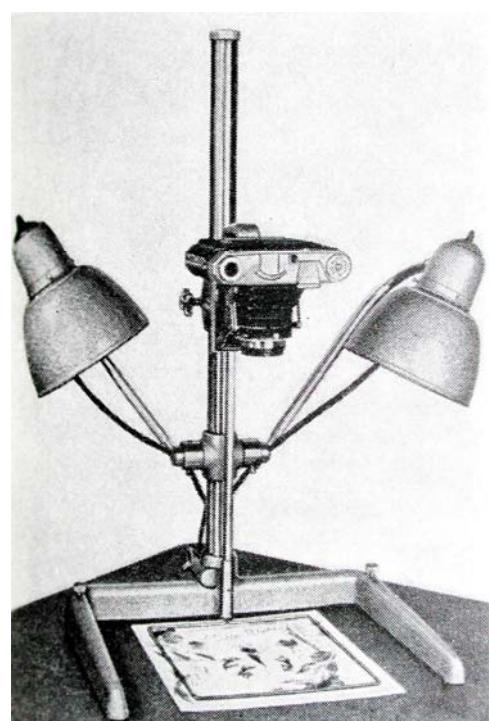


Fig. 13.

Australian Coloured...eeerrr... Black..??!! Box Brownies?

Or

What Was Kodak Australasia thinking???????

By Lyle Curr

When is a sought after, highly collectable coloured Box Brownie of the late 1920's, early 30's NOT a coloured Box Brownie????

Answer: When its black.....dduuuhhh!!!!

(We won't go into the 3rd grade spectrum thing, and black being an addition of all colours, or a surface that absorbs all, i.e. does not reflect any colour...and other aspects of the physics of the thing.)

Let's just settle for a Black Box Brownie actually being a coloured one!



Maybe he IS actually nuts!

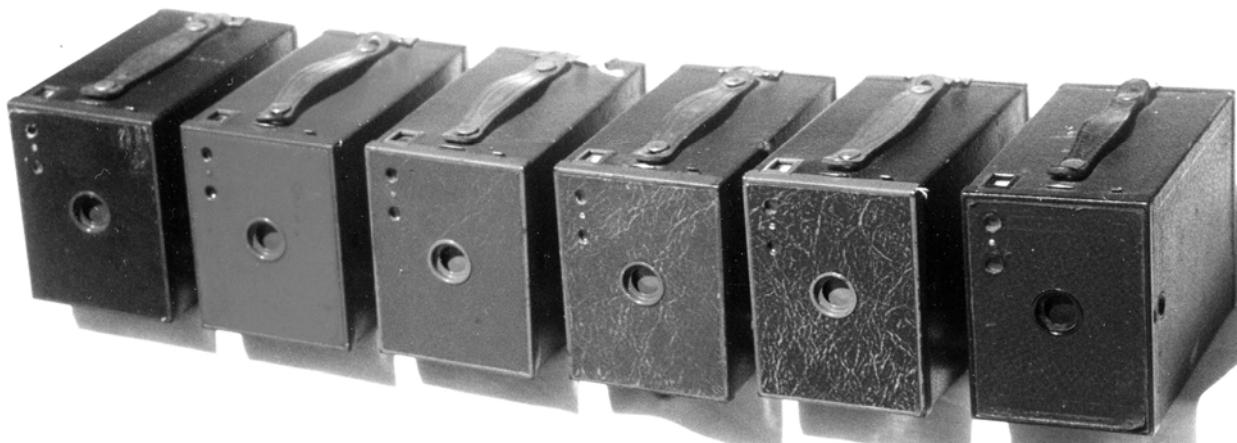
Now you may think that this little exercise in nonsense is just that, and finally Ozdak has tipped himself over the edge. After all, Kodak collecting for 30 odd years, being involved with Brownie collectors for nearly the same amount of time and just plain eccentricity have caught up with him (me!) and he's flipped.

I can forgive some of you thinking that, but believe me there is a serious aspect to this, particularly

for the collector, even though it has a humorous, almost silly side to it.

OK, kept you in suspense for long enough. (Stop biting your fingernails)

Here is the story.



The 5 colours of the Brownie, plus black.

In 1929 Kodak in both the US and the UK produced the # 2 Brownie Model F in 5 colours as well as the standard black covering that had been used on Box Brownies since 1900. The idea was twofold. It was thought that the introduction of coloured cameras, both the Box Brownies and the higher specification folding models, would perhaps attract more females to the field of

photography. The snap shooter of the day was predominantly male, and the red, green, blue, brown and grey cameras were designed to attract the ladies. The pretty cameras would perhaps be looked upon by the fairer sex as not only a memory recorder, but as a fashion accessory as well. BUT... problems with fashion accessories are twofold. If the colour does not match the ladies outfit, the accessory is left at home, and as with all fashions, they change!

Also the timing was of course atrocious, and the depression sent sales plummeting anyway, but the bright, cheery coloured Box Brownies did not seem to fit with the mood of the public at the time, and the coloured cameras were not a great sales success. By 1934 they all but disappeared.

Not a good thing for Kodak at the time, but a great thing for today's collector, as the coloured models of any camera, not just the Box Brownie, are now much scarcer than the normal black, much more sought after, and of course more expensive.

So that's the brief saga of the coloured Box Brownie, well documented and easily researched.

Now comes the murky.... and very interesting bit if you happen to be a Brownie collector.

I feel I should start this part of this little discourse with "Once Upon a Time....." But lets use.... It all began in 1982, and I was on a chase for a "Stringset" Kodak box camera and had driven to a small city in central Victoria. Here I met a local photographer who had called me and told me of his recent acquisition of said Stringset Kodak. We did a deal, and the early Kodak was mine, but part of the deal was a common Box Brownie. A #2 Brownie Model F, made in the US, but it was even less interesting as a collectable camera as its black covering was spattered with little patches of red; probably left in the owners shed at a time he was painting something, and the camera had been spattered. Unfortunately an all too common occurrence with lots of old collectable items, much to the chagrin of the final collector /owner.

I took little notice at the time; too excited by my Stringset, and as the common old box Brownie was paint spattered it was basically discarded and left languishing in MY shed upon my return home. It was not till a few days later that I actually looked at it more closely.

The red patches actually appeared to be UNDER the black leatherette. There also appeared to be coloured patches on the black painted trim of the camera as well. These were actually a very pale pink, and again appeared to be under the black paintwork.

Strange I thought. Some odd bod has painted his lovely bright red Box Brownie black. Now I had seen other black Box Brownies painted in colours, but never the reverse. The red is by far the prettiest and also hardest to find colour, so what idiot would obliterate that bright hue with BLACK paint?

I decided to have some fun with this camera, and would attempt to restore it to its former glory. This turned out to be not as easy a task (surprise, surprise!!!) as I had anticipated.

After much experimentation on the bottom of the camera, I found a 50/50 mixture of mineral turpentine and methylated spirits



The dark brown leatherette shows through on the worn corner of the body. The faded brown metalwork is easily seen on this example.

was the most successful removal agent. A rub over with a soft rag liberally doused in the mixture to sort of start a soaking procedure, then a lot of gentle elbow grease was required. The same mixture and procedure worked with the painted metal trim of the camera, but some reaction of the black paint with the original red trim had left the red metalwork faded to that very pale pink.

I can remember bringing my old Pentax MX into service, and meticulously photographing the re-birth of the beautiful red camera from the pretty standard looking black box. I know I had pictures of it as a half and half red/black camera, but I have gone through all my old camera photos, and can't find the original pics. Also, because it was impossible to remove pinpoints of some of the black paint which had become embedded in the originally red leatherette I made sure I had some rather nice close ups taken with extension tubes on the Pentax, but where they are now?

This red box Brownie was the first of these black painted cameras I had encountered, and thought it was a one off performed by some owner/user who thought black cameras were the go, and covered up the red. I could actually half understand that, as the painter perhaps thought the red camera would be looked on as a toy, or not as "good" a camera as a black one. Whatever the reason, it seemed a bit silly to me that someone would go to that much trouble. Little did I realize the true situation at that stage, nor how I would even make less sense of the true explanation.

I had returned the camera to its redness, and as I did not yet have a red #2 Brownie at that early stage of my collecting, I was more than happy to display it in the collection, despite the few little black spots still on it; and there it sat on the shelf, just another of my cameras.

A couple of years later, I was getting more serious about collecting (Kodak) cameras, and had decided there was a need amongst collectors for some factual information about cameras actually made here in Australia by Kodak. At that stage there were a few staff at Kodak who were a little interested in the history of the organization, and through a couple of them I organized to spend some time at the Coburg plant to do some research and put together an article about camera production by Kodak Australasia.

It was the first time I had attempted to write anything about cameras, and is still probably the most researched, and certainly the only "hands on researched" article I have ever written. In attempting to make it the definitive work on camera production by Kodak in Australia, part of that research involved speaking with a number of real old timers who were ex employees of the organization. Somehow, in one of the interviews, the "story", and I use the word advisedly, came up of while Kodak only began actually assembling cameras here in 1956, there had been some work done on already made cameras way back in the 30's. The "work" it transpired was actual "coating" in black of a batch of coloured Box Brownies. The sales of the coloured models had not gone well overseas or here in Australia, and it was felt black cameras were a better market proposition. The word coating, rather than painting was used, but the actually coating agent was unknown to my informant.

I immediately thought of my black red # 2 Brownie at home, and thought that this was indeed an interesting camera.



Underneath, these repainted black Brownie cameras were, from left to right, Green, Brown and Red.

I later spoke to another "old" employee of Kodak Australasia who confirmed that he had "heard" of the transforming of old coloured Box Brownies

to black in the 30's, and gave exactly the same reasons. This was our own ex President and founding member of the Society, the one and only Ted Bedgood.

From that time on I have always looked at any Box Brownie I see in a shop, market etc. and have actually seen quite a few black #2's with colour showing THROUGH the black covering. Other collectors here in Australia also have these painted cameras in collections. All that I have seen or know about are #2 Brownie Model F's made in the US. (**Pic 4**) I have enquired of various overseas Brownie collectors and have not had one positive response regarding similar cameras appearing overseas.

So..... while all the evidence is purely anecdotal, it appears that the.... "odd bod (who) has painted his lovely bright red Box Brownie black"....was actually Kodak Australasia, and that the operation was performed on a whole batch of cameras, not just the odd one. I personally have seen red, brown and green #2 Brownie Model F's that have been painted black, and have indeed restored red and brown ones to (almost) their former glory. As stated earlier, it is impossible to get all the

black coating off the original coloured leatherette, and the black paint used has some sort of reaction with the painted coloured trim of the original, leaving it a much faded, paler colour than it was in the first place.



Even the shutter on the brownie was coloured. Here the black is chipped off, revealing the brown underneath.

But here we have perhaps another uniquely Australian Kodak Brownie; one that has an interesting story and should be a quirky addition to your collection.

I have only used pics of a black/brown camera in this article, as there is the most contrast in that combination for black and white printing. I have some pics of green and red black cameras as well, so if

anyone would like any of those, please email me at ozdak@pipeline.com.au and I will gladly send them to you.

Happy Hunting,

Lyle Curr.

IMPORTANT Postscript:

At the time of writing of this article (Jan 2009) it was stated "All that I have seen or know about are #2 Brownie Model F's made in the US."

Now, on 18th March, hidden way on a top shelf in an antique shop in the little Gippsland town of Rosedale, I found a 2A size box Brownie. Upon closer inspection, it appeared to be one of the brown ones that had been painted black. I parted with my \$12.50 for the camera and took it home.

It is definitely a #2A Brownie Model C, made in the US. It started life as a brown camera, but has been turned to black as per the description in the preceding article. So now we know it happened to 2A's as well. How many? No one knows. It pays to keep your eyes open.

Letters to the Editor:

Hi Ian,

Just back from 2-3 weeks holiday & yesterday rescued *Back Focus* from a pile of waiting mail. I have to say that apart from the overall high standard & content, the layout and photographic detail of the Miranda article is fantastic – thanks for a great job! Thanks again & all the best,

Michael Parker. #406

Hi Ian,

Just received the Sept Back Focus - many thanks for the great pug for CK. Also, you must have remembered that I sent you the photo of the stagecoach! Keep up the good work me-lad.

Cheers, **John Hoehn. #360**

More from the Internet: Titled “You can run but you cannot hide!”

This is a top demonstration of the latest in digital camera technology, using a Gigapixel camera.

This is how the police can now identify rioters & troublemakers using high definition advanced technology. Don't think of hiding yourself amongst thousands... you can be easily detected and identified.

This is the crowd before the riots in Vancouver. From this crowd of thousands, a couple of mouse clicks and you can zoom in to a single face... anywhere! The clarity is unbelievable. This is the photo taken by Port Moody photographer Ronnie Miranda that appeared in the Tri-City News (24-June). For a detailed look, see: <http://www.gigapixel.com/image/gigapan-canucks-g7.html> Google Ronnie Miranda for links to some other stunning GigaPan photography.



Dear Ian,

It was good to see the fine article on Single-8 movie cameras in the September issue and we movie collectors look forward to the next parts of the series.

The comments and picture relating to the truly remarkable C300 Elmo camera and its three cassettes omitted to show that in fact it had four cassettes for four different formats. The attached pic shows them around the camera, clockwise from left being; Super-8; Double-8 (ie, Standard 8); Single-8; and Double Super 8. Exactly the kind of over complicated and uneconomic item that collectors love.

Best wishes, **Keith Head. #41**



Hi Ian,

The Estafeta went down well, thank you. Re Stefan's article on The Fed Mikron, I would like to put that in the next Deja View if you & Stefan are OK about it. I am putting the journal together in November for posting in December. Back Focus is a credit to you and of great significance as a historical and research document.

Cheers, **Colin Martin. Editor, Deja View. PCANZ.**

And, from Geoff Harrisson... Some eBay Gems:

“... Could you please include your official receipt and a printout of the auction page for the necklace? Last time I received jewellery through the mail my husband got jealous and put me in hospital for 7 days with a broken jaw and nose.”

“... I can't believe I bid so high on the item and got it so cheap.”

“...The 1920's cup and saucer I bought are old. I expected a new one in a box to give as a present.”

“Hello. I live on a farm and I only go to town when I have mail to collect. Please write before sending the Vase so I know to go in and get it.”

“Before I bid on the John Wayne video could you let me know whether he lives or dies in the end? I hate the ones where he dies. Thank you.”

“Is the autographed photo of Ward Bond signed by him before or after his death?”

Odd Cameras Part 2. A Toy with a Few Surprises! Lyle Curr

Following the article about the Agfa Silette Record, I think this may become a series of articles. Since I gave up “serious” Kodak Kollecting I have had the freedom to choose anything I want to add to my collection. Yes, I am officially declaring that I am collecting cameras again, but not TOO seriously. I am putting together a few cameras that just take my fancy, and I have decided to do a series of articles on them. The cameras are all relatively common, and in most cases don’t even catch the “serious” collectors eye. But upon closer inspection, any or all of them will reveal some erstwhile-unknown facts that really do put them into the collectable sphere.

Take for example the subject of this little bit of fun... a toy really. Now toy cameras, both toy “real” cameras that actually take pictures, and toy cameras that just look like cameras have become genuine collectable disciplines over the years. Just look at the prices being paid for Dianas on the Internet, and check out the Holgas and Lomos that are for sale everywhere, NEW, for over the top prices, but are still in a lot of collector’s eyes just junk. But it’s become a big bucks industry. The world made the word Kodak a verb in the late 1800s, today the new word is Lomography; live with it!



Pic 1. It looks like a pair of space age binoculars.

toy group operating out of San Francisco in the States, and they specialise in kids’ spy gear. They produce all sorts of disguised stuff and some kids electronic gear like a metal wand scanner similar to the one they run over you at the airport. Why a kid would want one I never know, but I guess cowboys and Indians no longer cut it with the 6 year olds!

Wild Planet has been around since 1993, and they sell stuff under various labels, rather like a fashion house. The **Zoom Cam** that is our subject was released in 2003 under their “Off the Map” brand. I have spent a lot (read.. *too much*) time researching this thing, and there is little I found out about it that other than what one sees with it in

I am writing about a toy camera here. It’s very different, and despite the fact that it’s just a bit of plastic, it falls into a number of collecting genres in a genuine sense, and it certainly produces a few surprises that would be totally missed as you glanced at it at a garage sale or at a market. Perhaps if you saw it new, in its descriptive packaging on a shop shelf you MAY actually look at it twice, but how many of us buy our collectable cameras, even the toy ones, in retail shops?

A crowd called Wild Planet Inc produces this camera. They are a



Pic 2. It has THREE lenses, but just one for the camera.

ones hand. It is designed by Wild Planet but is made in China -- surprise surprise! But by whom in China I do not know.

Here I have to 'fess up a bit to some prior knowledge of this little camera. As stated in the press release from Wild Planet on its introduction, there was a fair bit of **Kodak** involvement. The Press release said "Wild Planet Toys is extending quality, convenience and savings to consumers this fall by packaging **Kodak film** and coupons inside its three new camera toys. **Eastman Kodak Company was chosen as the exclusive film supplier to the toy manufacturer** and will have 24 exposure, Kodak Max versatility 400 film included inside Wild Planet's Spy Gear™ brand **Spy Wrist Cam™**, Undercover Girl™ brand **Secret Camera Journal™**, and Off the Map™ brand **Zoom Cam™**." (There are a couple of other kids cameras for you to get out and find!)

It went on even further to extol the virtues of Kodak and its film, and in fact may have been written by Kodak!!!! The camera was sold extensively on line as well as in toy and "outdoor" shops, even appearing in Australian Geographic stores here in Oz. I say sold extensively, but perhaps I should say stocked extensively, because it apparently did not do too well, despite its included Kodak film, and was placed on Wild Planet's discontinued list very quickly.

So, to the camera itself. Why have I written a page about it without really telling you anything about the actual camera? Its name, **Zoom Cam** gave nothing away and is actually quite misleading. So what collecting genres does this plastic toy camera come into? (**Pic 1**)

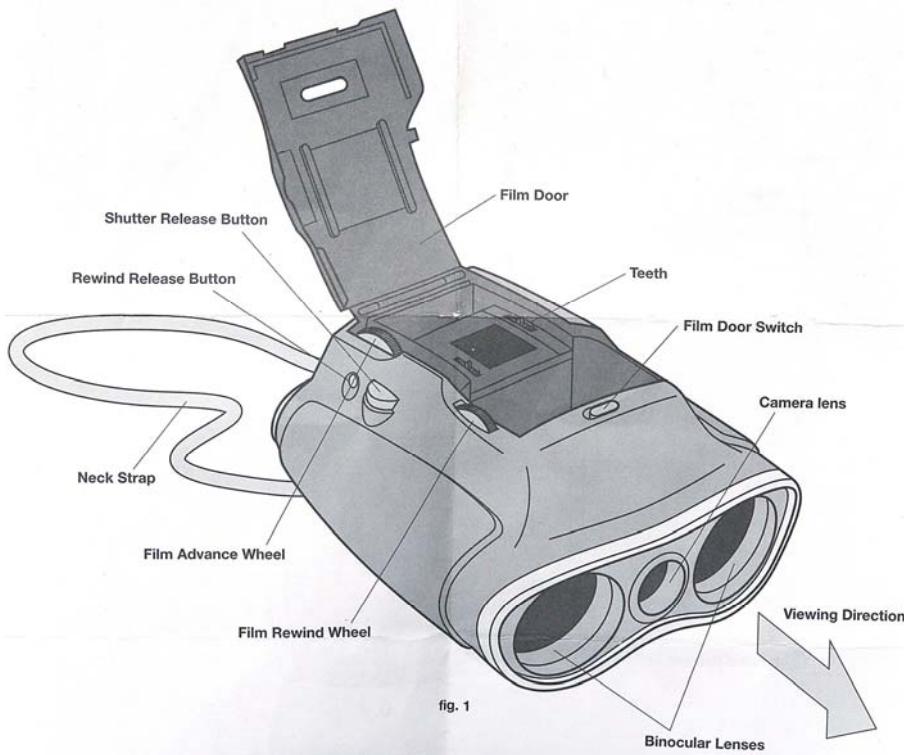


Pic 3. A "normal" 35mm film chamber. BUT, half frame-in 2003! Also have wheels for both winding and rewind, rather than knobs or cranks. The back catch, shutter release and winding wheels are all bright orange.

it is impossible to get a rough idea on ground glass.... and the focal length a point light source for the same reason, and also because of the fact that there is **no light that passes directly through the lens** to the film plane! But I guess it would be around 80-100mm in 35mm photographic terms.

Viewed front on, (**Pic 2**) you see the two binocular lenses and in the middle the camera lens. Now to keep the thing looking like binoculars, the camera part of the instrument could not be placed at the back. So it's on top! The shutter is immediately behind the lens, and the light passing from the lens through the shutter is directed via **two** mirrors to the film plane on the top of the camera. One of these mirrors is also fitted with a "frame" that adds a Compass like surround to the final print. The camera uses standard **35mm film**, so that adds another category, but the biggest surprise of all, and fitting it into another collectable group is that it is a 35mm **half frame camera**. (**Pic 3**)

It is certainly a **toy** camera, actually a camera **disguised** in a pair of **Binoculars**. Maybe you could classify it as a **Twin lens reflex** as the taking lens has a focal length to give a pic the same magnification as the binocular lenses produce, and you see virtually what the binoculars see. It must be a short tele but none of the literature indicates the actual focal length to match the 3X magnification of the binoculars, and as there is no B or T setting on the camera,



Pic 4. The instruction sheet, showing the top opening camera "back".

Aside from all of the above, and it's a pretty big aside, the Wild Planet "Off the Map" Zoom Cam is a pretty standard kid type 35mm camera. Because the camera back opens from the TOP of the camera it means it has wind and rewind "wheels" rather than knobs, and a shutter release all that fit nicely over the right hand and are easily operated as the camera is held like a pair of binoculars. It looks like and is used like a pair of binoculars, but is a neat little collectable half frame 35mm camera.

(Pic 4 & 5)

There's another one of these kids cameras that is a lot different coming up in this series a little later. In future, don't just pass them by; check 'em out and you may be surprised at what you find under the skin.

Happy Hunting, Lyle Curr.

The Wild Planet people this time were pushing the economical barrow when they said... "Wild Planet continues to increase savings for consumers by using split-frame technology in each of its three new camera products. This automatically doubles the number of exposures per roll, giving consumers 48 pictures from 24-exposure film, reducing the per-picture price of refill film and development." Guess someone forgot to tell them you had to **pay for** twice as many prints, IF you could find a lab to process them for you.



Pic 5. The light comes from the lens at the top of the pic, through the tube like arrangement and hits 2 oblique mirrors that reflect it to the film plane at the top of the camera.

In 1970 there was the Single 8 system, also called: Fuji system, widely accepted. They were mostly successful in the UK and Netherlands. Fuji claimed that they had 30% of the Dutch market, and that was an achievement opposite the Super 8. Beside the processing station in Osaka, Japan, there was one in the US, Rochester, and in Willich, Germany. But soon there came more in: France, UK, Netherlands, Italy, Spain, Austria, Denmark, Sweden and Finland. These laboratories processed only. To put the sound tape on the film, to stripe, was only done in Japan for the polyester layer made it difficult.



Fujica Tape Splicer.

An accessory that in many cases was sold to Single 8 and Super 8 users was the Fuji splicer. It was simple to use and the roll with the tape was cut in a piece that let the sound track remain usable. There were more of this apparatus sold than Single 8 cameras were produced. The rolls with the tape are still available.

If you see the Fujica C100 camera you should not suspect that this camera had the same designer of the P1. Shigeo Mizukawa was the industrial designer who was responsible for more than 75% of the Fujica Single 8 cameras.

The C100 was built to the cartridge.
It had no grip and the four batteries



Fujica C 100.

were placed under the wrist cord. That gave space to place the viewfinder and exposure meter beside the cartridge. By placing the exposure meter some millimetres backwards it was impossible to react on the light that came from the side. There was a tele marking in the viewfinder, so you could use the pre set tele lens of the P1. The lens was the same Fujinon f1.8/11.5 mm that was used in the P1 and P100. The close-up lens, 85-125cm. had the same parallax advice.

The viewfinder did not give any indication about the lens stop in use. Thanks to the wrist cord it was possible to place the shutter release on the top of the camera. The camera used the R 25 film only. If you would use the RT200 you needed the ND 4x grey filter. The advantage of the 200 ASA was gone. It was the film box camera for this cartridge. You could purchase this camera in different colours: black, grey, blue and red.

With the Z 450 you got a camera between the Z 600 and the Z 2. The lens was the Fujinon f1.8/8.5-34mm with motor zoom. The viewfinder had a wedge. The automatic exposure was through the lens and there was a correction for difficult circumstances. The shutter could be changed and you could rewind the film by hand. The frame counter did not tell how many pictures you had rewound but how many times the swing was turned. How many frames it would be could be read in the manual. The speeds were 18-24-36 fr/s. and single frame. The 36 fr/s was called: SM that means Slow Motion. The shutter could be changed. One of the advantages of the smaller shutter part is a shorter exposure time. That made it possible that some things in slow motion could be filmed much sharper. In the same time the Z 400 appeared. This was a simple Z 450. The motor zoom was changed to the well-known roller on the top of the camera. The DDL exposure was changed by a simple exposure meter above the lens.



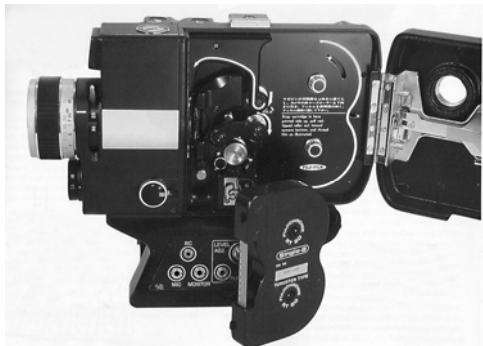
Fujica Z 450.

Meanwhile Elmo went their own way. Beside the Single 8 S 40 and S 60 came the Single 8 S 30. This camera had the Elmo zoom f1.8/9.5-30 mm lens. In 1971 the metal body was changed into a plastic version and got the name S 30 T. That happened also with the S 40 that got the name S 40 T. The T means Title. An addition was a collapsible mirror at the side of the camera. This had two functions. If you covered the lens and fold out the mirror you could film at a short distance. By placing a holder beside the lens, you then placed slides or texts in this holder and the title effect was born. If you did not cover the lens, you could take title and picture in one shot, an interesting special effect.

In opposite of the 8 S-40; the 8 S-40 T, 8 S 30 and 8 S 30 T had the possibility to count the rewound frames one by one.



Elmo S-30 T with slide holder.



Fujica ZS 400 CVR.

The surprise of 1971 was the Fujica ZS 400 CVR. It was the first, and only, film camera for the amateur with optic sound registration in the world. The camera was simple. The lens was the Fujinon f1.8/9-36mm and the speeds were 18 and 24 fr/s. plus single frame. To put the film into the camera you had to pull the film 10cm out the cartridge and to place the film by hand in the camera. The distance film gate-sound lamp was 22 frames. The sound was between 100 and 3000 Hz. The exposure and the sound registration was automatic but could be helped by hand. After developing the film you got the film back in a cartridge that must be placed in a kind

of video recorder and you could watch your film on the TV screen.

This system was ideal for demonstrations with products, but for the amateur it was too difficult. It was impossible to change in the soundtrack, so all must be taken at once. The whole film with its sound must be taken in one exposure and that was for the amateurs too difficult. After 200 sets it was over, they were sold in Japan only.

But the sound registration became more and more in the centre of the interest. The Z 800 of 1971 was an example. The lens was the Fujinon f1.8/8-64mm and was used with motor zoom and by hand. This zoom lens had something new: it was more sparkling than normal, thanks to the Electronic Beam Coating system, that was developed by Fuji. That became possible by coating the lens parts 11 times each. The viewfinder had a wedge. The speeds were 18, 24 and 36 fr/s. plus single frame. The film could be rewound by hand. Correction of the exposure was possible and the segments of the shutter could be changed. The shutter could set on: 160°, 120°, 80°, 40° and 0° =closed.

New was the Synchro Sound, which means that a plug with four pins was put into the camera allowing it to be synchronized with a recorder. Fuji and Sony were working on a pulse generator that, when mounted on the camera, lip synchronic was made possible.

At the same time Fuji was the first to use silicon cells in the automatic exposure system. The very fast way of reaction of the needle gave the information that the camera had "Blue Cells".



Fujica Z 800 of 1971.

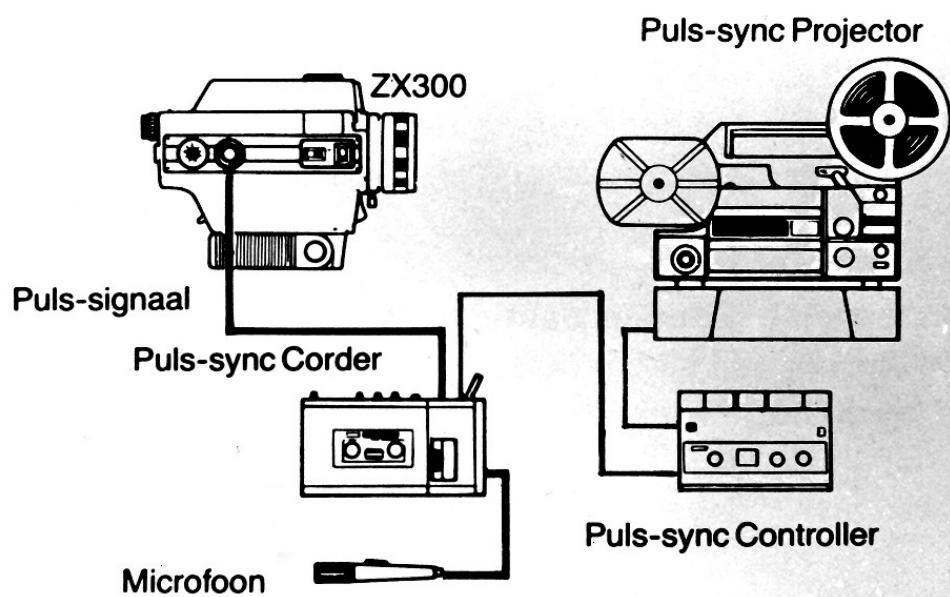
This Pulse Synchronic Kit came on the market in 1973. It was a cartridge recorder with a built-in pulse generator and a pulse controller. The camera was connected to the recorder via the pulse generator. The recorder had an extra sound head to write the synchronization pulses. The camera gave one pulse of 1000 HZ to each frame, and that pulse was placed beside the sound. The advantage of one pulse/frame was that the projector started exactly in time. Of course you had to place the pulse-sync controller between the recorder and projector.

In 1973 appeared the Z 700 that was announced on the Photokina of 1972. The lens was the Fujinon f1.8/8-56 mm and was like the Z 800. It was a cheaper product. The shutter blades gave 160°, 80°, 40° and closed. It was not possible to move the grip, and on the back of the grip was a key that you had to push in before filming. This idea was introduced by Eumig to get the exposure system in time working on its normal level. Therefore we got the idea that this camera had the simple CDS exposure meter instead the Blue Cells.

The real news in that year was the introduction of the P 400 as brother of the P 300. The lens was the Fujinon f1.9/9.5-36mm with DDL system. With the motor zoom it was possible to get from 9.5 till 36mm in 4sec. The camera could be connected with the tape recorder that means that the recorder started and stopped at the same time, but in their advertisements they suggested more synchronization. The camera had "Blue Cells" and like the other manufacturers the battery cells for the motor



Fujica ZC 1000 Professional Single 8.



Schematic of the pulse-sync system.



Replacing the P 1, the AX 100.

were used for the exposure too. A battery tester was built in and the exposure grip for the cartridge was changed in points that must be pressed in.

At Photokina of 1974 new Single 8 cameras were introduced. Most important was the ZC 1000 that was showed already in 1970 and 1972. This was a professional Single 8 camera. The zoom lens EBC Fujinon MA-Z f1.8/7.5-75 mm could be adjusted by the front lens. The lens could be changed and had a C-mount that you could find on the French Beaulieu Super 8 cameras. It became possible to use 16mm lenses that used the C-mount too. Fuji announced to introduce a super wide-angle lens of 5.5 mm for this camera. The exposure was DDL and the films were from 25-200 ASA. The film speeds were 12, 18, 24, 36 and 72 fr/s plus single frame. The shutter blade angles could be changed and the camera could be used with the synchronizing kit.

New was the possibility to rewind the film by motor. It was the first and last camera with a motor rewind. All the Fuji Single 8 cameras, with rewind, must be done by hand. The grip could be removed and had place for four penlight batteries extra, necessary for the 36 and 72 fr/s. speeds. There was a possibility to use another external electricity source that made it easier to use an interval timer.

The ZX 300 was also designed for sound registration and had the Pulse Sync Corder built in. The lens was the Fujinon f1.2/8.6-23mm with wedge. The exposure cell was placed above the lens. The speeds were 9 and 18 fr/s. The shutter was 230°. There was a rewind.

The nicest model was the AX 100. It replaced the P 1 with its Fujinon f1.1/13mm fix focus and the wide 230° shutter, to mention that the X was used. With the close-up lens it was possible to film from 1m distance. The exposure was DDL but it was no reflex, the viewfinder was on the top of the camera. The motor used two penlights and there was a mercury cell for the exposure meter.



The AX with underwater housing - good to 40-metres.

Fuji had a camera line with 15 Single 8 cameras from simple to professional. They made for this camera an under water housing that could be used to 40m. But there is not much light so beside the black and white R 200, a colour film should be necessary. Kodak had its 160 ASA Ektachrome so Fuji followed with its RT 200 ASA tungsten colour film that became the fastest film in the world. They were late with this film, developing problems taking much time. Fuji had to go on with the market.

The Fuji RT200 Sound Cartridge.

Bauer who made it possible, with its Royal cameras, to put the film back in its Super 8 cartridge, lost the advantage of the Single 8 system, to rewind the film.

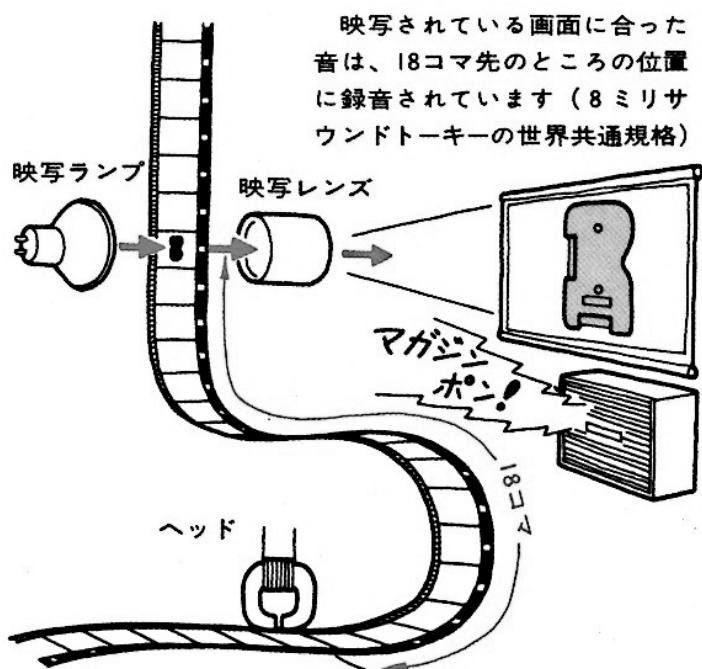
The last Elmo Single 8 cameras appeared in 1975. The Elmo Single 8 S-600 had the Elmo zoom lens f1.8/8-48 mm. the speeds were 18, 24 and 48 fr/s. plus single frame. It had a motor rewind while the counter showed the frames. The shutter segments could be changed; the grip could be removed. The shutter parts could be changed not for effects only, but also to change the shutter times. With 18 fr/s. was: $150^0 = 1/43\text{sec}$. 75^0 gave $1/86\text{sec}$ and 37.5^0 gave $1/172\text{sec}$. The exposure meter was coupled to this system to give better pictures.

The Elmo Single-8 S-800 gave more. It had the Elmo Zoom Lens f1.8/7.5-60mm with Macro possibility and it was possible to couple a tape recorder that starts at the same time with the camera. The Europe marketing manager, Kenichi Noda, told later that Elmo got its profit by exporting cameras and the Single-8 system was world wide to small. In Japan and Netherlands only, where Single 8 had 30% of the market, was where these cameras were delivered.

Meanwhile the development of the Super-8 system went on. Kodak introduced the cartridge for sound registration and Fuji had to follow. The Single-8 sound cartridge became 1.5 cm longer and that made it possible to make a horizontal hole for the sound head of the camera. Like Super 8 it was possible to use the silent cartridge in the sound camera.

Another product was the silent cartridge with a film that had the soundtrack already, with the result that these amateurs did not need to send their movies to Fuji to have their film striped. In this way Fuji had six color films. The R 25: daylight as a silent film, silent with soundtrack and as sound cartridge. For the RT 200 film the range was the same.

At the end of 1975 Fuji announced two sound cameras for the sound cartridge. The Fujica Single-8 Sound AXM 100 and the Fujica Single -8 Sound ZXM 300.



Schematic of the magnetic sound track.

The Fujica Single-8 Sound AXM 100 had a fix focus lens f1.2/11mm, a viewfinder and the exposure meter above the lens. The shutter was 220^0 . The film speed was 18 fr/s and the four alkaline penlight batteries had to transport ten sound cartridges. In the box you would find the dynamic microphone and the earphone.

The Fujica Single-8 Sound ZXM 300 was a camera with a zoom lens f1.2/9.7-26 mm. The distance was to 1.30m but with the macro lens you could come to between 20 and 60cm. The shutter was 220^0 .

Both cameras had two microphone inputs, one for the normal registration and another that reduced the background noises, nice if you worked outdoors. With the earphone you could hear the soundtrack at once.

As accessory you could order the microphone fishing rod, handy if you were alone. There was also a camera-blimp. This was a coat that covered the camera but the function controls were free. That was needed as the camera itself made a lot of noise.

Typical: both cameras used for the sound exposures 18 fr/s. but if you used a silent film the speed was 20 fr/s.

The concluding part of this three part series will be in the next issue of Back Focus.

In Memory of Hand Colouring and those Skilled Colourists



Tina. Studio portrait on photo-linen, colorist Bev LeBrock, photographer John Fleming 1969.



Fay Compton by Athol Shmith. 1938.



Portrait, c1960. Photographer Ian Carron. 2.8f Rollei.



Portraits, c1960. Photographer Ian Carron. 2.8f Rollei.
Both by photoflood and most likely using Ilford FP3
developed in Neofin Blue. (My favourites at the time.)