

THE AMALGAMATED PHOTO HISTORY NEWSLETTERS

• *VOL. 2-1 2021*

Well, Happy New Year and I hope you enjoy our offerings to offset the lockdown of the Covid pandemic.

We are visiting Japan this time in a round-about way by reprinting an issue of BACK FOCUS from Australia. As the All Japan Camera Club issues their newsletter only in Japanese. So we have turned to the late Ian Carron – editor, who visited Japan and reported attending the JCII Camera Museum. We reproduce the September 2018 issue.

We finished off with some clipping found by George Dunbar

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全日本クラシックカメラクラブ

All Japan Classic Camera Club

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[AJCC Photo Exhibition](#)



AJCC会長 竹内久彌



AJCC名誉会長 高島鎮雄



最終入力日 2020年4月19日

あなたは12147人目の訪問者です

2020年春の写真展の作品を掲載いたしました



2017年の春の写真展から使用カメラは発売年限を撤廃し銀塩（フィルム）カメラとなりました
[会員住所電話番号等変更届](#)

★ AJCC会員への緊急のお知らせ ★

新型コロナウイルスの流行がおさまりそうにありません。

つきましては、AJCCの7月の研究会、修理勉強会、春の撮影会、歩行者天国撮影会は中止します。また、秋の写真展、秋の撮影会もとりあえず中止にして、状況が良くなれば対応を考えるということにします。大変残念ですが高齢者が多い当会として、しばらくは3密行動の自粛を続けましょう。

なおAJCCの会員資格は本年12月末日までですが、今般の事情により、前半の活動がほとんど中止になりましたので、2021年6月末日まで延長します。状況の変化により行事の開催等について、電子メールが可能な会員には、メールで連絡させていただきたいと思います。ご希望の方は下記のAJCC事務局まで、メールアドレスをお知らせください。

AJCC事務局メールアドレス: versajcc@dolphin.ocn.ne.jp

図鑑
「ツァイス・イコンと前身会社のカメラ」
Illustrated Book
"Cameras of Zeiss Ikon
and its precursors"

この図鑑を購入希望の方は下のボタンをクリックして下さい。
 Click the following button concerning this illustrated book



2010年5月16日 AJCC創立30周年記念撮影会写真
 撮影 鈴木恭一会員
 使用カメラ セネカカメラ No.8



1980年5月18日AJCC創立第1回撮影会記念写真
 カメラ所有者 故坂本吉盛
 使用カメラ 木製金銀判組立暗箱





BACK FOCUS

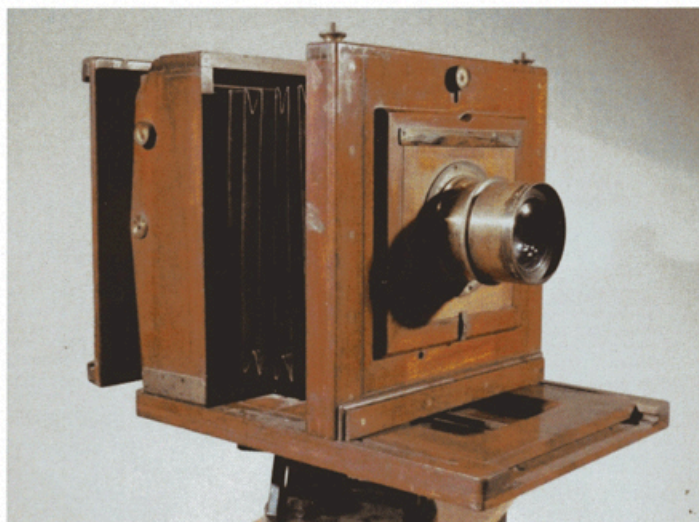
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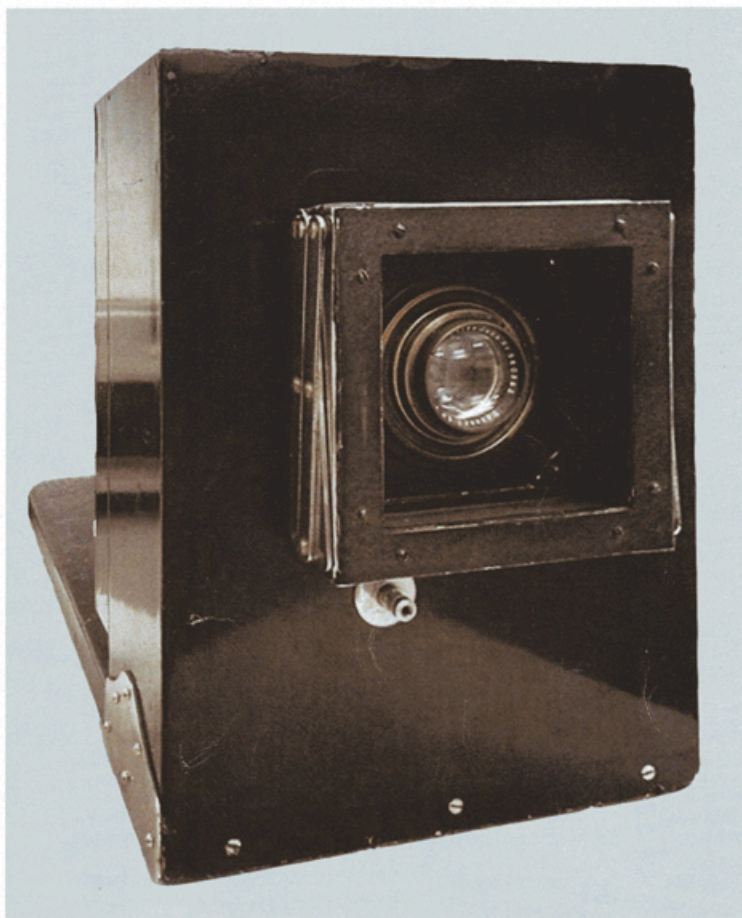
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Issue No 110

September, 2018



Kev Franzi brings us the story of Mina Moore's Cameras.



John Fleming reports on the background of the Luna Park Camera.



From Mike Trickett:

How the rise of none-film image recording changed an industry.



Above and right: On a recent visit to the JCII Camera Museum, your Ed finds a treasure trove to delight the heart of any collector!





THE AUSTRALIAN PHOTOGRAPHIC COLLECTORS SOCIETY Inc.

Incorporation Reg. No. A16888V

ABN 55 567 464 974

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Notes from the desk of the Editor:

In this issue we have the second part of Kev Franz's Mina Moore article in, 'The Mina Moore Cameras'. Also, a two page 'teaser' of a camera coming up in our October auction. So unique it was considered worthy of a special writeup. This Newman & Guardia Long Focus 1/4-plate with the accessories it comes with makes it quite exceptional.

Two members, John Millar and Leigh Harris have been awarded Honorary Life Memberships for their outstanding service to our society. Coverage of this is on the rear cover. Our market on September 16th, always a popular venue, saw tables sold out in record time. Well done (yet again) Leigh!

My thanks again to all who have contributed articles for our journal, your input is always appreciated. The article from Mike Trickett on none-film imaging brought back memories for me, as I think it will for many of us. The Philips N1700 was my first VCR. Such wonderful technology, at the time! Now, as I look back at a machine with such limited recording time, no remote control etc., compared to our modern digital recorders, how did we live with them? Such is progress!

Ian Carron, Ed.

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A Visit to the JCII Camera Museum.

Ian Carron.

While on a recent holiday I had a three-day stopover in Tokyo and a long-held desire finally came to fruition. That was to personally meet a friend of some 18-years, fellow member, Sam Mabuchi. Sam had promised me an interesting day, exploring the photographic scene and stores of Tokyo, including a visit to the JCII Camera Museum. (Which I thought would be dedicated to the history of the Japanese camera industry but, would I be proved wrong!)

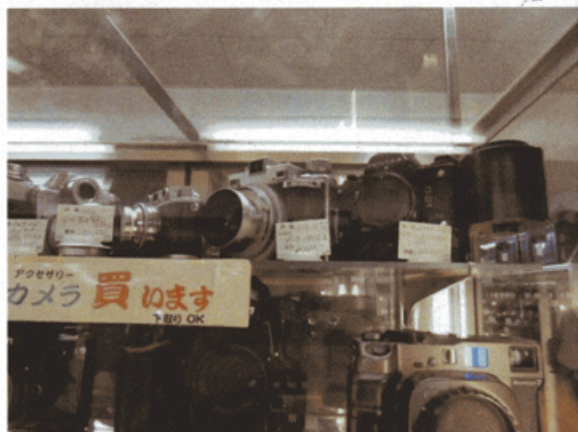
Our day started with a visit to *Shinjyuku Chyuko Camera Ichiba* whose business card defines themselves as 'Specialist used Camera shop.' As soon as I walked into this shop, I couldn't help but think...."this is a Camera Exchange in Tokyo!" Mr Akira Mimura has a thriving little business judging by the number of customers I saw passing through. I should say now, at the time I was there, the exchange rate was 100 Yen = \$1 so, bear this in mind when seeing prices in the photos. It was quite incredible to see just how much could be packed into such a relatively small area. A treasure trove of collectable and usable cameras.



Showcases packed with collectable/usable cameras.



35mm's and larger format roll film cameras and lenses.



Yes, that's a Contarex Bullseye top left, asking price ¥250,000.



A nice range of Super Ikonta cameras, fetching up to ¥217,000



From a quick search, this camera, the Texer, is built in China by the Seagull Company for a Tokyo importer.



A Purma Special going for ¥24,000

From here we moved on to one of the 'classier' camera stores of Tokyo, **MAP Camera**. This is certainly like no camera store I have ever seen before. An entire floor is devoted to a number of brands and you visit the appropriate floor according to what you are shopping for.

One thing that stands out immediately is the well dressed and extremely courteous staff in attendance. This was something one encountered everywhere, from the smallest shops to the most glamorous.

And the cleanliness of the city was something we could learn a lot from.



Part of the tastefully laid out Leitz display.



The guide to finding which floor your brand will be found on.



Still more Leitz, cases of quality cameras.



Above and below: a wide choice of lenses for shoppers of quality items.



Akiko and Sam.

By now it was time for a lunch break and we were joined by Sam's daughter, Akiko. I must mention that Japanese is my favourite cuisine and did I have a ball while there. Highlight was our dinner that evening at a



restaurant that specialised in Tempura. It was served within a minute of being cooked!

To work off lunch, a quick visit to a 'typical' camera store followed. I'll let the photos tell the story here.



Sam at the entrance to a 'typical' store. (It was HUGE!)

One very interesting thing I couldn't help noticing during this holiday is that the use of cameras is NOT giving way to phones, iPads and the like. Certainly, I saw many using phones for their photos/videos, (including those dreaded 'selfie' sticks) and iPads but they were outnumbered by two or three to one at least by those using 'real' cameras which were, in the main, medium to better types of DSLRs. An interesting point indeed, I thought.

But now it was time to move on to what would prove to be the highlight of the day: The JCII Camera Museum. The Japanese Camera Industry Institute was established in 1954 as the Japan Camera Inspection Institute for reasons well known enough not to dwell on here. Upon arriving, Sam introduced me to Mr Yasunori Ichikawa, Steering Committee Member of the JCII Camera Museum. I was pleased to present to him a quantity of copies of recent issues of Back Focus which he was most delighted to accept.

With the special pass to allow photography around my neck, I was let loose on the exhibits!



Cameras of all odd types, sizes and shapes were on sale here. At time of writing, ¥25,800 = AU\$312.

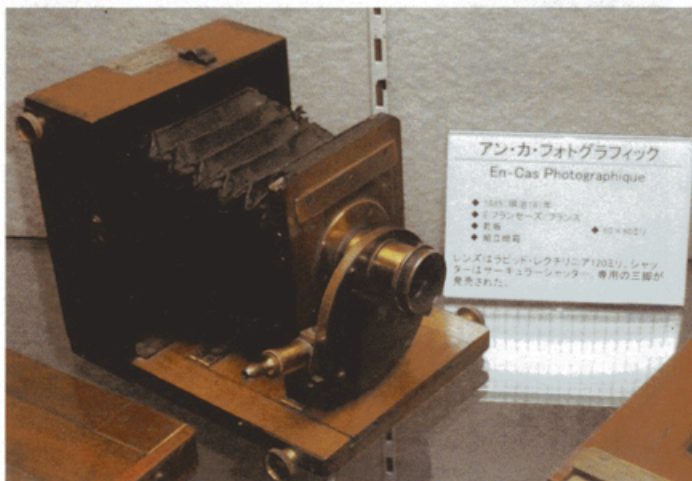


L to R: Sam Mabuchi, myself and Mr Yasunori Ichikawa.

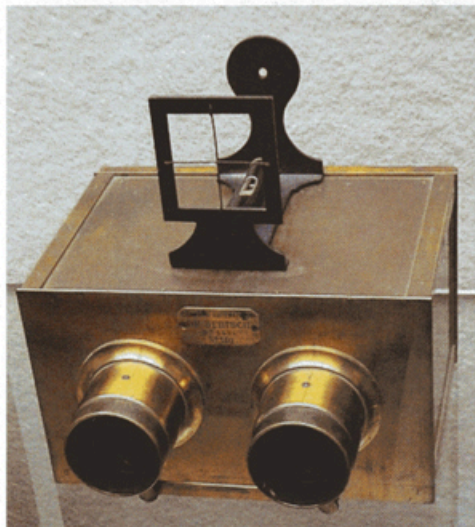
The range and quality of the items on display is truly something to raise the pulse rate of any collector. So, once again, I'll let the photos tell the story.



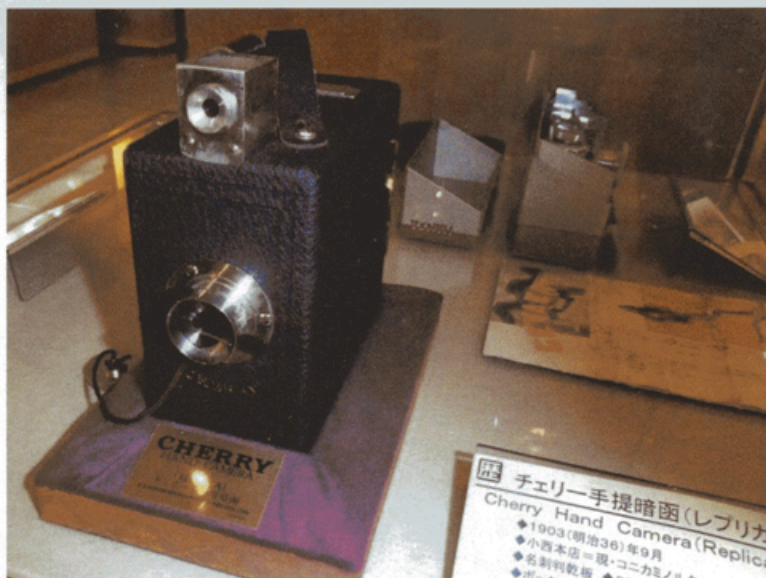
Entry to the museum. Comprising some 4,900 Japanese cameras (including around 753 historical items) and 3,200 Foreign cameras.



Giroux Daguerreotype.



Chambre Automatique, de Bertsch, c1860



Cherry Hand Camera, 1903. (Replica.)



Petit Photographe. 1841.

Lens: Chevalier, 18cm F4. Picture size: 80x105mm.

Photosensitive material: silver plate.

Focusing is controlled by the extension of dark box using large rack & pinion at the camera side.

The lens also has a rack for fine control.



Panoramic camera. Cyliandrographe Topographique. 1889.

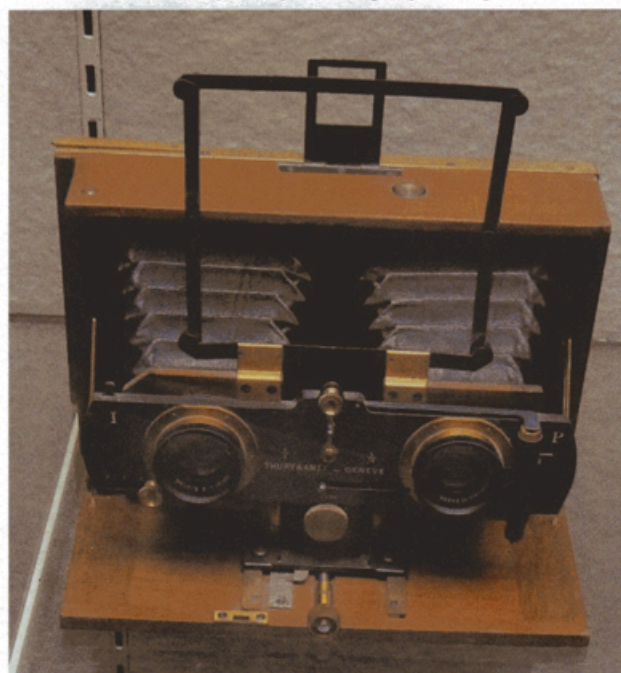
Picture size: 120x420mm. A photographic paper is set in the half cylindrical form at the rear side of the camera and exposed through the slit in front of the paper.

Lens is Rectilinear 15cm F8 and it is connected direct to the top finder.

The lens is rotated by hand for the angle of 170 degree.



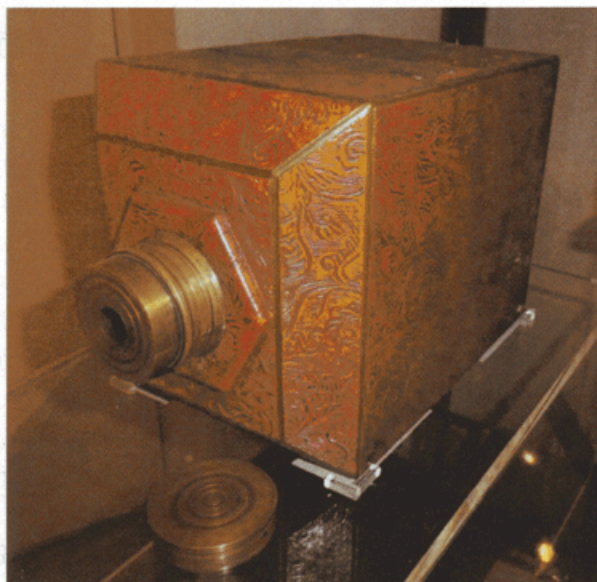
Sakura Noble Handcam.



Suter Stereo. c1900s.



Portable darkroom tent for wet or dry plates.

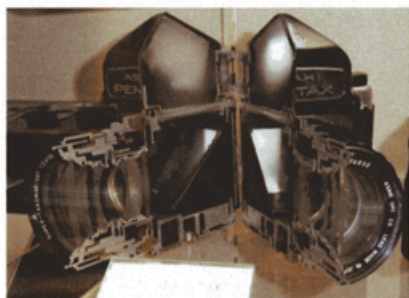


Tsui-Kin, 1860.



Displays attractively laid out and labelled.

The **Yallu Flex**, (right) is a 35mm TLR which was produced as a prototype in 1949 by Yallu Optical Co Ltd, a company which was formed for the purpose and was named after the Yalu river.



Amongst the 'sectioned' cameras displayed, this Pentax 67 was quite fascinating!

This camera's design was influenced by the Zeiss Contaflex, which was available in Japan but at a very high price and was of particular interest in view of the intermittent availability of roll film.

This camera was of ingenious and elegant design and was well equipped and well-advertised. However, in the end it was never offered for sale: it is said that potential dealers were unimpressed by the prototypes that they received. Only about fifty were produced.

Yallu Optical lived on however, renaming themselves Aires and producing 120 TLRs and a range of other cameras.



Yallu flex.

Electron control for high-speed motion pictures

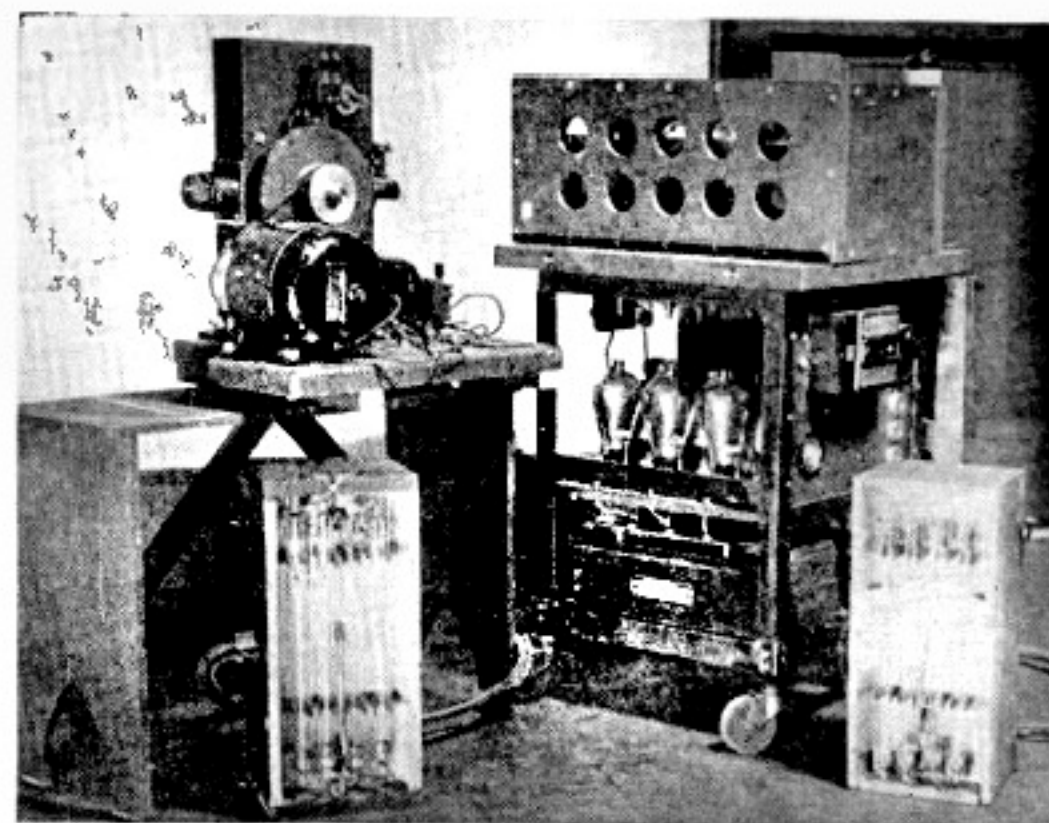
By DONALD G. FINK

Editorial Dept., Electronics

THE motion-picture camera has long been recognized as an engineering tool of first importance. As a recorder of motion, capable of slowing down or speeding up the apparent motion of any moving object, the movie camera has enjoyed an extensive use in many branches of science and industry. As the speed of modern machinery has increased, the need has arisen for a camera capable of taking pictures extremely rapidly. The ordinary camera, with its start-and-stop motion, is useless when it is desired to take pictures faster than 200 per second. But cameras using an intermittent light source, which replaces the conventional shutter mechanism, have been developed which are capable of photographing at ten times this speed or more. A recent development in this line is a new stroboscopic camera, described before the Society of Motion Picture Engineers by Doctor Harold E. Edgerton and K. J. Germeshausen of M.I.T., who developed it. The new device,

Electronic light for the photographer

The use of spark and arc discharges of extremely short duration is opening a new and fertile field in all branches of photography. The highly actinic light of these sources can be controlled with precision, and as a result high-speed photography, stroboscopic photography, and high-speed motion-picture photography are performing tasks once thought impossible. This description of the stroboscopic camera developed by Professor H. E. Edgerton and Kenneth Germeshausen at the Massachusetts Institute of Technology presents the mechanical and electrical features of the instrument.



The Electronic Camera with its accessory equipment. The mercury tubes are shown in the box-like housings, while the condenser and thyatron circuits are shown to the right of the camera.

an outgrowth of studies of synchronous machinery, is an important contribution to the practice of high-speed photography, and it has produced startling results in the many fields to which it has been applied.

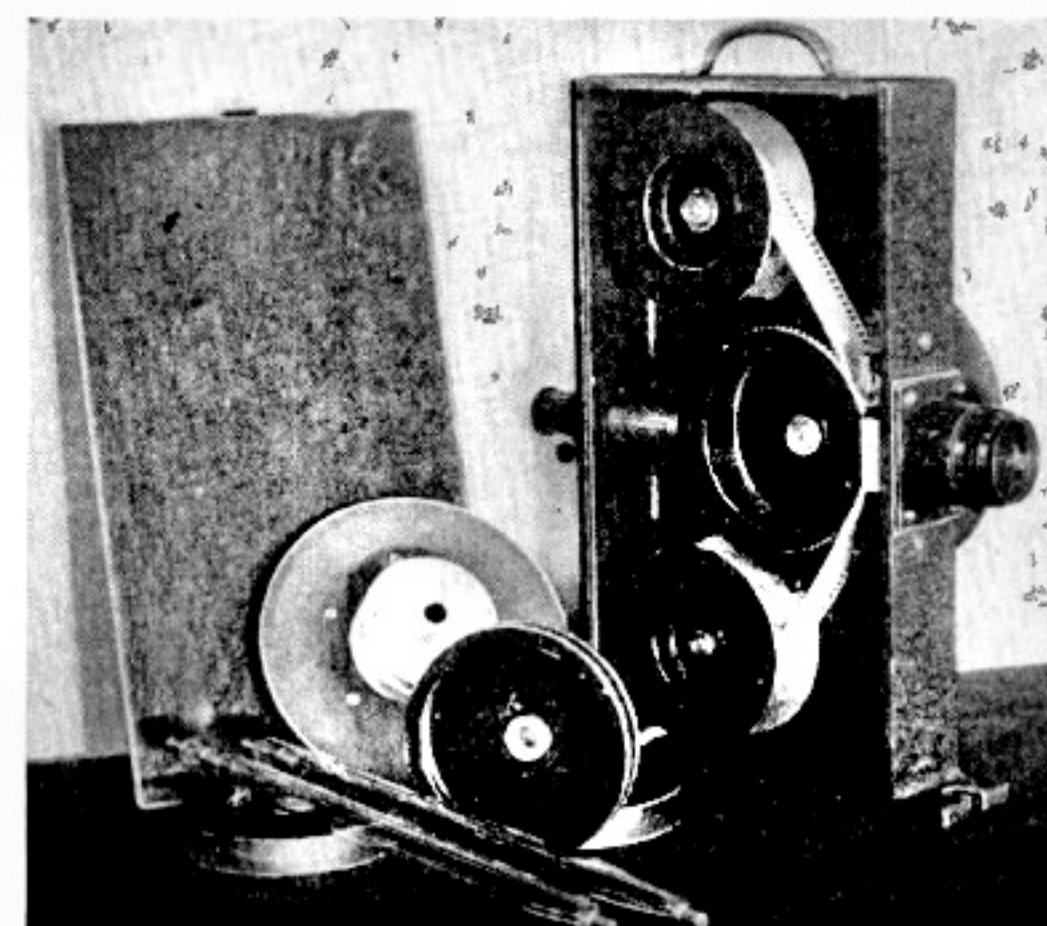
Light source combined with camera

The new camera is more than a camera; it is a camera and a stroboscopic light source built into an integral unit. The light is produced by the collision and recombination of electrons and ions in mercury vapor, and to this extent, at least, the camera is "electronic" in its action. In fact, it is only because ions and electrons act so rapidly that flashes of great intensity can be produced in the almost instantaneous time required for high-speed picture taking. The intermittent light produced by the mercury discharge illuminates the subject to be photographed, with flashes that last only a few millionths of a second.

The camera uses ordinary motion picture film, but the film is carried on a continually moving motor-driven sprocket. The film speed is such that 1,200 pictures, each $\frac{1}{4}$ of an inch high can be taken in one second. At such speeds the generation of heat and static electricity become important limiting factors, hence any sliding of the film against the camera structure must be eliminated. To accomplish this, a motor driven take-up reel removes the film from the sprocket as it is exposed.

Mounted on the same shaft which carries the sprocket is a carefully constructed contactor wheel and brush. The contactor wheel, similar to the commutator used in direct current motors, has metallic segments evenly spaced about its circumference, so that the contact is closed once as each new frame of the film appears behind the lens. The contactor is used to trip a thyatron circuit, which in turn allows a bank of condensers, previously charged between flashes, to discharge through a bank of mercury vapor tubes. The tubes are specially constructed to give light of intense brilliance and high actinic properties, particularly well suited to photographic work.

As the film sprocket revolves, the contactor closes the thyatron circuit periodically, and the mercury tubes flash once for each frame (separate picture), in the film. To prevent blurring it is necessary that the light flash be only $1/1,000$ as long as the time during which the



The internal mechanism of the camera, showing the film pocket and film reels.

frame passes behind the lens. Therefore, if 1,000 pictures are being taken each second, the major part of the light flash must not last more than $1/1,000,000$ of a second. Very carefully designed controlling circuits are necessary to produce flashes of this sort, especially since as much as 10 kilowatts of power may be used in operating the tubes.

After the negatives are developed and the positives printed, the positive film is run off in a regulation projector at the ordinary film speed of 16 pictures per second. The speed of motion is thereby reduced by the ratio of the speed of the film projector to that of the camera, i.e., 1 to 75, if 1,200 pictures per second is the camera speed.

This process, that is, the reproduction of high-speed motion at a much reduced speed so that the eye may readily comprehend it, is only one of the uses to which the camera can be put. It produces the most spectacular results, but a second use, that of measuring the positions of moving objects as a function of time, is of greater importance to the engineer. When the camera is used for this latter purpose, the flashes are timed either by the contactor wheel or by an accurate frequency standard. The time interval between pictures is thereby fixed with precision. The distance the object has moved during this interval can be measured directly from the film; the velocity of the object is thereby determined. A more detailed study will give the rate of change of the velocity, i.e., the acceleration.

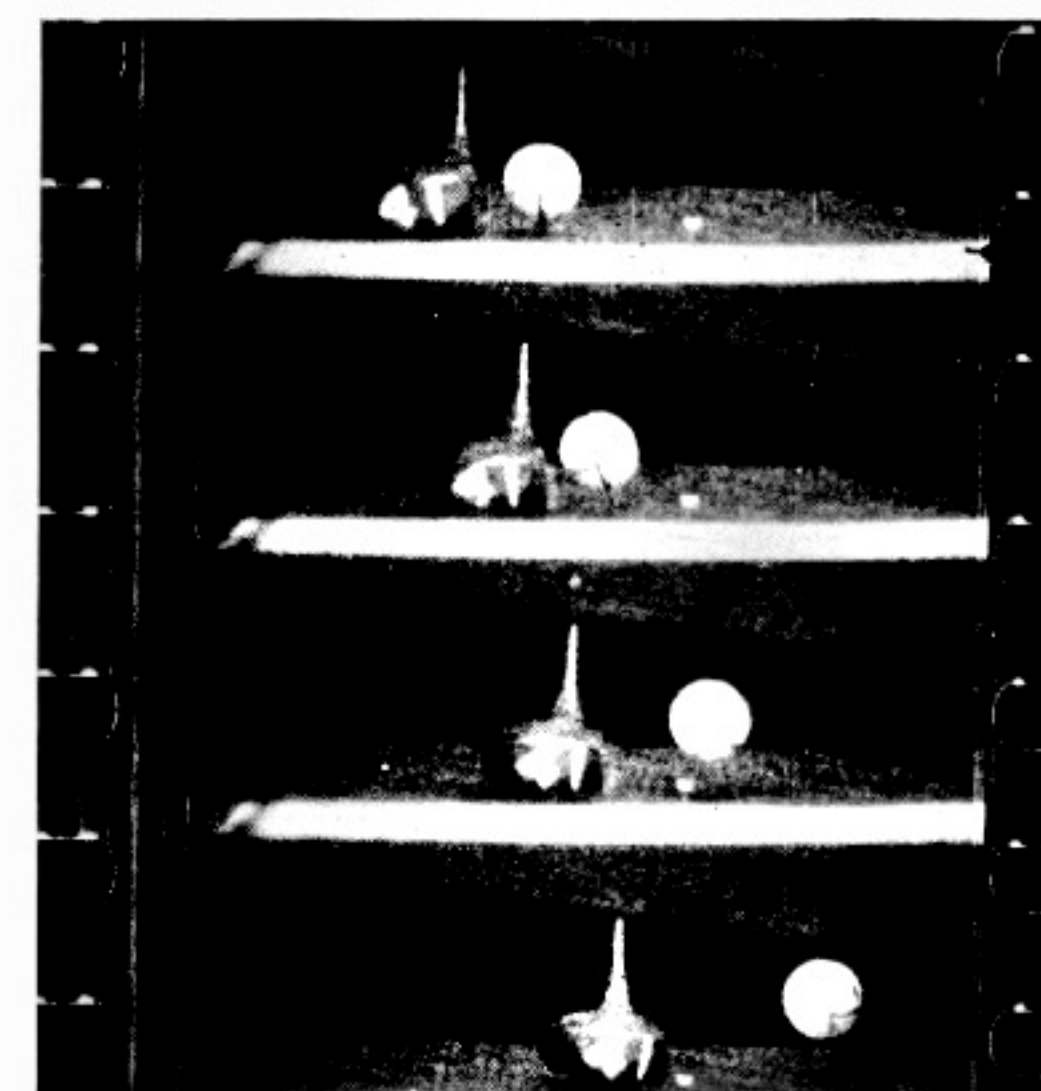
A striking example of the camera's effectiveness in analyzing motion in this manner is of interest to golfers. The speed at which a golf ball starts its journey down the fairway and the spin which provides its lift may be accurately measured by the camera. The accompanying illustration shows the method used. Before being teed in position before the camera the ball is marked with black crayon, as shown in the picture, so that the equator and meridian of the ball are clearly visible. These marks will show the rate of spin of the ball. The camera is then set in motion, the picture speed used depending upon the type of stroke to be photographed. For a drive about 1,000 pictures per second is satisfactory. While the camera is in motion, the ball is driven in the usual manner. The resulting picture shows both the speed, as measured by the

THE COVER PICTURE

The cover picture of this issue was taken by the men who developed the camera described in this article. The unusual effect of arrested motion is obtained by the use of an extremely short exposure time, $1/75,000$ of a second, and a stop opening of $f:11$. No shutter is used. Instead, intensely brilliant light is furnished by an electron-controlled arc discharge which lasts only thirteen millionths of a second.

number of inches moved between picture frames, and the spin, as measured by the number of revolutions made between frames. It is possible also to photograph the ball during the exact instant of contact between clubhead and ball, thus indicating the nature of the action during the all-important "click."

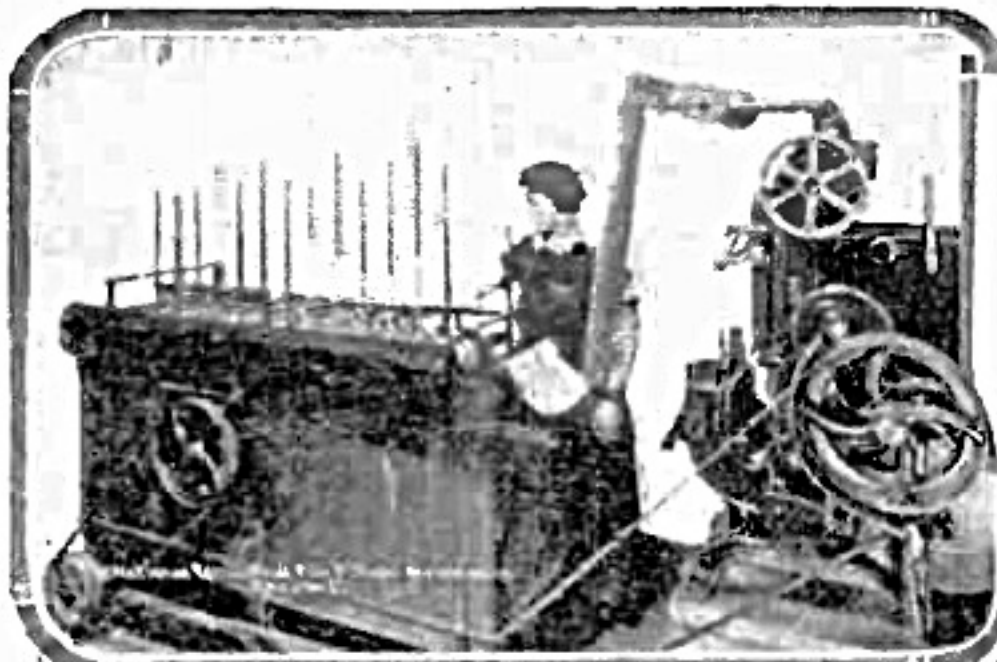
The golf stroke of Francis Ouimet, captain of the 1934 Walker Cup team, was photographed with the camera. The result showed that the golf ball and the club were in contact during a very brief period (much less than $1/1,000$ of a second), that the ball picked up a speed of 186 feet per second (more than two miles per minute), and a spin of 5,000 revolutions per minute. Other investigations have been made into the speed of a house fly's wing-beat, the initial motion of an arrow shot from a bow, and the operation cycle of an automatic tapping machine. The device, with all accessories, is soon to be marketed in a form suitable for practical use by engineers.



Pictures taken at the rate of 960 per second, showing the motion of a golf ball after it has been struck by the club. Note the black markings which are used to indicate the rate of spin of the ball.

Quantity Photograph Printing

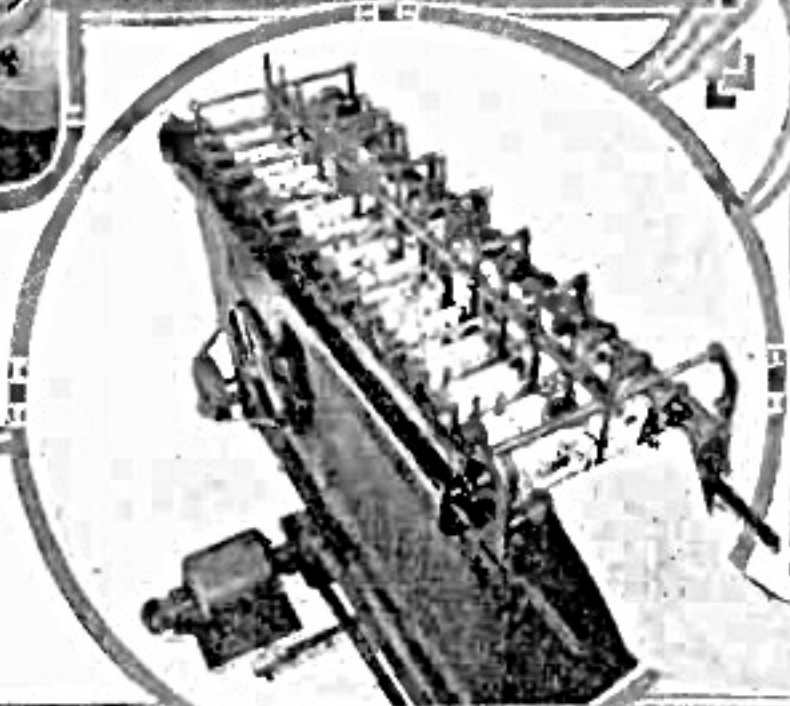
By A. N. MIRZAOFF



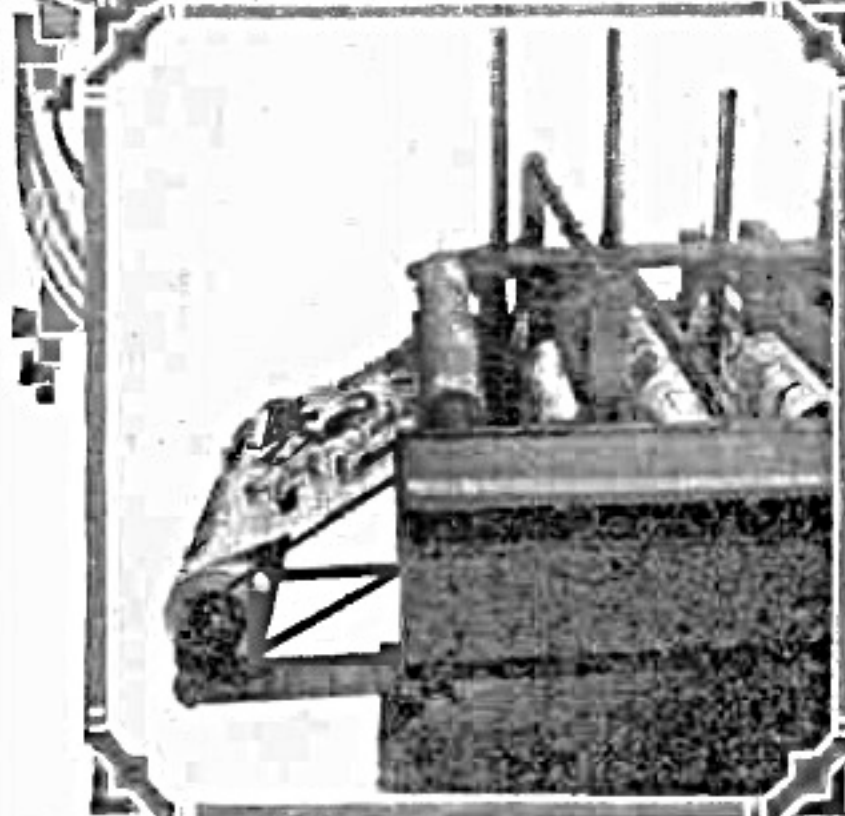
With the constant increase in the use of cameras there has arisen a need for quantity production in the printing of photographs. The machine depicted here prints, develops and dries prints at the rate of four thousand per hour. The machine with one operator replaces eighteen men.



The method of placing the wooden framed negatives in the machine for printing them is shown to the left. The negatives rest on the paper while it passes under the lights. 12 one hundred watt lamps furnish illumination for printing.



Above is shown the motor-operated fixing bath. The endless roll of sensitized paper carrying the prints goes directly from the developer to the fixing bath which stops development at the proper time. At the left is shown the printed paper with the photographs finished, rolling up ready for cutting and delivery.



Above at the top of the page is shown the printed sensitized paper passing from the printing machine into the tank of developer where the photograph is brought out on the paper. All work around the machine is done in a weak yellow light which will not affect the paper, yet gives ample illumination for the operator.

At the right is shown the drying machine. The paper, after passing over the rollers through the developing, fixing and washing bath, is conducted, still in an endless roll, between two gas heated, silvered rollers which dry the water out before the paper comes out of the machine ready for cutting.

