

BACK FOCUS

The Journal of the Australian Photographic Collectors Society (Inc)
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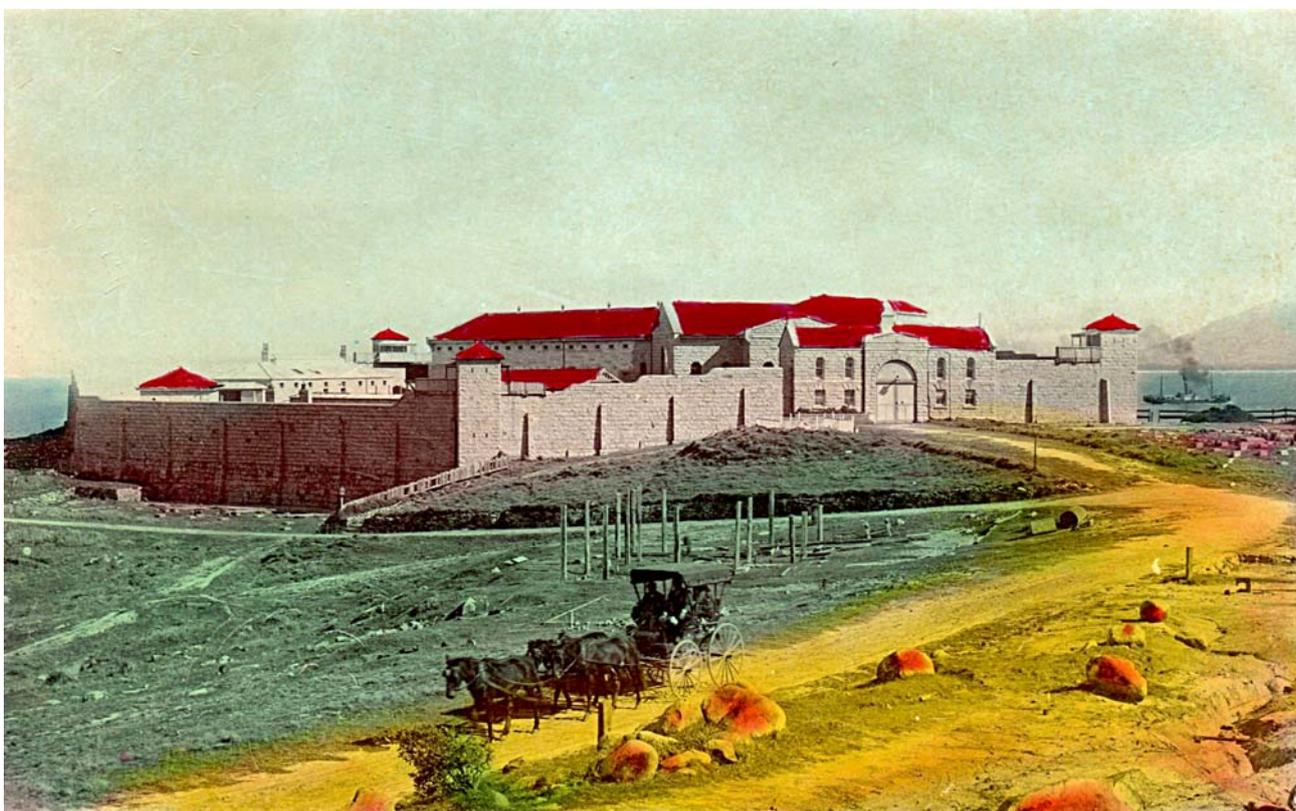
March, 2012



Lyle Curr continues part 3 of Odd Camera's with:
"The Konica Pop"



Garfield makes Back Focus!



Colour exterior of Trial Bay, 1915. See what this means to our photographic history in "Trial Bay Photographer" from John Fleming.



The Box Brownie Alphabet is explained!



The story of Hauff from Han Fokkelman.



THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

ABN 55 567 464 974

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Notes from the desk of the Editor:

The passing of Sunday, February 19th saw our first auction to be run under new auspices, that of Alan King and Lyle Curr as, for reasons of health and failing eyesight, Margaret Mason has finally had to relinquish this responsibility. For both, it was a baptism by fire and a real insight of the magnificent job Margaret has been doing for all these years. And, in spite of the best intentions, mistakes did occur, a case of learning as you go! A report will be in the next Newsletter.

If **Gold Medals** were to be given by this society to members for *investigative* journalism involving articles, then one would be right up there at the head of the queue. For months now **John Fleming** has been keeping me up to date by e-mail on a number of projects he's working on of local flavour, following up leads from the most unlikely places. ("Hey John," was one suggestion, "why not try a notice in the local nursing home? Those folks have been around for ages and may have some answers!") John mentioned this to me as a joke but I said, "Why not? It's worth a try!" He did and ended up with replies and a lot of useful information! I'm not giving too much away now but look forward to some fascinating articles in issues to come. See "Trial Bay Photographer" in this issue along with "The Plank" for local historical content. With Regards to all and special thanks to all who contribute to Back Focus, Ian Carron. (Ed.)

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THE TRIAL BAY PHOTOGRAPHER

John Fleming

During the First World War, almost 7000 Germans were interned in Australia, 4500 being Australian residents before 1914. Even naturalized British subjects were imprisoned, including Edmund Resch, the Sydney brewer, and Frederick Monzel, publisher of the “Queenslander Herald”. There were a number of internment camps, including the disused Trial Bay Gaol on the New South Wales coast between Kempsey and Nambucca Heads. **Pic 1.**



Pic 1. Trial Bay Internment Camp, 1916.
Photo: Paul Dubotzki, J. Fleming archives.



Pic 2. Chris Dehle, Melbourne, 1960's.
Photo: S. Tempest Warman collection.

About 6 years ago I was given a box of photographs taken at Trial Bay in the 1915-18 period. These prints had belonged to Gustav Dehle, who along with his brothers Otto and Alfred, was interned when war broke out. Alfred Dehle had been the German Consul in Hobart, Tasmania. After the war, around May 1919 only Alfred was deported; however the box of photos remained with Gustav's 18-year-old son, Christian. Gustav had married the Melbourne daughter of George Fincham, famous English/Australian pipe organ builder. Years later, during World War 2, their son Chris Dehle worked with the giant Melbourne engineering firm of Ruwolts, helping to develop and build the Australian Navy supply ship HMAS “Crusader”. He was also engaged in production of the cast iron hull for the Australian version of the “Sentinel” army tank. (Source: Spencer Tempest Warman) **Pic 2.** Chris died some years ago, but fortunately a family friend saved the box of Trial Bay photographs.

I was quite intrigued, as most of these had: (A) Obviously been taken by a professional and (B) showed such intimate daily activities in and outside the gaol. I wondered if they may have been taken by the Australian Government to show prisoners were not being unfairly treated OR, maybe taken by an “insider”? **Pics 3, 4 & 5.**



Pic 3. “Morning muster in all sorts of undress” *Photo: Paul Dubotzki, J. Fleming archives.*



Pic 4. A good catch! *Photo: Gustav Dehle collection, J. Fleming archives.*



Pic 5. Aussie guard gets a lift!
Photo: Paul Dubotzki, J. Fleming archives.

This seemed unlikely, but a slight clue on some prints was the microscopically lettered (or in a few cases metal-stamped embossed!) “Photo Dubotzki”. **Pics 5A & 6.** In 2005, University of New South Wales researcher Nadine Helmi viewed several similar photographs at the (now) Trial Bay Gaol museum, traced the surname back to Germany, and discovered the full story.



Pic 5A. Microscopic signature found on a few prints.

The photographer was Paul Dubotzki from Munich. He had travelled to China and Sumatra in 1913 as official photographer on an expedition. He was only 22 years old. After this assignment he headed to Adelaide, and was resident in Rundle Street when war broke out. Dubotzki was arrested as an enemy alien, and

following a brief stay at a camp on Torrens Island, he was transferred to the New South Wales coast Trial Bay Gaol. **Pic 7.**



Pic 6. "Sports day-Emperor's birthday".
Photos Paul Dubotzki. J. Fleming archives.



Pic 7. Paul Dubotzki-self portrait at Trial Bay.
Photo: Paul Dubotzki Collection. Germanv.



Pic 8. "The camp's watchmaker, E. Froehlich".
Photo: Paul Dubotzki, J. Fleming archives.

At Trial Bay the German detainees had considerable freedom. Many managed to bring possessions, including tools of trade. Small "businesses" were set up within the camp: a jeweller, watch and clock repairs, a newspaper, tailor, and very obviously, the camp photographer! **Pics 8 & 9.** The security risk was considered low because life inside the camp was far preferable for these German-Australians, as outside they had no employment or housing and hostility was very high.



Pic 9. "K.Sethumacher, the jeweler. Nickname "Tiny". Photo: Paul Dubotzki, J. Fleming archives.



Pic 10. Gustav Dehle and his outside hut. Photo: Paul Dubotzki, J. Fleming archives.



Pic 11. "My big haunted diggins"- interior of Gustav's hut. Photo: Paul Dubotzki, J. Fleming archives.

Internees earned money working as gang labour locally, and detained seamen even continued to draw salaries! They built little huts outside the gaol walls, including constructing an outdoor "restaurant". **Pics 10, 11, 12, 13 & 14.**



Pic 12. More elaborate hut-Gustav Dehle sitting in doorway. Photo: Paul Dubotzki, J. Fleming archives.

Parts of the gaol, plus the various home made huts, were set up for the various businesses and shops, or to cater for internees' hobbies. They built a gymnasium and cleared the rock and rubble to make a tennis court. For 4 years detainee/professional photographer Paul Dubotzki documented all aspects of Trial Bay life, including sporting events and even grand theatrical productions! **Pic 15.**

No doubt the most amazing part of this story concerns the “Trial Bay Gaol Theatre”. Productions were under the direction of Dr. Maximillian Herz, interned even though he was Australia’s most distinguished orthopaedic surgeon. Scenery and sets were fabricated with scrounged materials;



Pic 13. “Hut made up from railway sleepers” near the beach.

Photo: Paul Dubotzki, J. Fleming archives.

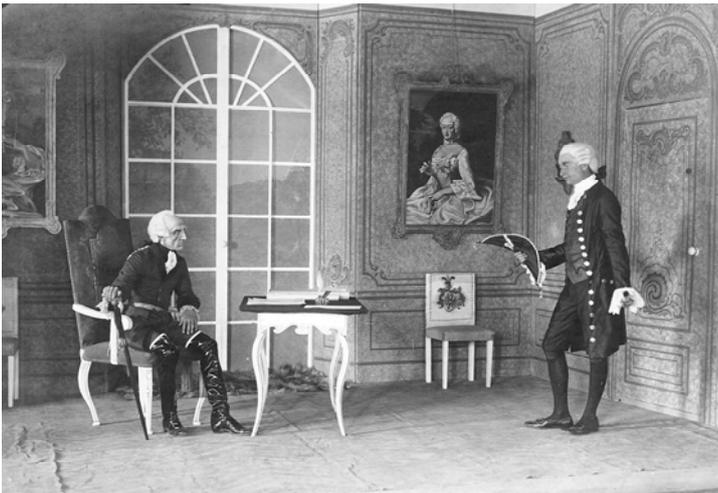


Pic 14. “Outdoor restaurant from saplings and Hessian bags. Coffee-1 Penny”.

Photo: Gustav Dehle collection, J. Fleming archives.

elaborate costumes, wigs, boots made, and very masculine Germans persuaded to take the required female roles! **Pic 16.** All of this remarkable activity recorded by young photographer Paul Dubotzki. His photography is superb, even more so given this was 1916-17. **Pics 17 & 18.** Where did he obtain his plates, paper, chemicals? Did he somehow trade for these locally, or was he able to bring a supply with him in 1915 and “ration” them out? Processing and printing in primitive conditions (maybe using his camera as an enlarger?) he has left a

sensational legacy. A Goerz Tropical half plate camera, circa 1900, remains in Germany with Paul Dubotzki’s elderly surviving daughter-perhaps one of the



Pic 15. “Costumes, scenery and furniture-all made in camp. King’s nose of paraffin.”

Photo: Paul Dubotzki, J. Fleming archives.

Trial Bay cameras? There are also polished wooden boxes holding most of the 1000 plus plate negatives taken at Torrens Island, Trial Bay and Holsworthy before 1919.

During the 4 years at Trial Bay, 5 Germans died of natural causes, and 3 were buried there. Internees constructed an elaborate granite memorial over the graves. **Pic 19.** Following a rumour the German naval ship “Wolf” was about to storm Trial Bay and liberate the internees (and the ship’s little reconnaissance plane had been sighted over the coast) the Australian Government hastily transferred the inmates to Holsworthy, near Liverpool, Sydney. Paul Dubotzki’s last photograph is a masterpiece. **Pic 20.**



Pic 16. “The Prima Donna, a chap named Lehmann. Dress and pearls made in camp” (Prod: The Chocolate Soldier)

Photo: Paul Dubotzki, J. Fleming archives.

Showing the chaos and haste of departure from Trial Bay, he has arranged a top hat on a post, beautifully captured on the small area of sunlit wall. This clever, abstract piece of documentary reportage could well have been shot by Athol Shmith or Laurence Le Guay in the 1950's! Paul Dubotzki died in 1962.



Pic 17. The Trial Bay Orchestra.
Photo: Paul Dubotzki, J. Fleming archives.

We owe a lot to photographers like Paul Dubotzki who have given us a detailed insight into history. If you want to see more, the new book with 130 illustrations by Nadine Helmi and Gerhard Fischer entitled “The Enemy at Home: German Internees in World War 1 Australia”, is available via



Pic 19. Building granite monument over 3 graves, 1917. Photo: Paul Dubotzki, J. Fleming archives.



Pic 18. “Absolutely everything made from scrounged materials”.
Photo: Paul Dubotzki, J. Fleming archives.

University of New South Wales Press and Historic Houses Trust, ISBN 978 174 223 2645. Suggested retail price is \$44.95 AUD. Google “ENEMY AT HOME PUBLICATION” to reach the Internet site.

FOOTNOTE, Photo Credits: It is thought at least 2 other internees had small cameras. Where several of my prints have obviously sub-standard definition and contrast, and don't match most known Dubotzki work, I have attributed them thus: “Photo: Gustav Dehle collection, J. Fleming archives.”

Titles for photos in this article having quotation marks are as written in pen and ink on print reverse by Gustav Dehle for his family. Titles without quotation marks are mine. J.F.



Pic 20. Departure from Trial Bay May 1918.
Photo: Paul Dubotzki Collection, Germany.



The German town of Wetzlar is always recognised by camera collectors as the original home of the Ernst Leitz company and their famous 35mm camera the Leica. But another optical manufacturer was located in Wetzlar - the **Rudolf Leidolf** company. Established in 1921 they produced lenses for microscopes. Then, recognising a postwar demand for cameras, Leidolf commenced camera manufacture in 1949. They

started out by making two simple scale-focussing 127 rollfilm cameras that gave a 4x4cm negative. Their first camera was the Leidox (**photo 1**) and three years later they made the Lordox. Leidolf did not manufacture their own camera lenses but probably did design them. The lenses were made by Enna Optik in Munich. The cameras were distributed by Wedena in Bad Nauheim.



1. Leidox - 127 film camera.



2. Lordox - 35mm model.

With the increase in popularity of 35mm film at this time, Leidolf then redesigned their Lordox as a 35mm camera in 1952. (**photo 2**) Still a fairly basic camera (no rangefinder, no double-exposure prevention) the top plate was marked 24x36, presumably to distinguish it from the roll film model. The following year a camera with a new body pattern was produced; this model was named the Lordomat. (**photo 3**) It had more advanced

features including a coupled rangefinder, behind-the-lens Prontor shutter and interchangeable lenses. The new body shape, with its distinctive cover above the lens mount for the rangefinder

coupling mechanism, was the basis for several subsequent models. Accessory



4. Lordomat with 90mm lens and accessory viewfinder.



3. Lordomat - introduced 1953.

viewfinders were needed for the 35, 90 and 135mm lenses. (**photo 4**)

I think their most interesting model is the **Lordomat C35**, introduced in 1956. (**photo 5**) A well-made and solid camera, it weighed over 700g with lens. We often

see some camera features referred to as “built-in” but when you look at this camera it seems more like a case of “built-on”. And it does have some unusual design features. Above the viewfinder for the 50mm lens, which also shows the coupled rangefinder image, is an uncoupled selenium meter. (photo 6) Beside that is a



6. Viewfinders and meter.

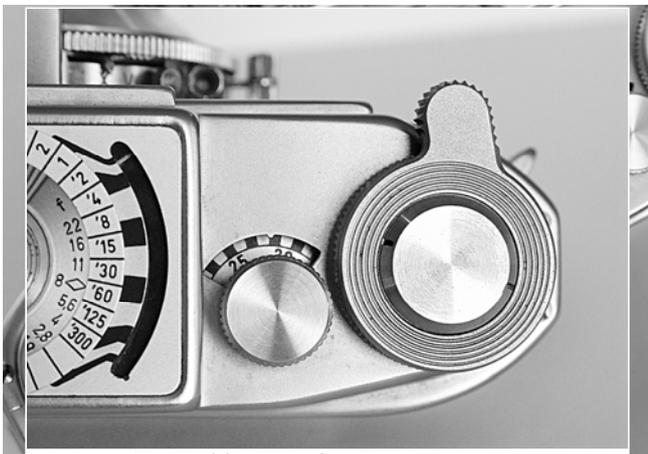


5. Lordomat C35.

second viewfinder for the 35mm lens; (photo 7) this shows also two bright frame-lines for the 90mm and 135mm lenses, making the accessory finders unnecessary. Just above this viewfinder is a rotating milled dial that you can set to compensate for parallax. (photo 8) Turn it to the right and red numbers display the settings in feet. Turn it to the left and black numbers show meters. Only the two frame-lines move, not the whole viewfinder image.



7. 35/90/135 finder on top; 50 finder below.



9. Wind lever and exposure counter.

A small lever is fitted to the film wind knob (termed “rapid winder” in the instruction book). To wind on the film you have to rotate it back towards you twice, as it makes only a half turn each time. (photo 9) As you do this, the counter dial also rotates a half turn. There is a dual-purpose knob by this dial that can be turned to set the counter and, when pressed in, disengages the film transport sprockets to enable film rewinding. A film speed reminder dial is fitted on top of the rewind knob. Under “Color” there are two positions: In and Out.

This had me puzzled until I realised it meant Indoors and Outdoors, i.e. Tungsten and Daylight. The shutter is a Prontor-SVS with speeds of 1 to 1/300. The interchangeable lenses drop into the mount in front of the shutter and are locked in place by rotating a threaded ring around the lens barrel. (photo 10)



10. Lens mount and Lordon 50mm lens.



11. Travenar lenses.

Lenses:

The Lordomats came with a 50mm lens, either a four-element Lordonar f2.8 or a six-element Lordon f1.9, both made by Enna. Other Enna-made lenses offered were a Lordonar f3.5 35mm, a Telordon f5.6 90mm, and a Telordon f4.5 90mm. Also available were three lenses made by the Schacht company in Ulm. They were branded Schacht-Travenar and were the f3.5 35mm, the f4 90mm and the f4 135mm. (photo 11)

Viewfinders:

Leidolf made a neat tubular-shaped optical finder that showed the view for a 35mm lens and it came with a push-on mask for the 90mm lens. The rear eyepiece rotates for parallax correction. When I acquired the set of three Schacht lenses they came with a turret finder similar to a Zeiss finder. (photo 12) It does not have the Leidolf name on it but is just as well made, is branded “Wedena” and is obviously made primarily for the Lordomat. It has the same red and black numbering method for parallax correction as used on the cameras and shows the view for 35, 50, 90 and 135mm lenses. The rear eyepiece screws out for dioptre adjustment.



12. Wedena and Leidolf viewfinders.

In 1959 Leidolf redesigned the Lordomat with a neater more integrated top, the Lordomat SLE. The Lordomat SE was the same camera minus a meter. These and the later models were sold as Unimark in USA. In 1960 came the Lordox Super Automat with a coupled meter. Their final model was the Lordox Blitz in 1961, a similar camera but with a small flash bulb reflector on the front. The Lordox was redesigned in 1957 with a body shaped like the Lordomat but it had only a fixed lens. It was available with either a chrome or black faceplate. Then in 1959 came the Lordomat with a neater more integrated top, the Lordomat SLE.



13. Lordox strap lugs rotate to unlock the back.

Camera production ended in 1962 when Wild Heerbrugg took over the Leidolf camera factory and it was then used for manufacturing surveying equipment. Wild Heerbrugg merged with Ernst Leitz in 1987, was renamed Wild Leitz AG in 1989, and became part of the Leica holding company in 1990.

Footnote:

If you find a Leidox or Lordox you may be puzzled as to how the back opens. There’s no obvious lock, button or key and the rewind knob does not lift. You have to rotate the two strap lugs forward 90° and then the whole back can be removed. (photo 13)

THE PLANK.

John Fleming

Back in 1966 whilst I was happily working with John Shingler Studio in the Melbourne suburb of Ashburton we were given the task of photographing a big auto parts catalogue. About this time the sale of add-on and performance accessories became very popular. Upwardly mobile young folk wanted driving lights, stereos, wood rim steering wheels etc. Thus the goods to be photographed arrived and were deposited at the studio.

The layout brief was for a colour front and back cover spread of everything, and then close up black & whites of individual items inside. We decided to get the big Ektachrome shot done first. The only way this was achievable would be an overhead camera position, a bit tricky as we had no mezzanine floor or any means of gaining the required height. John Shingler thought about this for a while, and then announced we would wait until the evening after the usual day's portraits and other jobs, and a time was arranged for the big shot. Three of us were to be involved... John, myself and Barry Skelton, as Barry was loaning his Linhof 4x5 due to the studio Linhof having damaged bellows.... even though taped up, we didn't wish to risk fogging the Ektachrome! Meeting time was 7 PM, and as I drove back that evening I wondered what John Shingler was going to contrive for the required camera height. What I saw when I walked in stunned me totally! **Pic 1**



*Pic 1. Make-shift overhead platform for catalogue Ektachrome layout, 1966.
Note the "engineering" of the structure. Photo by John Fleming.*

Here was the most amazing and very dangerous looking structure cobbled up from our rickety steel folding trestle ladder, a rotting old wooden ladder from the shop backyard, and a wonky-looking timber plank teetering across the top. Topping this off, John Shingler was crouched with Linhof at the ready, his back touching the 10 feet high studio ceiling!! Obviously he had started earlier and scrounged the required hardware to construct this platform.... no such thing as "Worksafe" in those

days..... and here, too was Mike Novak, (he was driving past and saw the lights on) fellow studio owner from Burwood, helping with Barry to (A) steady a leg of the structure and (B) hold a flashgun with a blue Philips PF 60 in it. Two bulbs of this large size, bounced, gave around f:11 with the Ektachrome of the day.



Pic 2. Barry Skelton with his treasured Linhof 4x5 Model III, December 2011. Photo by John Fleming.

I thought, as I took all this in, “Strewth, no one will believe this, I better grab a shot”. Picking up the nearby Mamiya Press, I plugged in a synch lead to the Metz flash on the stand and got back as far as possible to shoot the scene, as John Shingler framed up the third shot. Just as I put my camera down, John pulled the slide of the Grafmatic on the Linhof, Barry and Mike held the BC flashguns aloft bouncing the PF60B’s off the ceiling, and the final colour transparency was exposed. What happened next is still very clear and vivid in my mind.... without warning John yelled, “Look out, the plank is slipping, I’ll have to jump!” I was only a few feet away from Barry at this stage, and saw the whole makeshift structure wobbling despite Mike and Barry hanging on. “Mind my camera” cried Barry in panic, upon which John Shingler seemed to explode from his crouching position and head vertically downward. I was horrified, thinking he would surely break bones AND Barry’s Linhof would be smashed to pieces too. Then there was the jumble of junk on the floor... all this ran through my mind in that split

second. THUMP!... John landed as if coming in from a parachute jump, and, amazingly, Barry’s Linhof held above his head! Although winded, John was very pleased with his “acrobatics”, exclaiming, “There you are Barry, your camera is alright”! Barry, meanwhile, was either shocked or still wondering at this miraculous display, and just stood in disbelief. The plank and one of the ladders had also smashed down across the auto parts, destroying some in the process. It was then suggested we declare the Ektachrome cover shot “in the bag” and retire to the workroom for Scotch and a coffee.

Sadly, John Shingler passed away in 1999, but Barry Skelton and his Linhof remain, Barry being a long time member of the A.P.C.S. Barry says he has never seen anything like that evening’s acrobatic “performance” by John Shingler, and was fearful of both John Shingler’s potential injuries and the fate of his own Linhof! **Pic 2**

That evening, as we laughed about how serious the consequences could have been, Barry, invigorated by the “tonic” we were enjoying, patted his Linhof and said he was sure it would be a mangled wreck. Mike Novak, our friendly “rival” studio owner from Burwood, thought it all most amusing. The discussion soon turned to other things after we wondered what fibs we would tell next morning to get substitute auto parts to replace the smashed items. A day or so later, without questioning the “accident”, the new parts arrived and John (probably wisely) suggested I finish the job as he had lost a bit of interest in the entire project!!

From the Internet: Want to see some stunning early Australian wet plate photography? Google ‘Holtermann Collection Photos’ and, from the selection, click on:

Photography: [Holtermann collection](http://www.sl.nsw.gov.au/discover_collections/.../photography/holtermann/) | State Library of New South...
www.sl.nsw.gov.au/discover_collections/.../photography/holtermann/
14 Sep 2011 – The **Holtermann Collection**. View a selection of 50 **photographs** from the Holtermann glass-plate negative collection. Hill End · Gulgong

From there, just select from the photos available. You can zoom in etc and the detail is incredible. Wet plate is virtually grainless, and we thought we had something new with giga-pixel digital!
(Thanks to Roger Burrows of Ballarat for the tip! Ed.)

Odd Cameras Part 3. A Collector's Article on the Konica POP, You've GOT to be Kidding!!.. but COLOURED Cameras; that's a different story.

By Lyle Curr

“You've got to be kidding!” WOULD be the average collector's reaction to an article in a collector's mag about the Konica Pop. Sure they come in **RED** and black, but that's not enough to make 'em collectable. They are a dime a dozen; you see 'em in all the OP Shops, the second hand shops; they are a minimum specification point and shoot compact from the 1980s, like hundreds of other Japanese 35's of the day; made in their thousands and totally common and uninteresting.

Well, that is exactly what I thought till nearly 5 years ago I became a **POP**. My first delightful little granddaughter arrived on the scene, and to her *I* have always been **Pop**. What better reason to add a Pop to my now modest collection of *odd* cameras. So I went out and bought a black Konica Pop. Cost me \$3 if I remember, and so it started. (Pic 1) But I never thought much about Konica Pops again till about 2 years ago at a society auction. There was a blue and a green one selling as separate lots. I have always been partial to green cameras, or anything else green for that matter. Perhaps explained by an apparent affinity I have always had for frogs and some other green amphibians that share this earth with us. In fact a long time ago in another life I used to collect both ornamental AND real frogs. To my eternal chagrin, I do not have a frog holding a camera. I have seen one of those cute little figures of a frog taking a pic of his lady frog with a tiny camera, but let it pass, so..... I was once issued an ultimatum by my then wife; “Either the frogs go or I go” and..... (I know, too much information!)



Pic 1. That first black "POP"

Back to the Konica Pop. I decided I would like to have the blue and the green Pops; just a whim. I bid on the blue one. It went to \$40 odd, too much for me. Then the green one. Went through the roof; sold for over \$80, way too much for a mere whim, but I was at least now aware that Konica Pops came in other colours. So a little research was required.

Apparently they were originally designed for and aimed at a young photographic demographic and as such came in an assortment of bright colours. Now I had only ever seen a red and black one for most of my collecting life, and probably like you, with no interest whatsoever, had not bothered to look up the little camera in any references. I mean, it's a Konica Pop for gawd's sakes, who cares.

Well, it appears that many of the references available knew much more than me, and the Pops did come in lovely colours; but there is way more than that to this little “collectable of tomorrow!” Introduced in 1982 in Japan of course, where all references I have been able to track down tell me it was known as the Konica CF35 EFJ, despite the fact that I have been unable to uncover a picture of this version ANYWHERE. Elsewhere in the world it was known as the **Konica Pop** and it sold well, and over one and a half million were in the hands of photographers between when it hit the streets and mid 1985. It came in the well known **red** and **black** versions, and the above mentioned **blue** and **green** colours, but it was also available in silver, **pink**, **yellow**, and a **khaki** version. Some references attempt to portray the khaki one as a “military” camera, but I have found no other information to verify this. In fact, it is only the green one that appears to have any significance in the colour. It was made exclusively for, and sold only by a chain of photographic stores in France called “Phox”. Phox was born in 1974, and now has 310 stores in France, and presumably they all sold green Konica Pops in the 80's.



Pic 2. All the coloured Pops.

So over the last couple of years I have set out to make a complete collection of the coloured Konica Pops. They are, in order of rarity, black, red, silver, blue, yellow, green, pink and khaki. In my search for the colours I would put the last 3 as

green, silver and khaki as they seem much rarer than the pink, blue and yellow. I seem to have succeeded in obtaining at least one of all the colours, and while doing so, have managed to find out quite a bit more about the Pop story. **(Pic 2)**

The Pop grew out of a range of C35 cameras that came from Konica from the late 60s and continued through the Pop to the late 80s with auto focus models and even into the 90's with Mini Pops, and Pop juniors, Pop Supers and another whole range of simple and sometimes almost junk cameras which seemed to be just trading on the "POP" name. But by far the most successful was the simple Pop, and it continued in production until the late 80's . Its simple specifications read as.....

Lens: Hexanon 36mm, maximum aperture f/4. Early models are marked 'Hexanon'; post 1985 are just marked 'Konica'.

Shutter speed: fixed at 1/125s.

Built-in flash which, **pops up**, hence the name.

ISO selector 100/200/400 only. (Can also be used for close up flash adjustment with 100ASA film.)

Tripod bush.

Folding rewind lever (metal) on underside of body. "Pops" out when back is opened to allow loading and unloading of film. **(Pic 3)** Locks back into place when camera back latch is closed.

Red light by viewfinder (CdS) lights up when flash needed. This light is also visible in the viewfinder.

Uses 2 AA batteries to power flash and lowlight warning light.



Pic 3. The winding lever open for loading or unloading film.



Pic 4. The 1985 model, with "Konica" lens. (left) Lens cover closed, and (right) part way open as shutter release is depressed.

In 1985, a new model was released. Its specifications were exactly the same, but it had a couple of minor differences. The lens was now just called "Konica Lens", the reference to Hexanon had gone. There is a built in clear, lenticulated plastic lens cover that works like a shutter. As you press the shutter release on the camera, the lens cover parts and allows the exposure

to be made. It returns to its place as the shutter release is released! **(Pic 4)**



Pic 5. The new Model had a stylised "K".

The capital letter "K" in the Konica name now has a stylised appearance. (Pic 5) The only non-visible difference was the flash had an improved (quicker) recycle time!

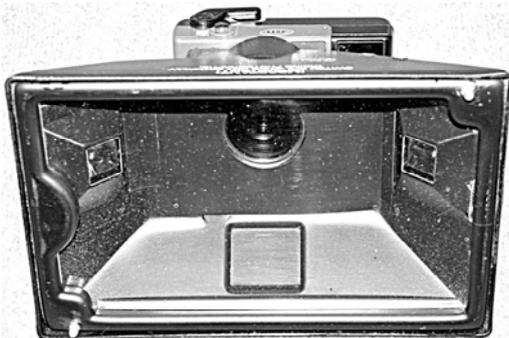
In 1988, a model with a data back was added. It was exactly the same simple camera but with a separately powered back that enabled the printing of the date on the picture. It was called the Konica Pop "Auto Date". A strange thing is that all of the early models of the original Japanese named EFJ models I have been able to locate all have the data back and are called Auto Date. (Pic 6)

I have seen a couple of other very odd models, both of which are in the collection of Holger Schult, and I thank him for



Pic 6. The Auto Date Model still had the Hexanon lens and the "normal K". Shown here is the EFJ designation, but it did come as a "Pop" Auto Date.

letting me photograph them. There is a blue Konica Pop body attached to a frame that is designed for either photographing some sort of scientific instrument reading, or it may be just a copying set up. Take a look at the pic and make up your own mind. (Pic 7)



Pic 7. A Blue POP body attached to a "copying" device?

The other one is a red "POP" that has just recently emerged from China. Made by the (Chinese) ubiquitous Great Wall company, it is a direct copy of the old Konica Pop camera. (Pic 8)



Pic 8. The Great Wall Pop.



Pic 9. The "PoP" record, on vinyl. A real collectors item today.

Another strange Konica Pop fact. In 1982, in the UK, a 45rpm "Pop" record was given away with every Konica Pop purchased. This is a rather nice piece of "Pop" memorabilia. (Pic 9)

Well, there ya go, a camera collecting article about Konica Pops. Don't tell me that picture of the multicoloured little cameras doesn't stir your interest, even if the individual cameras don't create a great longing within you. But the rest of the story IS quite interesting I think, and you better be nice to me about this article, or I WILL do another one about those junky "Pop" named cheapies that came after this fascinating little Konica POP!!!! Happy Hunting, Lyle Curr.

Title 1. Stories, Truth..... And a Question or Two, Or Don't Believe All you Hear.

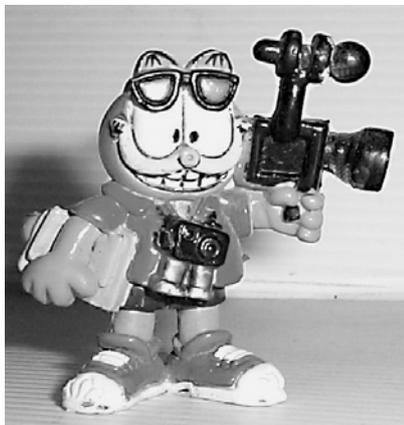
OR

Title 2. Curiosity Killed the Cat, Camerosity Saves the Day.... And Date!

By Lyle Curr

I had lots of things running around in my head as I prepared this article. You can see that from the fact I could not make up my mind about the title.

We are curious, particularly as collectors, and hunt out as much information on our cameras and stuff that we can.



Pic 1. Garfield with his movie camera. A curious and gullible feline who is easily led!

Sometimes that curiosity leads us to places that perhaps the pussycat should not go.

This little bloke does a lot of that, particularly on the “Myths” side. **(Pic 1)**

So do we, as camera collectors. We all hear heaps of stories about how a camera got its name, or why a particular camera was produced etc. etc.

I am about to debunk a couple of those Kodak myths, but while I was actually taking the pics to illustrate this article, and prove one of the myths to be false, I realized there is a camera truth out there that I have never seen in an article in a journal like this.

Kodak has never been known for providing much information about when its cameras were made. Their production records seemed pretty sketchy, and most of the snapshot type cameras, of which the bulk of Kodak's production consisted, had no serial numbers.

You may already know of the method of dating Kodak cameras by the “CAMEROSITY” code. But many of you will not. I use it second nature now, but I had actually been collecting Kodak cameras, quite seriously, for about 12 years before I found out about it; and it took a trip to the US to learn about it.

It was one of those great moments that we experience because of our involvement in this hobby.---sitting in Eaton Lothrop's third floor attic storeroom /office, as he was explaining how Kodak dated their cameras. He actually wrote out the code for me on a piece of index card, which I kept for years but eventually it went the way of all pieces of paper.

As Eaton passed on a few months ago, the memory is even more treasured now, and to be in his work area, surrounded by years and years of serious camera research in filing cabinet after cabinet, and to hear him talk so knowledgeably and go straight to a piece of evidence when asked a question was an illuminating experience.

The CAMEROSITY code is relatively simple, although is complicated by a few more of Kodak's production recording quirks. For instance, some cameras have the code in them dating day, month and year. Not a problem except some have month, day, year. Some use a **13-month calendar**, and some use a 28-day month rather than the odd days we know in a month.

But to use the code simply, there will always be 2 digits, which can readily identify the year, no matter what the others tell you. The code came into use in the early 40's, so you will not find any cameras much before 1944, or “EE” as the code will tell you.

Here is the code. **(Pic 2) (Pic 3)**

C =1, A= 2, M=3, E=4, R=5, O=6, S=7, I=8, T=9, Y=0.

For each letter that will appear painted, moulded or scratched into a camera, read the numbers i.e. EO, seen on lots of lenses = 46 Or 1946. Simple if you use it like that. If it is a 4 to 6 letter code, just select the two digits that refer to a year after 1944.



Pic 2. YCOE = 01/1964

So I hope that may help you to accurately date some of your Kodak cameras.

Now a myth.

The Kodak Disc camera was a relatively short-lived phenomenon that did not quite take the market by storm. One of Kodak's Disc cameras was called the "Challenger". The Challenger was a premium issue camera, not available in retail stores, and as such is even a scarcer Kodak camera than many other of the ill-fated and short-lived Disc series.... and it is quite collectable.



Pic 4. The Challenger Disc Cameras.



Pic 3. EO = 1946

(Pic 4) There is a story that the Challenger was taken off the market as a mark of respect to the astronauts who were killed in the terrible space shuttle Challenger disaster.

I have seen the story used in quite a few ads offering this camera for sale, and it does seem plausible given Kodak is a community-minded company. However, the Challenger Space Shuttle disaster happened on **January 28th, 1986**. The Challenger Disc camera was not introduced till **February 1986, and continued in production till 1990**. This sort of debunks that particular myth! There was a "Tele Challenger" as well, which is a premium version of the Tele-Disc. The Tele-Challenger was actually introduced in 1985, but continued in production well into late 1986. Both Challenger cameras were light grey in colour and are hard to find because they were made in small numbers as the premium item they were.

There is another Kodak spaceship camera, the Kodak Galactic. It is subject to exactly the same story as the Challenger, but as it was not introduced until 1988, so one wonders why someone would associate its demise with the Challenger disaster of at least 2 years earlier. **(Pic 5)**



Pic 5. The Galactic, a normal little Kodak 110 in blue.

While it appears to be "just another Kodak 110", the Galactic is a rare camera, and little information is known about it. I acquired my Galactic almost accidentally,

bidding on it in the very early days of eBay where it was listed as just "Kodak camera". I really had no idea what it was, but it was a Kodak camera I did not have and I got it for a song. I bought it from a man in the US who claimed he had been a Kodak salesman in the late 80's, and had been given a Galactic outfit as a sales sample and had actually taken orders from his round of camera shops and labs. But, he said, the Galactic never actually went into production, and he just kept the sample. By the time I realized what it was I had, all information regarding his ID etc had been lost. Enquiries to what used to be the patent museum at Kodak in Rochester suggested this may have been the case with this little camera, but anecdotally only, as there were no records of it.

So, the Galactic outfit is little known even today in Kodak collectors' circles, and mine is actively sought after by a few of the more serious Kodak 110 seekers. (Yes, there are many such people out there!) But it is the outfit they seek, most having a single camera. **(Pic 6)**

So the Kodak Galactic goes down as one of those cameras that myths arise from!

There is also the speculative tale of the origin of the uniquely Australian grey and black two-toned Kodak Brownie Starflash. That was covered in Back focus #72 of February 2009, so I won't repeat it here, but together with the two anecdotes that follow, it does demonstrate that here in Australia we are at least on a par with the rest of the planet with our myths and mysteries in the camera collecting world.

These origin stories are not restricted to cameras. Many collectors add peripheral photographica to their collections. One of the more popular sidelines is model cars with a photographic theme or livery. These are particularly prevalent in the Kodak field. There are a couple of these that are uniquely Australian and that have stories behind them that may well be true, but are certainly not substantiated so probably qualify as myths!

The first is a lovely model FJ Holden Panel Van. Made in yellow plastic, it carries 3 red "Kodak" stickers on the sides and back. Made by Micro Models, of Gosnell, WA, these little models

appeared on the collector's scene about 1985. They are still often seen around today. They look a lot older than the 80's, and the story goes that they were made in the early 60's, but Micro Toys departed WA (**Pic 8a**) and took up residence and production in New Zealand late in the 60's and that these little trucks never actually made it to the market. A large consignment of them was discovered in a warehouse in Sydney in the mid 80's and distribution began through one of the model car collector's suppliers in the big city.



Pic 6. The Galactic looks much more impressive in its outfit box.



Pic 8. The micro models box. Same style from at least 3 different factories.



Pic 7. The Kodak FJ from Micro Models, where and when ever they are/were.



Pic 10. The camera repairman. Of delicate and subtle nature, so to deal with the intricacies of the mechanical or electronic picture making device.



Pic 8a. The ID on the base of the Micro models Kodak FJ. Note the "WA-1"



Pic 9. Looks like a US model, but probably made in China. Distributed as a Bamix promo.

(**Pic 7**) Now, like all the stories, it sounds plausible and the information available or rather unavailable really does nothing to help with the truth. Micro models were originally made

by a firm called Goodwood Productions here in Melbourne. They made diecast models of Australian cars. These later plastic models are apparently made from the dies that Goodwood made, but how they got

to WA and when plastic production began is very hard to pin down. It is further complicated by the fact that Micro Models in Christchurch appear to be a well known model manufacturer over there, still going, and have been there for much longer than the claimed move in the late 60's. I have seen model cars from all three claimed Micro models manufacturers, and to further confuse the issue, all used the same box design. (**Pic 8**) So when was the little Kodak FJ made; pick a number!

If you want to collect other photographica, be prepared do some detective work if you want to chase down the history of some of the objects.

There is another little Kodak truck story. Presumably made in China, there is no indication as to its origin anywhere on the item. This is very popular amongst Kodak collectors all over the world. The stylized pick-up truck is little larger than the FJ, and is definitely of much later manufacture. Only known here in Australia, it was available in the mid 80's from of all places Bamix portable mixer outlets. Bamix is a Swiss company, but have stores all over the world. Did they have other promos elsewhere? (**Pic 9**)

As with all these little tales, the facts never seem to get in the way of a good story.

I must add that frequently those facts are often very difficult to come by!

Then of course there is the well-known fact that all camera repairmen are gentle and of extremely soft touch as of course they must be when dealing with the intricate and sometimes delicate machinery and electronics that power our pride and joys. Equipped with an array of modern and sophisticated tools, these even-tempered and unflappable beings keep our cameras running. (**Pic 10**) Well, here and now, today I am also able to debunk that myth. Just look at this picture of a well-known camera technician! Happy hunting, Lyle Curr.

H A U F F

Han Fokkelman



As photography is a chemical process the first rule is: perfect reliability of the materials.

If a factory is spoken about that produced photographic materials like plates, films and paper, we don't realise that we have to do with a chemical plant mostly under the family name of the owner. We saw in Germany a lot of small firms coming and going, that all produced light sensitive photographic materials.

One of them was J. Hauff who in Feuerbach in Württemberg, Germany, in 1870 already produced chemicals for photographers. In those days they worked with wet plates that means that the light sensitive emulsion must be used immediately for the exposure. After that it must be directly developed and fixed. In 1871 Richard Lea Maddox discovered that it was possible to bind the emulsion in gelatine and the dry plate that could be stored was born. It became possible to store the plates long before they must be used and even export became possible.

Hauff produced these plates and the chemicals that were needed to develop and to fix them. Photographic paper they never produced. But this small factory made its fame with some of its products. They worked with Agfa together on the monomethyl-para-amino-phenolsulfaat. Probably they needed each patents, but the result was that they both brought METOL on the market. Even Amidol was first produced by Hauff. We see that the development components were produced to sell to the amateurs who made their own favourite developer.

If you read the photographic magazines before 1925 you get the impression that the photography was the hobby of schoolteachers in Chemistry. That was to understand. The photographic emulsion had mostly the sensibility of 12/10 Din=20⁰ Iso. This orthochromatic emulsion was contrasty and the grain was coarse. The right developer could influence all that. The factory also offered an inexpensive developer. Some retailers and dealers made their own developer and sold it to the costumers as a cheaper product. Till 1950 almost every photo shop had chemicals in its collection, after 1950 it was over.

As, in 1920, Hauff introduced its NEOL developer, the photographic magazine "Focus" wrote: "It is a white Crystal powder with its necessary caustic. 10 gr. Neol, 25cc Caustic, 50gr water free sodium sulphite and 970cc water makes one litre. Neol is hard to dissolve on normal temperature so you have to heat it, warm it is good to use. By cooling it will crystallise again but with some heating that will disappear. It is a strong acid product, so to neutralise you need 1000 milligram Neol 18.7 milligram sodium hydroxyl. The Hauff caustic seems to be a mix of sodium and potassium hydroxyl with some chlorine. It makes exposures possible that became impossible before".

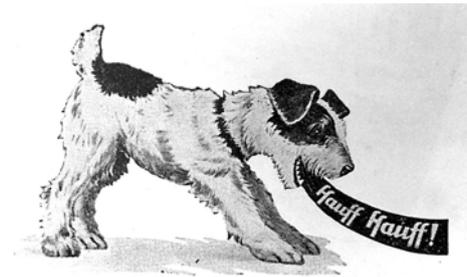


In other words: it cost a lot of time before you could use the developer. In 1922 the upgraded version with the name: ORTOL appeared. Hauff was not the only one with these kinds of developers. In the same years came seven types of plates. Two were runners: the Hauff-Ultrarapid plate for portrait with 21⁰ Scheiner=15 Iso, and the Hauff-Flavin plate. You could read about these products in the Hauff Photo handbook in 40,000 copies a year, and you had to use the Hauff exposure table.

In 1926 the Flavin plate was upgraded to the Analo-Flavin plate and became panchromatic. In the same year appeared the first Hauff roll film, an orthochromatic film of 17⁰ Scheiner=7⁰ Iso. As the Ulcroma plate appeared, in 1928, Hauff had a partnership with LEONAR, a factory in Hamburg for photographic papers only. The Hauff-Leonar A.G. obtained in 1929 the exclusive rights to sell the

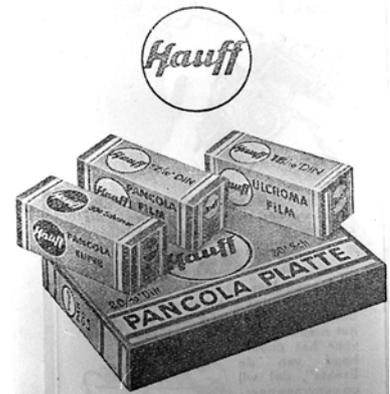
Hauff Vacu Blitz lamp. This flash lamp was designed by Osram and should make photography in the home popular. But at that moment it was a poor trade for one lamp was 1½ time more expensive than the whole roll film. A year later the price was reduced to ¼ time the film price. When the Vacublitz got more users, Osram took the product back to sell it by themselves.

New was the introduction of the Hauff Magazin Pack. If you used a film pack you had to throw away the metal chassis. Hauff delivered the refill. That made it cheaper for the economic crises of 1929 gave its problems. The Pancola appeared in 1934, this panchromatic emulsion had the sensibility of 23⁰ Scheiner=20 Iso. Hauff had to upgrade the sensibility in competition with the other factories.



New was the magazine “Monats-Post” that came every month with the idea to give the housewife a simple camera with the Pancola film. In the same time appeared the advertisements with the barking dog, for Hauff needed the mass market. Competitors like Agfa, Eisenberger, Mimosa, Perutz and Schleussner (Adox) were still growing. But the production of chemicals was the heavy point of the enterprise. In 1937 they had 14 different developers. Remarkable was the Hauff-Unigen-Fix developer. In this bath the film was developed and fixed in one time. You got the best results with a Hauff film of course.

The Pancola Super came in 1938, it had the sensibility of 21/10 Din=100⁰ Iso and was similar to the Agfa ISS. The Pancola Granex with 13/10 Din = 20⁰ Iso was very low grained and got the competition with the Agfa IFF. The 35 mm Pancola film was also delivered in 18 exposures, for many users found 36 exp. too long. In wartime it became very quiet, the factory moved from Feuerbach to Vaihingen in Württemberg. The connection with Leonar was finished. But in 1952 they were back with the pre-war products. 1954 was the year of the upgraded plates for slides and other new products.



Next to the complete developers like: Ortonal, Granofin, Atofin and Mikrofin we saw developers for colour films, but Hauff never produced colour films. The Hauff Unicolor developer appeared in 1958. In this developer you could develop the Adox NC 17, Agfa CN 17, Gevacolor N5 and the Ferraniacolor negative. It could also be used for many colour positive films and some colour papers.



A 1958 advertisement.

The Quickfix was the first fast fixing salt for the black and white photography. They had now: roll films, 35 mm films, flat films and plates. The Unicroma film was an orthochromatic film of 20/10 Din but there were a lot of competitors with such products. Beside the Pancola 50⁰ and the Pancola Super 23 (23/10 Din=-160⁰ Iso) they had the very slow Pancola Granex, 12/10 Din but ultra fine. The new portrait flat film had a dull rear coating to make it easier for corrections. But Hauff did not advertise much, for their leading products were the chemical products. We must not forget that they produced much for other factories just as they did for Agfa. It took attention when they advertised that they were the German dealers for the View-Master articles, nobody expected these reels from a chemicals factory.

In these years Agfa had a luxury problem, the demand was bigger than the production. Other factories did a lot of the production. Agfa had to grow, but to build a new factory building was not the problem. The real problem was: how to get well-instructed employees. The option was to take over some small factories, and they did. The Leonar paper works in Hamburg was taken over and produced Agfa papers till 1998.

Hauff was taken over by Agfa in 1959. The production of light sensitive articles was finished; they only made photographic chemicals. Agfa called the factory: Chemische Fabrik Vaihingen.

Hauff never reached their ninetieth year.

The Box Brownie Alphabet.

By Lyle Curr

Glossary of abbreviations. BB = Box Brownie. That's enough, lets get into it!

Everyone knows about Box Brownies. In fact everyone in every generation up till the Baby Boomers HAD a Box Brownie, just ask 'em. Not only did they have one, but also it was the very first camera made, and their great, great grandfather carried it through the Boer War. You all know the story.... even if "they" don't!!!

I think I have spent half my time as a camera collector, and especially a Kodak collector setting people straight about Box Brownies. They are important!

Only a few people collect Box Brownies, BUT.... most camera collectors have one or two in their collection somewhere. There is a soft spot in most collectors' hearts-and collections- for the BB. It may be the one you had as a kid; it might have been your dad's, or it might just be that you realise how socially significant the BB is and you put one in your collection as it was a true phenomenon of the 20th Century.

The BB was born in 1900, but did not develop into a shape generally recognized as a BB till after the 1st World War. The black #2 Brownie using 120 films is a very common model, and is one of **THE** Box Brownies.

But most people who are not camera collectors have a slightly different image of the common old BB. Mention a BB and most people picture the post World War II, British made BB using 620 film. We recently looked at the later of these very common cameras, known by a numeric sequence from 1 to 4 – as in IV that is!!

But the very common UK Box Brownie came into being a little before the numerical group, and these earlier models had an alphabetical designation. So here we will look at the Six-20 Box Brownie Models C, D, E and F, with an allusion to a couple of ring ins – the B's, yes two of them, and the K.

I bet your mouth is watering now! So here we go.....

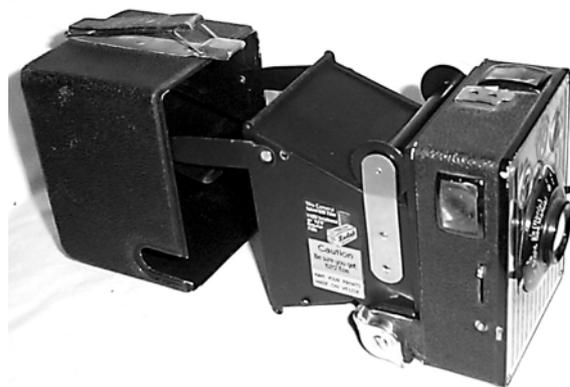
As with the numerical model Six-20 Brownie, letter designation did not indicate chronology, but rather level of specification. (With one exception.)

Lets start with the B and the K. Much less common than their later lettered relations, these two are from the 1930's.

When 620 and 616 film sizes were introduced in 1931 Kodak in the US switched almost immediately to making almost all their cameras for use with these slimmer spooled film sizes. They introduced their Six-20 Brownie box camera in 1933. Kodak in the UK followed suit almost immediately, and in January 1934 the Six-20 Brownie K hit the streets. Now technically, the name of this camera was only "Six 20 Brownie", but because today that confuses it for collectors with the US made version with the same name, and the fact that a Kodak Limited Logo- a large K in a circle, appeared immediately under the name on the front of the camera, it has become known amongst collectors as the "K", hence it's inclusion here.

The K was a little different from your average BB with its most attractive, bright chrome and black faceplate with contrasting **bold white** lettering around the lens bezel. The winding knob was a large three-dimensional key in a very art deco style .The camera also opened for loading in a unique way.

To load the K you had to release the back latch by pressing on a lever at the front of the catch. The whole of the back of the body was then pulled back, just like a normal box camera, but, it is hinged either side of the top film spool holder and can only be pulled back just far enough to load the camera. **(Pic 1)** Why? Perhaps the minds that designed it thought the snap shooter might **lose** the back of the camera if it were not attached?



Pic 1. The Six-20 Brownie "K" opened for loading.

The “K” was made till 1937, when it was replaced with the Six-20 Brownie B. The B was really a facelift only, but had the definite name of **Six-20 Brownie B**. It reverted to a normal spring back latch and hinged back, and had a round chrome-winding knob. **(Pic 2)**

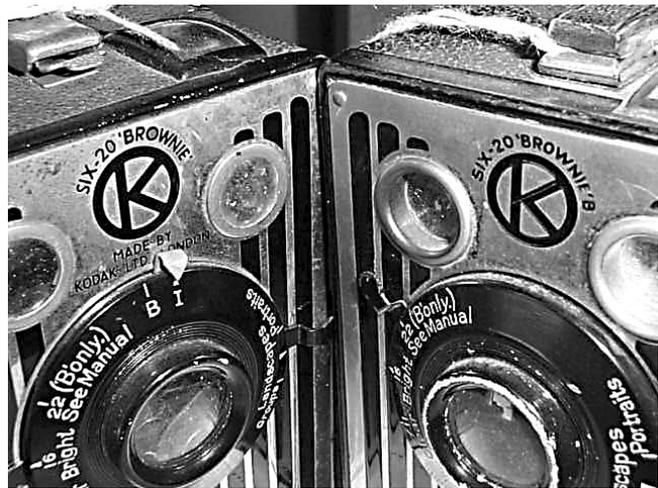
The Second World War intervened here, and snapshot camera production dropped dramatically for a few years. As things got back to normal after the world upheaval, the Six-20 Brownie Models C & D became the first of what most people now recognize as the traditional box Brownie.

They were introduced in 1946, and were made in their original form right through to 1953.

The Six-20 Brownie model C is probably the second most common Box Brownie in the world, and would therefore have a good claim

to being the second most common camera in the world. It was very basic, with a simple f11 100mm meniscus lens in single blade self-setting B&I shutter, and a plain black faceplate.

The Model D was very similar, but had a portrait lens on a slide, which enabled pics from 5-10 feet. (Yes, that counted as “close-up” in 1940’s Box Brownie land!) The Model D had a chrome line/stripe in an open rectangle joining the “eyes” of the 2 viewfinders on the front. **(Pic 3)**



Pic 2. The ID on the K and the B.



Pic 3. The early C, D and E.

The Model E came a year later, in 1947. It was the up market version, with not only the sliding close up lens, but a yellow filter on a second slide, and flash synch. as well. It did use that rather cumbersome 2 pin flash contact, but at least you could take pics at night if you wished.

The faceplate of the model E was more distinctive, with vertical chrome stripes against the black background.

In 1953, all models were given a face-lift, the old metal winding knobs were replaced with plastic, and new faceplates with horizontal stripes appeared, but the specifications remained the same except for the D, which now sported flash contacts.

These three Model cameras were continued right up till 1957 when they were replaced with the Model **numbered** version. **(Pic 4)**

The Six-20 Brownie **Model F** did not come along till 1955. It had the same features as the Model E, but it was done up to go to town. It had light brown leather cloth covering, and all its fittings were gilt finished. The trim was mid brown enamel, and the winding and shutter release knobs were **white** plastic.



Pic 4. The later C, D and E.

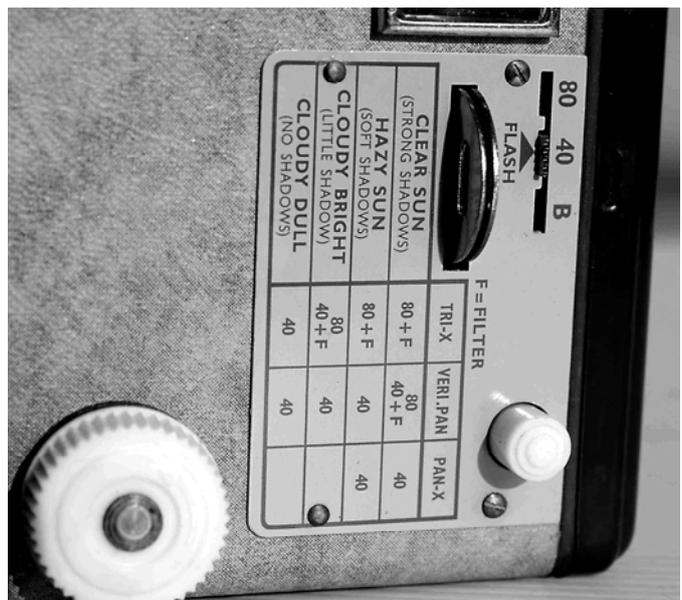
It too was replaced with a number in 1957, so its relatively short production run makes it a little scarcer than the other models. Its scarcity, coupled with its rather brighter appearance, makes it the most collectable camera of the group. **(Pic 5)**

There was one other camera with a B designation, the Brownie **Flash B**. While its body is one of this UK made post war series of Box Brownies, it is really in a class of its own. Made only for about 2½ years, from 1958-1960, it is quite scarce. It was the most expensive BB as well, which probably helped to create its dearth of numbers.



Pic 5. The Model F.

The Flash B is the only BB to have a speeded shutter. The Flash B had **two** shutter speeds of 1/40th and an 1/80th of a second. It came with the filter and close up lens on slides, screw and pin flash contacts, and had an exposure guide printed on its side control panel. **(Pic 6)** It was also brown and gilt with white knobs, and even a lovely white accessory flash gun if you wanted it. The Flash B is the pinnacle of the BB marque, and is highly collectible. It is also the only exception the level of specification nomenclature. **(Pic7)**



Pic 6. The Exposure Guide on the Flash B. Note the two shutter speeds. Not bad for a Box Brownie Huh?

There is one other lettered BB we should discuss, and very little is know about it. Given a number of names, the curved D, the TV D or the export model D, you should have guessed it is a variation on the Six-20 Model D!!

It appears in no catalogue I have seen, and gets no individual mention anywhere that I can find. Amongst Brownie collectors it is considered an export model, made in the UK to send the message of the Six-20 Brownie to other parts of the world. It appears more common in other British Commonwealth countries so was probably an Empire Export. They **are** found here in Australia, but

why there would be a specific export model when the normal models were readily exported is a mystery.

We will go with the TV D title, as that is what *I* usually call it. A pretty standard Six-20 Brownie Model D, it is the faceplate that sets it apart.

(Pic 8) Where the “normal” D had straight lines joining the “eyes” of the viewfinder, the TV D has curved lines, looking like the sides on an early TV screen, hence the name. There is also a large, round “Kodak” logo top centre of the faceplate. Overall a much more attractive version than the common model. The camera body appears to be the later version as it has flash contacts. It was sold in the same box as the standard Model D.

A version worth adding to your collection- if you can find one!
The Box Brownie taught an awful lot of us the basics of photography. Perhaps it helped with counting and the alphabet as well!!!!



Pic 7. The Brownie Flash B in all its glory.



Pic 8. The faceplate of the “TV” D.



Brownie Flash B with original Box and Instructions.



The boxes don't tend to survive in the best of condition, if at all.



Models C, D and E with boxes.

Happy Hunting, Lyle Curr.

Letters to the Editor:

The Dec BF arrived here on Friday last so read it over the weekend; another good read with lots of interesting contributions. The hand colouring article from John Fleming brought back some memories. When we were doing the aerial work of farm properties for those that wanted a framed coloured print we used to use a hand colourist (lady) that did work for Thornton Richards & Co, a studio here in Ballarat. She used to work from home and appreciated the extra work and her charges were very reasonable. Actual colour prints from colour film (using an outside lab) were far too expensive and the cockies (farmers) wouldn't pay the price, so hand colouring was a much less expensive option and they came up a treat, everybody was happy! (See example, rear cover.) Keep up the good work lad; your efforts are appreciated. **Brian Howden. # 205**

From the Internet: Well worth checking out this article and the site mentioned below:

<http://m.smh.com.au/digital-life/cameras/snapped-camera-thieves-meet-their-match-20111229-1pdkw.html>

Kevin Hayes feels like the luckiest man alive.

Three years ago the 43-year-old from Melbourne lost the \$5000 Canon EOS 5D Mark II DSLR camera his wife bought him for his birthday, and he had all but given up hope of getting it back when he found out about the website **stolencamerafinder.com**

The site helped him track the lost or stolen camera to a man who works at a Sydney tattoo parlour a few weeks ago and NSW Police have since collected it. Hayes expects to have his camera back any day now, and NSW Police confirmed the story when contacted by this website.

A web site worth knowing in the event of theft, just make sure you have the serial number. Thanks to **John Hoehn # 360** for the tip.

From **John Fleming**, found on a copy of the old Melbourne Argus of WWII era, an amusing illustration worthy of a "supply a caption" competition. One might well be,

"He was told to wear his mask before starting the toning part of the sepia process!"



PHOTOGRAPHIC COSTUMES

**Bikinis
Lingerie
Glamour
and Pin-up
Suits
Accessories**

**Send for list.
Special garments
made to order.**

"PRUDENCE JANE"
MT. DANDENONG ROAD,
MONTROSE, VIC.

Does anyone know "Prudence Jane?"

One of our members, researching local photographic history for Back Focus articles has come across this advertisement a couple of times now, from 1957. With no definitive address details or a phone number, details of "Prudence Jane" remain a mystery.

Hopefully someone amongst our membership may be able to shed some light on identifying this lady. Any details will be gratefully received and will appear in a future article. Replies to: **backfocus@apcsociety.com.au**

The numbers of sold cameras worldwide did not grow larger in 1976. The video systems were slowly growing but at that moment was not threatening. Fuji had with its production of audio and videotapes a good view on the coming market. To maintain the market position became target number one. Fuji produced in 1975 7,400,000 Single 8 films. "Fuji Optical" gave work to 1050 people, 250 of them had to do with the Single 8 cameras. Additionally worked 750 men engaged with production and delivery of parts. The whole Fuji company had in these days 15,000 employees, 50% of the turn over was thanks to the photo and film materials. The photo and film cameras were good for 11%.

On the Photokina, in 1976, the Sound series was extended with the ZXM 500 and the ZM 800. The ZXM 500 had the Fujinon f1.3/7.5-36mm with power zoom. The shutter opening was 220° and was driven electro magnetically. The film speed was 18 fr/s and a grey filter was built in. It had the DDL light measure in combination with the reflex viewfinder with wedge and the possibility to fade. The sound axe had a magnetic start and there was an automatic sound registration. The ZM 800 was the same camera but had the Fujinon EBC f1.8/8-64mm zoom lens.



From Fuji, the ZM 800.



The Fujica PX 300, released in 1977.

zoom was possible by hand or motor. The shutter opening was 230° and the film speeds were 9 and 18 fr/s. The rewind key was supplied to order.

The Fujica Sound 300 Autofocus appeared in 1978. The microphone on the top of the camera could be slid out. The lens was the Fujinon f1.2/9.7-26mm with auto focus. This system was already used in the slide projectors for many years. Honeywell proved this system with the Visitrone that was used by Konica on its first C35 AF 35mm camera.

The silent PX 300 appeared in 1977 and had the Fujinon MAZ f1.2/9.7-26mm, a lens of 13 parts, from infinity to 1.30m. With macro were two distances possible: 20cm and 60cm.

It was the well-known P 300 but now with the shutter opening of 220°. Two filters were built in. The first was to use the RT 200 tungsten film by daylight; the second was a grey filter. The grip could be removed.

The ZX 500 was also a silent camera but had a connection for the Fujica puls-sync kit B. The lens was the Fujinon MA f1.3/7.5-36mm and the macro could be used to 7mm from the lens front. To



Fujica Sound 300 Autofocus.

The IC centre registered its dates in a short time and gave its impulses to the point where it needed. If you take a subject that was to fill a big part of the picture, the camera would adjust itself on this distance. If you took this picture from another point of view the distance would be adjusted directly. That looked nice but if you would take anyone on a market and a child crossed your shooting, the picture would be adjusted on that passing child. In that case you had to press the “memory knob”, and all would be fixed.

This auto focus worked poorly if there was not enough light or if there was hardly any colour. In this case you had to do it manually. The camera had no motor zoom. The DDL light metering was totally automatic and you could not do it manually. In the viewfinder you could read which lens stop was used. In the same viewfinder you could see on which distance the camera was focussed and you could control if the sound registration was working.

The condenser microphone on the top of the camera was mounted on a rod with three parts. But it took too much noise of the camera itself so there was a second microphone input that, if used, switched off the camera microphone.

The shutter opening was 220^0 and that became standard for the Fuji cameras. The film sensitivity was from 25 to 400 ASA while 200 ASA was the highest film speed. In that time they had the idea to bring out the RT 400, 27 DIN/400 ASA. This film came on the market as 16mm film but never as Single 8.



Fujica Single-8 P2.

or left hand. This mini camera could be taken in the pocket and became the ideal family registration camera. It was possible to use films with sensitivity from 25 to 400 ASA. The shutter opening was 220^0 .

This camera took the attention of many other manufacturers. The American firm Bentley from Los Angeles ordered a factory in Taiwan to produce a copy in mirror image of the P 2. This camera was for the Super 8 cartridge.

Fuji followed this line with the P 2 Zoom with the Fujinon f1.6/10.5-27.5mm. But the idea of a simple take away camera was gone. In autumn 1979 came the P 300 Sound that became a simple camera. The lens was the Fujinon f1.6/9.7-27.5mm.

The film speed was for the sound registration 18 fr./s. but for the silent pictures it became 20 fr./s. This higher speed was the result if the sound equipment was not used. If you used the silent cartridge, that gave less resistance. Fuji never tried to change this.

The 24 fr./s. speed you would never find on the Fuji sound cameras. This Autofocus camera replaced the ZXM 300 that was taken out of production.

In the same year came the P 2 that succeeded the P 1. The camera body was made of scratch free plastic and had the size of 120 x 46.5 x 113mm. It had a reflex viewfinder in combination with the Fujinon f1.8/11.5mm lens. The light cell was placed above the lens. It used two penlight batteries and had a big shutter release that made it possible to be used with the right



Bentley B-3 for the Super 8 cartridge.

In the beginning of 1980 the sound range was enlarged with three cameras that used the body of the 300 Sound auto focus as base.

The first was the P 100 Sound with the fix-focus lens Fujinon-Z f1.7/8.5mm. It had a reflex viewfinder. With its 229 x 55 x 153mm body of 690 gram, it was the smallest and lightest sound camera in the world.



Fujica Single 8 P 500 Sound.

The second was the Fujica Single 8 P 500 Sound with the Fujinon MA-Z f1.7/7.5-38mm. You could film from 1 meter of the front lens. The viewfinder had a wedge. It had power zoom from 7.5-38mm in 5 sec. The DDL light measure was to read in the viewfinder but you could not over-ride by hand.

Opposite of the 300 Sound was the P 500 Sound a silent camera with the result that the use of the condenser microphone did not give any problem.

The third was the Fujica Single 8 Z 850 Sound for the semi professional amateur. The lens was the Fujinon Z f1.8/8-64mm with wide angle and macro possibility. If you wished you could rewind the whole film.

Meanwhile, 1980 arrived and the manufacturers of film equipment saw a

decline in their sales of around 50%. The VHS cartridge made the video camera popular; to design new models was of no interest. But some types were too far in development to stop the production. The Fujica Single 8 P 400 Sound AF appeared in 1981. The lens was the Fujinon f1.6/9-34mm and was auto focus. The film speeds were 18 fr/s. for sound and 20 fr/s. for silent. This camera was sold in Japan only. On the Photokina of 1980 Fuji showed the prototype of the Fujica Single 8 ZX 550 Sound. It never went into production.

In fact the time of the 8mm film that must be developed was over. Only Chinon and Elmo tried to produce a new camera on the Photokina of 1982. Fuji stayed with the production of the films and the tapes for the splicer, but this market declined soon. Most of the developing stations closed, but in the year 2000 around 10,000 Japanese still used their Single 8 camera, good for a production of 6000 films monthly. Fuji produced totally 2,200,000 Single 8 cameras, 200,000 were exported.

After Kodak stopped producing the Super 8 Sound film in 1997, it was the turn of Fuji to do that on 1-3-1999. In the mean time they stopped with the silent film with soundtrack. The films that stayed in production were the R 25 N and RT 200 N, the N means 'New Emulsion'. Today these films and tape rolls can be obtained via some private addresses. Mostly they must be developed in Japan.

After all this we can conclude that Fuji gave us the nicest 8 mm system for amateur use. Thanks to Fuji it became possible for the Super 8 cartridge to bring the film back for effects. A double Super 8 was not necessary anymore.

Sources:

Jürgen Lossau: Filmcameras

Magazines: "Focus" and "Foto".

Manuals Collection

Happy Birthday all 1930's 12 Year Olds.....

The Anniversary Kodak.

Lyle Curr

I can't really think why I haven't written this one before. This is a tale of the true George Eastman, and of a truly collectable camera..... and how would you like to be handed one of Kodak's most collectable coloured cameras free, gratis and totally without cost. Well fellow collectors, pin your ears back and listen to a story to warm your hearts.



Pic 1. Contemporary cartoon of Eastman and his entire wet plate camera. This was what drove him to find a better way!

interested in photography in the mid 1870's, but found carrying around all the wet plate gear limited what the ordinary member of the public could do. **(Pic 1)** He developed (pardon the obvious pun) a dry plate process through experiments of his own, usually conducted in a saucepan on his mothers wood stove, and finally by 1880 was selling plates which he made in his spare time, as he was fully employed at that stage of his life as a bank clerk. Continuing with his full time job at the bank, by September 1880 he had decided to go into business for himself, and "rented a room on the third floor of a building on State St (Rochester N.Y.) and with one employee duly embarked on the business of making dry plates." So while the Eastman Dry Plate Company was not incorporated till 1881, Eastman had actually been in business on his own since mid 1880. This is an important fact pertinent to this story; so don't forget it.

I, in some of my previous articles, and others far better and more respected and accepted experts than

Most camera collectors, whether they only touch Leica's and Hasseblad's, or are at the other end of the scale and collect Diana's (*they cost as much as Leica's today!*) and toy cameras, all know the story of the Kodak. "You Press the Button, We Do the Rest" in 1888, heralded the age of the snapshot and universal photography for everyone. It was **THE** "Kodak Moment" if you will, changing the sociological landscape. The snapshot as we have known it since then has been the recorder of our personal and social history until perhaps it has finally been surpassed by the age of the simple commercial digital camera of today. But in 1888, Eastman was the king of the photographic world, and he and his Kodak Company remained so for many years afterwards.

Now while Eastman is probably best remembered or known for the Kodak camera and the Kodak organization, he was actually in the photo business well before the Kodak. He had become

This image obscured due to the fee demanded by the copyright holder for reproduction.

amera is costs ll have customers for life.

Pic 2. Eastman was most philanthropic, but always the businessman.

I can ever be, in numerous other books and writings have elucidated the business acumen, persistence, commercial strength and philanthropic aspects that were the make up of the man we sometimes call the “Great Yellow Father”. (Pic 2) This story presents all those traits of the man who was George Eastman, and also gives us the story of the birth of a lovely coloured Kodak camera that is becoming more sought after by collectors every day. Eastman had been in business for 50 years. Kodak was now an internationally renowned company, with branches all over the world. It was the world leader in 1930 of the photographic universe, and its products dominated the world market. But it was also a great business, with an organization that had pioneered many industrial relations innovations, had involved its workers in more management roles and profit sharing schemes than was the norm of the day, and had an ethic that kept it to the production and presentation for sale of only quality goods. Celebrations were in order. But not only celebrations; despite the fact that Kodak now supplied huge quantities of photographic goods to the trade, Eastman still felt there needed to be an acknowledgment of the fact that it was Mr and Mrs Public, the snaphooter, that had been the backbone of his company's success. The Kodak itself and the 1900 “children's” camera, the Brownie, had been the real big breaks in the Kodak development story. Simplicity in operation, both at the picture taking “snapshot” instant, and the following production and delivery of the resultant said snapshot picture to its taker was what Kodak was all about at the beginning. It was still, (perhaps to a slightly lesser extent,) but none the less still about just this simplicity and quality in 1930.

From the idea of a celebration, another idea was born. Eastman consulted with “leading educational authorities” of the day and with... “eminent men and women interested in child welfare” who told him; “..... as a factor in developing character, observation, appreciation of beauty and a depth of human understanding they point out, amateur picture-making is probably second to no other as an educational adjunct.” That little dissertation went on for quite a lot longer but you get the drift. Wonder how it would play out today if one were asking the same questions that Eastman was in 1929! It was decided that a free camera would be given way with thanks, but not to the people whom Eastman was actually thanking. No, the present was to be to their grandchildren. A special edition camera would be made available as a gift, to any child who was born in 1918, and was therefore turning 12 in 1930. Now Kodak

made a range of cameras at that time that were specifically designed for such a project. The cheaply made all cardboard body with a wooden lensboard and very thin leatherette covering, the Hawk-Eye models, were used for all sorts of giveaways. (Pic 3) But, “No!” said Eastman to this ready-made and already available unit that could be used for the project. This had to be something a little special. But still ever the businessman, Eastman went with the basics of the Hawk-Eye, so no new tooling etc would be needed for the giveaway camera, but it was to be dressed up. This was the beginning of the Anniversary Kodak. It was promoted up and down the US as a gift that was to be available from the *network of registered Kodak Dealers*, from 1st May 1930 to 31st May 1930 - or until stocks had run out. (Sound familiar....?) Well it WAS a genuine offer, and the public was told there would be 500,000, yes, half a million of these cameras available, and that they should register their 12 year old child to make certain of receiving the camera. The



**A Camera
FREE!**

GUARANTEED MADE BY
KODAK CO.

**A No. 2 CARTRIDGE HAWK-EYE CAMERA
FREE**

Write your name and address on a piece of paper and enclose with Coupons. The Coupons must not be defaced or mutilated. We accept no responsibility for Coupons lost in transit.

*Coupons not redeemable after 30th
June, 1930.*

START COLLECTING NOW
*and forward as soon as you have the
requisite number*

Pic 3. The Hawk-Eye was a ready-made “Giveaway” camera.

advertising also stressed that while the camera was made by *Kodak*, and was being distributed only through *Kodak* dealers, this camera and the roll of film that went with it was a **gift from Mr Eastman personally**, and was in the nature of the thank you already discussed above. But, ever open and honest in his dealings, Eastman also made it plain in the promotion that the free camera was being presented to children not only as that thank you to their parents and grandparent, but was also, “From a business standpoint, interesting hundreds of thousands more children in picture taking.... For as amateur photography increases in popularity, the use of Kodak products will increase with it.” You get the picture.... ooohhh, another terrible pun, sorry!



Pic 4. “The Eastman Anniversary”

So we have 500,000 cameras being given away in May 1930. That was in the US. Apparently there were another 57,000 thousand more that were made and distributed in Canada. But despite the numbers, and the manner of distribution, AND the price, or lack of it, this was not



Pic 5. Some of the gilt fittings.

an ordinary camera. Often today referred to by some collectors as *a Kodak*, or a box *Brownie*, and yet others who claim it is a still *a Hawk-Eye* despite the facelift, (and what a “facelift” it got!)

(Pic 4) It is in fact listed in all official Kodak references as “The Eastman Anniversary” No mention of the 50 years, just plain Anniversary, and an *Eastman*, NOT a Kodak or a Brownie OR a Hawk-Eye!



Pic 6. The Anniversary Seal.



Pic 7. The Anniversary camera's colourful box.

Still very cheaply made with a stiffened cardboard body, and a soft wood lens board supporting the very thin single meniscus lens behind the simple everset rotary shutter; that single sentence fully covers the camera's specifications. But it

looked like so much more..... now covered with a tan imitation “crocodile skin” it certainly stands out in a crowd of box cameras. But that was not all that changed. All the fittings on the camera were now a shiny gold colour, the lens “surround”, the side clasps, the winding knob all now glint gold in the sun..... **(Pic 5)** and the 2 mushroom head rivets on the top that hold the carry strap got the gold treatment too, and the carry handle was now a nice piece of brown genuine leather and the camera sported a gold coloured, round, tin foil “seal” on one side that proclaimed “FIFTIETH-ANNIVERSARY-OF-KODAK 1880-1930” and was emblazoned with the EKC logo.

(Pic 6)

It is truly a rather lovely camera! and it was presented in a very colourful celebratory box. **(Pic 7)**

But, the basis of the camera was still the very cheaply made Hawk-Eye, and the Anniversary Kodak was a camera that was not destined to be a real survivor. The brown covering may be a little more resilient than the old very thin leatherette on the Hawkeye, but the stiffened cardboard and soft wood interior were just as prone to warping and tearing as the other cheap camera. The gilt plating on the tin fittings was not of a high quality either and faded and rusted easily. The foil seal on the side was poorly coloured, thin and not attached very well, so was prone to “silvering” very easily, tearing and becoming detached. The one thing that seems to have survived well on all of these cameras no matter what the outside looks like, is a lovely coloured sticker inside the dark cavern of the back of the camera. This sticker is to remind you to use “Film No. 120”, Kodak of course! **(Pic 8)** So if you find one of these beautiful cameras today it is usually far from its initial glory..... but if you find one in the condition of the one



Pic 8. The internal film sticker, right at the end of the camera body.

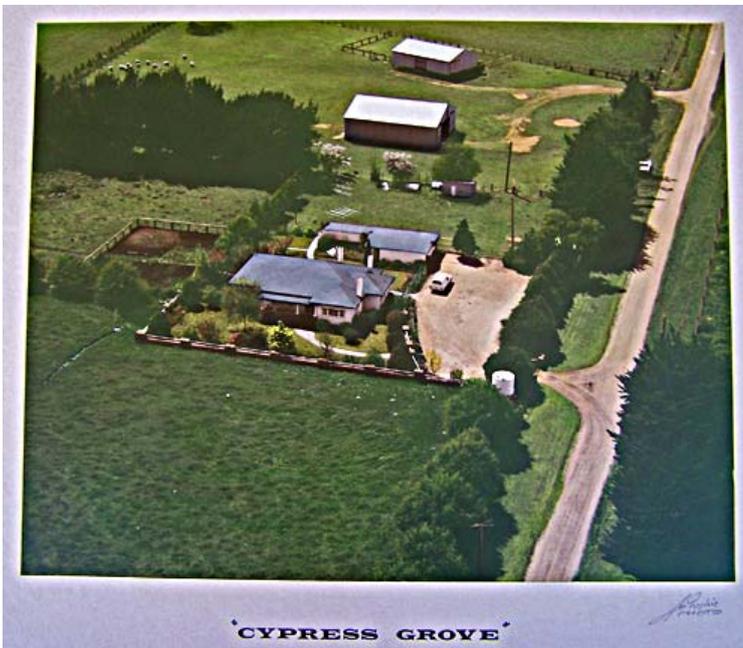
I have used to illustrate this story, it is one of the prettiest cameras you will ever see. As it uses 120 film you can try it out if you want to, but treat it carefully if you want it to stay in your collection for the term of *your* natural life.

In May 1930, the 557,000 cameras were claimed within 3 days! What a joy it must have been to 12 year olds to get a “real” camera and film in those dark days of the early 30’s. It is recorded that “Many still remember that special gift as a high point of the depression years.” Wonder how many could afford to have the film developed?



Pic 9. The camera as it was presented in 1930.

A nice way to get a camera. An Eastman Anniversary will set you back over \$100 these days if it’s in any sort of reasonable condition. Keep an eye out when you are camera hunting, this is one camera that is hard to miss! **(Pic 9)** Happy Hunting



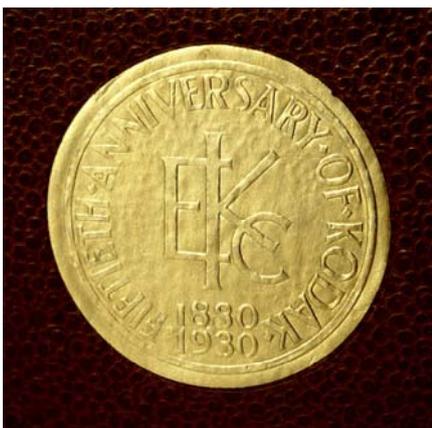
Hand coloured aerial photo of farm property from Brian Howden following article from John Fleming in our last issue.



Member Barry Skelton with his treasured Linhof 4x5 Model III as featured in 'The Plank.'



From our February Auction, the team in action! Rod Reynolds and Andrew Korlaki assisting, Max Amos auctioneering and Alan King recording results. Story in the next Newsletter.



Lyle Curr tells the interesting story behind the Anniversary Kodak.