

BACK FOCUS

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We've all heard the expression, "it's a cow of a life," but now Lyle Curr shows us how we can have a Cow of a camera!



Stefan Sztromajer brings us the story of the AK8.



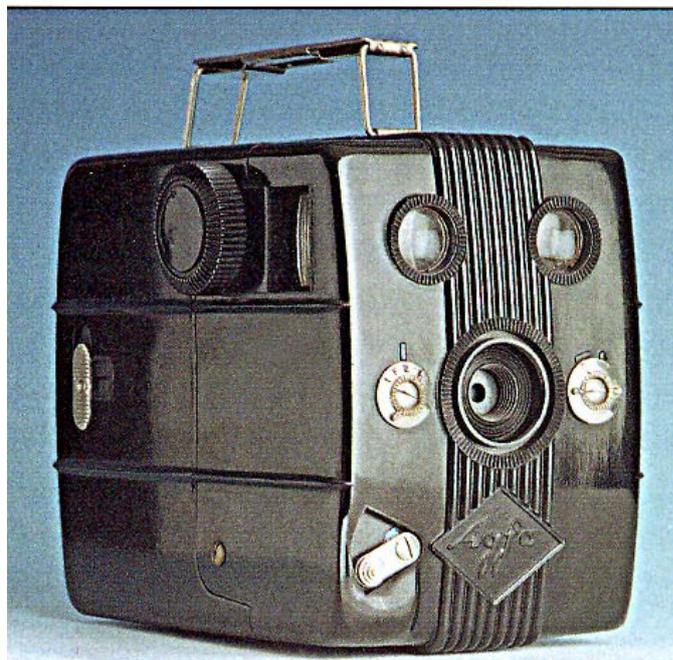
Han Fokkelman presents
Pt 1 of a history of Agfa.

Ihr Film



Verlangen Sie
in der 700 und beim Fachhandel
Agfa-Photomaterial.

FILMFABRIK AGFA WOLFEN
STAATLICHE AKTIENGESELLSCHAFT DER PHOTOKINOFILMINDUSTRIE PHOTOLENKA





AGFA Part 1.

Han Fokkelman



On December 11, 1850, the “Farbenfabrik (colours factory) Dr.M.Jordan” -Treptow opened its doors in Berlin. They produced colours like: Rubin, Anilinbleu, Bloodlyesalt and Methylviolet.

In 1867 Dr. C.A. von Martius and Dr.Paul Mendelssohn-Bartholdy, son of the famous composer Felix Mendelssohn-Bartoldy, founded the “Gesellschaft für Anilinfabrikation” in Berlin-Rummelsburg.

Both enterprises worked with materials of coal tar, which was a residue product of the gas factories. The “Anilinfactory” was more interested in half products and the Jordan factory had more end products. It was characteristic that they should work together and that resulted, in 1873, in the “Actien –Gesellschaft Für Anilin-Fabrication” - company for aniline fabrication. The brand “AGFA” would be patented later, in 1897.

Aniline was and is used as a basic material to produce paint, to give clothes wash stable colours. Who could produce the “Colour of the Year” did good business and that occurred Agfa in 1877. Thanks to the “Malagitgreen” it was possible to give a dividend of 6%.

But Bayer was nearby with its “Newgreen Nr 1.” They decided to open a scientific laboratory to keep the competitors away. That became a success for they could bring new products faster to the market. In 1885 Agfa had a very good year again thanks to the “Kongored” as colour of the year, but Bayer had a colour nearby. It nearly came to a patent war, but at the last moment the directors decided to use both patents together and to co-operate with the designing of new colours. This co-operation should be the best decision in the Agfa history.

Meanwhile they would produce a greater variety of chemical products with their attention on photography. The photographic division, Berlin SO-36 was set up in 1887. Already in 1888 they introduced the Paraphenyleendiamine that was used to produce the Rodinal developer. The Rodinal plates/film developer appeared in 1893 and should be an age later still many used film developer. There came more developer materials. In connection with Hauff they designed Metol and Amidol.

The first dry plates appeared in 1894 and with them they came in competition with Bergmann, Eisenberger, Gevaert, Hauff, Herzog, Ilford, Kodak, Kranz, Lomberg, Lumière, Mimosa, Perutz, Schleussner, Sidi, as a number of the well-known factories in those days. The flat film came in 1896 and in the same year started the production of X-ray materials. The roll film appeared in 1901 and it was a 6 x 6 cm film for 6 exposures on the B 1 spool. The 35mm films came in 1903, that was necessary for the roll films were asked in the summer and in wintertime they had an over production. By manufacturing films for the cinematographic studios, they got the production on balance.



Photo 3. Chemical container.

But there were big problems that made these activities loose money. In Berlin it was difficult to get enough good water. Air filters were in the beginning of their development so they discovered that the best plates and films were produced in the weekend, for in these days were less steam trains used. Besides, the wages in Berlin were 20% higher than in the country with the result that they built a colour factory in Grippin. Next to it, they wanted to build a film factory. They bought nearby the colour factory 26.2 hectare ground, and discovered later that the ground was situated in the Wolfen community. Agfa-Wolfen became the photo division. Agfa was also the owner of the brown coals mines “Deutsche Grube” and “Hermine”. Each day appeared three coal trains on the Agfa plant in 1909.



Photo 4. Early Agfa Rollfilm packaging.

In these years the German chemical enterprises began to cooperate. Agfa, Bayer and BASF joined together in the “Interesse Gemeinschaft Farben”- interest community colours, mostly called I.G.Farben. Another cooperation was between Farbwerke Hoechst, Casella Farbwerke and Kalle & Cie.

In 1913, a year before the Great War, existed the production of Agfa with 65% of colour products, 26% film and photo, 7.7 % different products and 1.3% pharmaceuticals. It was marked that in a country of Germany, with a lot of photographic producers, Kodak was the leader of the market. If the Agfa products were in some points better, mostly the well-known brand was sold. The export mostly was to France and Italy, countries with a film industry that used many metres of Agfa films. The factory in Wolfen must be extended, the Great War

changed this picture. The factories in St. Fons and Moscow were lost, but the import was over and now Agfa got the possibility to show the home market what they could do.

The army ordered large amounts of flat film for the glass plates were too heavy and too fragile. They needed much film material for the propaganda films and army cinemas. The hospitals asked for X-ray plates and for the air force they designed the “Fliegerfilme”. Besides, Agfa delivered transparent celluloid rounds and breathing parts for the gas masks. For this last product worked 700 employees in 1917. The necessary coal and mercury silver oxide was delivered by the Grippin factory.

But in 1916, Agfa started with its first colour-lattice plate. They worked with the Lumiere system as basic, but they used potato starch. In the same time they looked for a replacement of rubber, for importation was not possible. Some months later they could start the replacement production. They also started the search for synthetic silk and plastics. The number of employees in the Agfa film factory in Wolfen was in 1913: 503. In 1918 it was 1321, mostly woman.

Directly after the war the factory needed to be enlarged, but the problem was money. In 1914 already the gold and silver coins had disappeared, but in a short time the copper coins were replaced by iron, and that disappeared too for the army needed these materials. Therefore Agfa printed its own paper money between 1914 and 1923.



Photo 5. “Distress” Money.

The export started in 1919, first to France and Italy of course. There came a number of X-ray films, 35mm negative films and roll films. The new roll film was for 8 exposures 6 x 9cm. This film was thicker than the 6 x 6cm film so it needed a thicker spool, nr B2 (120). In 1924 appeared the first 35mm black and white dia positive film, the amateur now had the slides at home.

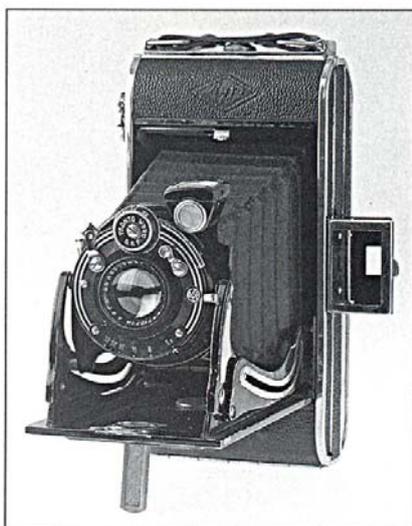
With the reproduction materials and deep pressure plates they opened a new market. New was the light pressure film that rationalised the press process on the rotation pressure machine. The double side X-ray film was ready for production in 1922, the success made it necessary to open a scientific lab. In the same year were the investigations for the silk and plastic so far that they could start to produce them. They built a factory with a day capacity of 1000 kg. In 1923 the “Agfa –Products Inc” as founded in New York, Agfa entered the cave of the lion.

Bayer was also a player on the photo market. That was by accident as they searched for a chemical to protect furs and they found a developing agent. In 1922 appeared the first developers. Liesegang, well known with its enlargers and projectors, manufactured enlarging papers but would sell that division. Bayer took over the paper works in Düsseldorf in 1906. In 1912 they built a factory in Leverkusen for the films and papers. But they would deliver a total product with the result that they took over 80% of the shares of the “Rietzschel Kamerawerke” in Munich in 1921. In 1924 they gained the other 20%. Bayer did not place its name on the cameras but used the well-known Rietzschel name, for there were other developments in Germany.

The I.G. Farben community became larger, smaller factories like Dynamit AG and Köln-Rottweil AG joined too with the resulting large concern. In these days there were in Germany more than 10,000 enterprises in the chemical sector, and it was pity to use money what was necessary to do innovations, to use for competition. With these ideas, it became difficult to have a competition between Agfa and Bayer. In 1925 the Bayer Photoworks was given to Agfa. The camera factory used the Agfa logo, and in the Bayer plant in Leverkusen you could see the Agfa rombus on some factory buildings.



Photo 6. Early Bayer advertising.



Für die Agfa eines der erfolgreichsten Modelle: die Billy, hier mit Igestar 5,6/105 mm und Pronto-Verschluss

Photo 7. Agfa Billy.

The Agfa photo division was situated in the I.G. Farben system in “Division III” with all the photo activities. The administration was in Berlin, the film factory in Wolfen was the centre for the amateur and cinema films, plates and chemicals. The photographic papers were produced in Leverkusen and in Munich were the cameras produced including the lenses and the shutters.

Division III was also responsible for the Agfa synthetic silk, Agfa Vistra and the Agfa scents that were produced in Wolfen. The aniline factories in Grippin felt in another division and we will not mention them.

With the roll film camera had they very good success with the “Billy”, a 6 x 9cm folding camera of which they produced, in 1928, 130,000 pieces. This camera was good for the Agfa 6x9cm film that used the B 2 (120) spool. On the D spool (116) was the 6½ x 11cm film wound. This size was called: the voyage format, and there was a 6 ½ x 11cm Billy available. The name “Billy” was well chosen. In the German market, with its

overproduction by many factories, was Billy very close to the German word “Billig” (cheap) that could be used in advertising. For export to the English-speaking world, Billy was a simple boys name and easy to use.

Another new product was the MOVEX 16-12 film camera and its projector. This apparatus, with its Kine-Anastigmat f3.5/20mm lens, could be used with a cartridge with 12 meters 16mm film.

The assortment was enlarged by to take over the Saska GmbH in Munich with as a result Agfa could deliver darkroom apparatus and studio lights. But the most interesting news was that Agfa took over the American Ansco Photo Products Inc. in 1928. This firm of 1842 delivered since 1902 cameras, films,



Photo 8. Movex 16-12.

plates, photographic papers etc. They went together the Agfa Products Inc. with Ansco and shaped the Agfa-Ansco Corporation. In Berlin they founded the “Acetat GmbH” for the production of Acetat synthetic silk.

The camera factory in Munich was enlarged and had more varied products. The result was that the Agfa camera works became the biggest camera factory in Europe, worldwide nr 2 behind Kodak. They were very popular with different box cameras with which they had much success in this crises time. The crises time did dismiss many workers and they tried to prevent that by producing products with a mass appeal. Many hospitals would economise on X-ray materials and Agfa produced X-ray paper that was cheaper than X-ray plates.

Leitz was successful with its 35mm camera with the result that a lot of camera manufacturers tried to bring 35mm cameras on the market, each with its own cartridge. Agfa uniformed this market, in 1932, by designing the standard cartridge: 135.

Agfa brought world news in 1934: the first total synthetic thread on PC basic came in production under the brand: Piviacid. All of these activities took the attention of the army with the result that the camera factory was ordered to produce timepiece ignitions for the 8.8 and 10.5 shells.

The Kodachrome was a black and white film that got its colours while it was developed, but by Agfa they discovered in the beginning of the thirties, by investigation for synthetic threads, that some molecules changed colour if they were stretched. They looked further with a result the three layers colourfilm which each layer had a part of the colour components in the film already. This “Agfacolor New” film came in 1936 on the market and all the Olympic film shots were done with this material, that made it very popular.

In the same time the film producing manufacturers decided, worldwide, to print on the back of the 6 x 9cm rollfilm, rows with numbers for the 6 x 6cm and 4.5 x 6cm sizes. Agfa did the same and a market for simple 6 x 6cm cameras and 4 x 6cm cameras was created.



Photo 11. The Trolithox.

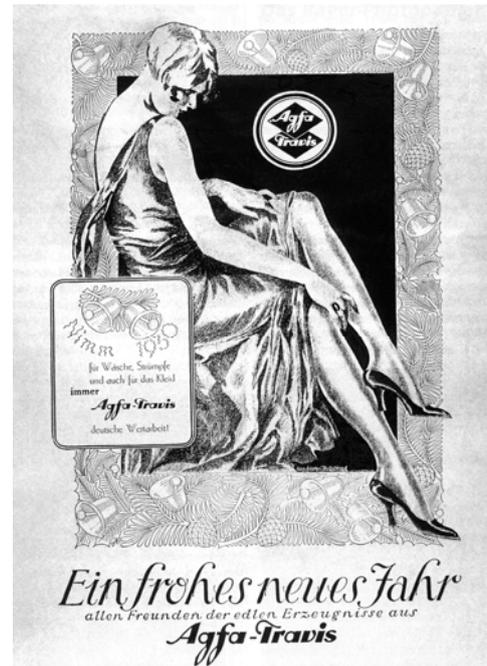


Photo 9. Hardly cameras, the “Travis”.



Photo 10. Agfacolor neu.

In the same year the board of I.G. Farben decided to produce the synthetic textile Viscose in the film factory in Wolfen. In the next years Wolfen should become the biggest synthetic producer of Europe. The German government liked that development for now they were independent of the cotton import. It was a step in the “Guns instead of butter” campaign. Agfa became a big player in the “National Threads Program” and produced synthetic threads that were used for all products, from cords in the car tires to the cloth of parachutes. The viscose production harmed the film production and gave many problems in the

surrounding area; there was much to improve.

The box Trolit and the folding camera Trolita were made of Trolit, a kind of Bakelite. It had the same disadvantages, very fragile if it fell or was hit. They produced 105,000 Trolit boxes but to find an undamaged camera is a curiosity.

In the same time they discovered if you use a minimal dose of gold, while ripening, the grain of the film was four times smaller. You could produce a faster film or make a better slow film. An advantage was that it was not to be found even if you scraped it off hundred films. It was not patented for they did not want to bring it to the attention of competitors. It was a factory secret that made the Agfa films better quality.

We had to wait till 1937 before Agfa came with its first 35mm camera, the KARAT. It was a camera for 12 exposures 24 x 36mm. The film had its own cartridge, the Karat cartridge, and the film went from the first to the second cartridge, to rewind was not necessary. The first model had a Jugend still look, the other models had the normal appearance. A camera with a coupled distance meter appeared later. The camera with the exposure meter was never produced. Many years later the Karat cartridge would be renewed as "Rapid cartridge".

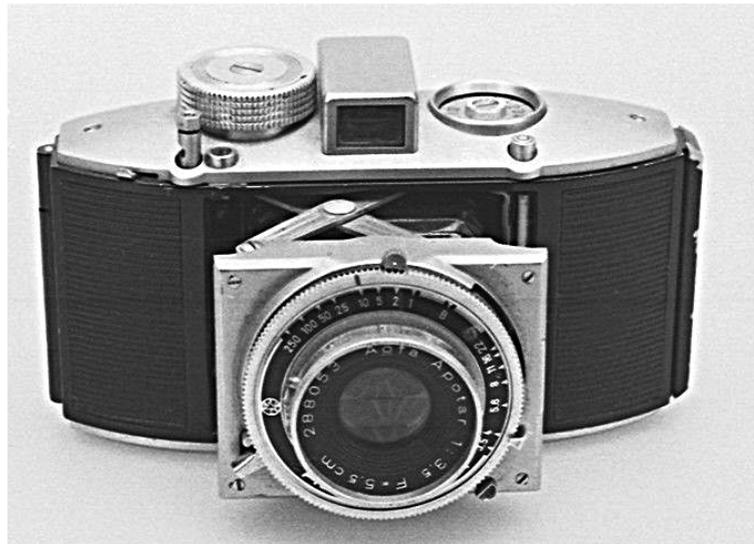


Photo 12. Agfa Karat.

The Isolette 6 x 6cm camera got the name Isolette and should be in production for many years. In the same year appeared the first 8mm film camera with its projector. This MOVEX 8 used the Movex cartridge filled with 10 meters single 8 film. Two years later came the Movex L with a built in, half-automatic, exposure meter. It was pity that the time to war was too short to have success with this product.

Meanwhile the research went on. After ten years of working they discovered, in 1938, the synthetic PERLON, which came after the war in full production, but not in Germany. Another new product was the Colour negative film and the colour enlarging papers for photographers. The amateur materials should come a year later.



Photo 13. The Movex 8.

The number of fellow workers in the camera factory in Munich had risen to 3000, which also made ignitions for plane bombs and the 2cm fast fire guns with light track.

When the war began with its "Blitzkrieg" nobody in the company worried, it should be over in short time. There came a list how to get the production after the war quickly back its old level. Meanwhile they exported via Russia to Asia and South America, and delivered to Turkey to import chromium. When the war took more time, there became another target: to find replacements for the materials that were not imported any more.

In 1941 the American government confiscated the Agfa-Ansco Corp. as a possession of the enemy. In 1942 the Agfacolour paper was improved. After thirty years of research they found the possibility to produce the PAN threat. After the war came the PAN threats on the market called: Orlon, Dralon, Wolcrylon and Wolpryla, but not produced by Agfa. The production of photo and film apparatus was strictly forbidden, to repair only was allowed. It became sensible to bring the apparatus for the production and parts to a safe place. In Munich they produced ignitions only. The magnetic tapes production of BASF was brought to Wolfen in 1943.

The bombing by the allies gave problems however. After 34 bomb attacks in Leverkusen, 32 employees had tried to save the rest of the production apparatus. In Munich the camera factory was 60% heavily damaged or destroyed.

The end of the war brought the American to Wolfen where they wanted to know what the Agfa designers had found and not patented yet. They had no interests in the patents for everyone could use all the German patents. When the Russians told the Americans that they were too far in the Russian zone, they withdrew immediately. In the trucks were the Agfa designers and their families. Many got a job in the US or UK, but most of the photo designers went to Leverkusen. Bayer realised at that moment that two groups of scientists in the world could make a good colour film. The first was working with Kodak already, and the other stood on the Bayer threshold. They were welcome.

The first years after the war were chaotic. I.G. Farben was dismantled and there was no central point any more. Each division had to work at its own. In Munich they realised that, if the camera production should start, they needed the shutter mechanicals. If these people had another job, they had to train a new generation. They hired a hall in Munich and started with the production of alarm clocks. In Leverkusen they started with the production of X-ray materials that were often asked for in those days.

The Russians did it in Wolfen on a totally different way. The Perlon and the Acetate production was transported to Russia and the employees had to go with them. The colour film production apparatus moved to Schotska, in Russia, and the employees had to follow as “volunteers”. When there was fire in the bomb free basement, some employees disappeared to the Sowjet concentration camps.

In fact Agfa did not exist any more. In the east part of Germany all was nationalised, the photo division was a part of “Photoplenka”. In the west of Germany were the camera and the paper factory part of the former “Bayer Photographische Abteilung”.

Bayer had to restart these activities. However they asked the occupation forces if they may use the well-known name; Agfa. That was allowed in spite of the protests of Perutz and Gevaert, these factories had some colour products already. Gevaert tried to take over the Agfa photo activities but failed.

On 18 April 1952 was the “AGFA AG für Photofabrikation” founded in Leverkusen. Agfa was a full daughter of the Bayer comp. No paintings and coatings, no synthetics and plastics, Agfa was a pure photo industry only.

The second and concluding part of this article will be in the next issue of Back Focus.

Submitting Articles for Back Focus:

Please note that articles should be presented in MS Word or compatible format with desired photo placement indicated within the text. Photos should be in jpeg format, un-retouched and accompanied with captions. (Hard-copy photos acceptable for scanning if good quality.)
Current payment rates are \$30 per finished layout page. Contact editor for any further details.

RITZY BUSINESS!

John Fleming

A busy suburban photographic studio usually became involved in all aspects of photography... weddings, portraits, commercial and industrial work, as well as passports, copying and even the odd bit of D & P (amateur developing and printing) and fixing jammed cameras for local chemists. Given all that, one of the more amusing assignments I saw go through was a shoot for a mail order catalog.

Our studio was approached by a chap who had previously had electrical appliance photography done. He had a side line, too, of table tennis tables which he built from his double garage. Now he had branched out into what apparently was a lucrative market of brief swim and posing wear by mail order. He had a new range and wanted to do a catalog, plus run ads in magazines of the "Australasian Post" or "Pix" variety. All well and good, and the garments were duly delivered to the studio and a date set (evening as he worked daytime in the electrical goods shop) for the shoot. His wife, some years his junior and very attractive, apparently being the model. Unfortunately, this is where it went a bit wrong, as three days before the appointment she had second thoughts and absolutely refused to be involved in front of the camera. Probably not surprising, given you could fit 200 "pairs" of the skimpy bits of material into a shoebox, but it left us the dilemma of finding a model.

A call to Mannequins Academy, over the next 2 days, saw 3 or 4 lasses call by to inspect the outfits, only to steadfastly refuse due to the skimpiness! This information was relayed to the client with suggestion he find a model. Later in the day he rang back to confirm it was all "go", and thus my colleague and employer John Shingler had an early dinner and came back to the studio for the evening photographic session. Now it just so happened I was running behind time with a batch of commercial prints that day, and decided to finish them off before a fresh start next day. I stayed on and grabbed some take-away from the excellent Chinese restaurant in the shopping centre. Labouring away after consuming the tasty meal, I heard John Shingler come back through the rear door and thought "Gee, time gets away, but MUST finish these last few 15x12's". As they went into the hypo, I stumbled very wearily out of the darkroom into equal darkness and tidied up before poking my head into the studio where they were underway with the "swimwear" shoot to say goodnight.



Pic 1. It's all a big cover-up! Maintaining suburban propriety. Photo John Fleming.

Oh dear, they were just concluding one of the shots and I was cheerily introduced to the model! I couldn't help wondering what sort of "modeling" experience she had, nevertheless decided to grab the nearby Mamiya Press 6x7 and record the proceedings for posterity, thinking "Nobody will believe this later". **Pic 1.** As the dressing room was reached through the street-front shop, John was wrapping the model in some sort of drape so she could proceed if there were public passing by. Wouldn't want some dear old soul hurrying to the milk bar next door being scandalized! By now half asleep after a mammoth printing session, I fell into my MG and went home.

Next morning I got the full story from the always-effervescent John Shingler. None of the usual models would pose with the skimpy gear, and the client, given the task of finding his model, obtained one of the strippers from the Ritz Hotel show in St. Kilda! That partly answered some of my observations the previous evening. Seems they laboured on and got all the photography done before midnight and the films were ready to process. John was fascinated, too, that the "pasties" with some of the skimpy gear also came with a little tube of rubber glue! As he had to go out on two

jobs that day until after lunch, maybe I could at least do the negs and get them drying so we could have proofs by next day? I just burst out laughing when the films were cleared and I had a peek. Not so glamorous, obviously an amateur model, but suppose if the client was happy last night it was OK. Shot remainder of the Mamiya Press 120 roll on a couple of passports and processed that also. So it is I have the one available light shot from two bounced floods to prove I am not making this up, plus a spare print from the actual shoot, which we have “censored” for both good taste and lack of a model release, even though it’s 44 years ago! **Pic 2.**

The client liked the proofs, and the order for 10x8 glossies for both brochure and some magazine ads was promptly printed. Unfortunately, John’s wife Bette came in unexpectedly whilst they were coming off the glazer and she was unimpressed to say the least. John copped a real earful, ending up with “I hope nobody passing the shop that evening saw what was going on”. Of course, whilst she was expressing her concern, John Shingler, myself and the receptionist were doubled up crying tears of laughter! Bette was quite restrained though when, the following week, a nice cheque promptly arrived from the client for the job.

Another amusing sideline was our receptionist at the time, who should for this tale remain nameless, decided to take the “costume” collection home and try them out on her hubbie! She answered the door to him in same, and descriptions of his shocked/stunned/ amazed reaction was recounted for months after!



*Pic 2. Mail order catalog shot.
Circa 1967 John Shingler Studio Photo.*

DETERMINING FOCAL LENGTH & APERTURE

John Fleming.

Very often with our passion & hobby, one comes across early lenses completely unmarked for focal length or aperture. These may be as a lens only from some long forgotten apparatus, or installed in a simple camera (eg: many box types) where nevertheless, it would be handy to know focal length and aperture.

All that is required is to approximate the half way distance of the entire lens assembly (where there are multiple elements), which will be measurement from FRONT of front element to REAR of rear element. Halve that distance and you will have the approximate “nodal point”.

Note where that measurement is on the assembly, or place a small bit of tape or something as a guide from which to measure. Aim lens at object as close to the horizon as possible, and holding a white card in line with rear of lens, slowly move card back until the scene is projected sharply. You may need another pair of hands here (or use some clamps for lens and card on stands or tripods) and measure in MM between centre (the nodal point) of lens and the edge of the card.

That is your focal length in MM. Finding aperture you then measure in MM the smallest diameter inside the lens where the light passes, and divide that diameter into the focal length for F-stop. Example, box camera has 90 mm lens (single element) and the hole behind the lens is 6.5 MM diameter. Aperture is F: 13.8. You could make extra “stops” in black paper etc of 4 MM to give F: 22 or 2.8 MM to give F: 32.

The AK 8

Stefan Sztromajer

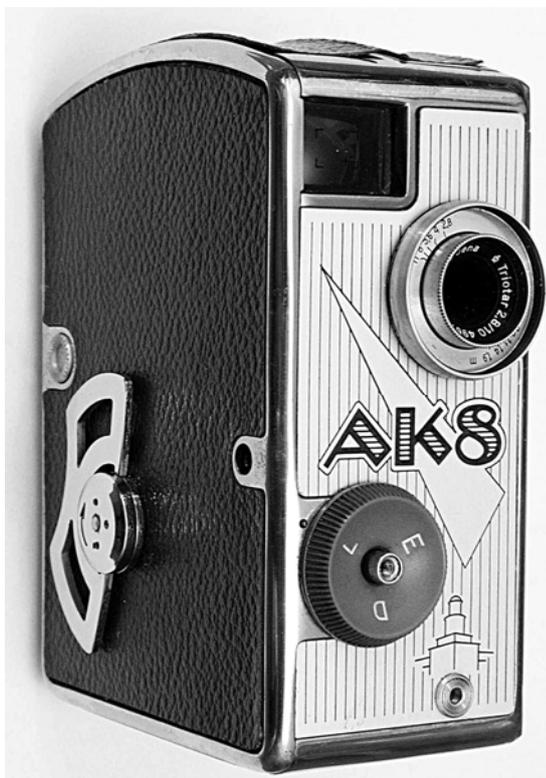


Fig 1. AK 8. 126x97x55mm 547g without film.

The AK 8 double eight camera, produced by the V.E.B. Kinowerke in Dresden (East Germany) has been introduced in 1956, as the first amateur movie, produced in this country after the WW II. At the first look (Fig 1) the camera is similar to the pre-war Zeiss-Ikon design, definitely larger comparing with the other cine eights. The die cast body is covered with a grey leatherette. On the front of the camera we'll see the finder window, the lens and the release button in the centre of the run selector. That simple camera is fitted with the fixed focus, none removable Zeiss Triotar lens (Fig 2). The Triotar however of three elements construction was one of the best simple triplets considering its contrast and sharpness. On its mount there is an aperture setting and the depth of sharpness scale:

f2.8	from 2.10 m to inf
f/4	“ 1.67 m “
f/5.6	“ 1.30 m “
f/8	“ 1, 00 m “
f/11	“ 0.77 m “

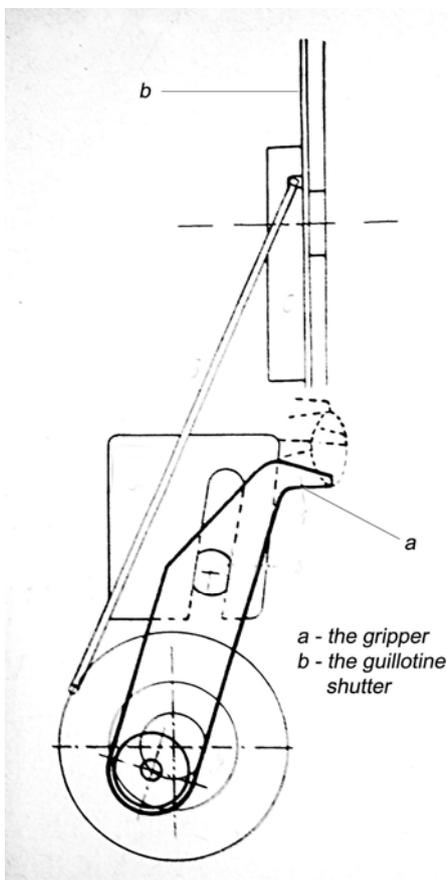


Fig 4. Schematic of drive system.

The lens quality has been declared by its producer by means of the “highest quality mark” at its mount just before “Triotar.” word. Just under the lens there is a large knob – “the run selector switch”.



Fig 2. Zeiss Triotar lens.

The run selector switch sets the normal run L, D for the continuous run and E – single picture. In the centre of the selector there is the release button, provided with the thread for the release wire (Fig 3). The guillotine shutter has only one standard setting- 16 frames/sec. According to the producer, the exposure time is always 1/32 sec for every selector's position.

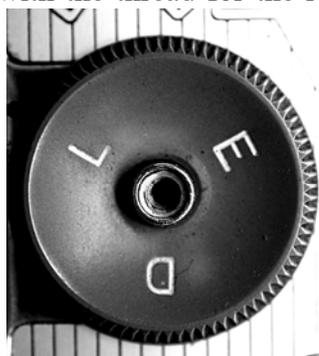


Fig 3. Release selector.

(I am afraid; at E position is a bit longer, owing to the inertia of the mechanism. Everybody, interested in taking amateur movies, knows the first frames

are definitely lighter.) The drive consists on the spring clock motor, wound by means of the key on the right side of the camera. Stops are installed to limit the winding and the run – off to protect the spring, firstly against overstrain and secondly for a steady frequency of frames within the spring’s run. The kinematics diagram of driving system is presented on (Fig 4).

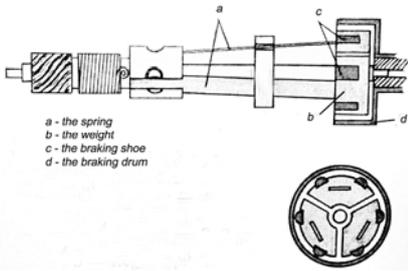


Fig 5. The Watt'sType regulator.



Fig 7. Galileo finder.



Fig 8. Film counter window.



Fig 6. Rear view of camera.

The steady speed of film transporting is realized by the centrifugal Watt's type regulator (Fig 5). At the back part of camera (Fig 6) there is the finder window a, the counter window b, the lock button c, and the counter setting knob d.

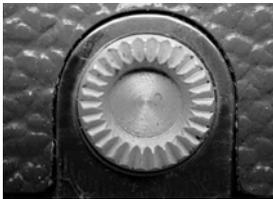


Fig 9. Film counter setting knob.

The Galileo finder (Fig 7) is provided with the warning mark, that shows the film position. After the film has been loaded, the counter (Fig 8) should have been set by means of the counter setting knob (Fig 9) at the "A" mark. (A means Anfang, the beginning in German). Then the warning mark appears in the finder. After transporting 30cm of film the counter reaches the '0'; then the warning mark in the finder window disappears, so the camera is ready to work.

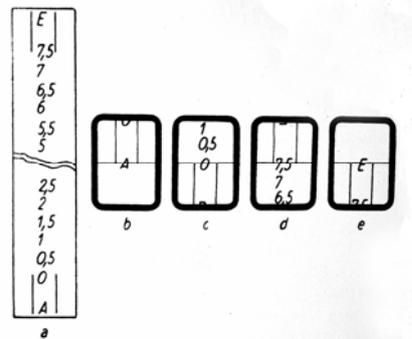


Fig 10. Film usage indicator.

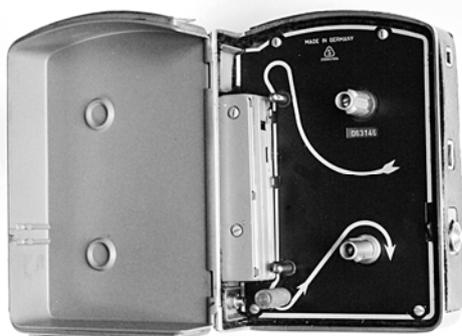


Fig 11. Camera interior detail.

After around 7.5 m. of film run, the mark appears again, informing that the total footage has been exposed. The counter shows every 50 cm. of exposed film (Fig 10). During running of the camera there is the acoustic signal that sounds after every 2 sec. It seems to be helpful in



Fig 12. Pressure plate detail.

particular for the inexperienced amateurs in avoiding too long, (boring) sequences. To load film the camera has to be opened by means of the locking knob at its back. After opening the camera

For the more sophisticated way the crank and the external aperture could be applied (Fig's 21, 22). That makes easy the graduate change the film sequence into the second one. (Lap dissolves.) As all the accessories, mentioned above seem to be rather rare (or never) used luxuries the good, real leather case (Fig 23) is certainly very useful. Half a year after the AK 8 introduction its ability has been improved by means of the tele attachment, (fitted on the front of the lens) Tevo ("Tele Vorsatz") that doubles the focal distance of the standard lens.

The AK 8 was my third camera, after the Kodak 60 and the Admira 8 B (by Czech Meopta), however less sophisticated, served without any troubles for two years, until getting the next one, the Pentacon Pentaka 8, fitted with the fabulous Zeiss Biotar, but that is another story.

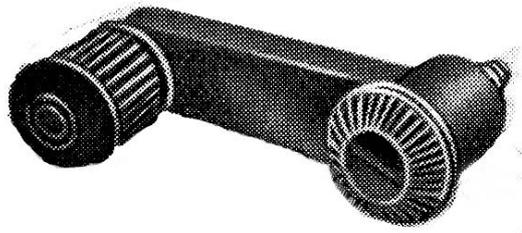


Fig 20. The rewind crank.



Fig 21. Camera with rewind crank fitted.



Fig 23. In its leather case!



Fig 22. External aperture accessory.



Author Stefan Sztromajer working on one of the illustrations.

Meet our New President..... Bob Showers

I recently dropped around to visit Bob to ask a few questions to allow an insight into our new President for members who may not know him. As a number of us do, Bob comes from a long photographic background and appreciates all aspects of our collecting aims. Ian. (Ed.)

Bob, when did you join the APCS? 2009.

How did you first hear about the APCS? *I have known about it for some time from attending many Markets back at the Camberwell Town Hall.*

What do you primarily collect? *I was indoctrinated into Leica when I worked part time from the mid '50's to the late '60's as a Street Photographer.*

Today, Leica and Novoflex are my main interests but I am also very interested in the Medium and Large Format cameras not to collect but to see in use. Film is still available and we should be using this older equipment whilst some of us still know how to use it.

What would be your most prized piece and how did you come by it?

I don't really have a prized item but I do still have the first camera I ever purchased, a Voigtländer Vito 2 purchased in about 1951. I purchased this from a friend of my Sister. It was the camera used to take the first colour photographs at Maquarie Island.

A favourite camera is a Leicaflex SL purchased in London, May 1980. I later had it modified here in Melbourne with the fitting of a Split Image screen and a Hot Shoe by Wild Leitz then located in Hawthorn.

We all have a “blooper” purchase we've made! What's yours?

I don't really have one as I only purchase something after some consideration. I can be impulsive but restricted budgets make you think twice

Briefly, if possible, where do you see the future strengths of our society?

The APCS, via our Members, is really the custodian of the History of Photography here in Australia. We have already lost much of our earlier equipment, prints, techniques, histories of various photographers and it concerns me that future generations will have no understanding of these earlier processes. To me, the act of watching a print evolve and come to life in front of you in the developer is a truly magical experience and one that always left me in awe.

There are many Photographic Groups in Australia and overseas who still practice the art of film and wet prints but I wish to see the APCS not only promote the use of the older equipment in obtaining the older wet prints but to also be the custodians of the methods of doing so. There are also little records of the magnificent work done by the colourists on the B & W images of the past and yet they were such an important adjunct to the photographer and a true artist in their own right.

There is also the need to keep and expand our current Library and promote its use for research by other members of the Photographic Fraternity not just here in Melbourne but throughout Australia plus our Overseas Members.



*With his latest acquisition: A very complete RB67 outfit.
Needing a little TLC and will be very usable!*

Sunday, August 12, 2012 Establishment of Large Format Group

Present: Herve Alleaume, Ritesh Das, John Young, Peter Just, Mimmo Cozzouno, Lloyd Shield, Lawrence Tam, Alistair Butt, Ray Strong, Karina Goldfinch, John Ford, Guest & Potential Member and Bob Showers, President. Apologies: Jim Moir, Alan King

Bob Showers addressed the meeting and outlined the thinking and overall aim behind the desire to establish this group within the confines of the existing club structure. This was well received by all present.

Further discussion with much input from the floor was then held with respect to possible further meetings, location of such, need for processing of exposed film as quickly as possible after outings if not even on site that day.

Eventually it was agreed that we would attend the Open Day of the Model Railway Club, owners of our Club premises, on September 9, 2012, and have an initial workshop/meeting at the residence of Karena and Ray Strong at 85 Wild Dog Creek Road, St Andrews on Sunday, September 30, 2012. We thank them for this generous offer but we need to take our own equipment, film, food to share, drink and patience.

Lawrence Tam has also made a generous donation of an Omega 5x4 enlarger to the group.

As many attendees had brought along equipment our potential new member, John Ford, was asked to talk first of all about his 8/10 camera, which he then proceeded to put on his tripod. Whilst he was assembling this, many other large format cameras appeared and were placed either on the tables or a tripod for all to see, examine and discuss amongst ourselves. It is evident that the depth of knowledge amongst the group and the desire to learn more about them is high and I firmly believe that the outlook is very bright. Other cameras included Linhof Technicka, Graflex, Cambo, Full Plate, Half Plate, and even the humble Zenza Bronica and the early, initial model at that.

The meeting was possibly a little disorganized and poorly controlled by myself but I felt that we needed to get as much input from the attendees as possible so the meeting was allowed to run very informally. I thank all of the attendees for their patience and above their input, as I believed it allowed us to achieve our goal, the establishment of the Large Format Group.

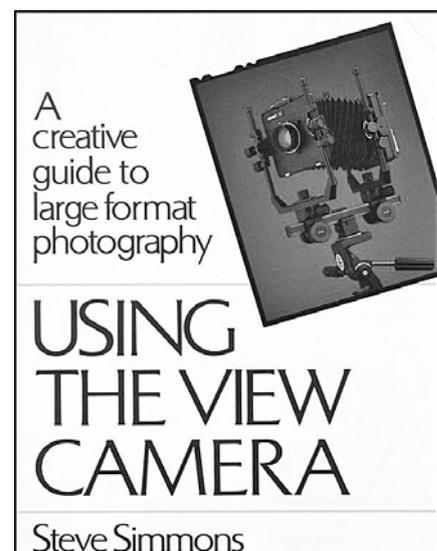
The meeting eventually broke up at 16:30 hrs.

Bob Showers.

Donation from Geoff Schirmer of interest to Large Format Group.

Geoff has kindly donated to our library a copy of "Using The View Camera" by Steve Simmons after having seen it advertised in a recent issue of the Photographic Trader. The comprehensive 144-page book, published by Amphoto (1987), is the work of Steve Simmons, a renowned large format photographer in the USA. It contains the following chapters:

- View Camera Design
- Accessory Equipment
- Lenses and Shutters
- Optical Principles
- Camera Movements
- Operating the Camera
- Film Characteristics
- Film Processing
- The Zone System
- Creative Applications



With the hope that the book will be a useful resource for the interest in large format photography.

Our thanks to Geoff for this kind and thoughtful purchase and donation on behalf of our members.

August Meeting

Report & Photos: Ian Carron

Our August meeting was the first of a new type, on working with "Computers with Collecting."

From the attendance, of around two dozen plus, this is obviously an interesting topic and our organisers, principally Ken Anderson, Mimmo Cozzolino and Rod Reynolds went to a great deal of trouble in preparing and setting up for their talks and demonstrations.

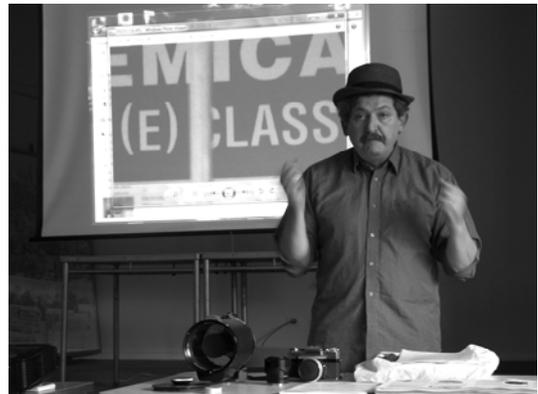
Rod took the lead, giving a talk on computer security, something we all need to be aware of, and

some basic measures to take to protect ourselves when on the Internet. Then it was over to Mimmo for an explanation on the magic of Photo Shop and its less expensive version, Elements, which is now up to version 10. (For Back Focus work, I'm using ver 6.)



Rod Reynolds addressing members on computer security.

From the amount of discussion generated, it seems this is an idea to be expanded on, with Photo Shop demonstrations in particular a strong possibility. Detailed use of search engines such as Google too would be a good one to explore. Rod also touched on a point worth expanding on when he mentioned shopping for a PC in 'make sure you get a good one'. As an ex retailer, I can assure you, there are many traps here for the price shopper!



Mimmo explaining how he uses Photo Shop in his own business.

A committee meeting preceded our meeting and one decision that was made of interest to members was that our November Christmas Social at Kilmore would be subsidised by the society at \$10 per head. Booking details will be available shortly.

RESTORATION TIP

Here is a sensational product we have just tried. Two part epoxy mixes up and becomes as aluminium, can be ground, drilled or tapped. This stuff would repair any camera or photo gear where castings are broken, or need joining. Costs about \$30 for this sized pack of Part A and Part B tubes... but the first job we did more than repaid.

Had corroded water outlet pipe elbow... John sanded clean and using this stuff and a separate slip in bit of tubing, has virtually remade the casting... dried rock hard overnight and sanded to look like original. One to keep on file, maybe even a hint in magazine. You could easily "cast" camera and photo equipment parts from this, making a simple mould and pouring the mixed goo in. Agents are in NSW, Ph: 1800 529535 or visit their web site below. (Bit of a long one.)



From John Fleming.

http://jbweldit.com.au/index.php?main_page=contact_us&zenid=b9c497273f9af84ddb314a4170558964
or go to www.jbweldit.com.au for their home page.

Letters to the Editor:

Dear Ian,

Recently I have got the rare copy of the **AK 8** camera, provided with the light meter. Fig 1.

The device, fitted by means of the screw 'a', with the front side of the camera body. 'a', contains the viewfinder window with the light meter pointer 'b', the exposure meter cell 'c', the setting film speed 'd', and the lens window 'e', Fig 2. As the meter is of semi automatic type, for the proper exposure the operator should adjust the aperture by means of the button 'a' that sets the aperture, Fig 3, until the index will cover the light meter pointer in the viewfinder Fig 4.

Shame, I could not complete the AK 8 article at once, but while I prepared the article the light meter was not obtainable for me. With the best wishes for you and All the Club Mates! Yours faithfully, **Stefan Sztromajer**.



fig 1

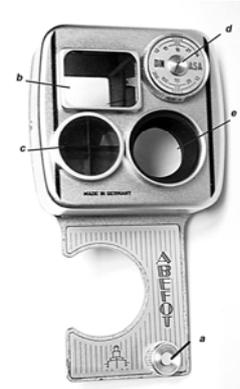


fig 2.

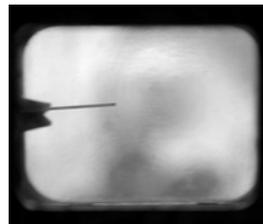


fig 4.



fig 3.

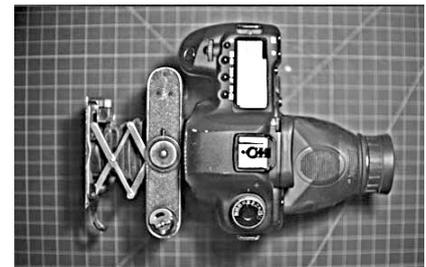
From the Internet:-

A Jason Bognacki took his antique Piccolette Contessa-Nettel (1919) folding camera and managed to merge it with a Canon 5D, and the results are nothing short of breathtaking.

To see what such an old lens can do when coupled to a modern digital camera, follow the link below. Well worth looking at.

Thanks to **Geoff Harrisson** for this tip.

<http://thenextweb.com/shareables/2012/03/16/this-is-what-happens-when-you-hack-a-93-year-old-film-camera-with-a-canon-dslr/>



Ian Bock Recognised for Long Service.

Ian Bock has been recognised with the VAPS award for his 55 years of active participation in the Melbourne Camera Club.

It is also worth noting that Ian is virtually also one of the founding members of our society, joining just one year after our foundation as the PCS. An active and enthusiastic collector of things Pentax, Ian has not only been guest speaker at meetings, but has also contributed to Back Focus, one of his articles being voted the 'Best of the Year'.

Another excellent issue. (#85) You are like wine, just getting better all the time.

Cheers, **Margaret Mason. Sec.**

Ian, Oh well, my "seduction" is no longer a secret! Mag arrived yesterday, was in the box when I got home. Another winner for you old chap... and judging from the comments and letters you are now getting, the nice layout and production, the overall quality is being appreciated. See, it IS worth all that time, trouble and stress after all! **John Fleming. #559**

Thanks John, but must repeat what I stated at the AGM, without the wonderful support and input I receive from so many members, **it just wouldn't happen!** **Sincere Thanks to all. Ian. (Ed.)**

Have just finished reading BF, a bloody fine effort mate. Something for everyone and a great layout, well done! **Brian Howden. #205**



Lin Richards (right) presenting Ian with the 55-Year pin for 55 years' membership in Victorian Camera clubs.

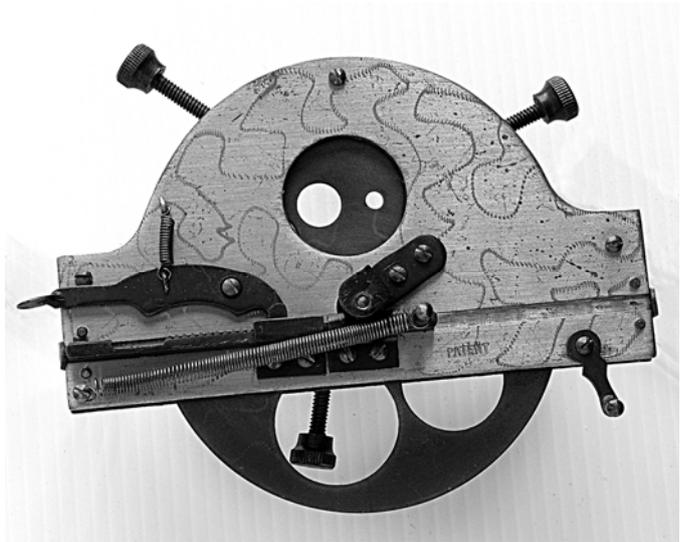
Tylar's Cyclefocus Automatic Retoucher

Geoff Harrison

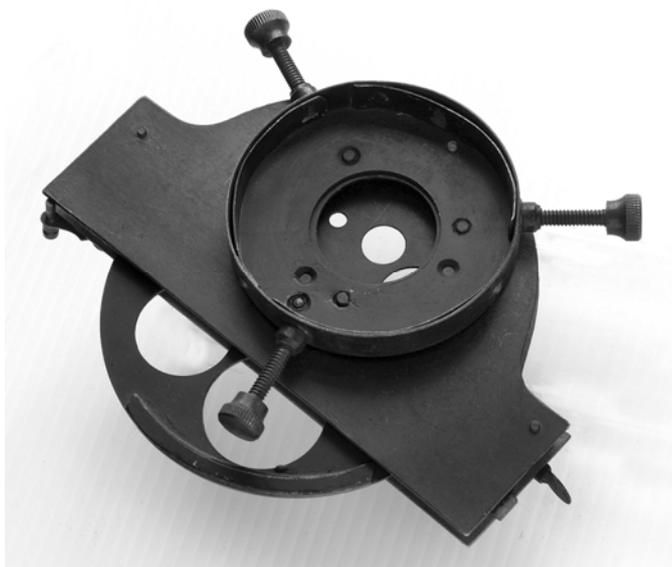
Many photographers in the 1890s were experimenting with various methods of soft focus. One theory was that a rotating set of different apertures would vary the depth of field and also produce a soft image. In the UK in 1904 the Brown brothers patented such a device. It was made by W. Tylar a photographic goods manufacturer of Aston, near Birmingham.

The Kodak Collection at the National Media Museum, Bradford, UK has one and this is their description:

Three screw fitting for up to 40mm lens mount. Rotating plate with eight apertures for 0.8cm-3.8cm in descending then ascending order of size. Operated by spring driven rackwork engaging gear on the plate shaft. Intended to clear softening effect in portraits. To be fitted on existing shutters or lenses. By rapid rotation of the perforated disc during exposure the light waves are so altered that the resulting negative has harsh lines softened, harsh lights subdued and softness and modelling automatically imparted to the image photographed. W. Tylar.c.1905*



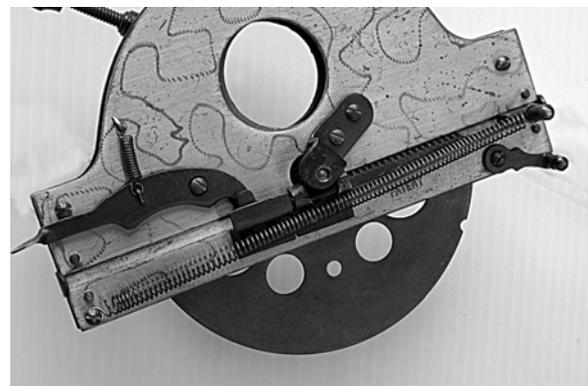
Unit ready to mount on the front of your camera lens.



Rear view-showing mount with clamping screws.

It was also advertised as the "Portrait Improver" and Brian Coe in his 1978 book "Cameras" says: *If it worked at all, it was probably because of the vibration it set up as the wheel rotated!*

*They must have been made in different sizes as the holes in the one I have range from 0.4cm - 2.2cm and the lens mount is 50mm. I got mine with a plate camera bought at a local auction some years ago. The only other one I've ever seen for sale was on eBay in 2005, it also had the 40mm mount. That one sold for US\$425.



Spring tensioned and ready to rotate.

A Cow of a Camera

Lyle Curr

As usual you get a lot more than you bargain for when you sit down to read one of my articles. This one is a story of absurdity, of serious photography, of food and fellowship, of the effort we put into our collecting, of success and disappointment, and of just plain fun!

I am sure you have all uddered.....sorry, I couldn't help myself, eeerrrr *uttered the phrase*, "What a cow of a camera".... or at least something very much like it. I know I have on many occasions. It occurred to me some years ago when I obtained my first *actual* cow camera - yes you read it right- that this would make the subject of a discourse to increase your collectors knowledge, and possibly provide some *a-mooos-ment* at the same time. (The puns ARE going to get worse??! I can feel it!!) I do mean I got the idea some years ago. I started thinking about this article around 1995!

How on earth could someone come up with enough information or news about Cow Cameras to fill an article? Well, just sit down, read on and we shall *chew some cud!*

A lot has changed in the world and particularly in our little camera collecting part of that world since I first thought of this piece, so the threads in my rather cluttered head have weaved and been pulled out and weaved into something else many, many times. So with some inspiration and a few facts, let's look at the great big barnyard of COW CAMERAS.....

We as collectors are interested primarily in cameras and the paraphernalia that goes with them. But there are many more collectors than just us in this world, and they collect all sorts of things. Some even collect ornamental cows, (Pic 1) and as such, a cow camera actually falls into their gambit of collecting as well as ours. I have always thought that one of the more pleasant aspects of my collecting has been meeting other collectors. Some of those may not be interested in cameras as such, but, as in this case, our collecting paths cross because of something like a cow camera. Some of my best collecting friends have come from far different collecting fields, but underneath the particular discipline, we are all just collectors!

And what could possibly alter (I resisted the urge to make *alter* into *anuudder "udder"* joke - oh boy, this is going to be a LONG article!)..... let's get back to it, FOCUS Lyle!!!..... What could possibly have altered in the world to affect what I would write about a Cow Camera? (What is a cow Camera anyway?) Later, later, all will be made clear.....

How *has* the world changed? Well, firstly there was Mad Cow disease. This is an illness also known as bovine spongiform encephalopathy (say: **bo**-vine **spun**-jih-form en-seh-fah-**la**-puh-thee), or BSE for short. "Mad cow" sounds better to me, and while it was first recognized as the insidious thing it is in 1985, it was some 10 years later before we really started worrying about it. And if you are wondering what that has to with this missive, yes, there IS a Mad Cow camera! But you will have to wait for that one too!



Pic 1. A small ornamental cow with a camera round its neck. This crosses cow and camera collecting fields!

Secondly, there is a folk musician known mainly for his work in setting the environmental fight to music with songs like “Our State is a Dumpsite” and other classics of that nature. His name is Dana Lyons (bet you've all heard of HIM) and he must be a cow lover, filled with the *milk* of human kindness! In 1996 he came out with another masterpiece called “**Cows** with Guns.” In this he addressed the plight of the cow being turned into a hamburger, and the story of the cows fighting back. Listening to this ditty I saw in my mind a cow journalist running riot with a Cow Camera as she covered the story for “*Moos of The World*” and it returned me to contemplating my literary foray into cow country!

Global *worming* ,...eerrr.... warming has also had an influence in my thinking. Now global warming is blamed for many things these days, **but it has very little effect on cow cameras!** But what causes global warming? Scientists will argue about that till the *cows come home*, but they all seem to agree that ONE of the causes is methane gas released into the atmosphere from the rear end of millions of....wait for it..... you guessed it..... **COWS**. Now that is certainly a subject to keep cows forefront on my mind.... well on the nose actually!

Aside from finding a few more cow cameras, including a digital one or two, since I began formulating this little missive, the other major thing that influenced me to write about them is the instigation by our Society of the “Field” Trip; the journeying to far flung places by some of our intrepid members to actually take pictures with “collectable” cameras.

Now what the heck has society field trips got to do with Cow Cameras I hear you ask? By now you all should have a pretty good insight into how MY mind works, and you should know that there will be long and many faceted chains of thought that will EVENTUALLY bring us around to the Cow Camera..... and how right you would be; and this part of the *Cows Tale* will be a little more serious. When field trips were first mooted at committee meetings, I was dead against them. I have always been an advocate of using our old cameras that we collect, but the The Australian Photographic Collectors' Society Inc. is dedicated to the Collection and Preservation of Photographica, it is not a camera club and as such I felt we should hold more collector type meetings and gatherings rather than photographic outings. My feeling was that if members wanted to go on formal photography field trips they should join a camera club who have it in their charters to do this. The other thing that put me offside of the fieldtrip was the fact that you did not have to use an “old” camera. My feeling was that if we were going to do this, at least you should have to use a *film* camera, and say at least 30 years old. That would take you back to only 1980 or so, surely that would leave a fair choice for the budding (?) old photographers!

I missed the first trip, but thought if I was going to oppose these activities, I should at least go on one and experience it first hand so I could “constructively” criticise.

And now we get to the connection with the Cow Cameras. I decided, in rather a fit of pique, that if you don't have to use an old camera, I would go along with the “rules” and use a camera from the mid 1990's , but at least I would make it a “collectable” camera. I was being *bull headed* I know, but I thought taking a Cow Camera would be a sort of indication of my attitude to the goings on, and seeing we were going to Dog Rocks, I thought I could rub it in by taking a picture of a cow in a field. (Pic 2)



Pic 2. The only cow I found in a field on the field trip. It is there, but a long way off, and taken with the 35mm lens of the Mio Cow Camera it has been pushed back to a dot.

(My report on the trip appears in Back Focus # 73, but I was very good and wrote an objective report, as it was the official society report as Editor Ian was unable to attend and I felt it was not the place to air the above expressed thoughts.)

Anyway, as it turned out I rather enjoyed the experience, and was prepared to accept that perhaps I had been wrong to some extent. I still feel rather strongly that we being far too wide in our acceptance of what is a collectable camera, but the field trip itself is something you should all try and get to enjoy at some stage. A number more are planned, and they are a truly social occasion, with the fellowship of very like minded people engaged in sharing of usually a meal and an activity which promotes the interaction with other members of our little club. Enough of that, lets get back to the Cow Cameras, after all, they are truly collectable.

There are quite a few people in the world who collect so-called novelty cameras. Novelty cameras covers a large group of everything from those little figurines you see with cameras around their necks, right through to character shaped actual working cameras and even Diana and Hit type cameras. So that's the genre our Cow Cameras fit, and some of them despite what you may be thinking by now, have actually quite an interesting story.



Pic 3. The Cow camera grazing on the field trip between shots.

at a great price of about \$5 including shipping to you. The catch, and there always is one, was that you had to buy 10 packets of 10 of these little tubs of yoghurt and send the proof of purchase in with your \$5 for the camera, and only 5 proofs for the pencil case! Well, I think everyone at work got sick of eating yoghurt for a couple of weeks. I know I did, but I finally had enough proof stickers to send off for four cameras.

They duly arrived in the mail (Pic 4) and I sent one straight off to a friend of mine in the states who just goes potty over any novelty camera, and I disposed of the rest. No I did not keep any; I was one of the world's most serious Kodak collectors at that stage, and as at the time my collecting parameters were strictly laid out, **I did not keep anything that was not Kodak. That has since changed, and I now have trouble knowing what to keep and what not too, but that's whole other article.**

I might add here that the Mio Camera cost about \$35 back then by the time you bought the yoghurt, but I sold a couple on eBay for over \$US90 each (and in those days our dollar was about 55c US). Now don't go running off to every op

The camera that I took on the field trip (Pic 3) was a **Nestle Mio Camera**. It was made in the mid 90's in China of course. Now Nestle don't sell cameras, but they do sell lots of *milk* products. In this case it is yoghurt we are interested in.

(Boy do I go some strange places with these "camera" articles.) It was about 1996 I think that Nestles launched a promo for their new Mio Yoghurt, a tiny little tub aimed at the very young. To encourage a parent to purchase the stuff, they were offering a camera or a pencil case, shaped like Mio the



Pic 4. They actually came in a plain brown envelope, so who knows what the neighbours thought I was getting, but this is what was in the plain brown envelope. The very colourful box for the Moo, but it really gave no clue as to the camera!

shop and used kids stuff store madly looking for Mio cameras as the one featured in this article I got on eBay last year and it cost me the grand sum of \$18 in its original box, including shipping! But the story of the Mio camera does not end there. The camera did not do well. Apparently not many kids wanted one and, of the estimated 5000 available, very few were claimed. How do I know this? I, and one other member of this society had a strikingly similar idea at the end of the Mio Cow Camera promotion.

I had a contact at Nestles in Warrnambool where I had made my abode for some years, and it is also where they make Milo. This contact was able to direct me to someone in the promotional part of the Nestle organization and it was a fact that there were many Mio Cow Cameras still in Nestle's *dairy*. The idea was to buy the remains of the cameras, and send them out to *stud* to various camera



Pic 5. The first of our cow cameras, the Nestle Mio, revealed in all its glory.

collectors all over the world, for a suitable fee of course. Unfortunately this never happened, either for me or for my *cattle duffing* partner, so we don't know what happened to all those lost little cows. **(Pic 5)** The camera itself actually has a little more to it (aside from the accurately portrayed udder shaped bit!) than the usual “kiddie camera.” It is a standard compact style 35mm camera surrounded by the less than compact cow shaped body. It has fruit all over the front of the white camera, an allusion to its yoghurt-based origins. The large orange covers the viewfinder, and there is a lever that slides the peach away to reveal the 35mm f8 lens. But it doesn't end there, oohhh no..... on the top is a red shutter release, (single speed 1/25th) a hot shoe flash, the rewind button and folding crank, and the self setting exposure counter. What more could you want.

The 35mm Mio Cow camera was a flop, Mio the second was not much better. Not exactly a Cow Camera, but with the Mio name I had to include it. It is still available today, and is a Polaroid taking a tiny pic something like the old I-Zone. (Just wait till I do my article on them!) **(Pic 6)** I've even noticed there is now a Mio phone/camera, and even a Mio GPS with a camera in it! Lets NOT go there.



Pic 6. The Polaroid Mio.

Back to Cow Cameras. I know, but we've still got a long way to go, so lets do a *cattle droving*. *Het 'em up, and move 'em out*. Only the oldies will know that one, and yes, it appears the “Mad Cow” has finally got me.



Pic 7. Yes, a Mad Cow camera!

Movin' right along, we come to that “Mad Cow” Camera. A SupaSnaps 126 cartridge using little plastic thingy, it appears they too were made in China in the mid 80's. SupaSnaps is/was apparently a chain of processing mini labs in the UK, and they sold the SupaSnap and the Snappit from their outlets. They came WITH a Snappit film cartridge that was made by Fuji. The SupaSnaps came in many colours and name variants, including “Funky Zebra”. Now didn't you really need to know that? **(Pic 7)**

Next is a really odd camera with a very strange, but sweet *tail!* Made in China by OEM whoever they may be, and strangely still available from a promotional gift house in Hong Kong, this one appeared in Israel of all places, as a give away with a box of chocolates. They were *MILK* chocolates, hence the connection. There is a logo/word/mark on the back of the camera in stylised Hebrew! (Pic 8)



Pic 8. The MILK chocolate camera.



Pic 9. The Barnyard Critter camera, featuring "Bossy" the Cow.

Back in the late 80's,

Hanimex came out with a series of character 35mm cameras designed for kids. They called them Critter Cameras. They were colourful, well featured, easy to use, and virtually kid proof. The first 3 were a caterpillar, a spider and a lion, but they became an ongoing series, and are still appearing today in all sorts of guise, mainly as characters from kids TV shows today. One of these from the early 90's was the Barnyard and while it has a horse, a pig and a chook on it, the most prominent animal grinning at you from the front-plate of this camera isyou guessed it,...a cow!

(Pic 9)

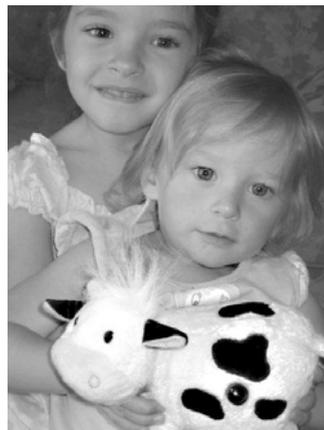
The Critter cameras have become quite collectable, and are still good users for kids, as they have a detachable winding key that also serves as a "pick" for the child proof back latch. They developed into slightly more useful cameras with the addition of an inbuilt flash in the mid 90's.

That brings us up to the mid 90,s and you would think Cow Cameras would have been *put out to pasture* by now, but not so, or maybe it is. If you do a web search for "Cow Camera" you will come up with a lot of CCTV and security type stuff designed to be used in the modern day *Dairy*. Milking is monitored and cows are tracked via these systems. (No I don't have one in the collection, and do not intend to acquire one! But they definitely qualify as Cow Cameras, in more ways than one!)

I do however have a couple -or more- of the latest development in Cow Cameras, the Cow Web Cam.



Pic 10. A devils own camera.



Pic 11. My Granddaughters Paige & Eden with one of the cute kind of Cow Web Cams.

Cam.

The computer revolution has seen the Cow Camera make quite a return as a Web Cam. You can get all sorts, and I have **only** three in my collection. The first is rather a *lot of bull* I think rather than a cow. Of quite a grim appearance it looks like something from a spaghetti western, but is IS a cow camera..... or rather a model bovine skull mounted on a curved stand, it's burnt metallic finish and light up eyes give it a very evil look. The term *El Diablo* springs to mind from those old westerns, and this is modelled on one of the "*red eyed cows*" chased by the Ghost

Riders in the Sky! (Pic 10)

My other Web Cam Cows could not be more different. Soft and fluffy, and looking more like a childs toy (Pic 11) than a camera of any kind, these are cute. They work too, but their 1.3 megapixel images are not for full screen on a large monitor. But at about \$15 including shipping out of Hong

Kong, what more would you expect? I have *coralled* only 2 of these. There are many to choose from. I liked the black and white *Friesian*, simply because it IS black and white, and the brown and white has a face just like the *jersey cow* that used to stick its head in my kitchen window over 35 years ago when I lived in Warrnambool. Now **there** are 2 good reasons to collect a camera! And now, having refrained for all of these pages, I now HAVE to find a way to include the most used phrase in bovine cliché that has not yet managed to rear its head amongst these paragraphs. Now when I write an article, I do try to research a little and come up with the facts; I think about what I will write and how I express it; I use a thesaurus if I can't find the write sorry, right word; in short I do NOT *go at it like a bull in a china shop!* I've been waiting to put that little axiom into this story for some time, and it will lead us into the finale.



Pic 12. The Cowparrazzii!

archetypical press photographer in all his glory, complete with digital SLR. There is probably some deep and meaningful hidden in this piece of artwork, but it's in my collection because it's a cow holding a camera!

(Pic 12)

So there you have a bit of an expose on the Cow Camera. The only thing that remains to be said is.... if you decide to *round up* the odd critter to add to your collection, be prepared for millions of hits if you do a Google search for "Cow Camera" as will get a thousand "genuine COW hide leather camera case" auctions, sales and even giveaways. But of course you can always take them to the next market and try to *milk* them for all they are not worth.

I think it's about time this *Mad Cow* was put out to pasture.

One of my favourite Cow Cameras is not a camera at all. It's another of those figurine type thingys that a lot of camera people collect. But this one is a little different, and a lot more up market.

Sold by "Cow Parade" a group dedicated to providing the public with "Cow Art", this ceramic statue comes in a couple of sizes, and in a couple of guises. Pictured is the larger of the moneybox variety, and it is considered true "art" and commands reasonable prices on the market. (But you can get lucky like me and pick one up for a song on eBay if it's poorly described, as this one was!) **(Pic 13)** It is by Canadian artist Jack McConnell and is rather eye catching.

Another Cow Parade item recently available is from the renowned Turkish sculptor Hakan Temur. There are currently miniatures of this cow available on the Internet at a very reasonable price, so if you want one for your collection, now is the time. The one pictured here is the large sculpture, about 10" high, and is known as Cowparrazzi. (It would fit in well above at the point where I had a cow journalist running around for Moos of the World, but I'll leave it here) a rendition of the



Pic 13. "Cowcam" by Jack McConnell.

A TREASURED JUNIOR.

John Fleming

After some years of clicking with my little box camera (Kodak London model D 1951) a big step forward was taking over my father's Kodak Junior 620 folder. This had been purchased in 1938 at Herbert Smalls camera and hobbies shop, Collins Street, Melbourne. It is the 1937 version from the Kodak German ex Nagel Werk, and has a simple two speed shutter $1/25^{\text{th}}$ and $1/75^{\text{th}}$ plus B and T, no flash synchronization. The lens is a mid range Kodak Anastigmat 105mm focal length, uncoated, with a maximum aperture of f8.8 and the pioneering use of the front cell focusing done by Kodak. It has a proper iris diaphragm with scale markings 8.8, 11 and 16, and the scale beyond allows actual stopping down to f32 at least. All this opened up exciting new possibilities to a 13 year old schoolboy eager to learn more about photography.

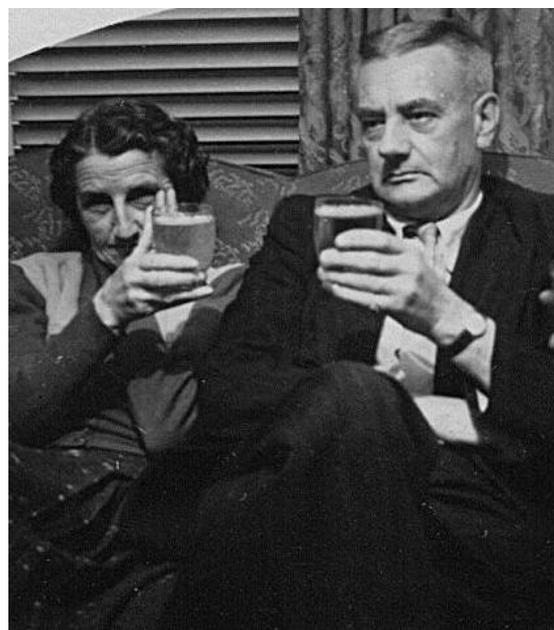


The treasured Junior and a 'Pop Photo.'

The first couple of rolls shot were unremarkable, although somewhat sharper but the turning point was the accidental discovery at a newsagent of "Australian Popular Photography" magazine, price Three Shillings. This was early 1957, on my way home from school. Lacking funds, as the tuckshop had taken my coinage earlier for a pie and a salad roll, it was next day I purchased this magazine and rushed home to read from cover to cover. This was a whole new world, a fabulous revelation! Beautiful, sharp photos, fabulous cameras and gear I had never imagined existed, and, best of all, stacks of technical talk on how to take good pictures. From then on I eagerly looked out for each new issue of "Pop Photo" and progressed rapidly, utilizing the limited capabilities of the Junior 620.



Tom Fleming and 1935 Ford V 8 Canberra.



Room Light 2 Secs At f11.

A further advancement was getting for my birthday mid 1957 a home developing and contact printing kit, made by Mr. Kodak of course. The thrill of developing a film and then printing it yourself is beyond compare, even today. Scraping up some pocket money gave me my first accessory, a spindly little "Rainbow" tubular legged tripod. Really sharp time exposures resulted, and the ever-increasing technical gains were very satisfying. I owe a huge debt to the little Junior 620, and am very pleased to still have it in full working order.

Brief history of this particular camera begins with my father purchasing it 1938 prior to a trip interstate (Canberra A.C.T) to visit cousins. A few prints from what may have been his first roll exist. The following two years though saw the trusty camera taken overseas after Dad joined the



Palestine 1942 on the Royal Enfield.



Loading seaplanes, Syria.



Fezz Please.

Army in the signals division. Fortunately I have some excellent photos from the WW2 period whilst he was in the Middle East. The Aussie troops were well catered for by D and P services it seems. When peace was announced in 1945, the camera returned unscathed, soon to be pressed into another form of service... recording family events and a newborn son.

One interesting shot from a photographic history perspective shows John Junior aged about 3 in glorious "back focus" (Good on ya Dad!) squinting into the light, BUT, the house beautifully sharp in the background belonged to world renowned Salon photographer, Dr. Julian Smith, F.R.P.S. This was corner of Powlett and George Streets, East Melbourne, the big fence being dark green. We lived opposite in a huge Victorian-era place entitled "Koorine", but sometimes called "McKackie's Mansions" as the stage and radio comedian "Mo" (Roy Rene) stayed there pre war. This photo was taken the year Dr. Smith died, 1947. A few years ago I sent copy of this shot to the East Melbourne Historical Society, and they were overjoyed to receive it as

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streetscapes are great research material. Could it be some of Dr. Julian's Pyro developer fumes wafted across the road and affected me even then?



Geelong holiday. Christmas, 1944.



Could the upstairs room be Dr Julian's studio or darkroom?

So it was the Junior 620 went on later to teach me a lot, and by 1958 I also had my first enlarger, an Australian made (North Road, Huntingdale, Victoria factory) LUSCA 120, with a French Som Berthiot 105mm lens of reasonable quality, although no match for the Schneider Componon, El-Nikkor sort of thing a

few years later. My determined effort earlier to home make an enlarger was doomed, as many parts were impossible (for a kid) to find, and the accuracy obtainable with simple hand tools laughable. I have long since thrown out in disgust the Focal book "Build Your Own Enlarger"! A further big advance technically for me was obtaining for Christmas 1958 a beautiful, almost mint 1954 Voigtlander Bessa II, with the excellent Color-Skopar f3.5 lens.

The negative quality was fabulous, but I never warmed to this camera due to the



Austin 7 car trial, Park Orchards.

stodgy, "reverse telescope" viewfinder showing a reduced image, and vast amounts of uncorrectable parallax.

I persisted with it during 1959. The camera was given away much later, minus lens, however the handsome presentation box and lens certificate survive.

Thus the modest little Kodak Junior 620, of which hundreds of thousands must have been sold in the production years 1933-40, and a version postwar, remains a favourite with me. Performance, "driven" properly, can be quite acceptable. Another triumph for Kodak too! However, I was becoming increasingly restless as 1960 approached, wanting to become more involved with this photography caper, but that's a tale for later.



Memories of the Bessa.

Question :- When is a Brownie Not a Brownie?

Answer :- When it's a Hawk-Eye of Course!

Or What should I collect?

By Lyle Curr

Kodak is known for its sometimes *very* strange nomenclature. It tended to go a little crazy at times, and its system for naming, and even numbering some of its cameras was... well actually, no system at all. Progression of names for new models of the same camera was rarely logical; the same camera carried different names for export or the home market; the same camera had to be renamed occasionally as the original translated badly overseas; and other somewhat unexplainable circumstances make it very difficult to logically place a Kodak camera in the scheme of things just by its name. I know of one instance where a Kodak camera that had the name moulded into the bakelite inside actually had it scrubbed out by hand in the factory because the name had been changed on the printed faceplate!

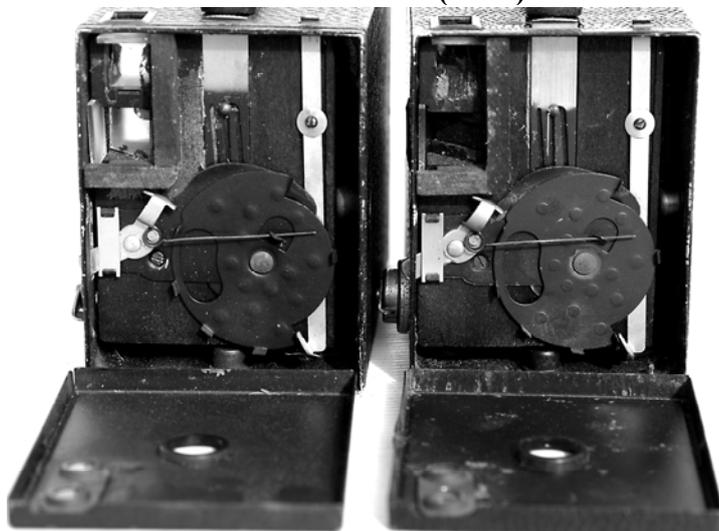
And apparently sometimes, it was simply just easier to use **exactly** the same camera, cover it with a different material, and stamp different letters into the carry strap, to create a completely new line for the market.

That's what happened with the two cameras? ...eeerrrr one camera???, aaahhh, Brownie???, eerrr Hawkeye??? we are about to look at. These 2 cameras are more alike than any other 2 Kodak's I have seen side by side; in fact they are **the same** camera, but occupy completely different spots in your – and my collection.

The basic camera, the #2 Brownie had been around since 1901, but had always been made of wood and jute card. The Model F was the first version to be **almost** all metal, aluminium actually, despite the fact that it was advertised as "ALL" metal. It was introduced in 1924. Surprisingly – or maybe not!- the # 2 Cartridge Hawk-Eye was also introduced at the same time. **(Pic 1)**



Pic 1. Pick the difference. The #2 Brownie model F and the #2 Cartridge Hawk-Eye.



Pic 2. You simply could not pick the difference with the front off. The Hawk-Eye, on the right, is actually missing the reflecting mirrors from the viewfinders in this pic.

It was a very basic box camera. (I am going to refer to the camera in the singular in this article, as it is really only one camera!)

It had a simple meniscus lens, with 3 simple hole apertures on a pull up slide. A simple rotary shutter (**Pic 2**) with a pull up slide that placed a stop in the path of rotation gave you time exposure. A simple "flip/flop" everset shutter release on the side, to make it simply a simple camera.

Internally was simply a block of wood into which the lens was set, and the shutter was attached to the other side. **(Pic 3)**

The camera has one tripod socket, on the side for horizontal format pictures; after



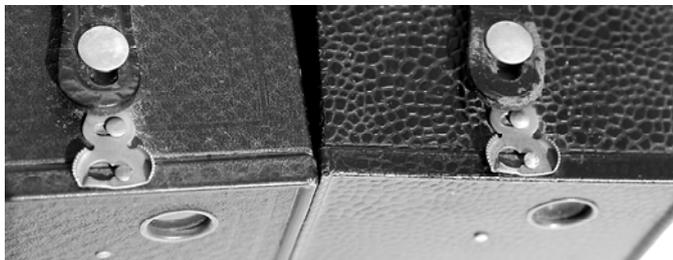
Pic 3. Inside both cameras.



Pic 4. Tripod sockets on both cameras. This also shows the difference in coverings and edge trim.

all it does have time exposure, so a tripod would be handy. (Pic 4)

The early model of the Brownie Model F had a strange, elliptical back catch that actually clasped the back closed in a cam like arrangement. The whole back came off the camera, and was positioned for closing by slotting 2 pins on the body into holes on the bottom of the removable back. (Pic 5 & 6)



Pic 5. The unique back latch. Well uniaue to BOTH of these cameras!



Pic 6. The pins and holes to position the back.

The only real difference, aside from the actually names, is the type of covering on the camera body. In fact, as I sit here at my computer writing this, I have just received an



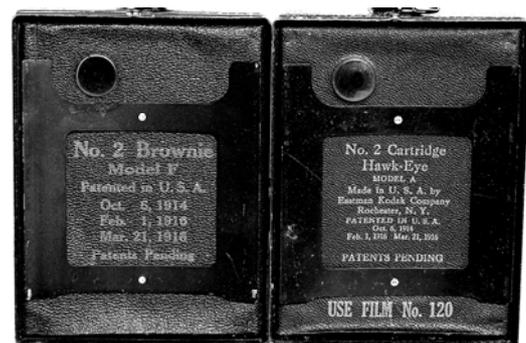
Pic 7. The "Lizard Skin" patterned covering, and pressed metal edge with the same pattern.



Pic 8. The carry handles. Different shane-and auality.

email from a very enthusiastic camera dealer in the USA. He has actually listed one of the Hawk-Eyes that we are discussing as a "RARE, Lizard skin pattern covered Kodak Box Camera" (Pic 7) The Lizard skin covering is a feature of a number of coloured Hawk-Eye cameras, but this one has the black painted edge of the Hawk-Eye with the "Lizard skin" pattern pressed into it as well. The pressing of the camera edge to match the covering appears to be a unique feature on a Kodak camera.

Other differences are the actual shape and quality of the carry strap, (Pic 8) and the individual ID on the inside back of the camera. This Hawk-Eye is one of the very few Hawk-Eye boxes to be identified other than on the carry strap. As this strap is of poor quality it is very often missing. Hence many Hawkeye box cameras are sold as Brownies. (Pic 9)



Pic 9. Interior ID on both cameras.

The Brownie also has a stamp on the rear exterior of the camera. (Pic 10)

The Hawk-Eye was a premium camera. Not premium as in the best quality, but premium in the sense that it was made for premium or promotional use. Hence it is as much a lesser quality camera as they could make it. The savings in quality were in trim, rather than in basic construction, but it still means that the Hawk-Eyes tend to not survive as well as the Brownies, and are rarely found in good condition today. (The fact that there were very few made compared to the Brownie also helped!)



Pic 10. Back stamp clearly visible on the Brownie.

But the rarity of the Hawk-Eye model does not make it any more desirable. In fact Hawk-Eyes appear to be non-entities as far as collectors are concerned. You may be surprised to know that the humble Box Brownie,

particularly early models, have increased quite dramatically in value over the last 2 or 3 years, and that there are many more Brownie seeking collectors out there than there used to be.

But not so for the poor old Hawk-Eye. So if you are looking for a branch of collecting where you might pick up an unusual camera at a bargain price, give some thoughts to Hawkeyes. Notice I have left the hyphen out of Hawk-Eye. The nomenclature of Hawkeye's is just as screwy as the naming of any other line of Kodak cameras.

I hope I may have piqued a little interest, and a few more people will start adding Hawk-Eyes, or Hawkeyes, to their collector's shelves. But the full Hawkeye chronicle is a whole other story.....

Happy Hunting,

Lyle Curr

“Antique and Classic Cameras”

by Harry Gross

Reviewed 49 years later by Lyle Curr.

“Antique and Classic Cameras.” Now there are few books around with that or a similar title, but this one is a bit different. Opening the book for the 1st time, I naturally went to the inside front cover flap synopsis and its initial claim startled me a little.

The first statement was, “A first of its kind; and one that is bound to attract the attention of photography buffs all over the world.” Here is the standard handbook for the ever growing number of collectors of antique and classic cameras, lenses and photographic accessories”

Published in 1965 simultaneously by Amphoto, New York, and Ambassador Books Toronto, this IS one of the earliest books devoted to collectible photographica I have seen.

I doubted its claim until I looked through my reasonably extensive collecting library, and there is not much specifically aimed at the camera collector that predates this tome.

The author writes in his preface, “It is my hope that this book will create interest throughout the country in the collection and preservation....etc. etc.”

I don't know this Harry Gross at all, but there is this niggling feeling in the back of my mind that I've seen his name somewhere before.

192 pages, 10" x 7¼" format, it is a reasonably large book, but not quite coffee table. Eight chapters that start with “The Fascination of the Camera” and goes right through the collecting hobby, sources, History of Photog. etc to the final chapter- “Its Up to You.”

192 illustrations illuminate the volume, all well reproduced in B&W, and most are nearly 1/2 page size.

There is some great stuff on Daguerreotypes and really old processes.

The text is well written and obviously comes from the heart of a guy who really loves his collecting but he is enamored with the term “Classic” and every second camera mentioned is described as such.

The cameras are also used to illustrate his collecting techniques and his historical treatises, rather than in any sort of ordered historical significance. This becomes a bit tiresome after a while, and tends to make the reading a bit disjointed. Also the captions leave a bit to be desired. Apart from the overuse of “classic” there is little information given about the actual camera, heritage, or manufacturer.

There are a couple of good chapters on images, Stanhope's, light meters and other bits and pieces that don't rate much in the more modern “collector's” guides

Despite some of its shortcomings, it really is a remarkable book, with lots of pic's of rarely seen cameras, and a lot of mouth watering stories of finding absolutely fabulous stuff prior to 1965.

I've searched various book dealers on the Internet, but have been unable to find any other copies available, but keep an eye out for it, it was well worth its \$89 price tag.

Happy Hunting, Lyle Curr.



Meet Bob Showers, our new President inside this issue. (And details about his latest acquisition!)



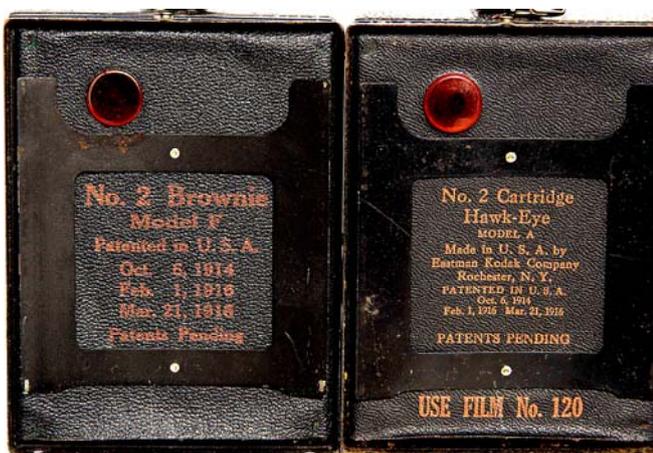
Who recognises this from Geoff Harrison? No! It's not a circular saw. The answer is on page 19.



Caught in the act! Member Stefan Sztromajer hard at work photographing the AK 8 for his article inside.



Mimmo Cozzolino addressing members at our August meeting.



Lyle Curr delves into when a Brownie may not be a Brownie!



John Fleming relates the tale of a Treasured Junior.