

BACK FOCUS

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

Issue No. 94

September, 2014

From Geoff Harrison: Three More Rare Japanese Cameras.



Lyrax F



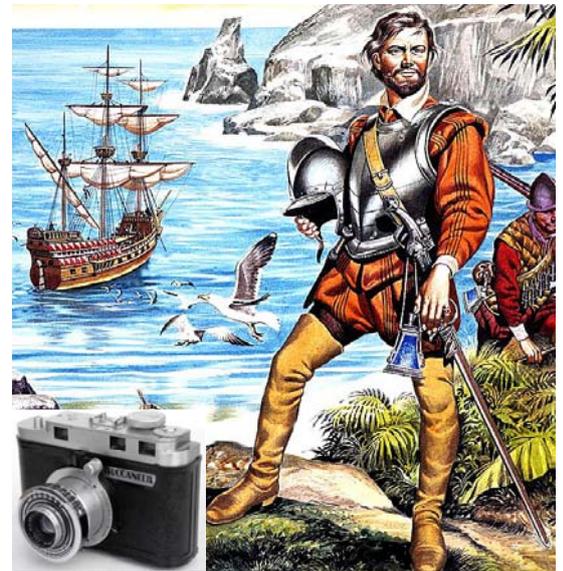
Petri



Pluto 6P



Vale Lyle Curr. 26 September 1949 - 13 July 2014
'Mr. Kodak' as we'll all remember him.
September 2012 Market.



*Lyle takes us on a
'Buccaneering' journey!*



THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

ABN 55 567 464 974

OFFICE BEARERS OF THE SOCIETY

PRESIDENT: Paul Ewins (03) 8838 2263
SECRETARY: Margaret Mason (03) 9836 3719
VICE PRESIDENT: Ken Anderson (03) 9457 1985
TREASURER: John Young (03) 9712 0413
COMMITTEE: Ian Carron (03) 9435 5659 John Young (03) 9712 0413 Gerry Liedtke (03) 9329 5850
Brian Hatfield (03) 9898 2014 Leigh Harris (03) 9898 0483
Market Organiser: Bob Showers. **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. (or P.O. Box 179, Watsonia, 3087.)

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: Treasurer, APCS, P.O. Box 126, Kangaroo Ground, 3097.

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 two complimentary copies 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



MINUTEMAN PRESS

PRINT&DESIGN GUARANTEED TO EXCEED

YOUR EXPECTATIONS ON TIME, ON BUDGET & WITH A SMILE

a member of A.P.C.S.

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

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

10% Discount

for A.P.C.S. Members

Simply mention this advert
when placing your order.

Offer does not apply to all products.

minuteman press epping
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:

It was with the greatest shock that many of us were greeted with an email in July informing us that one of our valued members, Lyle Curr, had passed away as the result of a heart attack. Lyle, aged 64-years, had been suffering heart problems for some time.

A member since 1983 and dubbed 'Mr. Kodak' for his love of all things Kodak, Lyle was a respected authority world wide on Kodak history and products. He enjoyed his hobby passionately and spread the enthusiasm, without taking himself too seriously.

Although Lyle did his stint as a fellow committee member, it was as editor where I worked closely with him over the years as he submitted articles in his own inimitable style. Just as different was Lyle's typing and, when I'd open his documents, the (MS Word) screen would light up like a Christmas tree. "Here we go again," I'd sigh! Just for one, Lyle apparently would get so carried away; he'd forget to use the space key. Guess that's what an editor is for! Damn, I'll miss him! As we all will, at meetings, auctions and markets. As for Back Focus, he'll still be here for a while, four more of his articles remain to be published and the first of these, in his unique style, is our lead article in this issue. Farewell mate, we'll all miss you and our thoughts are with Margaret and of course Lyle's children, Taylor, Narelle, Billy and grandchildren.

As Lyle himself would have put it, "Happy Hunting!" Ian Carron. (Ed.)



Index to this issue:

Buccaneer. 3 **International Incident.** 7 **Royflex** 9 **Letters** 10
Lomo 13511 **Filters etc..** 13 **Three More Rare Japanese Cameras** 18

Weigh Anchor Me Hearties and a Buccaneering We Will Go.

Lyle Curr

“Fifteen Men on a Dead Man’s Chest, yo ho ho and a bottle of rum!!!”

It’s an old, and perhaps rather bad taste joke, but I’m going to use it anyway.....

“Where are your Buccaneers?” “Under me buckin’ hat!” (Pic. 1)

It’s a pretty nautical beginning for an article in a camera-collecting magazine. “Wish Curr had stuck to Kodak’s, at least he made a bit of sense then.” I can just hear your brain ticking that thought over as you read this. Well, lets get back to the world of cameras.

In the days of pirates and Spanish galleons and such, a “buccaneer” was a quasi pirate who actually was employed by one of the always-warring world powers of the day. Whoops, we’re in the ocean again. Sorry. *Our* Buccaneer is a heavy, chunky, clunky 35mm rangefinder camera made by the Universal Camera Corporation. (Pic. 2)



Pic. 1. This is what usually pops into the minds eye when the Buccaneer is mentioned.



Pic. 2. The Universal Camera Corp. BUCCANEER.

Universal was started in 1932 with the aim of making photographic products “affordable to everyone”. Sounds pretty familiar to a Kodak buff like me. Unlike the Great Yellow Father’s story, Universal’s history is enigmatic; highlights of genius in design and terrible business decisions abound. They introduced themselves to the market with the little Univex Model A, a cute and collectable plastic camera, (Pic. 3) and went from there. Moving to cast metal bodied cameras, probably their most well known camera was the 1938 Mercury. Universal was doing well immediately pre World War II, with the Univex,

Corsair, and particularly the Mercury cameras gaining a good share of the US domestic “miniature” camera market. But all of these used film cartridges unique to Universal. Cheaper and better machines designed around Kodak’s standard 35mm cassette were taking over. Universal responded with the 35mm Corsair II in 1939 and came up with an SLR design, including an automatic diaphragm/shutter mechanism and interchangeable lens components for BOTH 2¹/₄ square AND 35mm square SLRs, AND eye level pentaprism viewing for the latter. Patented by Joseph Pignone in 1938, prototypes were built and patents applied for by Universal. Both were functional, but then war intervened. Universal gave itself over to the war effort, along with most other companies. It turned out their ability to produce binoculars and other front line optics like rangefinders etc took over their main production facilities, and new cameras had to wait. (Pic. 4) Incredibly, Universal decided not to pursue either SLR type after the war. The patents did not cover the pentaprism viewing and left it



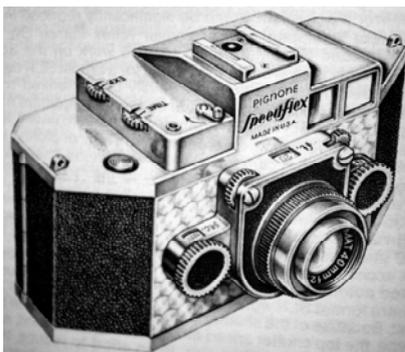
Pic. 3. The little Univex with 35mm cassette to give scale.

available to everybody else. Universal could have had at least a 17 year jump on all other competition in the 35mm SLR market if they had, one, secured the patent and two, pursued the project. **(Pic. 5)** (Note in Pic 5 that there appears to be no means of film advance. Pignone had been told to leave this out of his patent application, as his attorney advised him to keep one thing still secret in the design. Apparently he had also come up with a single stroke *lever* wind (*in 1937!*) but this too went unprotected. Anyway.....



Pic. 4. Universal made optical instruments for the Army, Navy and air Force during the war.

The powers that be at Universal however thought it more prudent to go with what had been their success, and the Mercury II was introduced in 1945, but as its cost skyrocketed sales of the now expensive Mercury II camera were rather



Pic. 5. The Pignone Speedflex. The Universal 35mm SLR prototype was very like this drawing.

poor. Universal needed a cheaper, rangefinder full frame, 35mm camera. The Buccaneer was hurried into production in May 1947. That makes it old enough to be a “Double Frame” camera, i.e. full frame 35mm today, but back then they still called 35mm “movie film” and cameras using this Double Frame, as

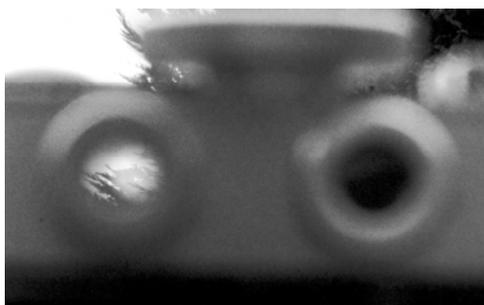
the film was turned 90 degrees to keep what we call “landscape” orientation and gave “twice” the negative area.

The top plate of the Buccaneer is machined out of one block of solid aluminium, and is solid and hardy as any of its namesakes who put to sea in those leaky little wooden sailing boats that passed for ships in the 16th and 17th centuries. The rest of the body was Bakelite, or more correctly GE Textolite, which was used for everything from golf club “woods” to caravans, but its main use appeared to be kitchen bench tops. This was much lighter than even aluminium. Consequently, the Buccaneer was very poorly balanced; top heavy, and could be dropped easily. To correct this Universal’s design people went to a cast metal back to even things up a bit.

So the Buccaneer’s start in life was a portent of things to come, just as with the Universal Camera Corp. Good, bad, and just plain silly.... or maybe *quirky* is a better word.

It’s still a heavy camera, and a bit quirky as 35mm rangefinders go. Let’s have a closer look.

Shaped almost like a typical 35mm of the day, it does have a stepped top plate and a large winding knob sticking up from the right hand side. The top plate has three windows on its upper front. Far



Pic. 6. The split image rangefinder/viewfinder (left) is ok, the extinction meter (right) seems to give this image no matter what the lighting conditions.

right is viewfinder/rangefinder combined focusing and viewing; far left is the 2nd window of the 2^{3/4}” base rangefinder. The super imposed image is easy to see and appears accurate. **(Pic. 6)** As a viewfinder it’s pretty dull... in all senses of the word. The middle window, aahhh, this is a good one. It’s one of those pesky extinction type light meters, but unlike one, say on a Paxette, this one is only of any use if you want to photograph a solar eclipse, and even then only at the beginning or end! But.. you’d get a reading on a clear day at noon on the equator if you wanted to photograph the sun in all its glory!

The Buccaneer has one of those pop out tube fronts to bring the coated Universal Tricolor f3.5 50mm lens, focusing down to 3 feet, into taking position. But instead of having to wrestle with twisting and turning to get the tube into position to pull out, this one has an “auto-retractable” and ergo,



Pic. 7. A good view of the top plate and the knobs used for “popping” the lens to operating position, and focusing.

“auto pop out” tube. **(Pic. 7)** As you look at the front of the camera, there are two knobs at 11 o’clock and 5 o’clock that really stand out. They are in great position for your thumb and index finger, and a little pressure anti clockwise and the whole lens/shutter assembly positively jumps out at you. The lens is set in a 5 speed Chromomatic shutter to 300 plus B&T.

Turning those same knobs in the opposite direction takes a bit more strength, but that retracts the tube to exactly right place again without any hassles at all. When extended, the knobs act as handles for the focusing ring. This would make it very easy to use - but - they tend to make you place your fingers just right to cover the front of the rangefinder windows!

(Pic. 8)

Inside the black, fine grain leather patterned Textolite body, is a mass of gears, springs and spindles. The spindle holding the film cassette at the winding key is articulated. I assumed there was a fair bit of give in the film chamber, but it’s as tight as it needs to be. I have not been able to figure out why the articulation, but there must be some reason. Even with the addition of photoflash synch, special shutter release lock to prevent double exposures, film type indicator, automatic exposure counter dial, cable release and tripod socket, internally, the whole thing seems massively over engineered. Loading a 35mm film presents no more issues than one would expect from a camera of the era, but look closely at the internal pic. and see how cluttered it IS. **(Pic. 9)**

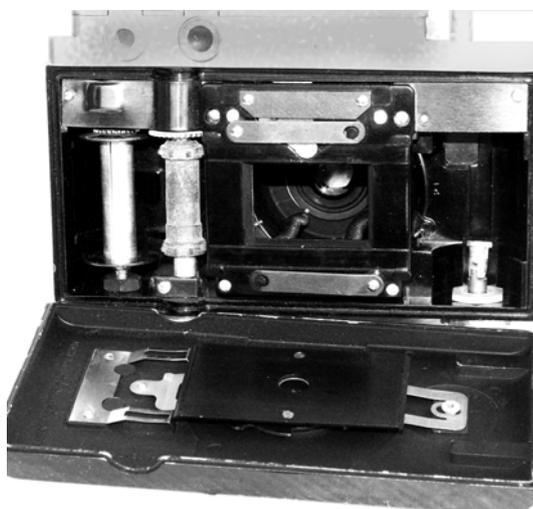
The cast metal back appears to face the same internal problems, with chrome pieces riveted to it that seem to have no bearing on the operation of the pressure plate or back



Pic. 8. Lens/shutter in retracted position.

latch.

Cosmetically the camera is a treat. It has that very chunky, ugly look that pervaded American 35s of that era, while trying to retain some of the art deco influence from the earlier Universal models that were true art deco pieces. Front and centre, directly above the focus ring is a three tower “skyscraper” moulded into the body, and the winding key on the bottom of the camera has a deco square bit set into its half round fold out key. The shutter face has nice chrome shutter speeds and concentric decorative circles on a black surface. The aperture scale and the shutter speeds are also displayed on the top of the shutter barrel, so they can be used in the taking position. The cast back of the Buccaneer adds quite a bit



Pic. 9. It’s like a dogs breakfast inside, but it all works.

to the appearance of this solid, robust machine. The cast metal has been finished in the same leather grain appearance as the body, and the black enamelled flat work makes it look just like Bakelite. Two circular dials are set into the back. Both are superbly finished in shiny black and brushed chrome. The smaller of the two is the film reminder dial with click stops to a pointer that is moulded into the cast metal and again makes it look for all the world like Bakelite. The larger circle is actually made up of 3 outer dials. These use the readings from the extinction meter to enable exposure to be accurately calculated. They are beautifully finished in matt black and chrome; they rotate easily, and would be of great value if *you could get a reading* from the damn meter! Inside the rotating dials is a solid chrome ring, which holds the back latch. It has a geometrically shaped “key” within it that moves through about 45° to operate the latch. **(Pic. 10)**

The machined top plate holds the shutter release, *automatic* exposure counter, a large winding knob and the unique, *FIRST hot shoe* flash contact that had been patented by Universal with their Chief Engineer, George Kende as the primary inventor. The flash had been designed for the Mercury model CC (for Candid Camera) but the Mercury Photoflash Unit went on to be used by a large number of Universal cameras, including of course our Buccaneer. Universal introduced an accessory called The Universal Flash Cable Attachment that enabled the Mercury Photoflash Unit to be used on any camera with coax. nipple flash contact, but by this time they were also producing cameras with a standard coax. contact.



Pic. 10. The lovely dials and back latch.

The base of the Buccaneer’s Bakelite body has a faint art deco geometric design moulded into it along the rear edge. It also has an interesting tripod socket that looks like ¼” hex. nut has just been glued onto the base. It is more securely mounted of course, but it looks decidedly “add on”. The rewind-folding key is also on the base, and the biggest rewind button I have ever seen; I say button, but you actually *pull* it to engage the rewind clutch. There is also a pointy-machined pin, which acts as a front support so the camera will sit upright on a flat surface. I certainly wouldn’t leave mine in that position for too long, particularly with the front extended, as the original top heaviness is not all that corrected, and the slightest wind or vibration would tip it over *very* easily. **(Pic. 11)**



Pic. 11. The camera base.

I can find no records of sales data for the Buccaneer, so can’t say if it helped keep Universal afloat (pun intended!) but after many years of winding down, the company finally went bankrupt in 1964. The story of Universal is fascinating and the Buccaneer is a very small part. Universal Camera Corp. maintained as long as it could a policy of designing cameras around non-standard film loads.

Only the company naturally made these odd size films, and it appears that the reluctance of many photographic retailers to stock the cameras *and* specially made films was a major reason for the decline in Universal.

But most of their cameras now sail the collecting sea high into the breeze, as their unique and sometimes odd designs make them great cargo for the collector.

The Buccaneer is certainly one of these cameras!

Happy Hunting, Lyle Curr.

INTERNATIONAL INCIDENT!

John Fleming.

In the family album is a photograph that I have glanced at now and again and wondered about. Taken in September 1953 in Port Said, it shows my then 18 year old sister, Sylvia, on her first great adventure overseas...heading to London for a job in Fleet Street as newspaper typist. Pretty exciting stuff, but as she had been out in the workforce for at least 2 years, the travel bug had bitten hard. Meanwhile, poor old yours truly was still a schoolboy, leaning on the playground fence and looking longingly at the distant blue Dandenong Ranges on the horizon thinking “One day I will be free!”

Prior to departure, Sylvia had realized she should take a camera of some sort, and, as you did in 1953, went into Kodak House in Melbourne and purchased a Box Brownie... a Model C to be exact. This seems ridiculous to us now, but back then a box camera or folding 620 was the average person's camera. (Indeed, I was given a Model D as MY introduction to photography, a tale for another time.) Incredibly, this old relic Model C still survives, and after the trip and some other family photos, was laid up and eventually played with by kids, then again left amongst the dusty shelves in the shed. Somewhere along the way it has lost its winder, but a fair bet it would still work. **Pic 1**



PIC 1. Brownie Model C 1952-53, subject of an “International Incident”.

take a few photographs around the town, and came across some “ancient ruins” that looked ideal to record. After clicking one shot on her Box Brownie C, she went up the remaining few steps to get a closer shot of the rubble, when she became aware of shouting and yelling from behind. She turned around to see 4 angry-looking militia with rifles raised. Now apparently this REALLY annoyed the Aussie 18 year old, who came from a country that didn't engage in such behavior, and she waved her arm at them disdainfully and told them to “shove off”.

This seemed to really catch them off guard, and they went into a bit of a discussion amongst themselves what to do next. Just at this time, alerted by all the fuss, a helpful Egyptian policeman came over and explained to Sylvia this was a politically sensitive area as it had been housing “dissidents” and had been blown up by the military only last month...photography was forbidden. Then he went across and soothed the rifle-toting militia, and after a few minutes came back to say they wanted her camera. NO WAY! “I am not giving them my camera”. Then back for another short discussion. “They want your film”. “Definitely not... I have shots taken coming through the

Back to this photograph.... note the “scene-stealing” Egyptian policeman in the background. Looking at this now and again, I thought either he was a camera-hugger OR the person with the camera had directed him into shot for “local atmosphere”. WRONG! Only last month did I discover the full story.

After sailing from Melbourne's Station Pier on the little “Esperance Bay”, the Box Brownie snapped shots on board and then going through the Suez Canal. However, the camera really swung into action when the first real “exotic” land was reached for a stopover...Port Said. Here the Aussie tourists stayed for shopping and cool drinks, and this photo was snapped. **Pic 2**

It seems an hour before this photo was taken by a fellow passenger on a big folding camera, Sylvia had decided to

Suez Canal”. Back again went our policeman to see what could be arranged. The militia were becoming agitated... this could become an “International Incident”!

After another ten minutes stand-off and some heated discussion between the 4 militia and the Egyptian policeman, he came over and explained Sylvia could keep the camera and the film in it BUT on condition she not take any more “prohibited” sites and that he would be required to accompany her for the rest of the day until she reboarded the ship. Of course, she thanked him kindly and the militia headed off shaking their heads wondering what they had struck.

The Egyptian policeman was an absolute gentleman, and kept his word and followed at a discreet distance. He patiently waited outside shops and bazaars. He apologized for the situation that had eventuated, and said it was totally due to the upheaval the country was beginning to experience, and not indicative of the people. In this postcard he was “being there” and Sylvia said at the end of the day, he bowed and bid her a fine trip toward England and added “I hope all your photos come out well!”



PIC 2. Eighteen-year-old Aussie tourist and her police “escort”, Port Said, Sep. 1953.

BOX BROWNIE “INNARDS”

John Fleming.

Ever wondered how the typical box camera shutter works?

Here is an “inside” look, and the reason they are so reliable! Being ever enthusiastic to save any sort of camera, I started on this battered example to check out the shutter, graphite lube it, and clean the little mirrors and lenses of the viewfinders. In many cases, as with this 1950’s Brownie by Kodak, the entire faceplate just eases off like a lid. **Pic 1**

Reference to the photo shows the push button actuates the front blade via a hairspring, and as the blade moves to the right to uncover the lens (which is in FRONT, housed in the “lid”), a bottom sector blade, having a slotted aperture in it, swings back to the left, momentarily uncovering the lens. The strength of the two hair springs determine the exposure speed... usually around 1/30th. second. Interestingly, the single Meniscus lens has a focal length bit over 90 mm at infinity, and an aperture



PIC 1 Humble Kodak rotary shutter revealed.

around F:13.5 in this case. Knowing that, and your film speed, you can utilize an exposure meter to tailor the set speed and aperture to reasonable lighting conditions if you want to try for some decent modern day shots. Of course, you can also add a filter to reduce exposure too. And remember, nothing short of a direct nuclear hit will stop a Box Brownie!!

Ever since the first Rolleiflex appeared in 1929 other makers worldwide have copied the design. Some built almost exact copies; others showed some effort was made to improve on the design, and a few made copies just that little bit different.

Royer was a camera maker, actually called *Société Industrielle de Technique Optique (SITO)*, and located in Fontenay-sous-Bois, an outer eastern suburb of Paris. René Royer founded the company in 1948 and they manufactured a variety of folding and reflex cameras up until 1965.

They produced a series of **Royflex** TLR cameras from 1953 and this one (**Pic. 1**) is the last model, a Royflex III, made from 1954 to 1958. They all came with SOM Berthiot lenses; the 7.5cm taking lenses that were at first f4.5 and later f3.5.

Most Rollei copies were made to the original design of cast metal bodies with leather-type covering and pressed metal hoods. The Royflex is heavy, solid and well made; even the back and top cover are cast metal with nice matching body covering. The Rollei front panel with lenses moves in and out for focussing, but the Royflex has geared rotating lenses with a distance scale engraved on the mount of the viewing lens.



Pic. 1. Royflex III.



Pic. 2. Front controls.

Looking from the front (**Pic. 2**) the two side knobs adjust the aperture and shutter speed, the larger knob is for focussing. There are two flash sync terminals, one marked F and the other marked X. Underneath the front panel is a lever for firing the shutter which is cocked by the film wind crank. This lever can also be used for cocking the shutter so double exposures are possible. A cable release socket is mounted on the bottom front corner but there is a 25mm gap from it to the release lever (to leave space for cocking) so a conventional cable end will not be long enough. The film counter operates from a roller adjoining the supply spool that rotates as the film advances.

Unlike any of the other Rollei copies I've seen this Royflex has a square optical finder in the hood. It has a vertical rectangular frame line in the glass that shows the view for 28x40mm Kodak Bantam

828 film. (**Pic. 3**) A film gate and a pair of spool-holders for using this film are put in place and the red window on the back is used when winding.

An interesting camera with a few quirky features, something you expect from a French maker!

Footnote: Kodak made adaptors for using 828 film in three of their 620 cameras: the Chevron, Tourist and Reflex.



Pic. 3. Optical finder with 828 frame lines.

Letters to the Editor:

Generous Invitation to All Members - Field Trip, Social Day.

Our Back Focus printer/member, Jim Morraitis, is also president of the Victorian Muzzle Loading Club (VMLC) and they have extended an invitation to us to attend their Christmas Shoot on 20th December at Eagle Park Shooting Complex, Gifkins Street, Little River. They will also host a free barbeque lunch for all attending members, a most generous offer. The usual entry fee to the park will also be waived if they are not going to shoot any firearms, although they *'may just be inclined to close an eye if it is just one or two shots.'*



Anyone who has seen these black-powder items in action will know that the sights and sounds are quite spectacular and the photographic possibilities endless. Some of the events include:

Handgun, Cowboy Single Action: Breech Loading Shotgun, 15 Clays: Any Black Powder Firearm, Cannon Firing: Duelling Gongs – Any Black Powder Firearm.

The day would be (from our point) from 9am to 3pm and, as a point of courtesy, I would like to advise Jim of attending number a month prior. If you would like to be part of the family day, please let me know by 20th November. My contact details are inside the front cover. Ian Carron. (Ed.)

Vale: Ann Wade (nee Dickinson) passed away, aged 78, on September 29th 2013 in Melbourne. She was the only daughter of the late Arthur W. Dickinson, proprietor of the long established Dickinson-Monteath Studios of Collins Street, Melbourne. Arthur Dickinson was a founding member and past president of The Professional Photographers Association of Australia, which in turn, became the Institute of Australian Photographers (I.A.P).

John Fleming. #559

Can You Assist a Fellow Editor?

Ken Metcalf who self publishes the 'Graflex Quarterly' (distributed electronically) has contacted me and asked if any APCS member could possibly assist with the following?

Bob Lansdale of the PHSC wrote me about Cooke lenses from their web site and a GRAFLEX camera purchased in Australia by Frank Hurley (1914) and used on the Shackleton Antarctic Expedition, and Bruce Thomas sent me a picture of Mr. Hurley with a GRAFLEX aerial camera. Two things occurred to me, (1). There is a story here, and (2). Write to Ian. Therefore..... do you know of someone who would write for the Quarterly about Mr. Hurley and his GRAFLEX cameras?



Capt. Frank Hurley.

As Ken is entirely self-funded, I thought that if any member could provide such an article, we could publish it in Back Focus (at \$30 per page) and Ken could then reprint it by courtesy of us. If you can assist, please contact me so that I can let Ken know of progress. If you would like to receive 'The Quarterly', e-mail me and I will add your email address to the list of members I forward it to. Ian Carron. (Ed.)

From **John Fleming**, a very handy link to a list of many labs who are still offering traditional film processing and printing.

<http://www.truelocal.com.au/find/photo/vic/melbourne-east/brentford-square/>

(Note: This is an older list and may not be up to date.)



Hope it doesn't fly off before he snaps it!



Advertisement, Sydney, 1948.



From 1919. Now if this doesn't have you reaching for a beer, what would?

The LOMO 135

Stefan Sztromajer

The LOMO 135 miniature camera was introduced by the Leningrad Optical and Mechanical Union in 1975, and was produced until 1981.

The compact alloy die cast body, **fig. 1** seems a bit strange, as the majority of the accessories are located at its bottom plate. On the front of the die cast alloy body which is covered with black leatherette we will see two windows, on the right the finder **a** while the left one, **b** serves for finder's lighting. The coated lens, an Industar 73 f2.8/40 of Tessar design (four elements in three groups) is focused by means of the first, outer ring, **fig 2 (a)**. The lens is built in the leaf shutter. The shutter settings of 15, 30, 60, 125, 250, and B, are set by means of the ring while the exposure value could be observed when the camera is upside down, **fig. 3 (a)**. Simultaneously at the top of the lens mount

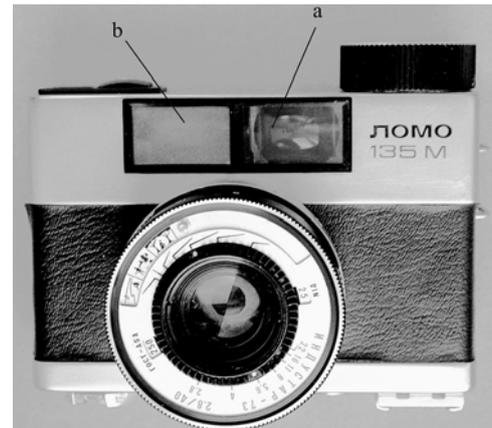


Fig. 1. Lomo 135.



Fig. 2. Lens mount detail.

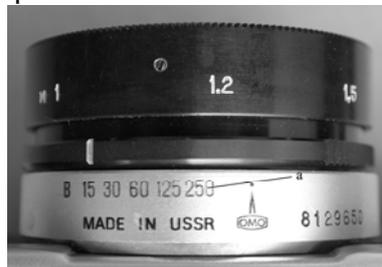


Fig. 3. Lens mount, bottom.

against the window placed against the corresponding weather symbol is shown as green, **fig. 2 (b)**. Frankly, I suppose according to the design's idea, the not very competent photographer will choose the weather pictogram than the proper shutter speed.



Fig. 4. Lens mount front view.

At the front of the lens mount the strange film speed reminder (expressed in DIN in the left window, **fig. 4 (a)** and GOST-ASA in the right window, **fig. 4 (b)**), coupled with the aperture setting **fig. 4 (c)**.

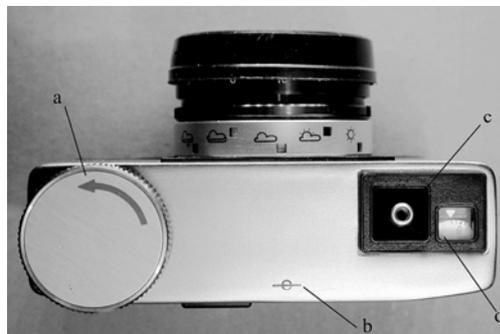


Fig. 5. Top plate detail.

there is a huge film transport showing the film plane position **b**, the release button, provided with the cable thread **c**, and the frame counter window **d**.

At the top plate of body, **fig. 5**, on the left knob **a**, the sign

The big transport knob contains the spring of the clock motor transporting the film and winding the shutter.

The back of the camera **fig. 6** presents the Galileo finder. Looking through the finder we will see the limiting frame and the pictograms presenting the objects, **fig. 7**. The pointer shows the object, corresponding to the distance to which the lens has been focused.

At the bottom plate **fig. 8** there is the film back transport knob, provided with the crank **a**, for the back film transport, the tripod thread and the lock



Fig. 6. Rear view of body.

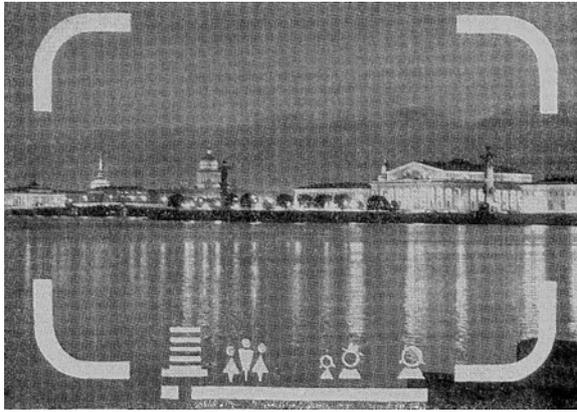


Fig. 7. Viewfinder with bright-frame and symbols.



Fig. 8. Bottom plate detail.

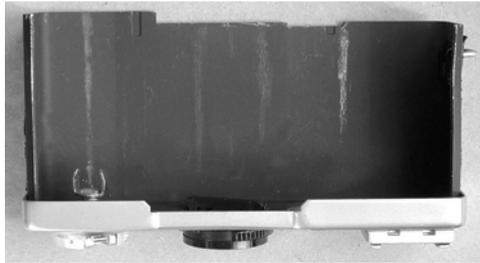


Fig. 9. Camera back removed.

mechanism **b**, then the rewinding film transport knob **c**, and the flash hot shoe **d**.

After opening the camera (by means of removing its back) **fig. 9**, we will see inside, **fig. 10** the take-up spool **a**, the film transport sprockets **b**, the pressure plate in close position **c**, provided with the flat spring and the cassette **d**. After opening the pressure plate, **fig. 11** the shutter leaves are visible.

According to producer's statement, after the full clock motor winding, the camera would take eight frames, however according to my experience only three could be made even if I used the Ilford cartridge, so for safety reasons I always wound after every shot. Maybe the optimal solution - not too comfortable - was the loading only the spool with film (of course loading in the darkroom).

The relative short focus length of 40mm of that design lens, makes it semi wide angle, but not quite satisfactory considering sharpness of the image corners. After a short test I think the camera could be used outdoors, while the smaller aperture (e.g. f8) improved the sharpness at the edge of image.

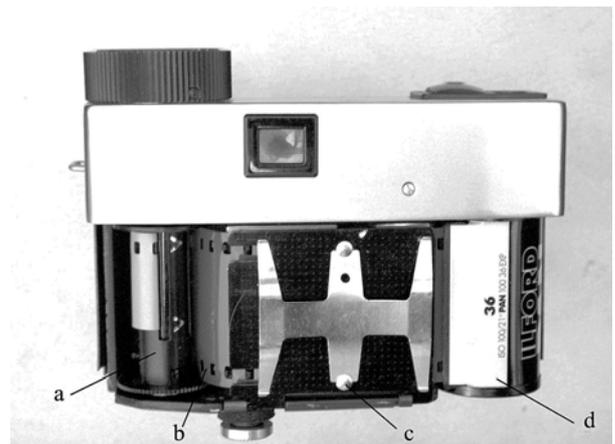


Fig. 10. Inside the Lomo 135.

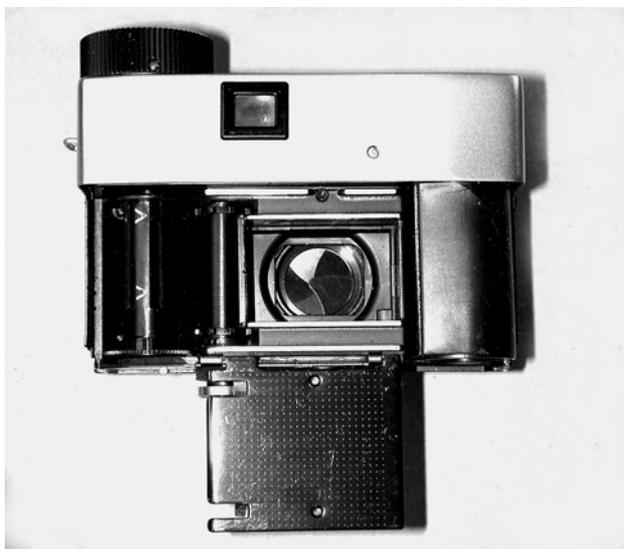


Fig. 11. With pressure plate opened.



Fig. 12. Leatherette zip case.

Concluding, the LOMO 135 is an acceptable amateur tool in particular while its user likes the semi wide-angle lens and will wind the

film transport after two shots. It's a shame that camera didn't possess the reliability of the Kiev, as it could have been one of the few Soviet successful photographic products. The camera is provided with a black leatherette, zip closed case, **fig. 12**. The dimensions of the camera are 104x86x62, its weight 496g.

FILTERS

PORTRAIT lenses

LENSHOODS

Han Fokkelman

Filters

The first emulsions were using the blue part of the white light only while the speed of the plates were so low that it was not necessary to use filters.

That changed when the orthochromatic emulsion appeared. These plates and films did not react to red; with the result that the plate holders could be loaded under red light and the roll film camera featured a red window to facilitate winding. These orthochromatic films and plates reacted to green and blue. On blue mostly too heavy, that gave the result that the blue dominated. That could be corrected with a yellow filter for yellow is the opposite colour of blue. Yellow stops all the blue, so we got the light yellow, the middle yellow and the dark yellow filters.

Later came the panchromatic emulsion that was sensitive to all the colours, along with a range of filters to accent or to stop some colour domination.

Cenei, Carl Neitholt, the big filter manufacturer introduced a camera with a built-in yellow filter.

This Ce-Nei-Fix with two shutter times and meniscus lens was a simple, cheap folding 6 x 9cm box. To bring the price down they used a yellow foil instead of glass. There were other manufacturers that used simple yellow foil filter instead of a yellow glass filter. In the fifties the Agfa Click 1, the second version of the Agfa Clack and the Agfa Isola 1 also had yellow foils.

The “better” filters were of coloured glass. There was a short time with the construction of a foil filter sandwiched between two glasses but that was soon over.

The difficulty with the glass filters was that the colour must be even over the whole filter, no place with more or less colour, AND the glass must be cut plan-parallel, that means never on the filter must be a spot that looked like a part of a lens. To cut a meniscus was easier.

In the cheap cameras you did not find glass filters and in the more expensive cameras they were not placed for the owner had their own desires.

A nice example was in the sixties when Asahi introduced a convex cut ultra violet filter that followed the convex model of the first lens, without to influence the picture. Thanks to the high price it was not a success.

The panchromatic emulsion needed a yellow-green filter that became popular after 1947. It stopped the blue and made the green starker, the red-green-blue balance became better. If you wished to accentuate the white clouds in the blue sky, you needed orange and red filters. The last overdid it mostly, a little cloud looked like a cloud of a thunderstorm. But that was the game, to play with the possibilities.

Therefore appeared a lot of filters with colour nuances like light blue to get a result on the black and white film as the amateur wished. Here started the production of the ultra violet filter, haze, with a filter that was a few green. When the colour photography became popular, this filter lost its colour. Yellow filters were for the colour photography a disaster. Many colour films were total loss thanks to the filter that removed the entire blue colour.

But the colour slide film had problems with the ultra violet blue and the blue nearby, which disturbed the balance of colour. The solution was to use the KR 1½ = pink = skylight filter that



Photo 2. Ce-Nei-Fix.

stopped the blue for a while and made the red some stronger. The colour balance became better. This filter had different names thanks to how the manufacturer called it.

It was sad that the colour temperature was not a case of the film and the filter, but the time of the day and the position of the sun played a role too.

Beside the KR 1½ appeared the KR 3 filter that was stronger. But even the KB 1 1/2 and the KB 3, blue filters, appeared for some corrections.

Beside these coloured filters appeared the grey filters. They were to reduce the light; they did not change the colours. Mostly they were used on movie cameras. With 18 frames/sec. the “shutter time” was 1/36 sec. With very bright light it was necessary to use the grey filter for the f16 stop was not enough. On the Super-8 cameras was a KR 12 filter, (a conversion filter), built in. The Super 8 film was a tungsten film and was sensitive for blue, thanks to the high loss of light, the grey filter was not necessary on most of the Super 8 cameras.

For the double-8 and Fuji single-8 colour films it became simple. The daylight film found in the tungsten light not enough blue and needed a KB 12 filter. The tungsten film found too much blue in the daylight and needed a KR 12 filter.



Photo 3. Soft focus lens.

Soft focus “lens”.

When the filter was used in all its possibilities, the amateur began to play with these constructions. For example the soft focus ‘lens’. What attracted attention were the concentric rings, see picture. The smaller the lens stop the less the effect was. The larger the lens opening the more pronounced would be the result. The sharp picture became less sharp and was used for the portrait photography.

Some people said that they could get the same result by placing the lens a little out of focus, so many hours were spent on discussion in the photo clubs.

Polarisation filter.

Mostly two glasses with a film between, usually of polyvinylalcohol plastic, that was stretched so all the molecules came in the same direction. Turning the filter stopped the reflections of all the non-metal objects. They don’t work on metal.

Preset lenses / portrait lenses.

Obj.-Einst.		+ 1 Diopt.		+ 2 Diopt.		1 + 2 = + 3	
Lens sett.		Entfernung		Entfernung		Diopt.	
m	feet	Dis	ance	Distance	Distance	Entl./Dist.	Entl./Dist.
		cm	inch.	cm	inch.	cm	inch.
∞	∞	100	39 ³ / ₈	50	19 ³ / ₄	33	13
20	65	98	38 ⁵ / ₈	49	19 ¹ / ₄	33	13
15	50	96	37 ³ / ₄	48	18 ⁷ / ₈	33	13
10	33	94	37	47	18 ¹ / ₂	32	12 ¹ / ₂
8	26	92	36 ¹ / ₄	46	18 ¹ / ₄	32	12 ¹ / ₂
6	20	89	35	45	17 ³ / ₄	32	12 ¹ / ₂
5	16	86	33 ⁷ / ₈	44	17 ³ / ₈	31	12 ¹ / ₄
4	13	83	32 ³ / ₄	43	17	31	12 ¹ / ₄
3	10	77	30 ¹ / ₄	42	16 ¹ / ₂	30	11 ³ / ₄
2.5	8	73	28 ³ / ₄	41	16 ¹ / ₈	29	11 ¹ / ₂
2	6 ¹ / ₂	68	26 ³ / ₄	39	15 ³ / ₈	29	11 ¹ / ₂
1.5	5	61	24	37	14 ¹ / ₂	27	10 ⁵ / ₈
1.2	4	55	21 ⁵ / ₈	34	13 ³ / ₈	26	10 ¹ / ₄
1	3 ¹ / ₃	50	19 ³ / ₄	32	12 ⁵ / ₈	25	9 ³ / ₄
0.9	3	45	17 ³ / ₄	31	12 ¹ / ₄	24	9 ¹ / ₂
0.8	2 ¹ / ₃	42	16 ¹ / ₂	30	11 ³ / ₄	23	9

Photo 4. Dioptric scale.

The simple boxes with the f11 meniscus lens were sharp from infinity till around 3m. For a shorter distance you needed a preset lens that made it possible to take a picture between 3m and 1m. Mostly it was used to make pictures of the family or a member of the family and this extra lens got the name: portrait lens.

The lenses of the more expensive cameras used the preset lenses in the strength of 1, 2 or 3 dioptic.

The 1 d was for the 100cm till 50cm distances. If the lens was focussed on infinity, the distance became 100cm. was the lens focussed on 1 meter, the distance was 50cm.

The 2 d was for 50 till 33cm and the 3 d was for 33 till 25cm. You got the 3 d by putting the 1 d and 2 d together, the single 3 d lens was to order for no retailer had it on stock.

These lenses were used to make pictures on short

distance like parts of flowers, or the small insects on the flowers, stamps, coins etc.

Later came the preset lenses to change the focus of the original lens, the preset tele converter and the preset wide-angle converter. The quality of the original lens was better than the combination but you did not to buy another camera.

Well known were the preset lenses for the Yashica 44. Aires and Fujica delivered them like much more manufacturers did, but many converters were not made by the camera factory itself.

Parallax

For most of the cameras there was difference between the picture in the viewfinder and the picture by the lens if you used a preset lens.

Therefore converters were designed. Well known was the Rollei-parkeil for the Rolleicord and the Rolleiflex. The viewer cameras became an own short distance viewfinder. Kodak made for the Retina a kind of rangefinder with three divided parts, each for 1d, 2d and 3 d.

Schneider combined the proximeter preset finder with the preset lens and produced that system in two models.



Photo 5. Preset tele lens with viewer converter.



Photo 6. Kodak for Retina.

Lens hood

Around the same time that the filter appeared, came the lens hood. In the years before 1950 mostly they were made of metal.

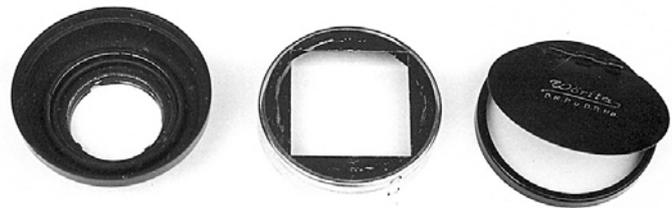


Photo 7. Wörita, separable lens hood.

A lens hood needed a lot of space, so the hood was divided in the sloping backside and the front looking ring.

If you put these two parts together it would take less space. Then the rubber lens hood appeared, that could be collapsed back into itself and the metal lens hoods disappeared.

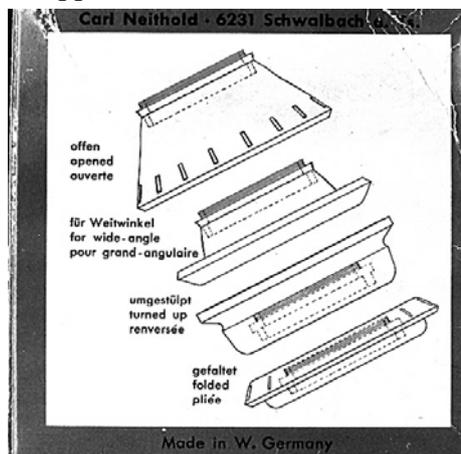


Photo 8. Cenei, folded lens hood.



Photo 9. Rollei.

Cenei appeared with a rubber lens hood that could be folded in different ways, so it was even possible to use it for wide-angle lenses. They were plastic lens hoods of course. About Bakelite lens hoods nothing is known. A lens hood was round, but there were square hoods for the Rolleiflex and Rolleicord.

Yashica had them for the 6 x 6 and 4 x 4 reflexes.

Exacta had a nice long one.

Sizes

The sizes to keep the filter or lens hood on the camera were mostly two cut strips that could be bowed together. Sometimes the manufacturer did it on a strong way by putting the filter with a strong holdfast around the lens.

Mostly were these construction designed to use one filter for a number of lenses. There were systems where you could change the filter by using one filter ring. In this way you saved money, but most of the amateurs got their filter by anniversary aso and that made that this system disappeared soon. Rollei used the bayonet; Zeiss Ikon and Kodak (Retina) used the screw thread. Agfa did that too for the 35.5 E, but mostly the strips were used. Between 1950 and 1970 was the 32mm the most used lens diameter. But when larger than 42mm filters were used, this strip construction became unstable and the screw thread was used. There were cameras that had the thread on the outside of the filter. The lens had it on the inside. That was the Zeiss Ikon Nettax 6 x 6 with the Novar f4.5/75mm lens. These filters were called 35.5 EI, I meaning inside thread.



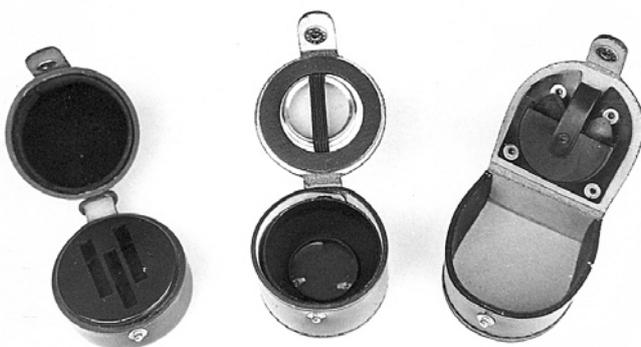
Photo 10. The holdfast system.



Photo 11. Filters placed in the camera.

Cases.

First the cases were used to store one filter or lens hood. Mostly there were placed on the shoulder belt of the camera case. To store filters in the case of the camera was not popular. Sometimes they were stored in the camera as in some types of the Voigtländer Brillant and the Lubitel 2. If you had more filters there were cases for more. In the sixties the cases were mostly brown, later it became black. Popular was the B& W case for lens hood and two filters.



*Photo 12. Left lens hood + 3 filters Zeiss Ikon.
Middle lens hood + 1 filter Cenei.
Right lens hood + 2 filters B&W.*



*Photo 13. Top, the first box.
Below, after Mr. Biermann was bought out.*

Manufacturers.

There were always a lot of manufacturers specialising on filters. Camera manufacturers like Aga, Rollei and Voigtländer, that sold filters under their own brand, mostly they bought these products from specialised enterprises. Dacora had a yellow filter in case. The filter had no name but on the case was the K of Kaiser imprinted.

Between all the manufacturers was Carl Neitholt with the brand CENEI the best known.

B&W was established after 1945. Mr. Biermann and Mr. Weber were demobilized from the German army but soon discovered that their job as the Agfa agent was gone.

They wanted to stay in the photo business and looked for an article with a low risk of changing new types. It became filters and lens hoods. However they were not alone in that business. Around 1960 you could buy a filter from: Arnz, B & W, Cenei, Cineamex, Cokin, Helioplan, Hoya, Kaiser, Kenlock, Leco, Omag, Optochrom, Ultraplan, Vena, Wörita, as the most well known filter factories. On the first Photokina after 1945 they had a very little stand, hoping on good results. Their first export was to the Netherlands, where they started with a brilliant idea. They delivered to the photo retailers a counter display chest of drawers with four plateaus. Three of them were filled with light yellow, middle yellow and yellow-green filters between 19 and 42mm, the sizes in those days. The fourth plateau was covered with the lens hoods between 19 and 42 mm. The display was free but the retailer had to buy all the filters and lens hoods. That was an investment of f300,- in those days the wages of a month for most people. The retailer did not have any interest in another brand anymore and so Cenei lost his Dutch market.



Photo 14. The B&W counter chest.



Photo 15. Cenei counter chest.

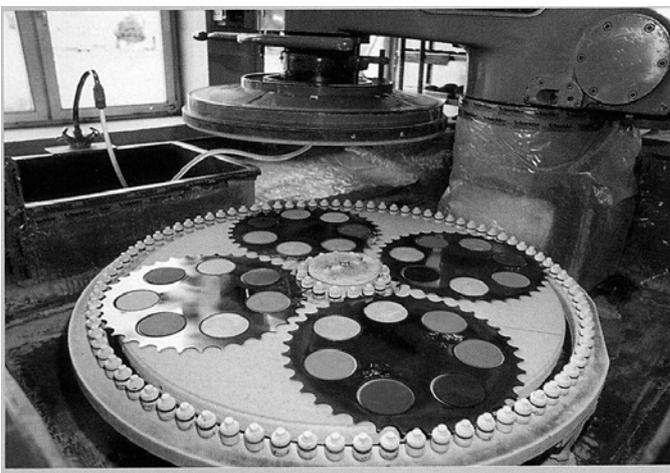


Photo 16. Filter production facility.

Cenei reacted, late, with a small counter chest with less filters, but was too late. Only small retailers had any interest.

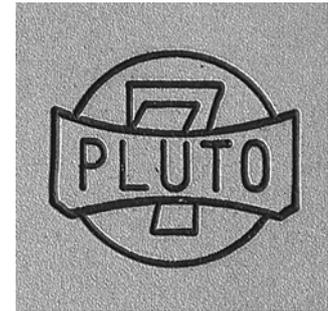
B&W had a high standard of quality that generated a high price, so they became a lot of trouble with the Asian competitors, but these mostly disappeared one by one.

If you count today the number of the filter factories worldwide, you can count them with one hand; B&W is still in business, with all colours.

In Back Focus No. 93 I wrote about four “Semi” cameras from Japan. I seem to be attracting them lately as three more have now joined my collection.

PLUTO

The first one to arrive came with a ‘Pluto 7’ logo (**Pic 1**) engraved on the top and also stamped into the covering on the front door. But in the back covering there is a panel that says ‘Pluto Six’. So what is this camera? Well after some research I’ve found that it is actually a **Pluto Six P**. (**Pic 2**)



Pic. 1. Pluto 7 Logo.



Pic. 2. Pluto Six P.

Shichiyō Kōgaku Kōgyō K.K. in Tokyo made two Pluto Six models in 1955 with styling again inspired by the Zeiss Ikontas. The Pluto Six L has only a viewfinder while the Pluto Six P has an uncoupled rangefinder combined into the viewfinder. It is operated by a thumbwheel at the rear of the top housing. (**Pic 3**) Both were sold with a Pluto Anastigmat 80mm f3.5 lens in their wonderfully named Luzifer shutter. As this is a dual-format Semi camera there are two red windows in the back; when exposing the smaller format two narrow flaps are folded into the film gate.

Now, what about that Pluto 7 logo? Well the number 7 is related to the company name Shichiyō, as *shichi* means ‘seven’ in Japanese.

LYRAX

The second camera I acquired is not a folder but a rigid-bodied camera for 4.5x6cm exposures on 120 film that was made by Fuji Kōgaku, a camera maker in Itabashi, Tokyo. From 1936 to 1944 they made many cameras that had names with ‘Lyra’ in them. The Lyrax was first marketed in 1939 with a choice of f3.5 or f4.5 Terionar 75mm lenses, and a Fujikō A or B shutter. A telescopic tube houses the lens and shutter assembly. A curved arm can be swung down from behind the shutter so the camera will stand level. The name *Lyrax* is engraved on the front of the top housing and a Fuji Kōgaku logo is stamped in the back covering. Film loading, unusually for rollfilm, is from the bottom like the early Leicas. A sliding extractor piece for the takeup spool helps you to remove an exposed roll.

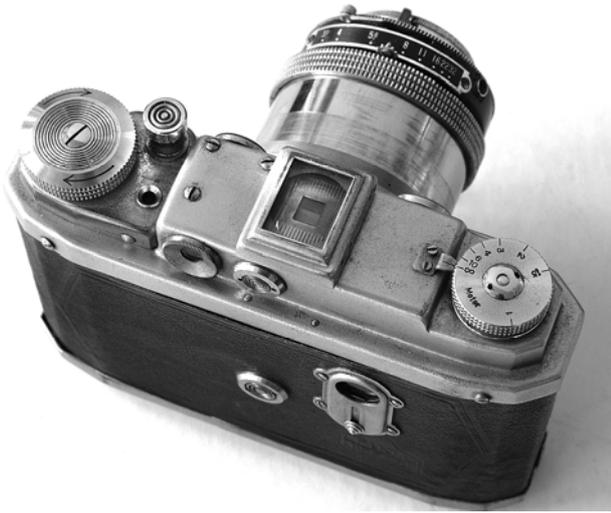


Pic. 3. Back and top.



Pic. 4. Lyrax F.

The **Lyrax F** (**Pic 4**) came on the market in late 1940 or early in 1941. It has a 75mm Terionar f3.5 lens in the new Fujikō F shutter that was also fitted to other Fuji cameras such as the Lyra Six and Semi Lyra. Like the original model there is an uncoupled rangefinder on the top housing that is focussed by a round knob on the



Pic. 5. Top housing.

PETRI

My third camera is another post-war 4.5x6cm Semi camera from Kuribayashi and it was their first use of the name **Petri**, the eventual company name from 1962. This is the first model Petri (also known as the Petri Semi) and it was made in 1948. **(Pic 7)** It has a 7.5cm f3.5 Petri Anastigmat lens in a Petri shutter. The top housing contains an uncoupled rangefinder and two viewfinders. A small reflex finder is at one end, the rangefinder thumbwheel is at the other end and a pop-up optical finder is in the middle. **(Pic 8)** The viewfinder must be in the up position for focussing so it is out of the rangefinder's optical path. The film wind knob is not on the top but on the bottom. **(Pic 9)**



Pic. 7. Petri.



Pic. 9. Showing the wind knob.

camera's right that looks like a wind knob. A folding optical finder is mounted above the rangefinder. **(Pic 5)** The double exposure prevention interlock mechanism is housed under the film wind knob. There are two round metal screw plugs on the rear, one in the back and one in the top housing. They allow access to the rangefinder and film plane for adjustments to focus. **(Pic 6)**

In researching this camera one reference states that only one other model F is known, so that's one more rare Japanese camera for my collection!



Pic. 6. Lyrax F rear.

the middle. **(Pic 8)** The viewfinder must be in the up position for focussing so it is out of the rangefinder's optical path. The film wind knob is not on the top but on the bottom. **(Pic 9)**

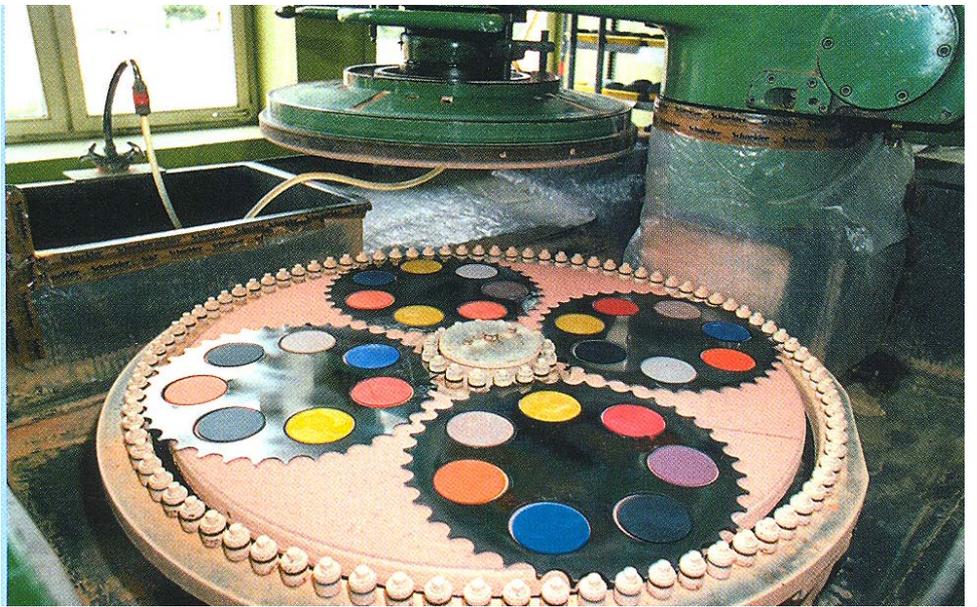


Pic. 8. Viewfinders.

The Petri was modified and improved with six subsequent models made from 1948 to 1956. **Petri II** had the original's pop-up finder replaced with a built-in finder, **Petri III** had lens and shutter improvements, **Petri RF** in 1952 was a more compact design without the reflex finder and in 1955 the rangefinder was coupled. **Petri Super** combined the rangefinder in the viewfinder and last was the **Petri Super V** in 1956.



How Sylvia, John Fleming's sister and her little box Brownie, almost became involved in an 'International Incident'.



*From Han Fokkelman:
Filters, Portrait lenses and Lens Hoods.*



*Univex with 35mm cassette for scale.
From Lyle's 'Buccaneer' article, which he begins
in his typically jocular style for which we'll
always remember him! (Prudes beware!)*



Geoff Harrison presents the Royflex.



*Stefan Sztromajer tells of another
Soviet camera- the Lomo 135.*