

ZEISS HISTORICA

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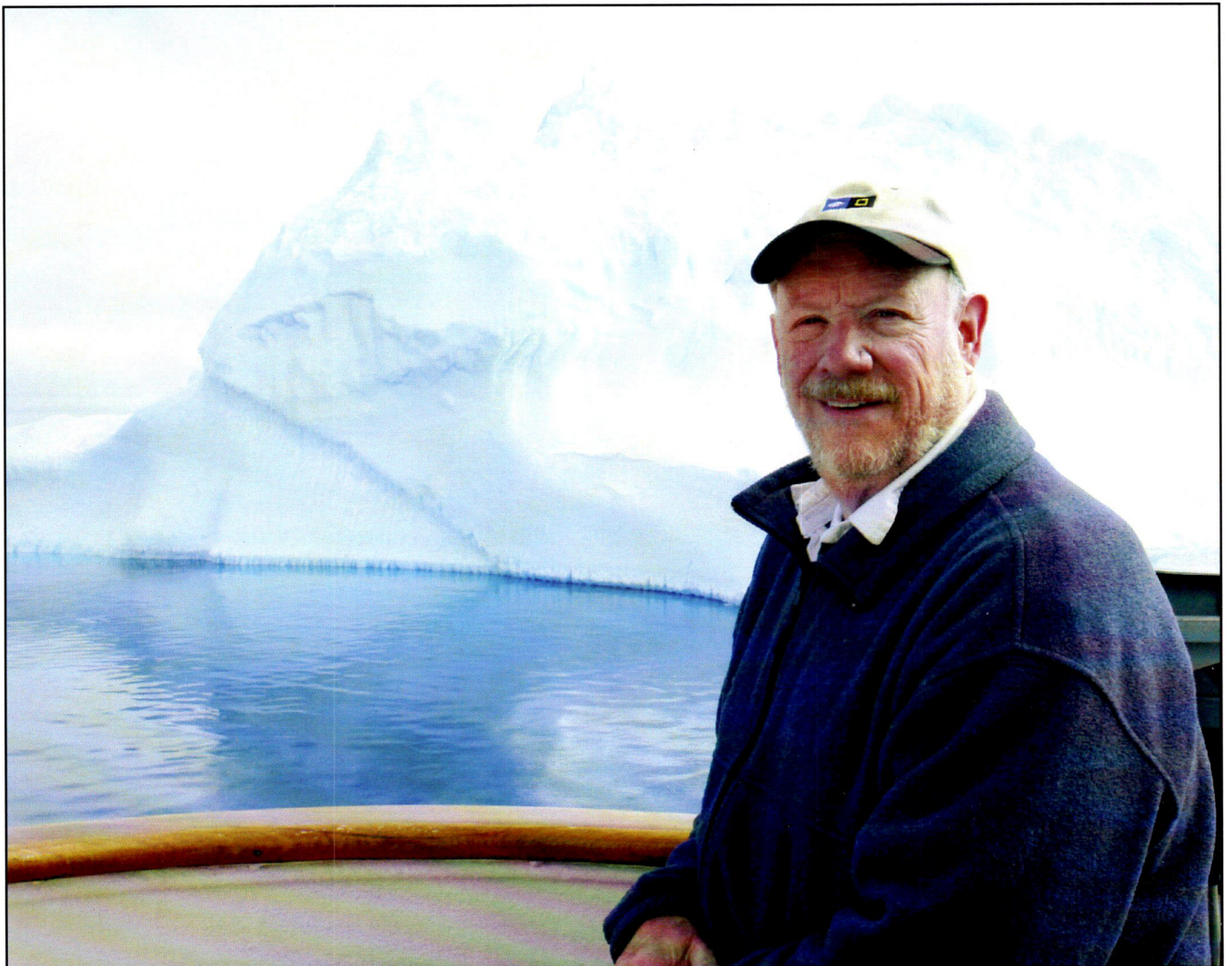


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The Zeiss Historica Society of America is an educational, non-profit organization dedicated to the exchange of information on the history of the Carl Zeiss optical company and its affiliates, people and products from 1846 to the present.

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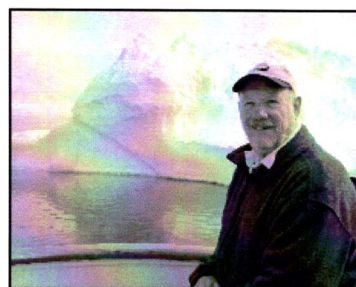
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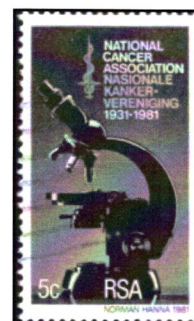
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Front cover: In this issue we honor the memory of Charles Barringer, who died in April. He is seen here on a trip to Antarctica in November 2008.



Back cover: We reproduce several postage stamps of interest to Zeiss enthusiasts. Shown here at right is a microscope on a South African stamp; Brazil also produced stamps picturing microscopes. In 1956 East Germany honored the 110th anniversary of the Carl Zeiss firms with commemorative stamps.



President's Letter

Tempus Fugit is something I heard in my younger days in my Latin class—The fact that time flies is certainly true and this issue is one that unfortunately proves it. We remember three of our most informative members in this issue, which is something that we have not ever done before. However, the contributions of these good friends were huge not only in print but also in knowledge development and transfer. These were colleagues who were important to us and we do sorely miss them.

I continue to have reoccurring health issues but I am fighting to overcome them. My recent tests show good results for the first time in two years and so I intend to waste little time going forward. I thank those of you who have sent me messages of encouragement. I am now able

to sit at the word processor for longer periods and will attempt to be productive for the society. I am quite heartened by the work exemplified both in this issue and the previous one by the work of Bernd Otto, who broadens material on the Super Ikonta that I covered in 1982 and brings it forward and amplifies it with new information that he has gathered over the intervening 28 years. It shows our longevity and our ability to research and improve our knowledge base. It is always true that we can do better and we continue to do so.

Thank you for your interest and support and I always am interested in hearing from you.



Charlie

Charles M. Barringer Jr.

14 December 1943 – 6 April 2010

Lawrence J. Gubas, President, Zeiss Historica Society

We met on the weekend of 17–19 October 1980 in Rochester, NY at the second annual meeting of the Zeiss Historica Society. Charlie Barringer and I were the youngest members of this fledgling group then. We both met Hubert Nerwin for the first time that weekend and were overjoyed at the knowledge and humanity of this wonderful inventive man. As the years went by, we both became more and more interested in the history of Zeiss Ikon, and that eventually grew into a much larger panorama of all of the Zeiss companies and their wide-ranging, groundbreaking products. We both began to delve deeper and deeper into the people and products and were able to contribute to the Zeiss Historica Journal as the years flew by. We would routinely share information and Charlie had a keen ability to interpret obscure and seeming disparate particles of information into clear insights as to what was really what.

Charlie Barringer was a gentleman of the first order. His ever-inquiring mind and ability to document his findings found a willing audience in our membership. His seeming small insights became the foundation of much of our growing knowledge about so many facets of the jewels of Zeiss innovation. He collected information on serial numbers of cameras and lenses and was able to put a credible chronology in place for his fellow members. He would correspond internationally with members and non-members to see, touch and understand



Larry and Charlie discussing an item of Zeiss memorabilia during the 2003 Annual Meeting of the Society, held at the Fleetwood Museum. *(Photo. John Scott)*

not only the products but also the reasons for rare items. He would become a constant correspondent with Zeiss collectors not only in letters and telephone calls but also on the Internet information exchange sites and would also co-author the book *Compendium: East and West 1940–1972; Zeiss Ikon in the Postwar World* with Marc James Small in 1995. Marc can testify to the tenacity he displayed in research and communicating on that subject.

His years as the President of the Society saw many of our founders pass into time, and he filled their vacuum

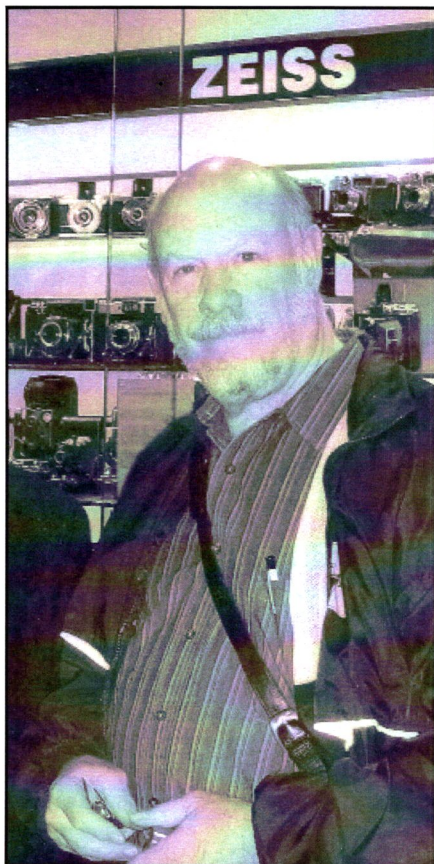
with his presence. He traveled to Asia and to Europe in service to the Society and brought new experts into our company. His many articles in the Journal broke new ground and resolved many mysteries. He had the unique quality of being able to be combine being an advisor, a critic and a friend. He was quite literally a most important cornerstone to what Zeiss Historica became. His passing was a difficult road and he went down that path with dignity and grace. His knowledge was unsurpassed and his fellowship was a gift to us all. He was a treasure that cannot be replaced. □

John T. Scott, Editor and Treasurer, Zeiss Historica Society

It is very, very unlike Charlie Barringer to be dead. He was one of the most alive people I have ever known, always ready with an idea, an opinion, a question, a compliment, a fact, or a chuckle.

A fortunate opportunity brought him and me together around twelve years ago. In 1997 I was preparing for my imminent retirement from a long career as a physicist, writer, editor and publisher, and was wondering what would come next — the idea of a rocking chair on the porch did not appeal. I had recently acquired a Contax IIIa in excellent condition, the fulfillment of a boyhood dream from some fifty years earlier, and had bought a copy of *The Book (Zeiss Compendium, East and West 1940–1972)*, by Charles M. Barringer and Marc James Small). Through that book I learnt not only much about the Zeiss companies but also about the Zeiss Historica Society. Charlie was one of the co-founders of the society in 1980, and in 1997 was the President. The journal was in need of an Editor, and Charlie advertised in a notice to the membership for someone with a technical background and experience with editing and publishing, as well as an interest in Zeiss, to take it on. It seemed that he was describing me exactly, so I faxed him my resume, we spoke on the phone, and a few days later when he and his wife were driving home on a route that brought them within a few miles of where I was living at the time in northern New Jersey, he paid us a visit and gave me the job.

In all those years since 1998 Charlie was for me a constant adviser, helper, author, and critic. Whenever I published something that he judged to be either incomplete or in error I would hear about it immediately, and there would follow either a corrective note or sometimes a wholly new article on the subject. This was not altogether surprising because he knew a lot more about Zeiss



than most of our authors. If I showed him a manuscript that I was uncertain about he would seize upon it and add sufficient extra material that it was eventually published under a joint byline. Usually the original author acquiesced gracefully and gratefully, because joint authorship with Charlie was a welcome prize.

His last contribution of any kind was the back-cover illustration to the Spring 2009 issue, showing an array of sixteen different lens caps with accompanying commentary. Over the years he provided me with several cover photographs, all of which showed sensitivity to the need for an interesting background to what would otherwise be a simple “product shot.” Typically, those sixteen lens caps were given a background of a map of Germany, their birthplace.

Before that, his last contribution as a writer was his update of Meade Kibbey’s 1981 article on the twin-lens Contaflex, in the Fall 2008 issue.

Bit by bit over the years I was able to piece together some details of his interesting life, and I have now had those clues filled out and corrected where necessary by his wife Thérèse.

Charlie attended the Tower Hill School in Wilmington, Delaware. One of his classmates spoke at the Memorial Service about his experience as a freshman going out for football practice, and being matched up against Charlie in a blocking routine. (Note for non-American readers: “blocking” in American football is the permitted practice of knocking opponents down by running into them. It helps to be big.) Charlie, even as a freshman, showed signs of the big man he was to become, and his classmate, a relatively small boy and quite overmatched, was most apprehensive. At the signal, however, Charlie simply walked forward, picked his friend up by the shoulders, turned him around and gently put him back down on the ground.

In his senior year at Tower Hill, 1961/62, he met a Belgian exchange student, Thérèse Overloop, and they became friends. So friendly, in fact, that Charlie made the trip to Brussels the next summer to visit her, and arranged a summer job in a Brussels bank the year after.

At this time Charlie was at Trinity College in Hartford, graduating in 1966. He then worked for a time in the International Department of Chase Manhattan Bank while continuing a correspondence with Thérèse punctuated by visits to and fro. So one thing led to another and they married in 1967.

Charlie took courses at a college (now called the Garmin School) in Phoenix, Arizona, graduating with an international-business degree in 1968.

He was hired by Texaco, and on the strength of his Spanish studies in graduate school was scheduled to go to Argentina, but to their surprise a change in plan by Texaco had the Barringers sent instead to West Africa. And so began the extensive African chapter of Charlie's career.

At first Charlie was in Marketing, with postings to Ivory Coast, Mali, Niger, Senegal, and Upper Volta (now Burkina Faso) and finally Zaire (now the Republic of Congo). In 1973 he was transferred to Texaco's Exploration Department and they were sent to Niger with their two very young sons. Texaco and Exxon were jointly involved in the search for oil in the Sahara, and, working in the office in the city of Niamey, Charlie was the intermediary between the Niger government and the two oil companies. During this period their daughter was born, Thérèse having travelled back to Brussels for the birth.

The Niger episode lasted until late 1978, when Exxon took over the joint operations and Charlie was left without a job but with severance pay and sufficient savings from their joint salaries (Thérèse having worked for various UN agencies in Africa) that allowed them to buy a house in the Ardennes that had been in her family, and to use that as a base while Charlie travelled around Europe looking for a job. By now he was searching out cameras — particularly Zeiss cameras — and lenses, and was apparently more successful at finding Zeiss stuff than at finding a job.

By the spring of 1979 the Barringers moved to the US, settled in Haddonfield, New Jersey, and Charlie started working for Langston, a company making machines for the corrugated-cardboard packaging industry. Appropriately enough, Langston named him their sales representative for all of Africa, East, West and South, a job that involved much travel (and more opportunities to look for Zeiss equipment). It lasted ten years, until the company had to give up their sales to Africa and Charlie was let go (right after selling a complete factory to a customer in Algeria).

Haddonfield is very near Philadelphia, Pennsylvania, and

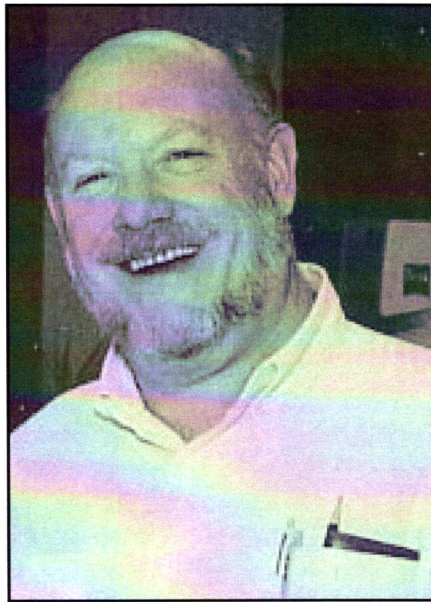


Photo: John W. Spicer

Charlie set up a small business running guided historical tours of the city — yes, he was by this time an expert on local history, too. But the attraction of Zeiss studies became too strong, and he sold that business a few years ago in order to devote full time to his beloved lenses and cameras. One piece of evidence of his dedication to their details was in his many, many postings to the Zeiss Ikon Collectors Group, an email list. Anyone posing a question on the ZICG could be assured of a rapid, com-

**Weep not for the life that is lost;
Rather, let us rejoice in the
life that was lived**

plete and accurate answer from him — sometimes within minutes.

In February 2009 he was diagnosed with esophageal cancer and given only to the end of the year to live. True to form, Charlie tried to become an expert on cancer, too, and you can read his notes on his treatment in his posts to a website called “Caring Bridge” which you can find on Google. His page on Caring Bridge is called CharlieBarringer (no wordspace). Read “My Story” first, then his Journal, which is inconveniently posted in reverse chronological order. He and his doctors worked hard, with the result that he got three more months than he originally expected (and knew

about two new grandchildren that he would otherwise have missed). He now lies at peace under a shade tree in the Quaker Burial Ground in Haddonfield.

Over the years Charlie amassed a huge and very enviable collection of cameras, lenses, and accessories. The family will follow his instructions regarding the disposition of the collection, which includes more than 2,600 items, not even counting literature and other miscellaneous material. Sorting, inventorying, and valuation is anticipated to take several months.

Charlie was also well known for his passion for collecting serial numbers and full descriptions of all kinds of Zeiss-related lenses. He invited ZICG users to send him their numbers, and he scoured auction lists and eBay postings for more numbers. The master database now includes data on 32,854 separate items, and there are other databases sorting the information in different ways.

Why the interest in collecting serial numbers? It is well known in Zeiss Historica Society circles that much of the history of the company is still hidden, particularly the period around the end of the Second World War from which few records have survived. Charlie believed that a study of the chronology of different lens designs would illuminate much of the details, and he referred to this process as “industrial archaeology.”

The databases are currently secure at the Haddonfield house, are properly backed up and are ready to continue their growth in other hands. The Zeiss Historica Society is currently attempting to identify the best way to continue this work, Charlie's last legacy to the field of Zeiss scholarship. Suggestions from the membership will be welcomed; write to Larry at president@zeisshistorica.org, or to me at editor@zeisshistorica.org or via the address inside the front cover. □

* * *

I acknowledge with thanks much help from Thérèse Barringer in the preparation of this appreciation.

The photographs on the cover of this issue and on pages 1 and 3 were supplied by the Barringer family.

From the ZICG list

As noted on the preceding pages, Charlie Barringer was an active member of the Zeiss Ikon Collectors Group, an email news-and-views list. Anyone with a comment or question can send it to the list and see responses almost immediately from other members. On 6 and 7 April 2010 there was only one topic, Charlie's death. Here is a selection of excerpts from those messages.

I was saddened to hear of Mr. Barringer's passing. His death provides us with the opportunity to reflect the importance of the knowledge that needs to be passed to our succeeding generations. Like the great men of history who take the time and interest in the niches of facts and information, the learned ones should be acknowledged for their contributions to the historical record of mankind.

Russel Yamashita

...I am sorry to hear this news...I saw generally a desire to welcome, encourage and engage with list members. He will be missed...I hope there is some way for his database to be shared with the other info-followers in this group.

Sean McSharry

I too, am saddened by Charlie's passing. I feel privileged to have been able to work with Charlie on a couple of small projects, and felt absolute glee when I received approval on some photographic matters.

I will miss the insights of one of our fine contemporary Zeiss experts.

Paul Poropat

...Sadly, we never met, but over our fifteen years' comradeship, we worked well together. He was generous and forgiving, even of grievous misdeeds.

I've lost another good friend.

Bill Lurie

I met Charlie twice, once in his Belgian house, and once at my place... a short visit that lasted far longer than scheduled. A man of wise passions.

The news of his death though previsible is a very sad time for me, and I suppose for everybody...and now who will read my "numbers"-gathering posts?

Stefan Baumgartner

I am deeply saddened with the news of Charlie's passing. I was very lucky to have met him when I was starting my collectors journey with Contax RF cameras. I delivered a Olympia Sonnar to him that was acquired in Hong Kong on that day and we spent the afternoon talking shop and how this version was coated and another that he had was not. Time went by very quickly that day and I was blown away by his vast collection. He was a great friend and mentor. May he rest in peace.

Wilson S. Cheng

Knowing Charlie far too short, his "guiding principles" regarding Zeiss Ikon will always be remembered. And he will be remembered here as a sensible, word-rich person who always found ways to encourage you, even in times of argument.

Although his personal knowledge is now gone, the value he left behind should be nursed well.

Hans De Groot

I am saddened by this news. My condolences to all those who knew him personally. I knew him only as one of the elder statesmen of this list, but was always impressed by the extent and depth of his knowledge, his willingness to share that knowledge, and the congenial (and collegial) manner in which he did so.

Chris Burck

This is very sad news. I was hoping to visit him and meet him for the first time this year on a trip to Philadelphia; he had even offered to show me his collection. It is sad to think that I will never have the honor of meeting him... ..

It is a tremendous loss to our group, and to all of us Zeiss Ikon users and enthusiasts around the globe.

He was always friendly and helpful.... His enthusiasm when I first got seriously into the Contarex system allowed me to make some wise decisions as to acquiring equipment, and developing indepth knowledge about all the bodies and lenses...

Eduardo Campos

I only met Charlie twice However over the last 20-plus years we have exchanged hundreds of emails and letters on the subject of Zeiss Ikon cameras. We both had a fascination in Zeiss numbers, Charlie with Carl Zeiss lens serial numbers and I with the pre-War Zeiss Ikon body serial numbers. Neither of us collected these numbers for numbers' sake and Charlie, with his trade-mark erudition, gave the more credible nomenclature of "industrial archaeology" to these endeavours. However Charlie was far more than numbers. His leadership at Zeiss Historica, in numerous senior positions (all voluntary and unpaid), which he continued far longer than could be reasonably expected, and the numerous articles he authored on a wide range of Zeiss Ikon and Carl Zeiss related matters, was a testament of his scholarship, wide ranging knowledge of things Zeiss and more importantly, his character.

I have been saddened by the news of Charlie's death far more than I expected... I am sure I benefited far more from his knowledge, which he freely shared, than he gained from what little I could offer in return. However the strength and warmth of his personality shone through and although the field of Zeiss scholarship has lost one of its giants, more importantly we have lost a fine man....

Simon Worsley

Allen Numano 1921–2010

Larry Gubas, Las Vegas, Nevada

I first met Allen Numano at Ken Hansen's photographic business in New York some time in the early 1980s. I was already a fervent Zeiss collector and Ken introduced him to me as the head of marketing and sales for Yashica, which at the time was the major seller of modern Carl Zeiss photo lenses and the cameras especially designed for those lenses. I was surprised when, the following weekend, I met him again at the Tri-State Camera Show in the New Jersey Meadowlands. It was there that I realized that he was a collector of Contax cameras as well as an active businessman. He told me that he had to teach Yashica and other sales personnel around the world the history of the Contax camera and the Carl Zeiss lenses. At his first such meeting in Chicago, he went to local camera stores to buy the early versions of the Contax as part of his sales demonstration.

I met him for the third time in Oberkochen, the home of Zeiss in Germany, on the occasion of the first International meeting of the Zeiss Historica Society in 1989. He remembered me and, during the social breaks in the meeting, he shared wonderful stories about his working life and how he acquired major portions of his collection as he went around the world teaching dealers how best to sell Yashica and Contax products. There were also stories of meetings with Zeiss senior management about how the new Contax and the family of accessories were discussed and developed. We met again when I scheduled several of our society meetings here in the US, and soon I had invited him to stay with me instead of a hotel. This began a series of joint visits to Photokina starting in the late 1990s where we would share a hotel room at that show. Whenever we visited these shows, it seemed that almost all of the dealers who numbered in the hundreds had worked with him and were very



Allen Numano in December 2001 at the ZHS Annual Meeting in Thornwood, New Jersey. (Photograph by Carl Schwartz)

happy to spend the better part of an hour reminiscing with him. He would carry with him little origami figures that he had made of deer, birds and, most interesting, his representations of various Zeiss cameras. Then, he would accompany me on my visits to the Zeiss-related museums and archives in Jena and Oberkochen.

Allen left Yashica soon after Kyocera bought the firm in 1983, because he felt that the firm did not understand the photographic business and he had already reached retirement age. Allen had lived in interesting times. He was born in Ceylon (now Sri Lanka) of Japanese parents who had a substantial department-store business with a Zeiss Ikon dealership. He attended Cambridge for his first year of university, but went to Japan during the next year with his parents to visit his grandparents. He was detained and impressed into military service due to the outbreak of the Second World War; at first he was sent

to China but then returned to Japan because of his language skills. His parents were held in Japan for the duration of the war and were badly treated; their business was seized and the stock dispersed. After the war, his language skills brought him into the service of the American occupying forces. All of these situations were immortalized into spell-binding stories and repeated many times. His love and knowledge of photography and languages had brought him into his dream job where he traveled the world advising photo dealers how to advance their businesses and brought him full circle many times to meet with these business men who came to consider him their friend and advisor.

Allen was 88 years old when he left behind his wife and two grown daughters and grandchildren. His personality and friendliness had won many friends and admirers and I will surely miss his visits and our travels together. □

Wolfram Umbach 1926–2010

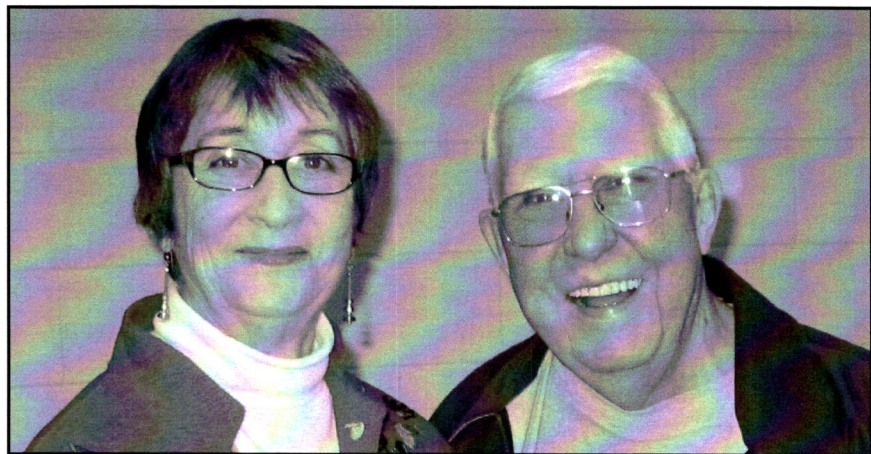
Warren R. Winter, Mount Kisco, New York

W.W. Umbach passed away this January after a short illness. Wolf was a longtime member of Zeiss Historica and a well known service manager in the photo industry.

For over 50 years, anyone and everyone who had a Voigtlander or Zeiss camera and needed service knew Wolf. For those who did not personally know him, Wolf was one of those unusually easy going and very unassuming people who understood service. He is survived by his wife Wally who also traveled the same road through Zeiss in a different capacity. In a recent interview, Wally pointed out some landmark dates that were important to Zeiss and the Umbachs.

In the early 1950's, the photo superstore Willoughby's started to import and market Voigtlander cameras directly from Germany. During the post-war period the reintroduction of products from Germany was a complicated affair due to the distribution laws here in the US for these products. Voigtlander, although now owned by Zeiss Stiftung, was an independent company and brokered its own deals for product distribution. Willoughby's was the largest photographic store of all time and a smart choice. A requirement was that the importer was required to provide service for the products they sold. In 1955 W.W. Umbach was hired from Germany to be the service person for the Voigtlander line.

By 1959, Voigtlander had grown in sales sufficiently to change its distribution methods and set up Voigtlander Service Corporation, with Wolfram Umbach as the service manager at an all-new service center at 381 Park Avenue South in Manhattan. It is no coincidence that this location was chosen. Many of the photographic distributors (including Leitz) were located up and down this avenue from 34th Street to Union Square. Voigtlander announced the new office, devoting a whole page in the company newsletter, *The Post*. Wally joined Wolf at



Wally and Wolf Umbach in December 2008. (Photo supplied by Wally Umbach)

Voigtlander Service as the bookkeeper. But within a short two to three years the Zeiss organization would be hemorrhaging money in the photographic market place due to the growth of the Japanese camera industry sudden dominance.

In 1966, the consolidation of Zeiss Ikon and Voigtlander (ZIV) was under way. Many of the amateur cameras were rationalized between the two entities. Frequently, Voigtlander models won out over Zeiss Ikon designs. Umbach again rose to the occasion and leased larger space on Park Avenue South, and consolidated the Zeiss Ikon service department into the Voigtlander facility. Wally continued to keep the books. Wolf always said that Voigtlander designs were much more reliable. So, with a consolidated and frequently unhappy staff of Zeiss people working for him, Umbach managed the service organization for the ZIV organization.

By early 1972, ZIV had been ordered to shut its doors. The somewhat viable Voigtlander line of products was sold to Rollei. The distribution of the remainder of products were moved to third-party marketing (here in the US, it went to HP Marketing in Fairfield, NJ). Worldwide, some lines persisted past 1972. Slide projectors and some other sundry items continued on with limited worldwide distribution. Carl Zeiss Inc., the US par-

ent of the service business, sold off the remaining parts inventories to the Umbachs and Z-V Service was formed and moved into a warehouse location at 333 Merrick Road in Valley Stream, near the Umbachs' home.

The 333 location, for those who ventured out to visit Wolf, was virtually impossible to find. In the beginning of independent work, Z-V depended on legacy Zeiss warranty work, which included a vast amount of mail-order business. Even as an independent service center, Z-V continued the Zeiss image and would always try and help customers with instruction manuals and the like. As a personal note, I met Wolf for the first time in 1972, and I was fascinated with the enormous parts file cabinets that seemed to go on forever. By the 1980's the volume of service had dropped sufficiently that Wally and Wolf moved the business to a retail location on Merrick Road, nearby. Wolf lamented to me years later how hard it was to dump trays upon trays of camera parts in the trash. This was very sad, indeed.

The formal retirement of Wolf Umbach occurred in 1989. That year, he and Wally packed up and moved to North Carolina. But once a camera repairman, always a camera repairman. Wolf stayed busy servicing cameras. He will be missed. □

The development of the Ikonta and Super Ikonta, Part 2

Bernd K. Otto, Frankfurt, Germany

After almost completely ceasing during World War II, manufacture of these popular cameras resumed in East and West Germany, and eventually in Russia

After the war, in 1945, the allied powers divided Germany into four zones, three western and one eastern, with the result that there were two separate lines of development for the Ikonta and Ercona cameras. Just as with the Carl Zeiss Jena Contax/Kiev, the Ikonta/Super Ikonta camera type was also produced in the KMZ camera works in Krasnogorsk (USSR) between 1946 and 1960. After the end of the war, the Zeiss Ikon AG Dresden was dispossessed and changed into a *volkseigener Betrieb* (VEB), a “company owned by the people,” and the company seat of the corporation was moved from Dresden to Stuttgart. The first company report, with the first financial balance sheet in Deutsche Mark (DM), covers the unusual time frame from 21 June 1948 until September of 1949, which means that it was stretched to cover 15 months, in order to be able to start off with the month of October, just as was done in 1926, the year the company was founded.

The well-known dealers’ magazine *Brücke* was first published in the form of a “makeshift bridge” with two issues in March and July 1949, before it became possible to fully inform the dealers again in the traditional way, starting with the presentation of the new Contax in the beginning of 1950. Thirty-two more issues followed through 1959. The first post-war product flyer CW 4810, titled

Auf neuer Fahrt, “On the Road Again,” was published in the western sectors and dates from July 1948. The East had already started in February of the same year with brochure D03 and the title *3×3 bewährte Markenkameras – unser Programm 1948* (“3×3 well established quality cameras – our program for 1948”). Although there is very little printed evidence, the question of whether there were cameras produced and/or sold between June 1945 and February or June 1948 respectively can be answered without any doubt. In the February 1948 issue of the magazine *Foto-Spiegel*, Dr W. Heering informs us about the production of Ikontas in the 24×36 mm, 6×6 cm, 6×9 cm and the Super Ikonta 4.5×6 cm formats in the Stuttgart plant (see figure 1). The first users’ manuals for these Ikontas date from a whole year earlier, December 1946.

A new start in East Germany

In *PhotoDeal* 2001, no. 3, I described how the construction of the Carl Zeiss Jena Contax, anticipating the building of the later Kiev camera, was the result of the initiative or pressure from the Russian occupying power. In Stuttgart, the Americans were the ones to predominantly express their interest in the Ikontas, Super Ikontas and the Ikoflexes, which were built in Berlin. In the camera

stronghold Dresden, however, the Russian military forces also showed interest in the Ikonta. Production was resumed there by the end of May 1945 in spite of severe damage to the factories. Then, after the factories had been taken

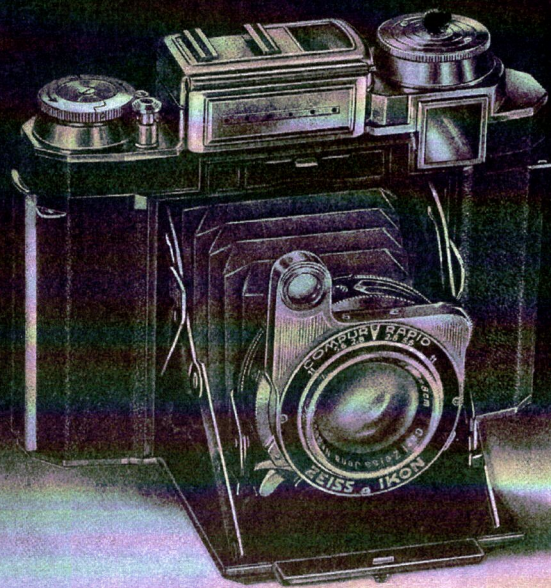
This article was first published in the IV/2004 issue of *PhotoDeal*, in German. Leo Uebelacker made the English-language translation from which this version was prepared, and it appears here by permission of the author and the PhotoDeal publisher.

Part I of this two-part article appeared in the Fall 2009 issue of *Zeiss Historica*.

apart and the contents shipped away, in November 1945 the first order for the production of 6×9 Ikontas and their delivery to Russia was given as a part of war reparation measures. The plans were for 600,000 cameras. Zeiss Ikon managers had actually decided to keep the Ikonta assembly in Stuttgart, but the separation of Germany into its four zones, west and east, had been completed and it was necessary to create a production line for the Ikontas in Dresden. In September 1946 the tools to make the Ikonta 6×9 were about 80% complete, and production could soon be started.

On 1 July 1948, the Zeiss Ikon AG was turned into a nationally owned com-

**ZEISS
IKON**



SUPER IKONTA II 6x6 mit eingebautem Mess-
Sucher und fotoelektri-
schem Belichtungsmesser. Die Ikonta- und Super Ikonta-Modelle werden wieder in
den gebräuchlichen Formaten 4,5x6, 6x6 und 6x9 cm produziert. Einige Modelle
davon sind vorerst noch ausschließlich für den Export bestimmt. Ein besonders
glücklicher Wurf ist das jüngste Mitglied
der Ikonta Familie, die Kleinbildkamera **IKONTA 24x36**
ZEISS IKON AG · STUTTGART

The new Zeiss Ikon Super Ikonta 6x6 from Stuttgart as advertised in the first issue of *Fotomagazin* (April 1949). The text reads: "Super Ikonta 6x6 with built-in combined view- and rangefinder and photoelectric exposure meter. The Ikonta and Super Ikonta models are again produced in the usual formats, 4.5x6, 6x6, and 6x9 cm. Some models are currently for export only. Of particular interest is the newest member of the family, the Ikonta 24x36 mm." Figure 1

pany and the company seat of the corporation was, as mentioned above, moved to Stuttgart. That first brochure from February 1948 titled *3x3 bewährte Markenkameras – unser Programm 1948* was published by the *Volkseigene Betriebe Sachsens J V Feinmechanik und Optik* ("People's Owned Companies in Saxonia J V Precision Engineering and Optics") and it shows for the first time that the Ikonta was now called Ercona.

I do not know why the designers in Dresden chose the name of Ercona. It could not have been the start of the fight between East and West over the use of the product names protected for Zeiss Ikon, since the flyer for the 1948 products not

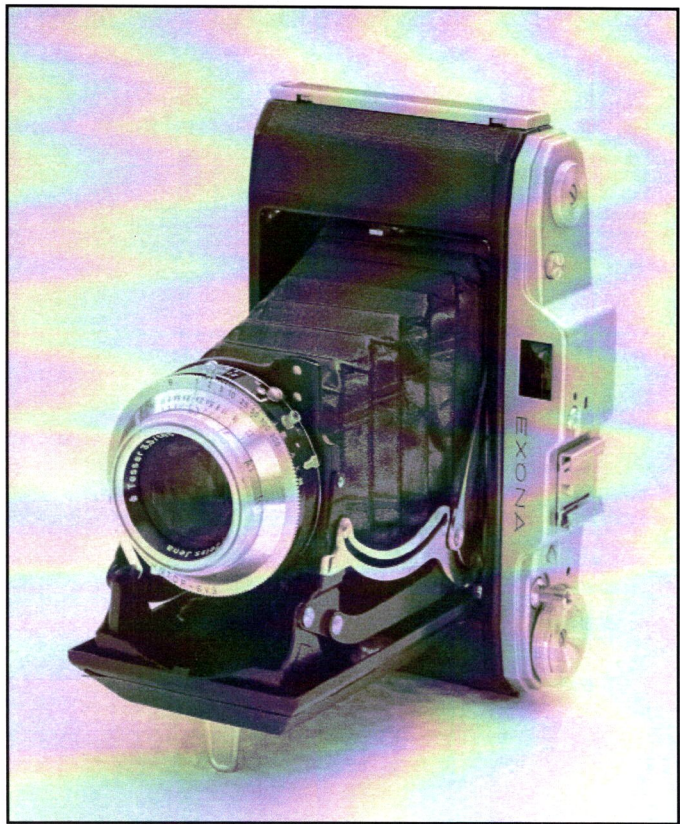
only shows the Ercona 6x9 (figure 2a) but also a new version of the pocket Tenax 24x24 from 1939. The mechanical design very closely resembles the pre-war Ikonta 521/2, and you can hardly call it a new model, in spite of the name change. Also the f/4.5 11 cm Novar lens reminds us of lenses from before the war. The simple Automat shutter was new, but it resembles the Derval shutter.

The next brochure, C2, from August 1948 already promises the well known Tessar lens for a later but not clearly mentioned date, but the Ercona with the f/3.5 10.5 cm Tessar still does not appear in camera brochure L 101 of October 1950. However, three combinations are

now listed there; under catalogue number 126/20 with the f/4.5 11 cm Novar (now coated) and the Junior shutter, under catalogue number 126/22 with the Prontor-S-shutter up to 1/250 s and under number 126/21 with the Compur shutter also up to 1/250 s. Those last two shutter variations came from the Western Zone, which shows that at this time there still was some West-East trading going on. In brochure L 101, the designers of this flyer even illustrate an Ercona or Ikonta with Compur Rapid shutter (1/400 s), which, however, is not listed in the brochure itself. The depicted camera is most probably a pre-war Ikonta 521/2. Two years later, the fight over the rights for product names and the



The Ercona I 6×9, an Ikonta-type camera that first appeared under this name in a 1948 brochure.



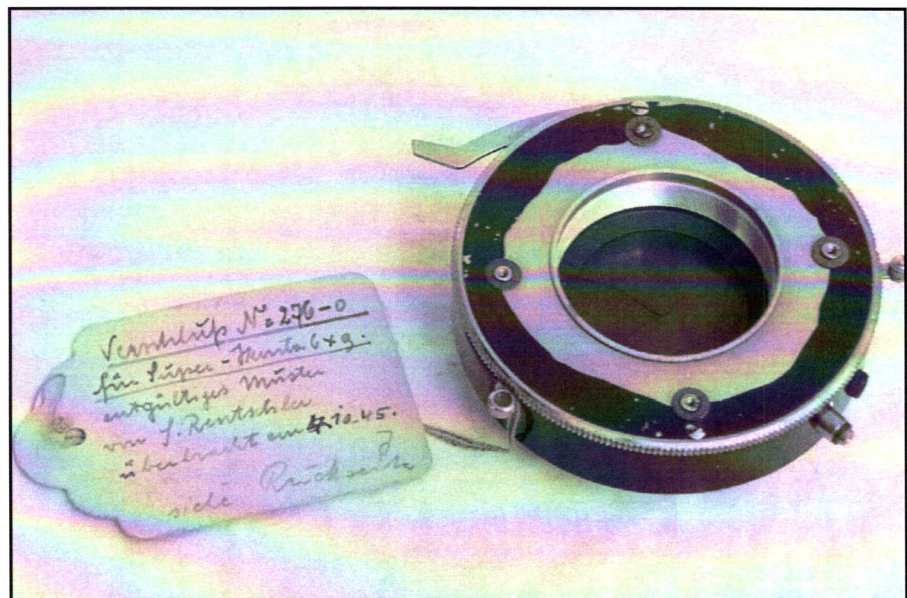
The Exona, an export version of the Ercona II but differing mostly in the design of the viewfinder.

limitations of the “interzonal” trading were the reasons for the name change from Novar to Novonar. By this time you could also use shutters that had been produced in the GDR. You could, if you had good connections, order the Ercona with an f/4.5 110 mm Novonar and a Junior or Tempor-0 shutter, or with an f/3.5 105 mm Tessar and Tempor shutter. The well known pocket Tenax had by now, with slight modifications, become the Taxona 24×24. The old Zeiss Ikon logo as a leather imprint beneath the carrying handle disappeared by mid 1953, although the camera was still officially built under the name of VEB Zeiss Ikon Dresden.

The brochure with the title *Reiche Auswahl* (“Wide Selection”) from September 1956 then offered four Erconas with f/4.5 110 mm lenses and the shutter combinations Automat, Priomat, Junior and Tempor, and also the f/3.5 105 mm Tessar version with the Tempor. These cameras were also meant to be exported to the Federal Republic of Germany, with prices rang-

ing from 99 to 152 DM. The last Ikonta 521/2 6×9 with the f/3.5 Tessar and Compur Rapid shutter was offered in Western Germany in March 1952 for

260 DM. By 1952 in Stuttgart the Ikonta with a folding viewfinder was replaced by a modernized Ikonta with combined finders, which had been produced at the



A shutter for the early Super Ikonta. This sample piece, with its label still attached, is flash synchronized and it shows that work on the new camera was already underway as early as October 1945.

same time. In the GDR the Ercona was also being worked over. The new Ercona II was presented in September 1956; it did not have combined finders but instead resembled the Ikonta II (523/2), which had been offered by Zeiss Ikon Stuttgart in 1952 and 1953. The dual-format design, which had already been available before the war, was available with the Ercona from 1952 on. The Ercona II was only made in the double-format design, and the customer could choose between the 6×9 or the 6×6 formats. Before the war the alternative format to the 6×9 had been the 4.5×6. For the Western German market, the Erconas were delivered with the lenses called Original Jena N f/4.5 110 mm or Original Jena T f/3.5 105 mm. Because of the fight over the naming rights, Novar was shortened to "N" and Tessar to "T." As a result of countless court trials and several cases lost by the GDR, the name of the Dresden company was changed from VEB Zeiss Ikon Dresden to VEB Kinowerke Dresden on 17 March 1958. I do not know exactly when the export version of the Ercona II was first built under the name of Exona. Interestingly, with this folding camera (figure 2b), which was also equipped with the dual-format option, its f/3.5 105 mm Carl Zeiss Jena Tessar was not named Original Jena T. It was mounted in a Western German Prontor-SVS from the Gauthier company. A production time frame from 1955 to 1957 is very likely. The very rare and exotic export camera called Excona, still built under the name of VEB Zeiss Ikon Dresden, thus must be considered to be an Ikonta variation. As a final remark it may be said that with the Eastern German production line of the Ercona/Ikonta no format other than 6×9 and 6×6 was ever considered.

A new beginning in Stuttgart

It is well known that the Stuttgart Contessa works, where the Ikonta/Super Ikontas were produced, were not damaged during the war. In addition, some previously assembled cameras, plus parts, had been moved to other locations as a precaution. The currency reform of 20 June 1948 brought us the new



Two very early Ikonta cameras. On the left, the Ikonta 521/2, built in 1948, with a synchronized Klio shutter. On the right is the "luxury edition," with an f/3.5 Tessar that admits to its real 106 mm focal length rather than the usual 105 mm. Figure 4

Deutsche Mark. Until then, East and West had had the same currency, but now there was a split in DM West and DM East. For ten old Reichsmark (RM) you received one Deutsche Mark (DM). During the time of allied occupancy between 1945 and 1948 there had been a predominance of "hard exchange currency," such as potatoes, butter, flour, chocolate and cigarettes. Later the US dollar was the price setter besides the old Reichsmark.

A sample of a central shutter exists and provides evidence for early work on a new Super Ikonta from that period (see figure 3). Luckily the small cardboard label is still attached, identifying the piece as a final sample for the shutter of the Super Ikonta 6×9. It is dated 4 October 1945 and tells us that the cover plate was supposed to be painted completely black. This shutter sample already has the synchronized connection setting for what was then the brand-new flash technology. We learn that there was activity in the Western Zone in the three years before the new corporation was founded. However, the sale of new cameras to the German population did not start until mid 1949. Until then the allied occupational powers had declared cameras to be luxury articles and had only

allowed them to be exported, with no "inter-German" trading. In fact the majority of the German population had their minds set on maintaining basic life support. The occupational powers, who had thought highly of German cameras before the war, could now lay their hands on them rather quickly in the first years after the war.

We know that Ikontas and Super Ikontas from pre-war production were being traded for goods instead of being sold for money in the middle of 1945. Soon, however, the assembly of new cameras was being discussed in Stuttgart. Consideration was given to the engraving on the cameras, the choice of lenses and also the new shutters with flash synchronization. The transitional models from pre-war production, which were sold after the war, can be identified by a five-pointed star or asterisk following the serial number. The lens engraving that before the war had quoted the focal length in centimeters, was soon changed to millimeters.

Luckily my personal archive holds the handwritten book that contains almost the complete notes about the Stuttgart post-war camera production. The earliest entries regarding cameras that were built with pre-war parts were



The miniature Ikonta 24x36, which began construction immediately after the war. Note that this inexpensive Novar-lensed model had no accessory shoe. Figure 5

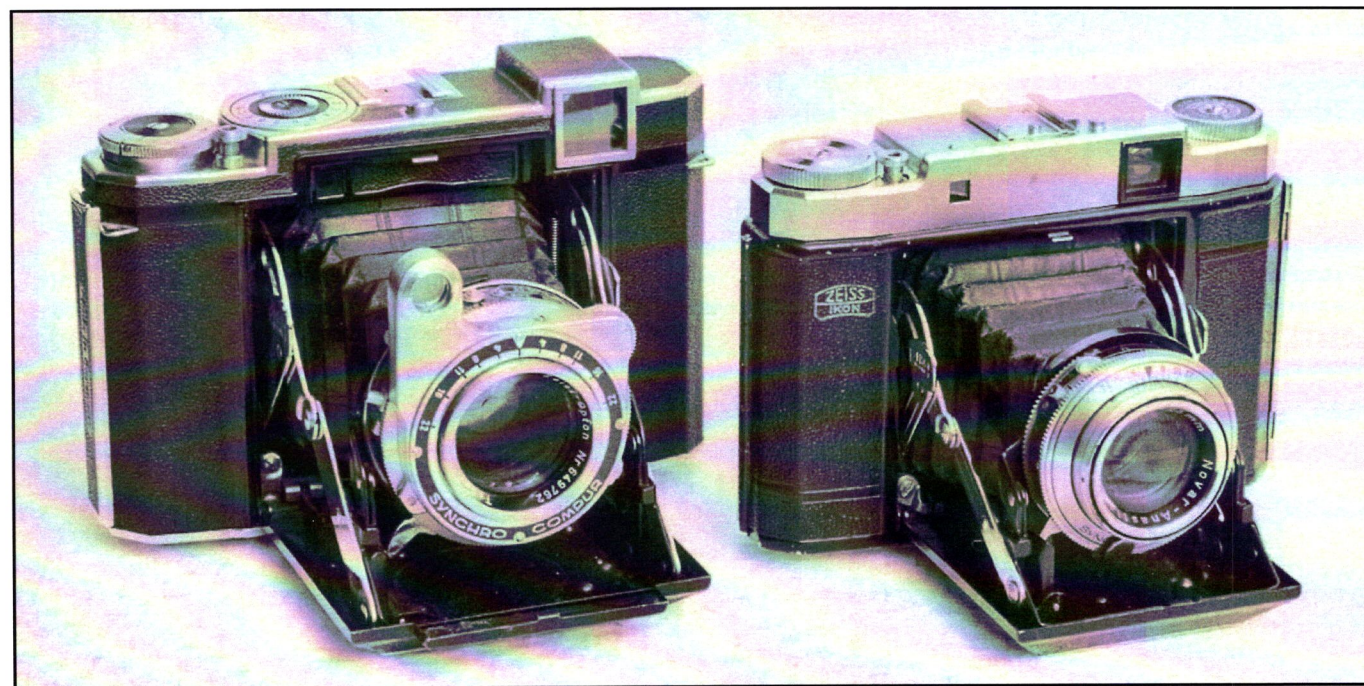
made about the assembly of 3,500 Ikontas 521/2 6x9 (figure 4), which were assembled in the two months between July and September 1948 (L 81501 – 85000*). They were followed by 5,000 Ikontas 521/2 6x9 (M 95001 –

100000*), which were produced between August 1948 and May 1949. Another 2,000 Super Ikontas 531/2 6x9 were built by Zeiss Ikon between September 1948 and March 1950 (G85092 – 87000*) and another 900 (M

54101 – 55000*) between November 1948 and May 1950. Furthermore, 16,000 Super Ikontas 532/16 6x6 (H 1 – 16000*) were built between July 1948 and March 1949 with the help of those pre-war parts that were still available. Unfortunately, the earlier cameras that were sold during the occupation, from 1945 to 1948, were not registered. For example, 4.5x6 Ikontas with f/6.3 7.5 cm Novar lenses and distance scales marked in feet were only exported and do not show up in any lists. Also, I have not so far been able to find reference to a Super Ikonta 531/2 with an uncoated Zeiss Opton f/3.5 105 mm lens and a Compur shutter up to 1/250 s in any printed publication. Usually Zeiss Ikon delivered all Super Ikontas with the Compur Rapid shutter with a speed of 1/400 s.

Ikonta in the 24x36 mm format

The new beginning in Stuttgart also created a new Ikonta format. Right after the end of the war construction of the Ikonta 24x36 (see figure 5) started; by December 1946 the first user's manual was printed. This handsome and quickly usable miniature camera was meant to



The old Super Ikonta 6x6 532/16, on the left. Built before 1945, it has die-cast construction. By contrast, the newer Super Ikonta III on the right, from 1953 has a cheaper sheet-metal top deck. Figure 6

conquer every photographer's heart. It was delivered with either a f/4.5, 3.5 cm Novar lens in a Klio 00 shutter, or, a little later, with the Schneider Xenar f/2.8 lens in a Compur OOR because the newly built Zeiss Opton factory in Oberkochen could not at this time deliver 45 mm Tessar lenses. That is why Zeiss Ikon had to rely on the delivery of Xenars from the Bad Kreuznach-based company Jos. Schneider. The lens and shutter mount for the Ikonta 24×36 was supported by a system of folding struts, similar to those on the pre-war Super Nettel cameras. The front lid did not serve as a drop bed but rather as a lens cap. Since the tripod bush had been equipped with a dummy screw for optical reasons, some customers and even dealers were not able to screw the camera to the tripod. Therefore the rule is: "Reading your user's manual enriches a photographer's life," since with the Ikonta 24×36 the tripod connection was not only filled with a screw but also had been moved from its usual base-plate location to the top of the camera! (What a strange idea!)

At first the Ikonta 24×36 mm was only given a viewfinder shoe if equipped with the Xenar. The Novar edition sported the Zeiss Ikon emblem on this part. The price for the first version in 1949 was set at DM 152 for the Novar and DM 224 for the Xenar model respectively. Compare this with the DM 580 that camera owners who had managed to bring their Contaxes through the war had to pay for a coated Sonnar f/1.5 5 cm that was offered by Zeiss Ikon in small numbers. This was a very high price compared to the then usual average income.

The choices that were presented in publication CW 4801 under the title "Auf neuer Fahrt" (On the Road Again), consisted of three 4.5×6 cm Ikontas, three 6 ×6 Ikontas, and two Ikontas in the 6×9 format. Furthermore, there were two Super Ikontas, one in 4.5×6 format and the other a 6×9. The 4.5×6 Super Ikonta (531) was at first only delivered by Zeiss Ikon with the uncoated f/3.5 7.5 cm Xenars from Schneider, Bad Kreuznach. The Tessar version followed later, at the beginning of 1950. You

Das Bild der Prinzessin

sah Prinz Achmed – so erzählt die Königin Scheherazade in einem Märchen der Tausendundeinigen Nacht – in dem Zauberfernrohr aus Schiras im fremden Persien. Das wundersamste Instrument auf der Erde glaubte er gefunden zu haben: über Raum und Zeit hinweg fing es für ihn die ganze Welt ein. Wir brauchen nicht wie im Märchen die Magie, um die schönsten Erinnerungen und die Bilder unserer Lieben stets bei uns zu haben. Mit einem kleinen Zauberapparat, einer Zeiss Ikon-Camera, fangen wir unsere Welt für alle Zeit ein. Nicht nur ein Märchenprinz, jeder hat die Möglichkeit dazu: Zeiss Ikon baut Cameras für jeden Geldbeutel. In mittlerer Preislage ist die Mess-Ikonta besonders schön: Mit einem eingebauten Zauberfernrohr wird die Entfernung exakt gemessen, so daß Sie immer schnell schnapsschießen können und die Bilder so werden, wie es Ihr innerster Wunsch ist. Verlangen Sie von uns Prospekt 101 M. Ihr Photohändler zeigt Ihnen gern die Mess-Ikonta der

Z E I S S I K O N A. G. S T U T T G A R T

Die Mess-Ikonta gibt es in zwei Modellen: für das Bildformat 6×6 und 6×9.

Stets scharfe Photos durch eingebauten Entfernungsmesser mit großer Meßbasis. Sicheres Beurteilen des Motivs durch großen Fernrohrsucher mit besonders hellem Bild.

Vergütete, farbkorrigierte Objektivs bis zum Tessar f/3,5

Alle Einstellungen von oben mit einem Blick zu übersehen

Schärfentiefteskala am Objektiv zeigt dir bei jeder Einstellung scharf erfaßten Raum an

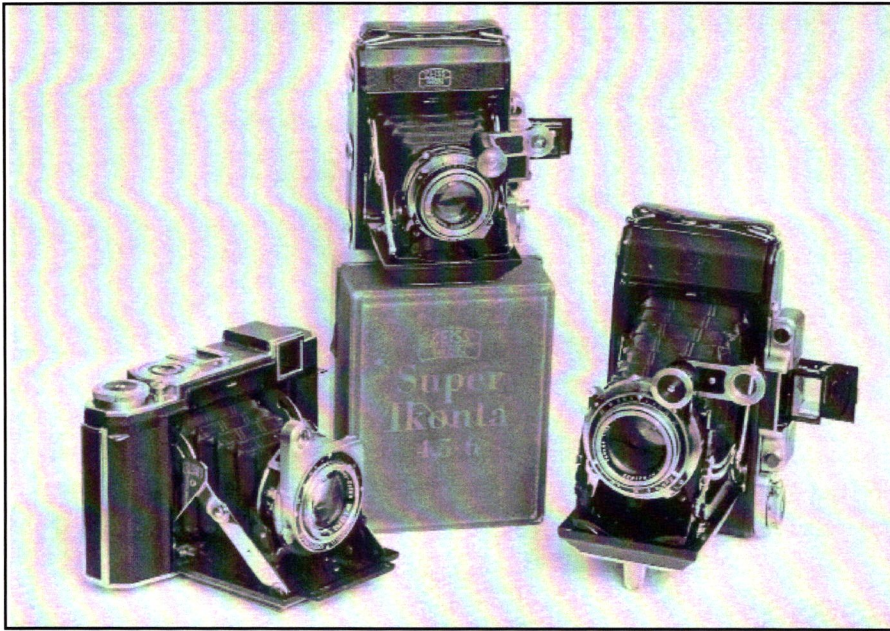
Filmerkennungslinse läßt die Art des eingeleigten Films erkennen

An advertisement from Zeiss Ikon presenting the new 6×6 Mess Ikonta with its combined view- and rangefinders. The text refers to the story of Prince Ahmed in Schererezhade's "Thousand and One Nights." He had a magic telescope that could capture the whole world for him; Zeiss Ikon says that its cameras could do the same thing, but at a price that everybody can afford. In the medium price range the rangefinder is a "magic telescope" that measures distance exactly. Two formats are available, 6×6 and 6×9 cm. The detailed pictures on the right illustrate the Tessar f/3.5, the clear presentation of all settings at a glance, the depth-of-focus scale, and the film-identification dial to show what film is in the camera. Figure 7

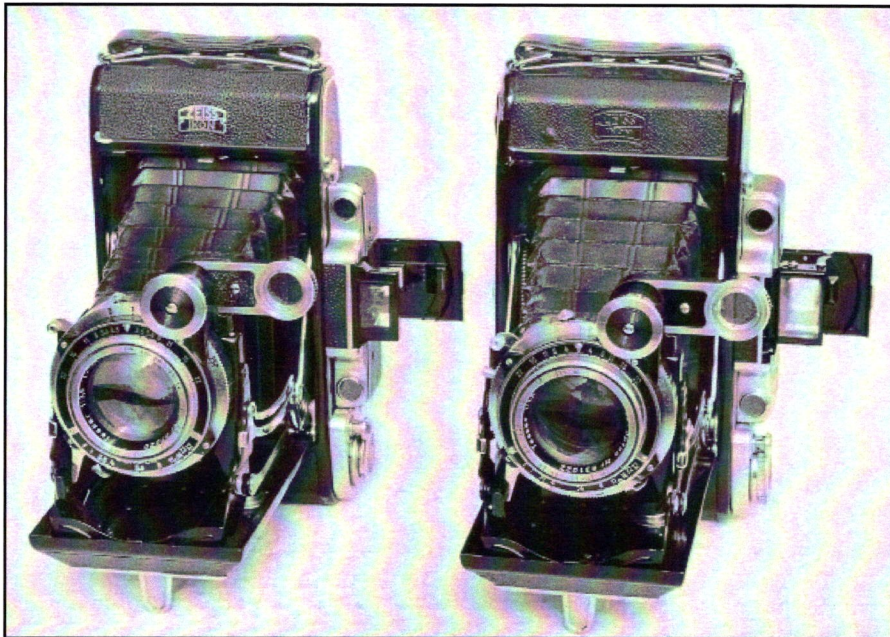
could also order the two 6×6 models I (532/16) and II (533/16), and the offer was completed by two Ikoflexes from the Berlin production. As mentioned earlier, German photo dealer shops were not supplied until the middle of 1949. By the end of 1949, the Ikonta 6×9 offer

was extended with the Novar f/3.5 105 mm. The first uncoated Tessars from the new Zeiss Opton factory were engraved with the real focal length of 106 mm rather than the then customary 105 mm.

From July 1949 onwards, the shutter maker Gauthier used the new name



All three of the Super Ikonta formats that were produced after the war. You need a good deal of "collector's luck" to find the sturdy cardboard box with its velvet finish to go with the appropriate camera — here the 4.5×6 cm model. Figure 8



Two Super Ikontas 531-2. The early model (1948) on the left has a Compur OS shutter (which was never listed) and an uncoated Opton Tessar with a low serial number. The one on the right has a Synchro-Compur shutter. Figure 9

Pronto for its shutters —which until then had been called Klio. The new Pronto shutters were equipped with a synchronized contact for electronic flash (1/25 s). However, since the shutters were not sealed, often the flash would not fire. The problem was then solved with O-rings.

In March 1951 Zeiss Ikon offered

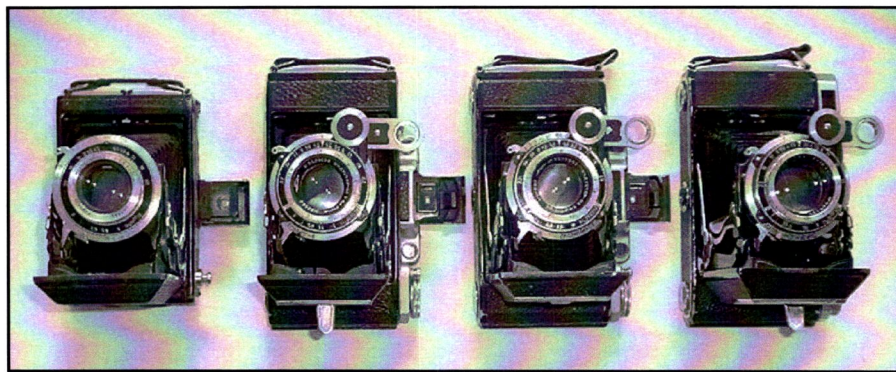
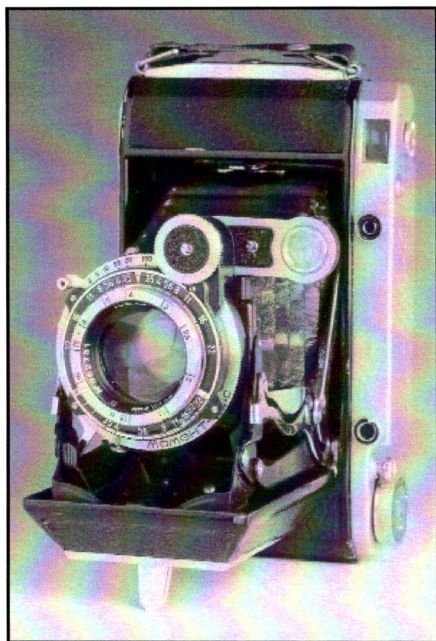
photographers a new camera with a top-mounted rangefinder at a rather low price. These new Ikontas with combined view and range finder 6×6 (524/16) and 6×9 (524/2) however, unlike the Super Ikonta, did not have rangefinder coupling. The user had to manually transfer the distance read from the rangefinder onto the focusing scale of the lens. The

July 1951 issue of *Brücke* (#7/8) that was intended for foreign readers even offered the Ikonta with combined finders as Ikonta III. The traditional Ikonta was also changed, the old folding viewfinder being replaced with a telescopic viewer (figures 7 and 8). According to a statement in issue #9 of the *Brücke* from August 1951, the new Ikonta II was supposed to replace the old models in the fall of that year. However, delivery was postponed until the beginning of 1952.

After Zeiss Ikon presented a miniature-sized Ikonta with combined view- and rangefinders under the name of Contina (524/24) at the Photokina exhibition in spring 1952, the management of Zeiss Ikon decided in May 1953 to rename the miniature camera that until then had been called Ikonta 522/24 to Contina I (522/24). The original rangefinder Contina now stepped up to become the Contina II. The name of Ikonta from now on was supposed to be reserved for roll-film cameras only. Zeiss Ikon combined the group of miniature cameras in the families of Contina, Contessa and Contax.

The first 6×6 533/16 Super Ikontas mainly came from parts of pre-war production. Thus, until 1949 the exposure meter had but a single range, the way it had been developed in 1939. Then the drawing office initiated an improvement; the exposure-meter cover received six small holes and became a double-range device! By the beginning of 1952 the holes disappeared again and they went back to one range only. The first series were equipped with 8 cm f/2.8 Tessars that still originated from the C.Z. Jena production.

A new model with the name Super Ikonta III was offered by the end of 1953. Zeiss Ikon gave up what had been the usual maximum aperture for Tessars, f/2.8, and equipped the new model with 75 mm f/3.5 Novars and Tessars. The fully synchronized camera had a film-transport system that was completely independent from the usual red window. After the exposure of the film and after the back of the camera was opened, the counter jumped back to the zero position. The Super Ikonta III also had a sig-



Above: Four of the five Moskva models, missing only the Moskva 1. It is clear to see the relationship between these cameras and the Ikontas and Super Ikontas. Figure 10

Left: The top-ranked Moskva 5 with its new combined view- and rangefinder symbolizes the elegant design of the 1950s. Many of the 216,000 that were built could still be in use today in the former Soviet Union countries. Figure 11

nal mechanism that allowed you to find out if there even was a film in the camera. The dealers did not welcome the new camera very warmly. That's why in June of the same year the advertisement section had to explain to the dealers in three pages of text under the title "*Super Ikonta – aber für wen?*" (Super Ikonta – but for whom?) how the camera could be offered to the customers, male or even female. At the 1956 Photokina, Zeiss Ikon showed the final model, the Super Ikonta IV, which step by step replaced the Super Ikonta II 533/16. When all the Ikontas had disappeared by 1955, and the Super Ikonta IV had appeared for the last time in a 1959 price list, the chapter for the Ikontas and Super Ikontas was finally closed, after 31 years, in 1960. Zeiss Ikon still had the Ikoflex Ic available for one more year and then generally said goodbye to all roll-film cameras. Nevertheless, those 6×9 Super Ikontas still command good prices among collectors (figures 8 and 9).

The Russian Ikonta

The year 1960 also saw the end of another camera that had begun in 1946. In my earlier *PhotoDeal* article on the Carl Zeiss Jena Contax I reported on the subsequent production of the Russian Kiev. As is well known, it was not only the production lines that were developed in

Germany and then sent to the East; German engineers and specialized craftsmen from the old Zeiss Ikon AG were also forced by the Soviet Allies to move to the East and work there in order to establish a camera industry.

Under the guidance of these engineers, and with the initial use of original tools and parts, in 1946 a copy of an Ikonta, called Moskva-1, was constructed. At first even the old Compur shutter of the Ikonta 521/2 was used. The well known Novar lens was replaced by the 110 mm f/4.5 Industar-23, and from 1946 to 1949 about 31,000 cameras were produced.

By 1947 the production of an immensely larger number of a copy of the well known pre-war Super Ikonta 6×9 (530/2) began. Almost 200,000 cameras were produced until 1956 under the name of Moskva-2. These copies also were initially equipped with a Compur shutter; later they received a Moment-1 shutter. The optical equipment was identical to that of the Moskva-1.

Between 1950 and 1951 the designers attempted a new version of the Moskva-1. This Moskva-3 with its 11,000 specimens is one of the rarest copies of the Ikonta. The new camera body was boxlike and somewhat resembled the Contax I. It was now not meant to work with the usual 6×9 cm roll film

but with 6.5×9 plates and sheet film. The front components and the sprung folding mechanism still stemmed from the Moskva-1. The same Industar-23 lens was also used, but was now coated and mounted in a Moment-3 shutter.

About 62,000 cameras representing another copy of the Super Ikonta, the Moskva-4, were delivered mainly to Russian customers between 1956 and 1958. The coated Industar-23 lens was kept but now placed in a new, synchronized Moment-23S shutter. This copy again was based on the 6×9 Super Ikonta model. In addition, just as with the Ercona, a two-format mask to provide the 6×6 reduced format could be inserted.

Four of these Moskva models, 2, 3, 4, and 5, are shown in figure 10.

The final stage of the Russian Ikonta/Super Ikonta copies was reached with the Moskva-5 (figure 11), of which more than 216 000 examples were built from 1956 until 1960. This model, based on the Moskva-4, was equipped with an enclosed viewfinder assembly. The shutter was a Moment-24S and the new Industar-24 lens was redesigned to give an aperture of f/3.5 and a new focal length of 105 mm. The separate windows for the view- and rangefinders were very close together. □

Tables listing details on all these models appear on the next two pages.

Details on all Ikonta, Super Ikonta, Ercona and Moskva cameras offered between 1945 and 1960.

Columns show the Bestellnummer, format, lens, shutter, price in Deutschmark and dates when offered for sale.

VEB ZEISS IKON DRESDEN

Ercona		6x9 (from 2.1952 6x9/6x6) 02.1948-06.1956			
	6x9	Novar	4,5/ 11 cm Automat	?	2.48
	6x9	Novar	4,5/ 11 cm Compur	?	8.48
126/20	6x9	Novar	4,5/ 11 cm Junior	?	10.50
126/21	6x9	Novar	4,5/ 11 cm Compur	?	10.50
126/22	6x9	Novar	4,5/ 11 cm Prontor-S II	?	10.50
	6x9	Novonar	4,5/110 mm Junior	?	10.53
	6x9	Novonar	4,5/110 mm Tempor-0	?	10.53
	6x9	Tessar	3,5/105 mm Tempor	?	10.53
	6x9	Novonar	4,5/110 mm Automat	97,-	6.56
	6x9	Novonar	4,5/110 mm Priomat	99,-	6.56
	6x9	Novonar	4,5/110 mm Junior	?	6.56
	6x9	Novonar	4,5/110 mm Tempor	124,-	6.56
	6x9	Novonar	4,5/110 mm Prontor-S	?	?
	6x9	Tessar	3,5/105 mm Tempor	152,-	6.56
Ercona II		6x9 (with 6x6 mask) 09.1956-03.1958			
	6x9	Novonar	4,5/110 mm Priomat	127,-	9.56/57
	6x9	Novonar	4,5/110 mm Junior	?	9.56
	6x9	Novonar	4,5/110 mm Tempor	154,-	9.56/57
	6x9	Tessar	3,5/105 mm Tempor	182,-	9.56/57
	6x9	Tessar	3,5/105 mm Prontor	190,-	9.56/57
Exona		6x9 (with 6x6 mask) 1955-1957			
12/2034	6x9	Tessar	3,5/105 mm Prontor-SVS	?	.56
12/2034	6x9	Tessar	3,5/105 mm Tempor	?	.56

KMZ Krasnogorsk Mechanik Werke, Krasnogorsk, UdSSR

Moskva-1	6x9	Industar-23	4,5/110mm Compur	1945-1950
Moskva-2	6x9	Industar-23	4,5/110mm Compur	1947
	6x9	Industar-23	4,5/110mm Moment-1	1947-1956
Moskva-3	6,5x9	Industar-23	4,5/110mm Moment-5	1950-1951
Moskva-4	6x9/6x6	Industar-23	4,5/110mm Moment-23S	1956-1958
Moskva-5	6x9/6x6	Industar-24	3,5/105mm Moment-24S	1959-1960

ZEISS IKON AG, Stuttgart

Ikonta		24x36		522/24		12.1946-06.1953 (then Contina I 522/24)	
522/24	Ik	24x36	Novar	4,5/ 45 mm	Klio 00	} Export versions, partly uncoated, not synchronized	
522/24	Ips	24x36	Novar	4,5/ 45 mm	Prontor-S		
522/24	Fc	24x36	Novar	3,5/ 45 mm	Compur	Export version, 480 examples	
522/24	Fk	24x36	Novar	3,5/ 45 mm	Klio 00	152,-	2.49
522/24	Fps	24x36	Novar	3,5/ 45 mm	Prontor-S	152,-11.49	145,- 2.50- 6.51
522/24	Fpms	24x36	Novar	3,5/ 45 mm	Prontor-SV	155,- 7.51	170,- 7.51 160,- 7.52
522/24	Xcr	24x36	Xenar	2,8/ 45 mm	Compur OOR	224,- 2.49-11.49	190,- 2.50-3.51
522/24	Xcm	24x36	Xenar	2,8/ 45 mm	Synchro-Comp.		
522/24	Pcr	24x36	Tessar	2,8/ 45 mm	Compur OOR	244,-	220,- 2.50- 3.51 245,- 7.51-12.51
522/24	Pcm	24x36	Tessar	2,8/ 45 mm	Synchro-Comp.	260,-12.51	242,- 7.52
Ikonta		4,5x6		521		07.1948-05.1954	
521		4,5x6	Novar	6,3/7,5 cm	Klio 00	Exportversion	
521	Ik	4,5x6	Novar	4,5/7,5 cm	Klio 00	118,-	2.49
521	Ips	4,5x6	Novar	4,5/ 75 mm	Prontor-S	118,- 11.49	108,- 2.50 120,- 3.51
521	Ips4	4,5x6	Novar	4,5/ 75 mm	Prontor-SV	130,-	6.51- 5.54
521	Fc	4,5x6	Novar	3,5/7,5 cm	Compur	Exportversion	
521	Fk	4,5x6	Novar	3,5/ 75 mm	Klio 00	140,-	2.49
521	Fps	4,5x6	Novar	3,5/ 75 mm	Prontor-S	140,-11.49	130,- 2.50 144,-3.51-11.51
521	Fpms4	4,5x6	Novar	3,5/ 75 mm	Prontor-SV	154,-11.51-	5.54
521	Lcr	4,5x6	Tessar	3,5/ 75 mm	Compur OOR	236,- 2.49-11.49	188,- 2.50 210,- 3.51
521	Lcm	4,5x6	Tessar	3,5/ 75 mm	Synchro-Comp.	225,-	4.52- 5.54

Ikonta (I) 6x6	521/16	12. 1946-06. 1951		
521/16 Ik	6x6 Novar	4,5/7,5 cm	KLio 00	120,- 2.49
521/16 Ips	6x6 Novar	4,5/ 75 mm	Prontor-S	120,-11.49 110,- 2.50 122,- 3.51
521/16 Fk	6x6 Novar	3,5/7,5 cm	KLio 00	142,- 2.49
521/16 Fps	6x6 Novar	3,5/ 75 mm	Prontor-S	142,-11.49 132,- 2.50 146,- 3.51
521/16 Xcr	6x6 Xenar	3,5/ 75 mm	Compur-OOR	9.48
521/16 Lcr	6x6 Tesssr	3,5/ 75 mm	Compur OOR	238,- 2.49-11.49 190,- 2.50 210,- 3.51
Ikonta (I) 6x9	521/2	12. 1946-04. 1952		
521/2 Ik	6x9 Novar	4,5/10,5cm	KLio 0	136,- 2.49
521/2 Ips	6x9 Novar	4,5/105 mm	Prontor-S	136,-11.49 112,- 2.50 124,- 3.51
521/2 Fps	6x9 Novar	3,5/105 mm	Prontor S	164,-11.49 150,- 2.50 165,- 3.51
521/2 Lcsr	6x9 Tessar	3,5/105 mm	Compur CSR	264,- 2.49-11.49 235,- 2.50 260,- 3.51-4.52
521/2 Lcr	6x9 Tessar	3,5/106 mm	Compur CSR	
Ikonta II 6x6	523/16	04. 1952-05. 1953		
523/16 Ips	6x6 Novar	4,5/ 75 mm	Prontor-S	140,- nur geplamt
523/16 Ipms	6x6 Novar	4,5/ 75 mm	Prontor-SV	150,- 4.52- 6.53
523/16 Fps	6x6 Novar	3,5/ 75 mm	Prontor-S	164,- nur geplamt
523/16 Fpms	6x6 Noavr	3,5/ 75 mm	Prontor-SV	174,- 4.52- 6.53
523/16 Lcm	6x6 Tessar	3,5/ 75 mm	Synchro-Comp.	250,- 4.52- 6.53
Ikonta II 6x9	523/2	04. 1952-05. 1953		
523/2 Ips	6x9 Novar	4,5/105 mm	Prontor-S	145,- nur geplamt
523/2 Ipms	6x9 Novar	4,5/105 mm	Prontor-SV	155,- 4.52- 6.53
523/2 Fps	6x9 Novar	3,5/105 mm	Prontor-S	184,- nur geplamt
523/2 Fpms	6x9 Novar	3,5/105 mm	Prontor-SV	194,- 4.52- 6.53
523/2 Lcms	6x9 Tessar	3,5/105 mm	Synchro-Comp.	310,- 4.52- 6.53
Mess-Ikonta 6x6	524/16	09. 1951-03. 1954 Ikonta-M		
524/16 Ipms	6x6 Novar	4,5/ 75 mm	Prontor-SV	185,- 9.51-6.53 150,- 3.54
524/16 Fpms	6x6 Novar	3,5/ 75 mm	Prontor-SV	206,- 9.51-6.53 174,- 3.54
524/16 Lcm	6x6 Tessar	3,5/ 75 mm	Synchro-Comp.	281,- 9.51-6.53 240,- 3.54
Mess-Ikonta 6x9	524/2	09. 1951-06. 1953 Ikonta-M		
524/2 Ipms	6x9 Novar	4,5/105 mm	Prontor-S	195,- 9.51-6.53
524/2 Fpms	6x9 Novar	3,5/105 mm	Prontor-S	235,- 9.51-6.53
524/2 Lcms	6x9 Tessar	3,5/105 mm	Synchro-Comp.	325,- 9.51 335,- 12.51-6.53
Super Ikonta 4,5x6	531	05. 1947-06. 1953		
531 Ycr	4,5x6 Xenar	3,5/ 75 mm	Compur OOR	332,- 2.49- 3.51
531 Lcr	4,5x6 Tessar	3,5/ 75 mm	Compur OOR	360,-11.49- 4.52
531 Lcm	4,5x6 Tessar	3,5/ 75 mm	Synchro-Comp.	375,- 4.52- 6.53
Super Ikonta I 6x6	532/16	07. 1948-03. 1955		
532/16 Pcsr	6x6 Tessar	2,8/ 80 mm	Compur CSR	496,- 7.49- 4.50 510,- 3.51-12.51
532/16 Pcms	6x6 Tessar	2,8/ 80 mm	Synchro-Comp.	525,- 4.52- 3.55
Super Ikonta II 6x6	533/16	07. 1948-03. 1955		
533/16 Pcsr	6x6 Tessar	2,8/ 80 mm	Compur CSR	596,- 7.49- 4.50 610,- 3.51-12.51
533/16 Pcms	6x6 Tessar	2,8/ 80 mm	Synchro-Comp.	625,- 4.52- 3.55
Super Ikonta 6x9	531/2	07. 1948-06. 1953		
531/2 Ycsr	6x9 Xenar	3,5/105 mm	Compur CSR	332,- 9.48
531/2 Lcs	6x9 Tessar	3,5/105 mm	Compur CS	keine Angaben
531/2 Lcsr	6x9 Tessar	3,5/105 mm	Compur CSR	398,-11.49-12.51
531/2 Lcms	6x9 Tessar	3,5/105 mm	Synchro-Comp.	413,- 3.51- 6.53
Super Ikonta III 6x6	531/16	10. 1953-10. 1957		
531/16 Fcm	6x6 Novar	3,5/ 75 mm	Synchro-Comp.	238,-10.53 314,- 3.56 238,-10.56-2.57
531/16 Lcm	6x6 Tessar	3,5/ 75 mm	Synchro-Comp.	298,-10.53 225,- 3.56
531/16 Fpms	6x6 Novar	3,5/ 75 mm	Prontor-SVS	238,- 3.56-10.57
Super Ikonta IV 6x6	534/16	10. 1955-06. 1959		
534/16 Lcms	6x6 Tessar	3,5/ 75 mm	LW-Synch.Comp.	317,-10.55-3.56 352,- 3.56 385,- 2.57 296,- 6.58-6.59

News from the 1947 Export Fair in Hannover

Hans Keiren, Panningen, The Netherlands

Earlier this year I was browsing an old issue of Focus, a Dutch fortnightly magazine for photographic enthusiasts. This was issue number 22, published 1 November 1947. I saw an article on the Export Fair held that year in Hannover, Germany, for the first time since before the Second World War.

While reading this article and translating it into English I felt that I got a unique glimpse on the state of the German photographic industry so soon after after the end of the war. I posted my translation to the email list ZICG, the Zeiss Ikon Collectors' Group, in March, where it attracted the attention of the Editor of Zeiss Historica and he asked me to develop an article from this material. This is the result; first, my translation of the original magazine article, followed by a few of my observations on it and then — as a postscript — a couple of comments posted to ZICG.

—Hans Keiren

Photonews from the Export Fair in Hannover

*By a Dutch special contributor
1 November 1947*

On the first page of the booklet “Information to help you” we read: “Much of Hannover, particularly the middle of the City, is now a heap of rubble” and this is not only the case for this city on the River Leine, which just before the war had almost half a million inhabitants. Yet this Fair has been planned to try to increase exports from the many German rubble heaps, or, as I heard stated, to export from what little production there is in order to receive even a small amount of imports in return.

But back to the facts. The foreign visitors, who come from all over the world, are housed in a former Wehrmacht barracks that is presently used by the British as a transit-camp (*sic transit gloria mundi!*) with, given the circumstances, very good accommodation. Furthermore we find mentioned as a special feature: “The buildings are airy and clean and have been treated with

DDT,” from which we can conclude that “the British and foreign buyers” can visit the Hannover Trade Fair with practically no risk at all.

Concerning the organization, we think that it deserves to be rated “excellent.” For the part that was done by the Netherlands we praise our Chamber of Commerce for German affairs. An example of their service? The Dutch are the only ones who can make the trip from their country by airplane (KLM, of course).

We start with a study of the “*Amtliches Messeadressbuch*,” the Official Exposition Address Book, and we are alarmed when we don’t see any familiar names of photographic companies. So we might turn around and head back for home, but before actually doing so we first spell out the names in the supplement to the Address Book...and again, nothing. A supplement to the supplement, however, gives us some courage because on the last line “Zeiss-Ikon” is written.

So we take one of the vehicles from the “fleet of buses” to the exposition grounds, where we are surprised for the second time. In front of us looms a larger-than-life sign with the words “*Haus der Optik*,” (House of Optics) and a



rather thick arrow that directs us towards the right.

With highly raised expectations we arrive at ... a little wooden house with a floor area of about 25 m² (or about one thousandth of the whole exposition area!) where no less than seven companies present their products. One of the optical companies has its articles exposed in a glass showcase, the kind we used before the war to display bars of chocolate and boxes of bonbons. There is even a chair on which resides the salesman as long as there are no customers.

We find the following companies in this House of Optics to be of interest:

The Voigtländer company. They display their products in a showcase. A salesman to meet the guests from abroad is not present. Here we find the following devices:

Vito, 24×36 mm “with double locking device” and furthermore equipped with a 5 cm f/3.5 Skopar in a Compur Rapid shutter up to 1/300 s.

Vito, 24×36 mm, a more basic camera than the first, equipped with a Prontor shutter of the type IIS.

Bessa, 6×6 cm, with a 7.5 cm f/3.5 Skopar in a Compur Rapid shutter up to 1/500 s.

Bessa, 6×9 cm, with a 10.5 cm f/3.5 Skopar in a Prontor IIS up to 1/200 s.

Bessa, 6×9 cm, the luxury version with a coupled rangefinder and equipped with a 10.5 cm f/3.5 Skopar in a Compur Rapid.

Brilliant V 6, a reflex camera with the 6×6 cm format, having two lenses of which the upper one acts as a viewer. This camera has a 7.5 cm f/6.3 Voigtar in a Singlo S shutter.

Brilliant 6×6 cm, a very luxurious version of the normal Brilliant. It has an optical focussing aid and is equipped with Voigtländer's best lens, the Heliar with an aperture of f/3.5. It is further equipped with a Compur Rapid shutter. The upper lens has the very large aperture of f/2.2!

We notice that the “Superb,” before the war Voigtländer's best reflex camera, is not displayed.

The **Franke & Heidecke** company shows the Rolleiflex Automat and the Rolleicord, as well as some accessories. Their production will concentrate on these two camera types,

“Focus,” the Dutch fortnightly magazine for photography enthusiasts, which published a report on the 1947 Hannover Export Fair in this 1 November 1947 issue.

with only the Rolleiflex being made at first. The stereo camera is not being produced, and the Rolleiflex Standard New and the Rolleiflex 4×4 can be considered as discontinued. Not much news about the Rolleiflex and the Rolleicord. The taking lenses of both camera types are “Surface coated.” The Rolleiflex on display was fitted with a Tessar, but for the time being deliveries will have the Xenar from Schneider Kreuznach. What lens will replace the Triotar, used until now on the Rolleicord, is not decided yet. Lastly they show an enhancement of the accessory that makes it possible to use 35 mm film in the Rolleiflex.

The company **Gossen** has the lightmeters "Sixtus" and "Ombrux 2" on display.

In hall IV of the fair we encounter the following interesting stands:

Zeiss-Ikon. This company is now settled in Berlin and Stuttgart and only displays some of its former products, mainly because the factories in Dresden are no longer available. They told me that the displayed articles are serial-produced and can be exported. We find the following well known items: Ikoflex 1, 6×6 cm, with the f/3.5 Novar – an anastigmat with three lens elements – in a Compur shutter up to 1/300 s. The viewing lens is the f/3.5 Teronar anastigmat.

Super Ikonta, in the 6×6 cm and 4.5×6 cm formats. This camera is still fitted with a Tessar from the old stock. That is why it can only be delivered in rather small quantities.

Ikonta, in the 6×6 cm and 6×9 cm formats, equipped with the Novar.

Ikophot, the well known light meter from Zeiss-Ikon.

"A new apparatus" released by this company: a 35 mm camera, in the basic class, without rangefinder and with a fold-out lens mount. This camera is delivered in two versions: with an f/3.5 Novar in a Klio shutter up to 1/250 s, fitted with a self-timer, and with an f/2.8 Xenar in a Compur shutter up to 1/500 s, without selftimer. A special feature of this camera is the fact that the viewfinder window is in a recessed mount, so it cannot be touched by the fingers and so stays clear.

The production of the Tessars is in preparation; these lenses will then only be delivered with a surface coating. Zeiss-Ikon claims to have designed a special process for that.

Edgar Fuhrop Berlin-Lichtenrade. A company hitherto unknown in the photographic business. During the war they were busy in the area of special cameras. Here they show a prototype of the "Eflex," a reflex camera with a single lens, the Astrar, an Astro lens with an f/2.7 aperture and 83 mm focal length. On demand, exchanging it for a tele-lens is possible. The apparatus has a slit shutter up to 1/400 s. It is still com-

pletely in the design phase and so cannot be delivered for the time being.

Louis Langebartels, Berlin-Charlottenburg, brings again the Pfeil photopaper in different versions.

Because no stand had any leaflet or photo available we were not able to include images with this account.

In conclusion we have to remark that it is, based on our experiences on this fair, of the utmost difficulty to express a fact-based opinion about the general state of the German photographic industry.

However I believe it is safe to say that the German manufacturers definitely are not planning any really new inventions due to the simple fact that at the moment in Germany there doesn't exist any patent protection.

The question remains of course, were there really any groundbreaking inventions, and if the answer is "yes," did they have any opportunity to develop them further. One of the companies on exhibit frankly formulated it this way: "New things, if we even have them, we will not display. There is absolutely no patent protection."

The whole production, not only that of photographic articles, has to be exported with the exception of 5%. This 5% is allowed to be sold nationally for special purposes. For these devices the temporary target prices are about 50% higher than the prewar level. Concerning the export prices, these have to be approved by the JEIA (Joint Export-Import Account). The intention is to determine these, based on the world-market price level, bearing in mind that the aim is to obtain the maximum of exchange currency within the framework of healthy long-term commercial politics. For the practical effect of these anticipated export plans we still have to wait, although we have to admit that in countries such as Sweden, Belgium, Switzerland and even England it is already possible to find postwar imported German cameras.

We finish by saying that it is generally expected that the planned Spring fair will offer more interesting and concrete matters than this first fair.

Commentary by Hans Keiren:

Clearly this anonymous "special contributor" was not only interested in the photographic equipment at this fair but had a background, either from his education or profession, that got him curious about the present and future production capacity of the German photographic industry.

It is rather obvious that this industry was just getting back on its feet. Also it seems that their contribution to this Export Fair looked a bit improvised and the preparations were minimal (small

exhibition area, Zeiss-Ikon not mentioned in the Exhibition List, no leaflets or publicity photos present).

This Export Fair was certainly the first to be held in Hannover after the war, and these Hannover Fairs are still being held regularly. Previously Dresden was the most famous German exhibition city, but that was no longer an option because of the complete destruction of this city and the division of Germany into occupation zones.

August 1947 was still a hard time for

the German photographic industry. Many factories were destroyed or damaged and, in some cases, what was still left was taken abroad as postwar reparation payment. Also the labor force was thin, many German men being killed, wounded or were still abroad as prisoners of war.

The Marshall Plan, which eventually got the German industry moving again, did not begin until 1948.

The national currency was still the weak, strongly devaluated RM

(Reichsmark) until July 1948, when it was replaced by the DM (Deutsche Mark). So exporting the little what was available was highly promoted just to get back some strong foreign currency.

The legal position of the German companies is also a consideration. There was no central German government; that had to wait until the Federal Republic of Germany, in the west, and the German Democratic Republic, in the east, were "born" in 1949. Until that time the occupying forces (American, British, French and Soviet) decided most matters, and this may also be the reason why there was no patent protection available.

The western zone of Germany was lucky in the fact that the main occupiers (USA and UK) were genuinely interested into giving back the Germans a positive industrial future. The organisation of this Export Fair as early as August 1947 is a clear indicator of that.

Postscript: After the original ZICG post, **Simon Worsley** added the following comment:

The new camera referred to above is the Zeiss Ikon Ikonta 522/24 (also called the "Ikonta 24×36 mm"). This article is one of the the earlier references I have seen to the Ikonta 522/24. I have a

July 1948 Zeiss Ikon price list that lists two models, one equipped with an f/3.5 4.5 cm Novar and Klio 00 shutter, which cost DM152,- (product code 522/24 Fk) and one with an f/2.8 4.5 cm Xenar and Compur 00R shutter, which cost DM224 (product code 522/24 Xcr). From an Ikonta 522/24 instruction booklet dated September 1948, I note that the Xenar-equipped model also has an accessory shoe fitted, unlike the cheaper Novar version, and it also shows clearly that both lenses have their focal lengths marked in centimeters, not millimeters).

However, an even earlier reference I have seen is the cover of an "Ikonta 24×36 mm" instruction book in French dated November 1946, which suggests that the "Ikonta 24×36 mm" was introduced, at least to a French-speaking market, two years earlier than originally thought.

Jan Decher agreed with the identification as a 522/24, drawing our attention to a 1949 Photo-Porst Nürnberg Catalog that showed this camera and referred to it as a "new design."

See also the article by Bernd Otto in this issue of *Zeiss Historica*, which discusses this and other cameras of the period. □

... for all practical purposes, there is a moratorium on new capital investment in the US Zone by non-German firms and banks.

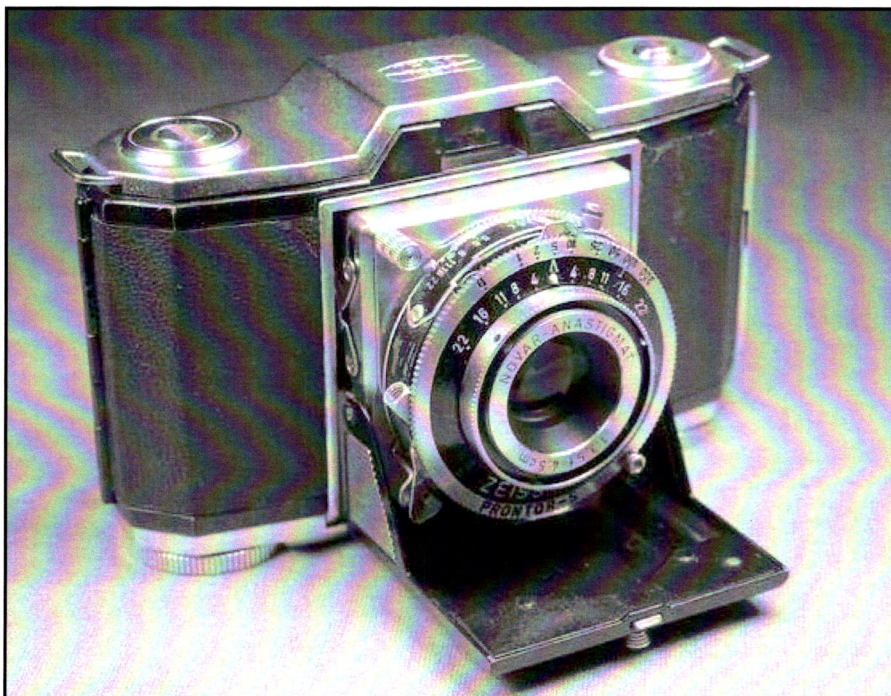
Although financial and commercial interests in the United States have maintained branches in Europe for many years, these companies were forbidden to deal with Germany during the war by the Trading with the Enemy Act. Since the occupation began, the Finance Division, OMGUS, has maintained a strict vigilance to prevent new capital investments by American commercial and financial interests.

American and foreign businessmen are not in the US Zone as investors of new capital but as prospective purchasers of German exports. The contracts which they conclude with German exporters produce foreign exchange which is credited to the Joint Export-Import Account for the purchase of essential imports for the German economy.

Extract from the OMGUS (Office of Military Government, United States) Weekly Information Bulletin, July 1947, explaining the German need for foreign currency to enable necessary imports.

The Ikonta 35, 522/24 that was announced at the 1947 Hannover Export Fair. This is the earlier version, with no accessory shoe. See page 12 for an illustration of a similar camera from that period.

(Image courtesy of Simon Simonsen of www.retrography.com, Copenhagen)



A tale of two microscopes

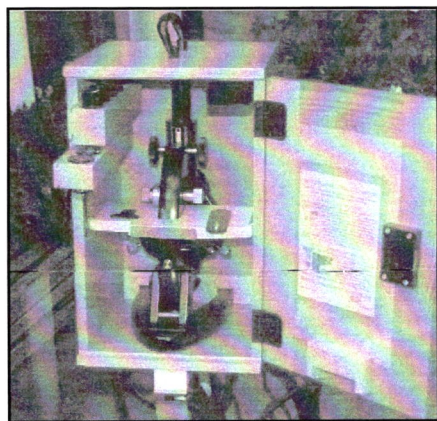
Lawrence J. Gubas, Las Vegas, Nevada

*Two instruments "liberated" after the war
were sent in opposite directions.*

The firm of Carl Zeiss Jena was in a precarious position during the Second World War and in the years immediately following, as I realized when doing the research for my book on Zeiss microscopes. The Russians and the Americans had both come to the conclusion that the company was fair game in terms of war reparations, but the stories of two specific microscopes reveal two very different outcomes. Establishing the provenance of individual pieces can often be difficult, but here we have two well-documented cases.

An American story

The American army took possession of Jena in April 1945 and held it until the Russians arrived in late June of that year. The Americans took many instruments, plans and, of course, the best scientists with them before they left town. One of



Zeiss microscope number 300045, in its red pine case.

those soldiers who passed through the firm was a young American doctor, Albert Avedon. He saw that there were a number of unsold Zeiss microscopes in storage there and he arranged to purchase one. This was an excellent opportunity for him and the accounting slip for his LgOB stand with its accessories and case, dated 23 May 1945, shows that he paid 499 RM.

Dr Avedon realized that there would be a great shortage of modern instruments after the war, and he brought this one home with him to his practice in Long Island, New York. It was the most modern of Zeiss stands, marked with the serial number 298103 and the date 1943 (see the illustrations opposite). This inclusion of the year was the practice of the late war years, initiated so that the government would know who was making what during the war when all firms were assigned special duties and did little manufacturing of their non-military products. The microscope came with three objectives; two pre-war models in chromed brass and one later one, marked 1943, made of a lighter blackened metal.

. . . and one from Russia

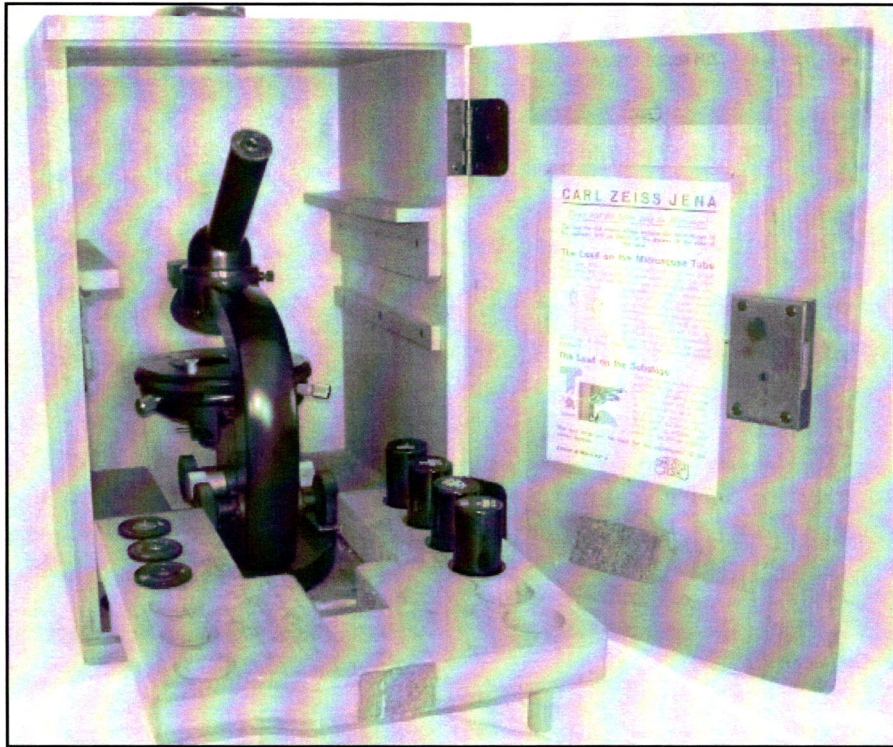
Our second instrument is a totally different story. It is a version of an earlier stand that, from the images that I have seen, is the more basic E stand dating from the late 1920s and with those earlier design features. Nevertheless it bears the serial number 300045, which clearly makes it a postwar product (see the illustrations on this page). It was the

property of an eminent doctor in Erfurt, Germany, and there is quite a story in how he acquired it.

The Russian General Georg Konstantinovich Zhukov (Жуков, also transliterated as Schukow) was having a severe physical problem that the Russian doctors accompanying his troops diagnosed as a carcinoma (which is a skin cancer) and that it had spread to his brain. Now that he had entered Germany, he wanted to see a German specialist. This specialist was the well known Dr Körner in Erfurt, and after some tests and an x-ray of the general's head, Körner was able to tell the general that his problem was not a cancer but rather an operable condition called



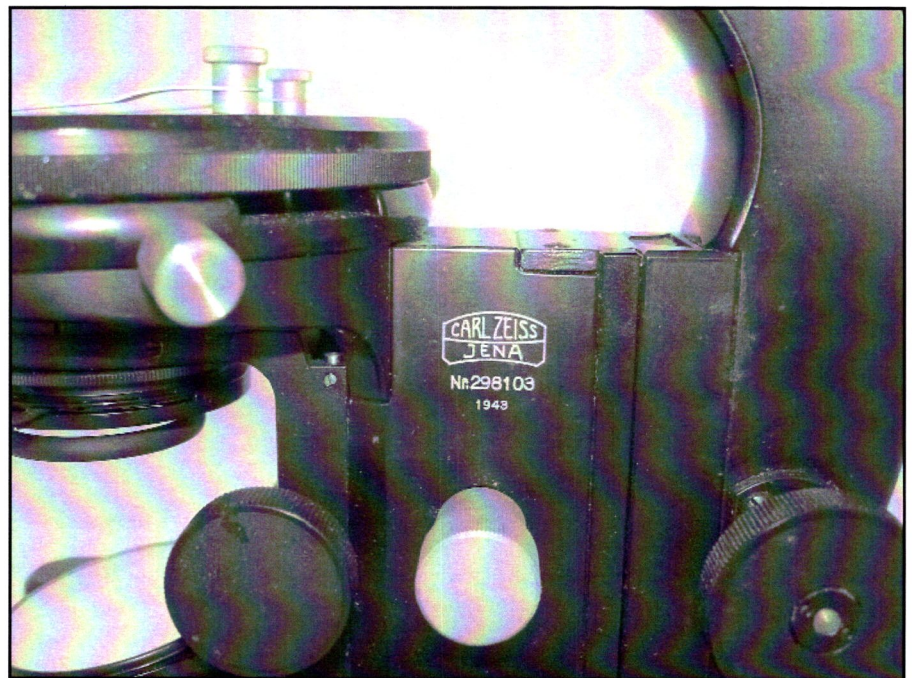
Number 300045 was given to a German doctor by General Zhukov.



Microscope number 298103 (shown left and below) was bought by an American doctor in May 1945. The year of construction (1943) is marked on the stand, a relatively new procedure at the time.

apoplexy hematic convulsion. After the general had received treatment, he wanted to thank his German doctor in a special way and he inquired what the doctor would like. Körner answered that he would like a Zeiss microscope. Now this was somewhat of a problem, because the Russians were already shipping all the microscopes that were in the factory back to their country, and nothing was available. However, it was learned that there was an area of the Zeiss factory that had in storage all the spare parts for repairing microscopes. It was from this store that another batch of microscopes was assembled from the parts during the period December 1945–February 1946. Most were shipped to Russia, but number 300045 was sent to Dr Körner. This action was not without some peril; the Russians had established a policy that any such instrument not going to Russia would be considered illegal goods, and to possess such items was considered to be a capital offense requiring execution. So, the general had to clearly document in Russian and in German that this was an approved exception and that the doctor was not to be disturbed.

The microscope appears to be perfectly assembled and fitted with appropriate optics and available accessories.



The case is made of red pine because the usual hardwood case materials were not available at that time. The enamel paint on the brass parts seems to be a bit heavier than pre-war instruments, and some brass parts, such as the knobs and the tube extension, had been copied in plastic.

All this took place before the reparations of September 1946 were put into effect and the microscope department's

tools and supplies, as well as a number of senior technical staff, were taken to Leningrad. It is, as you can tell from the illustrations, a handsomely kept stand able to be displayed as a quite rare item.

The strange twist to the stories is that the American doctor got the latest model and the German doctor got a parts microscope that reflected older technology. □

Zeiss microscopes on stamps

Fritz Schulze, Priceville, Ontario, Canada

The Republic of South Africa and the Republic of Brazil have both issued postage stamps showing Zeiss microscopes, in some cases in rather free renderings

It is not often that one finds the product that one sold for years, as a Zeiss employee, illustrated on a postage stamp! So I was quite surprised when I learned of a South African stamp showing a Zeiss Gfl microscope. I immediately sent off a letter to the South African Zeiss office enquiring about the possibility of obtaining such a stamp for my collection. In due course I received not only one, but ten! (See back cover, top left.)

The Republic of South Africa five-cent stamp commemorates 50 years of the National Cancer Association. The 22×40 mm stamp, issued 1981, depicts

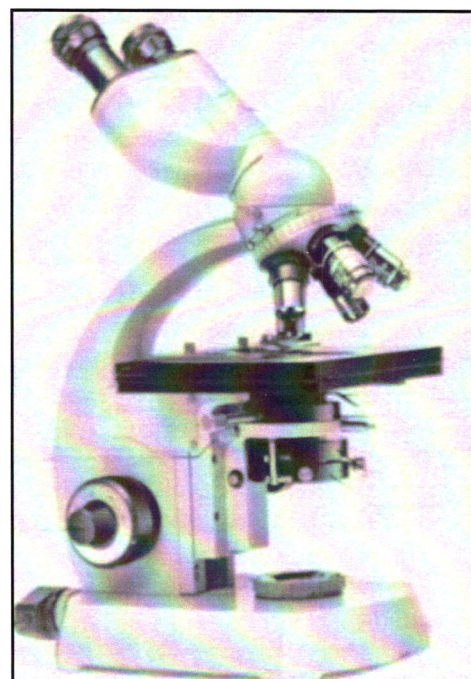
a Carl Zeiss Standard Gfl microscope of about 1960 on a burgundy background. The designer, Norman Hanna, used an actual photograph with only the lamp socket missing. At the time of issue, the black Standard Gfl had already morphed into the Standard 14 with light grey structural paint and both coarse and fine focusing controls acting on the stage. The enlarged base is also laterally flattened as can be seen on the picture below right (from a 1988 booklet).

A couple of years later, in 1983, Brazil issued a postage stamp also depicting a Standard microscope. But

this time it has a 1955 white Zeiss Winkel stand (see back cover, top right). In the early 1950s Zeiss Winkel would supply the Standard microscope on special order in white for doctors' offices.

The 30.00 cruzeiros stamp, 29×41 mm, designed by Martha Poppe, is dedicated to the Prevention of Cancer (Prevenção de câncer — Fundação A. Prudente).

The designer allowed herself quite some "artistic licence"; the condenser is rather imaginative and off-set and one objective is disproportionately long (A rather long and not parfocal Planachromat 1× appeared around 1960,



though). Again the built-in illuminator is missing.

A companion 38.00 cruzeiros stamp shows a portrait of Dr A.C. Camargo and a picture of the hospital he founded 30 years earlier. Today the A.C. Camargo Hospital in São Paulo is the largest not-for-profit cancer hospital in Brazil, sponsored by the Fundação A. Prudente.

Incidentally, Brazil changed its currency in 1993 to the real (plural, reais) of 100 centavos.

Again I am indebted to my colleagues

at the Brazilian Zeiss office for sending me these samples.

The picture opposite, below left, shows one of the white Standard Gfls (without condensor and lampsocket). The two gentlemen are the owners of the then Zeiss agency in Copenhagen, Denmark.

It is not surprising that the designers chose the Zeiss Standard microscope. Designed by Dr Kurt Michel, its curved shape was very popular and aesthetically pleasing. It could also be carried easily by its slim upper limb. □

And while we are looking at postage stamps,

... in 1956 the **Deutsche Demokratische Republik**, (known in the west as East Germany), on behalf of the VEB Carl Zeiss Jena, commemorated the 110th year of the company in 1956 with two stamps illustrating Carl Zeiss himself and Ernst Abbe. The stamps are shown on our back cover, lower left and right.

Celebration of a centennial is of course more usual than that of a 110th year, but one can assume that in 1946 there were more pressing matters to deal with than issuing special stamps.

The picture of Abbe is a line drawing

taken from the very familiar photograph now in the Carl Zeiss Stiftung collection. This rendering of the portrait seems to have been first used by the *Jenaer Volksblatt* (People's Newspaper of Jena) to illustrate its obituary of Abbe in 1905.

For Zeiss the stamp designer has used a line-drawn copy of one of the many photographs of him in the Stiftung's collection; I have seen a very similar version used as a small insert in the corner of an 1896 illustration of the Zeiss works as if seen from the air.

John T. Scott, Editor, Zeiss Historica □



Photo: Hodag Media

