



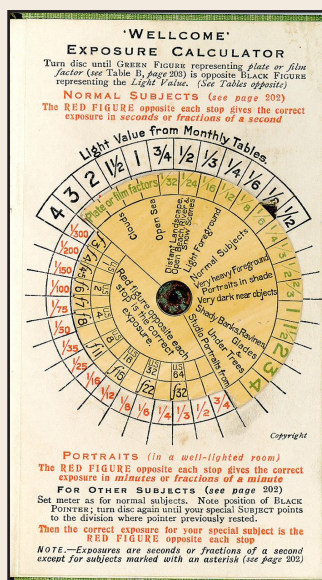
The Photogram

Michigan Photographic Historical Society

Fall 2022

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Photographica
Show & Sale is
October 16!
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Magical Moments in Photography



Church in Belvidere, New Jersey or Where?



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Anonymous or No Name Cameras



KODAK's Precious Gems (Part 2)
The Retina Reflex System

The Michigan Photographic Historical Society (MiPHS)

Board of Directors



President: Doug Aikenhead.....dougaikenhead@gmail.com
Vice President - Programs: Cynthia Motzenbecker.....motz48073@yahoo.com
Vice President - Special Events: *not filled at this time*
Vice President - Communication: Nick Valenti.....nickvalenti@mac.com
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Secretary: Bill Christen.....gwchris@earthlink.net
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MiPHS 2022 Calendar of Events

Annual Meeting

October 2022

The annual meeting is scheduled for October. Due to ongoing Covid circumstances it will be by Zoom. The meeting will take place on a weekend (Friday, Saturday or Sunday) evening. Two short talks by members Bill Christen and Chuck Fehl (one on photograph collecting and one on photographic equipment collecting) will be presented. Final details with the meeting link will be sent to all members by email in early October. The meeting will be recorded for later access.

Photographica Show & Sale Sunday, October 16, 2022

The show will again be at the Elks Hall in Royal Oak, Michigan. Donations of items for our sale need to be reviewed prior to acceptance for the show. The Board has had experience with assisting with photographic items from estates. Contact the Board at michiganphotohistory@gmail.com.

The Michigan Photographic Historical Society — (MiPHS) is dedicated to advancing an understanding and appreciation of the history of photography through membership meetings, special events, publications, and shared endeavors with other organizations and the general public. The MiPHS is a 501 (c) (3) non-profit corporation chartered in the State of Michigan. ISSN 1082-6874

The **MiPHS** welcomes new members. Dues are \$35 per year (January 1 to December 31) and \$20 for students with a valid ID. The **MiPHS** has a PayPal link for paying dues at our website "[MiPHS.org](https://miphs.org)." The **MiPHS** is on Facebook at "MiPHS Public Group." **MiPHS** mailing address: 19 Chestnut Dr., Chelsea MI 48118-9416.

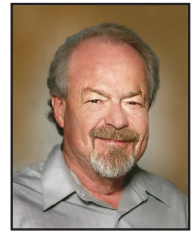
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Contributions from **MiPHS** members and non-members are welcomed. To submit an article, review, occasional photo ad (free to **MiPHS** members annually), an informational item for publication, or questions about submissions formats, contact **Karen Fehl**, Editor, at: michiganphotohistory@gmail.com. **Submission Deadlines**

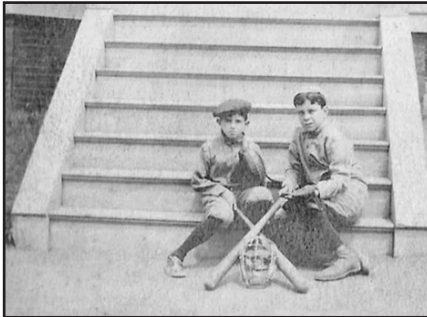
November 1: Winter Issue February 1: Spring Issue May 1: Summer Issue August 1: Fall Issue

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Message from the President



With baseball or other sports sometimes it becomes necessary to switch the line-up around or bring in new players to break a slump, move up in the standings, or bring more spectators into the stands. The same is true with other organizations. For our Society the 2022-2023 Board has made some changes to the line-up. I am stepping down as President and will shift my energy to Secretary's work—much of which I have been doing to maintain our membership database and to coordinate membership renewals with the Treasurer, Chuck Fehl and VP of Communications, Nick Valenti. Doug Aikenhead has stepped up to the plate as the lead-off hitter and is President. A new player was brought up to the "biggs." Judith Kalter has joined the Board as a Member-at-Large.s



Snapshot of two unidentified young "ballists". From the Christen Collection.

The Society is still facing the challenges that Covid continues to throw at us. The changing demographics of the photography and camera collecting communities are still curve balls whizzing past the Board. Recruiting efforts are needed to fill the stands. Beyond that members are always welcome to come on down and bring your articles for ***The Photogram*** or join in the fun by working on an event or communication committee project.

It is my pleasure to welcome Judith Kalter to a seat on the Board. She is a photographer, photo collector, historian, and an artist. As she stated in her election bio she has been a photographer . . .

" . . . since my father gave me a box camera when I was in the fifth grade. The most wonderful aspect of my practice is connecting with others, learning from them and sharing my knowledge. It is the time spent working, talking and sharing our skills that stay in my mind and keep my creativity alive! For the last several years I have been exploring how to connect the alternative processes of 19th Century photographers with our digital age. My study of the history of photography has taken me from Niepce's first image, now housed at The Harry Ransom Center in Austin to a small village in France where he lived and made that image to H. F. Talbot's manor outside Bath and his friend Anna Atkins's home and burial site and Rock House in Edinburgh, the Studio of Hill and Adamson. How exciting to visit sites where the founders of this art first began their work and invented the processes I use today. Photography has enriched my life."

The annual membership meeting will be delayed until October and will be an evening Zoom affair with two speakers discussing why they collect. Chuck Fehl will tell us about his camera collecting experience, and I will talk about photograph collecting.

The David Tinder Real Photo Postcard (RPPC) crowd-sourcing project continues at the Clements Library. You can enjoy looking at the wonderful RPPC collection amassed by Dave and actively "curating" the images. The link: <https://www.zooniverse.org/projects/jmschell/picturing-michigans-past>.

Monthly luncheons of the "Photo Friends" at the Flaming Buffet (used to be the Fortune Buffet in Livonia) have resumed at the remodeled restaurant. Presently we gather during the last week of the month (usually on a Wednesday) at noon for lunch, show and tell, and just good conversation. If you are interested and have not been sent a notice by Cindy Motzenbecker, let us know at michiganphotohistory@gmail.com.

Bill Christen

MiPHS 50 Years Member Reminiscences

A Remembrance *By Frederick Birkhill*

It is impressive MiPHS is celebrating its fiftieth year! It certainly speaks to the dedication of all the members of our organization throughout the years. My association with MiPHS goes back to the very beginning.

My interest in photography began in childhood. At age eight, I was given my first camera. When I was in Junior High School, I met a man named Clarke who worked at The Tin Type Studio in Greenfield Village, a part of The Henry Ford Museum in Dearborn, Michigan. Clarke made a tin type of me and my father. (see photo. Tin Type of Frederick Birkhill and his father, Fall, 1963 by Clarke). That meeting sparked my interest in the *history* of photography!



By 1972, ***I was then one of the staff*** working in The Tin Type Studio at Greenfield Village with Richard Wolf! In my leisure time, I was making Daguerreotypes in my home studio.

A Symposium of The Ohio Camera Collectors Society was held at The Southern Hotel in Columbus Ohio in May of 1972. Richard Wolf and I both attended. It was there we met Nathen Skipper, a lawyer from the northern suburbs of Detroit and a devoted collector of photo memorabilia.

The Ohio Symposium was the perfect milieu for those of us who were interested in anything to do with photography, whether professionals or not. It was a friendly group. I remember meeting reknowned collectors and photographers such as Matt Isenburg (collector of daguerreotypes) , Grant Romer (who lectured on the history of photography), Irving Pobboravsky (who wrote his masters thesis on The Science of The Daguerreotype Process at RIT), and Walter Johnson (who collected daguerrean equipment and taught the process at Ohio State University). There was a trade show ... and "yes" I bought another camera!

It was at this same Symposium the three of us (Richard, Nathen and I) discussed organizing a formal group based in the Detroit Area for photographic enthusiasts. General discussion at the Symposium was of forming a national association with other societies in other states.

Once home, we three, along with Louis Arach and James Magyar, became the initiating members of The Detroit Photographic Historical Society. Nine more charter members joined shortly after.

By December 1972 the Society was incorporated in the State Of Michigan with officers, official by-laws, quarterly meetings, a printed, mailed, multi-page newsletter ***The Photogram***, a trade show (first held December 2, 1972) and 70 members. An official name change to the Michigan Photographic Historical Society (MiPHS) reflected our receptiveness to a larger geographic area for membership.

The rest is HISTORY!

Share your remembrances! You are invited to share your memories of MiPHS. These can be memories of long ago, or just a few years ago. Members will enjoy reading about your experiences. Send your submissions to: michiganphotohistory@gmail.com.

The Photogram

Newsletter of the Michigan Photographic Historical Society

Vol. 1, No. 5

N. R. Skipper, Jr., Editor

June 1973

President's Column:

NEXT MEETING - HAVE A FIELD DAY!

The lovely gardens of Cranbrook Schools, Bloomfield Hills, Mich., are the setting for our first MiPHS Photographic Field Day--40 acres of casual and formal gardens, classic sculpture, cascades and pine walks; a chance to expand your knowledge of "Antique" photographic skills, and a choice locale to bring home a "prize" landscape.

The final meeting of the first complete year in operation, will be topped off with an opportunity to "USE" one or more of your favorite "oldies."

Grounds admission is free, however bring your MiPHS member card for identification. Regular admission rates apply to the Science, Art and other buildings, if desired. See enclosed map for free parking, and walking route to the East Library meeting room (#15).

Our meeting will include election of officers, the decision on the society's "Trademark" design; and the establishment of a permanent name for this newsletter.

Affiliation with the nation-wide Photographic Historical Society of America and selection of our new delegates, will be a major topic.

We will also review plans for our previously announced major Trade Fair, which may have to be modified; and we will discuss the needed expansion of the newsletter staff.

If you haven't sent in your membership renewal, please mail your application, payment, and free ad for the newsletter, now, or bring them to the June meeting. See everyone at Cranbrook!

Dick Wolfe

National Society Closer to Reality: Directors and Officers Selected

Delegates from fourteen photographic collectors' societies from across the nation met in Columbus, Ohio, on May 26-28 to hammer out detailed plans for the Photographic Historical Society of America.

The principal provisions of the certificate of incorporation and by-laws were approved after thorough discussion. In general, PHSA will have individual members drawn from existing collectors' societies and individual members who are not affiliated with any group. A Board of Directors of five officers and four members at large, elected annually by mail, will conduct the affairs of PHSA. A national nominating committee, of delegates from participating collectors' societies, will select national candidates once PHSA is in normal operation. A national advisory committee, composed of the delegates and other outstanding persons in the field, will offer advice on PHSA policy.

The delegates elected officers and directors to serve until December 31, 1974; the first national elections will be held

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ANNUAL MEETING

SATURDAY, JUNE 23, 1973, 1:00 P.M.
East Library, Building No. 15,
Cranbrook Schools, Bloomfield Hills.
See brochure and map enclosed.
Field Day will follow meeting.

Cover design and headlines by
John Naslanic

From the Editor's Desk:

The outlook for MiPHS is bleak at the moment. Our hopes for a summer trade fair are dim for lack of volunteers; the newsletter may be next. With new elections, and the start of a new year, a second chance is at hand; but renewed effort and more participating members are essential.

If you want to see MiPHS survive, grow, sponsor significant events, and have a worthwhile newsletter, attend the Annual Meeting, make your voice heard, and--next year, do your share of the work!

If this is my last editorial, I want to thank all who contributed to the year's efforts and the members of MiPHS for the opportunity to try my hand with the blue pencil and, occasionally, to say my piece.

TRB

Edward Jean Steichen, 1879-1973 master photographer (realistic style) museum director ("Family of Man" exhibit) and early Michigan resident, died in March.

Merian C. Cooper, 1895-1973 and Robert Armstrong, 1891-1973, co-author-producer and co-star, respectively, of the 1933 film classic "King Kong," both died in April.

Collectors' Calendar

September 1-2: Show and Trade Fair, The Historical Photographic Society of the Western Reserve. Write: Donn Rothenberg, 4176 Hensdale, South Euclid, OH 44121.

September 15-16: Antique Camera and Photo Show, Chicago Photographic Collectors Society, P.O.Box 375, Winnetka, IL, 60093.

September 22: Quarterly meeting of MiPHS.

October 6-7: Fall Trade Fair, Ohio Camera Collectors Society, P.O. Box 4614, Columbus, OH, 43212.

October 13-14: Symposium, The Photographic Historical Society, P.O. Box 9563, Rochester, N.Y., 14604.

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MiPHS Members at Ohio

Spring Fair - Another Success

by Dick Wolfe

A baker's dozen and more MiPHS members were on hand at the Memorial Day OCCS Trade Fair, and all reports were favorable.



NATHAN SKIPPER and family attended. NATE is shown delivering one of his pictorial prints, "Blue Ridge Homestead" to Steve Shuart who bought it. DON WALLACE and RALPH RILEY teamed up at a table, though they had to leave early--for vacation. MR. and MRS. LOU ARACH and BOB were seen "strolling and trolling" with apparent good success. DOUG and BETH CAMPBELL displayed some choice merchandise, and one of their wet-plate cameras is destined for the Riverside, Calif. museum. FRED BIRKILL conducted a thorough search, and selected some needed items for his research. DOUG ELBINGER had some excellent examples of his latest "tintypes," to show around.



BARBARA SKIPPER and DICK WOLFE freeze the action in a heavy trade, for a "mug" shot. Fellow members JAMES QUINLAN, LANGDON MAYHEW, NORM HOROWITZ and BOB McDONALD were seen hovering over tables, chatting and apparently taking much pleasure in their pursuit of happiness. Hope we didn't miss YOU there.

Why I Collect . . .

by Frederick Birkhill

Being a purist at heart, photographic antiquity means more to me than amassing an array of dust-ridden equipment. To me, it is re-living the past. What differentiates me from most collectors, is simply a keen interest in the almost, but not quite, forgotten skills of yesterday. It is through being a Daguerreotypist, Ambrotypist, and tintypist, that I experience, vicariously, what Daguerre, Archer, and Smith, must have apprehended. By creating these anachronisms in an age of Kodak and Polaroid, one re-lives the past in a way which cannot be equaled.

It is all too often today, that we concern ourselves with profit and progress and lose sight of the past. If one stops to think, just where would we be today without the past? Possibly, rather than creating elaborate multicolored prints, moving pictures, or holograms, we would still be drawing on walls of caves. Therefore, in order to understand where we are today and where we are going in the future, it is essential that we recognize the past. Yes, my fellow collectors, that is why I collect.

(Fred was the Daguerrian Artist featured on page 6 of The Photogram for December 1972.)

Collector's Bookshelf

Directory of Collectible Cameras, compiled by Myron Wolf, P.O. Box 351, Lexington, MA 02173, 1972, 101 pp., illus., \$5.95. A useful guide to the beginner or general collector, devoted to cameras of the 1930's-1950's. The illustrations are principally from Popular Photography's Directories, with an unidentified 1938 catalog included.

The Literature of Photography, advisory editors Peter C. Bunnell and Robert A. Sobieszek, Arno Press, 330 Madison Ave., New York, NY 10017. A 62 volume set of reprints of significant, and often scarce, technical manuals, historical accounts and aesthetic treatises. While obviously produced for libraries, universities and scholars, many titles relating to their specific fields will be of interest to private collectors. Write for catalog.

Using Your Antique Camera -

A Few Hints by Nate Skipper

Many collectors are missing much of the enjoyment of antique photographica by not using, at least occasionally, an old camera, lens, enlarger or other item. Don't wait until the time to make pictures though, to get your antique ready. Some preparation will likely be needed, and you may need to obtain film or other supplies not commonly available. Here are some hints based on my experiences.

Light tightness: The first step is to check the bellows and joints for light-tightness. Use a small flashlight inside the camera, in a darkened room; leaks will be readily apparent. Check your film holders, pack adapters, and the "plush" on the film holder channels of some cameras, by putting enlarging paper in the holders--leave the camera in bright light for a few minutes, then develop the paper. Bellows can be replaced or small holes repaired with tape on the inside. The "plush" on film holders and camera backs can be replaced with materials from film packs. Don't forget that the "red windows" may have faded or may admit light that will fog pan film--it is best to cover them with black paper or tape.

Film: Many old folding cameras use 120, 116, or 127 size film, those from the 1930's often use 620 or 616--all these sizes are still available at least in Vera-chrome Pan, which also can be ordered for 8" and 10" Cirkut cameras. Occasionally, a few rolls of VP-122 for post-card cameras can still be obtained, and should be still good if it has been refrigerated. Kodak offers film packs in 2 1/4 x 3 1/4, 3 1/4 x 4 1/4 and 4 x 5, all in Tri X and most plate sizes are still available in Tri-X. Cut film in many sizes is available, including 6.5 x 9 and 9 x 12 cm; smaller sizes can be cut down from larger ones. If you don't want to buy a box of film, or for large cameras for which film is not readily available, try using bromide enlarging paper in the camera, I like Bro-vira No.1; E.I. about 1. Paper may need slight trimming to fit film holders.

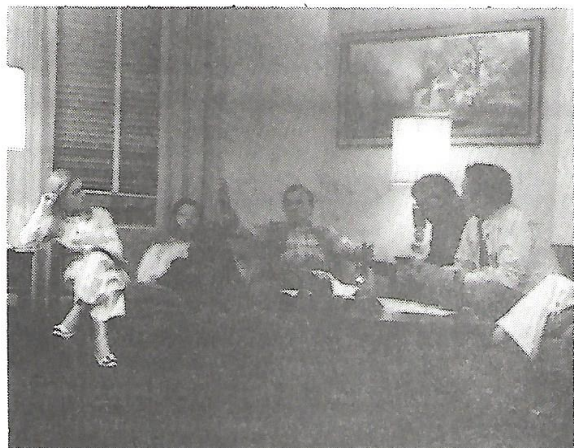
Plate holders can be used with film (or paper) using "film sheaths" which sometime show up at antique camera fairs--or cardboard can be used as a makeshift to equal the greater thickness of plates and push the film into position.

(continued on page 4)

National Society (continued)

in the fall of 1974. Elected were: Eaton Lothrop, of New York, Chairman of the Board of Directors and President; Don Blake of Graphic Antiquarian, Vice Chairman of the Board of Directors and Senior Vice President; Bob Bingham, of Riverside, Vice President and Treasurer; Valerie Craig, who has served as delegate for the unaffiliated collectors, Vice President and Secretary; Nate Skipper, of Michigan, Vice President and General Counsel. The Members-at-Large of the Board of Directors are: Marvin Kreisman, of Midwest; Sharon Isenberg of New England, Gene Brown and Walter Johnson of Ohio. At the first meeting of the Board of Directors, Marvin Kreisman was appointed Vice President for Public Relations.

The final incorporation papers and by-laws will be complete in the next few weeks and submitted to the delegates for approval and signature. The formal organization should be completed by the end of the summer.



Some of the participants at the late Saturday night session (L to R) Valerie Craig, George Lane of New York, Marvin Nessen of Western Reserve, Red Ohlson of Chesapeake, and Eaton Lothrop.

TRADERS' COLUMN

WANTED ECHO 8
CAMERA LIGHTER
LAWRENCE GOLDMAN
8931 ALTON ST.
PHILA. PA. 19115

TRADERS' COLUMN

WANTED: Century Camera items, wet-plate & prior. R. Wolfe, Box 41, Taylor, MI 48180

WANTED: Pre-war Rolleiflex cameras and acces.; catalogs or books on Rollei & picture books by Fritz Henle. Also Photograms of the Year. Nate Skipper, 4782 Crestview Ct., Birmingham, MI 48010.

SEND SASE for list of cameras for sale or trade. Don Balmer, 101 Forest, Marquette, MI 49855.

WANTED: Your ad here, members only, 75¢ for first 20 words, 3¢ each additional. The Photogram, P.O. Box 191, Dearborn, MI 48121.

Using Your Antique (continued)

If your antique is a Leica or other 35mm, use factory loads or load your own cassettes; you'll have to do this with the Ansco Memo, for instance. Current Minox film fits even the earliest model.

Cleanliness: An old camera will surely need cleaning, inside as well as out. Try a gentle vacuum cleaner or hand vacuum for the interior of the bellows, and holders. A dusting cloth is also useful. Lens and finder also need attention, and are cleaned with lens tissue and lens cleaning fluid just as a modern camera.

Exposure: No real problem should be encountered here, if your shutter is about right. Simple shutters can be cleaned by the careful hobbyist, and most of the others can be worked on by repairmen if parts are available. Diaphragm markings are sometimes in systems other than f/stops. The "Uniform System" is easy: U.S.4 = f/8; U.S.8 = f/11; U.S.16 = f/16; U.S.32 = f/22; and so on. Many box and simple folding cameras are marked "1, 2, 3," or simply have three apertures. Usually, however marked, these are about f/16, f/22 and f/32. Simple "TBI" shutters work at about 1/25 on "Instantaneous."

Processing: You're using modern materials, so any processing system that works for new cameras will work for old. If you're using plates, try to get a Kodak plate tank, and make yourself a drying rack. A 4x5 Nikkor cut-film tank is a joy to use, compared to open tanks and hangers.

Try using your old camera, you may find you prefer it for certain work. In any event, you'll get a better feel for "how it was 'way back when," --and you'll put yourself into a small group of collectors who can speak from experience.

Flammang's 1880s Patent Revolving Back Camera: A Puzzling Stereo Model

By Rob Niederman

Pre-1900 stereoscopic photography —equipment, images, viewers, etc.— always fascinates me. When seeking interesting cameras for my collection, I learn as much as possible through extensive research. Excellent condition apparatus is preferable, but then again well-traveled 19th century photographers trekked by horse, wagon and other means. Excursions could be rough and many wood field cameras ended up having harsh lives. Today it is challenging to find original undamaged examples in good condition, especially rarer models.

Back in 2002 while visiting another collector, I noticed a stereo version of Mathias Flammang's classic 1880s Patent Revolving Back field camera and knew it was special. Not only was the 5 x 8-inch format camera completely original with an astonishingly unusual wood & brass stereo shutter and functioning single-lens Bausch & Lomb shutter, the overall condition was excellent. Fast forward 20 years and the outfit finally joins my collection.



Stereo version of Flammang's patent revolving back camera with unique wood & brass stereo shutter and single lens mounted in an early brass shutter. *Collection of the author.*

When first seen, I began researching Flammang's field cameras, made by the American Optical Company (AOC), and attempts to learn about stereo variations were met with futility. Even today, using advanced online search tools and combing through my now larger ephemera library, the camera and stereo shutter remain defiant. Nothing in catalogues, advertising, or factory literature. Only single lens models are documented. For now, two stereo cameras are known; this completely original example, and a second with restorations and no shutter.

Dominating the camera's front is the ebonized, rounded-rectangular shaped shutter mounted on a pair of early Scovill Waterbury lenses—correct optics for this style AOC camera. It is unlike anything I have owned or seen throughout decades of collecting and research. Nevertheless, shutter operation is simple. Setting is done by turning a thin wood panel [the shutter blade] 180 degrees counterclockwise until the end of a long flat-spring sets into a small brass bracket. Gently pushing forward on the spring's end—a fingertip is all it takes—releases the shutter blade. Powered by a tensioned coiled spring, the blade spins like a frenzied propeller which briefly uncovers the lenses for an instantaneous exposure. The surprisingly quick rotation could probably make julienne vegetables!



Front view showing the shutter's rotational movement.

While the front-focusing body pattern is nearly identical to single lens models, there are areas where the construction is a little more robust: An extra pair of brass brackets reinforce the front standard's lowermost corners. The top of the removable rotating ground-glass back is held light-tight against the body by a hefty pair of factory-made brass clamps and thumbscrews. And securely holding the bottom are a pair of heavy-gauge curled brass springs. Details new to me. (As a side note, the other stereo camera has a non-removeable back.)

continued next page



Rear of camera showing a removeable variation of Flammang's patented rotating back.

So ... why is a reversible and removeable back needed when Mathias Flammang already patented a rotating ground glass frame for making portrait and landscape-oriented pictures? My belief is that a format-reduction back was being considered as an accessory.

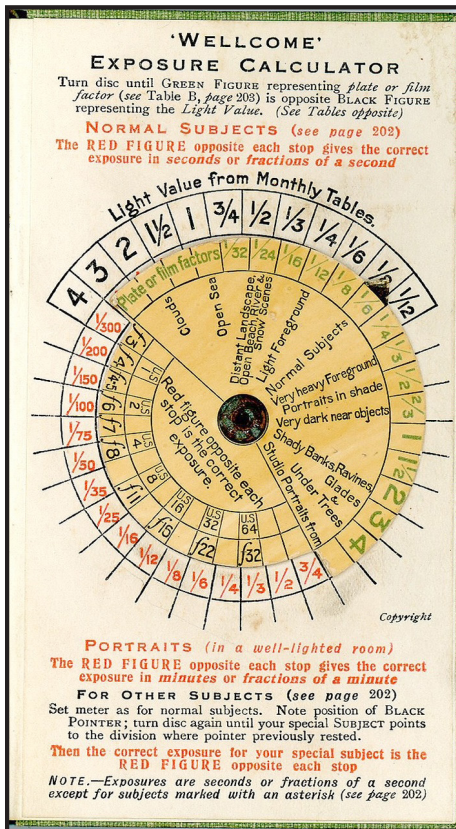
Perhaps this camera is not supposed to exist. No serial or build-lot numbers are stamped into the wood. Yet all details, including the maker's metal identification plate, are correct. Furthermore, the front standard's assembly technique matches single-lens designs; it is simply wider for a stereo lens board. High-quality construction, minor wear, and light tripod markings suggests this is not a prototype but a working camera.

Regardless, AOC had a history of accepting custom camera orders. Could this be an example? Or maybe it was a factory trial to assess a stereo model. Hopefully at some point I will find a primary reference revealing the camera's secrets.

Magical Moments in Photography

By Martin Magid

The semi-quarantine that began for me in March of 2020 put the brakes on my habits of visiting camera shows and stores, libraries, museums, bookstores, lectures, movies, and other activities that filled my days. But it was not all bad. I began reading two or three books at a time, and spending many hours each day searching the internet for websites and podcasts of interest. Some of the sites created new interests, such as *The Oughtred Society*, a group of people interested in slide rules made for many applications to simplify calculations. Who knew that William Oughtred invented the slide rule in circa 1622?



'Wellcome' Exposure Calculator (1924)

This circular slide rule, a product of the Burroughs Wellcome & Co., is on the inside back cover of a snapping manual. It contains 236 pages of instructions; light values for every month for the U.K. and other countries near 52° North Latitude, including Southern Canada (a similar calculator was sold in the USA, with light calibrated for 40° North Latitude, to cover areas near a line from New York City to San Francisco); processing for glass and film plates; pages for writing the settings for every exposure and every day of the year; and a pencil. The first owner made notes on 37 photos, from July 24 to September 16, 1924.

Many of the sites I now visit regularly are relevant to the history of photography, an interest since the late 1960s. One is called *United Nations Photography*, produced by Dr. Greg Scott from the U.K. Dr. Scott interviewed photographer David Butow early in 2022, and told him in advance that he would be asking him what photography means to him, and that he would have five minutes to give his answer. Butow could speak spontaneously or from notes, or could prepare something to read when Scott began to tape his answer.

David Butow has been an internationally renowned photographer for many years, providing coverage of major events for most of the major news outlets, worldwide. His most recent book is *Brink*, which covers the period from the primaries for the 2016 U.S. presidential election, through the Trump presidency, and ending on January 6, 2021, the day Vice-President Pence certified that Joe Biden had won a majority of the Presidential Electors, a few hours after the insurrection at the U.S. Capitol ended. *Brink* is available from David Butow's website.

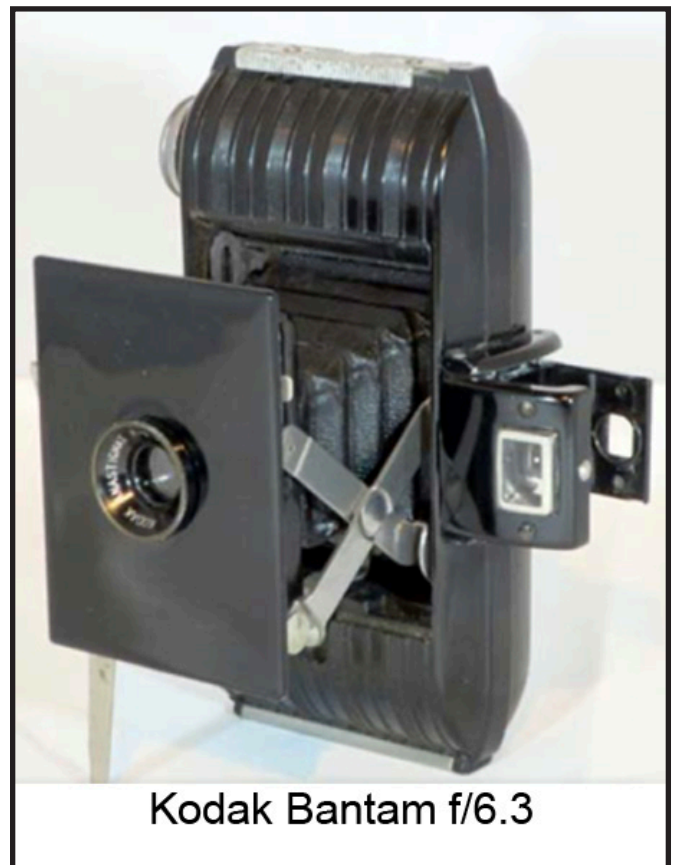
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On *United Nations Photography*, Episode 208, in April, 2022, Dr. Scott spoke of David Butow's career, and of **Brink**. He also included a link to David's recorded voice, describing what photography means to him. David divided his answer into three parts: the places he has worked and the business side of his profession were the first two parts. But it was Part Three that captured the essence of his answer. For me, it rings so true and sincere, spoken in a way seldom heard from artists: plain words and no "artspeak." David spoke from notes, so I had to make a transcript, which he edited and approved. Here 'tis:

"The best part of photography is the act itself, the craft and the creative exploration. That part is great, and the trick for me is to try to keep that enthusiasm up, year after year. One of the wonderful things about photography is that there is no end point, it's not like you can take a perfect photograph of anything, so you can continue to create and explore and find new approaches and situations that hopefully will give you the same thrill of discovery that you had when you first began. I remember that one of the first pictures I ever took was of these guys in Italy playing a game called 'Boules' in the park, it's sort of lawn bowling, and I snapped the frame just as the player released the ball. When I got the developed film back from the lab, I saw that the picture had frozen the ball in midair. That struck me as magical, and on the best days, it still does." -- David Butow

David Butow's photo of the frozen ball, negative and prints, have disappeared, but he still remembers every detail of the experience. Many have similar memories. Mine is a 1946 parade for the 50th anniversary of Henry Ford's first automobile. Mr. Ford led the parade on Woodward Avenue, driving that car from south to north.

I had recently purchased a used Kodak Bantam f/6.3 for \$10, earned from my *Detroit Free Press* route. It came complete with a 1/4 " chip broken off of the edge. Black friction tape covered the light leak, the same tape I used to wrap baseballs that had lost their covering. Roll film was Kodak 828, b&w or color film for slides. Each roll had only eight 28mmx40mm frames, slightly larger than the 24mmx36mm of 35mm film. Unlike 35mm film, 828 had paper backing, like film of larger sizes.



I rode the Plymouth bus line about two miles east to Woodward Ave., and went to the middle of the road, on the streetcar tracks. I had loaded the camera with B&W film, and prepared to photograph. The camera has one unknown Instantaneous shutter speed, and two lens openings, one unknown (today, I know it is f/11). I was not yet aware of the “Sunny-16 Rule,” but it was a cloudy day, and I was sufficiently learned to guess and use the larger lens opening, f/6.3.

As a small 12-year old, I was able to squeeze my way to the front of the crowd. When the car and Mr. Ford were approaching, I put the camera up to my eye, and waited until they almost filled the viewfinder. Just as I snapped the shutter, Mr. Ford looked at me. That was the only shot I took that day, and hoped I was not jostled by the crowd at the decisive moment. Within a day or two I finished the roll, and developed it in the darkroom I had set up in the attic.

Using the seesaw method I learned at a community center, the negatives looked sharp, with good contrast. The next night I made contact prints of the small negatives—the attic leaked light, and could only be used for photography when it was dark outside.

When the prints dried, I used a magnifying glass to see details. Henry Ford was smiling at me! I smiled back at him, proud that my efforts were successful. I showed them to my parents, and they admired my skill. Although my Dad had worked in the Highland Park plant where the Ford Model A was assembled (1915-1930), he was not happy about Henry Ford as the subject of my photo. Dad was well aware of Mr. Ford's ownership of The Dearborn Independent, and the many anti-Semitic articles he had published, and his open admiration of Hitler's antagonism toward Jews. He was never able to speak of his religion at his Ford workplace.

I filed my Henry Ford prints and the negative in my Grade Seven chaotic manner, and never spoke of them. I do not know when or why they disappeared, but I remember the experience very well, including the Henry Ford “magical” smile.

Sixty or so years later, my wife and I attended a banquet at which Bill Ford, Jr., Chairman of the Ford Motor Co., was presented the award as Man of the Year, for his philanthropies, by the Detroit B'nai B'rith. During the dinner, I thought about how much Ford cars and the corporation had changed since I took the 1946 photo, and how different Henry Ford's descendants must be from their grandfather.

Over the nearly 80 years that I've been shooting film, there have been many exciting moments with my cameras and in my darkrooms. But when great shots come early in a career in photography, like David Butow experienced, or early in a long life experienced in all the facets of photography, it is magical.

Church in Belvidere, New Jersey or Where?

By Bill Christen



Church photograph by Ketchledge of Belvidere, New Jersey.



Enlargement.

Sometimes when I am bored I like to count things. This is particularly helpful when one is at a medical appointment and in an exam room waiting for the doctor or nurse. I have experienced some long waits, but never needed to count to a million. In case I need to in the future I will think about this photograph.

Ten years ago Glenna Jo and I purchased it an antique show in Birmingham or Bloomfield Hills, Michigan. It was set aside until our road trips to Brimfield, Massachusetts became regular events. Before one trip I remembered this photograph and knew that we sometimes pass through New Jersey on the way east. Out came the photograph and a magnifying glass before starting a Google search.

I found some churches that were candidates, but the “Google man” and I could not pinpoint a match. I learned a little about Peter Ketchledge the photographer in Belvidere, and found the information about the store owner, Thomas Weldon. Using Google I walked around Belvidere, but no churches matched this one. So, I expanded the search area, keeping in mind that the church could also be across the Delaware River in Pennsylvania.

I wanted to narrow down the search area that would be a waypoint on our drive to Brimfield. Remembering that my friend, Bill Watson, lives in East Stroudsburg, Pennsylvania, which is in the general area, I contacted him. He was willing to make a scout of the area and was able to pinpoint the church—not in Belvidere, but across the river in Mount Bethel, Pennsylvania.

Our itinerary was now set for a side trip. Our first stop was Mount Bethel. We found Trinity United Church of Christ still standing and still filled with an active congregation. It was a Friday afternoon and the church secretary and pastor were in the office. We were invited in and got to see the interior of the church. We listened to the amazing story (see below) of one million bricks being moved, one by one when the church was constructed in 1832. We even drove a mile up the road to see the area where the kiln was located.

We departed for Belvidere. We found the block where Ketchledge’s studio was located and the one where Weldon’s “New York” Store with “fancy goods” might have been located. Of course, we checked out the town’s only antique store, which was in the same block.

This photograph is a reminder of what can be done with many hands and a common goal.

Below are some research notes:



**Detail of the sign on the tree to the left of the church.
The sign reads: “FOR FANCY GOODS GO TO
WELDON’S NY STORE BELVIDERE N.J.”**

There were no matches to existing brick churches in Belvidere. The sign mentions “Belvidere, NJ.” Does it make sense that if the church was in Belvidere, that it would be necessary to make it evident? Belvidere sits along the Delaware River and the Pennsylvania/New Jersey border. It is possible that the sign was placed near a church in a Pennsylvania town across the river, or in a nearby New Jersey community near the river.

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After a field trip by Bill Watson of West Stroudsburg, Pennsylvania in March 2014, the church was identified as the Trinity United Church of Christ, Mt. Bethel, Pennsylvania.¹



Trinity United Church of Christ in Mount Bethel, Pennsylvania.

From the Trinity United Church of Christ website:

A million bricks? What does the story of our church family have to do with this? Though Trinity United Church of Christ had its origin two years before the signing of the Declaration of Independence (1774), it is the “brick story” which most clearly portrays our identity.

In 1832 just one mile southwest of our present location, a local farmer fired 1,000,000 bricks for the construction of the new church building. This alone was no small task. But the next step, transferring them to the construction site, was where creativity and determination forged a new identity.

One by one each brick was passed hand to hand. One by one, church members and friends transferred the bricks, spanning the mile distance between kiln and construction site. All 1,000,000 of them! No doubt there were plenty of hay wagons donated by members and lots of elbow grease to load and unload. Do the math. The situation demanded it. But the essence of the story is clear. It is a story of cooperation. A lesson in partnership.²



The church's cornerstone.



The interior of the church.

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The Store Owner

1880 United States Federal Census (4JN1880)³

Name: Thomas Weldon

Home in 1880: Third St., Belvidere, Warren Co., New Jersey

Marital Status: Married

Name	Age	POB	FPOB	MPOB	Occupation
Thomas Weldon	45 [1835]	IRE	IRE	IRE	dry goods merchant
Emma Weldon	34 [1846]	NY	NY	NY	keeping house
Archie J. Weldon	14 [1866]	NY	IRE	NY	at school
Annie M. Weldon	12 [1868]	NY	IRE	NY	at school
Thomas W. Weldon	10 [1870]	NY	IRE	NY	at school
Nellie F. Weldon	8 [1872]	NY	IRE	NY	at school
Emma E. Weldon	6 [1874]	NY	IRE	NY	at school
Harry P. Weldon	4 [1876]	NY	IRE	NY	
Minnie E. Weldon	2 [1878]	NY	IRE	NY	

Notes:

Thomas Weldon

Birth: 1835, Ireland

Death: DE1906, Belvidere, NJ

Marriage: Emma Archer, 1864

Military Service: Tenth Infantry, US Army, 1870-74

1870: living in New York City (Ward 19), NY

1880: Belvidere, NJ

1900: Yonkers (Ward 5) Westchester, Co., NY

The Photographer

Peter Ketchledge

Birth: about 1840 in Lower Mt. Bethel, PA

Death: 9OC1915, Belvidere, NH

Marriage: 1870, to Minerva Dutt

Minerva Dutt

Birth: NO1845, PA

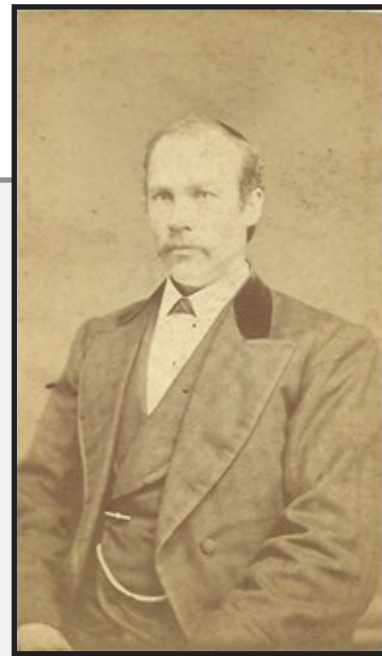
Death: 29JN1934

1880 United States Federal Census (4JN1880)⁴

Name: Peter Ketchledge

Home in 1880: Front St. Belvidere, Warren Co., New Jersey⁵

Marital Status: Married



Possibly P.D. Ketchledge⁷

Name	Age	POB	FPOB	MPOB	Occupation
Peter Kethledge	40 [1840]	PA	PA	PA	photographer
Minerva Kethledge	34 [1846]	PA	PA	PA	milliner

Notes:

Obituary⁶

PETER D. KETCHLEDGE

Belvidere, N.J., Oct. 10—Peter D. Ketchledge, who for many years was a well-known photographer of this city, died at his home on Water Street, last night. He was 76 years old. He came to Belvidere nearly 40 years ago from Martin's Creek, Pennsylvania.

Endnotes

¹Trinity UCC is located in an area of northeastern Pennsylvania known as the Slate Belt, just 15 minutes south of Interstate 80 (Exit 53) on Route 611 (632 S. Delaware Dr., Mount Bethel, PA 18343). Stroudsburg lies to the north and Easton to the south. "Our red brick building surmounted by an illuminated golden domed belfry will be clearly evident" (<http://www.trinityucc.net> : accessed 22 MR2014)..

²<http://www.trinityucc.net> : accessed 22MR2015.

³Year: 1880; Census Place: Belvidere, Warren, New Jersey; Roll: 799; Family History Film: 1254799; Page: 269C; Enumeration District: 190; Image: 0194. Tenth Census of the United States, 1880. (NARA microfilm publication T9, 1,454 rolls). Records of the Bureau of the Census, Record Group 29. National Archives, Washington, D.C.

⁴Year: 1880; Census Place: Belvidere, Warren, New Jersey; Roll 799; Family History Film: 1254799; Page 271D; Enumeration District: 190; Image: 0199. Tenth Census of the United States, 1880. (NARA microfilm publication T9, 1,454 rolls). Records of the Bureau of the Census, Record Group 29. National Archives, Washington, D.C.

⁵The Ketchledges were boarders at a hotel owned by Vincent Smith and his wife Elizabeth.

⁶_____, "deaths," *Bulletin of Photography*, vol. 15 (July 1 to December 30, 1914), 569.

⁷<http://telltheirstory.blogspot.com/2012/10/orphan-photo-127.html> : accessed 9MR14.

Das Kodak Retina Story (Part 2—The Reflexes)

By Chuck Fehl

In my article appearing in the previous edition of *The Photogram*, I covered the well-known Retina folding cameras Kodak produced from 1934 through 1960. This article continues that story as Kodak AG (formerly Nagel Cameraworks) jumped on the 35mm single lens reflex (“SLR”) bandwagon successfully pioneered by Exakta and further popularized by Zeiss Ikon’s Contaflex, Asahi’s Pentax and many other European and Asian entries.

Just as Kodak had perfected its folding rangefinder Retina line by the mid 1950s, sales were declining as the trend in camera design was racing toward the flexibility and creative advantages of the SLR camera. These cameras use a complex arrangement of mirror(s), levers, springs, focusing screens and prisms to be able to focus the lens(es) through the viewfinder. This allowed the convenient use of different focal length lenses giving a wide angle, telephoto, or macro effect to the picture if needed or desired.

The Retina Reflex of 1957

Since Kodak was playing SLR catchup with some others, its first offering was a camera body that could use some of its existing line of lens components—namely the 35mm, 50mm and 80mm Xenon C lenses made by Schneider for Retina’s IIlc folding camera line. This SLR body was compact, but heavy as its all metal design was packed with a complex Syncro-Compur shutter with automatic diaphragm linkage, exposure meter and a pentaprism for eyelevel viewing. It carried over the EV metering system from the IIlc folder as well as other accessories like closeup lenses. It was built to a high standard, but prone to malfunction due to its makeshift complexity and non-intuitive operating procedures.



The original Retina Reflex (025) was a crossover from the rangefinder Retina II&IIlc as it used the same leaf shutter and interchangeable front lens components. A similar concept to Zeiss Ikon’s Contina/Contaflex 35s in that regard, with their shared Pro Tessar optics. As a stop-gap, it worked well until a more advanced system could be devised.

It was on the market for less than two years.

Kodak's plan was apparently to sell these SLR bodies to its existing Retina IIc customers until a more competitive system could be developed. The public must have figured this out as relatively few Retina Reflexes (025) were sold, and it was discontinued after two years. These (and all Retina Reflexes) were typical of German over-engineering as the picture taking sequence has no fewer than ten mechanical steps e.g.: depress shutter release, diaphragm closes down, mirror flips up, shutter opens, flash sync closes, shutter closes. Then when film is advanced: lens diaphragm opens, shutter is charged, and mirror is reset. Much of this clanking around has to do with the leaf shutter and mechanical diaphragm arrangement in the lens as opposed to using a focal plane shutter in the camera body. In Kodak's defense, its main competitor, Zeiss' Contaflex cameras, had the same type arrangement with its early and later SLRs using the Zeiss Pro Tessar interchangeable lens components. Almost all SLRs using leaf shutters have non-automatic return mirror actions, thus when the shutter is released, the viewfinder goes dark.

The Retina Reflex S of 1959

By 1959, Kodak had learned that having just two admittedly slow auxiliary lens was not going to cut it when Pentax already had eight and Nikon twelve high speed auxiliary lenses for its respective SLR systems. Kodak AG again went to Schneider-Kreuznach to design a set of prime lenses for use on a completely new camera body having a behind the lens leaf shutter in the camera body. Rodenstock, another respected German lens supplier, also manufactured a similar line of Retina Reflex lenses mainly for the domestic German market. The first Retina using these new optics was called the Retina Reflex S.



The 1959 Retina Reflex S (031) was a vast improvement over the "025" original due to its superior Schneider or Rodenstock prime lenses.

These lenses ranged in focal lengths between 28mm and 200mm with a high-speed 50mm f/1.9 Xenon of latest formula. Many period reviews claimed that it was the best normal lens of its day and was sharper and had better color correction than anything Nikon or Zeiss offered at that time. It also had the vibration-less Compur leaf shutter virtually eliminating camera shake at slow speeds, compared to the heavy machinations of its early focal plane-based competitors. Another advantage of leaf shutters is that they flash sync at all shutter speeds unlike the focal plane shutters of the day syncing at 1/60th second (or slower) with electronic flash and only slightly higher with flash bulbs. This is a concern if you like using fill flash.

These new lenses were called "Retina S" lenses and they were coupled into the camera's Gossen selenium exposure meter. The troublesome EV exposure system of the IIc and original Reflex was thankfully gone and replaced by a match needle system quickly becoming universal in metered cameras. They also had a "quick change" bayonet mount and an exclusive Schneider lens feature involving an active depth of field gauge. This device showed the range of critical focus between two moving red calipers geared into the lens' aperture setting. Rather ingenious, but again demonstrating the product's over engineering. Most lenses before and since use a simple scale imprinted on the lens barrel.



For rangefinder purists, Kodak produced the Retina IIIS which used the new S type prime lenses, but on a sophisticated coupled RF body. Mine is long gone, but I'd buy another in a heartbeat. Now very rare and seldom seen. Shown with a 135mm telephoto lens.

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Note of interest: For those rangefinder die-hards, Kodak AG also brought out a rigid (non-collapsible) rangefinder body in 1958 utilizing these new “S” optics. It was called the Retina IIIS and had “Leica like” auto-projected frame-lines for its coupled 35mm – 135mm S lenses. The system’s 28mm and 200mm S lenses could be used on the IIIS, but required special viewfinders for proper framing. It had the same match needle metering system as the SLRs. The IIIS rangefinder was discontinued in 1960 due to poor sales and is one of the rarer Retinas.



Next out was the Retina Reflex III (041) which now had a match needle exposure setting in the viewfinder and a front mounted shutter release. Its selenium meter was twice as sensitive in low light than earlier models.



Finally the Retina Reflex IV (051) of 1967. It added a hot shoe and viewfinder window to show shutter speed and lens aperture in viewfinder and other refinements. By far the most popular Reflex.

Retina Reflex III and IV (1961-1966)

These cameras were pretty much improved versions of the Retina Reflex S with things like larger viewfinder exit window, shutter speed and aperture visible in viewfinder and hot shoe on prism top. The Gossen exposure meter was also improved with greater sensitivity in low light. One improvement not appreciated was moving the shutter release from the top deck of the camera to the front of the camera like the Exakta or early Pentacons. It was awkward at best and took practice to smoothly release the shutter with the downward pressure (not inward as on the Exakta) to trip the shutter.



Kodak’s Instamatic Reflex (061) came late to the 126 cartridge party in 1968. It was highly advanced for its day with a CDS metered electronic shutter. This black professional model is an enigma, as I never knew any pro to use Instamatic film cartridges!

Kodak Instamatic Reflex (1968-1974)

Although not technically called a “Retina” this innovative marvel was also made by Kodak AG (Nagle) and used all the superb Schneider and Rodenstock “S” lenses of the Retina Reflex line. It took Kodak 126 Instamatic cartridges so popular at that time plus it was a totally automatic (aperture preferred) exposure camera with a CDS fixed meter. One sets the desired lens opening and the camera determined the correct shutter speed for the correct exposure. Shutter speeds ranged from an unheard of 30 seconds to 1/500th second and any speed in-between. It was one of the first truly automatic exposure cameras in the world. It had a conventional thumb activated single stroke film advance and a receptacle to plug in “Magic (flash) Cubes” on the top. It’s ironic that these beauties were made obsolete by their own innovations.

The 126 Instamatic film cartridge is no longer made nor processed since the early 2000s, and the two 1.5-volt button cells needed to operate the meter and shutter are no longer available. All batteries that size now are 3 volts which can be made to work here with a little ingenuity, a silver quarter and aluminum foil. I should do a YouTube (for my own future reference!).

Retina Reflex in Use

I have owned several of these complicated classics and currently own a Reflex IV and a rare black chrome Instamatic Reflex. I own every type of the Schneider "S" lens including the huge 200mm f/4.8 telephoto with an exit lens filter set. I really like to get this stuff out and put it through its paces. About two years ago, my Reflex IV body jammed and had to be rebuilt. I called half dozen repairmen before I found a taker. It is near impossible these days to find someone willing to work on them. This service took 6 months and cost more than the camera was probably worth. Its running again, and I try to keep it that way with plenty of exercise. At least my lenses held up well and have no problem with them other than a faint haze in a couple.



The Kodak Reflexes are so clean on their top decks as all its controls are the bottom. Centered here is the self-resetting frame counter, below it is the coupled exposure setting wheel, to the right is the counter adjustment switch for short rolls. Then there is the rewind button with film transport confirmation indicator, and Retina's signature bottom film advance lever.

Comments on Kodak's Reputation and Demise

When new, these cameras cost many a paycheck! I found a receipt in my Reflex IV's box for \$295 with its f/1.9 Xenon and case dated June of 1965 from Gray Drugs in Cleveland. You could buy these from any Kodak camera dealer (that had one) which in this case was a suburban drug store chain. It was a Fair Price item, so no discounts were offered. As an example of relative cost, it was basically the same price as a Leicaflex Standard with Summicron f/2 lens from a New York camera store at that time. It was my casual observation that when these cameras were new, they were mostly owned by doctors, lawyers or other affluents at the time. To many, the "Kodak" name and "Made in Germany" meant quality. Besides that, they are constructed with top shelf components from Compur, Schneider, and Gossen.



The Retina Reflex IV's front shows the highly sensitive Gossen coupled light meter cell, front shutter release, and the newly added shutter/aperture reading window. Notice the red pincher depth of focus indicators on lens barrel. These moved with aperture settings similar to the Hasselblad's Carl Zeiss lenses.

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The thing that killed the Retina Reflexes was the unrelenting competition from the Europeans at first, then the Asians, hastened by the high cost of West German production. Kodak made the decision to concentrate on its domestic consumer business of film production and processing with its domestic pedestrian camera line, while ultimately leaving the serious amateur and professional market to the Asians. This may have wounded Kodak, but the death throes came twenty years later when they passed on another innovation of theirs—the digital camera. This decision and outcome quickly killed its money machine—the film business. Kodak went from a venerable Fortune 500 company in the late 1990s to bankruptcy by 2012 after several attempts to reorganize before and after that.

Retina Reflex Collectability

As these were all relatively expensive cameras (approaching \$2,000 in today's dollars) at a less affluent time, they are not that prevalent on the collector market without a “read carefully” note. Because of its complexity, most are not fully functional, and servicing will run \$150 or more (if you can find it). Therefore, the price reflects the camera's usability and can range from \$25 to \$300+ depending on service records more than anything else. Used lenses are inexpensive and available, but most also need some servicing to be optimal. The chrome finishes, lens coatings and other materials used are first rate and hold up well.



Another Retina Reflex similarity to “The” Hasselblad is the satisfying shutter release sequence of the metal leaf shutter, aperture link and non-return mirror action. It is pure precision when everything is working correctly.

GRAB & BRAG: *Grab your photographic gems and brag about them casually in The Photogram. They can be historically important photographs, technically unique cameras, or some interesting stories you are willing to share with us.*

Anonymous Cameras

By Yuki Kawai

Cameras usually carry a manufacturer's name, brand or model designation. However, we occasionally find some without markings. They are "Anonymous" or "No Name" or "Unbranded" cameras. In the following pictures, anonymous cameras are shown on the left, normal cameras on the right.

Anonymous Exakta



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I grabbed this anonymous Exakta out of my display cabinet to show you. I see a definite attempt to hide the identity here and there in addition to the obvious omission of the brand name and manufacturer. The waist level viewfinder also bears no brand nor company name. The model designation inside the body is scratched off. This camera is either Exakta VX IIa (USA model) or Exakta Varex IIa (non-USA model), version 5.1.3 which was made by Ihagee Kamerawerk in Dresden, East Germany in 1958-1960.

This is really a mysterious camera since there were no trademark, copyright or design infringement possibilities to sell this camera anywhere in the world as Exakta. I have researched this strange camera but so far, I have found absolutely nothing. I could not even find another example. Do you know why this camera left Dresden without any identification on it? If you do, I would very much like to hear what you know.

By the way, the lens on this anonymous Exakta is a Tessar but it does not say so. It simply says "T" as you can see in the picture. Some call it no name Tessar and claim it is a rare lens. But it is not rare or unusual at all. It is just an ordinary lens. Carl Zeiss in East Germany changed the way of lens naming in 1954. I believe Zeiss Ikon in West Germany demanded Carl Zeiss in East Germany to change lens markings. Very sadly, "Carl Zeiss Jena" became "C.Z. Jena" or "aus Jena" or simply "Jena". The famous lenses Biotar, Biometer, Sonnar, Tessar, and Triotar were changed to boring B, Bm, S, T, and Tr. Therefore, do not get excited if you found a lens which says simply "Jena T" or "aus Jena B." Do not get misled by a crafty seller who claims that "Jena T" is a very rare and highly valued lens.

Anonymous Zenit



This is another example of an anonymous camera from my cabinet. In the early 1950s Zenit was born as a Single Lens Reflex version of Zorki, a 35mm rangefinder camera. This anonymous camera is either an export model of Zenit 3M or a domestic version of Зенит 3М, made by KMZ (Krasnogorski Mekhanicheskii Zavod) in Krasnogorsk near Moscow in 1967. Like the anonymous Exakta, I have been unable to find out why they made Zenit 3M bodies without brand names. I know there is at least one more anonymous Zenit 3M like this example. I am hoping that you know something about this mysterious camera and can educate myself and other members.

Here are some other anonymous cameras. (Photos are courtesy of kind owners).

No Name Kiev



You must have heard of “No Name Contax” camera. Serious collectors know that it should be called “No Name Kiev” or “Anonymous Kiev” instead.

No Name Kiev cameras were made at the Arsenal Factory (Zavod Arsenal) in Kiev, Ukraine in 1963 and 1964. They are Kiev 4A without Kiev (Киев) engraving. Many were sold to the US market as “No Name Contax” with West German Zeiss Sonnar lens. Quality level of the camera body did not reach that of Contax II which Kiev 4A copied from.

Many collectors were led to believe that they were Contax II assembled in Dresden or Jena in East Germany under USSR occupation. It was said that it was made with Contax II based components manufactured by Zavod Arsenal in Ukraine. Some of them were cleverly marked “USSR OCCUPIED GERMANY” on the top plate misleading innocent buyers. To make sure customers get totally fooled, some eveready cases had USSR OCCUPIED GERMANY” stamped strap. USSR (the Union of Soviet Socialist Republics) occupied East Germany between 1945 and 1952. Therefore, it was obviously an unethical marketing gimmick to sell anonymous Kiev cameras made in Ukraine in 1963 and 1964, long after the occupied Germany marking had been dropped, as if they had been made in East Germany.

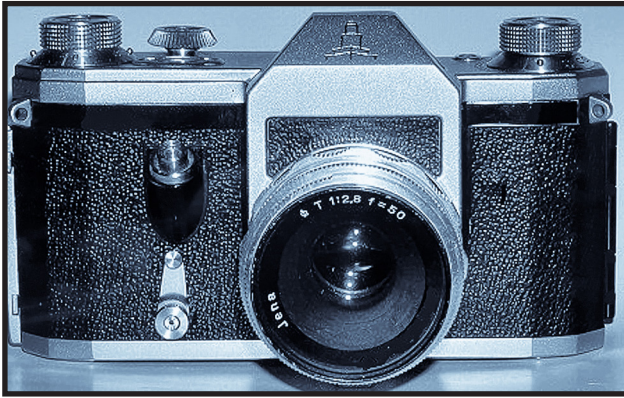
I saw “No Name Contax” cameras for sale at Willoughby, Camera Barn and Cambridge Camera in New York, Altman’s, Shutan and Central Camera in Chicago and other in major U.S. cities. One camera store in NY claimed that a customer had called this camera “Protax.” I never believed that nonsense story. I was sure it was another marketing gimmick which was poorly fabricated by the store.

Eventually people realized that the “No Name Contax” was a fraud. They started calling this “No Name Kiev” instead.

I am not sure who came up with this cunning and shameless idea, but this camera is sadly a notorious example of greed and deceit in photographic history.

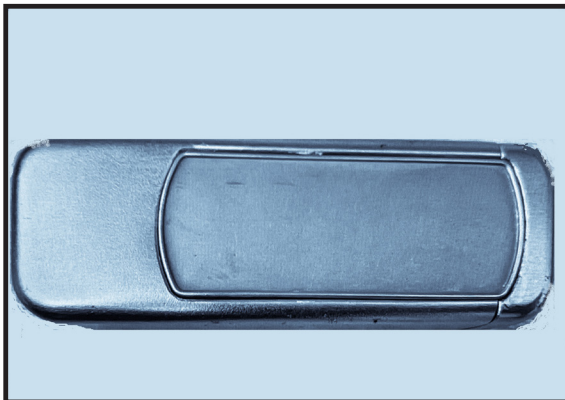
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Anonymous Contax D



This is an anonymous Contax D which was made by VEB (Volkseigener Betrieb) Zeiss Ikon in East Germany. This could also be an anonymous Pentacon or ConSol with a large Ernemann Tower logo on its forehead. It is said that this was an export model without the brand name of Contax. Zeiss in East Germany had to give up "Contax" brand as a result of legal disputes on brand name copyright issues that West German Zeiss Ikon initiated. I am not fully convinced about this explanation, since the anonymous camera scheme was not a good idea from a marketing standpoint for obvious reasons. East German Zeiss had reluctantly come up with all kinds of creative names for its SLR Contax variants. Pentacon, Hexacon, Heptacon, ConSol, Astraflex, SUPER-D are the examples. I can imagine how intimidated Zeiss employees in East Germany felt about this insult since in fact for many years Zeiss in Jena and Dresden in East Germany were leading the entire group.

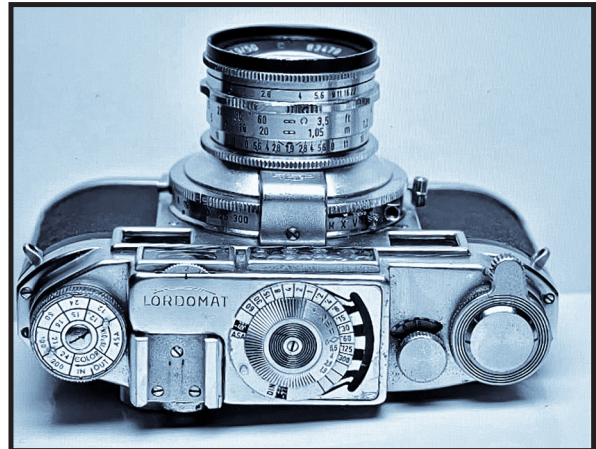
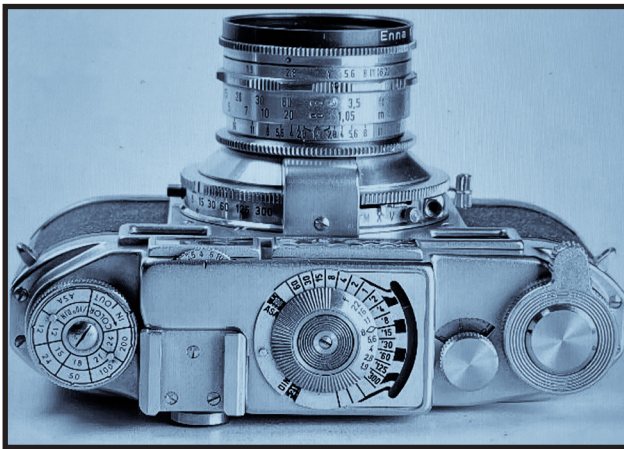
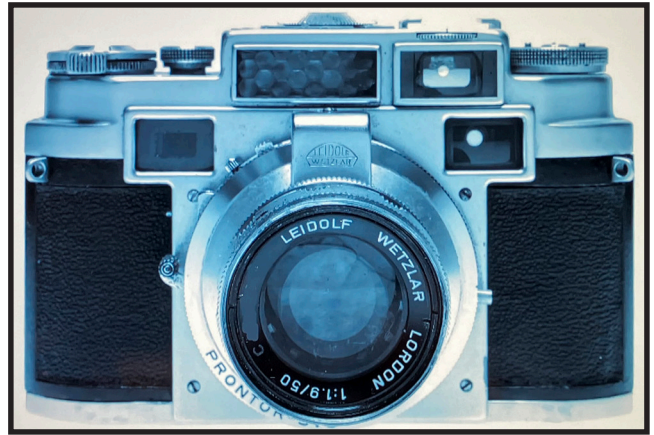
Anonymous Riga Minox



This is an anonymous original Minox made at the Latvian factory VEF (Valsts Elektrotehniskā Fabrika) in Riga, Latvia from 1937 to 1943. This is the first model of Minox, and it was cased in stainless steel. After World War II, redesigned models were clad in aluminum and made at its factory near Wetzlar in West Germany.

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Anonymous Lordomat



This is another anonymous example. This is a Lordomat 3C made by Leidorf in Wetzlar, Germany, another mysterious camera about which very little is known.

Summary

It is believed that more than 5,000 “No Name Kiev” cameras were made in 1963 and 1964, and therefore they can be relatively easy to find. Other anonymous or no name cameras are quite rare. If you want to locate one, I suggest you look for “anonymous”, “no name”, “no brand”, “unbranded”, or “unmarked” cameras. My anonymous Exakta was listed as “unmarked.” By the way, my anonymous Zenit 3M had no mention about the missing brand. I just happened to spot it from its pictures.

Happy hunting!

Photographic Collector Corner

Please check websites for updates.

Antiquarian Book and Paper Show

www.curiousbooks.com/shows.html

Bievres Photo Fair (France)

<http://www.foirephoto-bievre.com/en/>

Camerama Camera Show

<https://ca.eventbu.com/toronto/camerama-camera-show/6143133>

Edward Village Hotel, 185 Yorkland Boulevard, Toronto Ontario M2J 4R2,
9:30 am - 2:30 pm Admission \$7.00

Chicago Camera Show

www.photorama.com

Chicago Postcard and Paper Show

www.courthousesquare.net

10:00 to 6:00 & 8:00 to 3:00
Admission \$5.00

Cleveland Camera Collectors Show

<https://10times.com/cleveland-camera-show>

9:30 am - 2:30 pm

The Daguerreian Society

www.daguerreiansociety.org

DC Antique Photo and Postcard Show

<http://www.antiquephotoshow.com/>

Detroit Stereographic Society

<http://detroit3d.org/>

Grand Rapids Postcard & Paper Show

www.postcardarcheology.com

2327 Byron Center Ave SW, Wyoming, MI
American Legion Hall 10-4

London (ON) Camera Show

<https://londonvintagecamerashow.vpweb.ca/>

Carling Heights Optimist Community Centre
656 Elizabeth, London, ON 10 am - 3 pm

Michigan & Ohio Postcard & Paper Show

www.postcardarcheology.com

MiPHS 2022 Photographica Show & Sale

Sunday, October 16, 2022. 10am-3pm.

Elk's Hall, Royal Oak MI

www.MiPHS.org

National Stereoscopic Association

www.stereoworld.org

www.3d-con.com

Ohio Camera Collectors

www.cameratradeshow.com

Ohio Civil War Show

<http://ohiocivilwarshow.com/>

Richland County Fairgrounds

750 N. Home Rd, Mansfield OH 44906

Photographic Historical Society of Canada

<http://phsc.ca/> Trident Banquet Hall

145 Evans Ave. Toronto, ON 10 am- 3 pm

Photographic Historical Society of New England

<https://phsne.org/index>

Rob Niederman's website for Camera Shows

www.antiquewoodcameras.com/shows.html

York International Postcard Show

<https://www.marylmartin.com/>

York Fairgrounds, 334 Carlisle Ave, York PA