ZEISS HISTORICA

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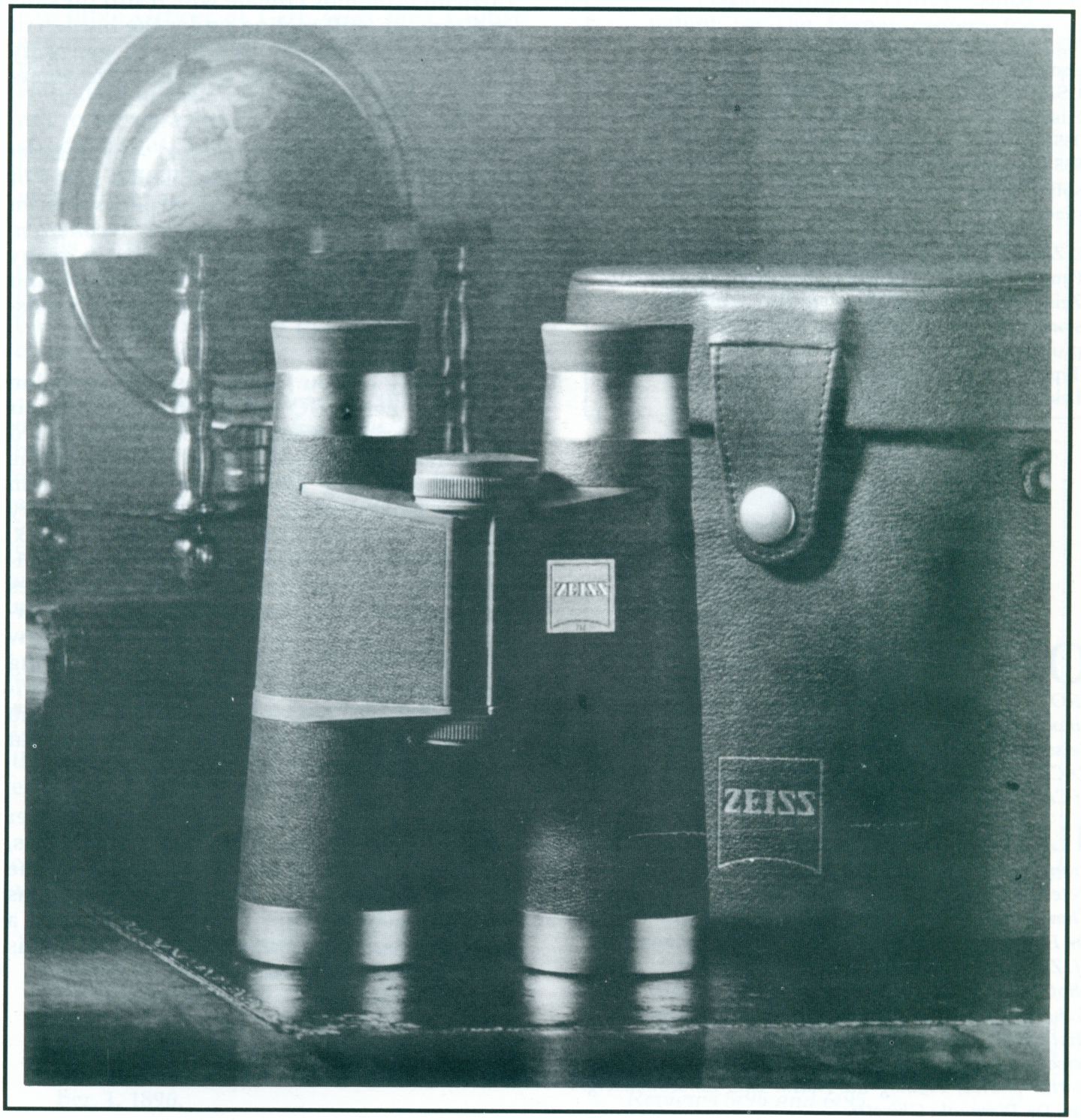

The Zeiss Historica Society of America is an educational, non-profit society dedicated to the exchange of information on the history of the Carl Zeiss optical company and its affiliates, people and products from 1846 to the present.

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ON THE COVERS

FRONT COVER: 1996 Gold Edition of the Dialyt 10x40 binocular commemorating the 150 years of the Carl Zeiss firm, 1846-1946.
BACK COVER: An historical collage of events in the life of Carl Zeiss Jena and Oberkochen.

ILLUSTRATION SOURCES

Front cover Dialyt binocular, Carl Zeiss Optical, Petersburg, Virginia • Prewar Contax Viewfinders, Charles Barringer • Meyer 5cm F/3, An Unusual Lens, Dr. Pierpaolo Ghisetti • Theodolite D., In The Footsteps of Zeiss Theodolite D., Nicholas Grossman • Stereo photo and catalog, Zeiss Ikon-Photo Bedarf, Larry Gubas • Zeiss Ikon trademarks, Logo Designs As Historical Evidence, Larry Gubas • Ground glass screens, Grind Another Ground Glass, John Keesing • Nettar photos, Finding the Nettar 516, Lars Sundberg and Dr. Pierpaolo Ghisetti.

PRESIDENT'S LETTER

Milestone events abound in a company with as long and rich a heritage as Carl Zeiss, both on the technical and administrative levels. As I have mentioned in the past, Zeiss is reluctant to make commercial noise to feature anniversaries of these milestones, but for a big, round number like the 150th Anniversary of the opening of Carl Zeiss's first workshop, they let their arm be twisted a bit. Also, in the difficult economic climate which still prevails in Germany, still reeling under the burden of former East Germany as well as a generally slow economy, the folks at Zeiss need something to crow about.

Photokina was early this year – September instead of October. This means that many of you have already heard about, perhaps even handled, some of the *Messe Neuheiten*. Fortunately, Zeiss remains a force in many aspects of photographic lens construction and image formation in the 150th year of existence.

As many of you know, close collaboration between Zeiss HQ in Germany and their manufacturing affiliate in Japan, has resulted in updated versions for the G12 mount of the ground-breaking 21mm Biogon and 35mm Planar lenses. Both hark back to the glory days of the Zeiss Ikon rangefinder Contax, but greater sophistication in design and coating technology allows both of the new lenses to be significantly faster than their counterparts of 40 years ago. Along with the new glass will be the Contax G2, incorporating evolutionary features derived from experience with the G1. Since the Contax is no longer a Zeiss product, I will let you find out more from Contax.

Unfortunately, I must close on a somber note. One of our good friends within Zeiss, Dr.-Ing. Gerhard Hohberg, successor to the late Dr. Kaemmerer as head of the Photo Lens Development Group, died recently after a long illness. We extend our condolences to his family, friends and co-workers.

Charlie Barringer

150 YEARS OF CARL ZEISS

Nineteen hundred ninety-six is an anniversary year for Carl Zeiss. One hundred fifty years ago on November 17, 1846, the university mechanic Carl Zeiss opened his workshop in Jena and began the manufacture of microscopes.

Dr. Ing. Peter Grassmann, Chairman of the Board of Management of Carl Zeiss and Chief Executive Officer of Carl Zeiss Jena GmbH emphasized an important aspect of corporate philosophy that the young Carl Zeiss already embodied in 1846. When he applied for a permit to set up a workshop, Carl Zeiss emphasized "the best guarantee for a company's continuous growth was the direct association with men of science."

His partnership with Ernst Abbe marked the beginning of a close bond between scientific research and industrial production: A bond that has remained the hallmark of the company Carl Zeiss.

Pioneering achievements in the field of optics developed from this vital connection begun 150 years ago. The innovative strength of Carl Zeiss has not only increased but has expanded cosmically and is alive more than ever. To assure its survival, the Carl Zeiss Stiftung and its consolidated companies reinvest more than 10 percent of sales into research and development each year.

Foreign and domestic Carl Zeiss locations will recognize this 150th Anniversary with special activities and ceremonies taking place in Oberkochen and Jena: In Jena particularly, the town where Carl Zeiss (born in Weimar) established himself and the firm.

This year 1996 other important events in the company's history have been included in anniversary activities:

- 50 years ago, August 1, 1946, the optical works in Oberkochen began, laying the foundation for Carl Zeiss Oberkochen.
- 100 years ago, Ernst Abbe published the statutes of the Carl Zeiss Stiftung, October, 1, 1896.
- Also on October 1, 1896, a decision to set up worker representation within a company took root. A pioneer's move.
- 70 years ago on July 18, 1926, Zeiss Jena officially opened their planetarium now the oldest functioning theater in the world.
- 100 years ago, on November 14, 1896, the patent for the Planar camera lens was filed. This lens displayed a degree of aberration correction that was the first ever achieved.

Carl Zeiss in 1861 with his horseshoe base design.

This article is an edited and abridged version of a 1996 Carl Zeiss Oberkochen press release plus information from Jena Reviews 5/95 and 6/95.

Zeiss Ikon filmi Panchrom	Smk
Rullafilmi 6×9, 6×6 ja 4,5×6 cm B 2	—
Contaxpuola N:o 541/2 36:lle kuvalle 24×36 mm tai 50:lle kuvalle 24×24 mm	—

Sulkijanopeudet

Sulkija	Aikavalotus pitkä	lyhyt	Sekunnit
Derval	T	B	1/25, 1/50, 1/100
Telma	T	B	1/25, 1/50, 1/100 (1/125) itselaukaisijoineen
Klio 00	(T)	B	1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/175 itselaukaisijoineen
Klio 0	(T)	B	1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/150 itselaukaisijoineen
Compur 00	—	B	1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300
Compur 00 R	—	B	1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250, 1/500
Compur 0 S	—	B	1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250 itselaukaisijoineen
Compur 0 S R	—	B	1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/200, 1/400 itselaukaisijoineen
Verhosulkija	—	B	(1/2), 1/5, 1/10, 1/25, 1/50, 1/100, 1/200, 1/500, 1/1000 tai 1/125, 1/250, 1/500, 1/1250

Contax II:ssa, III:ssa ja Contaflexissa on itselaukaisija

Kaikissa sulkijoissa ilman "T" saavutetaan aikavalotukset käyttämällä erikois kaksoisaika-lankalaukaisijaa

ZEISS IKON AG. DRESDEN

C 905a Finnl. 4445 20 1042 M/0267

Nettar 4,5×6 cm 11,4×7,9×4,3 cm / 430 g

		Smk
obj. Nettar 1:6,3 sulk. Derval	N:o 515 Cd	840.—
obj. Nettar 1:6,3 sulk. Telma	N:o 515 Ct	1000.—
obj. Nettar 1:4,5 sulk. Telma	N:o 515 Dt	1265.—
obj. Nettar 1:4,5 sulk. Klio 00	N:o 515 Dk	1370.—*

* Novar-objektiivilla 1:4,5 sekä kaksoisvalotusvarmennuksella N:o 516 lisähinta Smk 170.—

Nettar 6×6 cm 13,5×7,8×4,5 cm / 510 g

		Smk
obj. Nettar 1:6,3 sulk. Telma	N:o 515/16 Ct ...	1280.—
obj. Nettar 1:4,5 sulk. Klio 00	N:o 515/16 Dk ..	1580.—**

** Novar-objektiivilla 1:4,5 sekä kaksoisvalotusvarmennuksella N:o 516/16 lisähinta Smk 90.—

Nettar 6×9 cm 15,5×8×4,2 cm / 650 g

		Smk
obj. Nettar 1:7,7 sulk. Derval	N:o 515/2 Ad	885.—
obj. Nettar 1:6,3 sulk. Derval	N:o 515/2 Cd	980.—
obj. Nettar 1:6,3 sulk. Telma	N:o 515/2 Ct	1070.—
obj. Nettar 1:4,5 sulk. Telma	N:o 515/2 Dt	1460.—†
obj. Nettar 1:4,5 sulk. Klio 0	N:o 515/2 Dk	1610.—†
obj. Nettar 1:4,5 sulk. Compur 0S	N:o 515/2 Dcs	1820.—†
obj. Zeiss Tessar 1:4,5 sulk. Comp. 0S	N:o 515/2 Ucs	2345.—†

† Objektiivilla 1:4,5 sekä kaksoisvalotusvarmennuksella N:o 516/2 lisähinta Smk 90.—

Laukkuja, värisuodattimia ym. kts. siv. 31, muita lisätarpeita kysyttäessä.

TRACKING THE NETTAR 516

Two 516 Nettars: serial numbers L52819 and L52820, with oritginal box and instruction book. (sundberg photo.)

In early 1996, Maurice Zubatkin received a letter from new member Lars Sundberg of Finland about his Nettar 516 collection. Maurice invited him to write a story, and when it arrived Maurice sent the story to the editor. A month or two later, the editor received from Dr. Pierpaolo Ghisetti, negatives of and questions about the Nettar 516. Herewith, are communications, comments, and evidence of Mr. Sundberg, Dr. Ghisetti, and Larry Gubas, ZH's archivist. Should there exist others interested in this search, we might consider a Friends of the 516 Nettar club!

NETTAR 516, LARS SUNDBERG, MASKU, FINLAND

When I started my camera collecting some years ago, I collected every camera that intrigued me and every camera I could afford. Later, only Zeiss. I found the Zeiss Ikon Nettar 516, and was surprised not to have found mention of it in McKeown's Price Guide, the only source I have. I started to search for more information, but found no evidence of this Nettar 516.

Years passed and I found more cameras. The Nettar 516 kept me going to many photo shows, and I found all three sizes, and then Eureka! One day I found a wartime Finnish Zeiss Ikon catalog, a C905a Finn1., where these were mentioned.

This catalog says that these Nettars could be ordered with Novar and Tessar lenses: shutters were Klio or Compur. They are also double-exposure proof. The differences from the Ikonta include the struts and the viewfinder that doesn't pop up automatically.

Enclosed is my Zeiss Ikon Catalog, the only catalog I ever found that mentioned the 516. Please handle it very carefully. The most interesting page is page no. 7, where one finds Nettar 515 prices and in very small letters: "*with Novar 1:4.5 lens and double exposure preventation nr. 516 FIM 170, – extra price." "**. . . 516/16 FIM 90. – extra price", ". . . 516/2 FIM 90, – extra price." [FIM – Finnish Marks (markkaa)]

I found these Nettars between 1990 – 1996 in Finland. First the 516, 4.5x6 which started me on the trail for more information of these mysterious cameras. Receiving the Zeiss Ikon

Schärfentiefentabelle für Nettar 4,5×6 cm
(Unschärfe an den Grenzen 0,075 mm)

Entfernung		∞	15 m	8 m	5 m	4 m	3 m
Blende	4,5	16,7–∞	8–175	5,4–15,5	3,8–7,2	3,2–5,3	2,54–3,65
	5,6	13,4–∞	7–∞	5–20	3,6–8,1	3,05–5,7	2,45–3,9
	8	9,4–∞	5,5–∞	4,3–61	3,2–11	2,8–7,1	2,25–4,5
	11	6,8–∞	5–∞	3,6–∞	2,9–22	2,5–10,5	2,05–5,6
	16	4,7–∞	4–∞	3–∞	2,4–∞	2,1–31	1,8–8,5
	22	3,4–∞	3–∞	2,5–∞	2–∞	1,8–∞	1,6–33

Entfernung		2,5 m	2 m	1,7 m	1,5 m	1,2 m
Blende	4,5	2,17–2,95	1,78–2,28	1,54–1,89	1,37–1,65	1,12–1,29
	5,6	2,1–3,1	1,74–2,36	1,51–1,95	1,35–1,69	1,10–1,32
	8	1,95–3,45	1,64–2,55	1,44–2,07	1,29–1,79	1,06–1,38
	11	1,8–4,1	1,53–2,9	1,36–2,27	1,22–1,95	1,02–1,46
	16	1,6–5,5	1,4–3,5	1,25–2,67	1,13–2,25	0,96–1,61
	22	1,4–10,5	1,25–5,1	1,13–3,4	1,03–2,8	0,89–1,85

3761 50 840 DIN B 7 M/0267

ZEISS IKON

Gebrauchsanweisung für die

NETTAR 4,5×6 cm

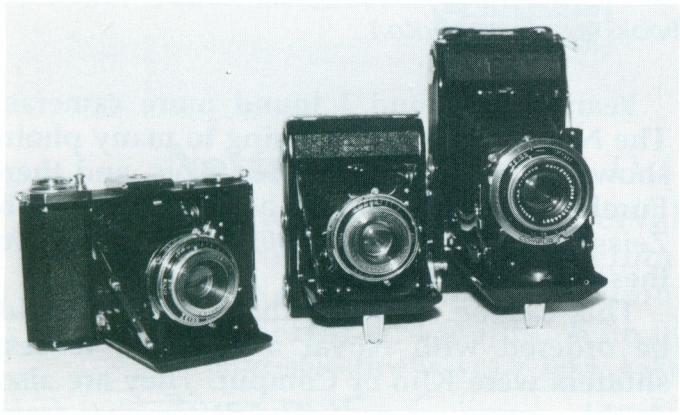
mit automatischer Auslösesperre
Nr. 516

ZEISS IKON AG.
D R E S D E N

C 2710

Catalog as a bonus when I joined the Zeiss Historica Society in 1995 proved to be a lucky break for me.

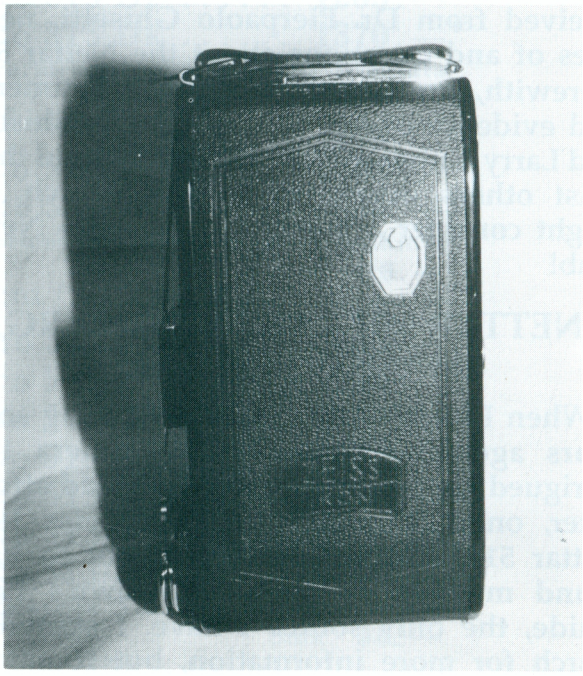
Enclosed are some negatives of the cameras, and included, also, is the original 516 instruction book in German. The greeting on the catalog cover reads "Joy of life with Zeiss Ikon Cameras". True, indeed!



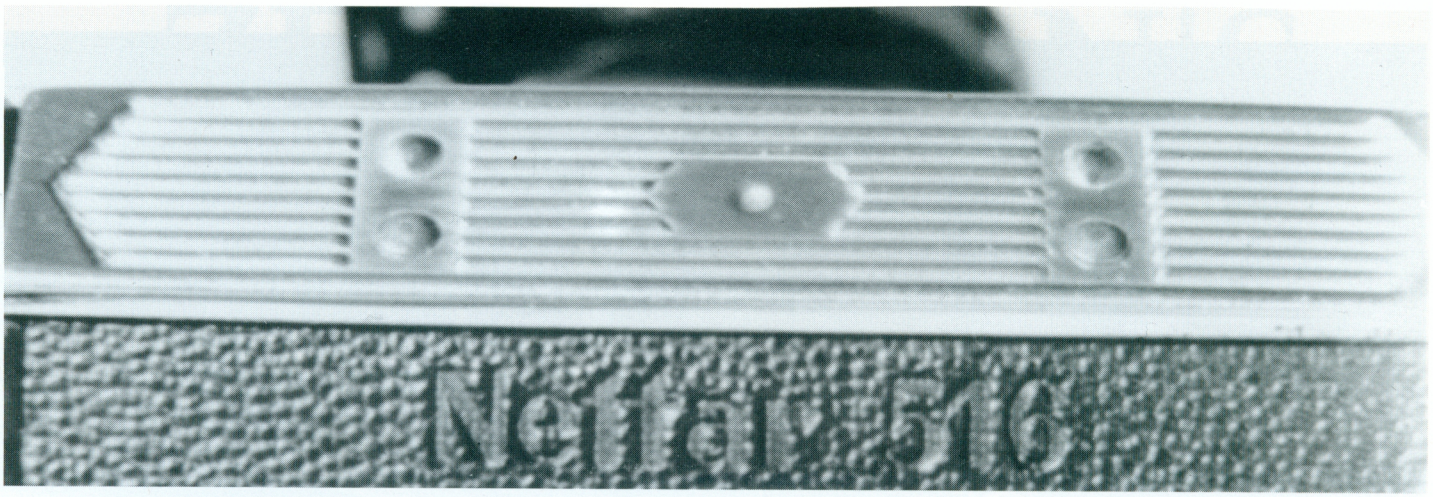
L to R: 516/16, 516, 516/2. (Sundberg photo.)

Nettar 516/16 serial: N28535. (Sundberg photo.)

Nettar 516/2 with Tessar 4.5/10.5cm. Lens #2544497 in Compur shutter. Body #L95230. (Sundberg photo.)



Nettar 516/2 rear view. (Sundberg photo.)



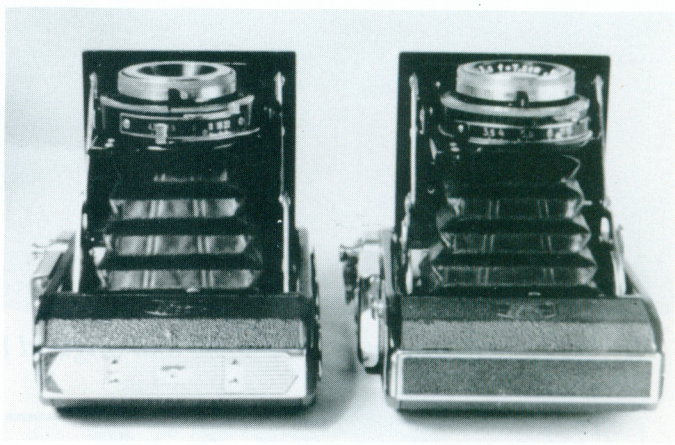
Upper side of Nettar 516. Note number and back lock. (Ghisetti photo.)

* * *

DR. PIERPAOLO GHISETTI, MODENA, ITALY

Enclosed are negatives of a strange Nettar. This camera belongs to the Zeiss family with the number 516. Never does a prewar nor postwar Zeiss catalog include this camera. The camera's number is L47866, the film size is 4.5x6. It carries a Klio shutter with maximum speed to 1/75, with a Novar Anastigmat lens 7.5cm f/4.5

The back lock system is different from the Ikonta and Super Ikonta systems. A Zeiss Ikon logo on the front echoes the style of the prewar Super Ikonta. Construction follows Zeiss rules. I suppose it is a war model that had limited production. Perhaps it is a DDR product built with prewar pieces. Can anyone tell me more? I hope this will interest readers of the ZHS journal. (Received May 1996)



Left Nettar 516. Right Ikonta 521. Note back lock differences. (Ghisetti photo.)

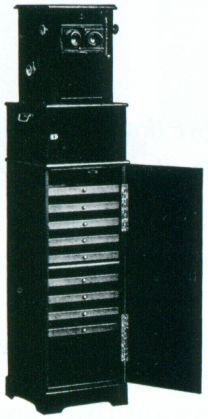
* * *

LARRY GUBAS, RANDOLPH, N.J.

I'm sorry for taking so long to get back to you on the "Great Nettar Mystery." I agree that it is a puzzlement. These were wartime products and wartime catalogs. I can only guess that either there was a minor change in the camera, such as a new double exposure prevention device, or just an error in the manufacture and publication. Remember that nearly 40% of the workers in the Zeiss plants were foreigners who spoke no German. Quality would have dropped despite the special trade schools that trained them for six months. Tracking down anything more than what we now have will be difficult since the publications came from Dresden and the Nettar from Berlin. Both places were gutted for war reparations by the Russians. That's all I can tell you. (Received August 1996).

We hope the Nettar queries stimulate other questions, answers, ideas. Let us hear from you. Find us on your membership list.

Mahogany stereo view and original box of the early Zeiss Ikon period 1926 - 1932.



Nr. 1543/7

Stereoskopie

Stereo-Betrachtungsapparat Multiplast

Nr. 1543 Für Diapositive 4,5×10,7 cm
Nr. 1542 Für Diapositive 6×13 cm

Zur Betrachtung von je 25 Stereobildern und zur Projektion der Einzelbilder eingerichtet.

Hocheleganter, leicht zu handhabender Betrachtungsapparat. Der untere Teil faßt 12 Einsatzkästchen für je 25 Glasbilder. Außerdem kann ein Säulenschrank mit neun (bei 1542 sieben) Schubfächern, jedes 4 Einsatzkästchen zu je 25 Glasbildern fassend, und einem größeren leeren Raum geliefert werden.

Ausstattung: Mahagoni poliert oder Eiche mattiert. Hochglanz vernickelte Beschläge. Einstellbare achromatische Linsen. Zählwerk.

Zubehör: Ein Einsatzkästchen.

	Nr. 1543 4,5×10,7 cm Nr.	RM	Nr. 1542 6×13 cm Nr.	RM
Multiplast, Mahagoni poliert, ohne Säulenschrank	1543	340.—	1542	365.—
mit Säulenschrank	1543/7	545.—	1542/7	570.—
Multiplast, Eiche mattiert, ohne Säulenschrank	1543/16	340.—	1542/16	365.—
mit Säulenschrank	1543/17	545.—	1542/17	570.— (E)

Sonderzubehör

Säulenschrank, Mahag. poliert	1543/14	205.—	1542/14	205.—
Säulenschrank, Eiche mattiert	1543/15	205.—	1542/15	205.—
Einlagen für Autochromplatten	1543/4	—.90	1542/4	1.—
Jedes weitere Einsatzkästchen	1543/1	9.—	1542/1	11.— (E)

Projektionseinrichtung

Kondensor

Projektionseinrichtung

Lampenhaus, ohne Lampe	1543/10	11.—	1542/10	11.—
Kondensor in Fassung	1543/11	8.—	1542/11	19.—
Projektionsobjektiv zur Erzielung größerer Schirmbilder	5002	28.—	5002	28.— (C)
Gasgefüllte Metalldrahtlampe, Röhrenform, 100 Watt, 110 Volt	1557/11	7.50	1557/11	7.50
Röhrenform, 100 Watt, 220 Volt	1557/13	7.50	1557/13	7.50 (E⁹)

Beleuchtungseinrichtung

Beleuchtungseinrichtung

Mit Metalldrahtlampe für 110 Volt	1543/12	11.—	1542/12	11.—
Mit Metalldrahtlampe für 220 Volt	1543/13	11.—	1542/13	11.— (E)

Die Projektionseinrichtung ermöglicht es, die eine Bildhälfte des Stereodiapositivs bis zu 1 qm groß an eine weiße Fläche zu werfen. Mit dem Projektionsobjektiv Nr. 5002 werden diese Bilder noch erheblich größer.

Stereo-Betrachtungsapparate Stereospekt

Aus poliertem Mahagoniholz.
Formate 4,5×10,7 und 6×13 cm

Der Apparat ermöglicht es, 12 Stereobilder, welche in kettenartig miteinander verbundenen Hülsen gelagert sind, der Reihe nach zu betrachten. Ein Handgriff genügt, um den Hülsensatz auszuwechseln.

Nr. 624	**Stereospekt** mit einem Hülsensatz für Stereo-Diapositive 4,5×10,7cm	RM 80.—
Nr. 626	**Stereospekt** mit einem Hülsensatz für Stereo-Diapositive 6×13 cm	90.—
Nr. 626/1	Ein Hülsensatz für 12 Diapositive 4,5×10,7 cm	7.50
Nr. 626/2	Ein Hülsensatz für 12 Diapositive 6×13 cm	8.— (C)

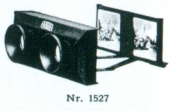
Nr. 624

Betrachtungsapparat für Stereo-Diapositive

Aus poliertem Mahagoniholz, sorgfältige saubere Ausführung.
Format 4,5×10,7 cm

Nr. 628/1	Einf. Ausführung ohne Zahntriebeinstellung	RM 20.—
Nr. 628/2	Bessere Ausführung mit Zahntriebeinstellung. Stark vergrößernd	RM 30.—
Nr. 628/6	Weitwinkel-Ausführung, mit Spiegel, um auch Papierbilder betrachten zu können. Mit Zahntriebeinstellung und mit abnehmbaren Augenschützern. Stark vergrößernd	RM 33.—
	Format 6×13 cm	
Nr. 628/8	Ausführung wie Nr. 628/6	RM 38.— (C)

Nr. 628/6



Nr. 1527

Idealoskop

Für Stereobilder 4,5×10,7 cm.

64 mm Linsenabstand (normale Pupillenentfernung). Aus Metall, mattschwarz, eng zusammenlegbar, mit Mattscheibe zur Diapositivbetrachtung und für jede Augenschärfe einstellbarer Parallelführung durch Scheren.

Nr. 1527 . . . . . RM 4.50 (C)

Nr. 1518

Stereoskop

Für Stereobilder 8,5×17 und 9×18 cm.

Nr. 1518	Mit Plüschrand, Prismengr. 40×40 mm	RM 10.—
Nr. 1516	Einfachere Ausführung	RM 5.75 (C)

Pantoskop

Zum Betrachten von Bildern, Ansichtskarten usw. Zweimal vergrößernd, zerlegbar. Das zerlegte Instrument kann als Leseglas benutzt werden, wobei der eine Fuß als Griff dient.

Nr. 1540 . . . . . RM 15.— (E)

Nr. 1540

ZEISS IKON'S PHOTO BEDARF

Larry Gubas, Randolph, New Jersey

The collection of Carl Zeiss and Zeiss Ikon products is interesting and sometimes difficult. These firms always made a full line of products with regard to optics and photography, but not all were sold as widely as others. A prime example is the beautiful mahogany stereo viewers of the early Zeiss Ikon period 1926-1932. The hand viewer was available in most locations worldwide but did not include all of the stereo product line.

To get the full line of products, one needed the Zeiss Ikon Hauptkatalog (main catalog) or the Photo Bedarf for photo accessories. I believe only three prewar Hauptkatalogs of 1919, 1934, and 1938 and the Bedarf, were available in Europe and not in the USA, where Zeiss Ikon catalogs show pictures rather than itemized detailed catalogs of the objects.

The beautiful sample in the accompanying photograph handled only stereo glass positive images in 4.5 x 10.7 centimeters. The durable and lustrous mahogany wood pictured also shows the original packaging. Stereo products were shortlived after the miniature camera captured a large market share, and despite the availability of stereo accessories, the hand viewer market dropped and today these objects are rare.

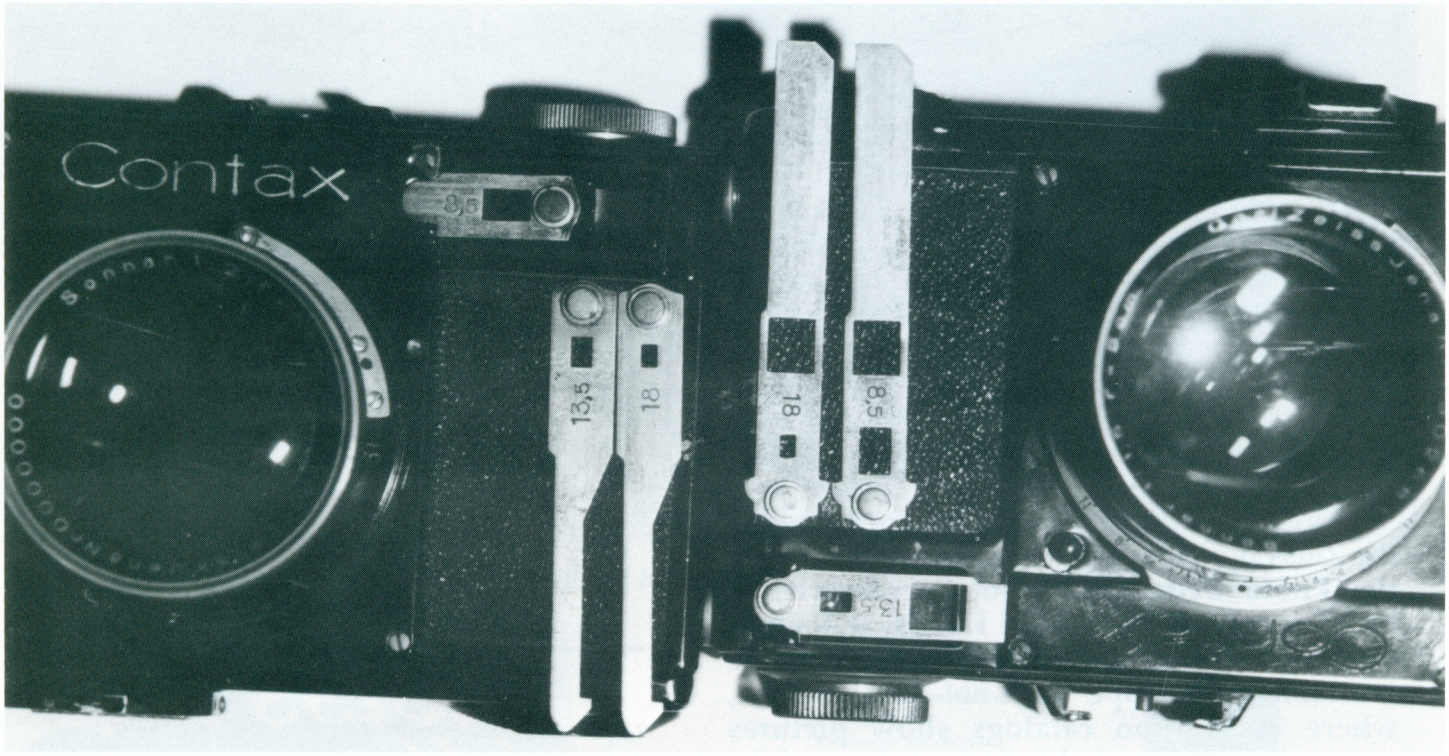
The Bedarf catalog harbored all the basic photo products including photo albums, dark room equipment, tripods, flash powders, chemicals etc. Each of the catalogs comprised 48 pages and contained items, if they exist at all, that probably would belong in private collections.

Nonetheless, on two of the 48 pages are beautiful stereo items reminiscent of days in the family parlor where such wonderful items lived comfortably. As far as I know, the catalog in German wasn't published in English.

PREWAR CONTAX VIEWFINDERS

PART I

Charles M. Barringer, Haddonfield, New Jersey



Finder masks for Contax I, early type (left) and later type (right).

Introduction

Providing a tool to focus, compose, and expose on film an image perceived in nature is the essence of the camera maker's challenge. Facilitating the rapid and accurate visualization of the image is a key element of this challenge. This article will discuss in detail the generally ingenious, sometimes revolutionary, and occasionally bizarre finders offered by Zeiss Ikon to perform this task for its sophisticated and versatile Contax system in the early 1930s.

When the Contax system was introduced, the standard for serious photography involved focusing and composing the image directly on a ground glass. While completely accurate (provided the film is placed in the plane of focus), this method is slow and unwieldy, the exact opposite of the virtues of the miniature camera. On the other hand, any viewing system not generating a virtual image on groundglass will require some sort of device to provide an analogous image.

With a fixed-lens camera intended for distant views, this device can be simple – a peep sight or Galilean viewer will suffice. But when one wants to accommodate angles of view from a few degrees to hemispheric, and reproduction ratios ranging from infinite to microscopic, the viewing problem becomes complex. One key to success lies in making the viewing image as close to the actual image as possible. Other elements are ease of use, versatility, portability, ruggedness, and cost.

The goals set for the Contax in the late 20s were extremely ambitious, and the array of

finders developed for the system ranks among the most complete ever devised, verging on the bewildering. This investigation of the prewar finders for the Contax system is organized along "family lines", tracing the evolution of the finders by type over the period from 1932 to the early 1940s. I have defined the following families: 1) the masks 2) the single focal length optical finders 3) the Albada finders 4) the multiple focal length finders 5) non-linear and special finders.

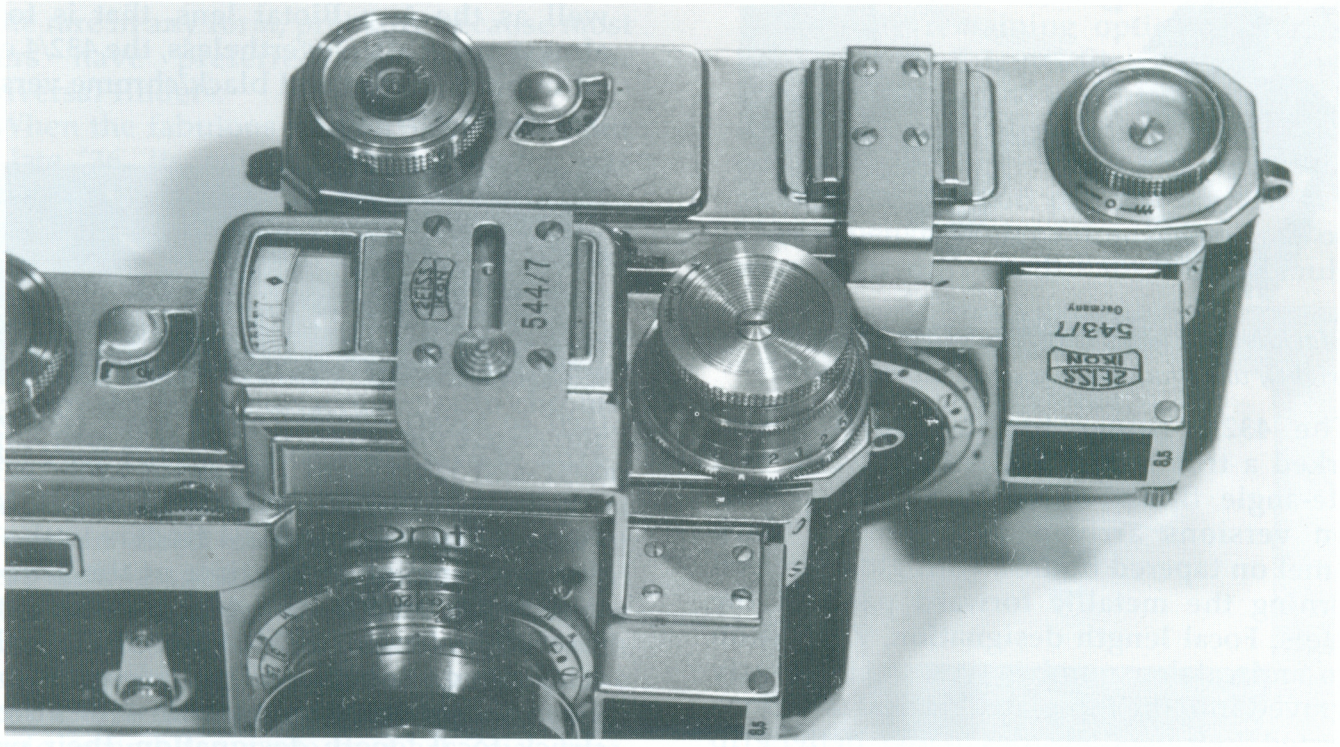
The Masks

An early brochure for the Contax I (C 503 of mid-1932) makes no mention of finders other than the camera's ". . . built-in high precision (5cm) finder . . .", alluding to one of the Contax's major innovations over the contemporary Leica. To enhance the finder's utility, a mask hidden behind the camera's nameplate could slide laterally to cover the standard 5cm finder window. These masks were offered with 8.5, 13.5, and even 18cm fields, the latter having a precisely measured aperture of 1.8x2.7mm, leaving a viewing aperture so small as to be practically useless. (It should be noted that the rangefinder of the Contax I could be pressed into service as an approximate finder for the 13.5cm lens. If this solution lacked framing precision, it was, nevertheless, handy.)

When the mirror rangefinder of the Contax I became the rotating prism in 1933, corresponding 2-window masks appeared. These proved to be quick and practical solutions as long as the interchangeable lenses kept their longer focal lengths. I have never seen mention of these masks in print other than reference to their practicality, and presumably the dealer ordered the appropriate mask at the client's request. Perhaps they were also available for purchase as early buyers bought auxiliary lenses. However the masks were obtained, every Contax I should have one, as the round tab is part of the esthetic appeal of the camera, and the mask plugs a hole leading directly to the focusing mechanism.

As much as the sliding masks were an integral part of the Contax I, the design of the new Contax II/III excluded such primitive devices, and even omitted a separate rangefinder as an emergency 13.5cm frame. By 1936 a fully developed line of optical and multiple finders became available and owners of the new lenses bought and used them. Zeiss Ikon made a single device for the view/rangefinder window to accommodate users with 8.5 or 13.5cm lenses.

The 543/7 mask designed for the Contax II is relatively straightforward, slipping into the accessory shoe from the front. Yet, since the shoe of the III is not directly accessible from



544/7 mask on Contax III (front), and 543/7 on Contax II (rear).

the front, the conceptually similar 544/7 included a sliding foot. Logo and catalog number markings appear in different places on these masks. The 543/7 has been seen in crackle black finish, but most wear satin chrome.

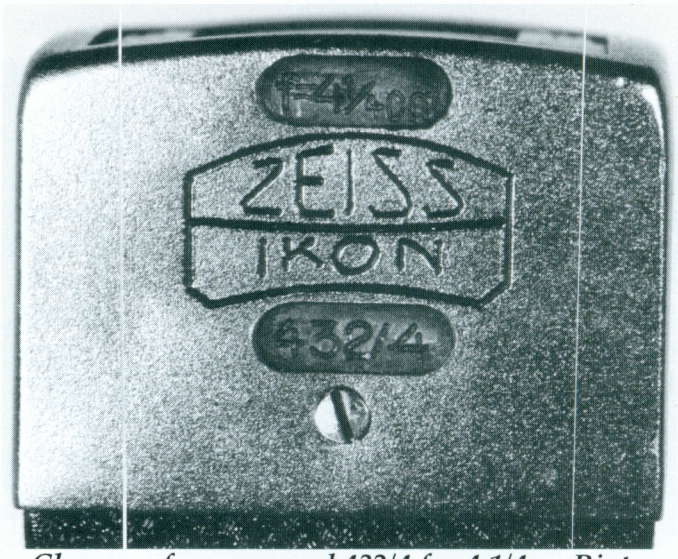
Single Focal Length Optical Finders

Clearly, while the notion of interchangeable lenses occupied the Contax system designers' minds, the idea of a single camera with multiple focal length lenses proceeded cautiously in the marketplace. The six lenses offered when the camera came out represented only three focal lengths: four 5cm lenses of different speeds, along with the 8.5cm and 13.5cm Sonnars. The C503 brochure discreetly mentioned that a 3cm Dogmar and an 18cm telephoto lens (as yet unnamed), were under development; the lenses actually offered later that year were the 2.8cm/8 Tessar, the 4cm/2 Biotar, and the 18cm/6.3 Tele-Tessar, each with its own optical finder.

Black/Nickel vesions of 423/3 (left and 432/4 (right), with factory box and leather pouch.

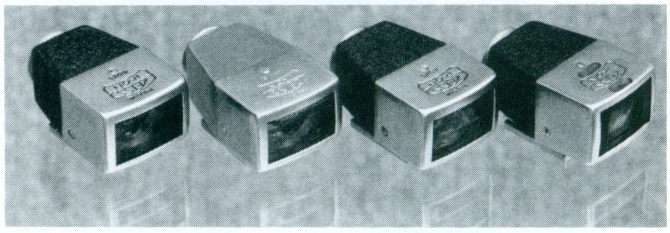
The 432/3 finder for the 2.8cm Tessar marked a true milestone, entirely valid as a wide-angle finder today. The earliest Zeiss Ikon versions arrived in gleaming black enamel on tapered bodies, with glossy nickel adorning the metallic forward parts of the finders. Focal length designation, Zeiss Ikon logo and catalog number were meticulously engraved into the top plate. Vertical striations adorned their parallel sides to give better grip when sliding the finder in and out of the accessory shoe. When chrome lenses entered the line, metal surfaces changed from shiny nickel to satin chrome, and the paint became crackle black. Also, blackened engraving provided better legibility.

Uncharacteristically, Zeiss Ikon cut a corner with the rare 432/4 finder for the 4cm Biotar. Instead of a properly designed finder having its own glass, Zeiss placed a mask in front of the 2.8cm finder, re-engraved the numbers on top, and placed it on dealers' shelves. Perhaps



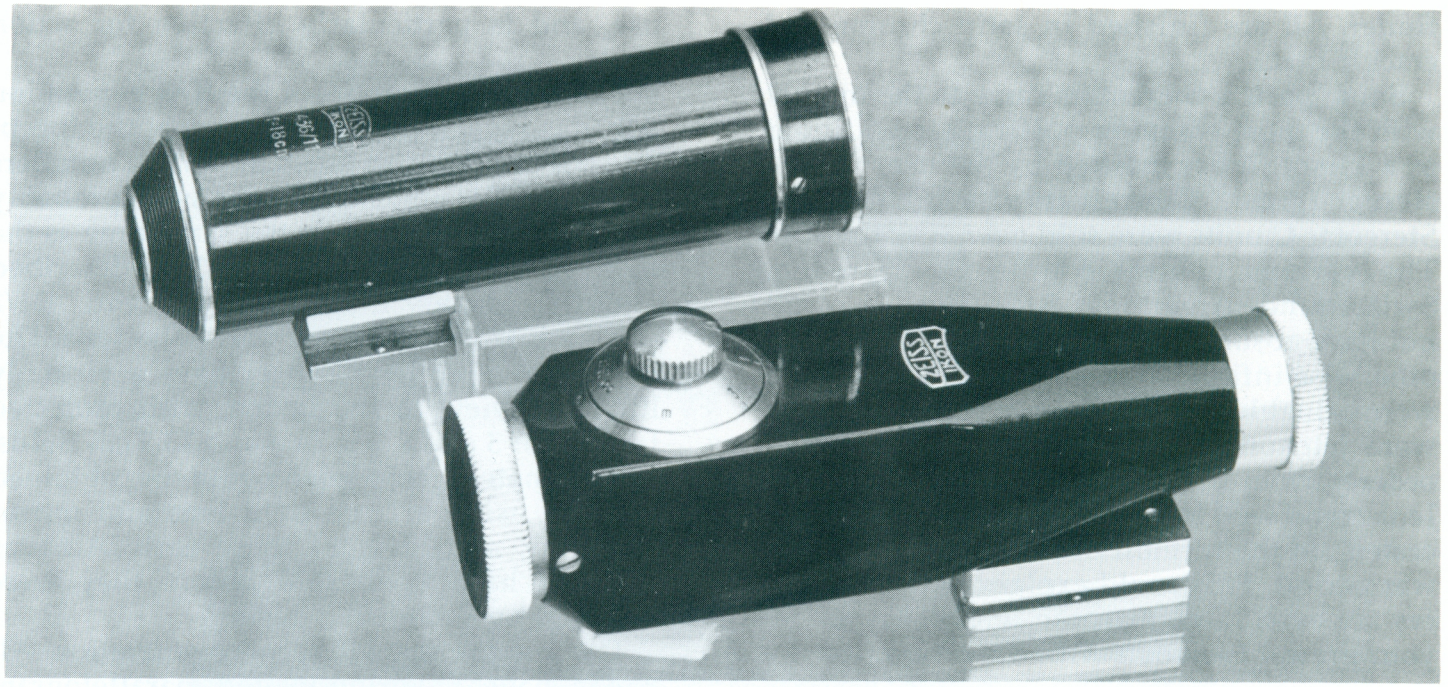
Closeup of re-engraved 432/4 for 4 1/4cm Biotar

management was reluctant from the outset to invest heavily in the 4cm concept, not a true wide-angle and too close to the standard 5cm focal length. In any case the finder sold as well as the 4cm Biotar lens, that is to say, almost not at all. Nevertheless, the 432/4 existed in black/nickel and black/chrome versions just as the 432/3 did.



(Left to Right) Chrome/crackle black versions of 432/3; 432/5 (all chrome); 432/5; 432/4 (for 4 1/4cm).

Astoundingly, it also existed in a 4 1/4cm version. Some of the 432/4 finders in the production pipeline at the time of the introduction of the re-baptized 4 1/4cm Biotar were carefully re-engraved "f=4 1/4cm". Talk about nit-picking. Because of two identical examples, one in its original box with an overstruck focal length designation, their provenance might have proved questionable.



436/12 (front) and 436/11 (rear) finders for 30cm, 18cm, respectively. Note that both finders are aimed toward a subject to the right.

Compared with the elegant wide-angle finders described above (and the high-precision finders for the long lenses, below), the 436/11 finder for the 18cm Tele-Tessar brings disappointment. The sleek, black tube is empty, and the glass at either end is flat. This finder technically belongs in the "Masks" category, since it gives no real optical effect. As with other Contax I era items, the 436/11 surface became chrome after 1936. The black enamel stayed shiny in both versions. It is quite rare in any form, probably because most users have preferred the Multiple or Universal finders.

When the fabulous Biogon 3.5cm came out in late '36, its newly designed finder was given the logical catalog number 432/5. Here again is an accessory which can still be used 60 years later. Since the lens was offered only in chrome, the 432/5 also appeared in chrome and crackle black. An unusual exception to this is the all-chrome 432/5 (and 432/3) where the normally black surfaces are satin chrome. Don't pass this one up if you run across one!

Each long focus lens, the 30cm/8 Tele-Tessar and the 50cm/8 Fern-Objektiv, was first offered in direct mount. Aim and focus of these dark-imaged monsters were performed either on a groundglass adapter or by means of a separate rangefinder in conjunction with the corresponding viewfinder, 436/12 for the 30cm, 436/13 for the 50cm. These elegant telescopic assemblies made by Carl Zeiss Jena, with a tiny thumbwheel on the top, permit precise parallax correction at close distances.

The foot is longer than normal, nesting snugly in the appropriately long shoe on the lens tube for absolutely precise-alignment. The only ones I have ever seen were black and chrome, but logic dictates that nickel versions may also have been offered. Any of these fits the hensteeth category, since the lenses are already uncommon, especially in direct mount form. The finders were expensive, so not every buyer opted for one.

The only remaining optical finder is the 543/30 for the 3.5cm/4 Stereotar C, of which fewer than 500 units were made in 1940. Even from a distance, this finder is easy to distinguish not only by its vertical frame mask, but also by the dovetail parallax correction foot. This expensive, elegant solution was otherwise seen only under the 436/10 multiple

Top plate of 543/30 Stereo finder.

finder. All are finished in satin chrome and crackle black.

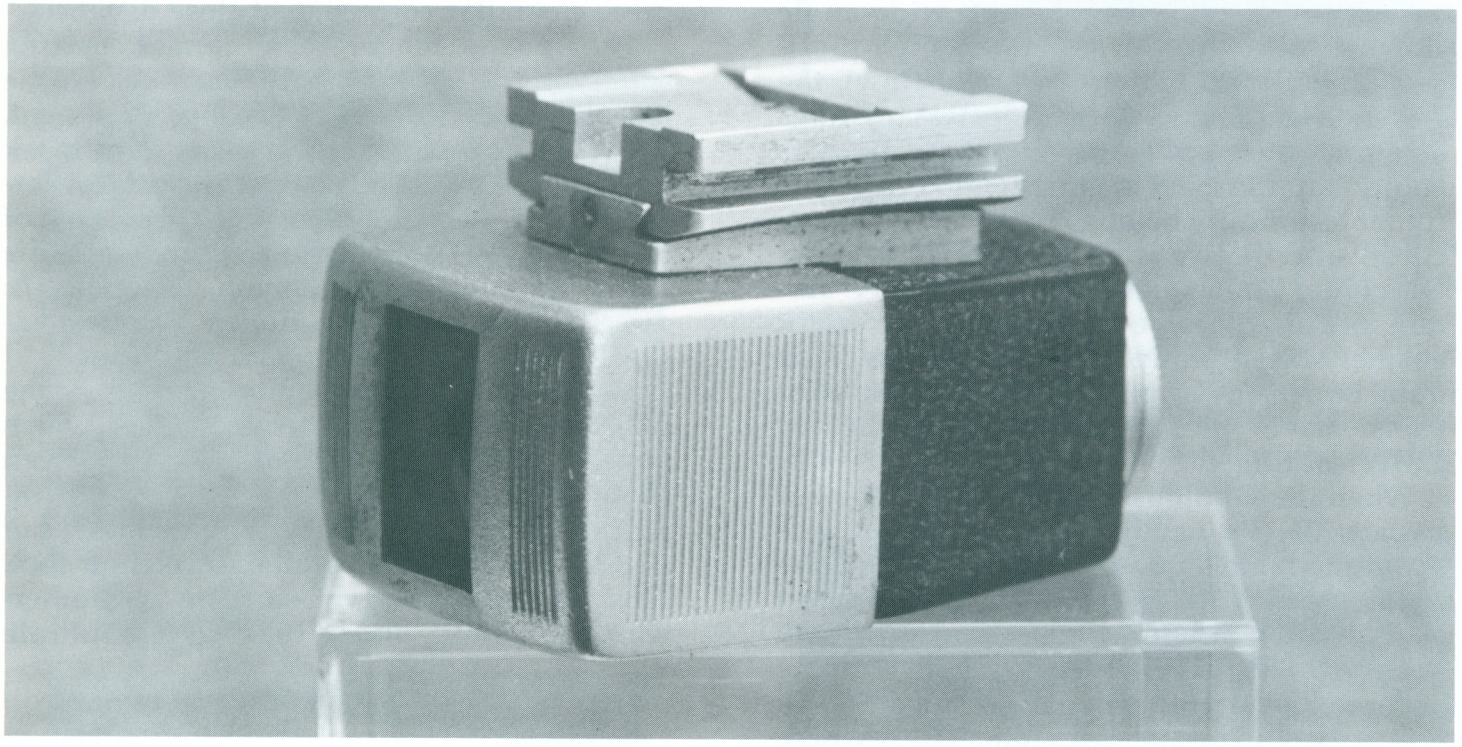
Some prewar Stereotars came to the market with the more common postwar stereo finder or a 35mm finder masked by the user for the stereo frame. Conceivably some prewar Stereotar-C units were sold new after the war. The various neutral countries – Sweden, Switzerland, Argentina, Brazil, etc. – could not have absorbed many, and the market was otherwise infinitesimal after 1942. The lenses were valuable, the finders less so. Maybe they were jettisoned, or maybe they were never ordered from Dresden. Unsold lenses kept in Jena could well have been sold or simply "liberated" in the turmoil of the immediate postwar period. This could explain why the finders are even rarer than the lenses. Try to get your prewar Stereotar with the original.

The Albada Finders

This family represents one of Zeiss Ikon's true triumphs, and the popularity of the Albada finders compared to the other types bear witness to the success of the idea. Lieutenant van Albada of the Dutch Army pioneered the development of practical applications for semi-silvered mirrors. The finders based on his principles are distinguished by a reflected frame line projected into the field of view. Within the visible area, the frame seems to float in space. The Albada finder is easy to use, and is particularly effective for action shots.

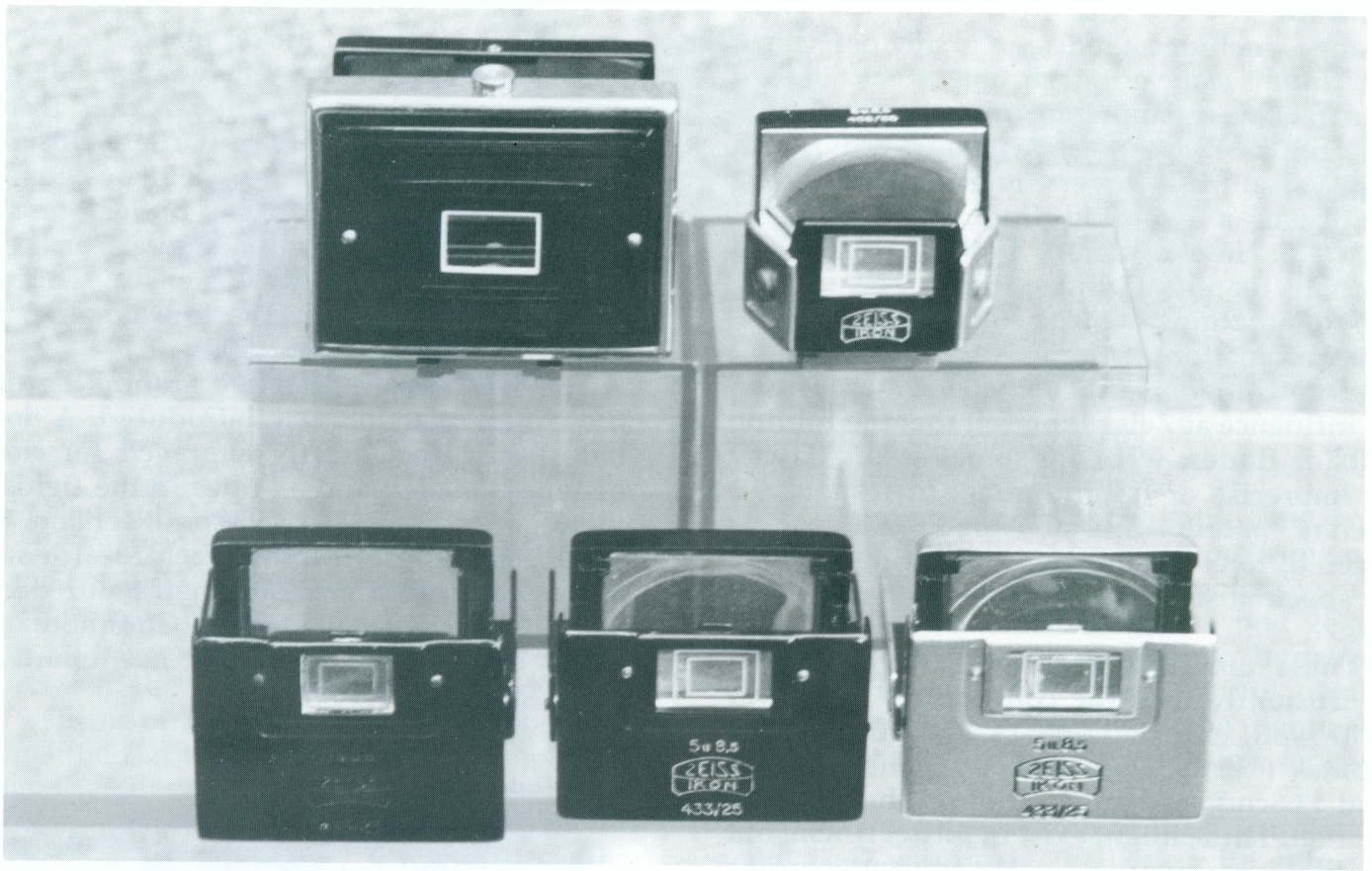
The catalog numbers of the first generation Albadas reveal their importance at the inception of the Contax system. With numbers 432/1 and 432/2, these Albadas were probably developed in Dresden at the same time as the two optical finders (432/3 and 432/4) described above, and the 436/1 Multiple and 436/2 Prismatic finders built by Carl Zeiss Jena. The idea was good: let the user have a virtually life-sized view of the image, with projected frames for 5 and 8.5cm or 5 and 13.5 cm fields. Unfortunately, this goal could be obtained only by using a large field lens and mirror assembly, and few of these early Albadas seem to have been sold before they were replaced by a modified design.

The more compact second-generation Albadas have a spring-loaded parallelogram erecting mechanism, and appeared in various configurations during the lives of all the pre-war Contax models. The 433/24, first mentioned as early as August 1933 in "The Connoisseur and the Contax" (C523), showed only the 5cm frame, while the 433/25 and /26 soon followed to replace the 432/1 and /2, respectively.



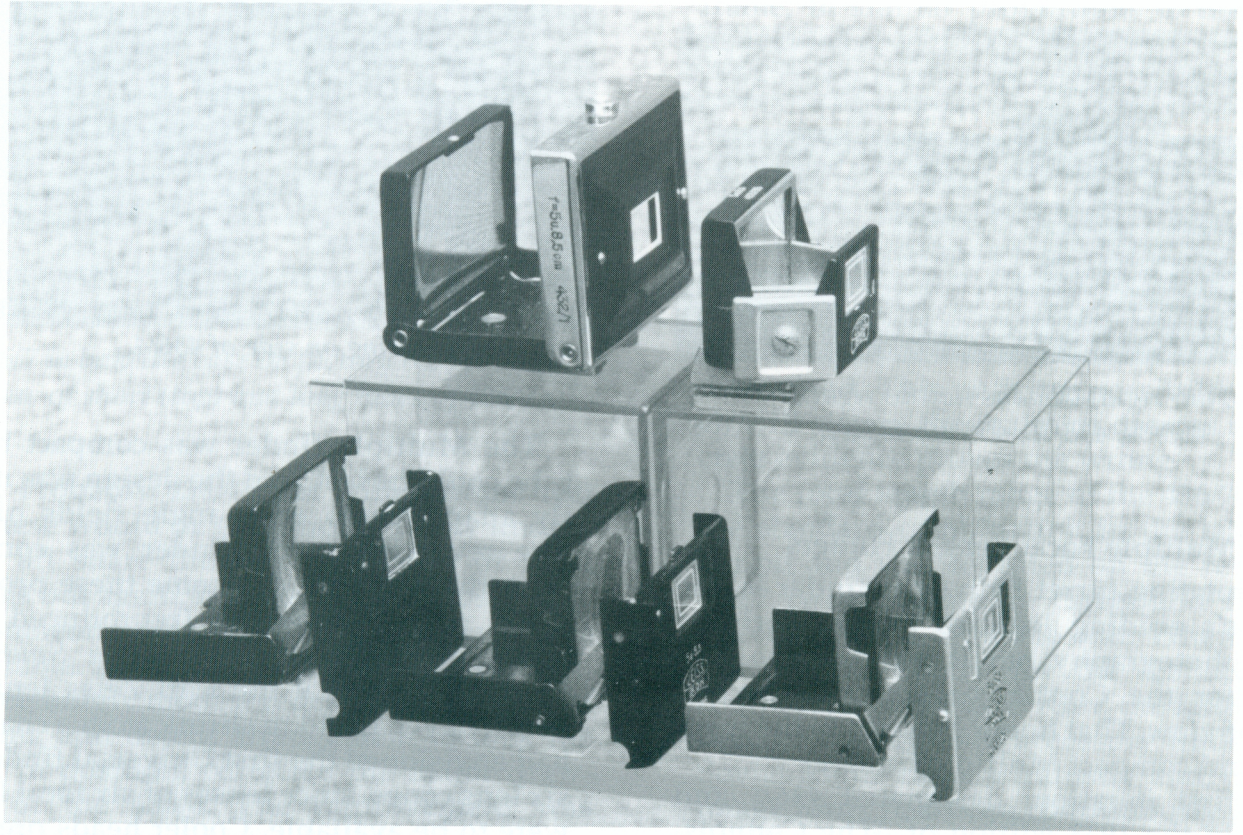
Detail of dovetail parallax-correcting foot and vertical frame.

Initially offered in black enamel finish with white-filled markings and later in all satin chrome with black-filled engravings, these three finders remained essentially



Albada finders with 5 and 8.5cm frames: (top row) 436/1 (left); 433/35 rigid (right), (bottom row) three versions of the 433/25 – early black (left), revised black (middle), chrome (right).

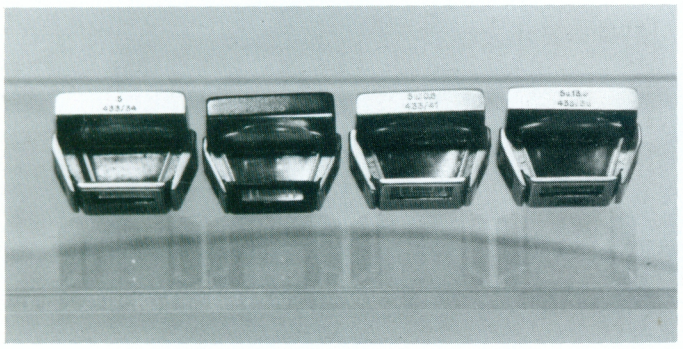
Same lineup from 3/4 rear view, showing unique hinge arrangement of 432/1 and minot differences to 433/25. Subject viewed is to the left.



unchanged over the next decade. Minor changes included a redesign to the foot. When the finders came out in chrome, stocks of tops and feet were sometimes mixed up, so that one finds black finders with nickel feet and vice versa. Most buyers opted for the convenience of a two-field finder, and the 5cm 433/24 is less common, both in black and chrome, than its siblings.

I do not know the true story, but one possible explanation of the existence of the rigid Albada finders is that someone in a position of influence at Zeiss Ikon felt that the folding Albada finders were, for some reason, flawed or imprecise or failure-prone. In response, a second, parallel line of Albada finders was offered, riveted into rigid perfection to serve as shock absorbers on top of Contax IIs and IIIs.

These unwieldy accessories were offered concurrently with the collapsibles but never sold well, and the rigid Albada finders for Contax (433/33, /34, /35 for 5, 5 and 8.5cm, 5 and 13.5cm) are hard to find on the collector market. These might exist in nickel finish, but various combinations of black and chrome components have been spotted. It should be noted that while not for the Contax, the full line of rigid Albada finders includes the 433/17 (4 and 7.5cm for Tenax II) and 433/41 (5 and 10.5cm for Nettax).



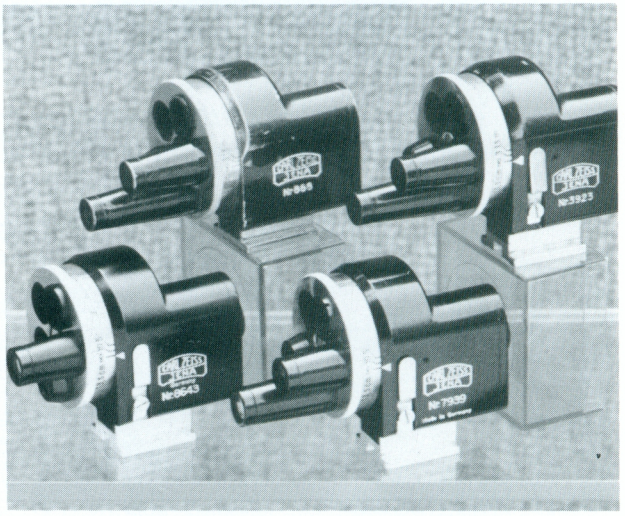
Four rigid Albadas (left to right): 433/34, 433/35, 433/36, 433/41.

Multiple Focal Length Finders

The rotating turret Universal finder is one of Zeiss's abiding legacies to the world of 35mm photography but it was not the first finder for the Contax system with several fields of view. That honor belongs to the ingenious and compact Multiple finder.

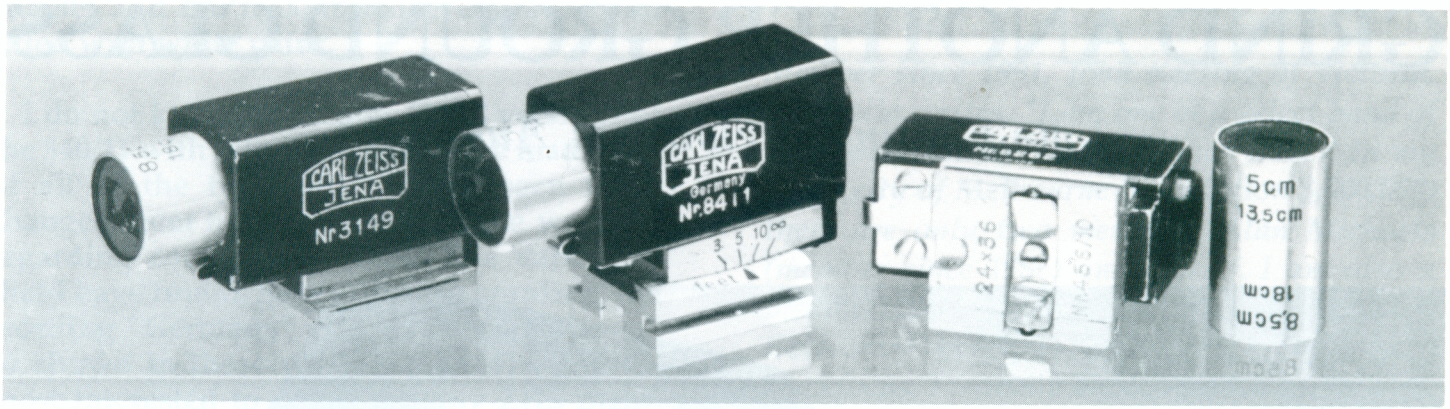
The first iteration, designated 436/1 and shown in the 1933 edition of "The Connoisseur and the Contax", has a squared black enamel body, a rigid nickel plated foot and a small nickel cylinder engraved "5 u. 13.5" on one end, and "8.5 u 18" on the other. In use, one end of the cylinder is partially inserted into the body leaving the field designation visible. Looking through the finder, one sees two nested rectangles with parallax correction lines for close focusing distances. The elegance is impressive, but the view is somewhat cluttered and the image small.

The 436/1 was redesigned around the time the chrome version was introduced. A dovetail sliding foot, neatly engraved for closer distances made parallax lines in the fields of view superfluous. This second version, the 436/10, has lines outlining each focal length, and is easier to use. Easier than its predecessor despite the small images. Chrome-footed 436/1s exist, but so far no one has reported a nickel-footed 436/10.



Four Universal finders (clockwise from upper left): 436/7 long tube, 436/7 short tube, 436/70. Note absence of spring on side of 436/4.

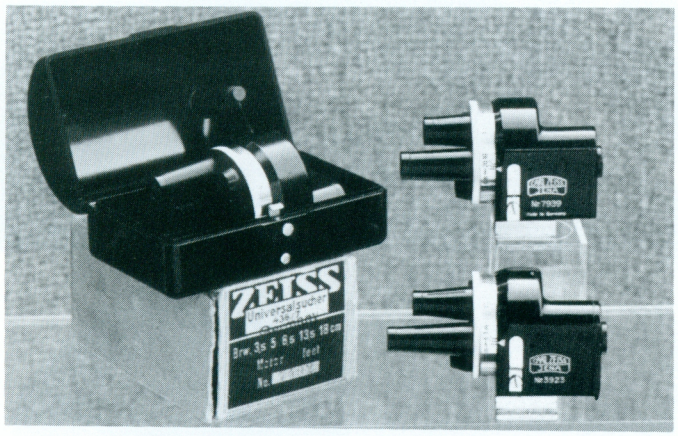
The Multiple finder was compact but the tube could be lost, and the design was not easily adaptable to wide-angle fields of view. The revolving turret finder was conceived from the outset to overcome these problems. Early patent drawings (reproduced in J-J Kuc's excellent book *Auf den Spuren der Contax*) show that the Carl Zeiss Jena engineers, never afraid to shrink from a challenge, had envisioned the first Universal finder with six lens cones, since lenses of six focal lengths were to be available. Cooler heads prevailed,



Multiple finder (left to right): 436/1 nickel with simple foot, 436/10 chrome with dovetail foot, detail of bottom of 436/10, reversible tube.

and the 436/4 Universal finder saw the light of day in 1933 with a five-position turret, for 2.8/ /5/ /8.5/ /13.5/ /18cm lenses.

The early Universal is distinguished by several features compared to its better-known successor, the 436/7. Most obvious is the lack of a spring on the flat one of its five positions. Thus the flat side of the 436/4 is smooth and uncluttered, as is the movement of the turret. The user must assure that the index for the lens in use is accurately lined up. Another main difference is the nickel hardware on the early model, as opposed to chrome on the



436/7 in bakelite case on factory box; profile view of short (top) and long tubes of 436/7.

436/7. Probably 436/4 exist with chrome feet but these would be exceptions. To my knowledge, all share the same selection of focal lengths but again, it is not beyond possibility that someone special-ordered a finder with a 4cm frame. Zeiss was always open to offers.

A seemingly modest redesign, consisting of a spring and detent arrangement to lock the turret in position, corrected the major drawback of the 436/4. The improvement was enough to warrant a new designation, and the 436/7 was introduced at the same time as the Contax II. Initially, it featured the same optical assemblies as the 436/4, but a change during production resulted in a second generation of the 436/7 with noticeably shorter projecting cones. All versions feature parallax correction marks which allow the user to shift the turret slightly to adjust the view for closer subjects.

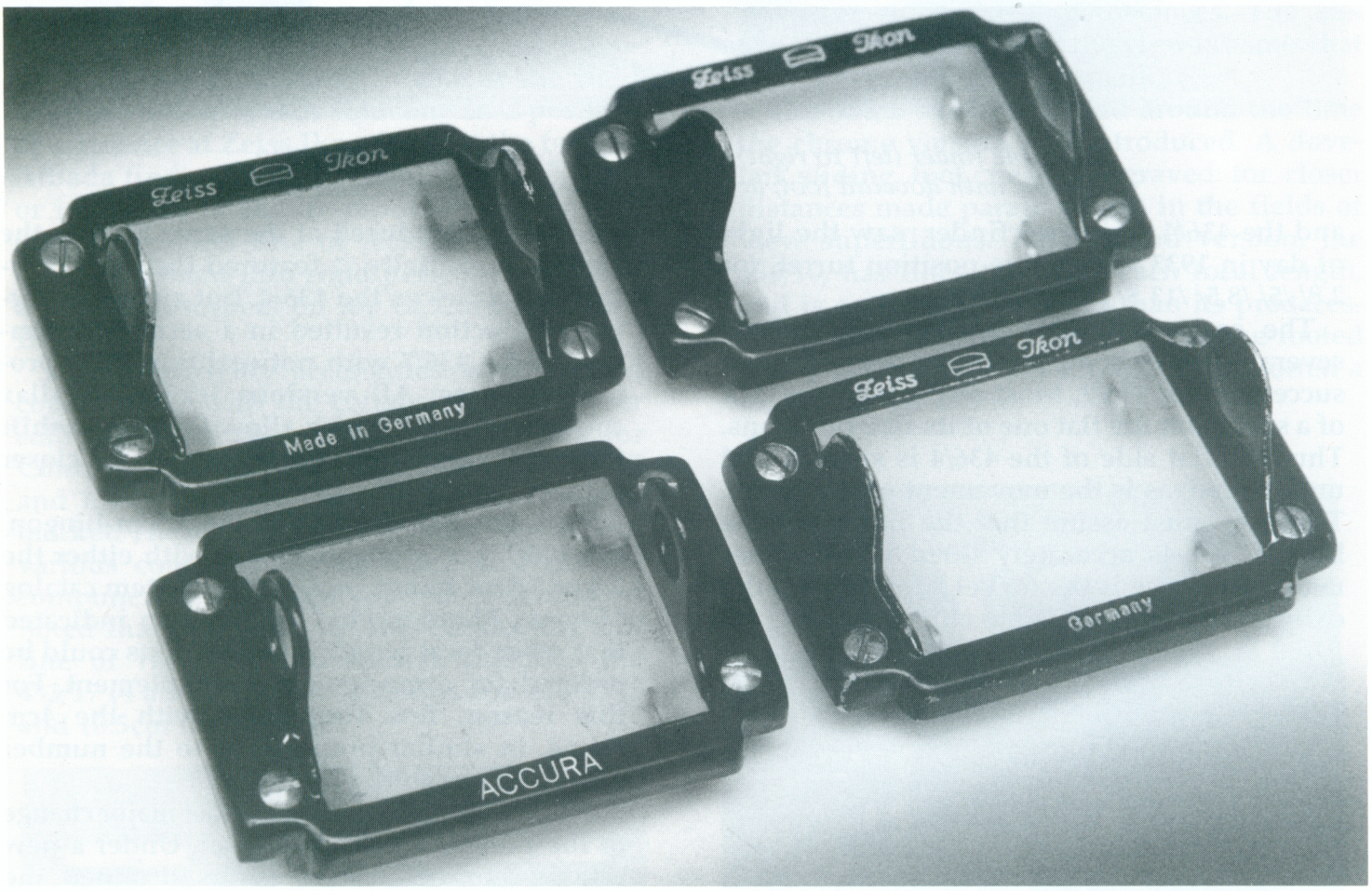
With the introduction of the 3.5cm Biogon, the 436/7 was made available with either the 2.8 or 3.5cm frame. note in the system catalog "Contax Photography" (C740) also indicated that other focal length combinations could be ordered for a modest price supplement. For this reason, few Universals with the 4cm frame, in similar proportions to the number of 4cm lenses sold.

Market pressure forced the last major change to the prewar Universal finder. Under a new catalog number, 436/70, Zeiss dropped the 18cm cone and incorporated both wide-angles. The lineup was now 2.8/ /3.5/ /5/ /8.5/ /13.5cm. I had long hoped that the analogy between the 436/1 : 436/10 would be repeated with the 436/7 : 436/70, and that a Universal finder with parallax-correcting foot would be discovered. This enticing possibility, however, will stay in the realm of dreams until concrete evidence proves me wrong.

The focal length range of the 436/70 became the standard combination in the late prewar period and was repeated on the re-baptized 436/7 (with aluminum turret and foot) produced in Jena after the war. When the production machinery for the Contax moved southeast from Jena to Kiev, the faithful 436/7 became the standard accessory finder for the Soviet 35mm camera industry and, in mirror-image form, had been continuously produced in Ukraine. It might be in production today.

GRIND ANOTHER GROUND GLASS

John Keesing, Melbourne, Australia



Acura's coarser ground glass compared with those of Zeiss Ikon. (Keesing photo.)

It would appear that the Accurapid Wind CO-11 reported on by Charles Barringer, Jr. in the spring 1996 issue is not the only Accura accessory designed with the Contax in mind. Another article, illustrated here with the Zeiss originals, is an almost perfect copy of the Zeiss Ikon ground glass screen *Bestellnummer* 40/11 for the prewar plate back adapter.

The only real differences are in the coarseness of the grain in the ground glass, which is poorer in the Japanese product and in the finger grips at each end of the screen. The grips in the Accura version consist of simple flat pieces with finger grip holes. This contrasts with the more elegant curved shape with indentations for holding the item as featured in the Zeiss model.

A change was also made to the small blocks on the underside of the screen which contained the spring loaded ball catches. The blocks on the Zeiss model have a slight taper to enable the screen to be more easily inserted into the film gate. This refinement is missing on the Accura version, and these blocks are square. The general finish of the Accura version is excellent with good quality gloss black

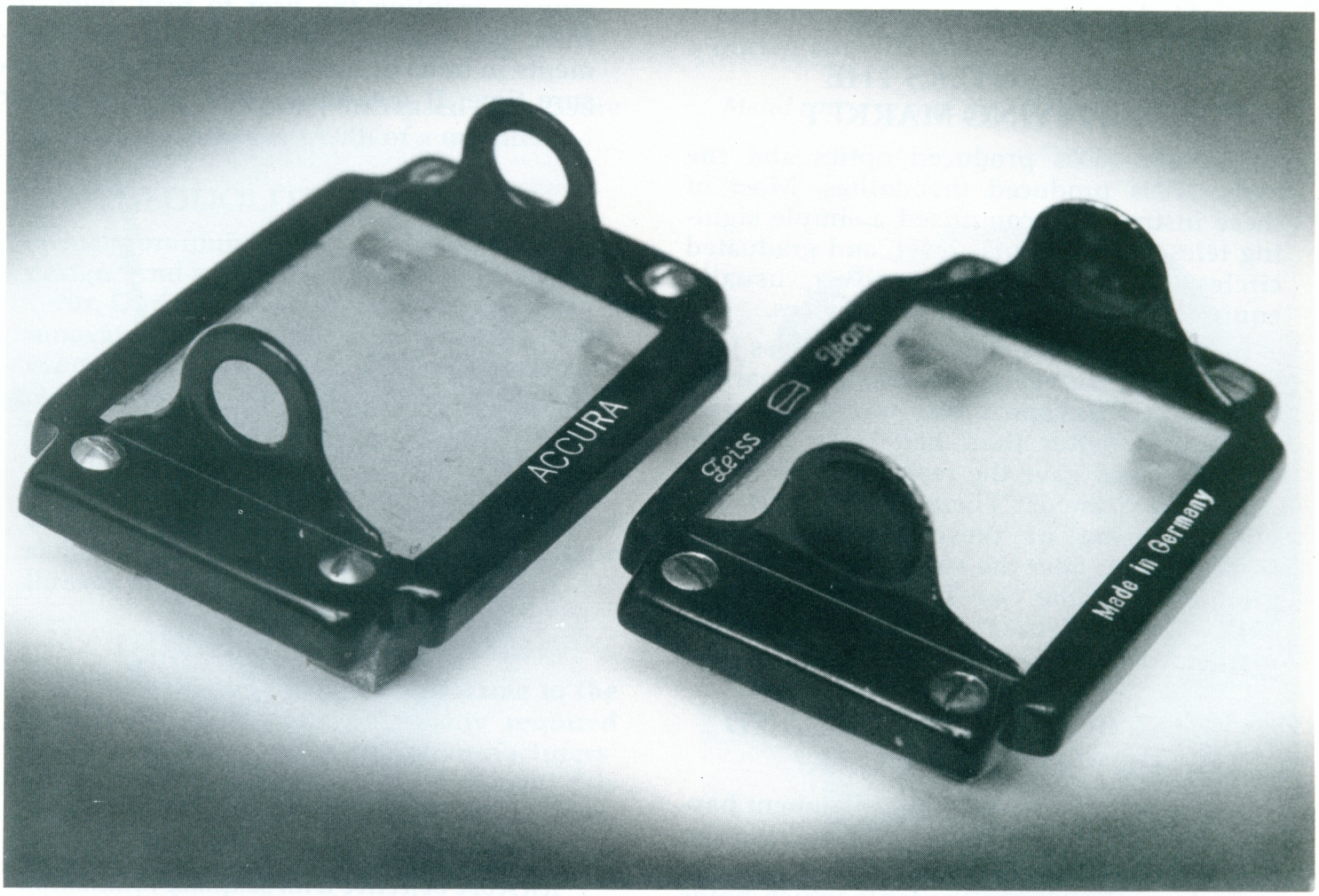
enamel and the makers name engraved and filled with white paint.

I do not know how many Zeiss versions of the 540/11 with minor changes were made, but of all of the types that I have seen these changes seem to be confined to the wording regarding country of origin. The variations that I have found, have either no wording, the wording "Germany" or "Made in Germany" as shown in these photographs. I would be most interested to hear from any ZHS members who know of any additional differences to this wonderful device.

From what I understand, Accura was a Japanese camera and accessory manufacturer operating in the 1950s, who possibly made only one camera, the 6x6 TLR Accuraflex.

Member since 1991, John Keesing of Victoria, Australia writes, "I am one of a select band of ZHS members in the land down under. In my home city of Melbourne (population 3,000,000) there are only two members, Alan Michaels (member since 1986) and myself. I am also a member of the Australian Photographic Collectors Society and coedit their publication Backfocus. I treasure my complete collection of Zeiss Historica." Ed. note. John Keesing is a Contax Rangefinder Collector. You'll find his name, address, phone and fax on the membership list.

Accura's grips with holes compares unfavorably with Zeiss Ikon's more elegantly curved shape. Also note their block differences which affected efficiency. (Keesing photo.)



IN THE FOOTSTEPS OF THE ZEISS THEODOLITE D.

Nicholas Grossman, Rockville, Maryland

Surveying plays an important role in highway, railroad, bridge and building construction, also in shipyards and archaeology. People have looked at surveying equipment, but few have looked through these interesting and sometimes complex optical devices.

Tourists hiking along mountain paths or river shores may have noticed circular brass plates fastened to the road surface and marked US Geological Survey. They assist surveyors.

George Washington surveyed along the Potomac River, bordering Maryland and Virginia before he became President, using instruments that are as different as the horse-drawn carriages of that period and the minivans of today.

ZEISS ENTERS THE SURVEYING MARKET

The mid-1600s produced optics and the early 1700s produced theodolites. Most of these instruments comprised a simple sighting telescope, a tubular level, and graduated circles, made of brass or silver, usually equipped with vernier reading devices.

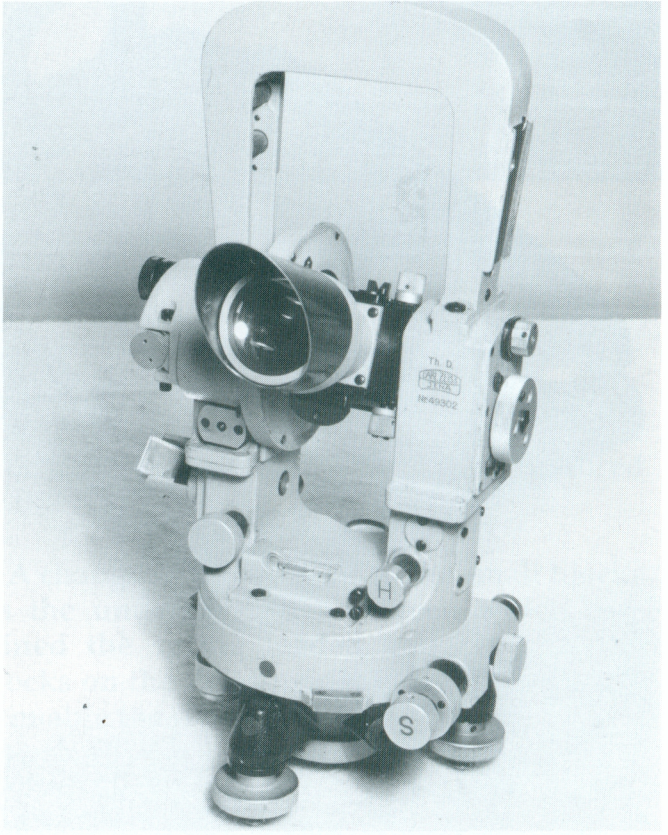
In 1908, top management at Carl Zeiss Jena entered the surveying instrument market. True to the Zeiss spirit, they wanted to create something better than had been hitherto available, and gave the responsibility to the Astro Department. There, the design and manufacturing of these important tools began. A year later the surveying instrument group became the Geo Department. And in 1912, the first Zeiss theodolites reached the market.

WHAT IS A THEODOLITE AND HOW DOES IT WORK?

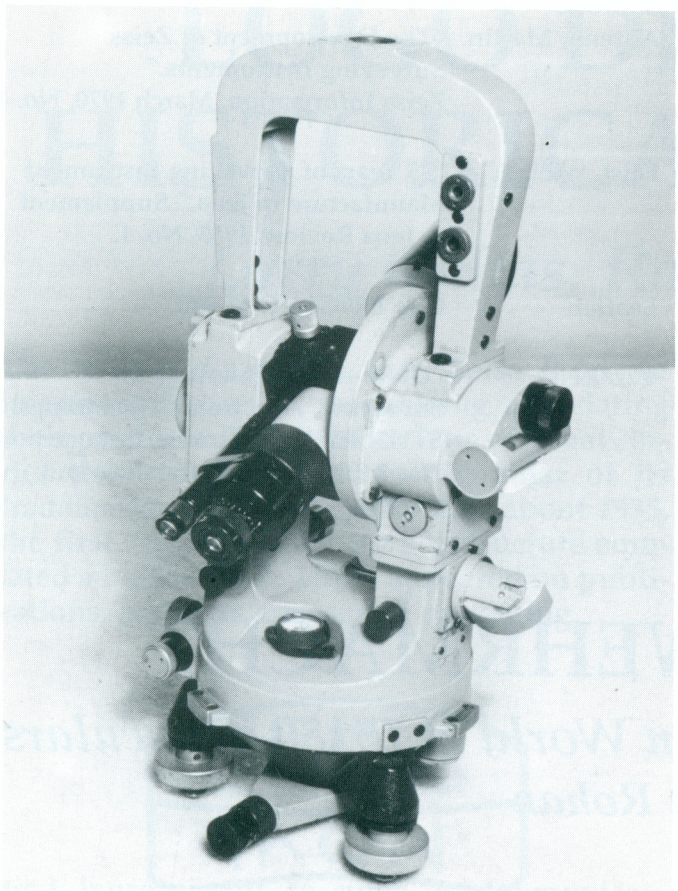
A theodolite is a precision instrument having a telescopic sight designed to measure horizontal and vertical angles. The telescope swivels vertically, and the table which holds the telescope assembly revolves horizontally. It's equipped with vertical and horizontal angle measuring devices. At first, precisely engraved brass or silver circles measured the angular motions of the telescope and the table.

One of the major innovations of the Geo Department in 1922 was to discard the metal measuring circles in favor of glass circles. Glass provided finer markings resulting in more exact measurements. Additionally, these glass circles within the theodolite housing cut down dust particles and other environmental intrusions.

To read the markings on these glass circles, Zeiss incorporated small reading microscopes, enabling the user to read, with aid from the vernier scales, angular measurements in units of minutes. (This doesn't measure time. It measures 1/60th of an angular



Telescope objective with sunshade attachment.



Telescope eyepiece in the center with reading microscope on left. (Grossman photo.)

degree.) Later, accuracy increased to measure angular seconds, i.e. 1/60th of a minute.

THEODOLITE'S NEW LOOK

Such profound changes required a new design. And a new look endured through the 1970s. During that period, another early Zeiss innovation eliminated spider threads in the eyepieces. Glass plate having cross-lines etched into the surface and then sealed into the telescope body caused many spiders to lose their jobs. (Today, collectors wishing to restore antique optical instruments that utilized spider webs should look to a skilled shop able to install extra thin nylon type threads for a spiderwebbed appearance.)

THEODOLITE D.,Nr. 49302

In 1934, the new theodolite D came to the market. Six years later, Germany required code markings, instead of manufacturers' names, on Zeiss products. Obviously, this model, with its Th.D., lens logo, and number, predates the ruling. My collection also has a Carl Zeiss Jena theodolite nr. 147707 dated 1939 made for the Brazilian army.

Theodolite D, well-suited for setting or surveying artillery gun positions, doubtless contributed to the hundreds of fortifications built and used by the German military along the Atlantic Ocean. The metal carrying case would have been ubiquitous in that area for its vital contents. According to a private source, the theodolite D was the prototype of the Swiss Wild Theodolite.

US ARMY PROVING GROUND, ABERDEEN, MARYLAND

After the war, this instrument came to the United States and because the case also carried certificates attesting to its periodic re-calibration, it was sent to Aberdeen, a US Army training center and site of a military testing ground. There, in 1970, a massive cleanout of excess materials turned up this instrument which then showed up on a surplus list. The private source not only bid on this theodolite, but also came away with German binoculars, and many other attractive optical goods. He was the high bidder.

Mr. X retired in 1974, and with a partner went into the surveying business. They conducted and directed surveys on the islands of

Metal carrying case for TH.D. (Grossman photo.)

the Caribbean Sea. The last actual use of the theodolite was March of 1977, for a gun system realignment in Antigua, one of the Leeward Islands of the East West Indies. After he retired for a second time, Mr. X decided to part with this treasure in 1981. Such a precise surveying instrument could match any modern computer age wonder. Unfortunately, it cannot match the speed.

Special thanks to Mr. X, who chooses to preserve his right of privacy, for his valuable information for this article whenever needed. Mr. X served in the US Army during WWII, was captured and a POW in Germany. After liberation he returned to the Aberdeen Proving Ground.

Sources:

Ahrend, Martin. "The Development of Zeiss Surveying Instruments." Zeiss Information, March 1970, No. 4.

Feist, Wieland. "75 Years of Surveying Instrument Manufacture in Jena." Supplement to Jena Review, 1983, No. 1.

Leaflet: Geo 190/Geo G 42-040.

Carl Zeiss. "Up-to-date Technology in Surveying". Electronic Theodolites: ETH3, ETH4. Electronic Tachometers: Elta 2, Elta 3, Elta 4. Catalogs and leaflets.

EYES OF THE WEHRMACHT

An Illustrated Guide to German World II 10x80 Binoculars

by Stephen Rohan

Congratulations to member Stephen Rohan for taking a giant ambitious direction toward defining wartime optical munitions. This diverse subject, for the first time documented here, must be considered a significant and valuable contribution to the field.

Eyes of the Wehrmacht (Armed Forces) contains variations of the instruments, showing their designs and identifying their manufacturers. Rohan's thorough exploration and presentation of the material is the first consequential evidence on the subject to appear anywhere. (I know that Dr. Hans Seeger, who has published an excellent work on the development of binoculars in German, has been preparing a volume on wartime optics, not yet published.)

Many excellent modern pictures of surviving instruments, plus wartime pictures of the instruments in use, fill Rohan's pages. A copy of page 77 of a 1938 Carl Zeiss catalog, and a bit of product advertising which never crossed my desk ever, appears in this book. (I'd love to see the other 76 or more pages of the catalog.)

Rohan discusses in detail the three major German companies who competed for the assignment. A copy of the internal Leitz report on the competition, both in the original German with an excellent translation, explains and demonstrates why the design of Emil Busch of Rathenow (near Berlin) was clearly the winner. Although Busch was a Zeiss owned firm, Carl Zeiss did not enter the design competition. Nonetheless, Zeiss was one of the major producers of the instrument.

Four other books with similar subject material for future publication are in the works. They include: German Naval Optics, Handheld Military Binoculars and Rangefinders, Large Mounted Observation Optics, and US World War II Military Binoculars. Again, all ambitious topics.

For the serious military optical collector, this book is a "must have". For readers who've never seen one of these instruments close-up (like myself), Eyes of the Wehrmacht will open yours. This large hard cover volume (8 7/8" x 11 1/4") costs $49.95 plus $8. postage and handling. Send directly to Stephen Rohan, 5271 Sereno Drive, Temple City, CA 91780. Such splendid research should be encouraged.

Larry Gubas

LOGO DESIGNS AS HISTORICAL EVIDENCE

Larry Gubas, Randolph, New Jersey

The trademarks of the firm Zeiss Ikon are important factors in recognizing and dating their products. The familiar lens cell that carries their name is the most popular of its trademarks. Used from 1926 until about 1935, the first version's distinctive S structure emulated a backward Z. These appeared on publications, products, cases, and packaging.

At all periods, these Zeiss Ikon trademarks frequently had a black or other colored lens cell with white letters, or a white background lens cell with black wording.

In the mid-1930s, the more rounded S replaced the backward Z, and the trademark also expressed a robust or bold style.

After World War II, Zeiss republished much of its prewar literature with no changes. As the 1950s neared, the trademark became slightly different. The S's were more closely cropped to emphasize their "ess" quality. Also, the letters were taller.

In early 1960, the firm's designers again changed the S pattern, now closer to the original curved S but much taller. An exaggerated lens curve and broader O became the norm for eight years.

Streamlined to a contemporary modern style in 1968, the block-like letters of uniform height rest within an almost rectangular lens cell.

Here's a Zeiss Ikon tag added to a Contessa Nettel Citoscope stereo camera that already had the predecessor company's trademark on it. Other cameras often carried dual markings.

In the early days of the amalgamation of the older companies, the hexagonal tag, either superimposed over or placed beside the trademarks of predecessor companies, noted the new name of the company. A Goerz product before the merger, Zeiss Ikon film carried this hexagonal tag. The cover of Zeiss Ikon's catalog of Photo Bedarf is pictured here with the hexagonal logo.

The early lens cell trademark was established at the same time as Zeiss Ikon formalized its printed trademark. They adopted the script style that lasted through much of the prewar period. Recognizable from the Ica script design, the I symbolized continuation of quality. Found on most catalogs and wherever the company's name appeared, the letter I was usually broken in half or left whole to appear on the shutters of the folding cameras.

Zeiss Ikon

After the war, the very bold lettering reflected the new Zeiss Ikon that seemed to be consistent with Zeiss Ikon's position at the time.

ZEISS IKON

Only minor narrowing of the name took place when joined with the Voigtlaender trademark of the firm's last days. On less expensive cameras, both names in small lettering occupied a single line. This two-liner says "expensive".

ZEISS IKON
VOIGTLÄNDER

The modern version of the distinctive lens cell design included both names in only few publications and only on few cameras.

ZEISS IKON
VOIGTLÄNDER

After the demise of Zeiss Ikon, the remaining store of selected 35mm cameras carried neither Zeiss Ikon nor Voigtlaender designations. They arrived with a pasteover paper tag, the sort shown here, stating that Zeiss Ikon was marketing the camera under the Contarex Vertrieb name. The slogan "because the lens is so good" came from the very late 1960s.

ZEISS
CONTAREX-VERTRIEB · 7000 STUTTGART
because the lens is so good

This slightly better representation appeared in some price lists, but in no new catalogs. The camera wore similar representations over the earlier logo on some of the models.

ZEISS
CONTAREX/HOLOGON

Following the dissolution of the firm, some products remained active, such as lights, keys and locks, projectors and others. This Z logo appeared in the literature. It might designate the Zett Geraete-Werk, the dealer's alliance that bought much of Voigtlaender's trademarks, and not for Zeiss Ikon.

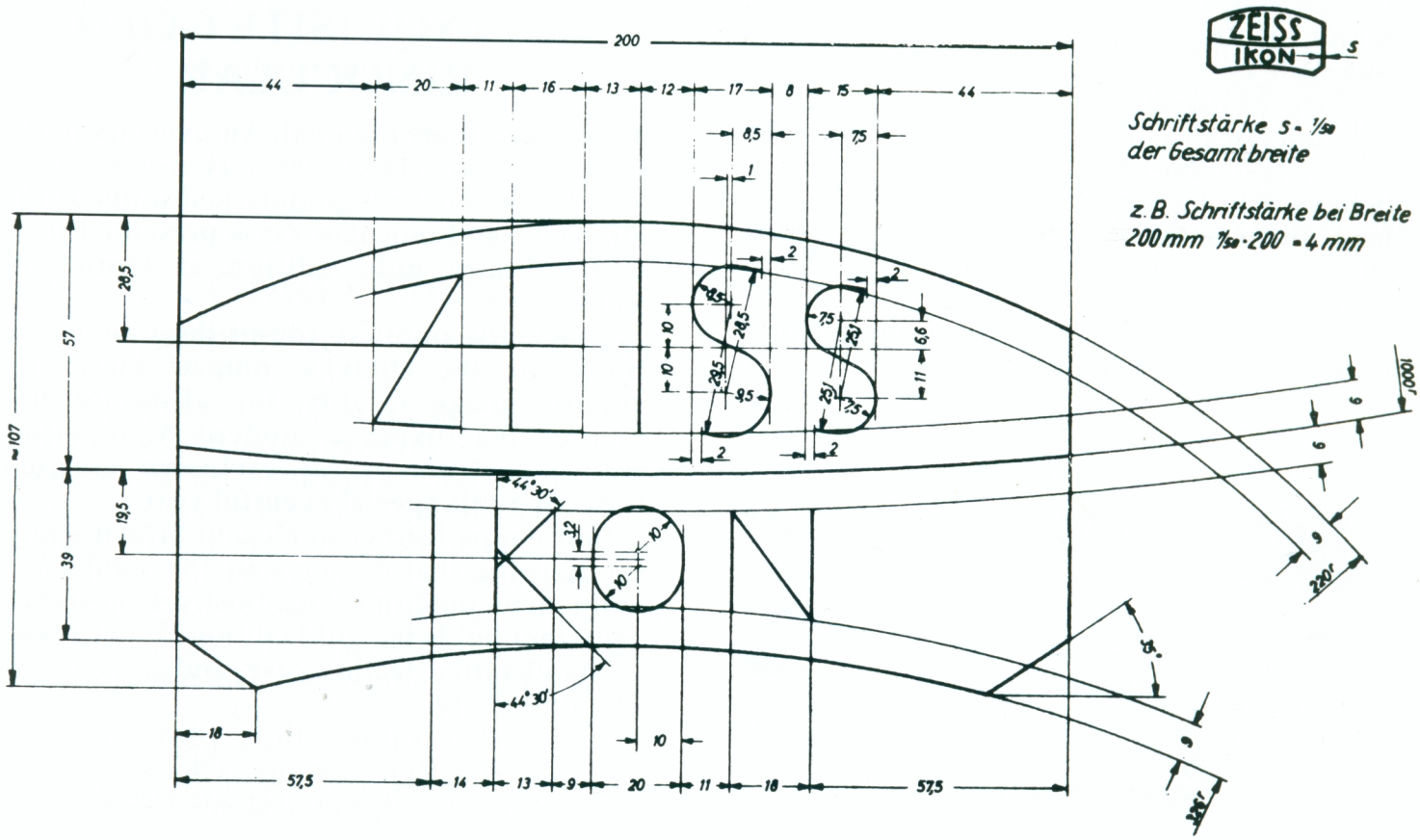
This example of Zeiss Ikon's address in Braunschweig (not Stuttgart) carries the name Zett which is the German letter Z. This Zeiss Ikon Projector business was sold later to Leica.

ZEISS IKON
Projektoren

Zeiss-Gruppe
West Germany

Zeiss Ikon AG
Zett-Geräte-Werk
Saarbrückener Straße 263
D-3300 Braunschweig

A blue print found at a photographic trade show several years ago shows how seriously considered were the trademark designs. This sample of 1958 demonstrates the precise angle and thickness of the design and lettering. All measurements are in millimeters.



LICHTSTRAHLEN

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

AN UNUSUAL LENS

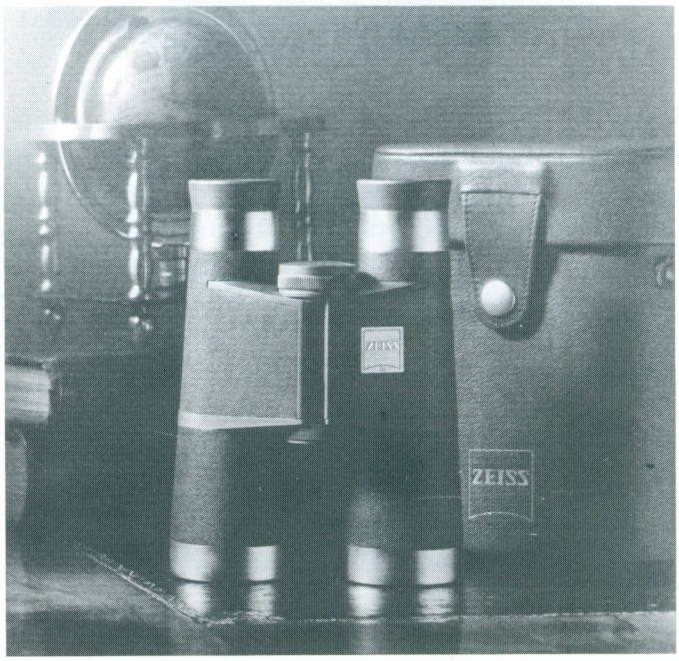
From member Dr. Pierpaolo Ghisetti, Modena, Italy, March 28, '96. "Enclosed is a short note about an unusual lens for the rangefinder Contax: Meyer 5cm F/3. I hope it will interest the members."

Few non-Zeiss lenses adapt to the Contax. My collection includes a 35/3.5 Angenieux which is the only lens that does. In Hans-Juergen Kuc's book Auf den Spuren Der Contax, page 218, image 16.16, the Meyer Trioplan 2.8/10.5cm in a Contax mount is described as a 'fremdobjective zur Contax', a rare lens.

This normal lens named Trioplan describes an optical system with three lenses. Black paint covers the rigid mount and it couples naturally with the Contax 1 of 1932. An oddity is the diaphragm scale which usually is not found on Zeiss lenses. Here, the European-like scale is: 3=4,5=6,3=9=12.5=18=25.

Since the diaphragm ring on the lens's front side operates easily, and the back mount so closely resembles the Zeiss Contax mount, I believe it to be a product of Zeiss. With this lens, the Contax rangefinder system again shows its beautiful complexity. (Ed. note: according to Dr. Ghisetti's letter, one could say that the only Meyer contribution in Kuc's photo on page 218 is the lens cover.)

The diaphragm scale follows the European rather than Zeiss's usual scale. (Ghisetti photo.)



AN EXQUISITE GOLD BINOCULAR

To commemorate the 150th Anniversary of the Carl Zeiss firm (1846 - 1996), Hensoldt AG in Wetzlar issued 1000 goldmarked units of the Dialyt 10x40 binocular. Zeiss presented their extraordinary gold edition at Optica in Cologne.

A widely popular top-of-the-line prism binocular, the Dialyt's compact body and superb image quality for all-round use assures the owner a modern high-performance instrument: An exclusive creation reflecting this special eventful year.

Soft nappa leather in elegant brown wraps the housing that displays an 18K gold Zeiss emblem on the front. An attractively designed container holds the gold edition Dialyt 10x40, its handcrafted leather case, and a certificate of authenticity.

For further information, please contact: Hensoldt AG, Zeiss Gruppe, Gloelstrasse 3-5, 35576 Wetzlar. Tel. #49-6441-404-160, Fax #49-6441-404-162.

This abridged and edited version of a news release, April 1996, derives from Carl Zeiss Oberkochen, Pr. No. 30 (Wehr).

OBERKOCHEN SHINES IN THE NIGHT SKY

Optical instruments from Carl Zeiss have carried the name "Oberkochen" all over the globe. For almost three years now, the name of the town has also been represented in space. The small planet (5489) first spotted on January 17, 1993 has been officially named OBERKOCHEN. It was discovered by Y. Kushida and O. Muramatsu at the Yatsugatake South Base Observatory in Japan. The "Minor Planet Circular", Cambridge, Mass., writes the following on the planetoid OBERKOCHEN: "Named for the town in Germany in which the Zeiss optical works are located. This minor planet was discovered on the night that two Zeiss engineers visited the observatory".

The two engineers mentioned here are *Hugo Merkle* and *Andreas Frei* from the Oberkochen staff of the Zeiss Astronomical Instruments Division. As early as 1904, the small planet no. 526 was given the name "Jena". Both towns inextricably linked with optics are now therefore included in the international list of planetoids.

Dr. Wolfgang Pfeiffer
Jena Review 6/95, p. 30

CORRECTION

From member Yasuo Nannichi, Tsukuba, Japan. ". . . I found my article from the autumn 1995 journal (page 7) that was cited in the spring 1996 issue (page 16)." Kirk Kekatos questioned Mr. Nannichi's statement that the Carl Zeiss Tessar lens was rarer than the Zeiss Opton Tessar. Kekatos wrote, ". . . my Contaflex collection of over 2 dozen cameras (does not include) one Zeiss Opton Tessar." Nannichi enclosed the page from his original manuscript which carried the correct reading: "The first type 826/24 is equipped with an old Synchro Compur and a Tessar 45mm/f2.8 from Carl Zeiss, while very few with a Tessar from Zeiss Opton." (ed. note red ink underscores the words from Carl through Opton.) Nannichi continues, "It was my fault not to have noticed the difference, but I would appreciate erratum in the coming issue."

AN EPOCHAL DESIGN

1996 also marks the anniversary of several other signal events in Zeiss history. Significant to the world of photography, Dr. Paul Rudolph's first Planar lens was created in 1896. Not a major player in its early years before lens coatings, the Planar is now, along with the Tessar, one of the world's best-known and appreciated lenses. To celebrate this 100th birthday, Zeiss has introduced a specially engraved 55mm/f:1.2 Planar for Contax RTS mount.

Paragraph from Nannichi manuscript showing his exact words and underlined reference.

repair manual[2] which described on three models of Contaflex I, i.e., 861/24, -/24Z, and -/24A, in chronological order. The differences are visually recognizable.

The first type 826/24 is equipped with an old Synchro Compur and a Tessar 45mm/f2.8 from Carl Zeiss, while very few with a Tessar from Zeiss Opton. Tessar- Zeiss Opton had been used in Contessa 35(1951-), but the mark(and the factory) was changed from Zeiss Opton to Carl Zeiss sometime in 1951.

Type 861/24Z is not much different from the original type, at least from outside, except for one part. The diaphragm setting knob is now spring-loaded(vs. unloaded) and its shape (wide vs.

The editors apologize for the error, and thank both authors for their responses.


1846 - 1996
Carl Zeiss
150
Jahre
Innovation in Optik
Aerial view of Carl Zeiss, Oberkochen.
Carl Zeiss in his later years.
Children's sunglasses.
A large horseshoe base microscope of Nr. 1 (1878).
First workshop (Neugasse).
Werkstatte 1945
Communication among the satellites.
JENA

PRINTER'S ERRORS.....

ZEISS HISTORICA * Vol.18.* No.2 * Fall 1996

Page 5 Caption should read: Two 516 Nettars: serial numbers L52819 and L52820, with original box and instruction book.(Sundberg photo)

Page 12 Left column caption: "Black/Nickel versions of ..."

Page 15 Lower caption: "....and minor differences..."

Page 16 Caption should read: Clockwise from upper left: 436/4, 436/7 long tube, 436/7 short tube, 436/70. Note absence of spring on side of 436/4.

Page 16 Right column, last paragraph,line 6: (reproduced in H-J Kuc's excellent book...etc.)

Page 17 Right column,para.2, third line: A note in the system catalog etc.

Page 18 Caption: Accura's coarser etc.

Page 22 Title should read: Eyes of the Wehrmacht, An Illustrated Guide to German World War II 10 X 80 Binoculars.