ZEISS HISTORICA

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

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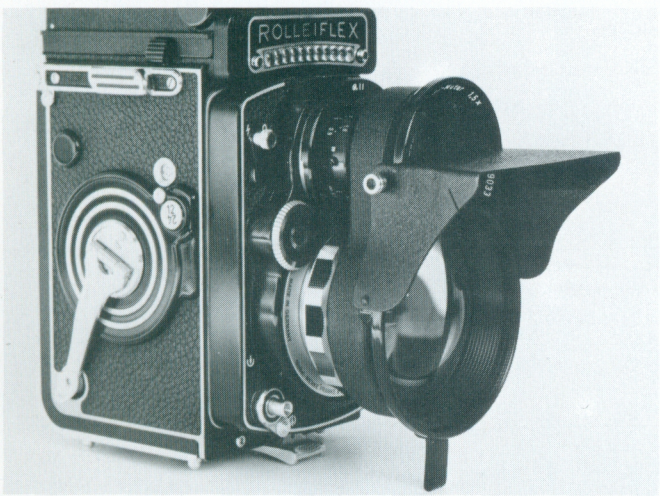


ON THE COVERS

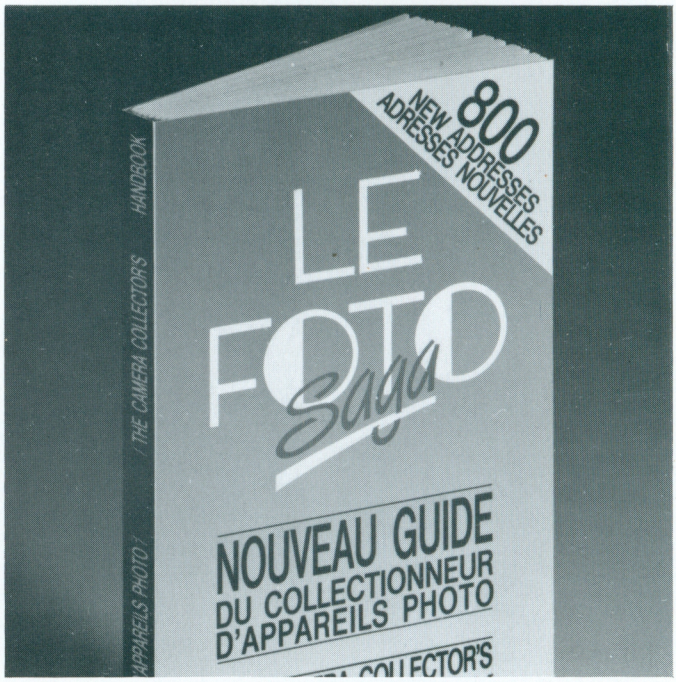
FRONT COVER: Zeiss Rollei-Mutar telephoto attachment (1.5x) on a 3.5F Rolleiflex.

BACK COVER: Ad for the Super Ikonta BX appeared in "The Year's Photography 1939-40," published by the Royal Photographic Society in England.

ILLUSTRATION SOURCES

Front cover, back cover, and Rollei-Mutar article, Terence Sheehy. • "Contax Pitfalls", and Contax lens and finder photos in Lichtstrahlen, Ray Fearn. • Ercona and Peerflekta photos, Samuel Sherman. • Puck and Beltica photos, Bill Stone.

NEW GUIDE FOR COLLECTORS



The second edition of the Photosaga Camera Collector's Guide contains more than 1500 entries in its 224 pocket-sized pages. It includes the names and addresses of secondhand shops, fairs, auctions, clubs, museums, booksellers, and repair shops worldwide. The Zeiss Historica Society is of course among the listings. Particularly valuable for collectors who travel abroad, entries are in both English and French. Guide is available from Fotosaga, Flassy, 58420, Neuilly, France for $23 (check is OK) postpaid.

RESTRUCTURING PLAN

BONN--After months of bitter wrangling, German officials unveiled a plan to restructure former East Germany's Carl Zeiss optical empire.

The company was once an East German industrial gem. But it has faced the threat of bankruptcy ever since the merging of the two German economies last July. At one point, it appeared the entire concern would be absorbed by its western German counterpart, created after World War II when a group of scientists and managers fled eastern Germany to re-establish themselves in the West. That merger plan collapsed when the western company sought massive job cuts at its eastern sister.

The new plan will preserve about a third of the 27,000 remaining jobs. The recovery plan, formulated by the German state of Thuringia—where Zeiss East is located—call for an initial injection of 3.6 billion marks ($6.4 billion) for restructuring the company. Germany's privatization agency is expected to pump in some 2.7 billion marks, while Thuringia will give 860 million marks. The money is needed to modernize the company and for debt and severance costs.

Zeiss East is split into two parts, Carl Zeiss Jena G.m.b.H. and Jenoptik G.m.b.H. Thuringia will assume full control of Jenoptik, which specializes in optical glass, and 49% of Carl Zeiss Jena, which produces optical equipment. The majority 51% stake in Carl Zeiss Jena will go to Carl Zeiss Oberkochen of western Germany.

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PITFALLS IN CONTAX COLLECTING

Ray Fearn, Kent, England

All is not sweetness and light for camera collectors. The following pitfalls to look for before acquiring a new item for your Contax collection reflect some of my hard-earned experience. (Since my primary interest is the postwar Contax, I refer to the IIa and IIIa models here. But many of my suggestions apply to the prewar models as well.)

First, the lenses. Two series of lenses are available: the earlier Zeiss-Opton lenses, and the later Carl Zeiss lenses. The first group was produced in postwar West Germany at the Zeiss-Opton Works. Production included the first Sonnars, Tessars, Triotars and Biogons for the redesigned and much-improved Contax IIa. When Carl Zeiss moved to Oberkochen (West Germany), the second group of lenses reached the market.

Add to these East Germany's Zeiss lens production for the Contax cameras, and the complexity and variety of choices quickly emerges. But whichever lens piques your interest, a close inspection before purchase is necessary:

- Scratches on the glass are obvious signs of neglect.
- Dents in the front filter mount may indicate the lens has been dropped.
- Fit the lens to a body and check the rangefinder coupling.
- To test for a worn focussing mount, rotate the lens to its closest focussing distance and try to wobble its end. There should be little or no play.
- The action of the focus and aperture controls shold be smooth and silky, even on an old lens. If not, a stripdown, cleaning and re-lubrication by a lens specialist should rectify this.
- Look for evidence of dirt or marks on the diaphragm sections.
- Vigorously shake the lens near your ear. Should anything rattle, you'll recognize a common fault with some Zeiss lenses. Either one of the lens elements has become detached, or part of the diaphragm mechanism is adrift.

Dark strip at top edge of frame is the result of Contax IIa "shutter bounce."

A quintet of postwar Contax lenses. Left to right, top row: East German 50mm f2 Sonnar, East German 21mm f4.5 Biogon, Zeiss-Opton 85mm f4 Triotar. Bottom row: Zeiss-Opton 35mm f2.8 Biogon, Zeiss-Opton 50mm f1.5 Sonnar.

Fortunately, most of the above faults can be successfully corrected by a repair person. Whether the cost of repair is worthwhile depends upon the price paid.

The postwar Contax IIa and IIIa featured a new shutter design, more reliable and greatly improved over the prewar cameras. These shutters, however, became faulty if not used regularly — particularly those on the early postwar models. They suffered "shutter bounce." After the first blind moved across the film plane, it bounced back into the frame for a fraction of a second before coming to rest. The result was a thin strip of variable density across the negative.

Stuttgart, aware of this problem, modified the rails on each side of the shutter blind housing. By filing a small wedge-shaped notch into the shutter frame on each side of the track, a permanent cure became effective. Because this failure sometimes occurred years after manufacture, Zeiss issued details of this adjustment to all authorized repair workshops in July 1956.

Another common defect known as "tapering" caused uneven exposure across the negative. When the second blind was released, it tried to overtake the first blind, thereby gradually narrowing the gap controlling the film's exposure.

Some of these faults become apparent only after shooting a test film, but a quick eyeball check may reveal any major shutter problems. Remove the lens and the camera back. Point the camera at a brightly lit object, and starting at the top speed of 1/1250 second, try each speed down to T and B.

If the shutter is functioning at all, a quick flash of light will appear at the high speeds with progressively more light at lower speeds. This test works on all cameras with fully opened backs.

Electronic flash synchronization can be checked this way too. But with the early ("black-dial") IIa and IIIa the synchro-switch cord 1366 is necessary, or the 1361 if bulb sync is to be tested.

According to Zeiss literature, a third synchro-switch cord was "in preparation" for synchronizing long-peak flashbulbs at all speeds up to 1/1250 second. I've never seen one and presume that the fully synchronized ("color-dial") Contax introduced in 1953 made this accessory obsolete.

The coupled rangefinder may sometimes disfunction, usually because of a dusty environment or a few hard knocks. An inability to focus to infinity is its most common affliction, which can be checked by focussing on a prominent object in the far distance. At worst, the cause may lie in the optics — a balsam flaw. At best, the rotating wedge carrier under the top plate may need adjustment.

But be of stout heart, Contax Collector. All is not gloom and doom. Looking for and recognizing the pitfalls is only part of the excitement and challenge in the search for a good working Contax.

There are tens of thousands of fully working models waiting for an appreciative owner. And those cameras with recognizable faults are curable. Despite the supply of new parts having dried up years ago, many expert repair technicians — specialists in Zeiss products — stock cameras for their serviceable parts.

My only experience in secondhand markets has been in the U.K. Here I've found readily available postwar Contax cameras, lenses, and accessories. You might like to visit us soon. In the meantime, look out for the pitfalls and enjoy the hunt.

FILLING THE GAPS IN ZEISS HISTORY

Samuel Sherman, Old Bridge, New Jersey

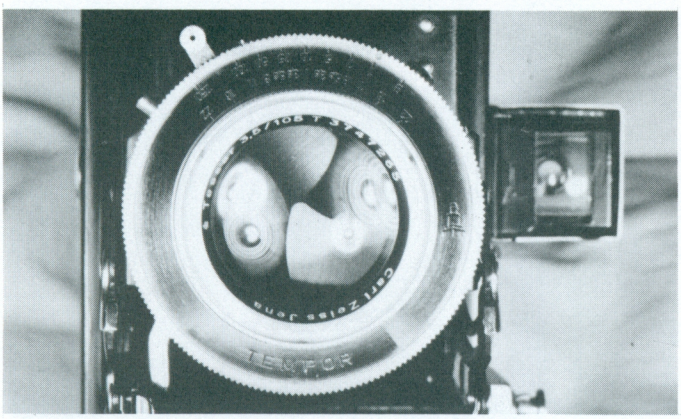
As a boy in the late 1940s and early 1950s, I well remember that if a camera could be purchased with one of several brands of normal lenses, the version with a Zeiss lens was always the more expensive, and invariably considered to be superior.

That Zeiss would make its lenses available for low-quality cameras, thus damaging its reputation for excellence, is hard to imagine. Before the war, this was clearly the case. Prewar cameras which sport Zeiss optics were generally of high quality.

Not so in the period immediately following 1945. Then, a wealth of odd and unusual cameras from East Germany could be purchased with Zeiss lenses. In many cases, these lenses were of much higher quality than the cameras they adorned.

One aim of the Zeiss Historica Society is to document the many anomalies in the history and products of the various Zeiss companies. Will the recently announced (June, 1991) reunion of Zeiss East (Jenoptik and Carl Zeiss Jena) with Zeiss West (Carl Zeiss, Oberkochen) shed new light on these anomalies? Hopefully, these Zeiss organizations will supply records and information that will fill the gaps in their histories.

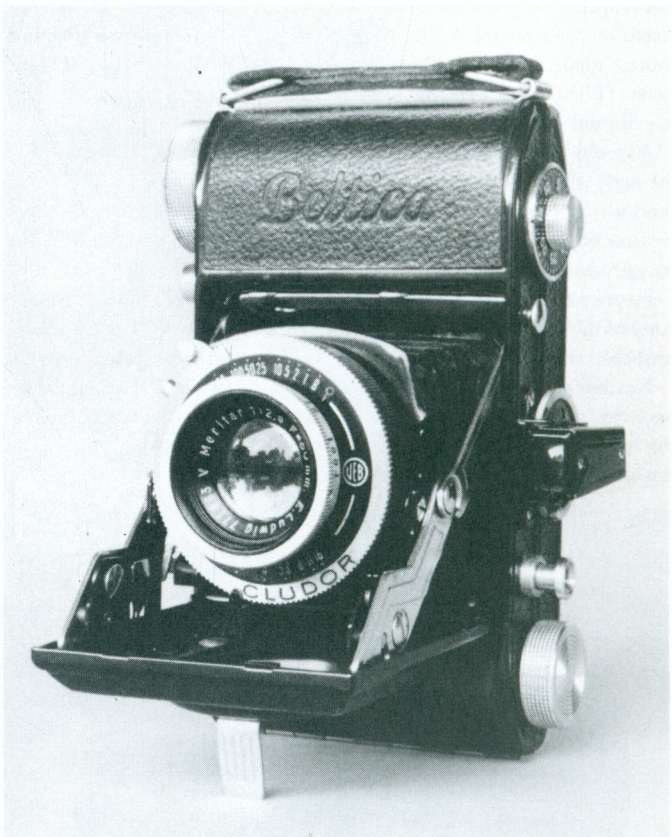
It may be too late to expect such information from the former Zeiss organization in Dresden (now Pentacon) which at this writing is



Closeup of the Ercona's Carl Zeiss Jena f3.5 105mm Tessar lens in its Tempor shutter.

supposed to be liquidated or sold in pieces to Agfa and/or Schneider. With the reunification of Germany, records of what Zeiss Ikon/Pentacon and Carl Zeiss Jena have been doing since 1945 would be remarkably helpful. Much of this information has been kept under wraps by the Soviets and East Germans. Access to it is critical before all records relating to these activities are destroyed.

The history of cooperation and/or the lack of it between Zeiss (East) and Zeiss (West) in the 1945-1965 era is particularly interesting. After the end of World War II, Zeiss (East) scrambled to get back into production as soon as possible to produce new goods that might earn



East German 35mm Beltica, an early 1950s product of Belta in Dresden, was also available with a Carl Zeiss Tessar lens. This one carries a 50mm f2.8 Ludwig Meritar in Cludor shutter. The Cludor, like the Tempor, is obviously a copy of the rim-set Compur.

valuable hard currency for them.

An example of one such early (1947) postwar product is the Zeiss Ikon (East) 6x9cm Ercona folding camera for 120 rollfilm. It was virtually a clone of the non-rangefinder Ikontas of the 1930s. Its design was similar to that of many folding cameras dating back to almost the turn of the century.

One might think that Zeiss (East) had simply recommenced the production of a prewar item, renaming it the "Ercona." But apparently this is untrue. Zeiss folding cameras of the 1930s were made in Stuttgart at the former Contessa-Nettel factory. In postwar Germany, of course, Stuttgart lay in the Western zone. Might Zeiss (West) have helped Zeiss (East) to produce the Ercona? Or was the Ercona not an old product manufactured in Dresden, but a reverse-engineered product patterned after a prewar model? Factory records would answer these questions.

The Ercona Camera Corporation, US importer of this camera, was also the original importer of the Contax S and many other East German products of the 1948-1958 era. (Mel Kandell, former head of Ercona Corp., a firm still in business today, told me some years ago that he had no idea what the word "Ercona" meant. He borrowed the name from the camera only because it appealed to other executives of his company.)

The Ercona was later imported into the US by the Wirgin Brothers Camera Specialty Corporation (Exakta US), another East German firm. When they sold the camera here, it was marketed under the Zeiss Ikon name. Examining a sample of the camera, one notices that the embossing of "Ercona" is so faint that it is almost impossible to see.

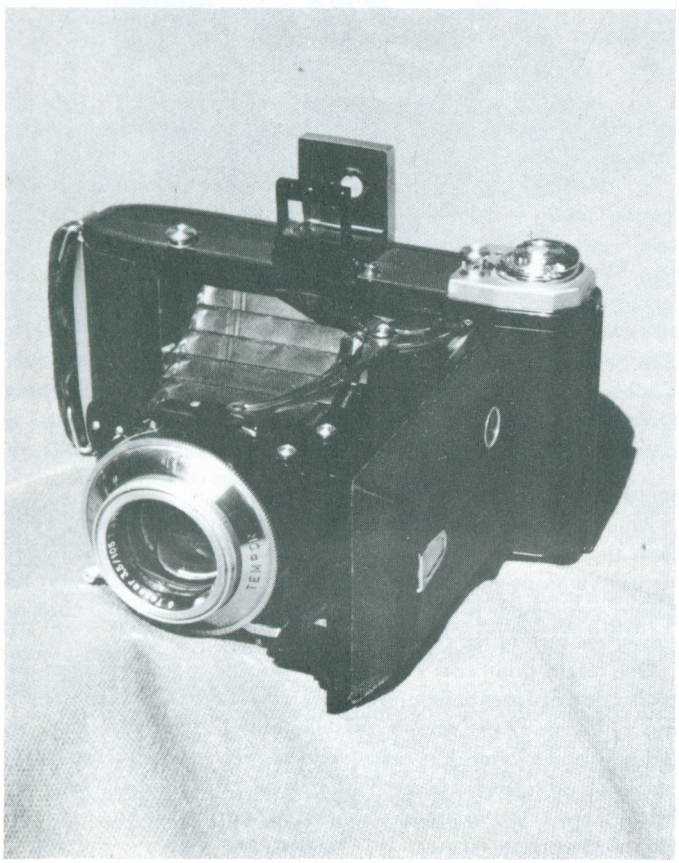
The Ercona is solidly made, with rigid front bracing like its predecessors from the 1930s. A central red window has been added, allowing the use of an aperture mask so that one can shoot 12 rather than 8 photos on a roll of 120 film.

The camera appeared in several variants, some with low-end Novar lenses and some with better-quality Carl Zeiss Jena 105mm f3.5 Tessar lenses. A version from the mid-1950s sports an imitation Compur shutter made at Zeiss in Dresden named the "Tempor." Interestingly, Zeiss (West) was making similar cameras at the time that were distributed and sold in the US by Zeiss.

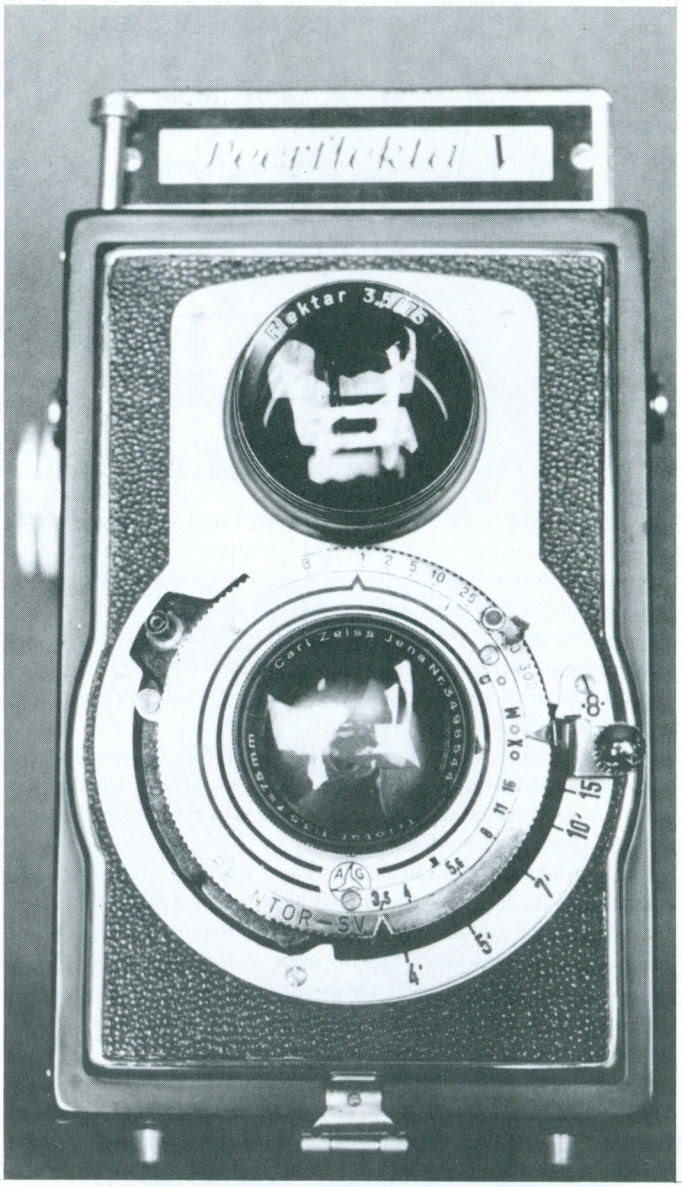
A rarely seen rangefinder model of the Ercona was sold in the US in the early 1950s as the Super Ikomat (the prewar name for the Super Ikonta). This model appears to have been a postwar East German version of the Super Ikonta C. Little has been done to document the background of these cameras.

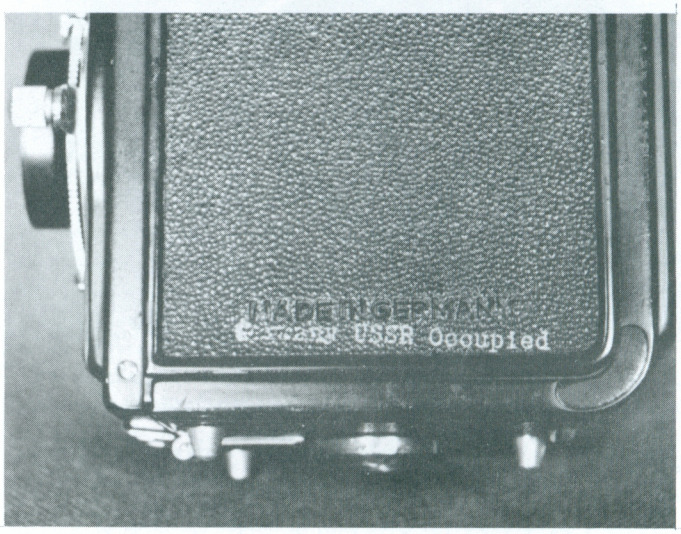
Further to the east, the Russians marketed a more commonly seen copy of the Super Ikonta C. This appeared in several variations, and is probably related to the elusive East German postwar Super Ikomat.

Neither the Ercona nor the Moskva are difficult to find. But their histories remain largely untold. Stories like theirs, which are out of the ordinary in the world of photographic history, should be researched and shared with others. Let that work begin.

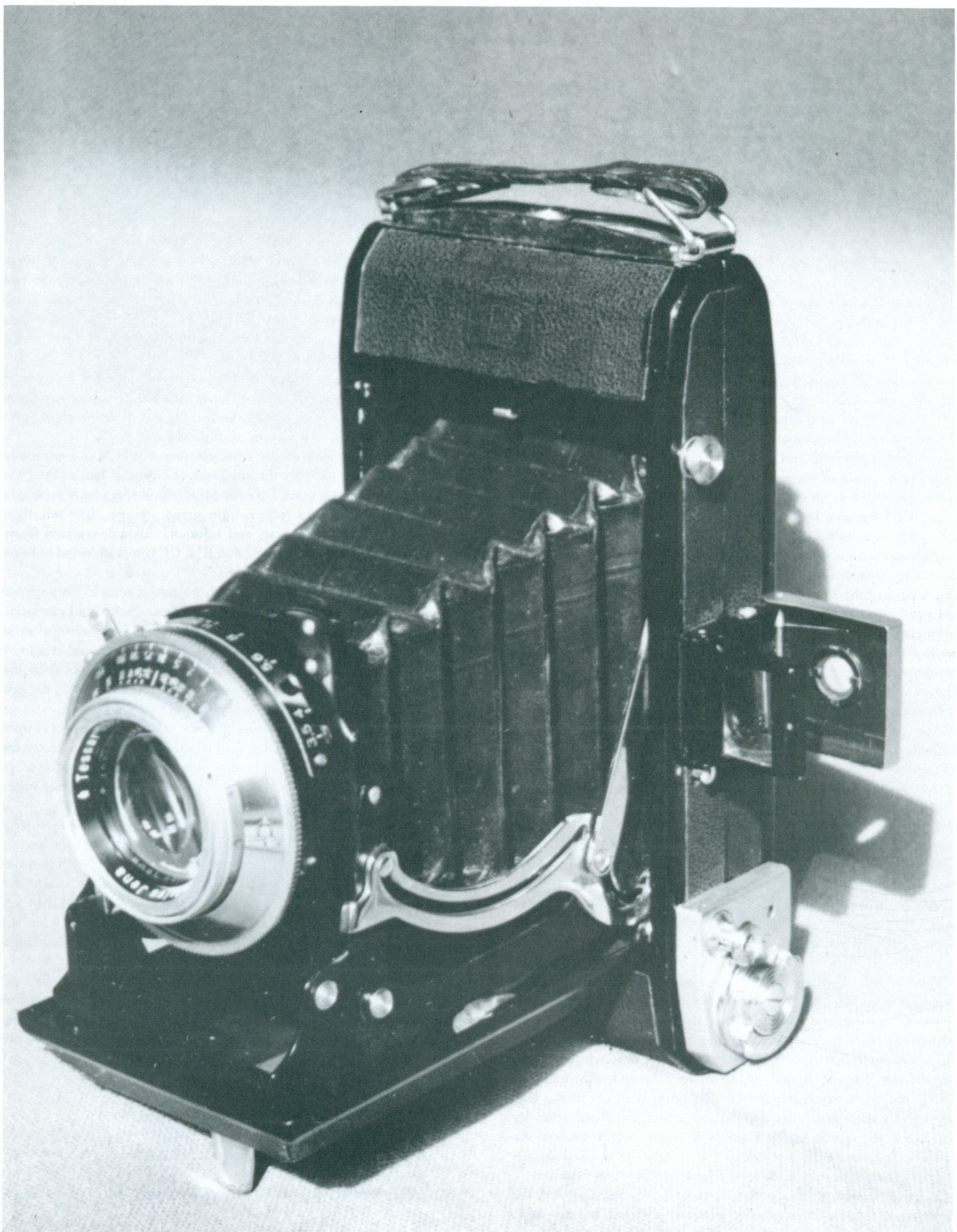


Another view of the Ercona.





Above: 6x6cm Peerflekta V with Carl Zeiss Jena f3.5 75mm Triotar taking lens. Camera is actually a Welta Reflekta, privately labeled for Peerless Camera Stores in New York City. Usually, the camera was equipped with Ludwig or ROW lenses. Below: stamping on the back of the Peerflekta clearly identifies its origins.



The 6x9cm East German Ercona folder. This early postwar Zeiss Ikon product remained in production for almost ten years.

ZEISS ROLLEI-MUTARS

Terence Sheehy, Orpington, Kent, England

Since the 1937 appearance of the Carl Zeiss Tele-Magnar 4x auxiliary telephoto lens for the Rolleiflex camera, much discussion has centered around the possibility of a Rolleiflex with interchangeable lenses. This is entirely understandable, for it is in the nature of the Rolleiflex photographer to want to be able to change the focal length of the camera, so as to be able to control perspective, and to fill the 6x6cm format without being forced to adopt awkward and inconvenient shooting positions. In effect, Rollei photographers need the versatility of a quality optical system which reaches from wide angle to telephoto.

It would surely not have been an insurmountable problem for Franke and Heidecke to incorporate interchangeable lenses in a new model. But anyone who has studied the technical development of the Rolleiflex is aware of the extremely intricate interdependence of its functions. So it was no surprise that in 1963 the expected new model with interchangeable lenses was not forthcoming.

Instead, in close co-operation with Carl Zeiss of Oberkochen, a modern and unique twin-lens system was developed. When placed in front of the standard lens of the 6x6 Rolleiflex, it enabled the standard focal length of the 75mm or 80mm lens to be increased by either one and a half times or reduced by about one third. This was done without sacrificing any of the basic characteristics and automatic features of the Rolleiflex. These telephoto and wide angle systems, which bear the names Mutar 1.5X and Mutar 0.7X, were introduced at the 1963 Photokina Photographic Fair in Cologne.

The operational advantages of the Zeiss Rollei-Mutars do not in any manner compromise the basic Rollei characteristics. The owner of a Rolleiflex who uses the Mutars on the model f2.8, f3.5 or the Rolleicord range need not sacrifice any of the ease of speed of operation which have always been admired advantages of the Rollei.

The subject can be observed on the focussing screen before, during, and after exposure. The seating of the lens is optically precise and sturdy. The leaf shutter permits flash work at any speed. Also retained are the automatic parallax compensation, as well as the option to use the Rolleikin 35mm attachment or other film saving formats on some models of the Rolleicord. Last but not least, the Rollei photographer enjoys the practical lever-wind system which transports the film and cocks the shutter in one operation, plus coupling of lens apertures and shutter speeds with the meter where this is relevant.

The Zeiss Rollei-Mutars are twin lenses. The taking and viewing lenses form an integral pair with no switching of lenses necessary between viewing and taking. Thus the subject can be viewed throughout the entire picture-taking procedure. Attaching the Mutars to the Rolleiflex camera body is as simple as attaching a filter. One attaches it to the bayonet fitting on the viewing lens by hooking it over the top bayonet flange, then engaging it in the taking lens bayonet. By turning the knurled ring to lock it, the Mutar is firmly attached to the camera body. There is no compromise of any of the handling features of the Rolleiflex. The Mutars can be used also on older Rolleiflex cameras with focal lengths of 75mm or 80mm.

The image obtained on the viewing screen with the use of a Mutar is absolutely identical with the image registered on the film. Automatic correction of parallax is maintained. The Mutars have an imposing and rugged character (weighing 11¼ ounces and 15¼ ounces — Tele and Wide respectively).

The large diameter of the front element of the taking lens makes the Mutars a ready target for stray light. (In the viewing lens, a smaller diameter was achieved by sacrificing some of the optical correction in the corners). It is therefore essential to use the specially attached sunshade which is designed individually for the two Mutars. These can be folded down over the taking lens when not in use. In the open position, these hoods protect the Mutar's front element from strong stray light, especially from above.

The solid brown leather carrying cases designed for each Mutar safeguard each unit with its lens hood attached. By using two metal rods, these cases can be attached to form one complete carrying unit with the addition of a specially designed strap.

The large diameter of the front element of the Mutar requires a special filter size: 67mm threaded mount. Even as late as 1967 the following filters were available for Mutars in Rollei Size V (screw-in mount): UV, medium yellow, light green, orange, light red, light blue, ND2 gray, ND4 gray, and infrared. Color conversion filters were also cataloged: R1, R2, B2 and B11. CC filters appeared to be on special order only.

The picture quality obtained with Mutars is superb. Both optical constructions are truly representative of Zeiss quality and precision. Even at the Mutars' widest apertures of f4, the resolution is satisfactory. At only one f stop higher (f5.6) image quality can be compared with that of the Zeiss 135mm Sonnar and 55mm Distagon computations. The optical construction uses five elements in the case of the Mutar 1.5X and four in the case of the Mutar 0.7X.

These very compact lens systems show a transmission loss of light equivalent to about one-half stop. The exposure can be corrected for this either through manual adjustment of the lens aperture or automatically through the adjustment of the built-in exposure meter of the Rolleiflex "F" models.

The magnification factors of the Zeiss Rollei-Mutars are nominally 1.5X and 0.7X (actually 1.45X and 0.72X). The standard focal lengths of 75mm and 80mm are extended by the Tele-Mutar to 110mm and 116mm respectively. The Wide-Angle Mutar shortens the focal length of the same lenses to 54mm and 57mm respectively. When the 0.7X Wide-Angle Mutar is used on a Rolleiflex equipped with the Rolleikin 35mm attachment, it yields roughly the same standard focal length as is usually used to cover the 24x36mm format.

Mutar production lasted no more than three to four years. By 1967 the 0.7X Mutar was no longer included in Rollei price lists. The actual number of units made is unknown, but it seems reasonable to suggest that just over 1,000 units were produced of each type, making the Zeiss Rollei-Mutar an extremely rare accessory.

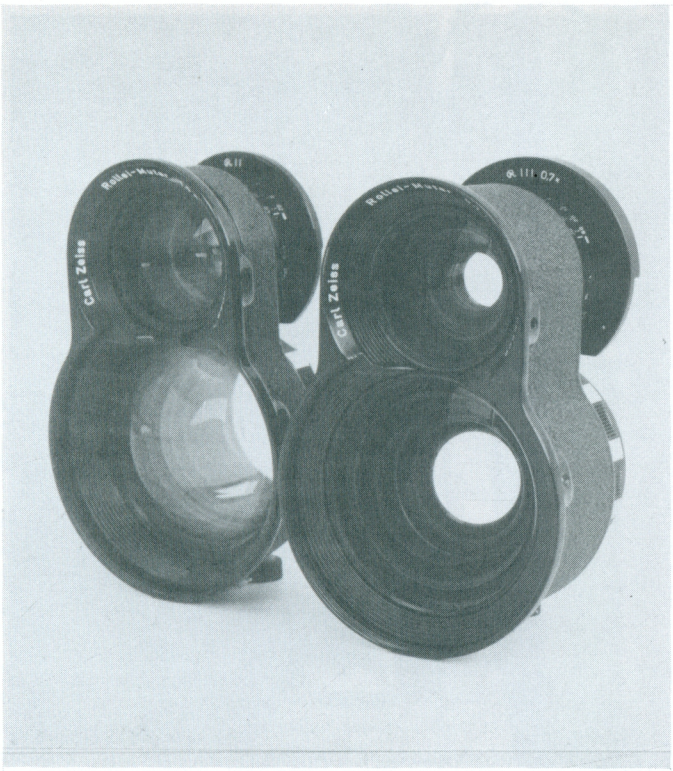
Further reading on Carl Zeiss Rollei-Mutars:

THE BRITISH JOURNAL OF PHOTOGRAPHY, January 10, 1964.

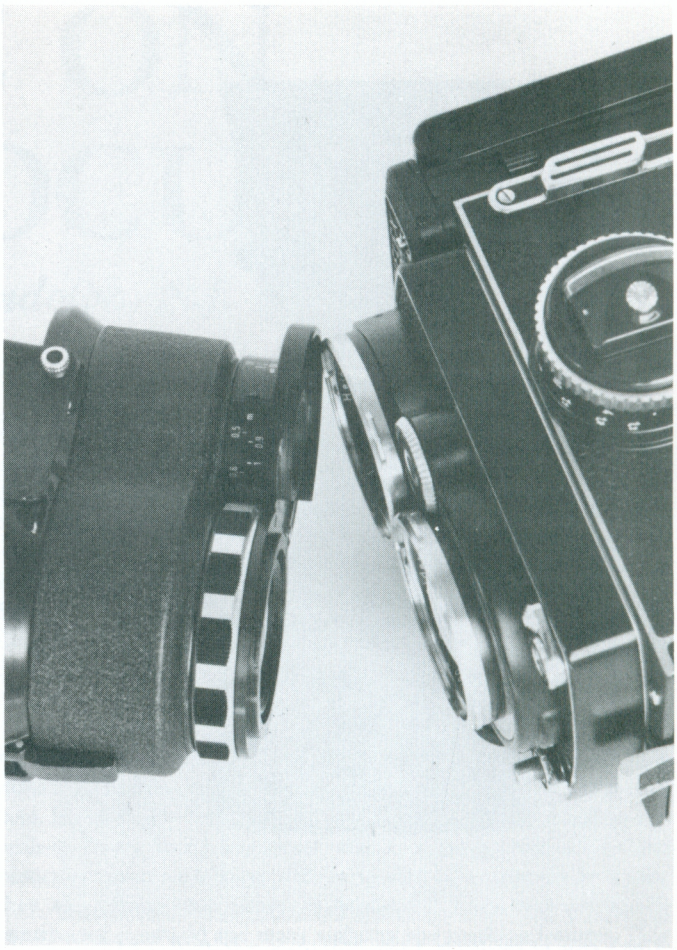
THE ROLLEI WAY (Mannheim), 11th edition, The Focal Press, 1978.

ZEISS ROLLEI-MUTARS (Dr. Hans Sauer) Zeiss Information No. 48, 1963.

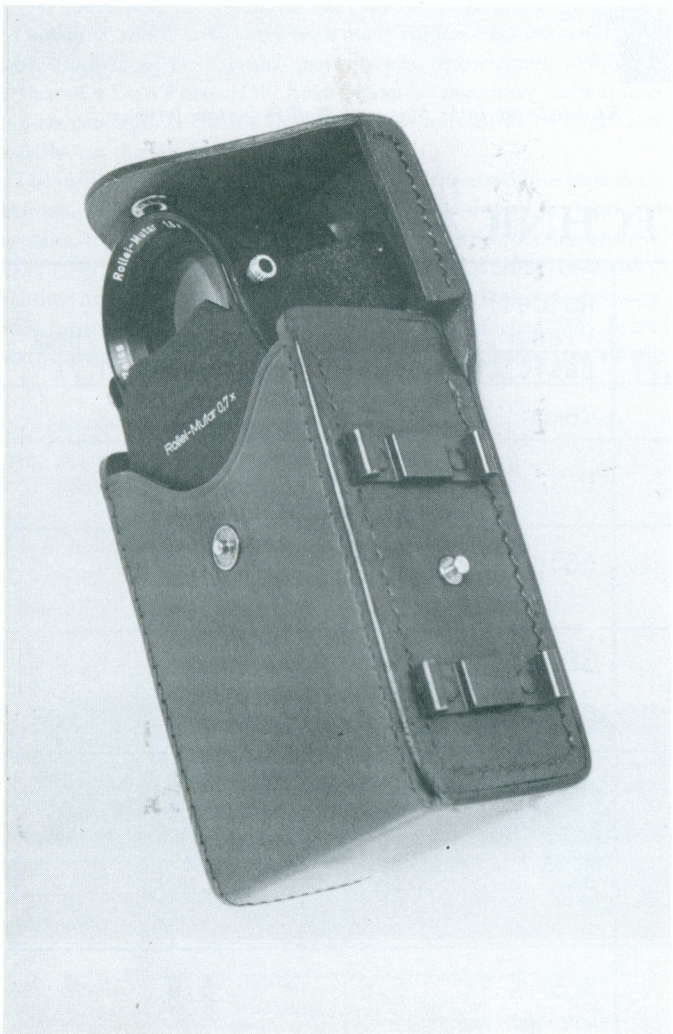
Photocopies of Dr. Sauer's report are available from member Terence Sheehy, 39 Beechwood Ave., Orpington, Kent, BR6 7EZ, England, for $6, which includes airmail postage.



Rollei-Mutar 1.5x (left) and 0.7x.

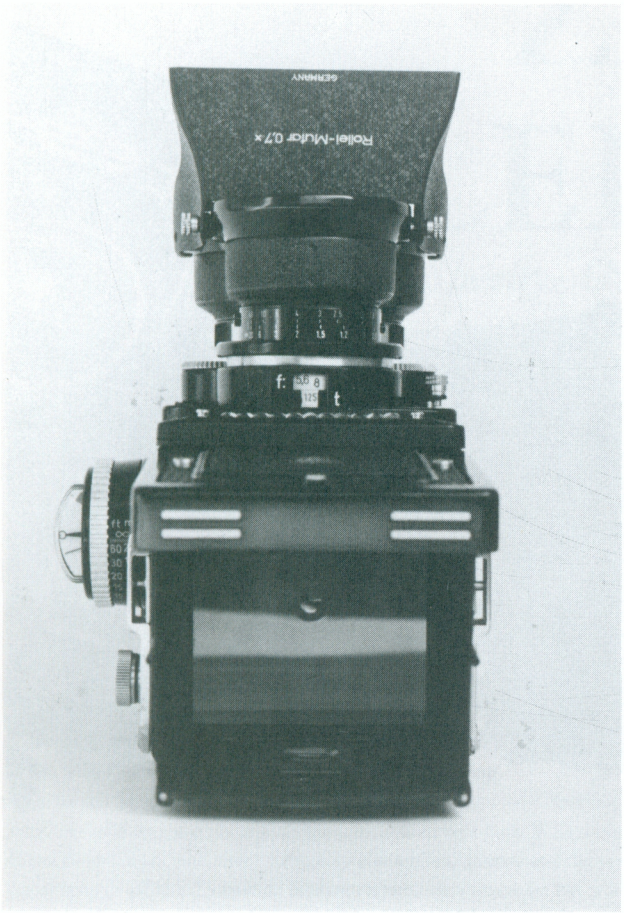


Step One in mounting the Mutar: hooking it over top bayonet.

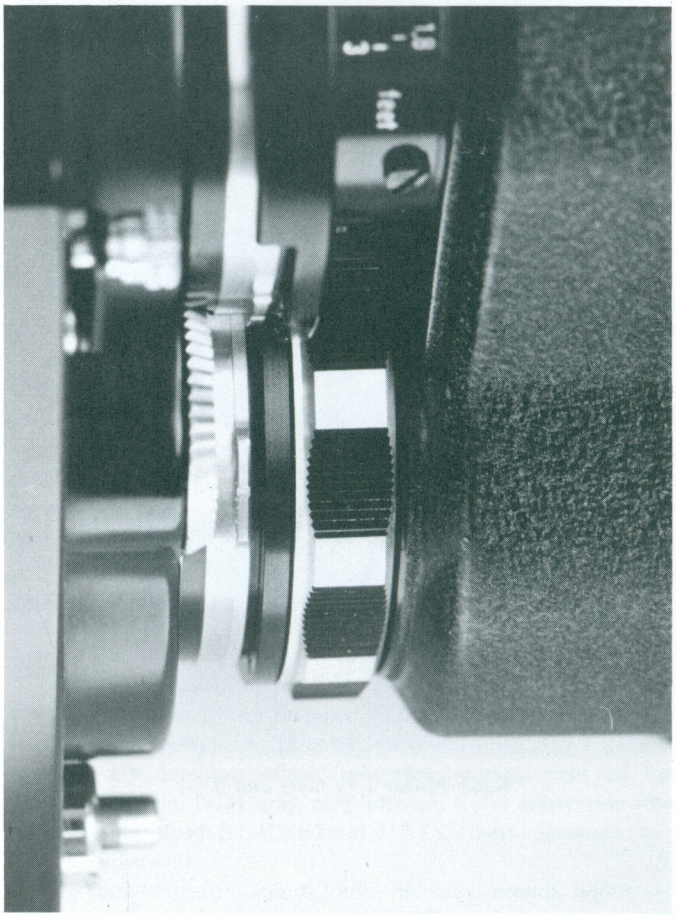


Leather case holds Mutar with sunshade attached.

March 1965 ad from the German magazine "ROLLEIGRAFIE."



User's view of the Wide-Angle Mutar on a Rolleiflex 3.5F.



Knurled ring locks Mutar to Rollei's bottom bayonet.

ZEISS ROLLEI-MUTAR TECHNICAL DATA

ROLLEI MODEL	Rolleiflex with Planar, Xenotar, Biometer 80mm			Rolleiflex/Rolleicord with Planar, Xenotar, Tessar, Xenar 75mm		
	Basic Lens	Mutar 1.5X	Mutar 0.7X	Basic Lens	Mutar 1.5X	Mutar 0.7X
Focal Length	80mm	116mm	57mm	75mm	110mm	54mm
Magnification Factor(approx)	0	1.5	0.7	0	1.5	0.7
*Picture Angle 6x6cm	53°	38°	69°	56°	40°	72°
*Picture Angle 24x36mm(Rollei-kin 35mm att.)	30°	21°	41°	32°	22°	43°
Near Focussing Distance	39½"	73¼"	22½"	35½"-39½"	65"	20"
Exposure Correction Factor	0	-0.5	-0.5	0	-0.5	-0.5
Maximum Sharpness from	2.8	5.6	5.6	3.5	5.6	5.6

*Across Format Diagonal.

MORE ON ZEISS BINOCULARS

Larry Gubas, Randolph, N.J.

I would like to thank the members and others who wrote me about my article on Zeiss binoculars in the Spring 1990 issue of the Journal. Thanks to their letters and photographs, I have additional material to pass on to the membership.

One member forwarded a photo of the elusive 1898 monocular version of the revolving-turret binocular. It looks very much as I had suspected. (If you run into another sample, be sure to call me!) Dr. Pfeiffer of the Carl Zeiss Museum in Oberkochen also sent a file card describing another example in the Museum's collection.

Another product shown in the 1898 catalog was a "stereo-telescope." I had always called these "trench binoculars" since they could be used to view around corners or over fences and trenches. The stereo-telescope has a spectacular stereo effect as a result of the extended tubes between the prisms. The glasses shown here are an 8x version of this product; a 10x was also marketed. These were commercial products, not military. Military versions were sold to several countries in a variety of sizes for use in both world wars.

During World War II, there were many variations of the binoculars Zeiss supplied to the German government. Shown here is an early version of a Dual Focus (DF) 8x60 binocular that never made it into civilian catalogs. It carries the Zeiss logo as well as an eagle and swastika on the left bezel.

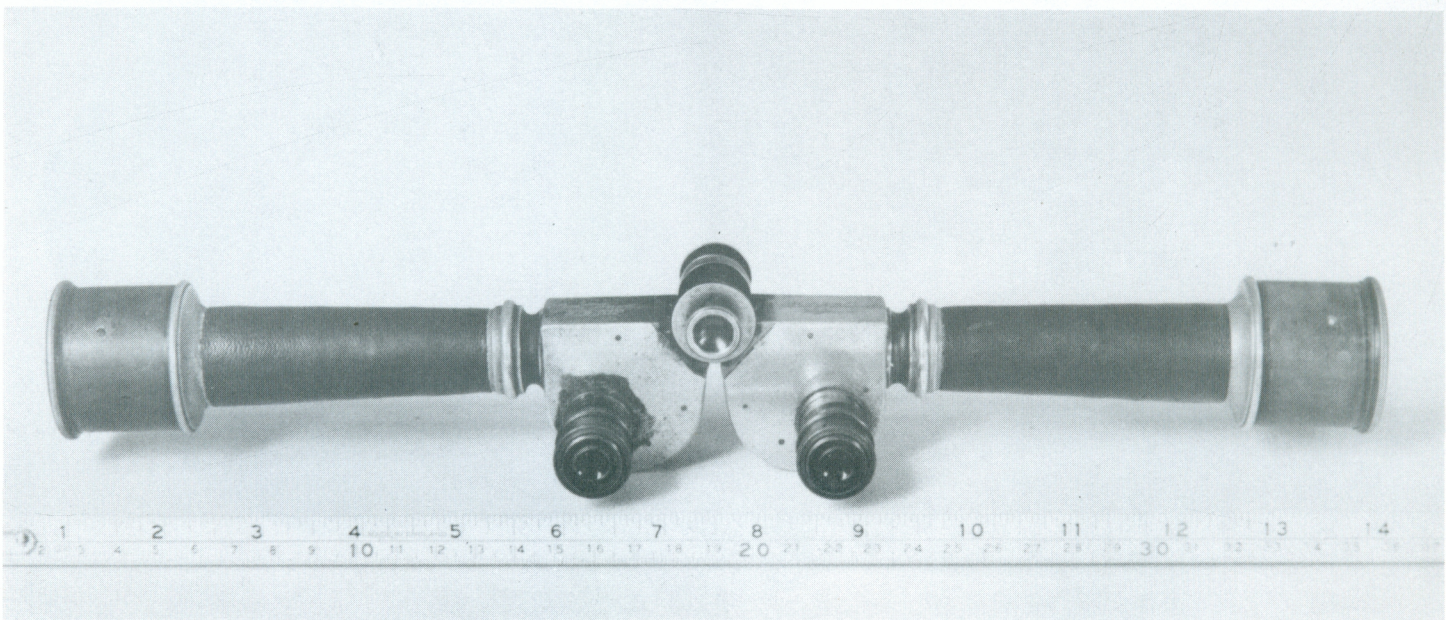
The military version of the Binoctem 7x50 appeared in at least three versions. The first version shown here is marked with the logo and swastika. In addition, it carries a Zeiss serial number, the designation "D.F. 7x50" and the designation "T" which denotes coated objectives. Another marking probably indicates filter sizes. These glasses were made for the artillery with a contract or serial number of 7235. Some modifications were made to the eyepieces — probably part of the contract specifications.

A second version of the same glasses has machine-stamped markings only on the left bezel: "7x50", "59069" (a serial or contract number) and "blc" (the code for Carl Zeiss, Jena). A rubberized coating replaces the leather of the binoculars described above, as well as a different eyepiece housing.

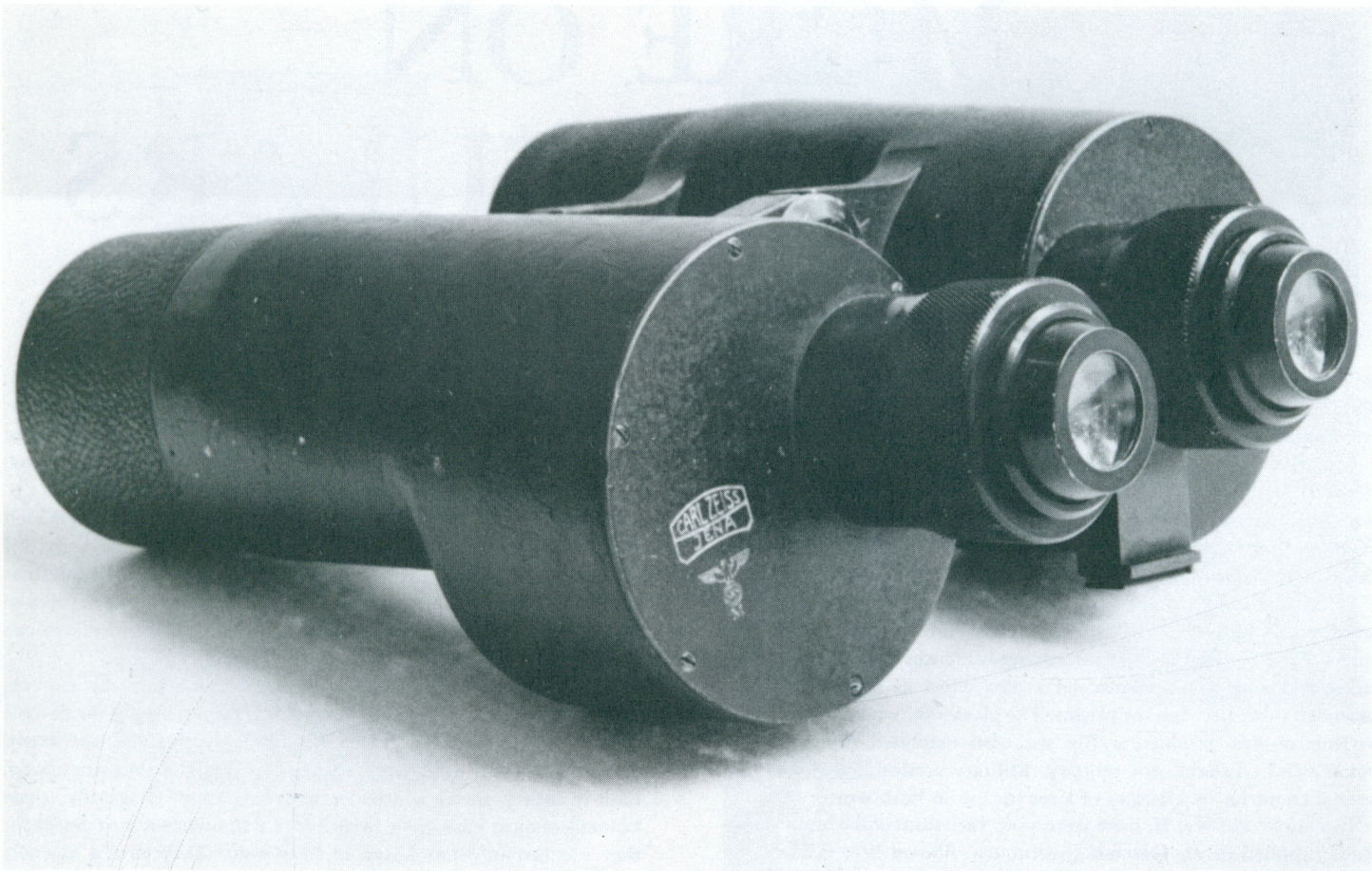
A third version has similar machine-stamped markings on the left bezel: "Dienstglas", "7x50", "2244666", and "blc+". The cross (+) following "blc" is painted light blue. This version has neither leather nor rubber covering, but is painted grayish black. It is safe to suppose that there is also an Afrika Corps version of these glasses with various markings and tan leather.

Zeiss designed some very specialized glasses for the German military. Not all were manufactured by Zeiss, but most of the designs came from drafting tables in Jena. Zeiss did build the DF 10x80 shown here. It was clearly designed for heavy use with its heavy metal casing, built-in heavy metal sunshades and lens caps. Originally, these binoculars must have come with a tripod or other support device for they are certainly too heavy to hand-hold. They have a specially constructed eyeshield and many sighting and marking features. This example is marked "Carl Zeiss" and "128993."

Another less-heavily armored 10x80 binocular is shown in its wooden case with its support mechanism. The box has a picture of the instrument and its accessories glued to its top. There is also a list of contents: one 10x80 stereo-telescope (Doppelfernrohr); one holder for flashlight batteries; one cable with plug and three lamp housings; two pairs of glass filters; one cleaning cloth; a cleaning brush and a notebook. The inside of the case is stamped with the swastika and the "blc" manufacturer's code. The item is numbered 164878.



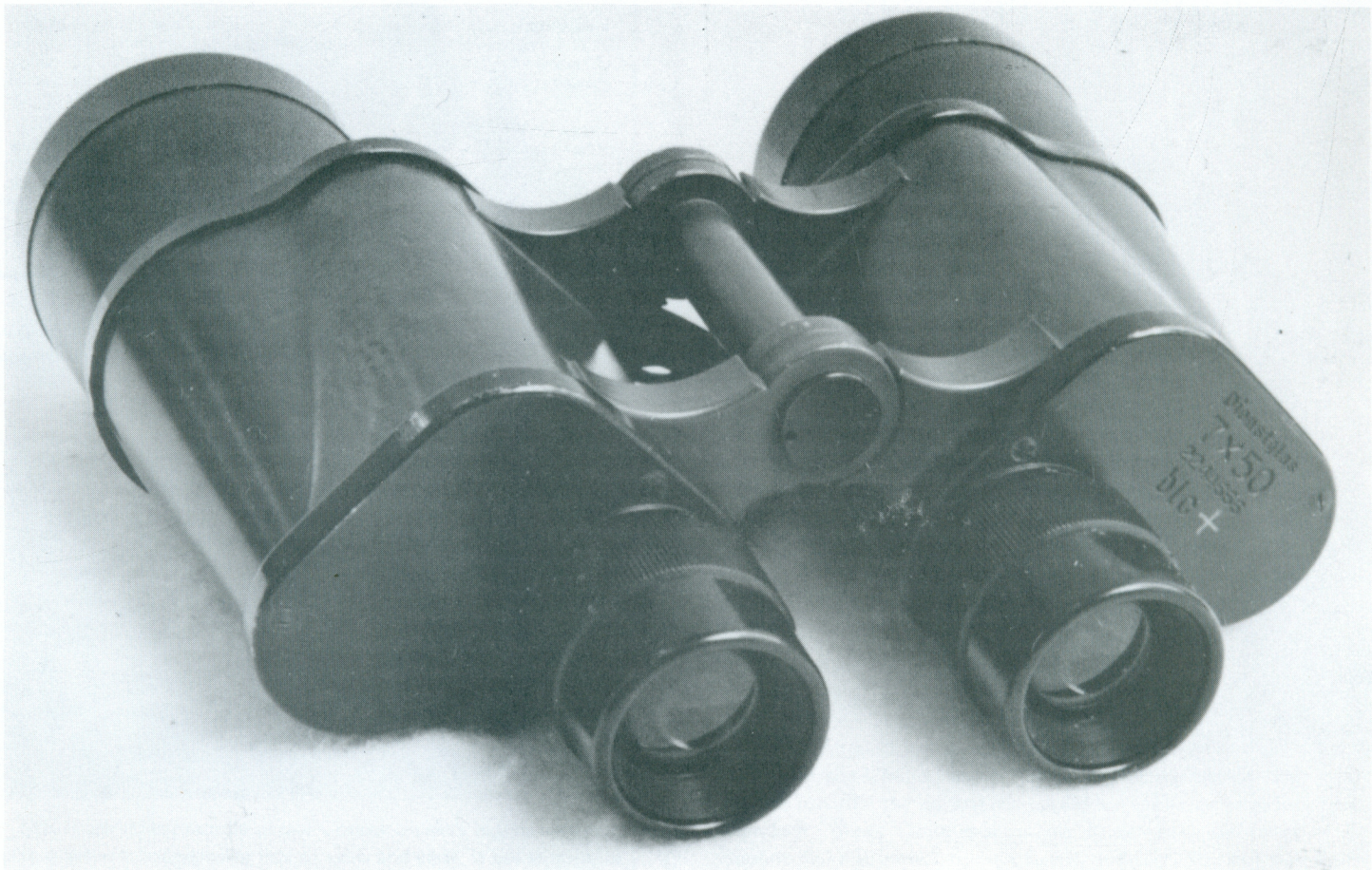
8x stereo-telescope. Overall length is approximately 13 inches.



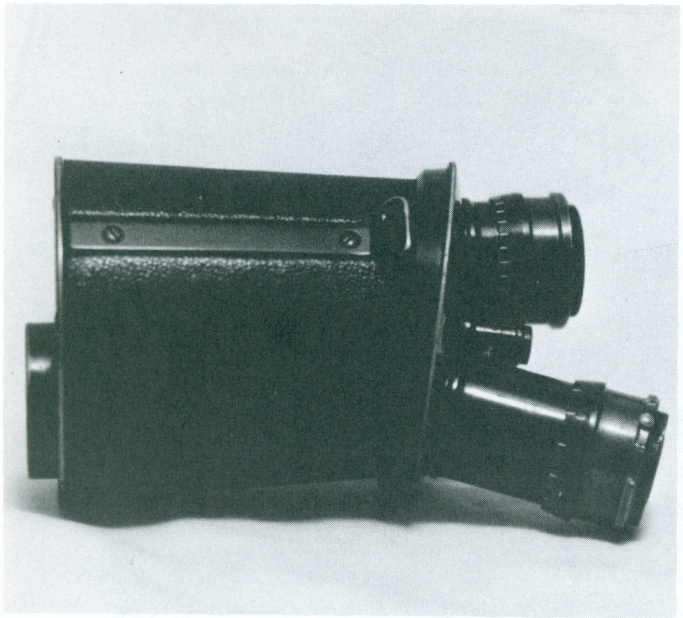
Dual-focus 8x60 military binoculars.

7x50 military binoculars, first version. (See text.)

7x50 military binoculars, second version, rubber-coated.

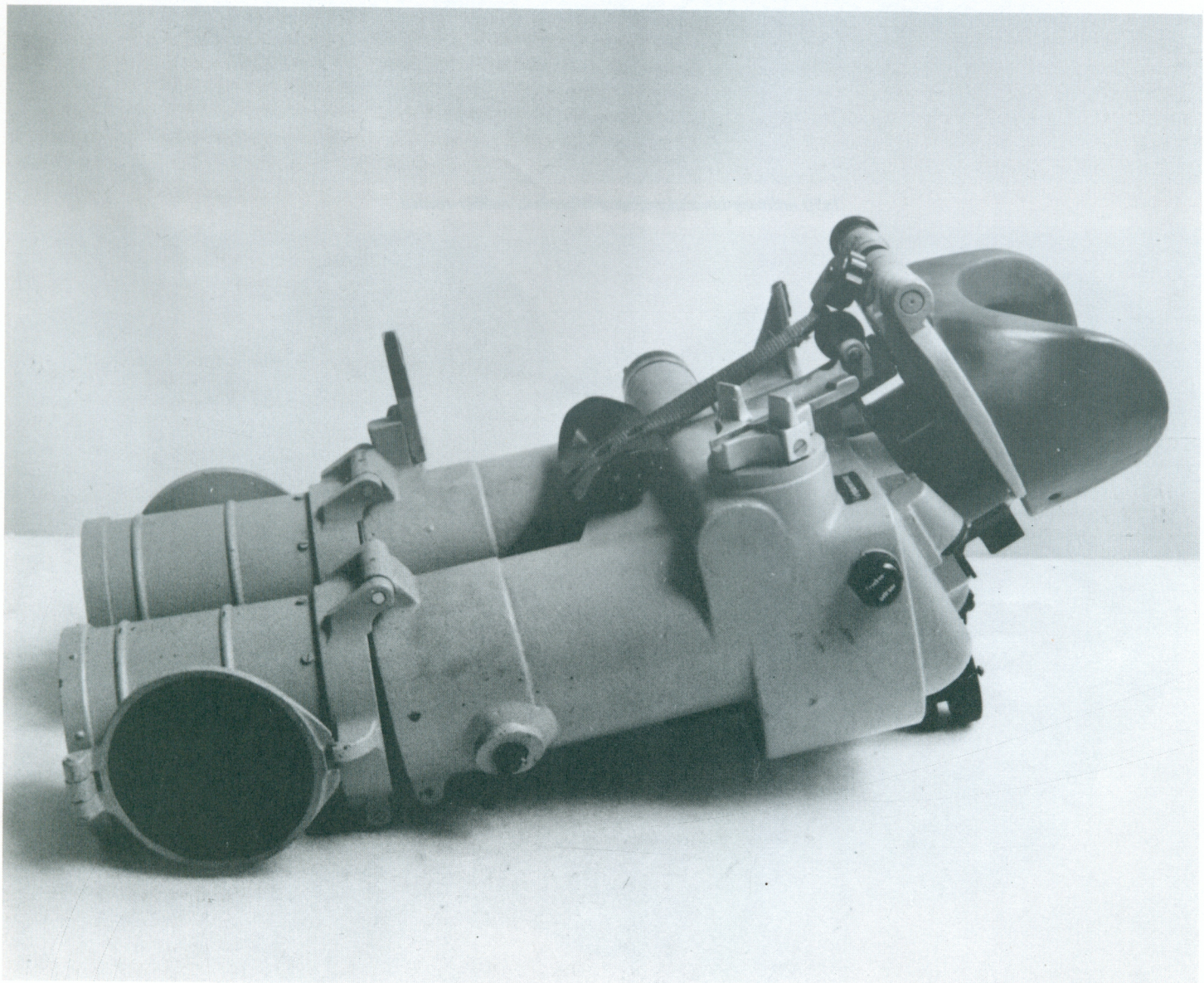


7x50 military binoculars, third version, gray-black paint.



1898 monocular version of revolving-turret binoculars.

10x80 military stereo-telescope with accessories in wooden case.



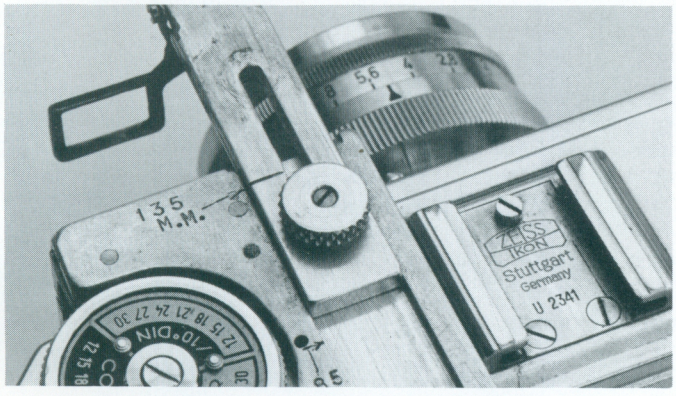
Armored DF 10x80 military binoculars.

LICHTSTRAHLEN

Light Rays: Notes of Interest to Those Interested in Zeiss and Its History

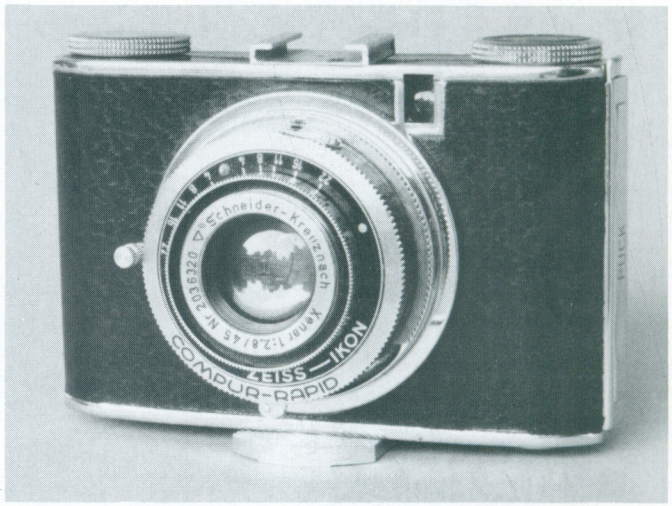
Many optical rarities went on the block at this upstate New York auction on May 18, 1991. Member Nick Grossman was one of the experts who helped prepare the catalog.

HOME-BUILT FINDER



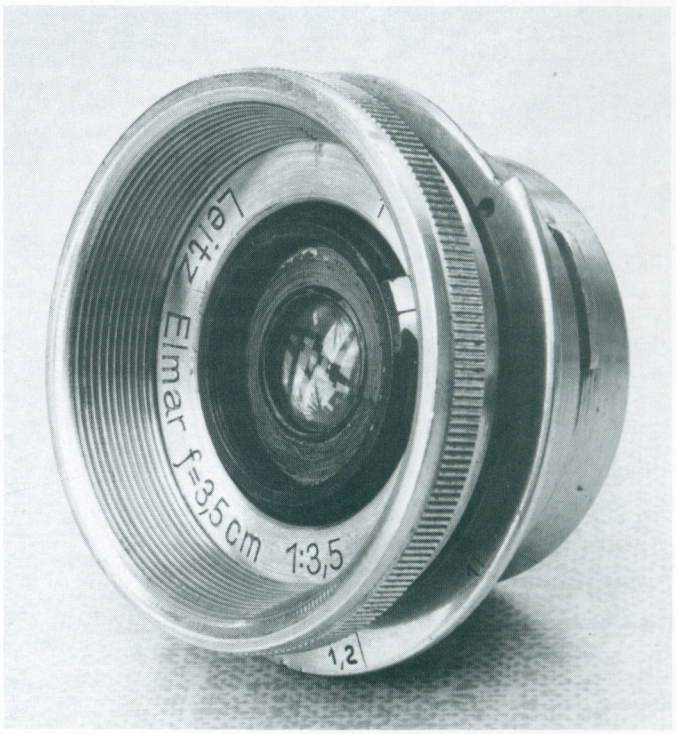
This remarkable example of one Contax owner's ingenuity turned up in a dealer's hodgepodge box of odds and ends. It's of aluminum, and clearly home-built. As can be seen, frame can be adjusted to show field of view of either an 85mm or 135mm lens.

THE WORK OF PUCK?

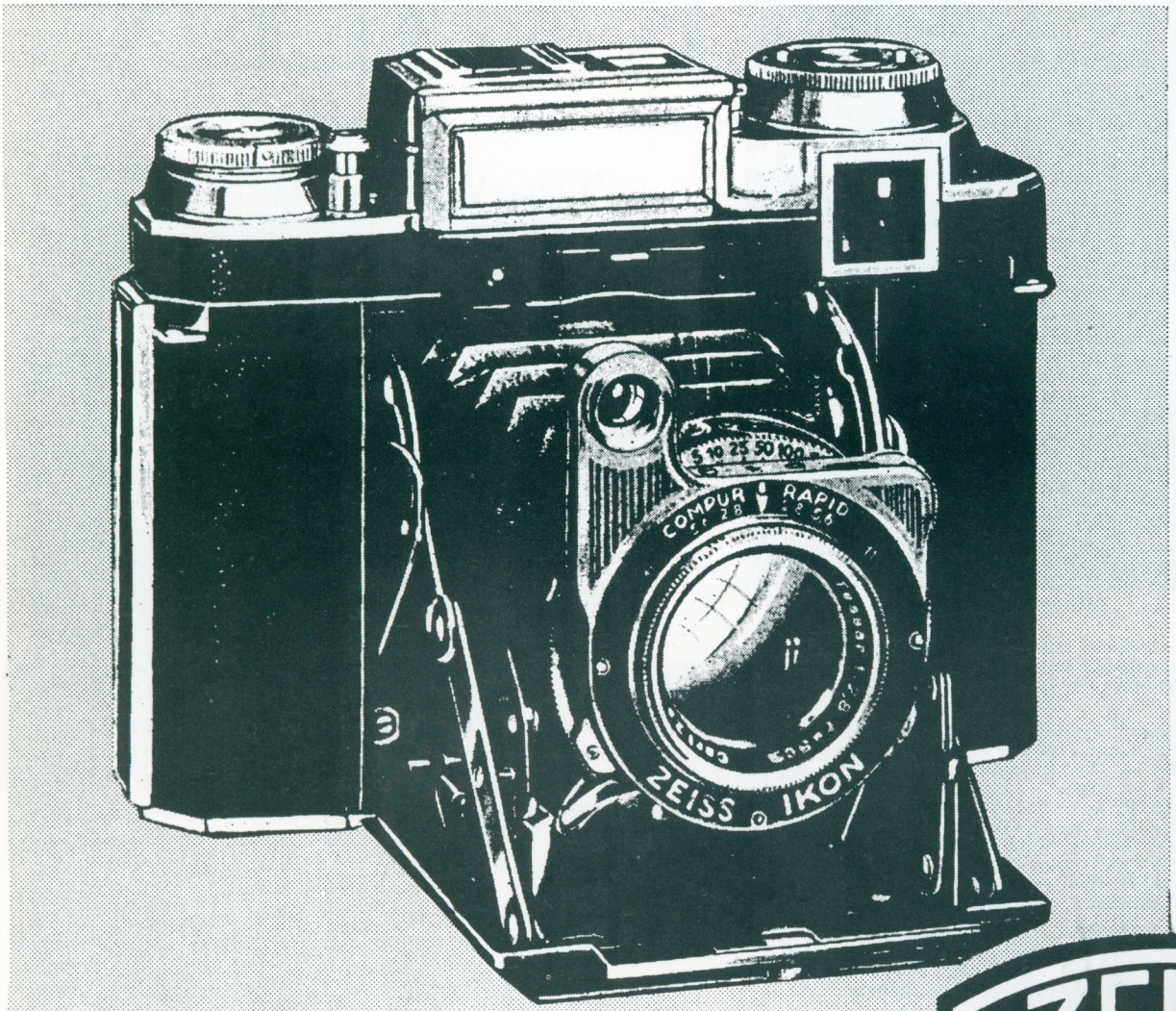


An uncataloged Zeiss rarity? Probably not. But the focal length of the 45mm f2.8 Xenar is correct for this 3x4cm (127 film) Puck camera manufactured by Ising of Bergneustadt/Rheinland, West Germany in the late 1940s or early 1950s. Most likely, either the Zeiss Ikon cover plate for the Compur shutter or the complete lens/shutter unit is a replacement for the original.

ZEISS-LEITZ HYBRID



Elmar 35mm f3.5 lens in a Contax mount. It fits the inner bayonet mount of the Contax, and is focussed with the camera's focussing wheel, just like the normal 50mm Zeiss lens. Front of mount takes standard Contax 42mm attachments. Engineering and finish of the mount make it appear to be a factory product. Member Ray Fearn would appreciate any information on the source or history of this unusual piece of equipment.



ZEISS IKON

New SUPER IKONTA $2\frac{1}{4}" \times 2\frac{1}{4}"$
with built-in exposure meter

The Super Ikonta $2\frac{1}{4} \times 2\frac{1}{4}$in. has an unparalleled reputation among roll film cameras for its precision construction and versatility, and now Zeiss Ikon introduce an additional model of this famous range, equipped with built-in photo-electric exposure meter of extreme sensitivity and of simple manipulation.

The optical equipment is the rapid Zeiss Tessar f/2.8, in Compur rapid shutter to 1/400th second. automatically focused by the patented rotating wedge distance meter combined in one eyepiece with the view finder. The new model has also certain additional up-to-the-minute features. Loading the film is exceptionally easy—after threading the spool the camera back is closed and the winding knob turns until it locks automatically, when the camera is ready for the first exposure. Twelve exposures $2\frac{1}{4} \times 2\frac{1}{4}$in. are given on the usual $3\frac{1}{4} \times 2\frac{1}{4}$in. spool, and both double and blank exposures are rendered impossible by a mechanical interlocking arrangement. The handsome chromium finish and fine leather covering are in keeping with the high quality, and it can be justly said that the new Zeiss Ikon Super Ikonta $2\frac{1}{4} \times 2\frac{1}{4}$in. with photo-electric exposure meter is and looks the finest roll film camera of the present day.

ZEISS IKON LIMITED : 19, Maidstone House : Berners Street : London, W.1