BACK FOCUS

The Journal of the Photographic Collectors Society (inc)

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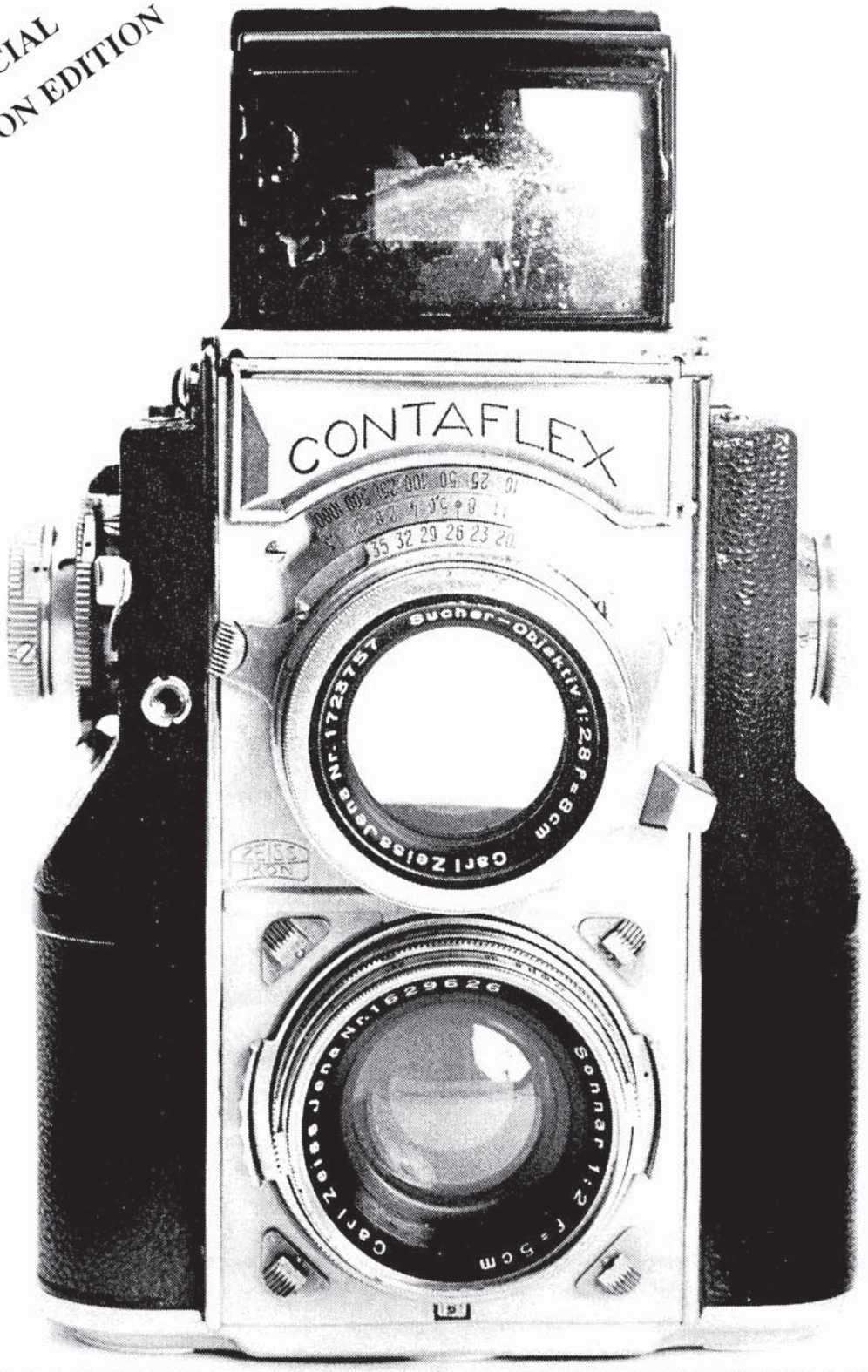
SPECIAL AUCTION EDITION



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A WORD OR TWO FROM THE EDITORS

Here we are again with another issue of "BACK FOCUS". We thought that we would bring forth another journal profiting from some of the mistakes that we made in the first issue. The excuse, dreamed up in the fertile brain of co-editor Ian Carron, was that we needed an Auction issue. I must admit that we do have a fair stack of material that we can use in your journal. These stories have been written by your two hard working editors, and in some cases, rewritten from existing material in back issues of the old newsletter. Don't get us wrong, because we are having a ball editing the journal. However we both feel that it is the members magazine and should reflect the ideas and thoughts of those members. Unfortunately there are too many people in this world willing to stand back and let someone else have the input and do the work.

We do need your articles, letters, wanted adds, and gossip paragraphs. We cannot be everywhere and talk to everyone. You may say to yourself that you cannot write articles of a standard needed for the journal. I will let you into a secret. When I took on the job I felt the same. But, as Ian showed me, a good computer program can fix all spelling and grammar mistakes that the human brain can conceive. With my writing ability this correction ability works overtime. What I am saying is simple. Put your ideas and thoughts down on paper, typewritten or long hand, and we will massage it into printable form. So many members have enormous expertise in what interests them, and the rest of us never learn about this information.

Your editors want everyone to look forward to receiving their copy of "BACK FOCUS" at least four times a year, with the possibility of a couple of special issues as a bonus. That makes six issues a year. We both have to earn a living, so you can see that we really do need your input.

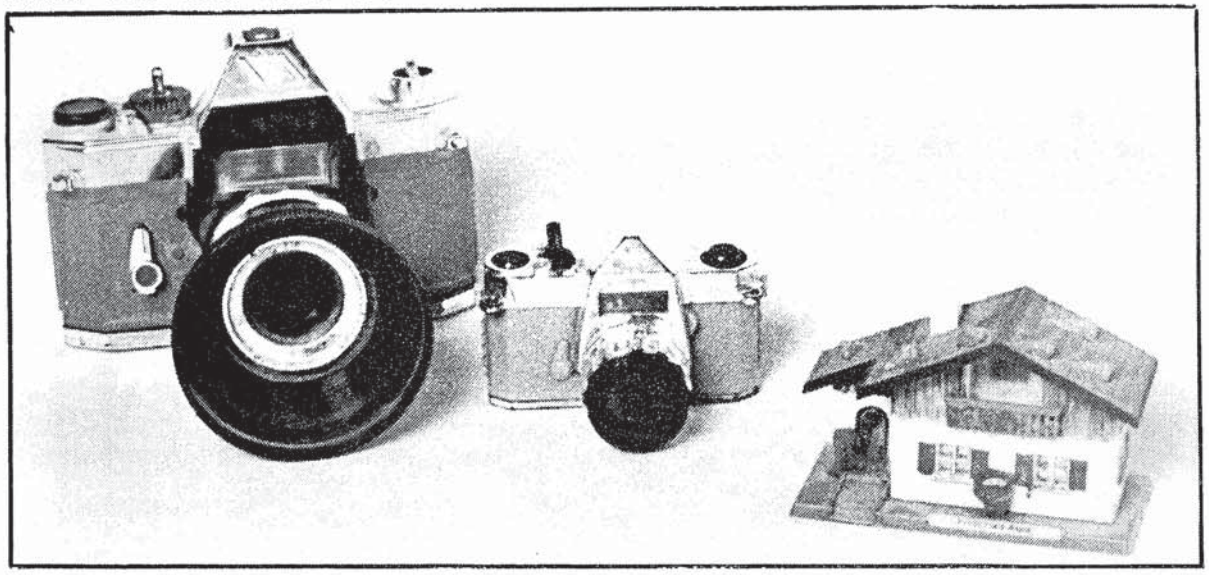
In a complete change of direction, we would both like to say our very sincere thanks to all those who offered congratulations and encouragement after the first issue. Waiting for your verdict was like the accused facing the jury. We were both pleased with that first issue, but also can see room for much improvement. There is nothing like learning on the job. One omission was the deserved credit for the lovely collection of stereo cameras on the back page. **A big thank you here to Holger.**

TOYS FOR THE BOYS

By ANDREW KORLAKI

I drifted into collecting first cameras, then toys. I saw something that I liked and bought it. No particular theme- if it appealed to me, I bought it! But, as the respective collections grew, a theme began to emerge. Some toys started to look like cameras and some cameras looked like toys. The following are some of my favourite toys that follow a photo graphic theme.

VIEWERS: These come in all shapes and sizes, big, little, stereo and mono, with all types of subject matter ranging from educational to adult. Little viewers, such as the three shown have always tended to have two types of subject matter; scenes and girlie pictures. They have been available in one form or another since the 1940's. My favourite and, the most unusual viewer I have seen, is the little house which has views of the Bright district in Victoria and appears to date from the mid 1960's.

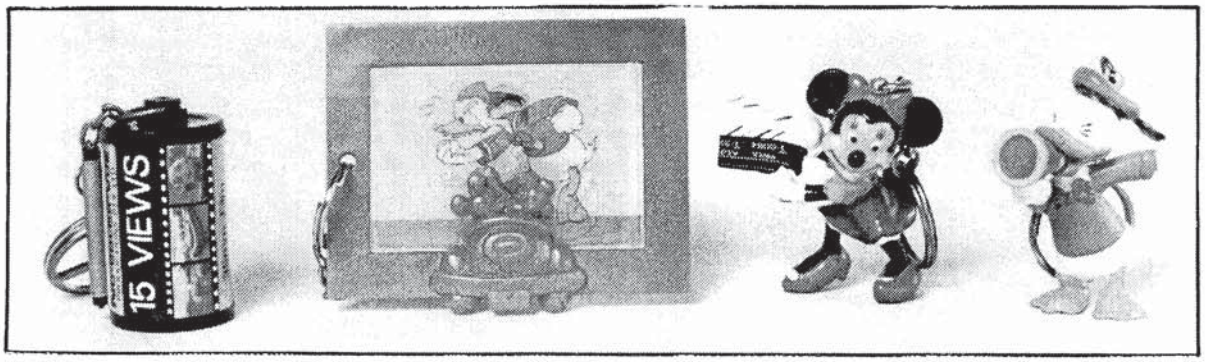


Big viewers, on the other hand, tend to be designed for children. The stereo viewer shown is still available new and has been available in several incarnations since the late 1970's. It takes a reel, loosely based on the Viewmaster reels, excepting that the hole in the middle is about 2" in diameter. The other viewer appears to have been somebodys' idea to use up a stock of old slide viewers as the toy slides enclosed with this viewer are mounted in 35mm slide mounts.

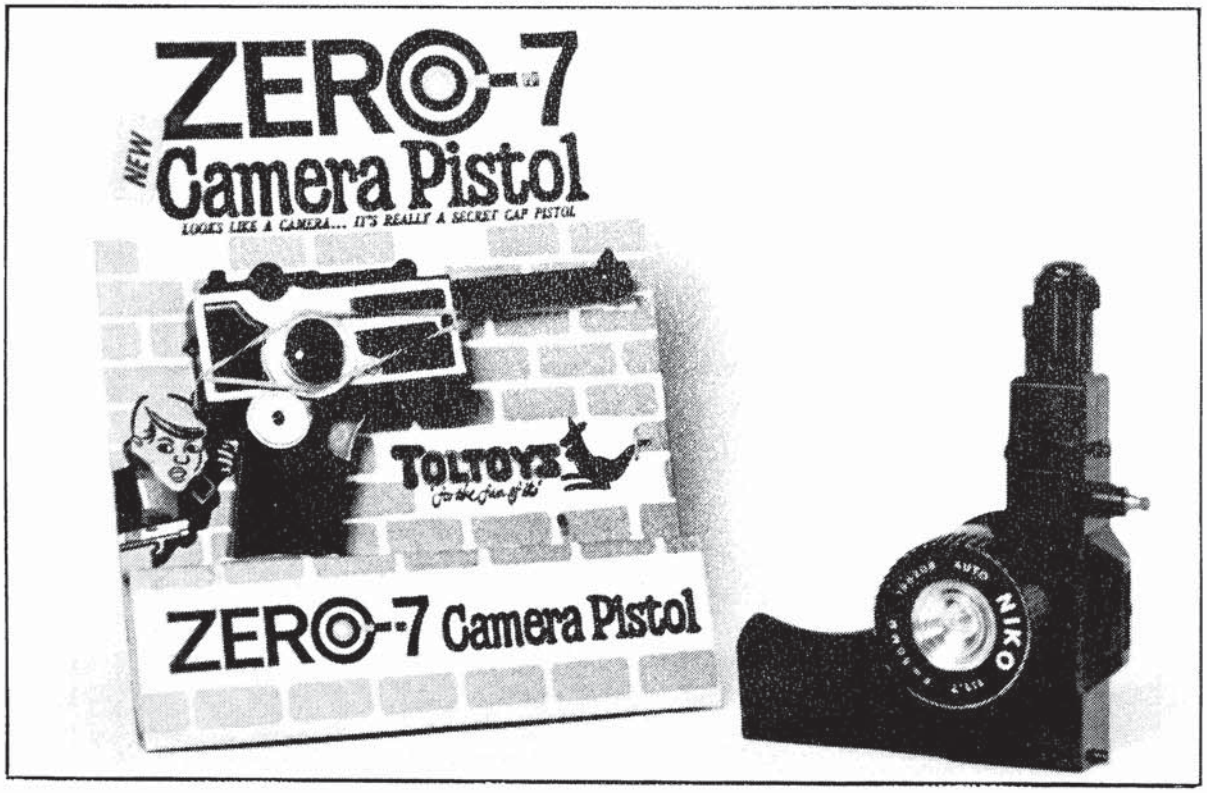
The other two are both educational viewers designed for pre-school children. The Sesame Street stereo viewer, dating from c1978, shows the alphabet from A to Z using 24 pictures of various common objects and Sesame Street characters. It is topped off with Big Bird holding a little camera. The other viewer, made by Fisher Price, is still available new. Styled after a 110 Instamatic camera, it shows various animals at the zoo.

KEY RINGS: Shown are some of the key rings I have. The film can contains a pull out tape measure which has views if Mildura on the reverse side. The drive in movie screen shows Donald Duck jumping up and down, depending upon the viewing

angle. The Donald Duck director and Minnie Mouse clapperboard characters also have a companion Micky Mouse camera man to go with them which, unfortunately, I do not have.



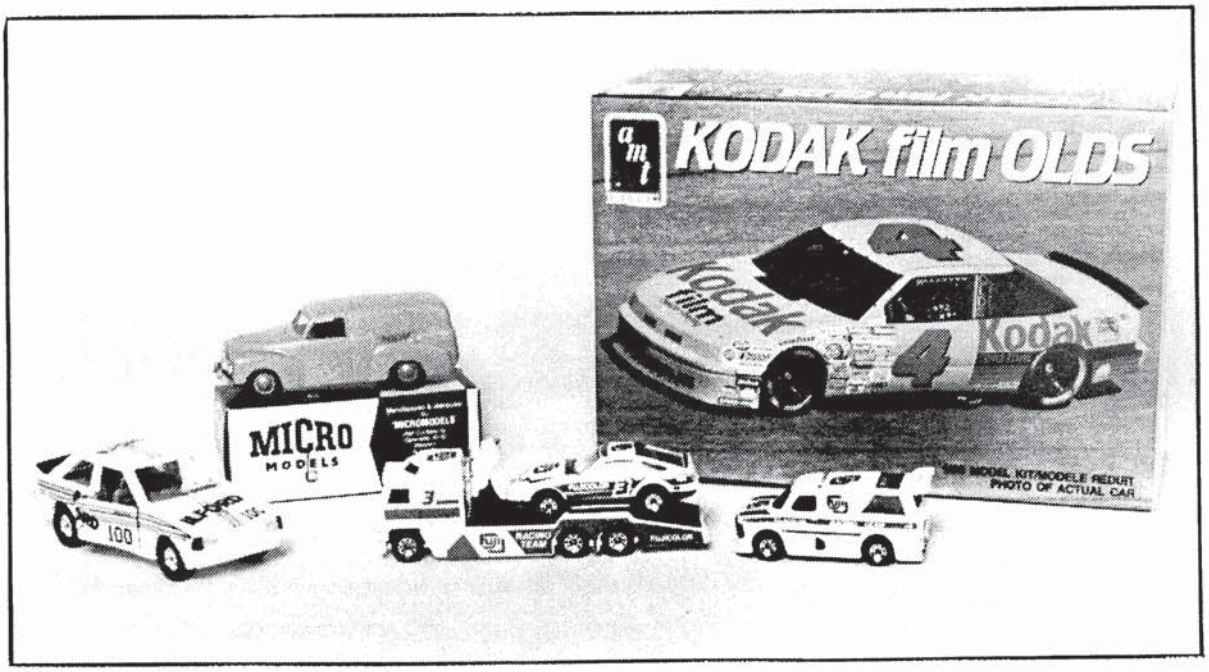
CONVERTORS: These are basically something that changes one thing to another. Guns are quite common, with ray guns still available today. But, nothing can beat the classic Toltoys cap pistol Super Spy camera fitted with a genuine opaque f1.8 lens and converts to a working cap pistol. (c1970) The other picture shows my favourite convertor. Made around 1985 by the Change A Toy Co., it converts from a camera to a little, orange bear driving a white, convertible care.



PROJECTORS: Perhaps the oldest types of photographic toys, as toy 'magic lanterns' have been made for over 120 years. Shown are a toy 8mm film projector dating from the early 60's and a toy slide projector, from the same era, taking the same type of slides as the stereo camera detailed above. But my favourite is the "Give A Show Projector," made in England in 1963 by the Chad Valley Co Ltd. Projectors of this type were popular when I was growing up. I can remember darkening the bedroom and giving shows to other kids, laying on the bed and projecting on to the ceiling. I was very lucky when I bought this one as it came complete with over 30 film strips, covering such diverse subjects as Guy Fawkes and the Flintstones.

CARS: Perhaps the category which most collectors can relate to. Shown are a representative collection of toy cars; Andy Irvines U.S. Nascar model car kit, sponsored by Kodak, the Fuji prime mover, race car and support van from around 1988, the Ilford Ford Escort, which is a model of a car Ilford sponsored in races in England in the late 70's - early 80's and, last but not least, the Kodak FJ Holden Van which was manufactured by Micromodels in Gosnells, WA, some time in the early 60's and which are now only seeing the light of day.

So, there you have it. A representative collection of toys with a photographic theme. As you will note, I haven't included any items issued by the various photo manufacturers themselves - these could cover another article. But, even without these, there are a whole range of toys you can collect with a photographic theme. And what, you may ask, is the best thing about collecting toys?
Playing with them, what else!!!

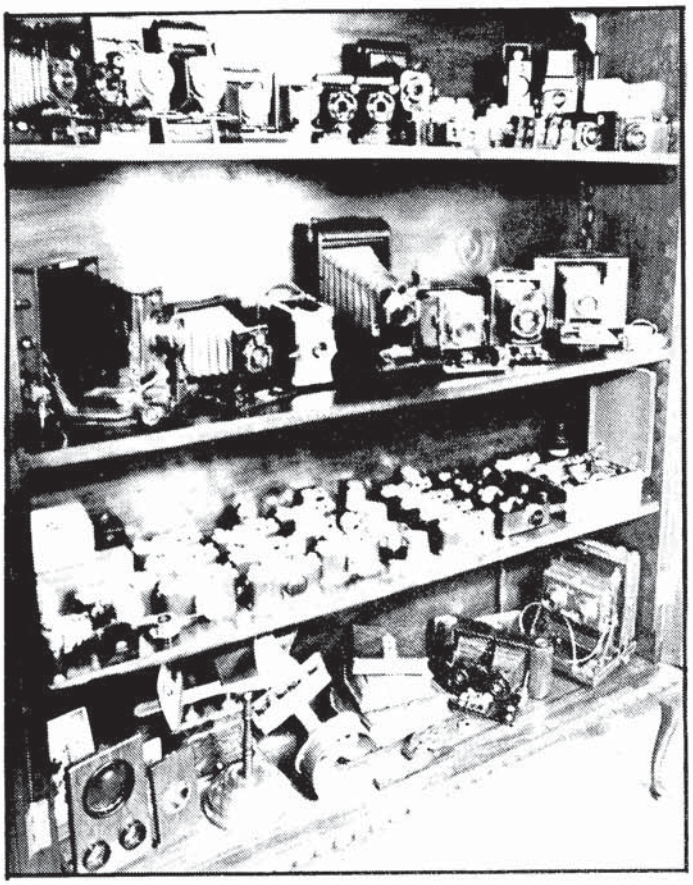


Meet Member No 109. GEOFF HARRISSON

Geoff Harrisson, a wedding and portrait photographer based in Hobart, is one of our three members from the apple isle. After leaving school, Geoff went to Kodak, where he was engaged in the processing of black & white films. In his late teens, he went into National Service, after which he was employed in the studio he now owns. Approximately eleven years back, having some half dozen old cameras in a studio display case, he inserted a hand written ad. in a local newspaper and the collecting bug started in earnest. In 1985, while on a trip to America, he visited a number of Photographic Museums and met a number of dealers. He also stayed with Jay O. Tepper for a few days and seems to have acquired first hand knowledge of the larger American dealers *modus operandi*.

Geoffs' collection runs to any interesting or fascinating item, including a large collection of reference books, catalogues and brochures. He also has a very good accumulation of Daguerreotypes, Ambrotypes, stereo cards and viewers. He also has many other examples of early photographic processes.

One of the first cameras he acquired, following his advertisement, was an Underwood ¼ plate Albion, purchased incomplete without the back. Three years later, he found the original back, attached to another camera. This second camera was found in the same suburb the Albion came from, but not from the same source. About eight years back, he was given an empty Leica outfit case for a 1c, which holds some twenty items. Geoff now only has to acquire a right angle view finder to complete this outfit.



The Contaflex featured in this issue is one of his more recent acquisitions. Apparently, the original owner died some twenty years back and his brother locked the room and it was only reopened after the death of this surviving brother. A local dealer, who was disposing of the estate, asked Geoff to assist in sorting out photographic items which had lain idle all these years. These items were all on a large table and the first thing to catch his eye was a Zeiss Ikon box, a style of which he was unfamiliar with. Alongside it was a leather case which could only belong to one type of Zeiss camera. With fingers somewhat unsteady, he picked up the box which was obviously not empty. Upon opening the lid, there was this mint condition Contaflex, complete with original cable release, instructions and brochures.

Geoff has been a regular visitor to our auctions, dating back to the early days at the premises of John Minnus. Over the years, the relationship between Ian Carron and Geoff has changed from one of business to a close friendship and he always stays with Ian and Margaret during his Melbourne visits. Geoffs collection is proudly displayed in glass showcases and, though one may think Hobart is `out of the way' for camera collecting, one should remember that it almost the home of photography in Australia. One of the earliest studios to be established in this country, Beatties', is still operating and Waterworth are still remembered as manufacturers of fine optics and projection equipment. This company too is still in operation, albeit under a new name, offering a quality service repairing and reblooming lenses. Via his constant advert's, Geoff has obtained some lovely additions for his collection. His business is one of the more renowned Tasmanian studios, having won a number of awards and he is a respected member of the Australian photographic community.

* * * * * * * * * * * * *

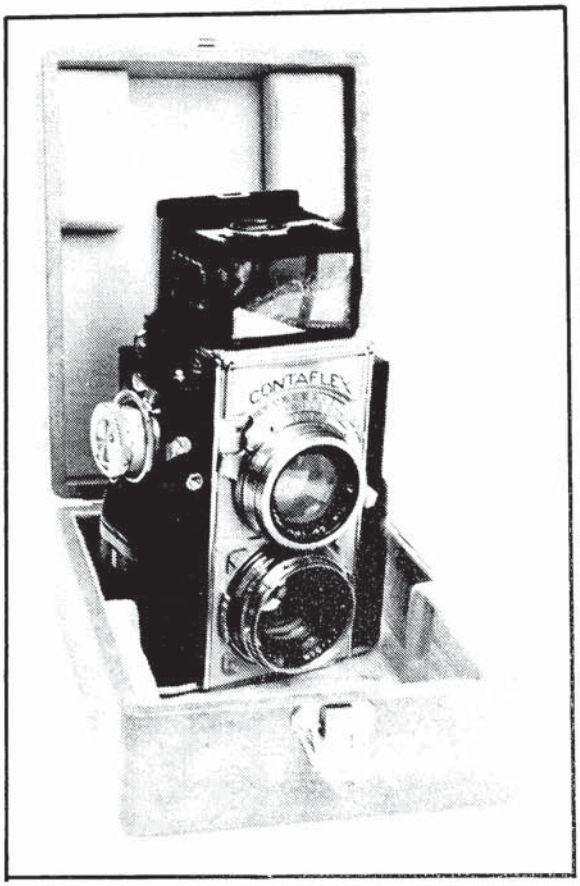
WANTED TO BUY

Bill ter Veen (03 366 1121) is after lenses for the Makina 111R. He would like to get the Anticomar f2.9/10cm and the Anticomar f4.2/10cm.

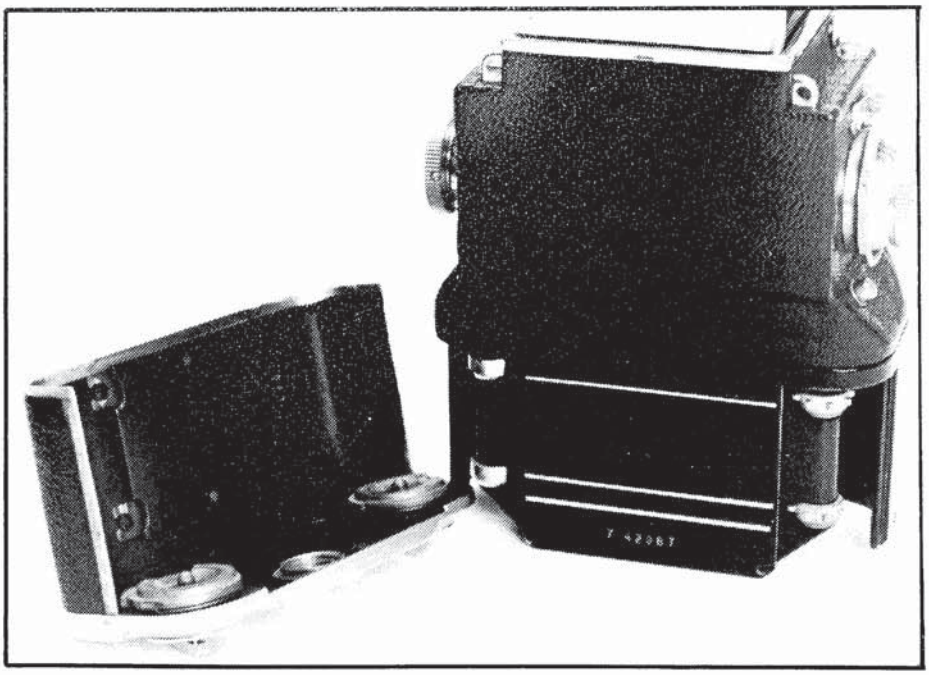
Holger (03 796 8868) is after any wood and brass cameras, (who isn't?) brass lenses and any fittings for these cameras.

Ian Carron would like to thank those who replied so promptly to his request for a Nimslo print. He now also has the address of the lab in the U.S.A. and can also produce his own examples.

THE DREAM MACHINE

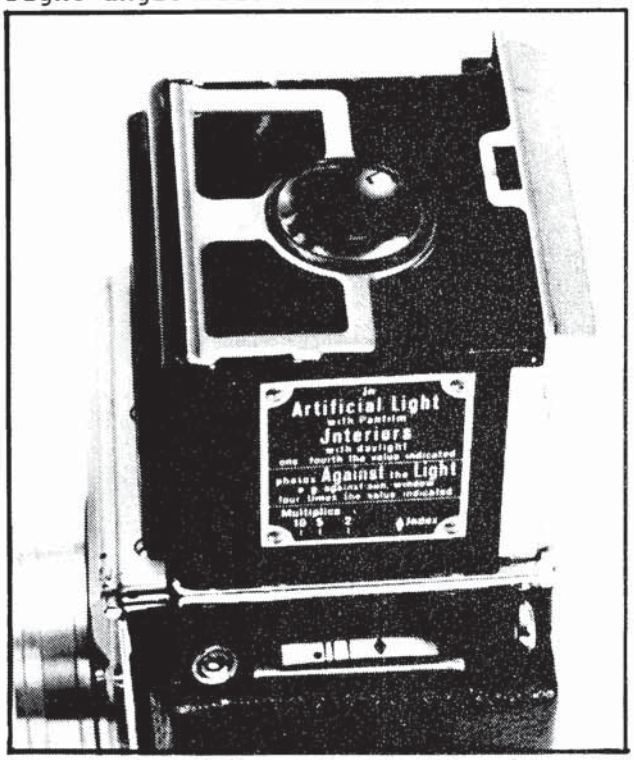


Most collectors have one camera that they dream of owning and for so many of them that camera is the Contaflex TLR. What is the allure of this elegant but over complicated piece of chrome and glass that captures our interest? The answer must surely be that this camera is one of the most beautiful photographic objects to come from the minds and drawing boards of the world's camera designers. Conceived early in 1934 in the design depart-ment of Zeiss Ikon at Dresden this unique camera was released to the public in September 1935. The top people at Zeiss felt that the Contax and Leica rangefinder cameras of the day were not the only way in which the 35mm format could be used. Larger format twin lens reflex cameras were extremely popular at the time and the Zeiss designers saw no valid reason why a 35mm version could not be successful. A superb range of Contax lenses had already been designed and would only require a change of mount to enable their use on the new Contaflex TLR. The designer of the Contax, Dr. Kuppenbender held a patent for a built in exposure meter coupled to the lens of the Contax. This idea was not used on either the Contax or Contaflex, but the latter did become the first camera to have a built in exposure meter. The focusing screen and the way in which it operated were also a tribute to the design staff. The screen gave a bright 4x6 cm. image using an 80 mm. f2.8 "Sucher" or viewing lens. This lens had an ingenious set of gears to transfer its rotation to the taking lens. The pitch in the helix of each taking lens was made proportional to its focal length. This was done so that the same amount of rotation would move a 35mm lens from infinity to one meter as it took to move a 135mm lens through the same range. The metal focal plane shutter was a modified version of the shutter used in the last models of the Contax 1. It



used the same unique system of dividing the speeds into four groups. In the Contax version the shutter speed of 1/100 appeartwice on the dial. in two of the different groups, how ever on the Contaflex one of these settings was changed to read 1/150. Despite looking identical both shutters have many design differences and the Contaflex version was continually updated during the five year life of the camera.

Initially six lenses were offered in Contaflex mounts. These were a 50mm f2.8 Tessar, 50 mm f2.0 Sonnar, 50 mm f1.5 Sonnar, 85 mm f4.0 Triotar, 85 mm f2.0 Sonnar and a 135 mm f4.0 Sonnar. The fields of view for the three telephoto lenses were marked on the ground glass, eliminating the need for special finders as was needed for the Contax. Two wide angle lenses the 35mm f2.8 Biogon and the 35 mm f4.5 Orthometar were added to the line-up in 1938. Though these two lenses could be focused using the ground glass no provision had been made in the original design to frame accurately their fields of view. The only way this could be achieved was with a supplementary right angle brilliant viewfinder that attached to the bayonet around the lens. This finder was of superb quality and showed the exact field of the lens and could be easily viewed from the normal holding position. Another finder made for the Contaflex was a large leather hood that slipped over the normal hood so that view finding could be done with the camera at waist level. This hood had a magnifier half way down its length, allowing focussing with both eyes. The last of these special finders was called the Mirror Magnifier that slipped inside the normal viewing hood and reflected the focussed image to the rear for eye level viewing.



Many of the accessories developed for the Contax 1 were modified or redesigned for use on the Contaflex. A mounting plate for the normal Contameter close-up device screwed into the tripod socket and the camera was then used in an inverted position. A single shot plate back similar to the one used on the Contax was produced as well as a modified small reproduction device. Other accessories were a large reproduction apparatus and a fitting to mount the camera to a microscope. Most Contax lens hoods could be used with the exception of the collapsible three tube type, although two hoods were made only for the twin lens camera. Both these hoods, one for the 50mm Tessar and one for the 50mm Sonnar had rectangular front masks and bayoneted to the lens surround. This made the setting of lens apertures after the hood had been fitted extremely difficult.

External modifications were kept to a minimum but if you know where to look they can be spotted. Let's start at the front of the camera body or more precisely the Contaflex name plate on the meter cover. On the early models the letter "T" was 5mm high. This was reduced to 4.3mm in later models. Moving down to the front rim of the viewing lens, early models had a wide, flat rim that was changed to one with a raised outer edge. The magnifier in the viewing hood also went through a change from a black enamel frame to a chrome version that sprang into position when a release on the Albada frame is pressed. The small Zeiss Ikon logo to the left and below the viewing lens when looking at the front face plate is absent on some models.

FROM ACTINOGRAPH to CdS

The general need to measure the value of light illuminating a photographic subject only arose with the introduction of dry plates. With wet collodion, photographers sensitised their own plates and immediately exposed and processed them. It was only by experience and judgment that they could match the exposure conditions to their own formula and working methods.

With dry plates, the situation altered considerably because plates could now be used weeks or months after they were made and the commercial manufacture and marketing of plates added a whole new dimension to photography and many were quick to take advantage of it, the best known being George Eastman. Early dry plates were usually about 25 or 30 times faster than the wet plates and this was generally sufficient of a guide to photographers experienced with the latter. Ready sensitised plates, however, attracted great numbers of new practitioners to the art and, for these newcomers, some guidance was needed. Different makers gave different names to their plates, but a fairly common name used was *ORDINARY* for the basic plate for outdoor use and more sensitive emulsions had names such as *INSTANTANEOUS, RAPID, EXPRESS* and *EXTRA*. One maker, *Pagett*, used some names such as those but also offered a range of plates designated as *X, XX, XXX, XXXX and XXXXX*. (How many X's for 400 A.S.A.?)

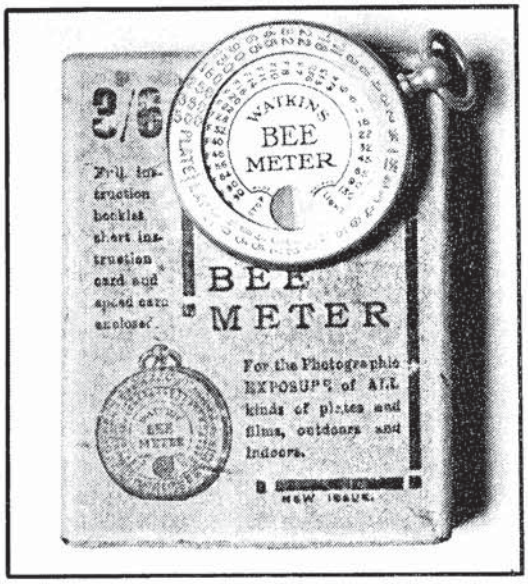
It was obvious that some sort of uniformity was needed to describe emulsions that differed so widely in sensitivity. The first to introduce a method of comparison of emulsion speed was *Leon Warnecke*, who presented a paper on the subject of plate sensitivity before the *Photographic Society of Great Britain* in 1878. Warnecke's apparatus was called the *Sensitometer* and it consisted of a frame in which a sensitised could be exposed through a plate of varying density to a standard light source. The variable density plate contained 25 squares of pigmented gelatine arranged in sequence of increasing density, each one third greater than the preceding one and each was marked with an opaque number, from 1 to 25. The light source was a phosphorescent plate which was firstly exposed to the light from a 1" strip of magnesium ribbon and then placed into position in the Sensitometer facing the numbered plate, behind which was the plate to be tested. The alternative light source was a candle burned for five minutes at a specified distance from the Sensitometer. After exposure the plate was developed in a standard manner and the speed was determined by the highest number that could be seen on the plate. For example, a plate showing 25 was four times as sensitive as one showing only 20 and, 16 times more sensitive than one showing 15. However, several authorities showed that the light sources were subject to variation and a better method was sought. The researches of *Hurter and Driffield* established standards that came to be used by several plate makers who issued their plates marked with *H & D* numbers derived from **Hurter & Driffield's** system.

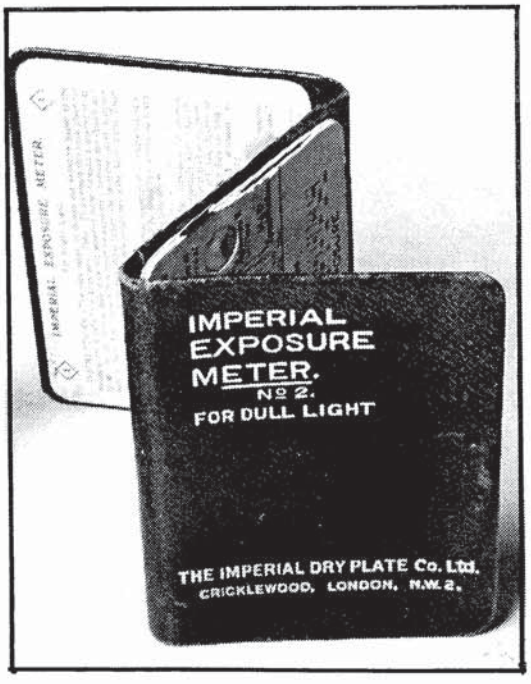
Two aids became available to assist the photographer to obtain correct exposure, the *Exposure Table* and the *Actinometer*. The Table, or Guide, was the simplest in concept, being a tabulation of the factors influencing the light, subject matter and film speed from which the most appropriate to the prevailing conditions were chosen by the user. In construction, though, Tables ranged from a mere printed sheet to more elaborate designs with rotary and sliding cursors. Most elaborate of the early models was *Hurter & Driffields Actinograph* with two horizontal sliding scales, plus a vertical setting, the device being neatly boxed. Tables were and, still are, provided by many film manufacturers and were also supplied by the makers of processing chemicals and equipment. In more recent years, the most common patterns were printed on white celluloid and had a rotating disk or cursor. One thing is certain, though. No exposure guide surpassed,

in ingenuity, the *Posograph* which was first introduced in 1923, but is perhaps best known here as the Pathe version some 5 years later for the Baby Cine 9.5mm camera. The Posograph was flat and thin with the various factors influencing exposure grouped on each face. Slide adjustments around the edges allowed the user to set scales to the prevailing conditions and those adjustments were so linked internally by a clever system of levers that the correct exposure was automatically indicated.

Actinometers were capable of more precise indications because they attempted to measure the 'actinic value' of the light. They used sensitized paper which was exposed to the prevail-ing light for sufficient time for the paper to darken to match a comparison colour; the time taken for this was noted and that time was converted to the exposure time from an attached scale.

The first Actinometers to come to the attention of British photographers were the *Wynne's Infallible Exposure Meter* and the *Watkins' Standard Exposure Meter.* They differed greatly in style and also differed in manner of use, Wynne's instrument being shaped like a small pocket watch and, in use, placed to receive the incident light and timed with a separate time piece. The first Watkins meter was tubular in shape with five scaled bands around it and it was fitted with a chain that was used to time the meter like a pendulum. Watkins introduced a watch pocket pattern of meter for indoor use and the same pattern, named the *Bee Meter* for outdoor use later superseded the pendulum Standard model.

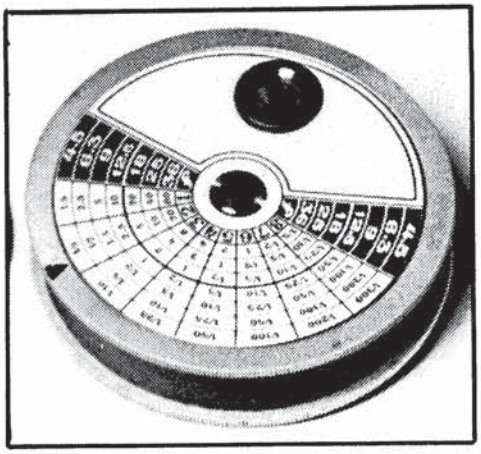




In the 1900's another style of Actinometer was offered by the *Imperial Dry Plate Co.* Named the *Imperial,* it was a small, book form meter which opened to reveal on one side a sliding scale and a small, circular opening behind which a strip of sensitised paper was placed. Around the opening was the colour matched surround. On the other side were the instructions. Models were available for either outdoor or indoor use while the *Duplex* model combined the two in a Z-fold book.

An interesting addition was made by *Butcher & Sons* to their popular range of Midg magazine box cameras in 1909. Named the *ACTO-MIDG,* this new introduction had an Actinometer built in and it was calibrated in shutter speed numbers. Around the speed setting knob was a calibrated disc with the inscription *"Set pointer to number indicated by Light Meter"* and the iris diaphragm index could be set to a scale marked *"Turn pointer to Class of Subject"* The Acto-Midg could be had with single achromat lens with working at f11 or with Aldis Uni f7.7 Anastigmat in focussing mount. A further innovation on this camera was an indicator that showed a red disc when a plate had been exposed. Cameras of this type seem to have been the first to incorporate exposure meters, but they had

limited success and were discontinued after a few years.



The *Heyde Actinometer* appeared on the market a few years later and it was a meter of the extinction type, used to view the subject through a graduated scale until the highlights were just visible. Setting the figure thus obtained to the outer scale gave the exposure setting to suit the prevailing conditions. Several other types of extinction meter had been designed and used for many years before Heyde's, but Heyde's seems to have been the first to gain general popularity. It was soon followed by others of the same type. *Ica* introduced the *Icaphot* in 1921 and a few years later came the *Justaphot* from *Drem*. Both these makers also had models for cine use and the *Ica* models continued as *Zeiss-Ikon* when **Ica** joined with the other companies to form the new group. Other makers, too, marketed extinction meters and the 1930's saw a number of cameras equipped with them. An interesting variation was offered by *Francke & Heidecke* for the Rollei's. It was in the form of an iris diaphragm to be fitted over the viewing lens.

Jacques Bolsey, originator of the *Bolex*, *Alpa* and *Bolsey* cameras, is reputed to have successfully demonstrated a fully automatic aerial camera to French authorities in 1927. It was only of an experimental nature and it was not continued with, but it probably marked the first use of selenium photo electric cells for automated exposure control. Photo-electric exposure meters using selenium cells appeared in 1932. In the U.S.A. the *Weston Instrument Co.* introduced the *Weston Model 617*, the first of a long and continuing line of *Weston Exposure Meters*. It was a rather large instrument with two cells on one side and with the meter movement read from the other side, establish-ing a pattern for so many subsequent models in their manner of use. In Germany, the firm of *Gossens* produced the *Ombrux* meter which was far more compact than the *Weston* and it was read in a different manner as the cell was at right angles to the movement so that it was usually used at waist level. A particular feature of the *Ombrux* was the plano convex lens in front of the cell. It was rectangular in shape and so designed that its light gathering power was much the same as that of a standard camera lens.

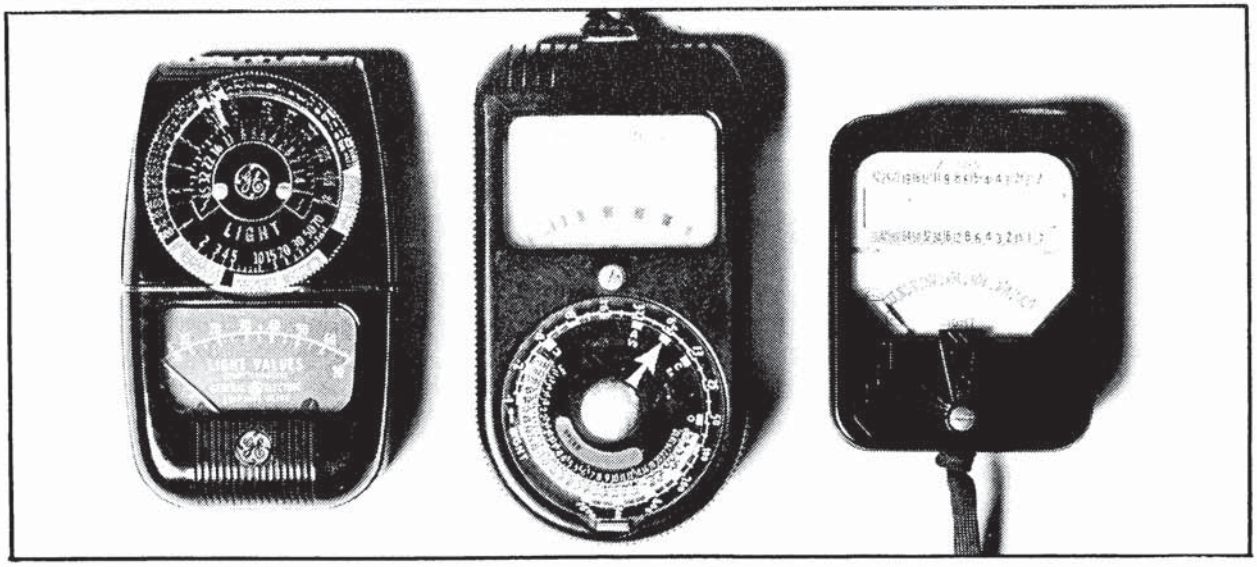
The incorporation of photo-electric meters in cameras was the next step forward and the best known of the pioneers were the *Zeiss Ikon Contax 111* and the twin lens reflex *Contaflex* of 1935. Their meters, however, were not coupled to the camera controls and were just inbuilt meters. Of much more significance in the evolution of automatic exposure control was the *Eumig C2*, introduced by the Austrian firm in 1935 also. It was a movie camera for 9.5mm and featured an exposure meter geared to the lens diaphragm with the meter needle visible in the viewfinder. The lever operating the diaphragm also operated a similar diaphragm in front of the photo electric cell, a system that *Eumig* continued with their C3 camera

Electro Bewi Super

family up to the 1960's. **Full automation** came to amateur photography in 1938 with the *Kodak Super Six-20*. Not only innovative in its automatic exposure control, it was innovative in its styling as well. It was an expensive camera and the coming of World War 2 made a significant change to the camera markets and, consequently, manufacture. *Kodak* didn't reintroduce the *Super Six-20* after the war and it was another decade before other makers began work on automatic cameras. The late 1950's brought two cameras that introduced a new concept by measuring the light actually passing through the lens. They were the sub miniature *Mec-16* and the *Bolex 8L* series of 8mm movie cameras. In each there was a small selenium cell pivoted behind the lens and so arranged to swing out of the way when the shutter release was depressed.

The modern concept of the TTL came with the development of the much more accurate *Cadmium di-Sulphide* or *CdS Meter*, in which a battery powered circuit was modulated by the action of light on the cell much more rapidly and accurately than the older type of selenium cell could respond. Although *Pentax* announced their *Spotmatic* in 1963, the first of these modern TTL SLR cameras to be introduced was the *Topcon RE Super* in that same year and it can be considered as the first of the modern SLR cameras, embodying, as it did, the established feature of instant return mirror and interchangeable lenses coupling to the TTL metering.

This has been a rather 'potted' version of the story of exposure metering and is certainly not comprehensive. It does, however, give details of what might be classed as the landmarks in the march towards automatic exposure control and any collector possessed of the cameras and meters mentioned will have a representative range to be proud of.



Reprinted from an article by the late John Minnus, issue 21 October 1982

LETTERS TO THE EDITORS

Max Amos has returned from a holiday trip to New Zealand which in his words was part pleasure, part business and part fishing. As the fishing was poor he turned his limited time to exploring the camera collecting scene. Below is an extract from a letter from Max on the subject.

" Camera collecting is becoming very popular in both islands, and most of the camera shops, second hand and antique shops all had the standard answer. So and So from within the town was collecting and took most of what came to light. The collectors are now getting together and have a publication called " Deja Vue ". I suggested that we send them a copy of " Back Focus " and that they do likewise. Perhaps we could swap articles with them. They have also expressed an interest in coming over for our Flea Market.

From a collecting point of view the trip was successful as I acquired a couple of wooden camera's, a Practisix, a panorama, a near mint Nikon F, and about a dozen others including a miniature. To anyone thinking of going over there, be prepared to put in a lot of legwork looking for what you want. Also the prices are a lot higher than in Australia."

(A copy of our magazine was posted to New Zealand with a covering letter the day following receipt of Max's note)

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Geoff Grant (03 347 4922) has reported an unfortunate occurrence. He recently loaned his Russian Horizont panoramic camera to a staff member to shoot some country scenery. The camera at one stage was carried on a tripod, upside down, not realizing that the view finder was detachable. Murphy's Law struck and, of course, it detached!. In spite of hours of searching, including using a borrowed metal detector, it could not be found. Having machine gunned offending member, Geoff is after a replacement. The chances of finding one are quite small and he's hoping that someone may know the address of the factory in Russia. We believe that they are still be-ing made there. If anyone can help, he'd sure appreciate it.

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IS THIS YOURS? At the 1990 auction, someone purchased lot 171, a Praktisix camera. The vendor, Geoff Harrisson (002 28 397 A.H.) has just found the instruction book for it. If you want it, give Geoff a call.

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OR PERHAPS THIS IS? A large plate with a floral pattern was left at the hall after the auction. Ian Carron has it.

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Following the Auction, the committee would like to thank those who stayed behind to help clear things up and also those who thoughtfully left their mess behind (coffee cups etc.) to ensure we had something to do!

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THE AUCTION STORY

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The idea of an Annual Camera Auction has been raised by Ken Paynter and it's the sort of event that could find a lot of favour both from the Photographic Collectors' Society and from outside it. As an item on the Agenda for our next meeting we'll have the opportunity for a full discussion of the pros and cons. Those unable to attend the meeting might like to forward their views in the mail.

(From issue No 1, April, 1976)

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Our 7th. meeting barely qualified as such. The camera Auction scheduled to follow the meeting completely upstaged it..... The Auction was no longer just a topic of discussion, it was here..... The subject of an Auction has provoked lively discussion when mooted earlier in the year and arguments for and against produced an almost equal division amongst those present. Many felt that a commercial aspect could become felt and that rivalries might create ill will..... Our sub committee of Ken Paynter and Morris Gordon accordingly planned a format which proved acceptable to our July meeting. They proposed that suitable items be solicited from the public, photo dealers and photographers, as well as members, but that bidding be restricted to members.....

The results of their efforts were excellent and the morning of the sale saw the lots start to arrive to be numbered and entered on the auction sheets..... A formidable task which took up most of the time until the meeting started..... Eager previewing brought animated discussion and it needed a loud voice to call for the meeting to commence. Tom Hellwege took the chair but quickly vacated it to our auctioneer, Ken Paynter.....

The range of 200 lots offered provided a good cross section of useful collectibles although to real treasures were offered and the items spanned more than a century from around 1870..... Items offered included quarter plate to whole plate field cameras, brass lenses, magic lanterns, movie equipment, 35mm cameras and other sundries, something for everyone..... The sale finally ended after 6 pm. with many satisfied members and more than a few calls home with apologies for being late for dinner.

From Issue No 7, October, 1977.

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The annual auction will be held this year on Sunday July 16th..... which is between the scheduled meetings so that the entire day can be devoted to the auction.....will be run in two sessions, 9.30am to 12.30pm and 1.30pm till finish.... It is intended that a catalogue be produced, provided enough items are offered for sale.....

(From issue No 9, April, 1978)

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Footnote: (From Issue No 22, May, 1983)

It is with deep regret that we announce the death of Ken Paynter in April. Ken was one of our founding members and contributed much to our early success with his sound advice and constructive comment..... He was a prime advocate of the auction that has become so much of an annual event and many will remember the initial opposition that he overcame to establish what is now such a popular and looked forward to event..... He was our first auctioneer, coming into the role at the last minute when a date mix up deprived us of our scheduled auctioneer.

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Having worked with Ken Paynter in the photographic trade, I can vouch for his tenacity to see a job through when he took the bit between his teeth. He was also responsible, with Steve Mills, in introducing me to the Society and the world of collecting.

It is interesting to note that some of these earlier auctions had up to 850 lots offered. That was in the days when they were held at the Reception Rooms of the late John Minnus. Start time was 9 am and they lasted the full day with a break for lunch in the dining room for about $2.50 per head.

Ian Carron.

Human nature being what it is, many of us never thought that the recession would ever catch up to the Photographic collecting business. Well how wrong we were, and that was demonstrated at our annual Auction. Most items were sold at or below their estimated value and the bidding never reached a fever pitch. Other items with reserve prices, that in better times would have been snapped up, were sold for the reserve, or passed in unsold.

The auction weekend began on Friday afternoon when we loaded Ted Bedggood's Toyota Tarago to the limit with countless boxes containing all the goodies. Saturday morning saw the old familiar faces turn up at the Melbourne Camera Club premises. They helped unload and lay out the offered item for later inspection that day. A pleasant lunch at the local pub Bistro around the corner was enjoyed by the workers, arriving back at the hall in time to open the doors for the discriminating viewers

LOT	EST	R	$
1	100	R	PI
2	80	R	PI
3	15		20
4	100		120
5	10		13
6	150	R	280
7	35		PI
8	70	R	PI
9	80	R	PI
10	25		16
11	25		22
12	15		7
13	25		28
14	10		18
15	10		17
16	70	R	PI
17	50		20
18	140		120
19	70		90
20	30		20
21	25		40
22	30		30
23	25		30
24	60		50
25	20		25
26	60		60
27	120		100
28	20		15
29	60		95
30	100		170
31	30		18
32	340	R	PI
33	10		5
34	30		35
35	15		25
36	5		10
37	5		10
38	15		26
39	10		20
40	25		18
41	25		15
42	25		34
43	25		35
44	20		17
45	35		70
46	25		29
47	18		10
48	30		50
49	12		20
50	10		10
51	8		8
52	35		35
53	20		42
54	25		20
55	700	R	PI
56	25		29
57	50		32
58	60		40
59	30		30
60	8		12
61	35		35
62	160	R	PI
63	40		15
64	35		15
65	160	R	200
66	70	R	PI
67	10		21
68	15		10
69	20		15
70	20		50
71	5		5
72	15		12
73	20		5
74	10		10
75	20		9
76	70		PI
77	25		35
78	15		30
79	65		110
80	8		5
81	30		50
82	25		15
83	25		20
84	50		30
85	40		40
86	12		5
87	18		20
88	20		8
89	60		35
90	10		2
91	10		9
92	6		6
93	20		5
94	35		40
95	25		7
96	70		54
97	45		45
98	25		10
99	20		10
100	40		12
101	150	R	PI
102	20		22
103	50		10
104	40		25
105	60		50
106	25		12
107	25		10
109	25		30
110	15		9
111	70		50
112	50		100
113	30		13
114	25		9
115	20		26
116	15		5
117	25		4
118	20		9
119	20		24
120	15		16
121	90		110
122	80		100
123	45		20
124	35		20
125	60		50
126	60		110
127	60		140
128	65		60
129	70		70
130	70		40
131	25		16
132	80		95
133	300		320
134	45		65
135	25		30
136	35		110
137	20		10
138	50		15
139	25		25
140	30		40
141	30		17
142	25		9
143	50		275
144	10		25
145	15		5
146	10		5
147	10		3
148	10		4
149	20		60
150	150	R	PI
151	10		5
152	10		5
153	40		110
154	10		13
155	10		13
156	15		8
157	280	R	280
158	20		5
159	20		21
160	25		11
161	35		20
162	10		5
163	10		15
164	15		17
165	10		11
166	5		19
167	25		14
168	25		19
169	20		15
170	10		5
171	15		7
172	60		40
173	150		190
174	30		40
175	70		90
176	5		6
177	10		25
178	10		36
179	25		35
180	10		6
181	200	R	220
182	200	R	PI
183	70		70
184	120	R	120
185	20		10
186	45		65
187	25		14
188	20		10
189	50		40
190	40		65
191	20		25
192	40		10
193	45		20
194	40		25
195	30		15
196	10		2
197	10		4
198	40		25
199	30		20
200	30		34
201	35		15
202	50		10
203	35		30
204	35		10
205	20		10
206	20		9
207	60		45
208	50		22
209	20		10
210	45		35
211	70		410
212	20		1
213	5		17
214	15		15
215	30		65
216	30		34
217	135		130
218	10		10
219	35		25
220	30		40
221	25		30
222	25		50
223	30		5
224	35		20
225	50		44
226	30		10
227	55		15
228	15		5
229	30		40
230	20		4
231	35		5
232	45		15
233	10		5
234	45		15
235	40		35
236	30		30
237	25		20
238	25		20
239	25		15
240	25		12
241	40		25
242	20		15
243	25		5
244	25		25
245	30		35
246	30		20
247	22		PI
248	20		15
249	25		5
250	25		9
251	25		PI
252	20		17
253	25		13
254	30		17
255	25		11
256	200	R	300
257	30		14
258	140	R	PI
259	30		50
260	20		30
261	30		29
262	20		10
263	15		10
264	15		PI
265	35		45
266	25		7
267	10		2
268	35		40
269	30		25
270	25		15
271	35		53
272	30		14
273	30		4
274	40		30
275	35		8
276	50		25
277	65		35
278	45		30
279	25		30
280	35		19
281	45		11
282	25		16
283	35		22
284	65		60
285	60		30
286	20		30
287	30		7
288	60		60
289	10		1
290	25		12
291	25		20
292	25		7
293	35		10
294	65		20
295	40		12
296	20		10
297	25		7
298	35		5
299	25		30
300	35		9
301	450	R	450
302	450	R	PI
303	450	R	PI
304	550	R	PI
305	550	R	550
306	650	R	PI
307	200	R	PI
308	120	R	120
309	450	R	PI
310	380	R	PI
311	290	R	290
312	50		35
313	25		20
314	250	R	360
315	20		14
316	35		75
317	60		65
318	20		20
319	30		27
320	10		10
321	25		24
322	35		30
323	55		50
324	20		18
325	25		5
326	25		13
327	60		45
328	25		40
329	70		65
330	85		110
331	190		290
332	30		30
333	75		40
334	100		130
335	110		35
336	30		15
337	25		30
338	30		14
339	25		9
340	50		30
341	20		14
342	150		300
343	200		140
344	275	R	PI
345	275	R	PI
346	150	R	150
347	25		15
348	40		25
349	45		20
350	35		12
351	25		60
352	150		190
353	55		50
354	15		25
355	12		20
356	25		25
357	10		20
358	10		25
359	10		30
360	10		16
361	20		10
362	12		15
363	15		5
364	25		8
365	15		10
366	30		14
367	10		10
368	10		10
369	25		30
370	150	R	150
371	150	R	PI
372	10		11
373	10		7
374	10		8
375	10		7
376	400	R	680
377	10		8
378	12		6
379	30		46
380	10		6
381	5		4
382	25		45
383	20		30
384	40		20
385	40		16
386	20		70
387	60		65
388	25		10
389	65		40
390	30		30
391	30		45
392	30		5
393	15		42
394	20		4
395	25		2
396	25		15
397	25		2
398	20		15
399	10		PI
400	10		5
401	10		2
402	10		2
403	15		2
404	35		10
405	35		4
406	20		2
407	10		5
408	40		22
409	500	R	PI
410	150	R	210
411	25		15
412	35		10
413	45		25
414	12		45
415	12		9
416	12		15
417	20		23
418	35		10
419	30		25
420	15		5
421	25		5
422	20		3
423	15		2
424	20		10
425	25		21
426	25		23
427	25		5
428	5		3
429	20		36
430	15		18
431	10		6
432	10		5
433	10		5
434	20		10
435	20		3
436	25		5
437	20		5
438	20		13
439	10		45
440	20		3
441	15		11
442	15		29
443	25		5
444	25		2
445	5		18
446	5		1
447	10		6
448	30		5
449	35		15
450	5		5
451	15		7
452	40		60
453	35		49
454	20		15
455	35		40
456	25		11
457	45		160
458	90	R	PI
459	95	R	PI
460	70	R	70
461	200	R	PI
462	75	R	80
463	200	R	300

OH WHAT A DAY IT WAS!