

BACK FOCUS

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

Issue No. 90

September, 2013



*The DALKA.
Part 1 of an Australian Story from John Fleming.*



*Part 1 of the Art Deco Folding Kodak
From Lyle Curr.*



*Geoff Harrison visits Eric Evans, a 'Wood & Brass' collector in
Sheffield, Yorkshire in the U.K.*



*Paul Boon finds some Camera Museums in
Outback Far North Queensland.*



Herb Parker gives a few tips on collecting some rare cameras on the cheap!



THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

ABN 55 567 464 974

OFFICE BEARERS OF THE SOCIETY

PRESIDENT: Bob Showers (03) 9435 3056
SECRETARY: Margaret Mason (03) 9836 3719
COMMITTEE: Ian Carron (03) 9435 5659
WEB MASTER: Rod Reynolds (03) 9853 7821

VICE PRESIDENT: Ken Anderson (03) 9457 1985
TREASURER: Kevin Saunders (03) 9808 8692
Paul Ewins (03) 8802 4713
Brian Hatfield (03) 9898 2014

Gerry Liedtke (03) 9329 5850

LIBRARY: Now held at AMRA Hall.

BACK FOCUS EDITOR IAN CARRON (03 9435 5659)

Editorial Matters & Back Focus Submissions to:-

Ian Carron, 10 Bicton Street, Greensborough, Victoria, 3088 Australia

Email: backfocus@apcsociety.com.au If in doubt, please request details for article format required for submissions.

Society e-mail address: secretary@apcsociety.com.au

Web Site: www.apcsociety.com.au

Address all **Society** correspondence to:-

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

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

Hall Open Midday. Meeting commences approx. 1pm.

Membership Subscription, Local & Overseas \$30.00 per annum

Send Subscriptions to: Kevin Saunders, P.O. Box 207, Burwood, 3125.

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

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

BACK FOCUS
PROUDLY PRINTED BY

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



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

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

10% Discount

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

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

Notes from the desk of the Editor:

This issue sees the first part of a new series documenting Australian Photographic Manufacturing Industry. It begins with the DALKA story. Member John Fleming has put an incredible amount of work and research into this (and others to come), searching through old phone books on disk, Ancestry.com, and mailing up to 50+ letters at a time to track down management, employees and descendents. Even the humble DALKA appears to have had a variety of variants. We know there were two different faceplates made, one early for 120 films, later changed to 620... may have been other slight differences. Anyone with a DALKA, instructions or packaging who could send photos (faceplate, where the camera is concerned) to John Fleming at oldercarrepairs@bigpond.com would greatly assist in this valuable research.

Nice to see that three new faces have joined the committee, all volunteered to assist, didn't have to be dragged kicking and screaming! Good to see that spirit of cooperation is alive and well. We do need a new hand to take over the reins of Market Organiser though and, if someone in our ranks is willing to give this a try, 'on the job' training will be given. Please contact a committee member if you are willing to help out.

A "Bumper" issue this month with forty pages of what I trust will be a little of something for everyone. Thanks again to all who contribute to Back Focus. Till the next issue, my Best Regards to all our members and readers, Ian. Ed.

Index to This Issue:

The Dalka Story. Pt 1.	3	Meet Gerry Liedtke	10	Wood, Brass and Wolverhampton.	13
Camera Museums in Nth Queensland.	16	DSLR Conversion.	19	Art Deco Folding Kodak.	20
Testing for Infinity.	23	Visit to Niépce.	24	Kodak Instant.	27
Kodaks Kolorful.... Collectors Kit.	32	The Chaika.	35	Rare Cameras on the cheap!	37

Harry Clive Wilson Ditchburn was born in the Victorian provincial town (now a city) of Ballarat in 1902. Sometime before World War 1 the family moved to live in the historic Melbourne bayside suburb of Williamstown-no doubt to facilitate father Sidney Ditchburn's job as a boilermaker at the nearby Victorian Railways Newport workshops. **Pic 1.** Young Clive (as he preferred to be called) had a brother, Sidney and a sister, Essie.

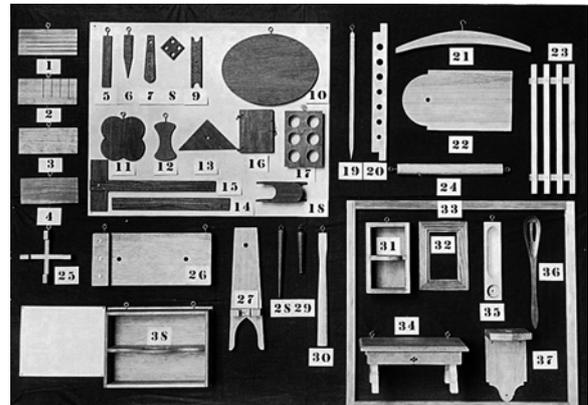
From an early age Clive Ditchburn developed a keen interest in mechanical and optical devices and soon acquired a camera and was processing his own films and prints in a makeshift darkroom. Both the Ditchburn boys excelled at sports and Essie took a special interest in tennis. Clive was a good target shooter, later winning the "J. Anderson Trophy" at the Williamstown Rifle Club on 3rd October 1925. He also appeared in local stage productions with the "Forget-Me-Not" theatre company, as actor and

vocalist. As soon as he could, Clive obtained an old motor car and eventually had it running well. A brief note in the Williamstown suburban newspaper mentions he was fined 10 Shillings for "not displaying number plates"!

Another young man around this time making his mark in Melbourne was Stephen William ("Will") Gwillam. Born 1901 in Toowoomba, Queensland, Gwillam had become an expert carpenter, being interested in wood crafting (or Sloyd as it was curiously known) whilst in secondary school in South Yarra. **Pic 2.** As an apprentice he quickly found employment with Melbourne's leading builders. Will had natural leadership qualities and became involved in YMCA activities, and during the infamous Melbourne police strike of November 1923 he was a volunteer civil warden. **Pic's 3 & 4.** Grandson, Tony Smith, still has the wooden baton Will made for the occasion.



Pic. 1 The Newport Victorian Railway Workshops in 1912.



Pic. 2 Some samples of wood crafting known as "Sloyd".



Pic. 3 Special civil wardens with batons during the 1923 Melbourne police strike.

MELBOURNE POLICE STRIKE.

GANGS OF HOOLIGANS LOOT MANY SHOPS.

250 CASUALTIES TREATED AT HOSPITALS.

STRIKERS WILL NOT BE REINSTATED.

800 POLICEMEN REFUSE DUTY.

NAVAL AND AIR FORCE LEAVE CANCELLED.

PEOPLE ASKED TO KEEP OUT OF STREETS.

Pic. 4 Front page of "The Argus" newspaper...

there were serious riots and looting.

Meanwhile, a few streets away from the Ditchburn family in Williamstown lived young trainee optical technician Reginald Ernest Trist. He was just old enough to have done a few months Army service in 1918, and like Clive Ditchburn, had a passion for technical things. **Pic 5.** He could often be seen running around the streets scaring everyone (and himself!) on his large, heavy, 1000cc motorcycle and sidecar. The big motor cycle outfit may have saved Reg Trist's life too, as he was riding through the city on New Years Day 1925 when a carelessly driven motor lorry came out of a side street and knocked him to the roadway. A passing taxi driver came to his aid and drove him to the Melbourne General Hospital. He was admitted with head injuries, kept overnight, and allowed to go home... a very lucky escape.



Pic. 5 Reginald Ernest Trist, circa 1918. Photo courtesy Don Trist.

carpenter/builder Will Gwillam. During the 1930's Reginald Trist began a long association with the respected firm E. Wood Optical, **Pic 7**. Stephen William Gwillam became a fully accredited "Master Builder" and clever engineer Clive Ditchburn went from strength to strength, displaying a dazzling array of skills. By the end of the 1930's Clive had resettled to the Melbourne northern suburb of Preston.

Patricia Dyer (née Ditchburn, Clive's daughter) recalls happy sing-alongs around the piano at home ("Dad had a good voice") and also remembers being in the backyard shed darkroom watching with interest photographs appear from nothing on a blank sheet of bromide paper in the developing dish. Picnics and seaside trips were undertaken in the family 1929 Essex tourer that was tuned to perfection. It was soon discovered Reginald Trist the optometrist had also settled in Preston. When World War 2 began in 1939, Clive Ditchburn was declared medically unfit for active service... his hearing in one ear had deteriorated somewhat (probably due to noisy engineering environments) and there were signs of minor thrombosis of the left leg.

Soon after Australia entered the war, essential supplies, munitions and equipment became unavailable from overseas. These would have to be manufactured locally. Fortunately, a few very talented people accepted the challenge. A major requirement arose for various "optical munitions",



Pic. 8 Professor Stanley Leonard Martin. Photo courtesy RMIT.

including gunsights, rangefinders, spotting telescopes, aircraft bombsights, and even aerial camera lenses. A serious obstacle first had to be overcome as Australia until 1940 had never manufactured optical glass! There had been, though, activities close to this field. Stanley Leonard Martin was Professor of Physics at the Royal Melbourne Institute of Technology (RMIT) for almost 40 years from 1928 and had established spectacle lens grinding courses there. **Pic 8**. This was a stepping-stone for many into more serious optical work.

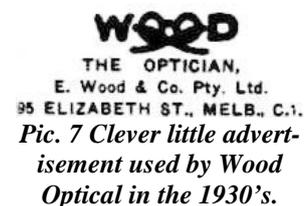
The Government formed "The Optical Munitions Panel" headed by Professor T.H Laby, physics department, Melbourne University. Working quickly, from the briefest of technical information, Professor Hartung in Melbourne in collaboration with Australian Window Glass (AWG) in Sydney began to produce very high-grade crown and flint optical glass from November 1941. **Pic 9**. Starting from nothing, the mechanical and optical components of bombsights,

Around this time Clive Ditchburn and some friends had formed a motoring club. They organized weekend tours and held dances in the local halls and Clive's photography had now grown to include shooting cine film! In a "Williamstown Chronicle" newspaper report for early 1926 he is quoted as being "The Williamstown Motor Club's photographer and moving picture producer". **Pic 6**. Motion picture films he took at club outings were later shown in the hall at interval during dances. Being 1926, it is doubtful he was using the just released in USA 16mm reversal gauge... more likely he was shooting traditional 35mm. These steps involve exposing the film as a negative in the camera, processing it, and then contact printing it to another roll of film to make a positive for projection. It's quite feasible he made his own camera, printer and projector.

MOTOR NOTES.

On September 4 last the Motor Club held its second dance in the Talbot Hall. Like the first, it was well-attended, and all those present spent a very enjoyable evening. Claude Hall's orchestra made the evening seem too short with its haunting melodies. During the evening the club photographer, Mr. C. Ditchburn, showed moving pictures to a very attentive and appreciative audience. The pictures took in the activities of the club at preceding runs, and are improving beyond all measure. The hall was decorated in an appropriate manner, the various motor products being well represented in the way of banners, posters and pennants. To the winners of the Monte Carlo fox trot prizes were awarded.

Pic. 6 Publicity for the Williamstown Motor Club in 1926. From the "Williamstown Chronicle".



Pic. 7 Clever little advertisement used by Wood Optical in the 1930's.

rangefinders, sighting telescopes and lenses were made by 25 different Australian firms and university facilities. One of the many sub-contractors was Reginald Trist at Wood Optical.

Pic 10. There were 43 different types of optical instruments wholly made in Australia and the total number produced 1941-45 was 26,237.

In 1942 Sir Laurence Hartnett visited the USA and whilst there accepted an order from America for 2,000 lenses and 5,000 prisms. The Australian made items were delivered on time by September 1943... an amazing effort considering the Australian optical glass industry was less than 2 years old. A further American order for 1.3 MILLION items had to be declined due to a lack of capacity! At the same time as the growth in optical munitions, Australia was also building entire aircraft, bombers and fighters. Again, many firms contracted and sub-contracted making parts.

gether. The separate sheets of glass are placed in a delicately constructed furnace, and they gradually form a block, from which the prism may be cut. One prism which was made by Mr. Trist, of W. Wood and Co., has been thoroughly tested and proved to be of exceptionally high standard. The surface of the prism was flat to one hundred thousandth part of an inch, and the right angle correct to one minute.

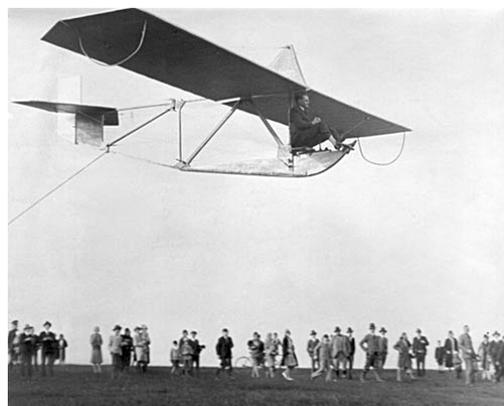
Pic. 10 From a 1942 news item praising Reginald Trist's prism making at Woods.
Courtesy Don Trist.



Pic. 9 At Melbourne University in 1942 Professor Hartung makes optical glass.

Photo: University of Melbourne Archives.

One of the competent and experienced men then in the air force was William Raymond Garrett, a Melbourne photographer and photo goods importer and a commercial pilot pre-war. **Pic 11.** Garrett had, in his youth, trained at RMIT and knew Professor Stanley Martin, and he also had done optical work and the lens-grinding course. He was a man of many facets and skills, and quickly rose to the rank of Group Captain. **Pic 12.** For transport around the various military airfields, he constructed from discarded odds and ends a mini motor scooter and later an episcopes for projecting from books, by means of 45-degree mirror and lens, drawings of enemy aircraft. This was used in pilot training.



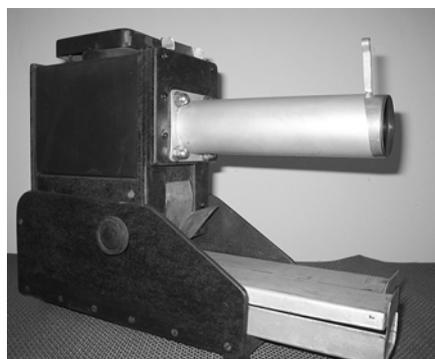
Pic. 11 William Raymond Garrett testing a new glider in 1930. Note the suit et al!

Photo: Victorian Gliding Club.



Pic. 12 Group Captain William Raymond Garrett in 1943.

Photo: Mallala Museum.



Pic. 13 Garrett's hand built episcopes used at Mallala RAAF base wartime.

Photo: Mallala Museum.

After the war, Garrett again became an importer and distributor of photographic goods, and set up a photo chemical manufacturing business (W. R. Garrett & Co in Doncaster, Melbourne). He supplied Ilford in Australia and in the 1950's became Managing Director of the newly formed company Ilford (Australia) Pty. Ltd.

For Clive Ditchburn the onset of war meant a turning point when he decided to set up a small engineering business near to his home. This was based in a former grocery shop and attached dwelling at 377 Bell Street, Preston. **Pic 14.** It was on the south side between Blanche Street and

Peter Street. A large shed in the backyard behind the dwelling was converted into a machining shop. The property had a rear entrance to Isaacs Street, which runs parallel to the Bell Street frontage. Clive's expertise soon had him with a military sub-contract making parts of a sighting telescope of the sort employed in tanks such as the Matilda Mk II. **Pic 15.** One of Clive's friends, Thomas Rookledge, was a fellow member of the Masonic Lodge and often visited the small engineering

shop with his young son Donald. Don, then about 11, had an enquiring mind and recalls vividly: “Clive Ditchburn at work on the lathe, fashioning the barrels of the telescopes. I was fascinated as it



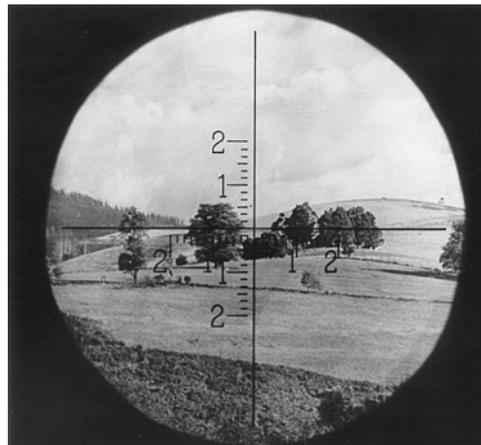
Pic. 14 The shop at 377 Bell Street, Preston as of 2013.



Pic. 15 Australian made sighting telescope & original box.

was the first time I had ever seen a lathe working. Then he would put them through a type of oven in a process to blue the barrels for rust protection”. He adds “We knew it was some sort of military equipment and hush-hush---a bit

secretive”. **Pic 16.** It is a reasonable bet Reginald Trist may have had some input crafting the optics of these units as it is claimed Aussie scopes made using plain spectacle glass were better than the English version using genuine optical glass! Clive’s daughter, Patricia, remembers her father having for many years at home “...a big telescope, sometimes set up in the backyard for stargazing”. Could it have been a surplus or improved version of the wartime telescope?



Pic. 16 The actual view through the sight!
Photo: University of Melbourne Archives.

Toward the middle of the 1940’s, Ditchburn joined forces with another local engineer, Henry Liepold, to form a new company called “Tubecraft Engineering Co.” and they secured larger premises a few blocks further west along Bell Street, numbers 446/448. These were two adjoining



Pic. 17 Tubecraft Engineering Co, later Dalka Industries Pty Ltd 446/448 Bell Street, Preston in 2013.

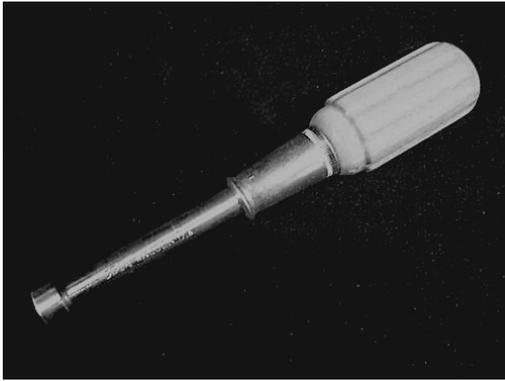
shops built at least early 1920’s, and again, at one stage had been a greengrocer’s, then perhaps a butcher (Don Rookledge saw tiled walls “...just like it had been a butcher’s shop”) but it had a large yard behind it and also an attached timber dwelling which was sub-leased to a Mrs. Wimmer... a lady who later was quite helpful to the factory occupants. **Pic 17.** As peace loomed, other engineering contracts arrived, including making the convex round glass clock faces for the new “Westclox” Australia factory. Again, the very observant Donald Rookledge, now 13, was there and noted how it was done. “There were plaster male and female moulds and the round glass was heated in a furnace until it was pliable, then pressed between the

moulds to the desired shape. (**Pic 17a.**) After that it was allowed to cool very slowly to anneal it. I well remember the great heat”. They had also started to make at the new factory “Spintite” wrenches (small hexagonal sockets attached to a tubular shaft and a screwdriver type handle... an American invention of the 1920’s) and telescopic tubular truck and car aerials.... post-war motorists would surely want a car radio? **Pic 18.** Looking also to the future, Clive Ditchburn had designed and made some sets of the modern tube steel kitchen chairs and tables, but was unable to obtain the new wonder sheeting called “Laminex”. New directions were calling though when in December 1945 the partnership of Liepold and Ditchburn was dissolved, Clive continuing the business of



Pic. 17a A Westclox ‘Big Ben’ showing the convex glass face.

Tube Craft Engineering Co. at 446/448 Bell Street as sole proprietor. Daughter Patricia summed it up recently: “Dad made all the money and Henry spent it!” **Pic 19.**



Pic. 18 Typical “Spintite” wrench.

NOTICE is hereby given in accordance with the provisions of the Partnership Act 1926, that the PARTNERSHIP heretofore existing between Harry Clive Ditchburn, of 50 Hotham street, Preston, and Henry Liepold, of 31 Stafford street, West Preston, carrying on the business of engineers and manufacturers, under the style or registered business name of “Tube Craft Engineering Company,” at 446 Bell street, Preston, has been DISSOLVED by mutual consent as from the first day of December, one thousand nine hundred and forty-five, and the said Harry Clive Ditchburn, will continue to carry on the said business under the said name of “Tube Craft Engineering Company” on his own account, the said Henry Liepold having retired from the said partnership. Dated this 13th day of December, 1945. HARRY CLIVE DITCHBURN, HENRY LIEPOLD. Raynes Dickson, Kiddle, & Briggs, solicitors, 15 Queen street, Melbourne.

Pic. 19 “The Argus” December 1945. Ditchburn & Liepold part company.

Industry reverted to normal with the war over and there arose a renewed optimism.

Another entrepreneur was Albert Charlesworth, an expert in the rubber trade. He had served in World War 1, right at the battlefield tending to the troops in his role with the

YMCA comforts division. For this he was awarded an MBE (Member of the British Empire) and mentioned in dispatches. In the 1930’s and 40’s he continued his interest in YMCA affairs, becoming the Honorary Chairman of the YMCA in Australia. As a partner in Kenny-Charlesworth Rubber in Richmond he had perfected Australian gasmasks and manufactured other military equipment. In 1946 Albert Charlesworth severed his previous partnership to start a new company in Australia, “Binlatex Pty. Ltd.” to make foam rubber products.

Pic 20. The new factory was in Port Melbourne and on the board of directors were Geoffrey Charlesworth (Albert’s son), James Kittson (a Ballarat dairy executive and politician) and a fellow wartime YMCA committee member, master builder Stephen William Gwillam. Further, Will had built Albert Charlesworth’s new house in Balwyn in 1939... they were close friends by now. Announcing the formation of “Binlatex” in 1946, Albert Charlesworth suggested, “...It is only the first of a number of new companies to be set up”.



Pic. 20 Albert Charlesworth in 1946. Photo: Dickinson-Monteath Studio.

Even whilst he was busily crafting parts of the wartime sighting telescope and other essential items, Clive Ditchburn was thinking ahead. Much time was spent in his cramped little home workshop in Hotham Street. The past 5 years had demonstrated what could be made, and being a competent draftsman as well as engineer and inventor, plans were emerging for a new project.



Pic. 21 Rosebud, Christmas 1947.

Patricia Ditchburn, front left. Alan Clerke, 3rd from right front row, Barbara Ditchburn, extreme right front row.

Photo: courtesy Alan Clerke.

As New Year 1947 rolled in the Ditchburn family were ensconced at their holiday camping site at Rosebud, a seaside village some 75 km southeast of Melbourne. Hundreds of families continue this tradition today! As usual, next to the Ditchburn campsite was the Clerke family. **Pic 21.** Harry Clerke had started his working life on the Melbourne wharfs and later moved into transport with the firm McMillan and Caddy. Harry’s self-taught mechanical and woodworking skills were a bonus given the well-used pre-war trucks he drove. He was competent, well-liked and good company. There was always plenty for the children to do at Rosebud, and Harry’s son Alan especially remembers being taught to play

badminton by 15-year-old Patricia Ditchburn. **Pic 22.**

Despite the idyllic holiday atmosphere, Clive Ditchburn was itching to return to 50 Hotham Street and his backyard workshop where there was an “unfinished project” waiting. Even essential paperwork was pushed to one side. Bruce Candy, just out of wartime Navy service, was a young man then working with his father’s firm of chartered accountants, E. C. Candy & Co. Edwin Carne Candy was born in Collingwood, Melbourne, in 1892 and had built up a respected business in the city. **Pic 23.** Clients included Tubecraft Engineering Co., and Bruce Candy was entrusted with driving out to Preston to collect all Clive’s accounts, invoices, correspondence etc, and return with it to the city office for attention. Bruce says: “Clive hated paperwork and officialdom, deeming it hampered more productive inventing and engineering”. Patricia Ditchburn’s comment recently was: “Sounds like Dad”! According to Bruce Candy: “I well remember walking down the driveway through the narrow machinery shed to see Clive and collect the



Pic. 22 Patricia Ditchburn at Rosebud 1948 snapped on Harry Clerke’s Dalka.
Photo (contact print) courtesy Alan Clerke.



Pic. 23 Edwin Carne Candy, accountant, taken 1936. *Photo: Allan Studio.*

paperwork. It was all squashed into several large glass preserving jars, some of the letters unopened”. Bruce took this back to the city office. “We cleared a room, closed the door, and two of us would extract the crumpled paperwork and spread it over the entire floor in chronological order and degree of urgency!”

It is little wonder the paperwork took a back seat... Clive Ditchburn was refining his working prototype “Dalka Candid” camera. The meniscus lens for the Number One prototype was designed and made by optometrist Reginald Trist, an old colleague in Preston. When he wasn’t perfecting the trial camera (beautifully machined out of hardwood) the day-to-day work continued at the general engineers shop, 446/448 Bell Street. Towards the end of 1947, Reginald Trist’s 17-year-old son Don had finished school and was pondering an occupation. Upon his father’s suggestion, he joined Clive Ditchburn’s workshop with a view to maybe becoming an apprentice fitter & turner.

Don clearly remembers a day early in 1948 (Maybe February or early March) when Clive Ditchburn arrived at the workshop grasping his prototype wooden “Dalka” and proclaiming, “Listen everybody, we are going to build cameras here!” **Pic 24.** Don was puzzled at all this and wondered why a WOODEN camera? But after those few months in the workshop, Don realized a lathe and fitting and turning wasn’t his calling and left to seek other employment. Had he stayed a few more months though, he would have witnessed a little bit of history. A fascinating tale was about to unfold. Ironically, some years later Don Trist spent the rest of his working life at Kodak (Australasia) in nearby Coburg.



Pic. 24 Front door (left) for 446/448 Bell Street, former Tubecraft Engineering Co. & Dalka factory.
Right hand door sealed since 1948!

Much time had been spent drawing to scale the plans, then hand crafting a working prototype camera. It was a simple eye level 6x6cm affair, having a rather short 66mm focal length single element meniscus lens and a curved film gate to minimize the host of design problems associated with such simple lenses. The styling had influences of the late 1930's and some art deco ribbing, and to be truthful, a LOT of influence from what we know now as the "Chicago Minicams", and especially the Falcon Miniature. The camera was designed to be mass-produced from rigid polystyrene, still radical for 1948. This plastic idea evolved from work done during the war when various small items for aircraft were fashioned by injection moulding. One company involved in that work was Liberty



Pic. 25 Liberty Plastics factory was here in Thornbury 1948.

Plastics, set up in 1936 by Messrs. Anderson & Poulton to take advantage of the surge in popularity of plastic ware and art deco products for the masses. **Pic 25.** These newer "plastics" took the place of the very brittle Bakelite and are easily injection moulded by squirting the hot plastic into the mould, then hardening it by cooling. Nevertheless, it was a brave choice of Clive Ditchburn to take this step for an item such as a camera, which was more associated with leatherette and chrome and "substance". Mass production though would require considerable capital and some sub-contracting. There were small intricate parts that couldn't be made in quantity at 446/448 Bell Street!

It's still a little unclear who was the catalyst, maybe the go-between, but some familiar names crop up in the foundation of Dalka Industries. Undoubtedly Clive Ditchburn would have been canvassing for financial backers and news would have reached receptive ears. The accountant Edwin Candy would have had many other clients post-war who would perhaps be looking at



*Pic. 27 Clive Ditchburn in 1953.
Photo courtesy Patricia Dyer.*

new ventures, and remember that news item where Albert Charlesworth stated when forming his Binlatex company in 1946 "... it's only the first of a number of firms to be set up...". **Pic 26.** Yet another link may be the solicitor Alan Wainwright, close to E. C. Candy in Little Collins Street Melbourne. And most certainly there is evidence to show the St. George Masonic Lodge in Preston, where Clive Ditchburn was a member, had much to do with who became eventually involved as shareholders. One thing is very clear though: at 9-30 AM on Monday March 15th 1948, at the city offices of Alan Wainwright & Co, Solicitors, Harry Clive Ditchburn (**Pic 27**) and Edwin Carne Candy arrived with the express purpose of creating a new company to mass produce cameras at 446/448 Bell Street, Preston, Victoria, Australia. With a cast of (seemingly) thousands, the all-dancing, all-singing **DALKA SHOW** was about to hit town!

New Rubber Distributing Company

Charlesworth Distributors Pty Ltd, distributors of rubber and plastics, is to be registered with nominal capital of £10,000 in £1 shares. Directors will be Messrs Albert and G. E. Charlesworth.

Mr A. Charlesworth recently severed his connection with Kenny, Charlesworth Rubber Pty Ltd, of which he was managing director for 12 years. The new company is the first of a group he will promote in the near future.

*Pic. 26 Announcement of "Binlatex" in 1946.
From "The Argus" newspaper.*

DALKA INDUSTRIES PTY. LTD.
MANUFACTURERS OF HIGH-CLASS OPTICAL GOODS

The DALKA story will continue.....

Those Lazy, Hazy, Krazy Days at Kodak.

(Nearly Gone, But Not Forgotten!)

Gerry Liedtke

Trained as an instrument maker in Germany, I made it to Australia as a young twenty something year old in early 1961. I managed to obtain work in my trade, and repaired motor and aircraft instruments, till I applied for a job at Kodak here in Melbourne. My life had already included some momentous decisions, including the one to emigrate, leaving behind my old life, but the day I decided to try and get a job at Kodak was the start of turning me into a true blue Aussie.

I sure remember after all those years the day I turned up for my interview as a camera technician. It was at the Head Office in Coburg. Up the stairs to the mezzanine floor, and past a bronze plaque featuring a bust of "George Eastman". This left a lasting impression on a young man way back in 1965. **(Pic 1)**



Pic 1. Bust plaque of George Eastman in foyer of Kodak Australasia's Head Office.

Many years later, in 2008, I happened to walk up those same stairs again. Power was turned off, and dust had settled everywhere. Kind of an eerie feeling pervaded the soon to be demolished building. I was there with my then employer, Malcolm Richards of "Cameraquip". We were there to dismantle a large 35mm cine-projector and its associated accessories situated down in the basement.

Around us, all the other buildings, and there were quite a few, were empty and waiting to be *bulldozed*. What a sad thought.... and sight! We were practically the only ones around beside the security guards. I glanced across to the building where I used to work, and it bought back only pleasant memories.



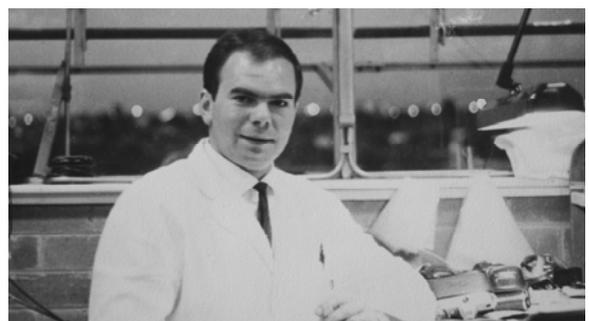
Pic 2. Building 17, Kodak Coburg.2008, just before demolition! Even the rubbish bins are empty. I used to work there.

Sure enough, the bust of good old George was still there, and I even found the office where a Mr. Barker had interviewed me 43 years ago! It sure turned out to be a great company to work for.

I started on the 12th April 1965 at the Service Department in Building 17, Federal Distribution Branch. **(Pic 2)** We were five technicians: 2 Aussies, 2 Germans and 1 Hungarian. **(Pic 3)** (See, multiculturalism, even then!) Our office staff consisted of one supervisor, one spare parts manager and 2 office girls.

We all got along extremely well, and

were indeed a happy lot. All of us camera technicians were kept very busy, not only with the most common still and movie cameras, but also now with the popular and very many "Instamatic 126" drop in cartridge cameras, which were new on the market. By the way, management always appreciated and rewarded their staff if we had any suggestions regarding improvements and safety. They also listened to any complaints we may have had.



Pic 3. One of the German technicians that worked in Bldg. 17... Me.

By far the most troublesome camera proved to be the "Instamatic 400", which had a film transport fault. The clockwork motor drive was quite a challenge but

it provided us with numerous hours of well-paid overtime for many months repairing them. **(Pic 4)** They came into us in the hundreds, from all over the southern hemisphere, all with the same problem. Those damn windup motor and transport mechanisms. So I made a written suggestion, with drawings and details to the company head office of Eastman Kodak in Rochester in the US. It



Pic 4. A film transport problem plagued the Instamatic 400.

was a simple rectification of the fault, but I was too late! The tooling fixtures could not be altered, and anyway, production of the Instamatic 400 was to be stopped.

But my suggestion still enabled an easy fix to the problem, so we set up a repair line with 3 or 4 technicians involved. The person in the middle of all this was me, who with a special fixture-jig reformed the three-prong lever and replaced an always-shredded white plastic gear. It was then checked with a special test cartridge before being reassembled again.

(Pic 5) I had never seen one of these “test” 126 cartridges since then, but managed to

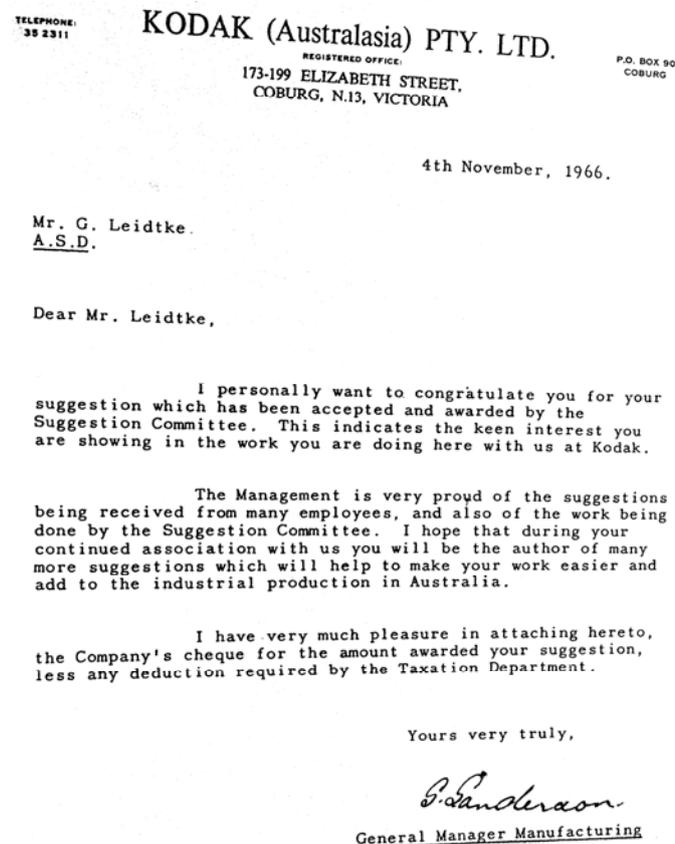
acquire one just recently. Most Instamatics would not work without a film in them, and once the film was finished, the cartridge could not be rewound. The test cartridge had a spring-loaded mechanism, which automatically rewound the test film when the camera back was opened. The last “touch” of a repair was then to attach a small “Kodak” self adhesive sticker inside the camera door with the date, abbreviation of the fault, and the initials of the repairer, in this case... me! I was awarded a handsome cheque from the Kodak management for my part in the simplification of this annoying, repetitive problem with one of their



Pic 5. A now rare Instamatic 126 size test cartridge.

most popular selling cameras. **(Pic 6)**

Now, over the years since then, I have become a very keen “Kodak” camera collector, but mainly with the Instamatic 126 models. A lot of collectors tend to thumb their noses at the humble 126, but they were manufactured around the world and in over 100 different models. They were made here in Australia, in the USA of course, and the UK. But also in Germany, Spain, Brazil, Argentina and Hong Kong. Included were many rare promotional models, **(Pic 7)** and believe it or not, about 70,000,000.....YES, seventy million were sold worldwide.



Pic 6. The letter I received thanking me for my successful suggestion.

article because guess what? In my collecting, I have come across a few cameras with a label in the

back, which I repaired years ago, and that label was placed there by me! In a chance conversation with Lyle Curr, he suggested that this situation warranted my telling you about it, and he encouraged me to get off my backside and contribute the story to Back Focus. So here we are. (Pic 8)



Pic 7. A very rare "Pro-Am" 126 from the USA.

The labels have my initials, or an identifying number and an abbreviation of the rectified fault on them. For instance "W" for Winding/Transport repair, "S" for Shutter repair, "V" for Viewfinder repair, "E" for exposure meter, "H" for Housing etc. etc. (Pic 9)

These cameras are naturally very special to me, as I have worked on them in the early 1960's. By the way they are all still in perfect working order, so I must have done a reasonable job! Wonder how many films went through them? (Pic 10)

At Kodak we were never short of spare parts, repair manuals, (for every model) special tools and test equipment. Lets not forget the German made Retina and Retinettes with all those fine, sharp



Pic 8. The cameras in my collection that I worked on in the 60s.

Schneider lenses! As long as film remains available, I shall continue to use my magnificent "Retina Reflex IV" camera with its 5 interchangeable Schneider lenses.

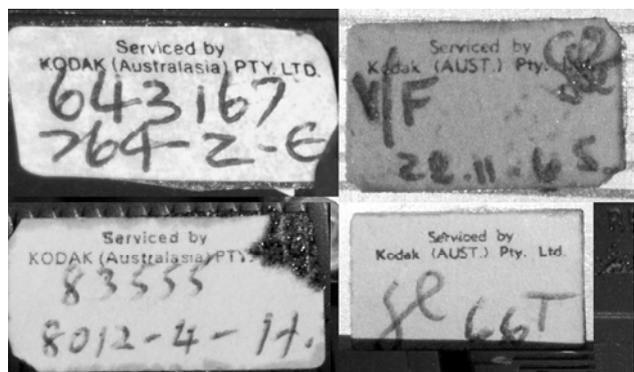
Even though we sometimes worked long hours, we all had a happy time together, and it was not ALL work.

The Kodak organization provided us with many social aspects added to our working lives. We had a great canteen, which provided nice food at affordable prices. I still remember the Christmas parties funded by management, and we also had access to many sporting facilities through the Company. I played quite a bit of table tennis for a Kodak team. And lets not forget the staff discounts, quite generous as they were. They were good times.

The Kodak organization



Pic 9. Close up of a label with my initials, date of repair, and "H" for housing problem.



Pic 10. The other labels I have been able to identify as mine from way back then.

I hope I have given you a small glimpse of my happy years at Kodak Australasia Pty Ltd.

If you have viewed the wonderful variety of cameras pictured and described at www.woodandbrass.co.uk (the link was published in Back Focus No.89) I'm sure that, like me, you were impressed with just how many different cameras there are listed and how much information was available on early English wooden cameras. I was interested to know if they were all in the one collection or if they were just a set of pictures obtained from various sources. So when I knew I would be travelling to UK recently I made contact with the owner and he kindly invited me to visit him.

The site was created in 2000 by retired teacher Eric Evans who lives in Sheffield, Yorkshire, and when I arrived he made me very welcome. He still has his first camera, a 1950s Contax that was purchased new, and it sits proudly on his office shelf. The site's sub-heading is "*British Wood and Brass Camera before 1914*" and remarkably, all the cameras pictured on the web pages are actually his. There are in fact **265** different wooden cameras by **138** makers and they are all displayed, neatly labelled, on shelves in two rooms of his home. (Pic 1) The focus of his collection is to



Pic 1. Eric with part of his collection.

acquire cameras that represent as many different British makers as possible, so almost all the cameras have their original maker or seller labels. Most of the cameras are English and many are from obscure makers including some from Scotland and Ireland. A few very scarce ones I'm sure are quite possibly the only examples in existence.

There are also several different models on display from the same maker, for example one shelf section I looked at had only Thornton-Pickards – there were about a dozen

of them and all were different! I saw also three or four wet-plate cameras and couldn't miss a large French field camera for 10x12inch plates. (Pic 2) There were several fine tailboard style models as well as some cute small 1/4-plate and 6x9cm size cameras. Several cameras had quite unique designs for folding while others displayed very fine workmanship and attractive brasswork. In fact, all the

characteristics that makes these cameras so appealing to us collectors of W&B. Like many of us Eric admits to purchasing one camera part, for example a lens, and then patiently waiting (even years) until the correct camera for it turns up. I noticed that he had been very diligent in ensuring his cameras had the correct lens for their year of manufacture. Just off one of his rooms is a small workshop when necessary repairs and some restoration work is done. I liked the way his cameras all looked their age and were mainly in very good condition; it was nice to see that none had been restored to "brand new" appearance.



Pic 2. More wooden cameras and that 10x12".

Seeing so many wooden cameras all together can give you a better understanding of the manufacturing industry and methods of the c.1890s. For example – I have had two half-plate cameras with a round lens board (**Pic 3**) and I thought this might have been a design feature unique to that maker (London & Paris Optic & Clock Co.) but I saw several like that on Eric's shelves and they were all by other different makers. Of course it was usual then for cameras to be assembled from parts supplied by other manufacturers, brass fittings being a good example. Eric pointed out that Lancaster in Birmingham was not an actual manufacturer; they assembled all their cameras from parts supplied by many other makers. Copying of designs occurred also; I saw here two almost identical cameras, one was made in Northern England and the other was made in Southern England, locations probably far enough apart back then for anyone to notice. Obvious also was the variation in timber colors amongst his cameras; the finest mahogany being a deeper, richer red than the cheaper mahogany, which is lighter and more yellowish in color.



Pic 3. Round lensboard.

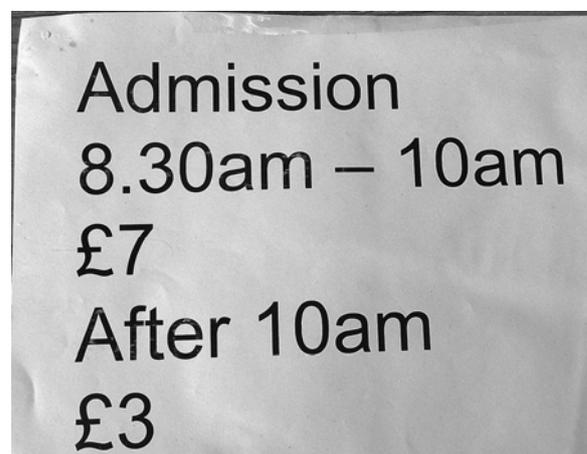
Another useful aspect of the site is the amount of information available on various makers. This has been compiled by Eric from his own research and his primary resource book "*British Camera Makers. An A-Z Guide to Companies and Products*" by Channing and Dunn. ISBN 0-9524630-0-8. This reference book is available from the Society's library; also new and used copies can be obtained from Amazon.com.

With so many examples of wooden cameras on hand to reference Eric is a great source of knowledge if you are researching details on any particular wooden camera or manufacturer. And of course with all these cameras there are a wide variety of brass lenses in the collection too, so there's plenty of information available on them as well. He can be contacted via his web site.

I know that he quite often receives visits from local and overseas collectors who wish to view his collection and have a chat about W&B cameras. He has also specialised in one aspect of early wooden camera design and that is the camera's front standard. There are quite a variety of those by many makers in his collection. In fact, the one reason Eric has so many cameras is that he has never sold any! He is still actively looking for any named wooden cameras and now spends quite a bit of time on eBay occasionally adding one to his collection. His buying advice is "*take the amount you want to pay and then add £50. A couple of weeks later the price will be forgotten and you'll still have the camera.*"

Wolverhampton

Advertised as "The UK's largest independent Camera Fair" this long-established event is held at the Wolverhampton Racecourse in the West Midlands five times a year. As I was nearby recently I thought I'd attend and see how it compared to our own Photographic Market. The venue is a long enclosed area beneath the grandstand and there were about 100 tables set up, with most of them ready to start trading when I arrived at the opening time of 8:30am. (There is a hotel at the racecourse and I stayed there so I could make that early start on a Sunday morning). I



Pic 4. Admission charges.

thought their system of admission charges was a good idea; this sign (**Pic 4**) was at the entrance.

Sellers then know they are dealing with serious buyers early in the day. I was told this is common practice at Antique Fairs in the UK. A lot of sellers have quite a professional look to their tables, many with specially made display stands and cabinets that were easy to transport and erect. In contrast though there was one table dumped with dozens of cameras wrapped in well-handled clear plastic bags with printed labels. I had no desire to pick any up for closer inspection and judging by the look of the bags not many other people had bothered to either for quite some time.

At first glance I could have been at a photographic market almost anywhere (Pic 5) but after a quick walk around I saw there were (of course) many nice English cameras on sale. How about a complete family of Ful Vues? (Pic 6) Or a very nice Lizars ¼-plate “Challenge” at a price I couldn’t resist. (Pic 7) There were also many collectible cameras from European makers, but not many from Japan. In general most items were clean and working, not much junk was displayed.



Pic 5. Part of the main hall.



Pic 6. Coloured Ensign Ful Vues.

There were almost no digital cameras that I saw either, how nice. An almost new-looking 4x5 MPP outfit sold quickly, as did a very clean Contax. Most of the prices I thought were quite fair when converted to AU\$, and so I ended up buying four cameras.



Pic 8. Typical camera & lens table.



Pic 7. My Lizars “Challenge” purchase.

is still a limited market for 35mm film cameras and lenses with the buyers being mainly students. (Pic 8) I wasn’t the only visitor from overseas, I watched one lady from Germany expertly drive down the price on an expensive Zeiss lens from one dealer. I saw her leaving later with a large bag; Russell told me she would have spent over £11,000 that morning.

I spoke with Paul and Russell the two organisers who told me that this fair was their busiest so far this year. Like here there

Information on the Fairs can be found here: <http://www.wolverhamptoncamerair.co.uk/>

For the past 5 years – roughly since my 50th birthday – I have been training to become a Grey Nomad¹. This training is a serious and an expensive pursuit, and it involves me travelling as often as I can to different parts of Australia (usually with my family) in our old Toyota Land Cruiser and Cub camper-trailer, with a brace of cameras in the back. Some of these travels have been described in earlier issues of *Back Focus*, such as ‘In the outback with a Pentacon Six’ in Issue 75 (December 2009), where I reported on a trip to the Gammon and Flinders Ranges in arid northern South Australia. Our most recent trip took us to a much wetter place – far North Queensland – where I wanted to show my children tropical rainforests and coral reefs, and for us to drive along the Savannah Way, which links Cairns in Queensland with Broome in Western Australia, via Katherine in the Northern Territory².

On a trip such as this, there are many domestic issues to comply with. Every so often we have to stop in a civilised place, so we can stock-up on diesel, food and water, have a shower to clean off the accumulated grime and, funds permitting, go out to dinner so that at least for one evening a week we eat something other than Dad’s salami-cheese-tomato-egg jaffles, cooked on an open fire. A balance has to be struck too between the interest of my wife (mostly about camping in a safe place, away from the Bradley Murdochs of this world, as well as having the requisite evening shower), those of our children (mostly involving continuous access to the web for their iPods, iPads, laptops and the other electronic paraphernalia that teenagers seem to require), and mine. Photographic and other museums are usually allocated a lowly position in this hierarchy, at least by the other members of my family.

Fancy my delight – and the rest of the family’s horror – when I discovered not one but two camera museums in the small town of Herberton in the Atherton Tablelands. The Atherton Tablelands is an elevated plateau (up to 1,800 m above sea level) about 100 km west of Cairns, and which covers about 65,000 km²; in other words, it’s about the same size as Tasmania. Because it is so elevated, the Tablelands provide relief from the heat and humidity experienced on the lowlands around Cairns and the other coastal towns of far North Queensland. Agriculture – sugar cane, coffee, tea, mangoes, dairying etc – are the main activities, and the towns reflect this. Some are just large service centres: Atherton looks like a souped-up Shepparton, whereas Mareeba has embraced tourism rather more and has an array of tourist traps such as coffee-palace complexes, establishments that make fearsome wine from tropical fruit, and so on; Ravenshoe (the highest town in Queensland, at just under 1,000 m asl) looked to me like a sad version of Seymour. Herberton is by far the prettiest town on the plateau, although the little villages of Malanda and Yungaburra are also rather sweet (especially the latter).



Figure 1: Herberton camera museum from the street.

¹ For *Back Focus*’ non-Australian readers, a Grey Nomad is a person, usually retired, who lives in a caravan and, Gypsy-like, travels leisurely across the country.

² The website at <http://www.savannahway.com.au> gives a beaut overview of the Savannah Way.

Herberton Spy and Camera Museum is in the main street of Herberton (Figure 1). It's a fabulous little place, with a strong emphasis on cameras used by spies during and just after the Cold War. It is, however, filled with devices of all sorts in addition to spy cameras, including all the usual suspects (i.e. Leica and Contax) as well as an array of Japanese rangefinders from the 1950s and 1960s, wood-and-brass giants of the late 19th century, B&W prints of the Atherton region during its heyday, and a wonderful collection of solarised photos (Figures 2 & 3). The focus on solarised prints is a consequence of a leading exponent of the process (Dr Clarence Rainwater, once Dean of Physics and Astronomy at the Berkeley campus of the University of California) having earlier retired to North Queensland and, indeed, having died in Atherton Hospital in 2008, aged 88. Many of his historically significant prints are curated in the museum.



Figure 2: Interior of Herberton camera museum.



Figure 3: Interior of Herberton camera museum.

There were a half-dozen other people on the tour when I did it in early July of this year, and another lot had wandered in the front door while we were in the middle of Michael's exposition. I stayed chatting him for an hour or so after the tour, and our discussions were brought to an end only when my son Harry, apparently ordered in by my wife in desperation, rounded me up to say that the rest of the family was sick of being stuck in the campervan outside and that it was time to go and find a place to stay for the night. Perhaps the incessant rain had shortened their tolerance span... The museum has its own webpage at <http://www.spycameramuseum.com.au/Site/Home.html>

The only way to see the exhibits is by a guided tour led by the owner, Michael Petersen (Figure 4). Michael is clearly a man after my own heart, and his commentary was filled with laments about the planned obsolescence and terrible build-quality of modern cameras and the superior results that can be obtained by the careful operator using traditional silver and gelatine technology, especially with large-format view cameras. The tour includes a demonstration of a century-old Edison gramophone, which Peter is proud to point out still uses its original diamond stylus of 100+ years and plays 78 rpm records (without any scratches) of the same vintage, all without electricity.

The only way to see the exhibits is by a guided tour led by the owner, Michael Petersen (Figure 4). Michael is clearly a man after my own heart, and his commentary was filled with laments about the planned obsolescence and terrible build-quality of modern cameras and the superior results that can be obtained by the careful operator using traditional silver and gelatine technology, especially with large-format view cameras. The tour includes a demonstration of a century-old Edison gramophone, which Peter is proud to point out still uses its original diamond stylus of 100+ years and plays 78 rpm records (without any scratches) of the same vintage, all without electricity.

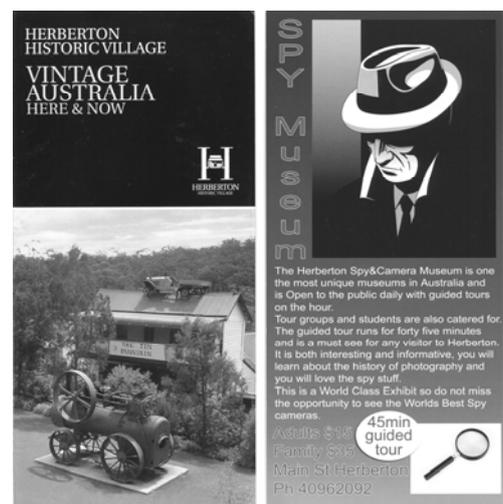


Figure 4: Fliers for the two museums.

The second photographic museum is in the Herberton Historic Village (see Figure 4 again). This is the most wonderful open-air museum and it too has its own webpage (<http://www.herbertonhistoricvillage.com.au>). On first impressions it seemed a bit like Sovereign Hill in Ballarat, but upon reflection that's not a good comparison: whereas Sovereign Hill is, in reality, a superlative theme park, Herberton Historic Village is a bona fide outdoors museum, albeit also superlative. The photographic collection (Figure 5) is housed in one of the 50-odd historic buildings that have been relocated onto the museum grounds (Figure 6). Inside is a small but high



Figure 5: Photographic museum at Herberton Historic Village.



Figure 6: Relocated buildings at the Village.

quality collection, including a number of view cameras and a massive movie projector (Figures 7 & 8). It was of interest to at least one member of my family, and Figure 9 shows my daughter Sonja looking at the displays.



Figure 7: Interior of photographic museum.



Figure 8: Interior of photographic museum.

What adds to the photographic collection is the staggering amount of other stuff that has been accumulated in the various collections: Figure 10 shows, for example, the radio collection and Figure 11 the sewing-machine collection. And it's not all just static displays: twice a day one of the steam engines is fired up (Figure 12), and periodically examples of the old motorbikes and cars are started as well. When we were there, pre-war Indian and Harley-Davidson



Figure 9: My daughter Sonja enjoying the exhibits.



Figure 10: The radio collection.

motorbikes were both spluttering away, as well as couple of vintage cars and, rather quaintly, in another shed a gorgeous pre-war John Deere tractor with a combined petrol-diesel engine, in a wonderful green and yellow livery. All these extra bits mean that a photographer

can not only enjoy the photographic exhibits, but also can have a bonzer time photographing the many, many things that have been

accumulated in other parts of the collection.

To conclude, what a find these two collections were in Herberton! I spent an afternoon in the camera museum and my family spent nearly a whole of the next day in the historic village: both visits were too short for



Figure 11: The sewing-machine collection.



Figure 12: The steam engine in full flight.

what was on display. If you find yourself up in far North Queensland, make sure that you detour out to Herberton to look at both displays. At least in theory, you could do the trip within a couple of hours driving from Cairns, spend a few days at the museums, and get back to Cairns before you were missed by your family or, possibly worse, your employer.

Convert your mirrorless DSLR to full frame... Rod Reynolds

Would you like to turn your Sony NEX, Fuji-X or Micro 4/3 mirrorless DSLR camera into a full-frame and get an extra f-stop? Those cameras can use classic full frame lenses (see Back Focus December 2010) using a simple adaptor but only half the image field is used. Place a new x0.7 optical unit between the sensor and the lens instead of a simple adaptor, and an APS-C sensor behaves like a full frame unit. And in what appears at first to be magic, the effective f-number of the lens is made one stop faster. Think of it this way – If the light collected by a full frame lens is focussed on the smaller APS-C sensor then the intensity of that light will increase.

Earlier this year the firm of Metabones, released such an optical device designed by Caldwell Photographic in the USA, and called it a “Speed Booster”, and it did not take long for lower cost units like the Zhongyi “Lens Turbo” to appear. Not a new invention – Nikon planned one a decade ago to convert full frame Nikon lenses for DX usage, but did not release it. So grab that 85mm f2 lens off the shelf, put it on a NEX6 via one of these converters and you have an 85mm f1.4 system.

It won't change an f1.2 into an f0.9 in spite of what has been written, as the diameter of the holes in the front of a Sony NEX and in the back of the conversion unit are too small – limiting the output to about f1.2. Centre resolution may be improved a bit due to beam convergence, but the additional elements will reduce contrast and cause internal reflection flare if you take a photo into the Sun.

The Metabones Contarex unit is superbly made but is three times the price of the Zhongyi Contax unit. First tests using an NEX7 show that optically the Metabones is better than the Zhongyi – Chromatic and Spherical Aberration is present in the corners and can be Photoshopped. Magenta fringe is the worst offender (both units) – but don't expect to be able to correct everywhere. The Metabones resolution is better especially at the corners, where no amount of Photoshopping fixes the Zhongyi's lower resolution. Sony NEX adaptors exist for most of the older lenses. The Metabones unit produces 14MB image quality while the Zhongyi produces 6MB image quality at the corners, with both about the same at 20MB in the centre. Some full frame lenses won't be good enough to exploit these converters, and not all Mirrorless DSLRs have that resolution. Prices range from around \$150 to up around \$650 for a Metabones unit with Canon EF coupling.

Commentators are in raptures about these – the speed increase, wide angle coverage, etc. Having done some tests with a few Contarex and Contax lenses, I join the “Rave-Brigade” – These units work and I will be correcting Chromatic errors only rarely, as significant enlargement is needed to see any fringing.

Units are available for the Fuji-X but Micro 4/3 users will have to wait for developments to get full frame equivalence – the few examples that are around use the 0.7 conversion meaning that a 50mm lens will have an effective length of 73mm, compared with 100mm without conversion.

Warning – be very careful when using lenses that protrude into the camera body – the front depth of the converters will not permit the deeper wide-angle lenses to be used, and note that the back element of both these converters is a bit exposed.



*Zhongyi “Lens Turbo”
Yashica/Zeiss Contax – NEX*

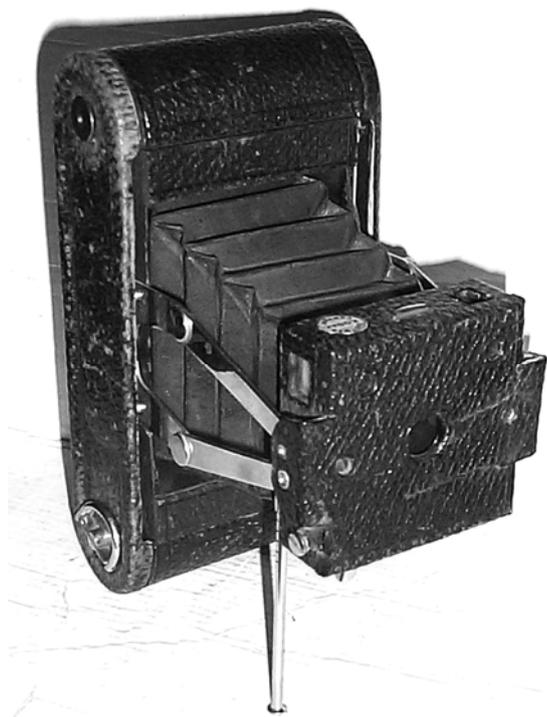


*Metabones “Speed Booster”
Zeiss Contarex – NEX*

The Common Old Garden Black Folder Grows up.....

the Art Deco Folding Kodak. (Part 1)

By Lyle Curr



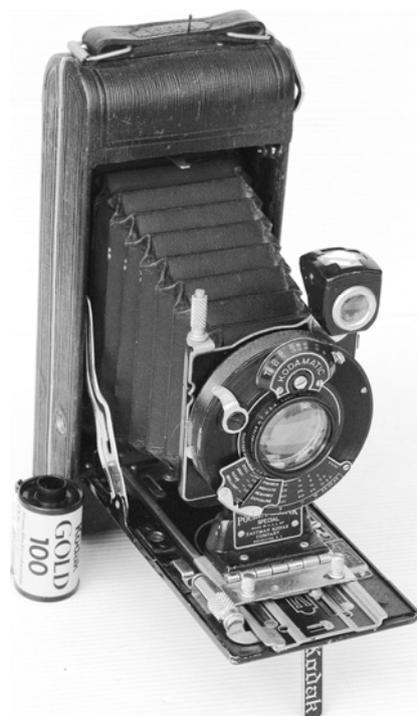
Pic 1. An 1898 Folding Pocket Kodak.

When a layperson thinks of an old camera, there is usually one of two images pops into their head. The most common is probably the large wood and brass view camera on a tripod, and they will exclaim “You know, the one where you have that cloth thing over your head!” The second image that defines the old camera to the non-collector is the ubiquitous, (usually Kodak) black folder. The Kodak black folder first appeared in 1897, (**Pic 1**) as the Folding Pocket Kodak. It was not quite all black at its inception, as it had genuine hide leather covering which could have a brownish tinge and it had lovely red Moroccan leather bellows. The very early models had brass fittings, but these became shiny plated nickel very quickly; but this neat little camera was the ancestor of the multitudes of black folders that proliferated right up to the 1960’s. The black folding Kodak underwent many changes through the early 1900’s and into the late 1920’s and even early 1930’s when you could probably say it reached the heights of its aesthetic form. It also

changed its name regularly, and there were usually a plethora of models in each nomenclatural group. All names appear similar to the uninitiated, but to the Kodak collector, the differences between the Folding Pocket Kodak (FPK) and the Pocket Kodak, or the Folding Kodak were marked. The naming of the models was further confused by the fact that the name usually contained a number, which is often thought to indicate the chronology of the model within the name group. In fact, the number had nothing to do with either the chronology or model of the camera; it simply indicated the *size* of the negative the camera produced, and also gave an indication of the film number the camera used. At one stage the camera we know as the common Kodak black folder was simply ONLY numbered (ie No 3 Kodak), thus confusing them with the very early stringset Kodaks, which were similarly named.

The coloured Kodak folders of the late 20s early 30s are considered to amongst the prettiest cameras made. But here we are going to look a couple of the later black Kodak folders, which with their art deco styling and use of nickel or subdued brushed chrome, and black enamel finish, with different tooling and patterns in leather, which, while perhaps a little more subtle in their appearance, easily match the coloured folders for “prettiness”.

Introduced in 1926, **No. 1A Pocket Kodak Special (Pic 2)** is one of the first of the folders to exhibit distinct art deco design, particularly with the new elongated “K” logo on the baseboard. It still retained its quaint old English lettering “Kodak” on its “foot” however.



Pic 2. No. 1A Pocket Kodak Special, with 35mm film cassette to give scale.



Pic 3. The impressive style of the 1A Special's features.

autographic feature. This camera contains the last “model” of the autographic flap, a sliding panel that is opened by using the stylus as shown in (Pic 4) An excellent camera optically and mechanically, it would have been a great picture taker. A really beautiful example of what the ordinary black folder could become.



Pic 5. The No. 3 Kodak Series III, with box of 118 film.

Beautifully presented, this camera is covered in genuine sealskin, and is tooled to have the slightly iridescent finish that is a feature of some of the mid 20s folding Kodak's. The chrome work is not really brushed, but is subdued, unpolished nickel rather than the normal shiny, bright nickel plate. The large assembly of the 7 speeds plus B&T Kodamatic shutter is needed to also house the superb uncoated Kodak Anastigmat **f4.5** lens. (Pic 3) A big chunk of glass and the fast f4.5 aperture for the day is impressive both optically and visually. Probably the only design fault of the whole camera is the shutter release, which is a tiny button beside the huge shutter-cocking lever. The shutter face is beautifully marked with brass coloured lettering for scales and a weather type exposure calculator with sliding indicator. Plenty of knurled knobs, one of which operates a rising front to help get rid of those annoying converging verticals. The *silver* autographic stylus and the art deco winding key add to the glamorous appearance.

The camera had genuine leather bellows, which lasted well and on this particular camera are still perfectly light tight. Sadly it uses long defunct 116 film, but if you were to use it with fast modern film, you would need to cover in some way the autographic flap and the red window exposure counter. It was faster films causing light leaks that saw the demise of the



Pic 4. The Autographic flap as it appears on both these cameras.

But it was the Series III Kodak's that brought the common old garden black folding Kodak as we know it to its aesthetic peak, and its specifications were pretty good too. There *were* better folders out there, viz a viz the Super Ikonta etc, but for the average snap-shooting public the Series III Kodak's were the ultimate.

We will look at the **No. 3 Kodak Series III**. Made 1929-33, it was one of the last of the Kodak Autographics. (Pic 5) The Series III Kodak's had neither the fancy silver autographic stylus, nor the plain metal one that appeared on most Kodak autographic cameras. The Series III's came with a *black painted* stylus, sort of like you would get an SLR in a black finish just

for the look of it! Films were getting faster and that great hole in the back of these larger cameras was starting to become a light leaking hindrance. Virtually never used anyway, the autographic feature was headed for oblivion. The vertical stand “foot” now displayed “KODAK” in striking *art deco style* lettering



Pic 6. The even more art deco inspired design of the No 3, Series III.

Autographic stylus is also held on the side of the lens standard. The standard pulls out on the deco inspired baseboard that has black enamel with silver accents about all the functional bits, just for show. The whole track mount moves with the aid of a large lever to position the lens in the correct taking position. (I could have said focusing lever, but it would not have sounded anywhere near as impressive.) The art deco nickel winding key with black centre looks pretty good too! (Pic 7)

The Kodak Series III's were functional cameras, but as well grabbed the beginning art deco era by its stylised neck and took the presentation of the black folding camera into the 30's with the swank it deserved..... but the *3A Kodak Series III* took it to a whole new level and we will look at that superbly finished camera in Part II..

Using 118 film for 3 ¼ x 4 ¼ negs, this was not one of the most popular sizes so there are less of them around than the other more used sizes. The Series III came in Kodak sizes No 1 (120 film), No. 2C (130 film) and No. 3A. (122 film) as well as our No. 3, which used 118 film. Equipped with an (again for the times) fast f5.6 Kodak Anastigmat 130mm lens in a dial set Kodak Diomatic 4 speed plus B&T shutter, it was a formidable picture taker for its time.

But it is not really its picture taking prowess that is of most interest to the collector, it is the lovely art deco design and excellent quality finish that make this such a desirable collectable.

The grained genuine leather covering, and the solid leather covered bellows, with silver edged baseboard and vertical join between body and back, give the camera a striking appearance, accentuated by the deco styled black enamel, nickel edged, leather covered metal shield shaped lens standard. (Pic 6) This has a rising movement, and holds the visually impressive large shutter assembly with symmetrical cocking and release levers on either side. The black



Pic 7. The winding key. More art deco.....

Happy Hunting..... Lyle Curr.

TESTING FOR INFINITY

John Fleming

Ever since I started playing with and using cameras, the need has often arisen to check for focus accuracy at “infinity”. In the 1960’s, the studio back door faced due north and was in a direct line, over the Burwood valley, with the St. Dominic’s church twin spires 3.5 km away on Riversdale Road. This was an absolute perfect infinity mark to focus on. (Heavenly inspired one could venture?) Unfortunately where I live now is “built in” and the best I can do is a few hundred meters. Ten minutes drive away though is a very useful infinity test I utilize now and again.

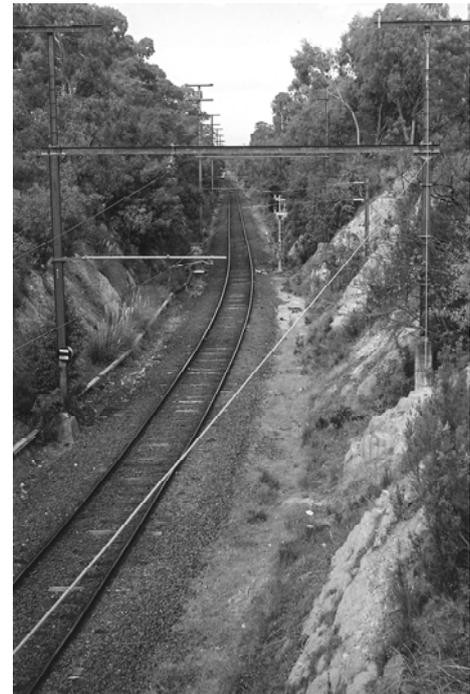


Pic 1. Ashburton station 1890’s with a C class steam loco and one carriage.

The vantage point to shoot from is a historic 1880’s railway bridge designed by Sir John Monash who was chief surveyor and engineer for the Melbourne Outer Circle Rail link. For a few years this line thrived and steam trains carried both passengers and freight. **Pic 1** This bridge is adjacent to Ashburton station, and looking south to the last station, the end of the line is about 0.75 km. Not quite as close to “infinity” as perhaps that 3.5 km distance, but for all practical purposes with normal lenses it suffices. The best time for shooting a test is most days between 10 and 11 AM when the light shines directly down the cutting.

White buffers at the end of line are a handy indicator for lens resolution. Further, if the camera is not quite reaching infinity, you can see this in closer foreground details.

The photograph here was a test of a newly acquired Minolta XG-M with the standard F: 1.4 Rokkor lens. Generally I just choose a high shutter speed and shoot a few holding as steady as possible, bracing against the bridge parapet if possible... all the while trying NOT to look like some poor soul about to take a jump! In this case the result is quite satisfactory, and in the original print, details of buffers at end of the line are very distinct. **Pic 2** It’s worth noting this cutting was done by pick and shovel, with perhaps a steam shovel if they were lucky. I suspect the topography hasn’t changed very much over all those years, so it’s quite a time capsule, and I have a particularly vivid memory of one day back in 1953 when I became well acquainted with this spot.



*Pic 2. The end of the line.
Minolta XG-M test.*

Often, walking home from school nearby, several school friends and I used to take the small pathway along the edge of the cutting, despite being warned to stay on the footpath. One afternoon, heading home and all playing “Tarzans”, I grabbed a small branch as I swung around a tree near the cutting edge... and the branch snapped and down I went! It was right at the maximum height too, but I was so lucky and somehow managed to ride it down as though on a playground slide, the jagged bits of rock and small ferns slowing the descent. The moment my feet touched level ground near the track, I thought “Gee, I should get out of here quickly in case a train comes” and sprinted to a spot toward end of line where I could scramble back to the top and roadway. My schoolmates looked white, thinking I was a “goner”. No injury really, but there would be explaining to do as backs of my legs looked like a tiger had mauled me. We cooked up the fib I had been skylarking walking along a low brick fence and slipped. It worked... my mother patched me up and liberally bathed in antiseptic “Dettol”, and even given a dose of sympathy, I was let lose to play. Do you know, I never got around to telling her what REALLY happened that day.....

My visit to the Musée Niépce

by Geoff Harrison

Recently my partner and I booked a river cruise in the south of France that started at Chalon-sur-Saône. When looking up details about this town I found it was the birthplace of Nicéphore Niépce the maker of the earliest known photograph, that well-known courtyard picture taken in 1826. (*Note 1*) Further down I read that there was a statue of him in the town and also a museum. I then found the website of the museum (*Note 2*) to see when it was open and luckily it was open every day except Tuesdays and holidays. Great – our itinerary was that we would leave Paris on the GTV train to Dijon and be bussed to Chalon-sur-Saône arriving on a Monday afternoon. As well as visiting the museum I wanted to photograph the statue, as there was only a portion of it pictured on the Niépce page on *Camera-wiki.org* and I hoped to get it from a much better angle and show the whole statue.

We arrived at our cruise ship on the Monday afternoon but it was docked away from the town at an industrial site because that allowed access for our bus. So there was no opportunity to find out where I should look in the town and besides it was raining quite heavily. Overnight the ship moved to the town wharf and when we looked out in the morning I could see the statue - and it was within easy walking distance. Great! Now to find the museum. After a morning bus tour we had the afternoon free. Although it was drizzling with rain I thought I should still try for a photograph. We made off towards the area and just before reaching the statue we saw that the museum was close by. (Pic 1) The left side of the building has the historic displays; the right side is used as a gallery that shows contemporary photography, some of which



Pic 1. The Musee Niepce.



Pic 2. Nicéphore Niépce

are also displayed in quite large sizes in the courtyard at the rear. The statue is in an open space but surrounded on three sides by buildings. It's quite striking and larger than life-size and I think well posed. The best angle was from mid-street so I was dodging traffic to get the shot. (Pic 2) The base details are shown in Pic 3.

Next we walked to the museum. Upon entering the reception foyer I could see through into the larger display area. Strange, I thought, that's all in darkness. There was a receptionist behind the desk and I enquired if we could see the displays. *No monsieur, we are closed.* Closed? Oh of course, it's Tuesday! But the gallery section seemed to be open. We're visiting from Australia, perhaps just a 10-minute look? *Non. Come back tomorrow, we will be open then.* Ah yes, we can do that, as we should still be here. Our tour schedule had been changed as, prior to us arriving, this area of France received weeks of heavy rain that had caused the Saône River to rise to flood levels. This meant there was not enough clearance for our ship to go under one of the bridges further down and so

instead of cruising we were still moored at Chalon. The next morning our schedule had us leaving in the morning on another bus tour and arriving back by 3:30 so we had enough time to go to the museum as it was open until 5:45pm. But then they made another change – our ship would also leave this morning and would sail further down river to Mâcon and that’s where we would rejoin it. So now there was no chance of visiting the museum. How disappointing to miss out after it being so close by! Well, at least I got the statue picture I wanted.

A few days later on our ship I was looking through some of the books in their library. A large picture book of the area had this entry about Niépce:



Pic 3. Base of the Statue to Niepce.

“Nicéphore Niépce 1765 – 1833

As the son of an advisor to the King, Niépce was wealthy enough to be able to devote himself entirely to his research. In addition to developing photography he invented an internal combustion engine together with his brother. He was not able to make a commercial success of either invention and died in poverty.”

Note 1

Nicéphore Niépce was born in 1765 and is regarded by the French (and many others) as the inventor of photography. While William Fox Talbot and Louis Daguerre could also be regarded as the inventors of photography Niépce without doubt made the earliest permanent surviving image. It was made on a polished pewter plate, 16 x 20cm, sensitised with bitumen of Judea. This material has the unusual property of hardening in light but its light sensitivity is small. Niépce needed an 8-10 hour exposure in sunshine to record that view from his window of a courtyard in 1826. The story of how this image was last seen at the Crystal Palace Photographic Exhibition in London in 1898 and its whereabouts unknown until discovered by Helmut Gernsheim in 1952 is a fascinating read. The story was published in *History of Photography* in 1977, ISSN 0308-7298. The image is now in the Gernsheim Collection, University of Texas, Austin, Texas.

Note 2

www.museeniepce.com/

(Additional) Note 3

In Hobart we have a statue of 1899 Antarctic explorer Louis Bernacchi with a camera (Pic 4) Does anyone know of any other statues of a photographer with his camera?



Pic 4. Antarctic explorer Louis Bernacchi in Hobart.

Letters to the Editor.

Just finished reading BF mate and another fine assortment of articles of interest to most members I would think, full credit to you on a quality production. **Brian Howden. # 205**

As I've said before, credit must go to our contributing members. Without that input, we would not have a journal. One of my advantages is in seeing what's "in the pipeline" for future issues and, believe me some great work awaits publication. Pt 1 of the DALKA history and, the enormous research behind it starts the ball rolling on this theme, plus articles coming from others, will give really great reading in future issues. And a credit should also go to our member Jim Morraitis of Minuteman Press for the impressive printing job he does with each issue. Ed.

Just got around to reading BF. Once again excellent. **Margaret Mason. Secretary.**

Dear Ian,

Yesterday I received the BF. This copy is extraordinary interesting, owing its content. The first one, by John Fleming is very close to me because of his historical studies; some months ago I tried finding the previous owner of the folding camera, bought at Greenwich Market, unfortunately unsuccessful.

What a shame, I am too distant discussing with Bruce Mathieson about Voigtländer cameras, offering my folding Vito cameras the Inos, or the plate Avus. Anyway I have to protest about his age, as at July 27 I will enter to over 82!

I do believe Herb Parker is the hard believer of Leica and even of its copies. Let me say, the very first Leica II copies, I mean NKVD Feds were produced from the Leitz parts. But the taking spool and the bottom plate. Anyway, the Leica was very convenient camera except for loading the film. Its less popular copies as the Hugarian MOM and the Czech Opema have not such an aristocratic feeling. After using Leica II and the pre war Contax II (fitted with the collapsible Sonnar lens) the last one seemed more comfortable because of the long time shutter the excellent lens and last not least the rangefinder.

The Movikon 16 article very interesting, as one of my friends -then a really wealthy fellow bought such a camera. At first I was very jealous, you see, such a tantamount tool, while I used the Cine Kodak 8. Frankly after some weeks I was not so sad as my friend could not get the 16mm film, in such circumstance he was a proud possessor of his treasure, while I could be filming with my modest Kodak.

The Leica fake seller just offered the next item, with the comment like previously, and he did find another naïve customer. There are lot of amateurs of the gold covered Leica fakes. Anyway the seller is a really good psychologist, "I don't know about the value of the offered camera"

Stefan and Zosia Sztromajer. #432. (Stefan is referring here to an eBay type-site in the Eastern Bloc countries where a 'gentleman' who specialises in converting Zorki's to copies of collectable Leica's, then lists these in a very tempting and underhand manner. Looks like you're finding a real bargain but with no comeback when you find you've been stung!)

Important Notice to ALL Members:

For reasons of economy, a lot of society information, **including the Newsletter**, is now being delivered electronically. If you want to be kept up to date it is most important that we have your current email address. If this has not been updated, send it to our new treasurer, Kevin Saunders, now!

Don't have an email address? In this day and age, there's no excuse for living in the Stone Age! If you do not have a computer or a tablet, you have two options at least. Ask a neighbour or nearby friend if you can use their email address to receive your society mail and if they'd print that odd page for you? (Then send their details to Kevin Saunders.) Or, go to your local library where computers are available for public use and set up your own email address with 'yahoo' or 'Gmail' to name but two. Assistance is available if you need it. Then just check your mail every two to three weeks. It's up to you but you're the one who will be missing out if we do not have modern contact details for you.

NEW MARKET ORGANISER NEEDED We need a volunteer as Market Organiser - Bob and Kevin will explain procedures to those interested in joining Committee as Market Organiser. If you can assist, please contact us as we need your help.

KODAK INSTANT

Han Fokkelman

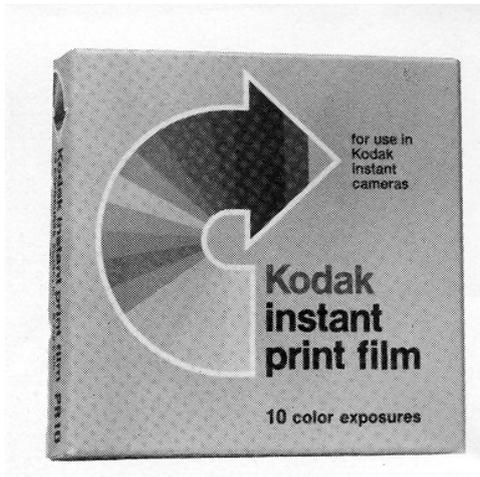


Photo 1. Kodak Instant Print Film.

After some years Polaroid became successful on the mass market. Mass products became cameras like the Colorpak, Swinger and Zip. But the production gave problems. They opened new factories to cater for increasing demands. A factory in Scotland came to produce the Swinger for the market outside the US, while Bell & Howell produced the Swinger for the US market. In Enschede, Holland a factory was opened for cameras and film packs and in other parts of Europe production plants appeared. From 1963 till 1969 Kodak manufactured the Polaroid films, later Polaroid started its own production but bought from Kodak till 1976.

Meanwhile the booming development of the Instant market took attention of Kodak, who would take a place in this interesting market. While Polaroid started with its waste less SX-70 system, Kodak took its chance. To develop a new film pack was not difficult but they discovered that Polaroid had protected its products and half-products with a cloud of patents, that resulted in many processes that Kodak lost. But on one moment a court decided that Kodak had a product that was not involved with any Polaroid patent. Kodak cheered and Polaroid prepared for battle. The British House of Lords decided, in 1977, that the legal proceedings between Kodak and Polaroid must be stopped. Kodak could produce its instant products in the UK.

Kodak introduced its “Kodak Instant Print film” type PR-10 cartridge for ten colour pictures on plain film of 97 x 102 mm. The size of the picture should become 68 x 91 mm. They had chosen for the elongated picture, in versus of Polaroid. The film speed was 150 ASA= 23 Din. The film was exposed through its back; the sensitive side was built-up by 19 layers. The “Satinlux” layer that protected the picture against scratches and greasy fingers covered the top layer. By pulling the film through two pressure rollers out of the camera, the developing was started and gave after one minute the picture. After eight minutes the photo was also hardened against scratches. You did not have to worry about the time as all this was done automatically.

The Kodak Instant Print Film PR-10, designed for use in Kodak instant cameras, appeared in 1976 and stayed in production till 1981. \$7.79 (US)

The Kodak Instant print Film PR-10 Satinlux Finish, for the Kodak instant cameras appeared in 1978 till 1982. The top layer was better protected against damage.

In 1980 appeared the Kodak Instant Color film PR 144-10 for the Kodak Instant cameras and the Kodak Instant Film back.

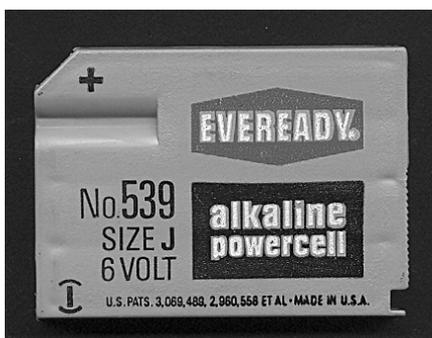


Photo 2. The 6v Alkaline battery

The last was the TRIMPRINT Instant Color Film HS 144-10, in 1982, with the speed of 26 Din. This film pack was to use only in the KodaMATIC and TRIMPRINT cameras. They matched in no other Kodak instant camera. In 1984 this emulsion was improved.

The film pack had the size of 103 x 105 x 19mm and had no battery, while Polaroid had one in each cartridge. In almost all the Kodak Instant cameras was the flat, 6 Volt battery. Photo 2.

This film pack was not to use in any Polaroid camera patent, so if Kodak would earn some money with this product, they had to produce and sell the cameras singly. That happened and on 20 April 1976 Kodak introduced its Instant Print film and the cameras EK 4 and EK 6 on the US market.

On 27 April Polaroid went to court for they found that Kodak had violated their rights, four times with the cameras and six times with the film. (Photo 3.)

The EK 4 and EK 6 were the same cameras. The difference was that with the EK 4 you had to remove the picture with a winder and with the EK 6 was it done by a motor. The film pack was placed into the camera from the bottom and stood straight up. The lens was high placed and brought the picture on a mirror. Thanks to a second mirror it arrived on the film. This construction had as result that all this types of cameras had a high back.

The lens was a coated triplet f11/137mm that could be focussed between 1.2m and infinity. You could also use the feet scale or the pictures: mountains-group-portrait. In the viewfinder you use the “zooming circle”, a circle that was to see in the viewfinder that was coupled with the lens. That could be used to make pictures of people on a distance from 1m till 7.50m. The electronic shutter had its speeds between 1/20 and 1/300 sec. with the use of a silicon photocell. The stops could change between f11 and f16. If there was not enough light to made a good picture, you saw in the viewfinder a red signal, and you had to put a flash bar on the camera. At that moment the lens stop was f11 and you could make a good picture between 1.20m and 3m. Both cameras had a battery tester and a mechanical count work. (Photo 4.)



Photo 3. The EK 4.

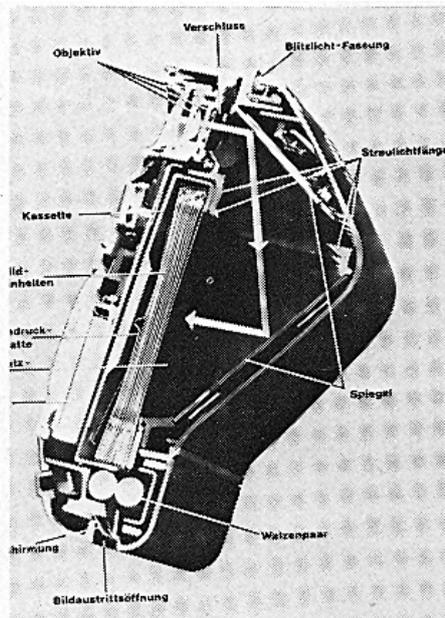


Photo 4. Schematic diagram of the light path via mirrors.

The electronic shutter had its speeds between 1/20 and 1/300 sec. with the use of a silicon photocell. The stops could change between f11 and f16. If there was not enough light to made a good picture, you saw in the viewfinder a red signal, and you had to put a flash bar on the camera. At that moment the lens stop was f11 and you could make a good picture between 1.20m and 3m. Both cameras had a battery tester and a mechanical count work. (Photo 4.)

They introduced this system, in 1976, in the US, Canada and Puerto Rico, the rest of the world followed in 1977. The goal was to sell the Kodak Instant Print films and that was only possible by placing a lot of cameras on the market. We will meet these cameras, sometimes with another colour or another difference, even under the brands Tupperware and Coca Cola. Even Agfa used the Kodak PR 10 film pack in its Family system.

If you collect these cameras the number seems to be somewhat chaotic, but there are to find some headlines.

The first lines were the EK types that were sold all over the world.

The American Colorburst cameras we find back as EK types in Europe.

The other lines were the KodaMATIC cameras.

The EK 1 was produced in England and had a coated lens of two parts f2.5/100mm while in the US they produced the EK 2 with the f2.7/100mm lens. Otherwise both cameras were identical. They made sharp pictures between 1.2m and infinity. The electronic shutter gave times between 1/15 and 1/300 sec. By daylight mostly f18 was used, if you had to flash, with the Top flash or Flip flash, the lens opening was f12.7 (12.5). If necessary you could change one lens stop by hand.

(Photo 5.)



Photo 5. Models EK 1 and EK 2.

The picture was removed from the camera by using the winder. To turn four times was adequate. The battery was to control by a red diode.

The EK 2 was delivered in Europe till 1979. The EK 1 ended production earlier. The EK 2 was also delivered under the title: HANDLE. The black Handle 2 was delivered between 1979 and 1981 and was also called: EK 20.

As PLEASER appeared this camera on the market in 1977 and was later replaced as Pleaser II with a dark front plate.

Coca Cola, 1977-1979, introduced this camera named: "Coke adds life to HAPPY TIMES". This text was placed in a red strip and the front plate, with the Coca Cola logo, was in red

The camera itself was light brown. This camera is hard to find, for Coca Cola collectors are also looking on our market places. (Photo 6.)



Photo 6. The rare Coca Cola version.

In the same times appeared the EK 8 that was produced in Stuttgart, Germany. There are American sources that indicate that the EK 8 never was imported into the US. The EK 8 was to fold and was seen as the next model following the EK 6. It had no mirrors in its back and used four MN 1500 batteries, while the US cameras used the 6 V batteries. It had a coupled range finder and an electric motor to remove the picture. The electronic shutter worked between 1/20 and 1/300 sec. with f11. The coated triplet was of the f11/137 mm type with the distances 1.10m till infinity. This camera was later designated the number EK 22. (1979)

(Photo 7.)

The first Colorbust cameras appeared in the US in 1978. In Europe they had the normal EK numbers. The list was as follows:

Colorbust 50	1979-1982	EK 160
100	1978-1980	EK 100
200	1978-1980	EK 200
250	1979-1982	EK 160 F
300	1978-1980	EK 300
350	1981-1982	EK 260 EF

The EK 100 that was almost the same replaced the EK 6. The luxury camera was called EK 200 and had a lid that could be brought down if you would use the camera. A case was no longer necessary. A luxury trim and a brown covering made the camera attractive.

(Photo 8.)

The EK 200 (Photo 7.) was the basic of the EK 300, but had a built-in electronic flash. The corner of flash was the same as the picture, so the whole photo was equally exposed. The flash worked at its best from 1.10m till 3.70m. The electronic flash had its own possibility to be used by hand. The electronic flash needed four MN 1500 batteries. The camera weight was 1050 gram without film pack.



Photo 7. Model EK 200.



Photo 8. Models EK 100 and EK 300.

The EK 160 was a simple camera. The lens was the fix focus f12.8/100mm. The automatic exposure worked with f18 or f12.8, last was always used by flash.

We met this camera with different names. As Colorburst 50 and Fiesta Instant Camera. The firm Tupperware, from the family selling of plastic Tupperware, as: Partytime. Tupperware delivered these cameras to staff members and good clients.

The EK 160 EF was the same camera, but with electronic flash. There were two types. The first with the words in green, the second with the words in red-yellow-green-white. On the side was a tripod opening. It used four MN 1500 batteries. Tupperware called this camera: Partyflash. (Photo 9.)

The EK 260 EF was the EK 200, now with an electronic flash and MN 1500 batteries. This camera was also delivered as Colorburst 200 and Partyflash II

With the introduction of the new emulsion in film pack HS 144-10, 1982, a total new line of cameras appeared that accepted this new cartridge only. That was necessary, for the emulsion was now 26 Din. It became the 900 series with many folding cameras; the time of the high back was almost over.

The first was the Champ Kodamatic Instant cameras for \$30.00 that looked like the EK 160, but now for the HS 144-10 film pack only. The fix focus lens was f12.8/100mm. The electronic shutter was good for 1/15-1/300 sec. A flash bar could be used. In Europe it was called: Instant 920, Tupperware called it Partytime II Kodamatic. When in 1984 the emulsion was improved, the name was changed to: Kodak Trimprint 920 Instant camera. The price stayed at \$30.00.



Photo 9. The EK 160 EF.

From Europe came the Kodamatic 950 that was built in Stuttgart, Germany. It could be folded and used four MN 15000 batteries. (Photos 10 & 11.)



Photo 10. The Kodamatic 950 opened.



Photo 11. The Kodamatic 950 shown folded.

The Kodamatic 940 appeared in 1982 and got, after the improving of the filmpak HS 144-10, the name: Kodak Trimprint 940. It had the fix focus f12.8/100 lens and the automatic 1/15-1/300 shutter. From the same factory came the Kodamatic 950 camera, 1982-1986, with the same lens and

shutter. This camera had an electronic flash on its top. The almost identical Kodamatic 960, 1982-1986, was also known as Party Star Kodamatic and Party Star Trimprint.

The Kodamatic 970 L had a f11/100 auto focus lens with a built in auto focus system and a portrait lens. The electronic flash was no longer placed on the top of the camera, but was integrated in the camera body, above the viewfinder. The flash worked automatically if there was not enough light, but could also be used manually.

The most extensive model of this series that appeared between 1982 and 1986 was the Kodamatic 980 L with the f12.8/100 mm lens and a portrait lens. And of course the auto-focus system and the automatic electronic flash. All this was necessary for this camera was, with its \$115 price tag, the most expensive camera in the collection.

But the Kodak Instant camera system came to an end at once when the court decided, in 1985, that Kodak violated the rights of Polaroid. Kodak had to stop production on 9 January 1986 with the selling of the cameras and the film packs. They had to take back the cameras from the consumers, meaning that 16¹/₂ million cameras had to come back. If we look around our markets, we can conclude that not everyone had given back their cameras.

But Polaroid claimed had they had lost a lot of profit while Kodak was selling its system. They asked 1.2 billion dollars compensation. The lawyers too saw a lot of good remuneration for years in the future, but the boards talked together and decided that Kodak should pay around 900 million dollars, \$909 457 567,00, that happened in 1992, and the Kodak Instant project was history.

In the meantime the Kodak product had taken the attention of Fuji, who used the Kodak Film as a basic for their designs. (Photo 12.)

1993 saw the introduction of “Fuji Instant Colorfilm” under the slogan: “Monopoly become Competition”. Many photographers used that cartridge in their passport photo camera. The amateur got the Fuji Instax 100 camera. The lens was the Fujinon 95mm. At the back of the camera it was possible to adjust the distance on 0.9-3m and 3m-inf. Even the light-dark correction was placed at the back. More cameras followed. The Instax system is still in production, they produce three formats of film packs, but outside Japan it is very quiet.



Photo 12. Fuji Film Pack.

For the digital photography developed faster than many had thought possible. (Photo 13.)



Photo 13. Fuji Instax.

*Sources:
Camera Shopper
Color Foto
Foto
Kadbulek Camera Katalog
Mc Keown
Neuheiten Journal
Wikipedia*

Han Fokkelman.

KODAKS KOLORFUL, KRAFTY, KOLLECTORS KIT.

By Lyle Curr

I am well aware that in certain camera collecting circles I have been often referred to as “obsessive” with regard to my penchant for items Kodak. I can understand that impression, but you must realize that the idea was created not because of a more fanatical approach to collecting exhibited on my part than that of any other Leica or Box Brownie - and anywhere in between - collector. No dear reader, for that *erroneously* concocted notion, you must blame *not me*, but the *Eastman Kodak Company* themselves.

I did not really know how to commence this article, so like those comedic movies that sometimes give you an alternative ending, here I am starting again with the alternative *beginning*.

Do you have the odd person who, when perusing your camera collection, or worse still, your painstakingly enlarged and hand coloured REAL photographic prints, says to you.. “**I really think you should stick to finger painting!**” Well as a Kodak collector, you are never at a responsive loss to any snide remark, (**pic 1**) as the Eastman Kodak Company, bless their little (white) cotton gloves, gave the collector ammunition with the “Kodak” brand on it to burst the balloon of any would be critic. Yes, Kodak even had their own brand of Finger Paints.



Pic 1. OK so they are Poster Paints, but anyone with no photographic taste is not going to know the difference.

We all know that Kodak made a plethora of cameras, from, shall we say sublime to the ridiculous, and within each manufactured model there appeared various major and minor differences, internationally created cross cultural variations from various factories around the world and of course just plain ornery seeming name changes. This was enough on its own to make the Kodak collector appear to



Pic 2. A box of Kodak Krap in my wardrobe!

the layman as a driven, obsessed individual who had no interest in anything else but little yellow and red boxes. But it went much deeper than that..... (**pic 2**)

The Kodak collector is confronted with an enormous amount of promotional, point of sale and advertising material, Kodak sponsored NASCAR racing car team memorabilia, and a host of other “Officially Licensed” products that to even attempt to collect it all is enough to drive anyone to lunacy... a state which again may be misinterpreted by the casual observer as one of obsession towards the cause!

While some of the promotional and advertising material produced by Kodak may appear *relatively normal*, such as a golf ball, a Woody Woodpecker pen, or a key ring (**pic 3 & 4 & 5**); perhaps a

superb coloured ad in the Australasian Photo Review of 1929 IS normal, (pic 5a) but there were other items that may have been viewed differently.



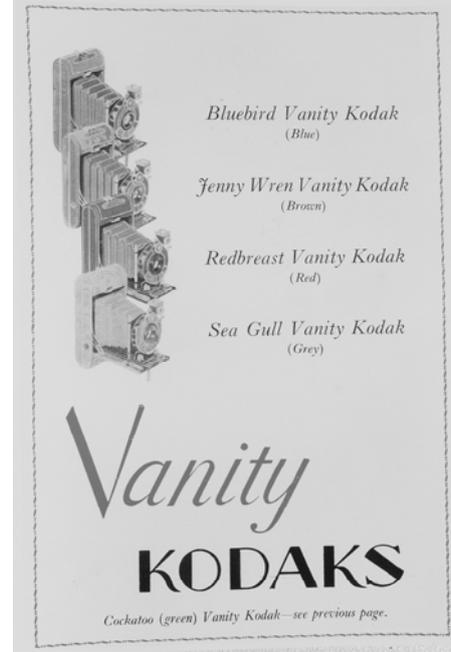
Pic 3, 4 & 5. A Kodak golf ball, Kodak Woody Woodpecker Pen, from Indonesia no less, and a Kodak key ring.



Pic 4.



Pic 5.



Pic 5a. This superb ad is from 1929.

How about a heavy glass business card holder, but just *not quite* large enough to hold the average business card. (pic 6) Perhaps a multitude of company and event advertising hat/lapel pins may be considered a little more “far out”. (pic 7)



Pic 6. Why does the Kodak Business Card Holder not hold business cards? to what Kodak stands for?) (pic 8)



Pic 7. An assortment of Kodak pins.

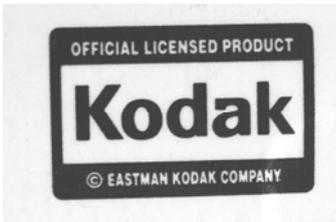
But it was on a trip to the hallowed precincts of Kodak Park at Rochester N.Y. -The Kodak City- in 1991 that I picked up the article that I consider to the furthest most removed from the Kodak ethos of simplicity and functionality

- well perhaps the Kodak Chameleon takes that prize!!- but the Kodak Color Case must come awful close. (I guess “COLOR” relates in some way

The Kodak Color Case was a result of a licensing agreement between the Eastman Co and Rose Art Industries. Rose Art made lead pencils, crayons, and 1500 (they boast) other art and craft related items since the early 1920's. Apparently the “Color” of some of these appealed to Kodak, and a deal was struck in 1992 to produce Kodak “Art” products... and are they colourful..... and that’s their appeal. (pic 9)



Pic 8. The Kodak Color Case.



Pic 9. The all-important License Stamp making it an “Official” Kodak collectable!



Pic 10. Every single item was individually Licensed.

are the same..... or not!



Pic 12. The Kodak scissors.

even the butter and milk - and crockery and cutlery..... it’s ok, I’ll stop now, got to go and lie down.



Pic 14. Meadowlea and Dairy Farmers milk with Kodak promos on them.

Crayons, felt tip markers, even coloured chalk, fluoro poster paints, and coloured pencils, all brandishing the “Official” Licensed Product Kodak Logo. (pic 10) Most items were available as a single unit, (pic 11) but the case came equipped with not only the multicoloured art gear, but also a pair of craft scissors, with Kodak embossed on (pic 12) the side. There was also a small paintbrush in the kit, but it was not given a Kodak ID. Why you ask...? Well of course you do, surely you want to know why the paintbrush does not have Kodak on it? Well I don't know, and an email to Rose Art elicited no information on the

matter! I assume neither company was able to get a “License” to brand the paintbrush. A victory for the little man? (pic 13)

So there you have it. How could a Kodak collector live without an art case, officially licensed of course? Well this one couldn't and I guess others



Pic 11. Some of the contents of the case.

A strange case. (Pardon the pun, oh ho oh ho ho.) The case was probably the weirdest Kodak item I had; but I did write an

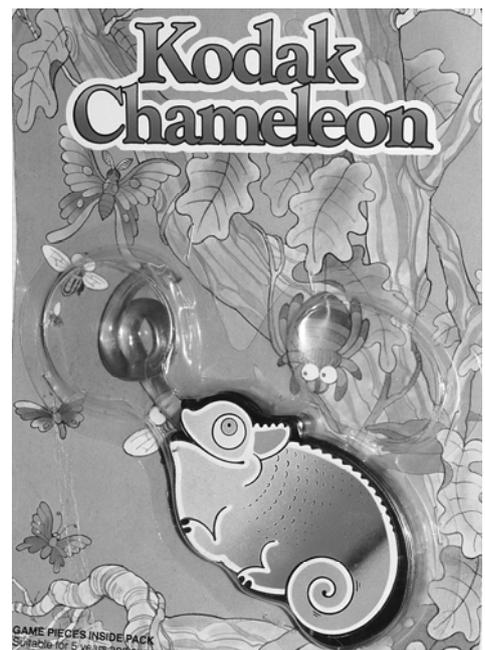


Pic 13. Original, but unidentified paintbrush.

article for another magazine in the mid 90’s about a breakfast that was made up of all Kodak sponsored or promoted food -

Just in case you think I am off with the pixies, not Brownies, here is a pic of the Kodak butter- well marg. actually, and milk!

(pic 14) And *did* you pick up the reference above to the Kodak Chameleon, well there really is such a thing, and here it is. (pic 15)



Pic 15. Yes Virginia, there really is a Kodak Chameleon!

Happy Hunting, Lyle Curr.

The Chaika

Stefan Sztromajer

The Chaika, half frame camera has

The camera of alloy die cast body is fitted with the Industar 69 f2.8/28 mm lens of Tessar design (fig.1). The lens is not interchangeable. The focusing range is from 1m to infinity. The body is covered with black leatherette, while the top and bottom plate are beautifully satin chromed.

At the front of camera there are the rectangular release button a, the cable release through the Galileo finder -c flash contact -d.

At the top plate (fig 2) there are two windows, the first for the shutter speed observing -a, while the second one shows the self zeroing frame counter -b, and the shutter setting wheel -c. The leaf shutter range is from 1/30 to 1/250 plus B.

At the rear side (fig 3) there is the finder window a, and the film transport lever -b.

The bottom plate (fig 4) shows the back transport crank -a, (in the closed position in the photo), the film speed reminder window -b, the film back transport button -c and the 1/2 tripod bush -d.

After opening the camera chamber (fig 5) we will see the back film transport couple -b, the double film rails -b, the film

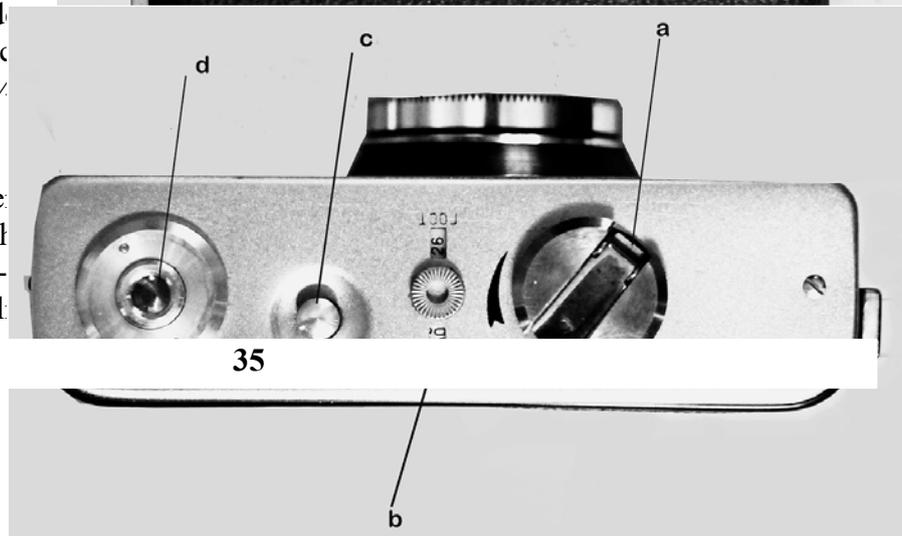
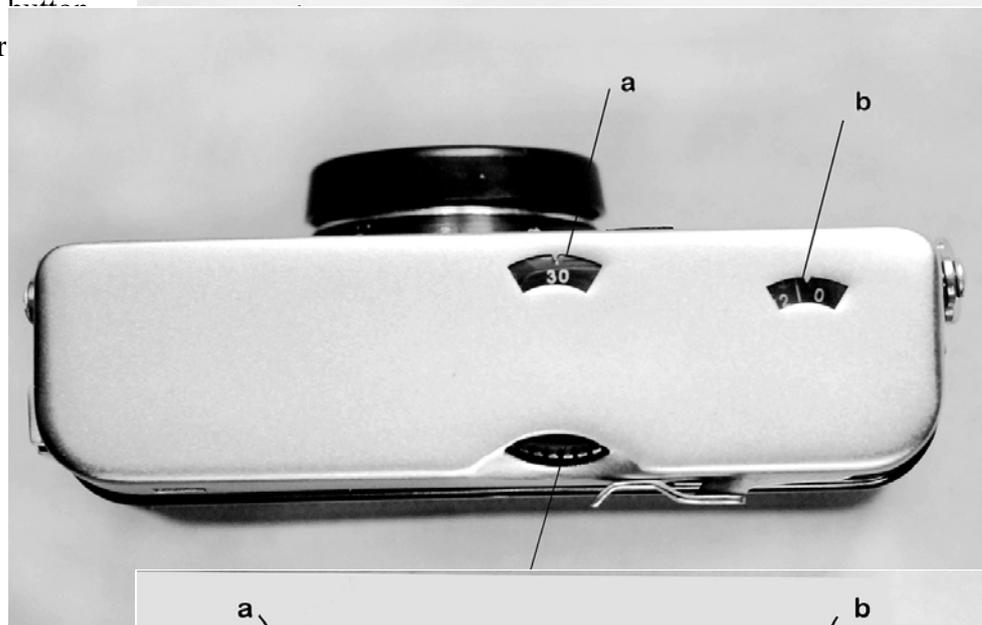
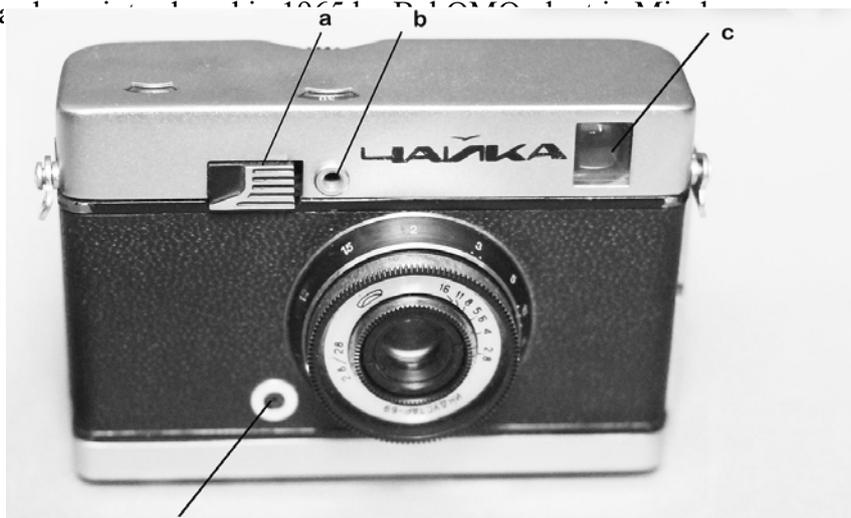


Fig. 4. Bottom plate detail.

transport sprockets -c, the film taking spool -d, the roller -e, and the pressure plate -f.

Every camera I had was tested, and the result was quite excellent in spite its half frame negatives. At the beginning there were two problems, the tall image position, strange a bit, as, for more than half century I use the common miniature cameras producing rather wide than tall images. The second problem was concerned with the slow shutter (the camera was not in use for a long time) but after five shots the shutter started to run smoothly.

After processing the film all the frames but the first ones (overexposed) were nearly perfect.

The dimensions of the Chaika are as follows: 112mm x 75mm x 47mm. Its weight is 388g. The camera is provided with the leatherette pouch, with the zip lock and the wrist strap (**fig.6**).

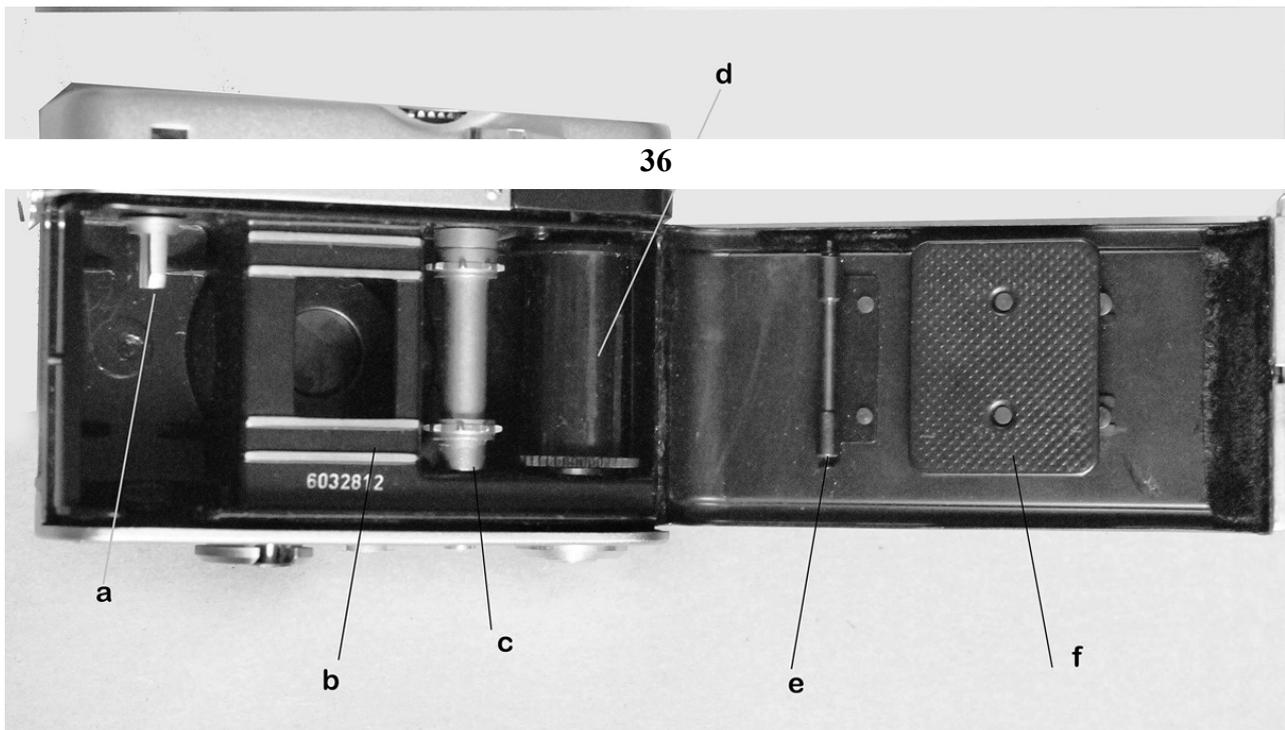


Fig. 5. Internal view of the 1/2 frame Chaika.

(The Chaika II will appear in our next issue.)



Fig. 6. Standard issue leatherette pouch.

RARE CAMERAS ON THE CHEAP?

Herb Parker

I have been a collector now for some 25 years, even though my collection of some 250 cameras and about the same number of “bits and pieces” is relatively modest by collector standards. I collect mainly Voigtländer with a secondary interest in M42 SLR’s, but I like all quality mechanical cameras, and collect a bit of everything. Like everyone else I try to find the unusual or “rare” item, and I attend Camera Fairs, look at other people’s collections etc. whenever I can. But what is rare or unusual? To me, if I see a camera I have never seen before, then it is certainly not common, and might well be “uncommon” or even “rare”. The trouble of course is that such “rare” items tend to be expensive. And that is why I have been quite chuffed at picking up the five cameras I write about here, even though none of them are what you could call “eagerly sought after by collectors”.



The Ricoh Rapid 35K.

A friend of my son’s in fact gave the first of these cameras to me. It is a Ricoh 35K RAPID, and as far as I can tell it dates from the 1980’s. For those unfamiliar with the “Rapid” format, it was an easy loading system introduced in the 1960’s by Agfa, to compete with Kodak’s “Instamatic”. It was not as successful, and like “Instamatic” it died a natural death once “self loading” point and shoot cameras using standard 35mm film appeared on the market. As was the case with Instamatic it was aimed at the mass market, and most cameras taking “Rapid” cassettes were fairly simple affairs. Not many

“good” cameras, i.e. cameras with decent lenses and shutters, were made for either system. Ricoh was one of the few manufacturers who did make such “good” cameras, and this was one of them.

There is nothing special about the 35K RAPID. It is very nicely made, and it has a Rikenon f2.8/40mm lens, shutter speeds of 1/25, 1/50, 1/100, 1/200 and B, manual focusing down to 3ft or just under a meter, and a standard Compur flash socket. There is a table of apertures for flash pictures on the back, and on the top there is a guide as to what shutter speed to use for various light conditions. There is also a single strap lug and a tripod socket, but no provision for a cable release. Film winding is by knurled wheel. It is quite nicely made, and looks quite conventional. Unfortunately the Copal shutter will not now fire. And that’s it – maybe not worth much, but I have never seen another one.



The Qingdao.



The Qingdao with the flash up – note rewind button

The second camera is a “QINGDAO flash”. I spotted it at the Sydney Camera Fair in July, and as Qingdao happens to be where I was born it attracted my attention. Obviously a Chinese camera – or was it? On the back it said “Made in Germany”. It had a look of Agfa about it, especially the large red shutter release button, and when I opened it I saw “Agfa - Film 135” next to the pressure plate, and above the image area a symbol, the letters “töv” (“Technischer Überprüfungsverein”, an organization for testing) and the word “Bayern” (Bavaria). So it definitely looked like an Agfa, but

why a Chinese name? Anyway the vendor assured me it was rare, and after a bit of haggling I bought it for \$25. When I got it home of course I started searching to see what I could find out about it on the Internet. There was not a lot, but enough.

Apparently when Agfa decided to stop making their Optima cameras around 1984 they sold the equipment and any left over parts, at least for this model, to China. One collector in the USA reported having two identical cameras, one made in Germany and the other made in China. According to information on the Internet the lens quality was quite outstanding. I have always thought that Agfa, as a maker of cameras and lenses, has been greatly underrated by both users and collectors.

But why was a Chinese camera made in Germany? My guess is that either Agfa made a small batch of them initially, and the Qingdao Camera Company (this seems to be the only camera they ever made) then made them in China, or that some of the parts that went with the Agfa/Qingdao deal had “Made in Germany” on them, and were used that way. Whichever it was, my guess is that it is uncommon, at least with the “Made in Germany” tag. It is listed in the latest McKeowns, but not in my 1997/98 version.

There is not much to say about the camera itself. It is a fairly standard lever wind 35mm camera, except that the film winds into a take up cassette (much like auto wind cameras have), with a flip up flash. The rewind arrangement is unusual. There is a rewind button on top, visible once you pop up the flash, and if you work the film advance lever while the rewind button is depressed the film rewinds back into the original cassette. The brand QINGDAO-6 appears when you flip up the flash. The camera uses two AA batteries in a compartment on one side, and obviously has an electronic shutter. It has a Qingdao f2.8/40mm lens and manual zone focusing. Then there is a nice bright line viewfinder, a tripod bush, a pair of unusual and rather flimsy looking strap lugs, and a frame counter window next to the shutter release. The Qingdao is made of plastic, fairly typical of Agfa cameras from that era, and everything seems to work. It may be nothing very special, but it is definitely uncommon, especially here.



The Kobana

The third uncommon camera I picked up cheaply in the last year or two is a Kobana 35mm SLR taking M42 screw mount lenses. I happen to like M42 SLR's, which I find to be an interesting yet affordable section of the market. I had never seen one before, so it had my attention when I spotted it, especially as it was in very nice condition and fully working. Some haggling followed, and it was mine for all of \$25.



The Kobana bottom view – typical Cosina

The Kobana is a well-made and quite robust SLR, with a Kobanar f1.8/50mm lens. It is basically quite conventional, but has a somewhat unusual lever to open the back of the camera on the base plate, and flash sockets (M & X but no FP) high on the left side, under the rewind crank. I had seen both these features before on SLR's made by Cosina, and on checking what I could find on the Internet I found that both camera and lens were indeed made by Cosina around 1984. The camera was sold only in Japan, except for a few imported into Australia, and one comment describes it as “seriously rare”.

There is not much more to tell. It has shutter speeds from 1 second to 1/1000 and B, with “match the needle” stop down metering. Like all the

mechanical Cosina SLR's I have seen (including my Voigtländer Bessaflex TM) it has a vertical travel Copal metal FP shutter and a self-timer. But it's nice and it's rare, all for \$25!

A couple of years ago at the Sydney market I saw an American Clarus MS-35 I had never seen before, with a Wollensak 2 inch F2 Raptar lens. It looked unusual, and was worth \$30 I thought. When I got home I checked my McKeowns. The Clarus was the only camera ever made by the Clarus Manufacturing Company in Minneapolis, Minnesota, it dates from around 1950, and it was apparently notorious for having an erratic and sluggish shutter. According to McKeowns Clarus never did well because they could not escape their reputation, although they did eventually make their camera work. They are apparently common in the USA but were never exported, which is why one is unlikely to find one here. Value? USD 40 – 60 in the USA and, again according to McKeowns, “they bring a bit more outside the USA where fortunately they didn't sell when new”.



The Clarus

The camera is a typical chunky American camera; with an “oddball” 41mm screw mount lens, and a coupled rangefinder (working but not very accurate) with separate eyepieces for viewfinder and rangefinder. It has a conventional horizontal cloth FP shutter with speeds of 1/25, 1/50, 1/100, 1/200, 1/500, 1/1000 and B. There is knob wind but no flash synchronization, no self-timer and no strap lugs. Everything seems to work, but I am not likely to ever put a film through it. It's definitely no Leica,

but for all the wrong reasons it is rarer than many Leica models!

And finally there is another American camera, a Vokar II, which I picked up at the Brian Woodward auction about ten years ago for \$27. Almost identical to the Vokar I, which preceded it, it was designed by one Richard Bills before WW II, but due to wartime priorities the company, first known as the Electronic Products Manufacturing Co., located in Dexter Michigan, did not start producing the design until 1946. The Vokar II appeared in 1948. It was a rather nice looking and well-made leaf shutter CRF camera, with quite ambitious specifications for its time. It boasted single-eyepiece framing and rangefinder focusing, shutter cocking coupled to the (recessed knurled knob) film advance, an f2.8 lens and a full range of shutter speeds from 1 sec to 1/300. The back is fully detachable for easy film loading. There is a strange looking small circle on top of the camera, with two small holes, making it look as if something is missing, but all the illustrations of either the Vokar I or II are the same.



The Vokar II

Unfortunately the Vokar range never sold well. The Vokar II quickly disappeared from the market, and is regarded as somewhat of a rarity today. Once again I have never seen another one.

And there you have it, five definitely uncommon if not rare cameras for just over \$100 the lot! And who said collecting had to be expensive?



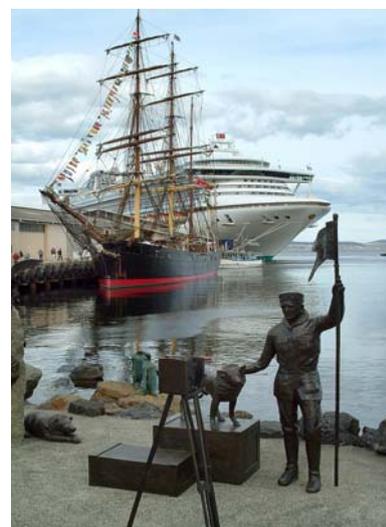
The Colourful Kraft of Collecting Kodak from (who else?) Lyle Curr.



From Han Fokkelman- The Story of the Kodak Instant!



Recognise this member from his earlier photo? Probably not. Read what he has in common with the Instamatic 400 in 'Meet a Fellow Member'.



An interesting statue in Hobart. Geoff Harrison explains inside this issue.