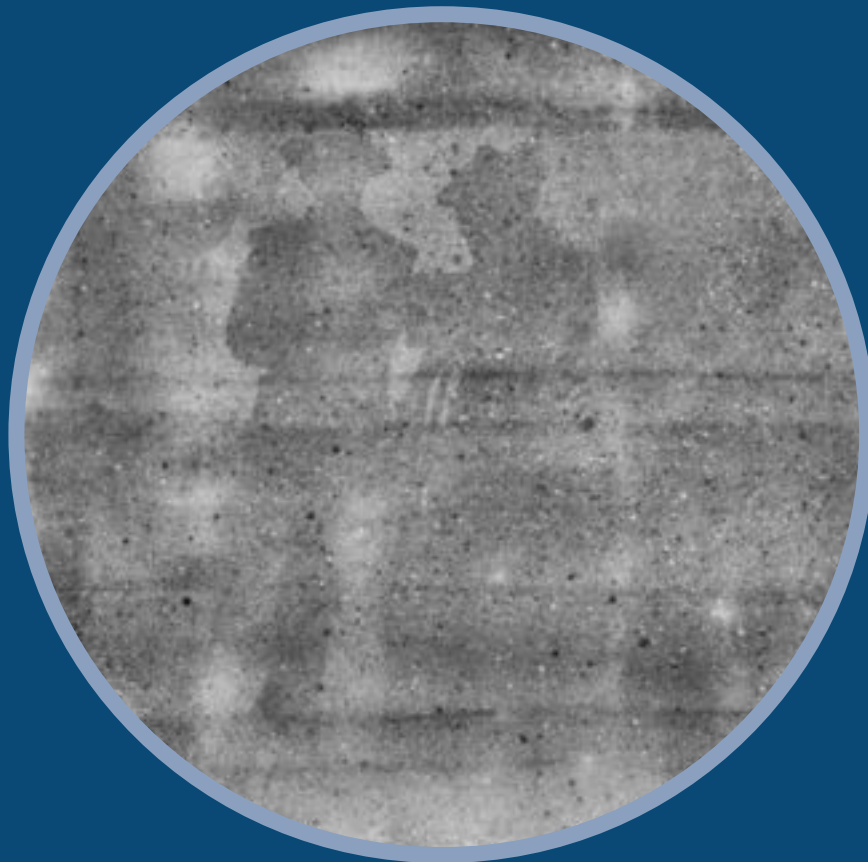


PHOTOGRAPHICA WORLD

2023/3

The Journal of the Photographic Collector's Club of Great Britain

ISSUE
No.175



online: pccgb.net



PHOTOGRAPHICA WORLD

2023/3

Editor

James Downs

jamesdownspw@gmail.com
45 Hamlin Lane,
Exeter, EX1 2SB

Advertising

David Gardner

advertising@pccgb.com
12 Ashleigh Avenue
Sheffield S12 2RZ
Tel: 0114 2659096

Publication

**The Photographic Collectors Club
of Great Britain**

5 Buntingford Road,
Puckeridge, Ware,
Hertfordshire SG11 1 RT
Tel: 01920 821611
pccgb.net
info@pccgb.com

Production & Design

Timothy Campbell

timminox@yahoo.co.uk

Proudly printed by

AB Print Group Ltd

www.abprintgroup.com

ISSN: 0953-4067

© 2023 for the Photographic
Collectors Club and authors

PCCGB online

pccgb.net

Social media: search 'pccgb'
We're also on **Youtube**

All rights reserved.

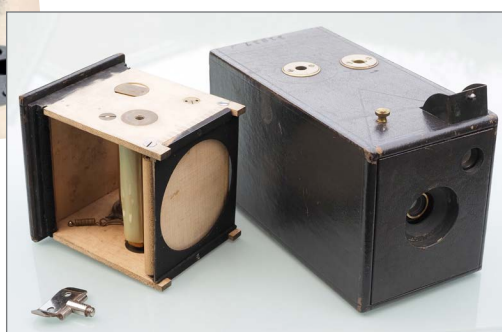
No part of Photographica World may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photo-copying, recording or otherwise without prior permission from the publisher.

Photographica World is published three times a year. It aims to cover all aspects of photographic collecting and history, including cameras and equipment, photographs, museums, exhibitions, auctions, books, and reviews.

Contributions are welcome and a style sheet is available from the editor on request. Photographica World aims to present a wide range of views and to encourage debate. All views expressed are those of the authors and not the PCCGB or editor unless stated. Photographica World tries to avoid inaccuracies and readers should contact the editor if they believe an error has been made.



*Four schoolboys have toy animals!
(see page 52)*



A word from the editor

2

New book reviews

3 - 5

Trains and boats and planes

6 - 9

By Simon Robinson

All aboard with these vintage images!

The TLR in Czechoslovakia

10 - 15

By Steve Salmons

The Flexaret - from start to finish

Cameras on film - part 6

16 - 18

By James Downs

Yankee doodle shoots to thrill

After the Autochrome

19 - 23

By John Wade

The frères Lumière's bon voyage continues

A Lomography appraisal - part 2

25 - 27

By Timothy Campbell

From quartet to ennead - lomo style

Photographic pilgrimage

28 - 35

By James Downs

The Anthony Kersting travelogue

Sun in splendour - part 3

36 - 43

By Roland Zwiers

The illustrated Sun finally sets

Miss Mackenzie's Camera

44 - 51

By David Gardner

The ultimate latent image - made visible

The Victorian Image Collection

52 - 54

By Ron Cosens

Focus groups, Victorian style

On the cover:

Possibly the longest ever gap between
the taking and processing of a
photographic image.

See the exclusive story
by David Gardner on p44

The Photographic Collectors Club of Great Britain was formed in 1977 to promote the study and collection of historical photographic equipment and images. As well as Photographica World the club publishes a newsletter six times a year, runs a postal auction and holds meetings throughout the United Kingdom. Membership is open to any individual or institution.

The Photographic Collectors' Club International Ltd, registered in England No. 4861532. Registered office: 5 Buntingford Road, Puckeridge, Ware, Hertfordshire SG11 1RT



Miss Mackenzie's camera

By David Gardner

On 14th November Miss Evelyn Mackenzie took the first of a series of 29 photographs on her No1 Kodak camera, carefully noting the details of each exposure for future reference.

This apparently common-place activity becomes significant when you find that the photographs were taken in 1889, when Miss Mackenzie was the Ladies Golf Champion of Australia, and that the film was taken out of the camera and developed 134 years later in 2023 to reveal probably the oldest image ever recovered from Kodak rollfilm.

The Photographer

Miss Evelyn (christened Eveline) Beatrice Mackenzie was born on 29th February 1868 in St Kilda, Melbourne, Australia. She was the youngest daughter of James and Emily Cordelia Mackenzie.

James Mackenzie was of Irish descent, from Coleraine in Londonderry, and travelled to Australia on the Robert Benn in January 1842. He was one of only a few 'cabin passengers' wealthy enough to pay his own fare, when most of the passengers would be 'bounty passengers' funded by the colony of Victoria to provide labour and swell the population. Mackenzie did well as a merchant and estate agent buying and selling land and property in the expanding area of Melbourne, and by the time of his death in 1877, his estate was valued at £37,580, the equivalent of over £3,600,000 at today's value.

Evelyn was the youngest of nine children in her family, three of whom did not survive beyond the age of four. Evelyn's mother died when she was only eight years old and her father died a year later so that she became an orphan, albeit one with considerable family wealth.



Miss E. B. MacKenzie (Vic) 1894, 1895, 1896, 1898

Miss E B Mackenzie from the front cover of the 1994 Australian Ladies Golf Union Yearbook. Image courtesy of Golf Australia

Her father had prepared for this situation by amending his will to make his friend John Young, the manager of the City Bank in Melbourne, the joint executor of his will and specifically 'the guardian of such of my children as at the time of my death shall be under the age of twenty one years'.



*Harold and Evelyn Beatrice Mackenzie
aged 7 & 15 respectively -*

Harold and Evelyn Beatrice Mackenzie.
National Library of Australia,
nla.obj 147190973



Miss E B Mackenzie with the cup presented to her four times as winner of the Ladies Golf Championships of Australia.

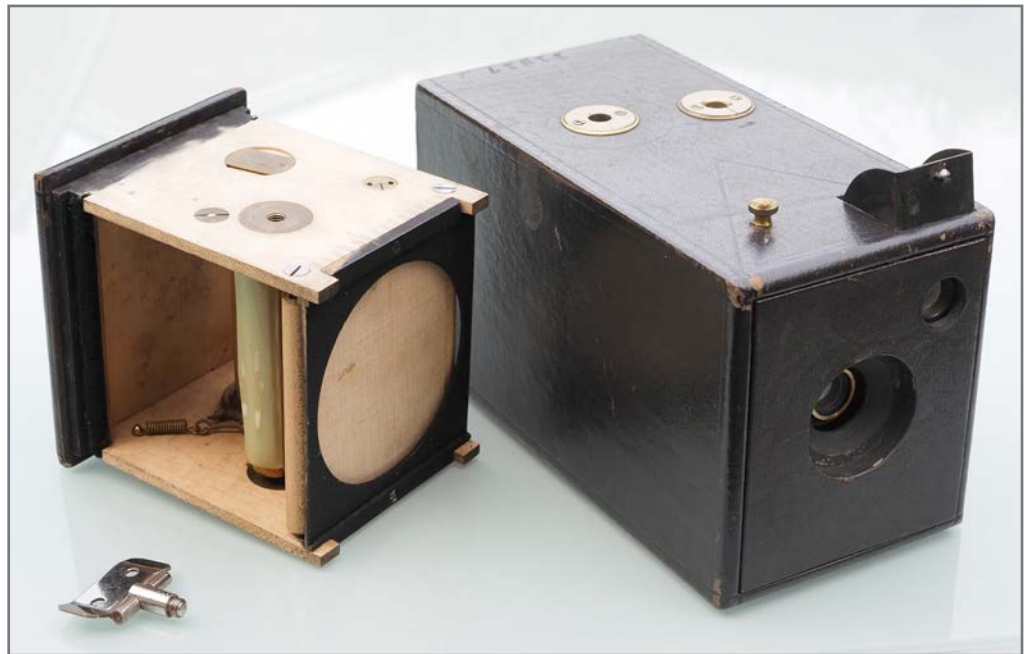
ALGU Yearbook 2006 p97, image courtesy of Golf Australia

A trust fund was set up to provide an income for his children and it is interesting to note that he was very protective of his daughters by requiring that the trustees ensure that his daughters' income should be 'for her separate use free from the control of any husband to whom she may be married'. Miss Mackenzie did not marry and was recorded throughout the rest of her life in census/electoral records etc as being 'of independent means'.

Evelyn Mackenzie was a keen sportswoman with the financial freedom to pursue her interests.

She played tennis and excelled at golf as a member and then captain of the ladies' section of the Geelong Golf Club, Victoria, representing them with great success at many competitions. In 1894 the first Ladies' Amateur Championship of Australia was established, and Miss Mackenzie won this inaugural event at the age of 26 and was presented with a silver trophy valued at £25 (c£2,650 in 2023).

She won it again in 1895 and 1896 but did not compete in 1897 'when she was absent from the colony', but returned in 1898 to regain her title.



Miss Mackenzie's No1 Kodak showing the film holder and circular image mask

In 1899, at the age of 31, Miss Mackenzie emigrated to England, travelling as a cabin passenger along with eleven other single ladies on the SS Narrung, sailing from Melbourne bound for London via Capetown. Despite her sporting interests and significant golfing achievements in Australia I have not found any records of her continuing to play golf or any other sport in the UK. She seems to have retired to a quiet life, initially living in the countryside near Monmouth, followed by three years in Exhibition Road, London during the 1920s. From 1930 she lived out her remaining years in Crowhurst, Sussex.

I have found only one mention of Miss Mackenzie in the British press, and that is of a very confident burglary at her house in Monmouth in 1911. Having returned home from a short camping trip with her friend Miss Edith Climensson, they found that the house had been broken into. The full details can be found at the end of this article.

Miss Mackenzie died on 22 December 1949 at the age of 81 and was cremated at Charing in Kent, her ashes being returned to the family grave in Melbourne. Her estate was valued at £11,285 10s 6d, which would be around £328,000 at today's value. Evelyn left the bulk of her estate to her friends Hilda Neil and Edith Russell with only one bequest to a family member, £200 to her niece Ivy Dorothy Barrett Lennard who died, unmarried, in 1955.

The route Miss Mackenzie's No 1 Kodak followed through her life and beyond is not known.

The Camera

Miss Mackenzie took the photographs with her No1 Kodak (serial No 11817), the second iteration of 'the Kodak' camera, made by Frank Brownell's factory and first introduced by the Eastman Dry Plate and Film Company in July 1888.

The idea of a simple to use box camera using flexible film was not new in 1888, but what was new was 'the Kodak System' selling a camera pre-loaded with sufficient film for 100 exposures and offering a complete service to extract the film, process it, print the photographs, re-load the camera and return the camera and the prints to the customer. This was later encapsulated in one of the most famous advertising slogans of all time 'You Press the button we do the rest', and thus 'Kodacking' or 'Kodakery' - what we came to call 'snapshot photography' - was born.

The introduction of the Kodak camera was without doubt one of the most significant innovations in the history of popular photography, moving photography into the hands of those who had no interest in the complexity of taking and processing photographs but who wanted simply to make their own record of family, friends, places and events.

Although there is no doubt that the simplicity of the Kodak system did enable many more people to take up photography, it remained a costly pastime with the camera costing £5gns (\$5), the equivalent of about £550 today, and the service to develop and print the film and reload the camera for another 100 exposures costing £2gns (\$10), about £220 today.

When the camera was announced in the USA in 1888 an experienced coal miner would earn \$3 a week and a male teacher \$72 a year. Eastman's publicity gives us a clear idea of the affluent customers he was targeting:

'A picturesque diary of your trip South, to Europe, or to California, may be obtained without trouble with a Kodak camera...'

Miss Mackenzie's camera (continued)

The Kodak had the minimum number of controls necessary to take a photograph; a string to pull to wind the shutter, a key to wind the film, a rotating indicator to show when a frame has been advanced, and a button to press to take the photograph. The photographer 'framed' the shot by using two sighting lines inscribed in the top of the camera which gave a good approximation of the 60 degree angle of view of the Kodak's 57mm f/9 Bausch & Lomb Rapid Rectilinear lens.

The camera was launched using paper-backed stripping film and with a complex barrel shutter which proved to be costly to make and unreliable in use. Towards the end of 1889 a simpler sector shutter firing at 1/45 sec was fitted, celluloid roll film became available, and 'the Kodak' was re-named the 'No1 Kodak' as larger format versions numbered 2, 3 and 4 were introduced.

Miss Mackenzie's No1 Kodak has been slightly modified by fitting a waist-level reflecting viewfinder. This 'upgrade' would make it much easier to frame the photograph and would match the functionality of other box and folding cameras, perhaps lengthening the usable life of the camera. The modification has been done very carefully, with a neat round opening cut into the lens panel and a square opening made in the camera top. The viewfinder has no maker's name, but is certainly of more than a basic type, having a hinged cover with a useful knob to open and close it.

Miss Mackenzie's camera came complete with its original Kodak case (made of 'sole leather') and notebook, the 'Memorandum of Kodak Exposures'. These would both be crucial in identifying the name of the owner.



Miss Mackenzie's No1 Kodak outfit

The case has the name 'E. B. MACKENZIE' embossed in gold letters on the lid, and careful examination of the Memorandum reveals a handwritten pencil inscription on the cover, '1899 Eveline Mackenzie Melbourne Australia'. This must be one of the earliest Kodak cameras to be used in Australia because the type of shutter fitted to Miss Mackenzie's No1 Kodak came into production around September 1889 and she was using her camera in Australia on 14th November 1889.

The Photographs

The *Memorandum of Kodak Exposures* is a small booklet measuring 5½ x 3 inches with 24 pages, the aim of which was to enable the novice photographer to get the best results from their new camera.

'This Memorandum should be filled out and kept by the user of the KODAK, as a guide for future exposures. By comparing the results with the Memorandum many errors in regard to light, time for interiors, position, etc., can be avoided, and the novice will be able to make as good an average as the most expert.'

The first four pages gave advice on taking photographs, e.g.

'For Portraits

Heads, stand 3 feet from object, and the Kodak held level with the chin

Half length, stand 6 feet from the object, the Kodak held against the chest

Full length, stand 9 feet from the object, the Kodak held below the waist

For Animals

Dog, 6 feet, Kodak level with head of the dog,

Cow or horse, 15ft, Kodak level with centre of body



Top of No1 Kodak showing controls

Tall buildings

If the operator stands on the ground the distance should be twice the height of the building.

Definitions of terms referring to light

Bright Sun. – Perfectly clear

Hazy Sun. – Sun casts faint shadow

Cloudy, Bright. – Fleecy clouds

Cloudy, Dull. – Dull, but not rainy or dark

Brilliant instantaneous pictures can only be made in clear sunlight. If made in hazy sunlight they will be flat and dull. They cannot be made at all in cloudy weather.'

The next twenty pages comprise a pro-forma for the photographer to record a complete set of information about each of the 100 exposures that could be made on the film. This includes date, time, subject and distance. An example is provided to show how to complete the details.

SPECIMENS SHOWING PROPER WAY TO FILL OUT THE BLANKS.			
Date, <i>July 4th, 1888.</i>	} — A. M. 2 P. M.	1	INST. EXP.
Subject, <i>Sail Boat, Irondequoit Bay.</i>			
Distance, 50 feet.	Bright Sun.	Cloudy, bright.	CAP. EXP.
Time, — m. — s.	Hazy Sun.	Cloudy, dull.	

Page 4 of Kodak Memorandum showing how to complete it.

It is clear that Miss Mackenzie was a well organised person who followed the guidance exactly as instructed for the first 29 photographs she took

The notes against the first five exposures demonstrate her tenacity:

Exp 1: This is marked with an 'X', perhaps indicating that she was uncertain that a fresh piece of film had been wound on or that a double-exposure had been made.

Exp 2: Full details provided. Miss Mackenzie's notes provide us with the date and time of the first exposures on this film, 'Nov 14th 1889' '2 P.M.' The use of initials to record the subject of the photograph, eg 'G. M. M. with racquet' was something she did a lot and indicates to me that she either knew the person very well or they were so famous that she would always know who they were in the printed photograph. In this case, G.M.M is assumed to be Captain G M Mayne. The note 'M. C. C. Melbourne' gives us the location for most of the following photographs. Although nowadays we associate the MCC with cricket (Melbourne Cricket Club) it was a club which hosted many sports and competitions including tennis, golf, football, shooting, lacrosse and baseball.

1	Date, Nov. 14th 1889	} A. M. P. M.	INST. EXP.
	Subject, Nov. 14th		
CAP. EXP.	Distance, 10 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
2	Date, <i>Nov. 14th</i> 1889	} 2 P. M.	INST. EXP.
	Subject, <i>G. M. M. with racquet</i>		
CAP. EXP.	Distance, 10 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
3	Date, <i>Nov. 14th</i> 1889	} 3 P. M.	INST. EXP.
	Subject, <i>Dennis Guit</i>		
CAP. EXP.	Distance, 20 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
4	Date, <i>Nov. 14th</i> 1889	} 3 P. M.	INST. EXP.
	Subject, <i>Ditto</i>		
CAP. EXP.	Distance, 20 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
5	Date, <i>Nov. 14th</i> 1889	} 3:30 P. M.	INST. EXP.
	Subject, <i>G. M. W. G. M. G. & R. G.</i>		
CAP. EXP.	Distance, 10 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.

Page 5 of Memorandum completed by Miss Mackenzie in November 1889

Exp 3: Full details provided and we have a clear indication that the photographs are of a tennis match. This was the Victorian State Championships held at the Melbourne Cricket Club Grounds on grass courts between 11th and 18th November 1889.

Exp 4: 'Ditto' indicates she repeated exposure 3.

Exp 5: Initials indicate a photo of three players: 'G.M.W G.M.G & RG'. Miss Mackenzie's notes tell us of two changes when compared with her two previous photos taken just 30 mins ago: it is a close-up, taken at 10 feet, and the weather had worsened, going from 'Bright sun' to 'Cloudy, bright'. Having recorded these details Miss Mackenzie will be able to look at the resulting prints and judge how her lens performs at 10 feet, and whether the fixed aperture produces better results in sunny or cloudy conditions.

Exp 6 – 17: Notes for these exposures include player's names or initials which can be identified from contemporary records, eg 'Miss Scott MCC' is Miss Lillian Scott (1869-1910) who was a both a singles and doubles player (with her sister Zilla) and won the New South Wales championship in 1888; 'Miss Raleigh & Crowd' is Miss Constance

Miss Mackenzie's camera (continued)

Raleigh (1863 - 1948) who lost in the singles final to Nellie A Beckett; 'Mr Chomley MCC' is Alexander Francis (Alex) Chomley (1867-1911) was one of the best known lawn tennis players of the time, representing Victoria against New South Wales on many occasions, winning many championships and becoming the first president of the Australasian Lawn Tennis Council; 'Mr Raleigh' was Mr Ernest Raleigh (1861-1935), the brother of Miss Constance Raleigh and a doubles winner with both his sister and Mr Chomley.

Exp 18: marked with a large 'X', perhaps an error, corrected by Exp 19, which is fully recorded as usual.

Exp 20 - 24: Miss Mackenzie does not record the date (though we may assume it is still November 1889) but does continue recording all the other data. She has moved location from Melbourne to Geelong, which was an important port with a good rail connection to Melbourne. On a bright sunny day she photographs, at 60ft, 'Cadets with waggons' and, at just 6ft, three shots of 'People coming off Coogee Geelong' - this refers to the SS Coogee (built in Sunderland in 1887 and originally known as the Lancashire Witch). Perhaps she was hoping to photograph a friend travelling on the regular cargo and passenger service it provided between Melbourne and Geelong.

In addition to being an important port, Geelong was developing as a popular weekend and holiday location for Melbourne residents with a focus on sports and leisure activities. It had well established Australian Football, Golf and Horse Racing clubs, which Miss Mackenzie knew well, being a member of the Geelong Golf Club. The Geelong Steeplechase was a particularly popular event with Melbourne residents and special trains ran from there to a platform at the racecourse.

Exp 25: another record marked with an 'X', indicating a blank exposure to mark a change in location.

Exp 26 - 29: Miss Mackenzie's interest in sports shift to horse racing as she takes two exposures on a bright sunny day at the races; at 30ft, 'Finish of Geelong Steeplechase' and, at 3ft, 'Group of three on lawn Geelong Racecourse'.

Exp 28 & 29: A significant change here, as Miss Mackenzie recommences recording the date. There has been a gap of 6 months since her Melbourne/Geelong photos and the final two exposures are in May 1890.

On a bright sunny day at 11am on 10th May Miss Mackenzie records 'The Cat Harilah' at a distance of 2ft. Three weeks later, on a sunny 30th May at 1pm, Miss Mackenzie's final photograph is recorded as 'Mullers Hobart' (my best, but may not be accurate, deciphering of her pencil note) at a distance of 2ft - perhaps another cat?

21	Date, 18	11 A. M.	
INST. EXP.	Subject, <i>Belto</i>	P. M.	
CAP. EXP.	Distance, 60 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
22	Date, 18	1 P. M.	
INST. EXP.	Subject, <i>People coming off Coogee Geelong</i>		
CAP. EXP.	Distance, 6 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
23	Date, 18	1 P. M.	
INST. EXP.	Subject, <i>People coming off Coogee Geelong</i>		
CAP. EXP.	Distance, 6 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
24	Date, 18	1 P. M.	
INST. EXP.	Subject, <i>People coming off SS Coogee Geelong</i>		
CAP. EXP.	Distance, 6 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
25	Date, 18	1 P. M.	
INST. EXP.	Subject, <i>[Crossed out]</i>		
CAP. EXP.	Distance, feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.

Page 9 of Memorandum

	Date, 18	1:30 P. M.	26
	Subject, <i>Finish of Geelong Steeplechase</i>		INST. EXP.
	Distance, 30 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
	Date, 18	2 P. M.	27
	Subject, <i>Group of three on Geelong Racecourse</i>		INST. EXP.
	Distance, 3 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
	Date, <i>May 10th</i> 1890	11 A. M.	28
	Subject, <i>The Cat Harilah</i>		INST. EXP.
	Distance, 2 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
	Date, <i>May 30th</i> 1890	1 P. M.	29
	Subject, <i>Mullers Hobart</i>		INST. EXP.
	Distance, 2 feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.
	Date, 18		30
	Subject,		INST. EXP.
	Distance, feet.	Bright Sun.	Cloudy, bright.
	Time, m. s.	Hazy Sun.	Cloudy, dull.

The final page of the Memorandum completed by Miss Mackenzie in 1890

After exposure 29 there are no further records or marks of any kind in the space provided for the remaining 70 exposures. Perhaps Miss Mackenzie lost her enthusiasm for photography or perhaps she enjoyed her photography so much that she bought a better camera, and her No 1 Kodak was packed away.

The next record of the camera is in an **SAS** auction catalogue for 2015 where the camera is being sold as part of 'The Roy Hungerford Collection'. Roy died in 2015, having been a very keen photographer and well-respected member of the RPS Historical Group.

The listing for LOT 355 records 'E B Mackenzie' embossed on the camera case, the presence of the partly filled-in Kodak Memorandum and the fact that it is 'still loaded with film'. I have not been able to ascertain when or from where Roy obtained the camera, but I know that it has come to me via just one other collector who bought it at the SAS auction.

The Film

It was the fact that the film was in the camera, and that there was a note of the photos that had been taken, that made the camera particularly attractive to me.

There was a story to uncover and the obvious next step, to me, was to process the film and match each photograph to the record in the notebook.

However, this had both potential ethical and technical issues which needed to be addressed. The ethical issue was that this camera outfit is potentially an historically significant item, and as the film is an intrinsic part of the object, by removing and processing it I would devalue the camera (in the purest sense, and possibly the financial sense) as an historical artifact.

An argument could therefore be made for leaving the film in the camera.

My view, however, was that being able to see the images taken with the camera 134 years ago would add to the historical significance of the camera and on that basis I decided to have the film processed.

The film is a nitrate-based celluloid rollfilm announced by Kodak in June 1889, just six months before the first exposure was recorded by Miss Mackenzie.

The only way to know that this was exposed in 1889 would be to match the images to the records in her Memorandum.

The task of finding someone to process the film was not easy. Several companies who advertise that they could process old films, were either misguided enough to think that Kodak 126 was what they meant by an old film (!) or, when I explained the age and potential importance of the film, they decided it was too risky a project and they would not want to be responsible for damaging such an important piece of film.

Continued online searching revealed a company, '*Film Rescue International*' in Canada, who had undertaken work for museums and collectors and had developed a database of old films noting how they respond to a range of the company's own processing 'recipes'. Email exchanges discussed the project, agreed a way forward and off went the film to Indian Head, Saskatchewan.

The film was successfully developed but, as expected, the film did not contain 29 negatives demonstrating a broad range of tones and contrasty scenes!

In fact, only one image of anything recognisable could be recovered, and this was done after digitising the film under water, the only way to get the film to flatten out! Not the result I had hoped for, but never-the-less as Greg at FRI said, 'still sort of a triumph for us as it is the oldest film we have ever gleaned something from, likely the oldest ever to be developed having anything at all on it'.

The Image

The (digital) image was enhanced and the result is shown on the front cover of this issue of PW and here, below, as it appears on the film.

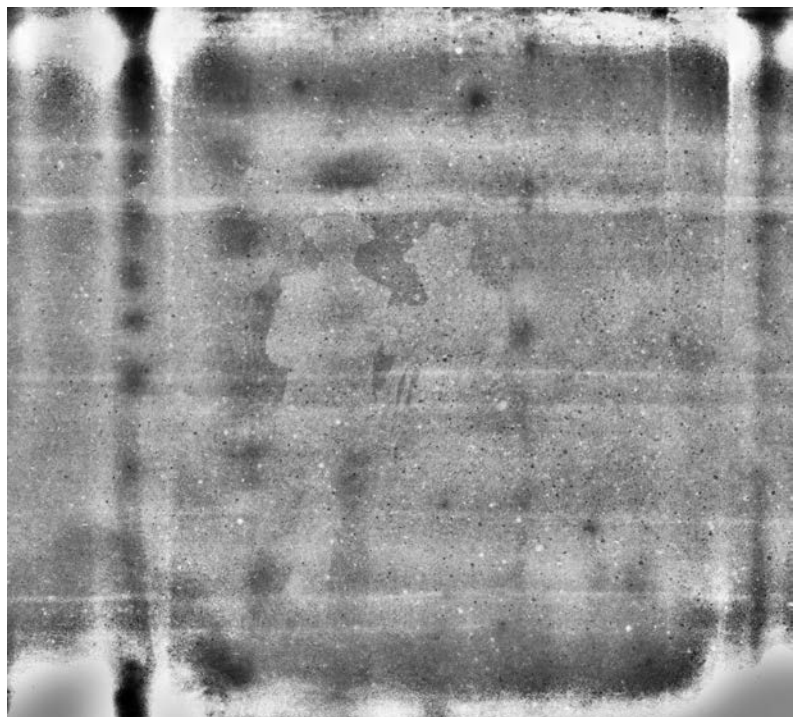
I find it a charming image in its own right, but of course the point of the exercise was to determine the age of the image by matching the subject to the notes of the 29 exposures made by Miss Mackenzie in 1889.

The image appears to be taken, possibly from behind, of two people contemplating a piece of equipment.

To match Miss Mackenzie's record, I would expect the equipment to be tennis or golf clubs, but the more I look at it the more I think it is a field camera on a tripod!

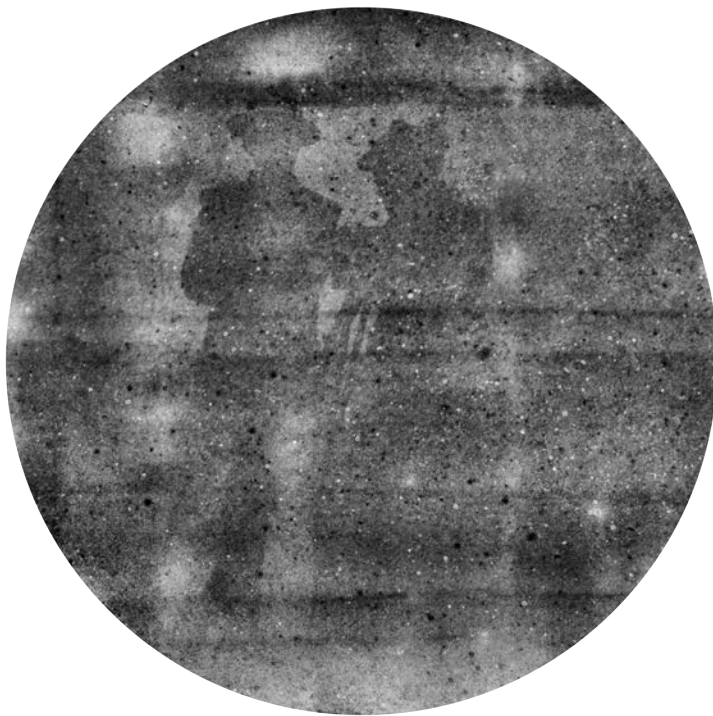
There is no mention in the notebook of taking a picture of a photographer and the notes provided do not hint at two people engaging in anything like the activity which appears to be represented on this image.

So I had to conclude that this image is not one of the 29 Miss Mackenzie recorded.



Right: The recovered image as it appears on the film

Miss Mackenzie's camera (continued)



The recovered image as a traditional Kodak circular image of the period

That was disappointing, but the lack of an identified subject does not rule out that this image was taken by Miss Mackenzie at some point after her final recorded exposure on 30th May 1899. I hoped that the image itself might include clues as to when it was taken, and the clearly visible hats and silhouettes of the two people were the most obvious features to investigate.

Here I was fortunate to be able to call on the expertise of Jayne Shrimpton, a professional fashion historian and picture consultant whose expertise is very highly regarded by the RPS amongst many other organisations and individuals who have benefitted from her research.

What can be seen is an image of two figures, probably men, posing with what looks like a camera on a tripod. The figure on the right wears a tam o' shanter, which was a form of casual headwear that was worn by the 1880s, or before, and continued well into the 20th century. The left-hand figure wears a brimmed hat that could date to the later 1800s or early-1900s.

Given the lack of detail in the image, no other conclusions could be drawn, and Jayne estimated a date range of 1880-1920. This does include the dates of the photographs taken by Miss Mackenzie but also allows for images taken up to 30 years later.

There was therefore no definitive evidence from the content of the image that it was taken by Miss Mackenzie, and it is possible that the photographer was a subsequent family member or even a collector experimenting with the camera.

So, the question remained as to whether this image is the only remaining image on the film used by Miss Mackenzie. A physical examination of the film provided a firmer view on this.

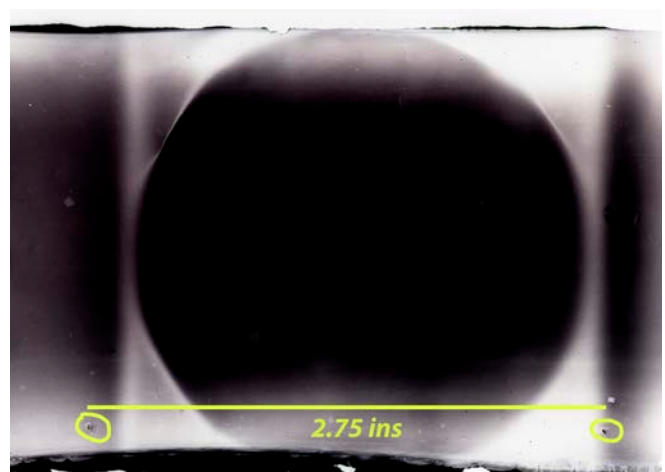
The camera was supplied, or reloaded by Kodak, with sufficient film to take 100 exposures. The standard film for 100 exposures could be bought for 10s 6d (\$2). Each exposure produced a negative 2½ ins in diameter. The spacing between exposures was governed by the photographer winding the film whilst looking at a revolving indicator on top of the camera which showed when sufficient film had been wound on.

To help in cutting up the processed film, the camera's rollfilm holder had two metal spikes at either end of one of the rollers which pierced the film between exposures as it was wound on.

The distance between the holes is 2¾ ins (7cm) which represents the length of film needed for each exposure and so for 100 exposures the camera would need to be loaded with c23ft (7m) of film. However, the processed film from Miss Mackenzie's camera is only about 17.5 ft (4.5m) long, enough for just 64 exposures. So why is the film in the camera so short?

My conclusion is that Miss Mackenzie, having taken her 29 photographs, decided that she would like to see the results and so the length of film she had exposed was removed for processing and the remainder was left in the camera, to be used at some point in the future after she had learned the lessons from comparing her first exposures with her Memorandum notes. The image we see, which I find quite charming, is from that part of the film left in the camera once the portion containing the first 29 exposures had been removed for processing.

The lack of a match between the recovered image and the Memorandum notes means the image cannot, beyond doubt, be attributed to Miss Mackenzie. But it is a reasonably safe assumption that it was taken on her first film. As such, we see a quite remarkable image which has survived on a roll of film loaded into a No 1 Kodak camera in 1889 – probably the oldest image ever recovered from a celluloid roll film.



The pin pricks made by the film roller identify 2¾ inches to be the total length of film needed for each exposure

Acknowledgements

Those of us who write for PW inevitably draw on the expertise of others. I have had many very helpful conversations, in person and online, but I am particularly grateful to the following for their generous contributions and support:

Ron Holloway, a longstanding club member and camera enthusiast, for the original inspiration to undertake this research.

Nick Graver, retired medical and industrial photographer and ex Kodak Information Centre, for his insights into early Kodak cameras.

Miss Kay Briggs, Archivist/Historian, Cottesloe Golf Club, Australia, for information on the life of Evelyn Mackenzie Belinda McKay, for information on the Mackenzie family and the colonisation of Australia

Jayne Shrimpton, Professional fashion historian and picture consultant, for her expertise in understanding and dating the image.

Mr Todd Gustavson, Curator, Technology collection, George Eastman Museum for detailed information on the development of the Kodak and No1 Kodak cameras

Greg, Gerald, Heather and Tracey at Film Rescue International (<http://www.filmrescue.com/>) for their enthusiasm, expertise and care in processing, digitising and returning the film safely to me!

Useful online resources:

The British Newspaper Archive: over 71 million searchable pages from 1700 :

<https://www.britishnewspaperarchive.co.uk>

Trove: collections from Australian libraries, universities, museums, galleries and archives:

<https://trove.nla.gov.au>

'The Ganarew Robbery' 'Supposed private detective clever plan upset'

Based on reports in the Ross Gazette, Thurs Sept 15th and 17th October 1912

I have found only one mention of Miss Mackenzie in the British press, and that is of a very confident burglary at her house. In 1911 Miss Mackenzie was living with her friend Miss Edith Climenson at 'The Vaga' a large house in the countryside near Monmouth. On Sunday the 3rd September they left home to camp-out on the Doward, an area of meadows and wooded hills with many caves, which is now part of the Wye Valley Area of Outstanding Natural Beauty.

Returning home on the Thursday 7th they found the house had been broken into and a large quantity of silver plate and cutlery (valued at c£50, about £5,000 in 2023 prices) had been stolen along with larger pieces including 'a repoussé silver tray [which] bore the figures of a cockatoo, kingfisher, native bear, and a wild cat in each corner with this inscription 'Souvenir of Second Ladies' Golf Championship of Australia', won at Geelong, 1896, by Evelyn B Mackenzie.'

The Ross Police failed to solve the burglary at the time, but a year later in August 1912 they were made aware of local men who were trying to sell silver cutlery to shop and pub owners. The cutlery was identified as being from the robbery and the men were arrested; information gathered from them led to the arrest of a fourth man, Brian William Vaughan, a 'private detective' in possession of 'a five-chambered loaded revolver'.

The case was first heard at the Police Court at Harewood End on Monday 2nd September 1912 and Miss Mackenzie, in her evidence, said that Vaughan came to see her in Newnham on 21st August 1912 and told her that he was a private detective acting speculatively on behalf of Messrs. Simmonds Private Detective Agency, London. He told her that in September 1911 two men had been sentenced for a nearby robbery and amongst the items in their possession was a brooch which resembled the one she had reported stolen.

On their release he said he followed them and saw them recover silver plate they had hidden in the forest near Symond's Yat. Unknown to the thieves, he had been able to retrieve some smaller silver items which he gave to Miss Mackenzie, asking for a receipt to show what he had handed over. He assured her that he was very confident he could get back the rest of the silver for a fee of about £25 - £30 which would be set by the Detective agency. Miss Mackenzie was convinced that Vaughan was a detective, both by the detail of his story and the fact that he was returning her stolen items, although she did think it strange when he said he had no money for the fare back to London, and she gave him 10s.

The Police established that Vaughan was not a private detective but a convicted criminal who had led the gang of local men in the robbery and had hidden the silver in the woods. Vaughan had also borrowed money and obtained free tickets from the local railway station master on the promise of it being paid back from money coming from his (fictitious) detective agency in London and he borrowed more money and a loaded pistol from a local landlord on the pretence of needing to make potentially dangerous investigations at night.

The full picture of the crime was completed by a policeman listening-in to a conversation the men had via a ventilation pipe which ran between their cells and the policeman's office!

On Monday 12th October 1912 Vaughan was sentenced to 18 months for housebreaking, and three months for false pretences. One of the local men was released in return for the help he had given to the police and two other local men were sentenced to 15 and 3 months for their role in the crime.

It is not recorded as fact, but we can assume from the press reports that Miss Mackenzie got her silver cutlery and her trophies back - some of which, unbeknown to her, had actually been handed back to her in person by the thief!

David Gardner