



The Photogram

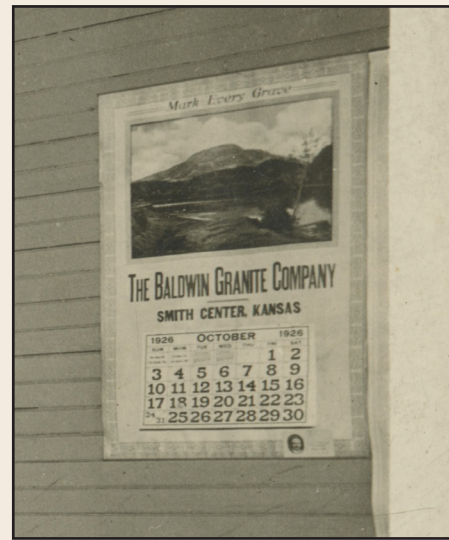
Michigan Photographic Historical Society

Winter 2024

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A Polaroid Story



Calendars in Occupational Photographs



Amateurs' Enlarging Camera No. 1



Voigtlander Brilliant TLR

The Michigan Photographic Historical Society (MiPHS)

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Upcoming MiPHS Events



Membership Dues Information

See information on Page 3.

New QR Code for MiPHS Website

Scan the QR code with your device's camera app to be taken directly to the MiPHS website. Thank you to Nick Valenti, VP Communications, for creating this QR code.

Annual Meeting TBD

Information to come. Good ideas are welcome!

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 \$40 or \$50 per year (January 1 to December 31) depending on whether you receive a digital or printed, mailed copy of *The Photogram* and \$20 for students with a valid ID. The **MiPHS** has a PayPal link for paying dues at our website "MiPHS.org." The **MiPHS** is on Facebook at "MiPHS Public Group." **MiPHS** mailing address: 19 Chestnut Dr., Chelsea MI 48118-9416.

The Photogram is the official newsletter of the Michigan Photographic Historical Society. The contents are copyrighted the year of publication. Copyright © 2024.

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

Authors and advertisers are responsible for the accuracy of their contributions to **The Photogram**. The views of the authors do not necessarily reflect the views of the Society.

Message from the President

Dear MiPHS Members,

This has been a busy time for those active in MiPHS.

Since our last *Photogram* issue, we have had several photographic events to attend. For camera collectors, there was the Cleveland Camera show held each fall in Richfield, Ohio (near Cleveland) in early September. Yuki Kawai and I attended, as well as several familiar faces of vendors from our annual Photographica Show. Business was steady throughout the day.



That was a great set up for our Show on October 6—which I'd have to say was a success even though fewer attended than last year. This could have been the result of an absolutely gorgeous weather day. If I hadn't reserved a show table (and wasn't MiPHS President) I may have played hooky too! The good news is that we beat last year's profit by over \$200, with Cindy's careful expense management and our even better live auction results.

Many thanks to Board member Clint Hryhorijiw for barking out the diverse offerings in our auction, and to all those who donated items. Special mention in this regard to Jean Birkhill for donating many lots from her late husband Fred's 50+ year equipment collection. Fred was one of our founding members.

Earlier that week was the Argus Museum's Fall conference in Ann Arbor, which featured an open house on October 4 with a book introduction and signing for the monumental publication titled *ARGUS – Fine American Cameras*. Several MiPHS board members attended. An enjoyable time was had learning how this incredible book was put together by the authors (and seeing the museum itself). See pages 14 and 15 of our Fall 2024 *Photogram* issue for a full book review of this limited edition treasure. Contact Ashley Wimbrough, Director, Argus Museum at 313-499-0551 or argusmuseum.org for more information.

Keep an eye on our website for upcoming events including information on our Annual Meeting. (miphs.org). The photos below were taken at the Argus Museum event. Thanks and credit to Dietmar Haenchen for my photo above taken at this year's Photographica show.

Chuck Fehl



Left to right: MiPHS Board members Chuck Fehl, Yuki Kawai, Heather Gardner, Dietmar Haenchen, and Doug Aikenhead.



A display in the Argus Museum.

Time To Renew Your MiPHS Membership



The Board of Directors of the Michigan Photographic Historical Society remind you that it is time to renew your membership for **2025**.

PLEASE NOTE: The annual membership dues have increased from \$35 to \$40 for a regular membership (for those receiving a digital copy of *The Photogram*) and \$50 (for those receiving a first class mailed printed copy of *The Photogram*); \$20 student (student dues remain the same).

ALL renewing members, even those who have already paid for 2024, are required to fill out the online membership renewal form on our website <http://miphs.org>. This will ensure the accuracy of our membership records.

Renewal is **via the ONLINE FORM ONLY** with three payment options after the renewal form is submitted:

- PayPal from the MiPHS website link at the end of the form
- Using your PayPal account to: "payments@miphs.org"
- Check payable to "MiPHS" mailed to: 19 Chestnut Drive, Chelsea, MI 48118-9416

2024 Membership benefits:

- An in-person or a Zoom annual meeting presentation.
- An online Board of Directors Election (Early June).
- The Photographica Show in October or November.
- We hope to organize at least one field trip.
- *The Photogram* will continue to be published four times a year. The Board hopes that you will consider the "PDF only" option (which you can print at home) and reduces our cost.
- A membership Directory is published in December.

We encourage members to contribute articles to *The Photogram*. Send your submissions to the editor, Karen Fehl, at michiganphotohistory@gmail.com

The Board members are looking for your contributions to further the Society's growth and success in 2024. Are you interested in serving on a committee, running for the Board, or contributing your talents to future projects?

MiPHS Membership Committee (Bill Christen, Chuck Fehl, and Nick Valenti)

From the Collection of Cindy Motzenbecker



Looks like a “homestead” Real Photo Postcard (RPPC) image that was carefully planned for the photo and in “real life”. Comfortable for the lifestyle of the time. Note the six-dog sled team and the meticulous snow-covered yard around the house. No worry about trees falling on the building either. Love the wash basin on the left side of the front door. Don’t know what the “box” is near the upper left of the front door. Another mystery of time.

2024 MiPHS Photographica Show & Sale in Pictures

Photos courtesy of Dietmar Haenchen

This year's annual Photographica Show & Sale brought in over 85 attendees, with 20 dealers participating. Thanks again to Cindy Motzenbecker, Lifetime member and President Emeritus of MiPHS, who organized this event once again. Thanks also to our entertaining auctioneer Clint Hryhorijiw, President of the Photographic Historical Society of Canada for his help with the auction. Enjoy these pictures of our friends and associates having a good time at our Photographica 2024.





A Polaroid Story

By Bruce Powelson

The Polaroid story happens in several phases. The true origin began around 1934 when Edwin H. Land (Mr. Polaroid) developed the first successful process for creating and manufacturing polarized materials (think sunglasses, photographic lens filters, etc.). The fabrication of the special plastic was possible due to a cantankerous machine that required 24-7 babysitting to ensure the continuous creation of certifiably usable material happened.

The sales of this precious materiel to the government (mainly for military purposes) produced substantial profits and assets which allowed Land to sustain further research as the Polaroid Corporation.

Phase 2 origins occurred during World War II when Land's 3-year-old daughter asked why, after being photographed, she couldn't see her picture immediately. Unless the photographer had a home darkroom, it would be a several days wait to send the exposed film out to be processed and then printed. Excellent question, young miss Land!

Land spent hours, days, and years developing the "picture in a minute" process until on February 21, 1947, at a presentation to the Optical Society of America in New York City, the history of photography was changed forever.

Land sat for a portrait of himself and then to the amazement of the distinguished attendees, developed a large sepia-toned image of himself as they watched, entranced. The photographers present and the elite crowd went wild at the results. Land ultimately cranked out improvement after improvement of his process—displaying new results to an exuberant press over the next 40 years.

Following the demonstration, negotiations were intense, and Eastman Kodak was contracted to create the film (negative paper, positive image captive paper, and chemical pods for the chemistry). A company well known and recommended by Kodak—Samson United, a manufacturer of small household appliances—was contracted to produce the original cameras before Polaroid undertook the production themselves.

The first lines of cameras, the Model 95 (labeled as such to indicate its expected selling price) and the Model 80 produced pictures 3 ¼" x 4 ¼" and 2 ½" x 3 ¼" respectively. The early models were named Polaroid Land Cameras.

When it was time to market these marvelous photographic masterpieces, it had been months since the public had heard about these marvels. Hype was great and the public was anxious for these wonders to be in their hands.

A marketing strategy evolved. It was determined the best way to whet the appetite of an already salivating public was to give one major department store in large cities exclusive selling rights for these cameras for 30 days. In Boston, department store Jordan Marsh was appointed the chosen one. On November 26, 1948 public sales began as an enthusiastic crowd stormed the camera department. The enthusiasm was so great even "dummy" demonstration models that were not complete were unintentionally sold. Whew!

As roll film cameras progressed, the Polaroid 110 series and the 850/900 series were developed. The 110 series was a near professional quality camera with excellent lenses designed for serious and newspaper photographers. The 850/900 series cameras were among the first electric eye auto-adjusted cameras—an industry first for any camera.



The 1948 groundbreaking Polaroid 95.



The professional Polaroid 110 with Tominon optics and Synchro-Compur shutter.



The innovative Polaroid 900 with "Electric Eye" auto exposure.



The popular compact Polaroid 80 "Highlander".



Loading original roll film was difficult.



Polaroids folded compactly for storage and transporting.

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The next phase began in the mid-60s when the Pack Film Cameras were introduced.

People often had difficulties installing the unwieldy roll film in the original cameras. Kodak had introduced the Kodapak 126 film and Instamatic cameras in 1963, which greatly simplified film handling. This contribution saw a vast increase in the amateur photographer ranks using these cameras. Polaroid resolved its own loading problem with a drop-in cartridge—somewhat resembling the film packs of early photography.

A line of Polaroid Pack Film cameras from the relatively simple 100 to the very sophisticated 360 was introduced. Like the previous 110, Polaroid also developed professional Pack Film cameras such as the 180 and 195, complete with Zeiss Rangefinders and 600SE in collaboration with Mamiya. Polaroid photography became easier and popularity soared. These cameras usually came with an extensive kit including camera, flash, and film.



The Polaroid 360 with auto exposure and integral distance articulated flash unit.



The Pack Film version of the professional 110 called the 195, shown with CdS exposure meter.



The Polaroid 600SE made by Mamiya with interchangeable lenses.



Typical Polaroid leather system case holding camera, film, filters and other accessories.

Among the pack films were B&W ASA 3000, Color print, B&W print+negative. These cameras were very popular, but alas, there still was a problem with waste materials—slimy gelatin-covered negative and cover sheet—which had to be handled and disposed of carefully as they were “mildly” carcinogenic. Some prints had to be coated with an odorous sponge applicator topped with a shellac-like substance.



Polaroid even had pack film that produced a printable high resolution negative along with a B&W print. (Type 105).



The last Polaroid Corporation phase is one of my favorites. I attended a public unveiling of this series of cameras in Lansing on Friday, October 19, 1973 at a wholesale distributor (Leonard’s Wholesale Distributors) next door to Lansing Community College.

There was the incredible, futuristic Polaroid SX-70. I was allowed to take a picture with it, but was not allowed to keep the image. I was both excited and disappointed. What a marvel! Polaroid had developed an incredible folding SLR camera and even a more incredible process. The photo popped out of the camera and developed in front of one’s eyes. A miracle! No longer was there messy waste paper to discard or development times to mind! More recently the 600 series and 600 films were developed, which were superior and more sensitive than the original SX-70 film.



The revolutionary Polaroid SX-70 shown open and closed. The first Polaroid camera using self-contained chemistry film that eliminated messy waste.

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The original Polaroid SX-70 of 1973 shown alongside the last SX model called the SLR 680/690 of 1982. During its 15+ year product life it had gained auto (sonar) focus and auto flash to make instant photography totally foolproof. The current Polaroid Instax cameras made by Fuji Film (and others) work on similar principals as the SX-70 and produce credit card sized prints for the next generation.

Unfortunately or not, things do continue to change. Eventually electronics and digital camera development overshadowed Polaroid's instant intrigue—and as that technology was quickly perfected—Polaroid Corporation faced bankruptcy. Digital photography took over, first with baby steps and then very expensive cameras—and now giant steps with a tsunami of products ranging from inexpensive to “Oh my goodness!” It was such a sea change—even almighty Kodak was not spared.

Recently, there has been a resurgence of analog photography, but it remains an almost arcane little detour for devotees who have the resources to spend hours in the practice of their hobby.

Polaroid is still a brand name owned by Fuji Film—maker of a miniature version of a Polaroid pack film camera and tiny film packs. These are marketed to a younger generation more as a party toy than a photographic instrument. Most of these units sell for less than \$100. The film costs \$1 to \$2 per shot. For what they are, they provide only a hint of the thrill that the original versions provided the public some 60 to 70 years ago.

As an interesting note, Edwin Land only attended one year of college at Harvard University and accomplished the rest of his education on his own. He has scores of honorary doctorates from practically all the Ivy League colleges and technical institutes and was called “Dr. Land” casually by his many associates. He holds over 550 U.S. Patents in his or Polaroid's name—second only to Thomas Edison. He died in 1991 at the age of 81 and is buried in Cambridge, Massachusetts where Polaroid was headquartered.

Information for this article came from contemporary Polaroid Corporation information packet and hardbound book by Peter C. Wensberg, *Land's Polaroid A company and the man who invented it*, ISBN 0-395-42114-4, © 1987

Visit retrospect.com to see what is available today in new instant photography cameras and film, as well as re-manufactured vintage Polaroid cameras and film.

Polaroid invents The SX-70.

Just touch the red electric button and...

Like Ed took our picture with the Polaroid Land Camera - brands later... we know that it was perfect!

Snap it... see it!

It's not often the whole family looks as happy as this one family. Meaning, that's a picture you don't want to get away.

With a Polaroid Land Camera you snap it and see it in the next. No waiting and wondering how your choice will turn out. If there's a flash, just as you snap it, you don't feel out a week later. You feel it right away. Plus when it's over the light and just a breeze. The flash is really your don't get away from you with this camera!

And with the new panchromatic Polaroid film, the quality of these pictures is just magnificent. Details come out amazingly sharp and clear even if both your subject is in brilliant sunlight and half in deep shadow.

Think actually about getting a Polaroid Land Camera. Next time you walk past a store that sells cameras - have a good look in. Take a couple of pictures yourself with one of these cameras. You'll be amazed how easy it is to work.

Early you may not know!

1. Early's Polaroid Land camera don't flash - they just take any color picture.
2. It's easy to get into cases and subcompact.
3. No complicated things. Single dial controls exposure. That camera is a snap to work.
4. The camera runs less than you think. Only \$1.50 a week at most stores.
5. All second pictures cost a more than ordinary pictures. (No developing charges!)

POLAROID LAND CAMERA WITH NEW PANCHROMATIC FILM

Vintage Polaroid print advertisements.

But does he have a camera that gives him a finished print 60 seconds after he takes a picture? Does he have a camera that gives him a second chance - that lets him see his results right on the spot so he can take a picture right over if somebody made a face or the composition wasn't just right?

Does he have a camera that's so much fun to use that you can build a whole party around it - or make new friends on vacation in less time than it takes to introduce yourself? Does he have a camera that uses the newest kind of film in the world - a film so fast you can take delicate pictures in soft light, pictures that never before were possible? Does he have a camera that's so simple to use that even a beginner can get terrific pictures right off the bat? Does he have a camera that's so versatile, so useful in so many ways... that

three out of four owners use it in their work as well as for fun?

There is no end to the advantages of owning a Polaroid Land Camera. You can do things with it that are just impossible with any other camera. It's the only camera of its kind in the world.

Even if he already has a couple of cameras - think about getting him one of these. It's the most exciting Christmas gift you can give him. You can get it under the tree with his name on it for as little as \$1.59 a week. Drop into any camera dealer's for a demonstration. Ask to see the sample Polaroid Land pictures he has. And if you've got a spare minute, let him take your picture. You'll be sold. Left to right: Polaroid Highlander, \$69.95; Pathfinder, \$299.50; and Speedfinder, \$99.75.

OK - so he has a camera

the world's only camera that gives him a finished print in 60 seconds the amazing **POLAROID Land CAMERA** with remarkable new film

Last Christmas this Polaroid Land camera was just an idea.

So automatic it even calls you when your picture is ready.

We've done it. The camera that calls you when your picture is ready. This is the Countdown 350. One of the most automatic cameras in the world.

The moment you shoot, it starts making decisions for you. The electric eye tells the electronic shutter how much light to let in. Pull the film packet, and the electronic timer keeps the instant your picture is ready.

It's one of the most versatile Polaroid Land cameras ever made. You can take black-and-white shots indoors. Without flash. Automatic time exposures. Or even portraits and close-ups with special attachments.

And it's one of the finest we've ever made. It has a sharp 3-element lens. And a Zeiss Ikon double image rangefinder-viewfinder.

There are four great cameras in Polaroid's Countdown line. Starting at under \$80. (The Model 350.) And they all beep or buzz to tell you when your picture is ready. They're gifts that speak for themselves.

Now you've heard everything.

The Countdown 350.

"Beep!" Your picture is perfectly developed.

Amateurs' Enlarging Camera No.1, S. Wing & Company

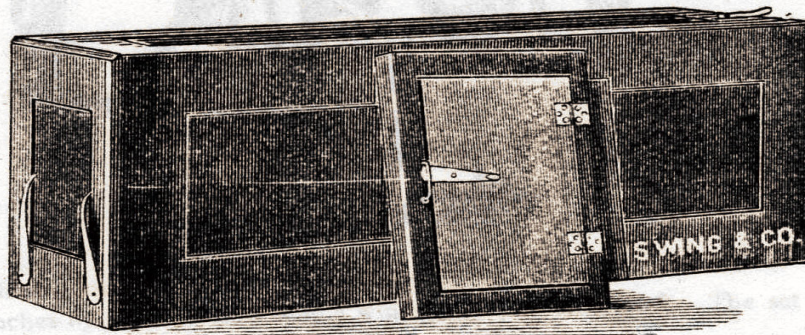
By Rob Niederman

Something not often thought about is how 19th century images were enlarged because most pictures we see and collect are contact prints from larger format negatives. For those of us having shot and developed anything from 35mm roll film to large format sheets, making enlargements was practically second-nature. But prior to 1900 enlarging was not as straightforward.

Years ago I was offered a c.1890 box camera made by Simon Wing of Charlestown, Mass. Of course, anything with Wing's name on it catches my attention. In my mind, I was thinking of an opportunity to purchase one of Wing's classic New Gem or Ajax multiplying cameras. A follow-up email included pictures showing a beautifully constructed and polished wood box, yet not what I was expecting. The "camera" was an impressive 7 x 9 x 27 inches.



Amateurs' Enlarging Cameras.



These Cameras have a lens permanently set inside at a fixed focus, to enlarge from one size plate to one size transparency or bromide print. The negative is held by springs in the front end, and the sensitive plate or bromide paper is exposed in the plateholder attached to the back. No focusing is required. A carrier is included for films or paper. After a transparency is made, a plate can be exposed in contact to produce an enlarged negative from which to print any number of photographs. Directions with each camera.

PRICES.

- Camera No. 1, with lens, complete, \$12.00
Enlarges a 4x5 negative to about 5x7. Also enlarges a 2½ in. Kodak film to a 3½ in. circle.
- Camera No. 2, with lens, complete, \$15.00
Enlarges a 3¼x4¼ to about 6½x8½. Also enlarges a 2½ in. Kodak film to a 7 in. circle.

The email also included a scan of an advertisement that reset my expectations. The so-called box camera was identified as an "Amateurs' Enlarging Camera." There were two models listed: Camera No.1 was capable of enlarging 4 x 5 inch negatives to about 5 x 7 inch prints; or 2½ inch Kodak film to a 3½ inch circular image. The larger Camera No.2 enlarges 3¼ x 4¼ inch plates to about 6½ x 8½ inches and Kodak's 2½ inch film to an impressive 7-inch circle. Offered to me was the No.1 with a holder bearing the maker's stamp: Manufactured by S. Wing & Co.

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A pre-1900 Wing enlarging camera was something I had never seen or heard of. Nineteenth century enlarging cameras are somewhat scarce and the Wing example is especially rare; actually, the apparatus was stated as possibly the only known example.

Wing's Amateurs' Enlarging Camera appears to represent an early attempt at a simple solid-body design. Prior to this, most "enlarging cameras" (also known as process cameras) were complex bellows devices with some exceeding six feet in length. In comparison, Wing's camera is small, simple looking and uncomplicated; nothing more than a finely crafted box with a fixed-focus lens tube mounted midway down the length.

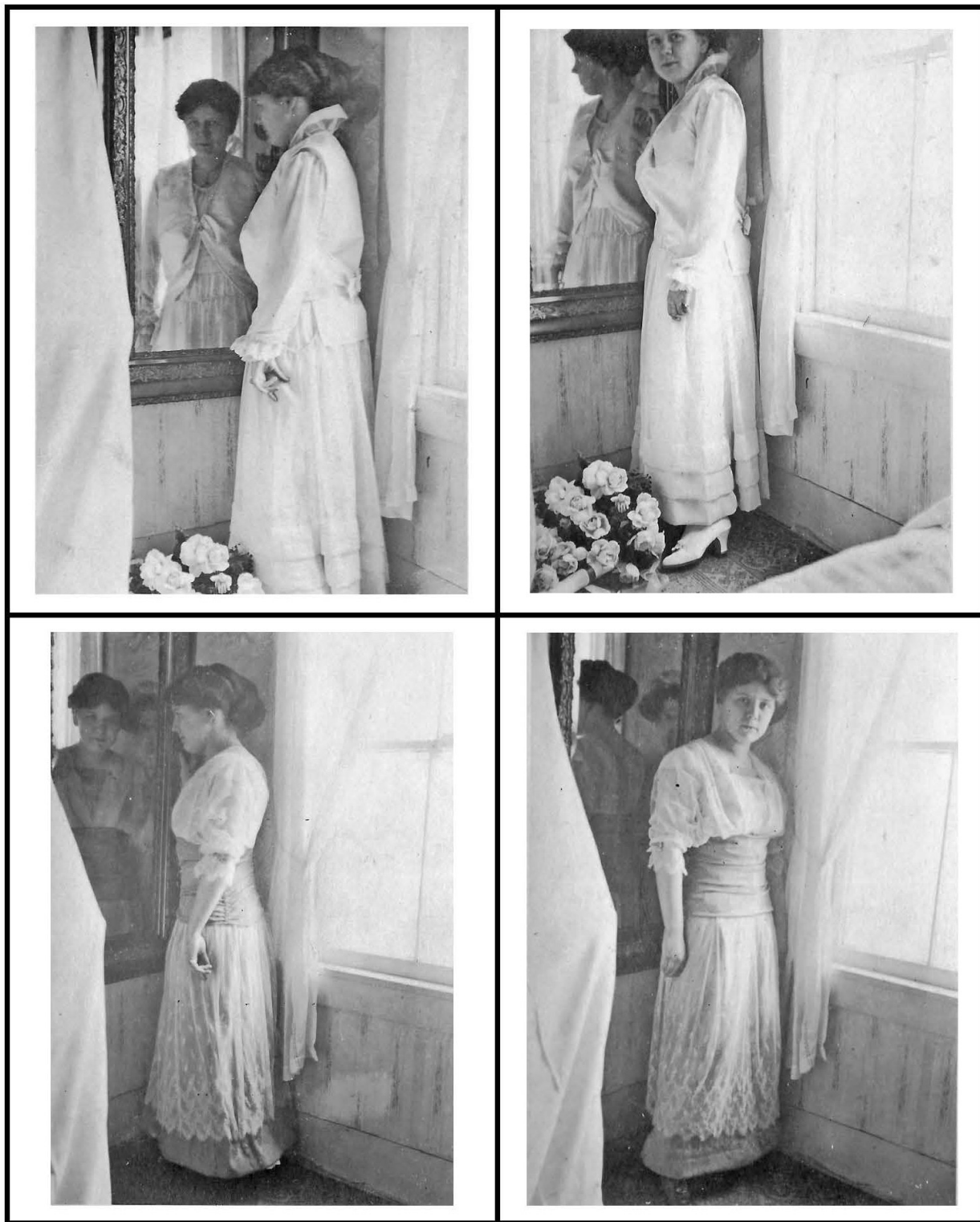


To make an enlargement, a 4 x 5 inch glass plate is placed at one end of the box and held by a pair of brass pins. A 5 x 7 inch sheet of film or paper is then placed inside the holder at the opposite end. There was nothing else to do but expose the negative to a light source and develop.

Given its functional simplicity, I am baffled why this style enlarger did not gain wide-spread popularity until after 1900. Maybe the \$12 price, equal to about \$413 in 2023, was too expensive for amateurs.

Magic Mirror on the Wall

From the Christen Collection



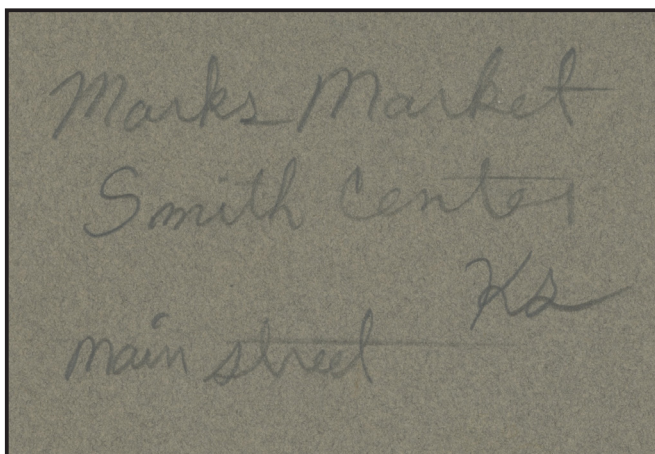
Four photographs of an unidentified woman—perhaps preparing for a wedding or other celebration (1910–1920). These and their proofs were found while antiquing in New York State with no other provenance. The 2 3/4 by 3 7/8 inches images are from the Christen Collection.

Calendars in Occupational Photographs

By Steve Hanley

Calendars offer some of the most precise clues as to the time and place of unidentified occupational photographs in your collection. For me, half the fun of collecting is finding and telling a photo's story, and a clear image of a calendar almost always helps.

For example, here is a 5x7 inch photo (cropped of the board that it is mounted on) of a butcher's shop that, at first glance, appears to be from the 1920s or 1930s. There is a note on the back that reads "Marks Market, Smith Center KS, Main Street".



There are two calendars hanging on the wall (see closeups), both opened to October of 1926. One shows a generic sounding "Citizens Bank" on the top. The other gives a more specific clue. It reads:

"Mark Every Grave

The Baldwin Granite Company

Smith Center, Kansas"

A newspaper clipping from the *Smith County Pioneer* (August 10, 1922) shows an advertisement for this company that sells stone monuments and memorials in Smith Center. Other ads (not shown) indicate that the company also operated at some time in nearby Mankato, Kansas.

While paying attention to calendars in your photo collection may seem like an obvious tip, it can be easy to miss, especially if the calendar is not as clear as in this photo. I bet if you took a second look at some of the photos that you have you will find at least one that you overlooked.

I would love to see examples like this that you have in your collection. Hanleysj@gmail.com

Monuments

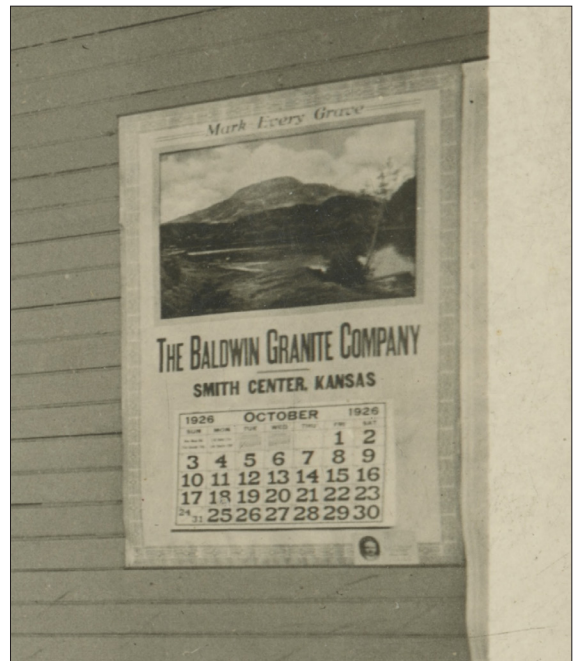
Distinctive - Artistic - Enduring

Not only because we have specialized on **QUALITY**, but other factors have had important bearings on our success and growth, viz:

**Schedule Prices, Fair Dealings,
Quick and Dependable Service,
Business Courtesy, Co-operation**

A large and complete stock of finished Memorials on our floors for immediate fall delivery. Call or write.

Baldwin Granite Company
Smith Center, Kansas



Grab & Brag

Grab your photographic gems and brag about them here. They can be historically important photographs, technically unique cameras, or some interesting stories you are willing to share. Just a short one or two page article!

Voigtlander Brillant* is Brilliant!

A poor man's Rolleiflex or rich man's Kodak?

By Chuck Fehl

To most camera hobbyists familiar with twin lens reflex (TLR) cameras have heard of this camera. For many, the Voigtlander Brillant represents the entry level in this medium format category, right up there with Kodak's DuoFlexes and Argus 75s. They are made from either enameled aluminum stampings or later—Bakelite polymer—and had basic adjustable shutters, apertures, and focusing lenses. Technically, most were not TLRs at all, as the top lens did not focus but acted only as a (very bright or brilliant) reflex viewfinder. These were zone focused like a box camera.



The last rendition of the Brillant was named V6 Rapid S-O as it had a focusing viewing lens and updated taking lens. Shown with its optical sportfinder in place and shoe grade leather case.



Viewfinder open with focusing spot erected. Notice the brilliance of the viewfinder unhampered by a stationary ground glass focusing screen.

The originals were made from 1932 to 1937 in metal body—and until the late 1940s—in Bakelite. Because of the generous negative size of 120 film, even these basic Brillants were decent picture takers. They were baby toys however compared to Voigtlander's "Superb" TLR camera, which had premium lenses and shutters and many features that challenged even Rolleiflex—such as thumb lever film advance and a true parallax correcting viewfinder.

My camera's model name is "V6-Rapid SO" and is a rarity among later Brillants as it has a focusing top lens rated at f/2.2—easily twice as bright as any other TLR of the day. However, there was a catch. To use its focusing ability (allowed by gear coupled lens helicoids), you had to flip up a mat glass magnifier in the viewfinder as it had no other ground glass on which to focus. Once you focused your subject, you could flip down this focusing aid and have the brightest view of the subject you have ever seen. You'd swear it was a miniature OLED-HD flat screen display!

Another compelling feature of my camera is the excellent taking lens which is a Voigtlander Heliar—a five element anastigmat and Voigtlander’s top lens formula of the day. Cameras with this lens type are worth several times what the standard lens (Voigtar or Skopar) cameras are worth. Heliars are known for their excellent resolving power, sharpness, and contrast—even in uncoated form as most prewar lenses were.

The shutter is labeled Compur but is actually a Compur-Rapid as its speeds range from 1 to 1/500th second, plus T and B settings. Everything is manual on this rig except the automatic frame stop and counter. In theory it works, but film stock is thinner than in the past and its paper backing is smoother. Both work against the common friction wheel these counter mechanisms rely on. It is still best to use the old reliable Red Window frame counter which luckily this camera still has. I have lost a couple of shots per roll thinking this mechanical brake and counter was working properly.

Another interesting feature is the hidden side compartment containing a yellow contrast filter and an extinction type meter that fits over the viewing lens. The extinction meter reads out in guide numbers that correspond to exposure settings on a chart within the accessory compartment. The only problem now is that the chart is calibrated in Europe’s DIN scale (not ASA) film speeds. This camera has no body serial number, but piecing together its features and attributes with various reference guides, I place its build date at 1947 or 1948.



The V6 (Bakelite) Brillants had a secret accessory door in the side of its body containing a yellow contrast filter and an extinction meter. The exposure chart inside was for use with this early meter type and appears to be relatively accurate for early film speeds.

I enjoyed carrying this surprising little camera as it is extremely light yet robust at 24 oz. with case, strap, and film. That compares favorably with a Rolleiflex F3.5 at 45 oz. with case and film. This weight advantage makes a big difference after only a short while. What I didn’t like was the awkward manner in which these were focused. It makes one step into three with its mandatory pop-up focusing spot antics. It’s great for landscapes and still life photos though. For action shots you’d likely rely on its optical sports finder with preset exposure values like any TLR.

The value of these cameras is all over the board, but mostly under \$50 or so. The later “S” series with a focusing Skopar or Heliar can range anywhere from \$200 to \$500, complete with accessories and its beautiful case (deserving of a higher pedigreed camera).



The rear angle of the Brillant shows its film winding knob giving 12 shots on 120 rollfilm (6x6 cm) with auto stop controls and frame counter. The red window is handy to have as the auto stop does not always work properly with some modern film types.

**Brillant* is German for Brilliant. Some were supposedly labeled this way for export to the UK and the States, but I have never seen one.

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These photos were taken using my Voigtlander Brilliant using Ilford Delta 100 Professional B&W film, developed in Ilfosol 3 at 1:9 dilution. All were taken in hazy sunlight without filters. Notice the 7.5cm f/3.5 Heliar's high contrast—yet smooth transition to detailed shadow. It is also quite sharp for an 85-year-old uncoated optic.



**Neighborhood views on our street in the Halloween season.
We take this seriously in our neck of the woods!**



**Just doin' the job in any kind of weather. Dedicated
"Jonsey" has been cutting ours for 30 years!**



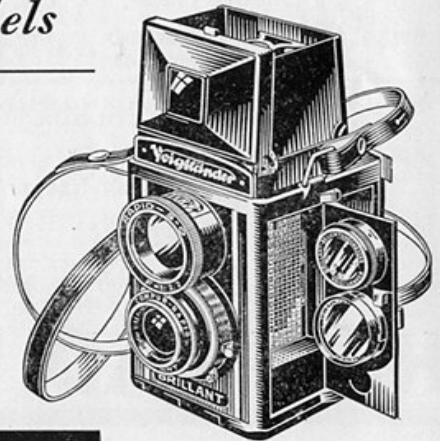
Grand River Ave. views in Downtown Farmington.



THE BRILLIANT V.6. Strong, plastic body and automatic brake that prevents overwinding. Built-in hold-all to carry filters, etc. Takes 12 pictures $2\frac{1}{4}$ ins. square on standard 8 ex. $3\frac{1}{4} \times 2\frac{1}{4}$ in. film, and is equipped with a finder for speed work at eye level and one that shows the picture almost full-size while it is taken. Six models ranging from 55/- with Voigtar f/7.7 lens to £8 2 6 with Voigtlander f/3.5 lens in Compur Rapid shutter.

*VALUE—that's the outstanding
feature of the Voigtlander
BRILLIANT models*

THE FOCUSING BRILLIANT. With built-in hold-all, two finders, automatic film winding and counting and a new optical principle of focussing. By rotating the milled rim of the finder lens the image is focussed on to a matt disc in the centre of the hooded finder and the image springs to sudden sharpness when correctly focussed. Four models from £10 10s. with f/4.5 Voigtar lens to £16 with Heliar f/3.5 lens in Compur Rapid Shutter.



Voigtlander

For further details write to :
SCHERING LTD.
(Voigtlander
Dept., M.C.W.),
185-192,
High Holborn,
London, W.C.1

[592]

According to this British distributor print ad, mine was called a "focusing Brilliant." Most Brillants were scale-focused as the viewfinder was uncoupled from the taking lens.

Photographic Collector Corner

Please check websites for updates. Listings on this page are FREE.

Antiquarian Book and Paper Show

www.curiousbooks.com/shows.html

Bièvres 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 Camera Show

www.photorama.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 2025 Photographica Show & Sale

TBA 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