

The PHSC E-MAIL

Volume 3-2, Supplement to Photographic Canadiana, June 2003
The Photographic Historical Society of Canada

Program for Wednesday, June 18th – bring a friend

A sure winner to round out our programming before the summer layover, Alf Pyner of Bronte with 63 years experience in photography will be our June speaker on Wednesday the 18th.



ALF PYNER

After his WW2 stint with the Royal Air Force, he joined Ilford Limited and began a long association with company experiments to develop colour materials. As their lab processor of emulsion test strips he became involved with all scientific aspects of film production within the test facilities. Ilford had an internal lecture series to keep employees abreast and interested in their photographic progress – Alf joined the lecture series to teach colour. He was eventually chosen to spread the word by enlightening the press, professional photographers and the public in the technical aspects of processing Ilford colour films and papers.

Mr. Pyner will lecture on the topic "From Dufaycolor to Ilfochrome" drawing from

slides, prints and scripts he used in his educational seminars during the 1950-60 era. Says Alf, "Its going to be difficult to condense a week long seminar into a one-evening lecture, but I'm sure I can enlighten members on the great changes within photography wrought from the many trials and tribulations we encountered at Ilford to produce viable colour products."

HATS OFF TO JOHN NASLANIC...

John Naslanic, long time editor of *The Photogram* official newsletter of the Michigan Photographic Historical Society is retiring from his post after completing 14 years and 84 issues. Each issue was completed on his trusty typewriter then hand assembled into formats for the print-

er. John feels that technology has finally overtaken him. The new editor Dr. Janice G. Schimmelman of Oakland University will convert to desktop publishing to produce the newsletter. Janice spoke to us in Toronto, June 2001, on the history of the tintype.

LATE NEWS.....

Paris, France: Larry Towell of Toronto is this year's winner of the prestigious Henri Cartier-Bresson Award for his project "The walls of no man's land: Palestine." Presented by the Henri Cartier-Bresson Foundation, the award brings a prize of 30,000 Euros to stimulate the photographer's creativity by offering the opportunity to carry out a project that would otherwise be difficult to achieve.

Location/Date/Times PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Burgundy Room of the North York Central Library, 5120 Yonge Street, North York, Ontario. The meeting officially begins at 8:00 p.m. but is preceded by a *Buy & Sell* and social gathering from 7:00 p.m. onwards. For information contact the PHSC or Gerald Loban, 64 Fonhill Blvd., Unionville, Ont., L3R 1V7, (905) 477-3382.

Programming Schedule:

June 18th, 2003

-Alf Pyner of Bronte will present an overview of the early development of colour at Ilford Limited during the '50s -'60s in his lecture titled: "From Dufaycolor to Ilfochrome."

September 17th, 2003

-Programming will resume after the summer break with a silent auction of items from the Shean Collection.

FOR THE LATEST PROGRAM UPDATES
CHECK THE PHSC WEB SITE AT

<http://www.phsc.ca>

TO CONTACT THE PHSC VIA E-MAIL

phsc@phsc.ca

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OUR MAY MEETING...

Larry Gubas on the History of Zeiss and Zeiss Ikon

by Robert Carter

Larry Gubas is a walking encyclopedia of Zeiss and Zeiss Ikon history. At our May meeting he encapsulated the people, companies and economics which forged this amazing company –one of the few German optical companies to survive from the early 1800s. Larry is a prime force in the Zeiss Historica Society; serving as President as well as producing the ZHS Journal and their web site. Zeiss Historica is unique in that it addresses the entire range of Zeiss products not just the photographic apparatus. Larry began his love for Zeiss in 1968 when he acquired a 1930s model Ikonta D folder for ten dollars.

CARL ZEISS, born at Weimar in 1816, completed a classical education before apprenticing as an instrument maker. A fine mechanic, he took over his master's business in 1846, establishing the firm of Carl Zeiss, Jena making instruments for universities. Optics was a trade not a science at the time. It was clear to Zeiss that he needed to do more than make simple microscopes and magnifiers so his solution was to hire someone to complement his personal skills. His brilliant choice was a young man named Ernst Abbe.

ERNST ABBE's field was measuring instruments with a desire to become a professor. His lack of training in optics gave Abbe an unbiased mind. In 1867, five years after beginning in optics he figured out how microscopes 'see' at high magnification, defining his famous sine theory, astounding his contemporaries and putting optics on a firm scientific foundation.

CARL ZEISS faced bad economic times in the mid 1800s. With few employees he produced about 20 microscopes per year. Unpaid apprentices were imbued with the passion for quality. Zeiss sold a third of his business to Abbe (paid for by Abbe's father-in-law). The firm slowly expanded to a production of 1,000 microscopes per year. Abbe spoke to scientific groups all over (nothing was patented at the time) encouraging industry standardization such as adopting the RMS thread. By the 1870s a quarter of the Zeiss production was exported.

OTTO SCHOTT from a family of window glass makers, responded to a search by Abbe for new glass to suit his optical equations. Zeiss was unwilling to expand the business since it was doing well. Abbe lacking funds continued dealing with Schott encouraging him to move to Jena. Abbe eventually found a solution.

KARL BAMBERG convinced the Prussian government to fund half of a new glass business in return for a



LARRY GUBAS

President of the Zeiss Historical Society,
editor of the ZHS Journal and Webmaster.

solution to making accurate thermometers. Schott produced a glass that didn't retain cold/heat, solving the problem. Optical glass from the new Schott glass works, jointly owned by Schott, Zeiss, and Abbe led to the apochromatic lens, focussing 3 colours in the same plane.

PAUL RUDOLPH created famous Zeiss lenses like the Anastigmat (later named the Protar) and the Tessar. Retiring in 1911 to a gentleman farmer, he returned to design military optics during the First Great War.

RODERICH ZEISS assumed the firm when his father died. Disabled by an accident, he turned operation of the firm over to Abbe. Within twelve years, the staff increased from 200 to 2,000 and Zeiss was making 40,000 photographic lenses a year.

CARL-ZEISS-STIFTUNG was created by Ernst Abbe, concerned about future management of the business. He established a foundation to own and direct the business separate from its management. The Carl Zeiss Foundation established eight hour days, medical coverage, profit sharing, and a policy to limit the highest paid salary to no more than seven times the lowest paid. By 1905 when Abbe died, the firm was making a wide variety of optical instruments including microscopes, binoculars, photographic lenses, range finders and military systems, with an astronomical department newly established.

LICENSING was a smart decision by Zeiss. Rudolph's 1903 Tessar lens became the most popular and most copied photo lens, being sold to many camera makers. To avoid high tariffs and encourage sales, Zeiss licensed companies in other countries to manufacture Zeiss products (Bausch & Lomb, Krauss, etc). Germany being blocked from making potential military goods after

the Great War, Zeiss set up Nedinsco in the Netherlands. They acquired small companies as the owner-operators died or retired (Winkel, Hensoldt, Emil Busch, etc).

to the USA. Russia took all the machinery, inventory, and many employees from Jena, Berlin, and Dresden to Russia.



Larry speaking to the gathering.



Members lectured on the history of Zeiss and Zeiss Ikon.

ZEISS IKON was formed in 1926 to become the world's largest camera company. Four companies consolidated to form Zeiss Ikon which faced a massive assimilation of over 1,000 camera models that were combined, dropped or sold off. The first new model was a cheap starter with a lens similar to the 1840 Petzval design. By 1930, the 127 film Kolibri with a fast Tessar lens ran into technical problems - film was not held flat in the film plane.

EMANUEL GOLDBERG who had worked for Zeiss and its subsidiary Ica, took over Zeiss-Ikon. He developed microfilm and microdot concepts. In 1932, forced to leave by the Nazi regime, he moved to Zeiss in Paris and in 1937, moved on to Israel.

HEINZ KUPPENBENDER was a young engineer who joined Zeiss Ikon shortly after it was founded. Zeiss was caught unprepared when the 1924 Leica took off with the new 35mm miniature camera market. The famous competing Contax, was to be a system camera better in most respects than the Leica. A working model shown at the 1932 Leipzig fair to selected dealers was stolen thus accelerating production and leading to manufacturing problems.

THE CONTAX was rushed into manufacture resulting in many problems and failures –there were eight versions of the first model. Whereas Leitz continued to modify and improve their basic camera as new models, each new Zeiss Ikon camera was totally new. 35mm cameras made little money, but their innovations were applied to larger models which were cheaper to make, easier to sell, and more profitable. After 1939, no new cameras were developed. All 35mm cameras were made in Dresden where the factory was staffed by Jews and prisoners during the war. Zeiss had 20,000 staff at the time.

SPLITTING UP. In the post war split of Germany, the American military managed to move key staff, plans and a rare camera lens collection to Stuttgart in the Western zone. The military then sent the plans and lens collection

was originally specified by Emanuel Goldberg.

KUPPENBENDER took over as head of the West German Zeiss Ikon company, but no post war camera designs succeeded. They lacked progress. No effort was made to update their top-line Contaflex which lacked a rapid film advance, auto return mirror etc. to compete with newer cameras. Voigtländer was purchased in 1956 that led to ten years of internal competition. An excellent Voigtländer design was turned aside in favour of a Zeiss Ikon design. The awkward, over-designed Contarex with its heavy lenses continued to be made. ZEISS IKON last made a profit in 1954 and by 1971 succumbed to the Japanese competition. Zeiss dealt with Yashica for brand name use and eventually dropped photographic lens manufacture but continued in lens design.

TOGETHER AGAIN. Zeiss is still in good shape today, having merged its East and West German operations. It continues to make exotic measuring devices, microscopes in Jena, binoculars in Wetzlar (in the old Hensoldt plant) and Planetariums in Jena.

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REPORT WITH
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UNDER "PAST
PROGRAMS" AT
<http://www.phsc.ca>

STUTTGART. Leitz and Rollei began production at war's ended. Voigtländer quickly bought the stock of Schott optical glass. Zeiss Ikon started from scratch making folder cameras previously made at Stuttgart. The Ikonta and Super Ikonta models used left over parts from Jena. First lenses were not Zeiss made. In 1949 the Contax S was produced using a traditional cloth shutter rather than the metal version that



Larry is presented with a PHSC plaque to commemorate his Toronto visit by Program Chairman Gerry Loban.

Touring the Tables...

Our PHSC Spring Fair appeared to be a challenge. With lingering SARS fears, the pelting rainfall and May 11th being Mother's Day, we wondered if anyone would show up. By 9:15 as the last of 130 tables were being filled with the photographic goodies by 91 vendors, only five people were waiting to get in. But by the 10:00 AM opening there was a long lineup

of customers eager to get at the tables. By the end of the show at 3:00 pm 720 people had paid admission turning it into a success in everyone's estimation. Even with the rain pelting down in torrents there was a steady stream of traffic throughout the show. Some vendors were ecstatic as their tables were almost emptied by closing time while others lamented they hardly sold anything.



Robert Gutteridge (right) of Whitby mounted an excellent exhibition of his movie cameras and projectors for visitor edification.



Visitors sought information about PHSC activities and benefits from Membership Chairman Werner Dechsel at our booth.



Maureen Patz of Burlington and Karen Tibbo discuss loading of Kodak Brownie.



Sue Wooten questions Gord Clark of Georgetown about two SC telescopes



Intense thinking as camera enthusiasts check the tables of photographic wares.

The display of amateur movie cameras and projectors to trace development of film formats, mounted at the personal expense of Robert Gutteridge, was most appreciated as it attracted interest throughout the day. Why don't we have more exhibits of this kind to make our show attractive and spark the interest to collect? I was disappointed that no GTA Camera club took advantage of our free tables to publicize their activities.

Thanks to our policeman for his good job of guarding the front door with Julie Boccioletti and Ed Warner selling tickets. Brian Wilson did a excellent job of guarding the loading door and checking in the vendors and directing them to their tables. Bob Lansdale did triple duty as traffic cop (in all that rain) for unloading vendors, as official photographer and bringing our promotions booth to interest visitors in becoming members and signing up for the E-mail newsletter. Werner Dreschel tended the membership table answering questions about the society. Julian Morasutti, Egon Kellner, Anthony Fernandes and Tiit Ködar helped take tickets at the door and overall security. It was especially great to see Russ Forfar back in the fold helping on security. Many did not recognize him minus the beard and with very short hair.

Quite an enjoyable experience with the sunshine and strong Spring breezes at day's end capping it all off. See you next time.

Mark Singer, Spring Fair Chairman

Harold Timmins of Alabama got his Anniversary Kodak No. 2 Hawk-Eye from Shean Auction. Peter Venema of Caledon holds Harold's rare Brownie Special 127 with white button at lens.



Pathé Baby 9.5 mm projector by Bob Gutteridge



Unknown drop-plate box camera by Frank Scholler.



SEPT 9.5 mm cine with paint off name by François Lemai.



(Left) Bob Gutteridge autographs his book, Magic Moments, for former Toronto Camera Exchange dealer Jack Rutherford.

(Above) An overall view of the floor of the Coffee Time Soccer Center as shoppers vied for bargains and collectibles.



Renaud Therrien of Montreal brought along daughter Gaya seen holding a Vive #2 and a 4x5 Sanderson hand camera.



Valerie Wilmot of Toronto shows Yashica FX2, Minolta SRT 100 and other 35mms.



Virginia Taillon of Ingleside compares a 6x6 RB Graflex with a Mamiya KB67 6x7.



Bill Kiely of Thornhill holds a tiny Minox Digital Classic 60603 in style of Leica M3.



Danny Purino of Toronto was offering an excess professional light reflector.



Isaac Bar-Hanan of Oakville, requires a 5x7 back to his Kodak View camera No. 2.



Steve Sakalos gets a good reaction from visiting shoppers.

Coming Events

Continuing until July 20th, 2003, The Art Gallery of Ontario, 317 Dundas Street West in Toronto presents **Pop Photographica: Photography's Objects in Everyday Life 1842-1969.**



See how photographs have been applied in different ways. Since the invention of the daguerreotype in 1839, photographic images have been incorporated into three-dimensional objects such as gold

watches, broaches, walking sticks, clocks and other specialty goods as reminders of significant events. Guest curator Daile Kaplan brings a different insight to the subject. Info from at www.ago.net

Continuing until June 22nd 2003, To celebrate the 100th anniversary of the Archives of Ontario a special exhibit is at the Market Gallery, 95 Front Street, Toronto – **A Record Preserved: Toronto's 20th Century Architecture in the Archives of Ontario.** Phone 416-392-7604 for hours. Free admission.

July 24 to 27, 2003, The National Stereoscopic Association will hold its Annual Convention at Charleston, S.C. Competition, sale, and cruise spotlight this 3D event. For information and registration check their web site at: www.shughes.com/nsa2003

November 2nd, 2003, Michigan Photo Historical Society holds 32nd Annual Photographica Trade Show at the Novi Community Center, 45175 W. Ten Mile Rd., in Novi (that's 1/2 mile west of Novi Rd.) 10am to 4pm, Check the web site at www.miphs.org

November 6 to 9, 2003, Symposium 2003 of the Daguerreian Society is at Savannah, Georgia. It includes lectures, trade show, tours and banquet. Check: www.daguerre.org

CNE PHOTO CONTEST

The Canadian National Exhibition is seeking entries to the John Withrow Photo Competition with deadline of Aug. 1, 2003. Rules and application (416) 263-3846 or ltoole@theex.com

MR. NOTMAN RETURNS AGAIN



PHOTOGRAPHS BY ROBERT LANSDALE

Mike Robinson's studios in Toronto turned Hollywood as a film crew from PTV productions videotaped scenes for an upcoming historical program this September on TV Ontario. Fully equipped and experienced in 19th century photography, Mike (far right) emulates the actions of William Notman to recreate a portrait sitting. Director Murray Battle (seated) and cameraman John Minh Tran follow the action.



WHAT DO WE HAVE HERE

Always one to display fine and rare cameras at our annual shows and monthly meetings, Sheldon Chen has come forth with this special item that appears built from bits and pieces into a very creative camera. Well, it is a photographic collectible being the Kookie Kamera c1968 created by the Ideal Toy Corp. of Hollis, N.Y.

McKeown's says: "Certainly in the running for the most unusual camera design of all time, from the plumbing pipes to the soup can. It looks like a modern junk sculpture, but takes 1 3/4 x 1 3/4 inch photos on direct positive paper for in-camera processing."

Advertisements

Members are invited to submit one free advertisement to the classified section of each issue, limit 50 words, used at the editor's discretion.

For Sale

Zeiss Ikon - Contina Pronto SVS (circa 1950) with various filters and flash bulb apparatus; Jiffy Kodak Six-

20 (circa 1920's); enlarger (circa 1940's); enlarger timer (1983); Kodak instamatic (circa 1960's). Contact Debra (416) 484-2882.

For Sale

Bronica SQ-A body with 80mm and 50mm, two 220 film backs, prism & waist view finders, speed grip, Polaroid back, remote release, Pelican case. Contact Kim (416) 488-0698